

DREWEATTS

EST. 1759

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

TO INCLUDE SELECTED ITEMS FROM THE KINGSHOTT COLLECTION

DONNINGTON PRIORY |
WEDNESDAY 29 & THURSDAY 30 JUNE 2022



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DONNINGTON PRIORY | WEDNESDAY 29 &
THURSDAY 30 JUNE 2022 | 10.30AM

AUCTION FORMAT: LIVE ONLINE

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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 (BST) on Tuesday 28 June.

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.

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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.

DREWEATTS 360 VIRTUAL AUCTION TOUR:

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

The Dreweatts 360 Virtual Tour of this sale will be available from Friday 24 June 2022.

AUCTION NO. 14445

DAY 1 | LOTS 1-215

DAY 2 | LOTS 300-682

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)

VIEWING:

Friday 24 June: 10am - 5pm

Saturday 25 June: 10am - 2pm

Sunday 26 June: 10am - 4pm

Monday 27 June: 10am - 5pm

Tuesday 28 June: 10am - 5pm

Day of sales: from 8.30am

CONDITIONS OF SALE:

This auction is subject to our Auction Terms and Conditions (see back of catalogue or our website for further details).

AUCTION:

Dreweatts

Donnington Priory

Newbury

Berkshire RG14 2JE

ENQUIRIES:

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furniture@dreweatts.com

dreweatts.com

Front cover: Lot 81 and 84

Back cover: Lot 165

Catalogues £15 (£20 by post)



Day 1 | lots 1-215

Wednesday 29 June 2022

Selected items from the
Kingshott Collection | lots 1-92

Formed over thirty years, by Michael and Helen Kingshott, the Kingshott Collection is well recognised and known as an expertly curated and select group of works. The collection recognises the Grand Tour tradition of the 18th and 19th centuries and includes pieces with historical relevance and important provenance.

The tradition of the Grand Tour began in the late 17th century and continued as a custom and educational rite of passage until the advent of large scale transport in the 1840s. 'The Tour' saw gentleman collectors travelling the world to find rare and beautiful items to observe, admire and in some cases bring back home to fill the lofty rooms and expansive walls in their country houses. The primary value of the Grand Tour lay in its exposure to the cultural legacy of classical antiquity and the Renaissance, and it is to this 'aristocratic gap year' that we owe for some of the finest stately furniture, sculpture and old master picture collections in the country.

This is a tradition and aesthetic which has been admirably continued by Michael and Helen Kingshott - except that they have swapped choppy sea voyages and long carriage journeys for auction catalogues and international flights abroad. This selected group from the collection includes a variety of works dating from antiquity to the neo-classical including highlights such as Lot 15, a late 19th century large bronze bust of Dionysus, made after the antique; Lot 46, a large 19th century tazza in Siena marble, circle of Benedetto Boschetti (active c. 1830); and Lot 69, a monumental 20th century Verona marble mascarón of Poseidon.

It is rare for such highly curated collections, which have been collected with such flare, to come to the market. This select group from the Kingshott Collection offers the opportunity for other collectors to augment their own with items of inherent quality and history.

1

AFTER THE ANTIQUE, A LARGE PLASTER BUST OF ACHILLES
ITALIAN, 20TH CENTURY
90cm high, base 22cm diameter

£2,000-3,000

2

A PAIR OF WILLIAM IV MAHOGANY AND 'PLUM PUDDING' MAHOGANY ARMCHAIRS
ATTRIBUTED TO GILLOWS, CIRCA 1830
each 92cm high, 62cm wide, 58cm deep overall

For a closely related example of chair, see Susan E. Stuart, Gillows of Lancaster and London 1730-1840, Antique Collectors Club, 2008, Volume I, page 231, plate 225.

£2,000-3,000



1



2





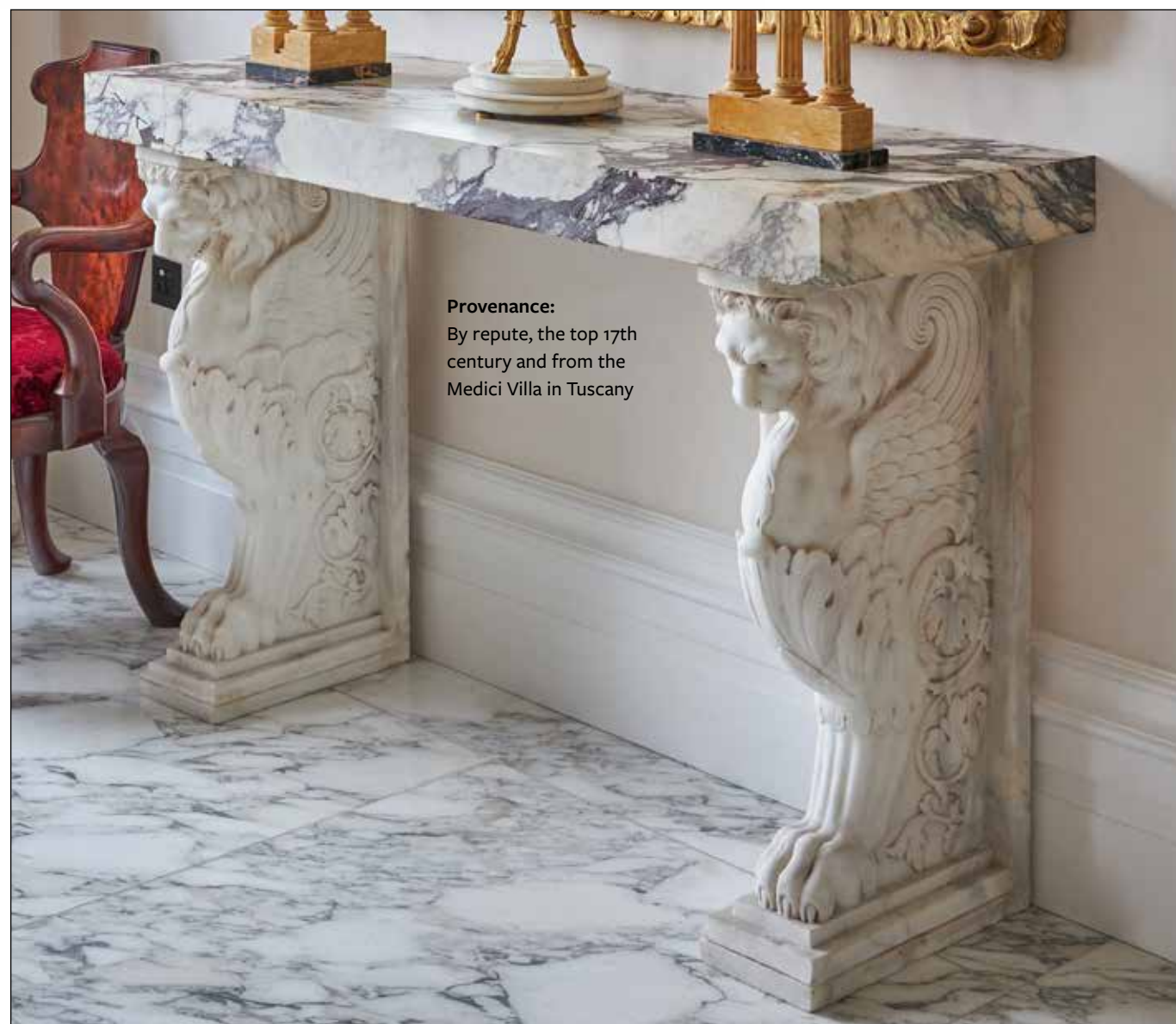
3

3
A PAIR OF PORTASANTA AND GILT METAL MOUNTED TABLE LAMPS
 FRENCH OR ITALIAN, LATE 19TH/EARLY 20TH CENTURY
 Each with ram head and swag decoration, twin light fittings, with shades
 56cm high to top of stems, bases 10cm wide

£1,000-1,500

4
AN ITALIAN WHITE MARBLE AND PAVONAZZETTO MARBLE SIDE TABLE
 AFTER THE ANTIQUE
 The supports as winged chimaera with lion paw feet
 94cm high, 145cm wide, 50cm deep

£3,000-5,000



Provenance:
 By repute, the top 17th century and from the Medici Villa in Tuscany

4



5

5
TWO GIALLO ANTICO MODELS OF THE TEMPLES OF VESPASIAN AND CASTOR AND POLLUX
 ROME, 19TH CENTURY
 Of conventional form, set on varying variegated black marble plinths
 49cm high, 15cm wide and 50cm high, 24.5cm wide and respectively

Marble renditions of Roman monuments were popular souvenirs for Grand Tourists visiting the Eternal City during the later 18th and 19th centuries, and both temples represented by the present models were much-visited stops at the Forum Romanum. The Temple of Castor and Pollux, or Tempio dei Dioscuri, was erected in 495 century BC to commemorate the victory in the Battle of Lake Regillus. The temple was dedicated to Castor and Pollux, the twin sons of Zeus and Leda, as legend had it they fought on the side of the Romans during this battle. The iconic columns however are from a much later date, as the temple was rebuilt after a fire and dedicated by Emperor Tiberius in 6 AD. The Temple of Vespasian was built by the late Emperor's son Titus several decades later, in 79 AD.

Both temples sustained significant damage including during the middle ages, and their ruinous nature likely appealed to the romantic imagination of foreign tourists. For a similar larger pair, executed in Marmo Giallo, please see Dreweatts The Collection of Sir William Whitfield CBE, 10th March 2020, lot 53 sold £21,000.

£3,000-5,000

5



6

6
GUGLIELMO PUGI (ITALIAN, 1850-1915),
CARVED CARRARA BUST 'VENUS'
LATE 19TH CENTURY
Polished socle base, signed to the reverse
52.5cm high, socle base 18cm diameter

£1,200-1,800



7

7
A TERRACOTTA MODEL OF AN ANCIENT
FUNERARY ALTAR
ITALIAN, 20TH CENTURY
Impressed stamp for Manifattura di Signa, Italy
54.5cm high, 53cm wide, 36.5cm deep

£500-1,000



8

8
A WHITE MARBLE COLUMN PEDESTAL
19TH CENTURY
114cm high, the top 26.5cm diameter, the base 40.5cm diameter

£2,000-3,000



9

9
A PAIR OF WHITE MARBLE MONOPODIA TABLE SUPPORTS
AFTER THE ANTIQUE
The lion paw feet on stepped plinth bases
Each 42.5cm high, 19cm wide, 59cm deep

£1,200-1,800



10

**A PAIR OF ITALIAN WHITE MARBLE AND
SIENA MARBLE CONSOLE TABLES
AFTER THE ANTIQUE**

The 19th century carved scrolling Carrara supports formerly from two balconies from a Tuscan Villa, the modern tops and feet in Siena marble with red marble edge detailing 97cm high, 145cm wide, 43cm deep

Purchased 1981 from Marcello Violante, his studio Montignoso

£3,000-5,000



10 (view from above)



11

11
SIX HAND-COLOURED ENGRAVINGS OR
EGYPT (LUXOR, KARNAK, DENDERA)
EARLY 19TH CENTURY
40 x 78cm (15½ x 30½ in.) and smaller (6)

£1,000-2,000

12
A PAIR OF REGENCY MAHOGANY
HALL CHAIRS
CIRCA 1815
each 90cm high, 41cm wide,
41cm deep overall

£1,500-2,500

12

13

A PAIR OF FRENCH PORPHYRY AND ORMOLU MOUNTED LIDDED VASES

IN NEOCLASSICAL STYLE, SECOND QUARTER 19TH CENTURY

Each with turned lid above tapering body, floral and satyr head mounts

35.5cm high, bases 8.3cm wide

Provenance:

Dalva Brothers, New York

Christies, New York 22nd October 2020 (\$13,750)

£8,000-12,000



13

14

**AFTER ANTONIO CANOVA (ITALIAN, 1757-1822), A PAIR OF BRONZE MODELS
OF THE PUGILISTS CREUGAS AND DAMOXENOS**

ITALIAN, LATE 19TH CENTURY

Set on black marble bases

Creugas 26.5cm high bases 17.5cm wide

£1,000-1,500



14



15

AFTER THE ANTIQUE, A LARGE BRONZE BUST OF DIONYSUS

NAPLES, LATE 19TH CENTURY

On a variegated yellow marble socle, cast by Fonderia Sommer and inscribed to the reverse cast 'Fonderia Georgio Sommer Calabritto 2-3

Napoli Made in Italy, painted in red '26' and '50', 3 daisy marks

67cm high, 43cm wide

Provenance:

Christie's London, 'The Opulent Eye - 500 Years: Decorative Arts Europe', 20th September 2012. The original bust was excavated from the ash and lava covered Villa Dei Papiri, on the outskirts of Herculaneum in 1759. It is now housed in the Naples Archaeological Museum and has been previously identified as Plato.

See image on opposite page

£6,000-8,000



15



16

16
CIRCLE OF VIVIANO CADOZZI (ITALIAN, 1603-1670)
FIGURES IN A COLONNADE
 Oil on canvas
 168 x 244cm (66 x 96 in.)

£10,000-15,000



17

17
A PAIR OF MAHOGANY AND BUTTON
UPHOLSTERED ARMCHAIRS
IN VICTORIAN STYLE, 20TH CENTURY
each 84cm high, 62cm wide, 68cm deep
overall

£200-400



18Y
A PAIR OF GEORGE IV ROSEWOOD AND SATINWOOD OCCASIONAL TABLES
ATTRIBUTED TO GILLOWS, CIRCA 1825
Each incorporating a satinwood bent-wood undertier
each 71.5cm high, 49cm wide, 36cm deep

£3,000-5,000



18





19



20

19

**SIR WILLIAM A.C. BARRINGTON
(19TH CENTURY)**

*THE ACADEMIC GROVE, ATHENS; AND A
RESTORATION OF THE CITY OF ROME*

Watercolour, a pair

Signed, inscribed as titled and number No.33
and No.17 respectively (on the reverse of the
frames)

23.8 x 37.4cm (9¼ x 14½ in.)

Provenance:

Christopher Wood Gallery

£1,200-1,800

20

**A MAHOGANY PANELLED CUPBOARD
OR CLOTHES PRESS**

SECOND QUARTER 19TH CENTURY

The doors enclosing a baize lined sliding tray,
the two drawers to the base of different sizes
219cm high, 155cm wide, 66cm deep

£1,000-1,500



21 (view from above)



21 Y

A PIETRE DURE AND SPECIMEN MARBLE TOP TABLE

THE MARBLE TOP FLORENTINE, SECOND HALF OF THE
19TH CENTURY, THE TABLE BASE 19TH CENTURY

Centred by a musical tondo with a lapis lazuli border, on a
Breccia di Seravezza ground with marble specimens, the
rosewood base decorated with gilt metal mounts and
marquetry to the stem
74cm high, 68cm diameter

£10,000-15,000

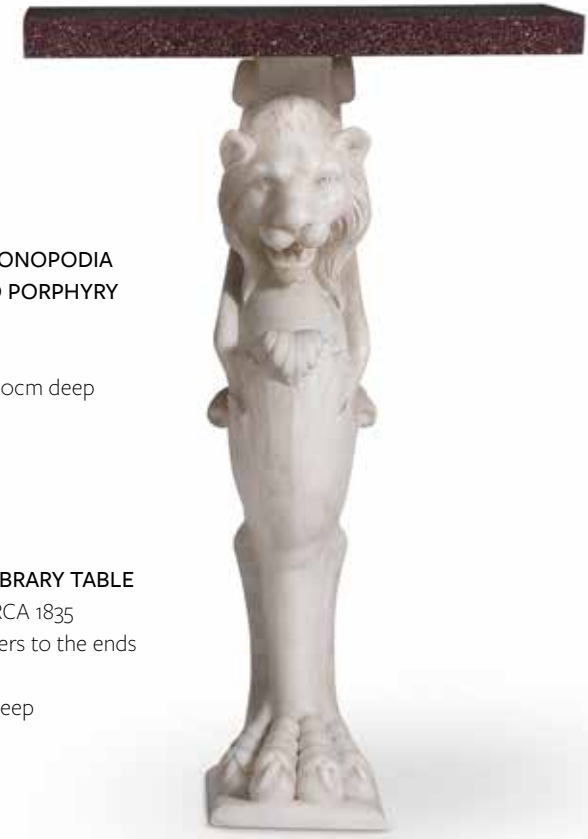
21



22

22
A PAIR OF WHITE MARBLE MONOPODIA
CONSOLE TABLES WITH RED PORPHYRY
VENEERED TOPS
ITALIAN, 20TH CENTURY
each 92cm high, 60.5cm wide, 40cm deep

£1,500-2,500



23 Y
A WILLIAM IV ROSEWOOD LIBRARY TABLE
ATTRIBUTED TO GILLOWS, CIRCA 1835
The frieze with concealed drawers to the ends
and one side
76cm high, 146cm wide, 76cm deep

£3,000-5,000



23



24

24
A GILTWOOD WALL MIRROR
IN REGENCY STYLE, 19TH CENTURY AND LATER
106cm high, 168cm wide, 12cm deep

£2,000-3,000

25
A CARRARA MARBLE TOP WITH INLAID OCTAGONAL PIETRE
DURE CENTRE PIECE
ITALIAN, POSSIBLY 20TH CENTURY
With alternating trophies of flowers and arms

£2,500-3,500



25



26

26
A PAIR OF BRONZE CANDLESTICKS IN THE
FORM OF ANTINOUS AS OSIRIS
ITALIAN OR FRENCH, 19TH CENTURY
Each now with plain nozzle and alabaster and
marble stepped base
taller 30cm high, bases 7.5cm wide

£400-600

27Y
A GEORGE IV SYCAMORE, GONCALO
ALVES BANDED AND EBONISED PEDESTAL
TABLE
CIRCA 1825
76cm high, 70cm wide, 58cm deep

£1,000-1,500



27



27 (view
of the top)





28

28
A CARVED RED PORPHYRY BUST OF EMPEROR HADRIAN
 ITALIAN, IN 17TH CENTURY STYLE, POSSIBLY 20TH CENTURY
 Set on a 19th century polished white marble socle
 31.5cm high overall, base 10.3cm diameter

£2,000-3,000



29

29
**AN ANGLO INDIAN PADOUK TRIFORM
 PEDESTAL STAND**
 IN REGENCY STYLE, 19TH CENTURY
 93cm high, 44cm wide

£1,200-1,800

30
**COLONEL ALEXANDER
 MONCRIEFF (FL. 1883)**
THE TEMPLE OF KARNAK
 Oil on canvas
 Signed (lower left)
 43.5 x 70.5cm (17 x 27¾ in.)

Provenance:
 Sale, Phillips London,
 April 27th 1993, Lot 121
 Christopher Wood,
 London (P3771)

£1,200-1,800



30

31
MORIARTY
*A MOSQUE IN A
 LANDSCAPE, THE
 GREAT PYRAMIDS
 OF GIZA BEYOND*
 Oil on canvas
 Indistinctly signed
 (lower left)
 51 x 78cm (20 x 30½ in.)

£2,500-3,500



31



32

32
A GILT BRONZE HAND MIRROR IN THE EMPIRE EGYPTIAN REVIVAL MANNER
 FRENCH, 19TH CENTURY
 Possibly Palais Royale but unmarked
 28cm high, frame 12.5cm diameter

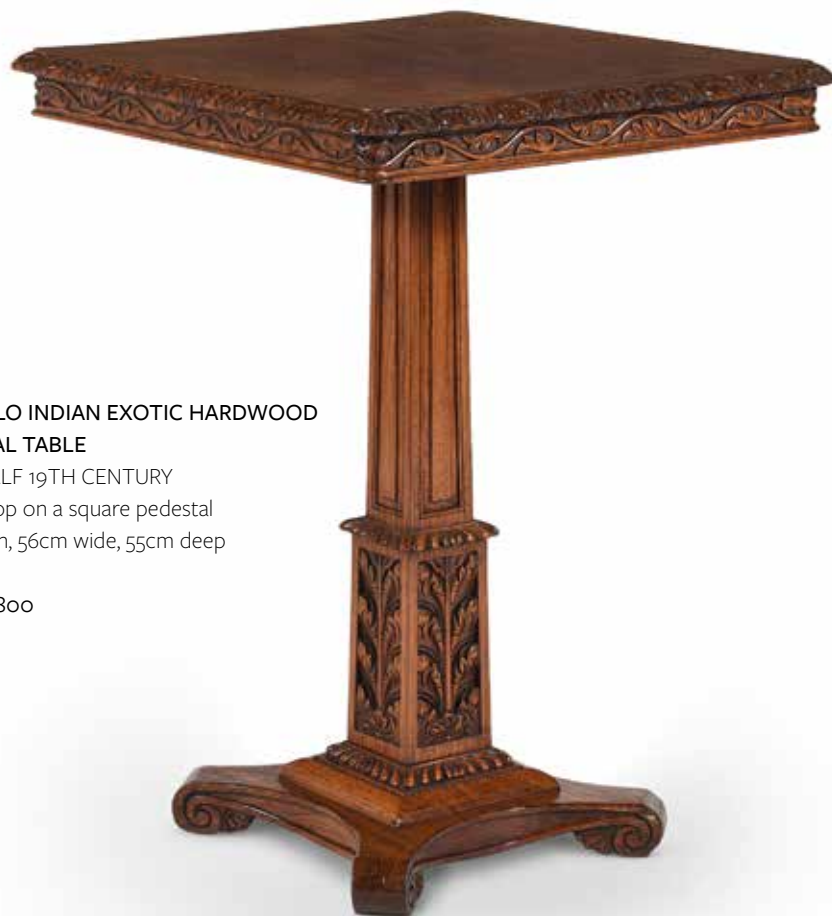
£300-500



34

33
AN ANGLO INDIAN EXOTIC HARDWOOD PEDESTAL TABLE
 FIRST HALF 19TH CENTURY
 The tilt top on a square pedestal
 74cm high, 56cm wide, 55cm deep

£1,200-1,800



33



35 (detail)

35 Y
A GEORGE IV ROSEWOOD AND IVORY MARQUETRY TABLE CABINET
 CIRCA 1830
 The hinged cover to the caddy top lined in yellow silk and with a mirror, the doors enclosing four drawers, three with fittings for; needlework; an artist's drawer with W1 Reeves pan colours, a marble palette and glass bowls; cut glass scent bottles with white metal lids and a pair of bisque portrait medallions by A Giroux, Paris and four plaster classical inprontes, the base with a pull out drawer/writing box with two glass inkpots and gilt tooled morocco leather inset writing surfaces, the whole veneered and decorated to all sides
 61cm high, 40cm wide, 29cm deep

Please note: Dreweatts have applied for a de minimis exemption licence for the ivory in this lot
 Ref: Y3MS4U9B

£1,000-1,500



36 (view from above)

36 Y
A REGENCY ROSEWOOD AND BRASS MARQUETRY PEDESTAL OCCASIONAL TABLE
 ATTRIBUTED TO GEORGE BULLOCK, CIRCA 1815
 The underside of the top with paper label for 'SALE AT FULWELL PARK COOKSEY AUCTIONEERS FEB. 1901'
 71cm high, the top 42cm diameter

£1,500-2,500



35



36



37

37
A PAIR OF GILT BRONZE FIGURES EMBLEMATIC
OF THE MUSES OF THE ARTS
FRENCH, LATE 19TH/EARLY 20TH CENTURY
35cm high, bases 13,5cm diameter

£400-600



38

38Y
A ROSEWOOD AND IVORY MARQUETRY
DECORATED SIDE CABINET
ATTRIBUTED TO COLLINSON & LOCK, LATE 19TH/
EARLY 20TH CENTURY
The glazed doors enclosing an adjustable shelf, the
drawer with ivory marquetry flanked by short drawers,
the painted table with a concealed frieze drawer
134cm high, 75cm wide, 39cm deep

Publications on Renaissance ornament in the 1870s
promoted the fashion for this style of certosa type
ivory inlay as featured in G J Oakshott's Details and
Ornaments of the Renaissance, 1888. Stephen Webb
worked for Collinson and Lock of Fleet Street and
Oxford Street, and similar work was exhibited by Lock
and Webb at the Arts and Crafts Exhibition in 1890.

Please note: Dreweatts have applied for a de minimis
exemption licence for the ivory in this lot
Ref: DYM23FAA

£1,500-2,500





39

**39
AFTER THE ANTIQUE, A PAIR OF OBELISKS
IN BELGIAN BLACK MARBLE**

19TH CENTURY

Depicting 'one of the obelisks of Zan' and 'the only obelisk standing in Heliopolis', remains of mineralogists trade labels to underside and interior of each

47cm high, bases 15.2cm wide

£600-800

**40
A 'GRAND TOUR' MICROMOSAIC
PAPERWEIGHT DEPICTING ROMAN VIEWS**

ROME, 19TH CENTURY

St. Peter's Of The Vatican, The Colosseum, The Pantheon, Ruins Of The Roman Forum And The Temple Of Vesta on black marble ground, modern supporting base

15cm wide, 11.5cm high, 19cm high overall

£400-600



40



39



**41
FOLLOWER OF GEORGE LAMBERT
FIGURES IN A CLASSICAL CAPRICCIO**

Oil on canvas

77.5 x 112.5cm (30½ x 44¼ in.)

£5,000-8,000

**41
42 Y
A REGENCY ROSEWOOD, SATINWOOD CROSSBANDED AND LINE
INLAID SOFA TABLE**

CIRCA 1815

72cm high, 150.5cm wide (with leaves up), 67cm deep

£1,000-1,500



42



43 (view from above)



43 (view from above)



43



43
A GEORGE IV POLLARD OAK PEMBROKE WORK TABLE
 CIRCA 1825
 72cm high, 70.5cm wide (with leaves up), 43cm deep
TOGETHER WITH A GEORGE IV BURR ELM EXAMPLE OF IDENTICAL DESIGN
 CIRCA 1825
 72cm high, 69.5cm wide (with leaves up), 42cm deep

£2,000-3,000

44
A SET OF FOUR WILLIAM IV MAHOGANY
ARMCHAIRS
 IN THE MANNER OF GILLOWS, CIRCA 1835
 With caned seats and yellow damask feather squabs
 94cm high, 58cm wide, 54cm deep

£2,000-3,000



44 (cushions not illustrated)



45 (view from above)



45

45Y
A GEORGE IV ROSEWOOD, SPECIMEN MARBLE AND
GILT METAL MOUNTED SIDE OR WRITING TABLE
 ATTRIBUTED TO GILLOWS, CIRCA 1825
 A frieze drawer to one side, the interior drawer base with
 paper labels indistinctly identifying the marble specimens
 72cm high, 108.5cm wide, 42cm deep

£4,000-6,000



45 (detail)



46

CIRCLE OF BENEDETTO BOSCHETTI (ACTIVE C.1830), A LARGE TAZZA IN SIENA MARBLE
ROME, 19TH CENTURY

The square dish with egg and dart rim, the corners with swans, the moulded frieze with Vitruvian scroll band, the dished, fluted centre with reeded circular boss, the conforming elongated spreading socle with square platform, on a stepped rectangular Nero Belgio plinth
46cm high, top 44cm by 45cm

Benedetto Boschetti, 74 Via Condotti, Rome, active c.1820-1870, exhibited at the Crystal Palace Exhibition 1851. The Boschetti workshop was renowned for the exceptional quality of its copies, mostly in marble of Antique vases and objects, for example a rosso antico reduction of the Warwick vase in the Toledo Museum, Ohio (A. Gonzalez-Palacios, *Il Tempo del Gusto, Roma e il Regno delle Duo Sicilie*, Milan, 1984, Vol II, fig.286). F.S. Bonfigli noted in 1856 that 'The Establishment is particularly conspicuous for its great variety of marble works, bronzes, etc.' (A. Gonzalez-Palacios, *The Art of Mosaics*, 1982, p.166).

A design for a related pedestal-supported tazze, in the 'Antique' manner features in V.B. Semynov *Malachite, Sverdlovsk*, 197, book 2, No. 59.

£15,000-25,000



46



47

47
**AFTER THE ANTIQUE, A BRONZE FIGURE
 OF THE BORGHESE GLADIATOR**
 ITALIAN, LATE 19TH CENTURY
 With white marble base
 66cm high overall, base 44cm wide

£1,200-1,800



48

48
A FRAGMENTARY MASK DEPICTING THE RONDANINI MEDUSA
 ITALIAN, 19TH CENTURY
 Carved from red Porphyry- possibly Profido del'Elba, and now on a Spanish
 broccatello socle
 18,5cm high overall, 11cm wide

For a similar marble relief see Sotheby's Noblesse Oblige, 14th April 2011, lot 271. Now housed in the Munich Glyptothek Museum collection, the head was largely ignored by historians and cultural commentators until Goethe described the piece and wrote in his *Italienische Reise* (an account of his travels in Italy in 1786-88, published in 1816); "the mere knowledge that such a work could be created and still exists in the world makes me twice the person I was."

£1,200-1,800

49

A PAIR OF BRONZE AND ORMOLU VASES
 FRENCH, LATE 19TH CENTURY
 With floral relief decorated facetteted bodies and shaped bases, scroll feet
 37cm high, bases 14,5cm wide

£500-800



49



50

50

**AN EMPIRE MAHOGANY, GILT METAL MOUNTED AND MARBLE TOPPED
 SECRETAIRE ABBATTANT AND COMMODE EN SUITE**
 EARLY 19TH CENTURY
 The fall front enclosing recesses and drawers
 The secretaire 142,5cm high, 94cm wide, 43cm deep, the commode 88,5cm high,
 130cm wide, 62cm deep

£2,500-3,500



50



51 (view from above)



51 (view from above)



51



51

51 Y

A PAIR OF NAPOLEON III SCARLET TORTOISESHELL & BRASS MARQUETRY CARD TABLES

IN THE MANER OF ANDRÉ-CHARLES BOULLE, THIRD QUARTER 19TH CENTURY

One table premiere-partie marquetry, the other contre-partie, each with a rotating hinged top enclosing a green baize inset surface with an ebony and brass marquetry border

79cm high, 90cm wide, 45cm deep

For a related pair of card tables with ebonised legs see Christie's London, Style & Spirit, 16th September 2014, lot 336 (£8,750)

£6,000-8,000



52

52
A PAIR OF CARVED GILTWOOD PIER MIRRORS
IN LOUIS XV STYLE, 20TH CENTURY
201cm high, 60cm wide

£3,000-5,000





53

53 Y
A GEORGE III MAHOGANY AND SATINWOOD
BANDED SECRETAIRE BOOKCASE
 CIRCA 1790
 The glazed doors enclosing adjustable shelves,
 the fall front secretaire drawer enclosing a writing
 surface and drawers around a recess
 239cm high, 105cm wide, 53cm deep

£3,000-5,000



54 (part lot)

54
A SET OF THREE FRAMED PLASTER RELIEFS OF SECTIONS OF THE PARTHENON FRIEZE
 20TH CENTURY AFTER JOHN HENNING
 largest 143cm by 35cm:
AND A SIMULATED COPPER RELIEF OF A SECTION OF THE PARTHENON FRIEZE
 20TH CENTURY AFTER NISINI
 34.5 by 132.5cm

£800-1,200

55 Y
A PAIR OF SATINWOOD AND MARQUETRY
SEMI-ELLIPTICAL SIDE TABLES
 IN GEORGE III STYLE, 19TH CENTURY
 74.5cm high, 99cm wide, 51cm deep

£2,000-3,000



55





56 Y

**A GEORGE IV ROSEWOOD CIRCULAR
CENTRE TABLE**

BY GILLOWS, CIRCA 1830

The tilt top with overhanging nulled and bead
and reel borders, with claw and ball feet
76cm high, 138cm diameter

For a closely related table see Sotheby's,
London, Collections, 26th October 2016, lot
1294 (£5,625).

See Susan Stuart, Gillows of Lancaster and
London 1730-1840, p 337, pl 391, for a table
with similar characteristics to this lot, the
invoice dated January 1821 for 'A handsome
pillar and claw (table)... richly carved in
rosewood', demonstrating that similar
rosewood claw tables were made in the early
1820s by Gillow & Co of Oxford Street - at a
much earlier date than the design might imply.

See also related Gillows designs in the Gillow
Archive, City of Westminster Archive

£6,000-9,000



56 (detail)



56



57

57
A REGENCY MAHOGANY OVAL WINE COOLER
 ATTRIBUTED TO GILLOWS, CIRCA 1810
 The hinged top enclosing a lead lined interior with divisions and two metal plugs to the base
 56cm high, 68,5cm wide, 51cm deep

For a related wine cooler of oval form with similar legs see Percy Macquoid & Ralph Edwards, The Dictionary of English Furniture, 1954, vol I, p223, fig 9.

See Susan Stuart, Gillows of Lancaster and London 1730-1840. Gillows referred to wine coolers and cellarets as 'gardevines, temporary cellars and bottle cellars'. '... by way of a temporary cellar with lids, different locks keys and c. We make a good variety of these articles, ... We likewise make oval ones with lids...they are always made to hold water upon occasion... We think a gardevine to be lined with lead...'

£3,000-5,000



58

58 Y
AN ANGLO-INDIAN CARVED ROSEWOOD PEDESTAL OCCASIONAL TABLE
 CIRCA 1825
 73cm high, the top 54 x 52cm

£1,000-1,500



59

59 Y
A REGENCY MAHOGANY AND EBONY INLAID COLLECTORS CABINET
 EARLY 19TH CENTURY
 The panelled doors enclosing nine drawers
 60cm high, 55cm wide, 34cm deep

£3,000-5,000



59 (detail)





60
A BRONZE FIGURE OF A GREEK SPHINX
 FRENCH, LATE 19TH CENTURY
 Depicted seated, plinth base
 17.5cm high, 16cm long;
AND A MOLINEAUX, WEBB & CO PRESS
MOULDED ‘BLACK BASALT’ GLASS FIGURE
OF THE EGYPTIAN SPHINX, engraved PODR
 mark for 26 July 1875, 13.5cm high

£300-500

61
A WEDGWOOD BLACK BASALT ‘ENCAUSTIC’ DECORATED VASE
 LATE 18TH/EARLY 19TH CENTURY
 Flared neck above twin loop handles, figural and floral decoration below stylised laurel and berry
 banding, impressed WEDGWOOD A and numbered 440,
 19.5m high

£600-800



61

62
AFTER THE ANTIQUE, A LEAD RELIEF PANEL OF PRIAM KISSING THE HAND OF ACHILLES
 PROBABLY ITALIAN, MID 19TH CENTURY
 The scene from Homer’s Iliad with the King begging for the return of the body of his fallen son
 Hector
 57cm wide, 18.5cm high, 1.5cm deep

Possibly derived in part from a sarcophagus bas-relief. Camillo Pacetti’s design for Wedgwood
 in 1788 seems to have a similar source inspiration from the sarcophagus of Alexander Severus
 and Julia Mamaea, Capitoline Museum. Most notable is the distinctive modelling of Achilles head
 turned away from the king- not bent over him as in most depictions of this scene.

£600-900



62

63
AFTER THE GREEK ANTIQUE, A SMALL CARVED STONE HERM BUST
 ITALIAN, POSSIBLY LATE 18TH CENTURY
 Possibly depicting Hermes Propylaios
 19cm high, 15cm wide

£800-1,200



63

64
A FRAGMENTARY ANCIENT MARBLE HEAD OF A PUTTO OR EROS
 ROMAN, CIRCA 1ST - 2ND CENTURY A.D.
 Now set on modern base
 marble 12.5cm high, 22cm high overall

£800-1,200



64

65
A FRAGMENTARY ANCIENT MARBLE HEAD OF A PUTTO OR EROS
 ROMAN, CIRCA 1ST - 2ND CENTURY A.D.
 Now set on modern base
 marble 13cm high, 21.5cm high overall

£800-1,200



65



66

66
A ROMAN GLASS SPRINKLER
CIRCA 3RD CENTURY A.D.
9cm high, top 4.5cm wide

£500-800



67

67
AFTER THE ANTIQUE, TWO 'GRAND TOUR' BRONZE
ASKOS JUGS
PROBABLY NAPLES, LATE 19TH CENTURY
foliate decorated handle terminating with a winged
putto standing on a scallop shell, the gadrooned rim is
surmounted by two goats
Larger 20.5cm high

After the antique Roman original excavated at Herculaneum
and now in the National Archaeological Museum, Naples.
An Askos was a Roman pouring vessel for wine or milk. An
identical example is illustrated in the Chiurazzi Foundry
catalogue.

£300-400



68
A PAIR OF MAHOGANY OPEN ARMCHAIRS
LATE 19TH/EARLY 20TH CENTURY
86cm high, 58cm wide, 63cm deep

£500-800



68



69

69
AFTER BARTOLOMEO BASSI, A MONUMENTAL VERONA MARBLE MASCARON OF POSEIDON
ITALIAN, 20TH CENTURY
Possibly carved by Giovanni Rizzardi, the mask now on modern pedestal with metal bracket support
approximately 188cm high overall, the mask 90.5cm high, 84cm wide, 21.5cm deep, the pedestal 80cm high,
73.5cm wide, 43.5cm deep

This mascarón is after Bartolomeo Bassi's late 16th century "Fontana del Mascherone", originally on
the Campo Vaccino Rome. It is now located on the Piazza Pietro d'Illiria. By repute when purchased-
this example may have been removed from the facade of a Palace (Palazzo) in Campo Santa Margherita
in Venice.

£4,000-6,000



70 (view from above)



70



70 (details)

70

A SPECIMEN MARBLE TOP

ITALIAN, MID 19TH CENTURY

Engraved to the sides 'To: Thomas B. Sandwith Esq. CB. Her Britannic Majesty's Consul General. As a token of esteem from the British and Maltese residents of Tunis 1888', on a perspex x frame base 54cm high, 100cm wide, 60cm deep

Thomas Backhouse Sandwith (1831-1900) was a member of the British consular service in the Levant. He was a Vice Consul in Syria and Cyprus, engaging in the areas' archeology, then continuing to collect as Consul in Crete, the British Museum and South Kensington Museum (now the Victoria & Albert Museum) later purchasing antiquities and textiles from his collections. He was Consul in Tunis 1885-1888, before achieving Consul-General in Odessa.

£4,000-6,000



71

71 Y

A REGENCY ROSEWOOD AND GILT METAL MOUNTED WRITING AND GAMES TABLE

ATTRIBUTED TO GILLOWS, CIRCA 1820

The leather inset top with hinged ends enclosing recesses, flanking a central sliding section, the reverse leather inset and with a marquetry chequerboard, enclosing backgammon 73cm wide, 137cm wide, 63cm deep

A closely related table was commissioned by Thomas Anson, 1st Viscount Anson (1767-1818) for the library at Shugborough, Staffordshire and is illustrated in Christopher Hussey, English Country Houses, Mid Georgian, 1760-1800, 1955, pages 79-85, 'Shugborough, Staffordshire', fig 152, (Thomas Anson's Library Looking South), in the first decade of the 19th century when alterations were being carried out by the architect Samuel Wyatt (d1807). This table is attributed to the Gillows of Lancaster which firm had a close working relationship with the Wyatt dynasty of architects.

For a closely related table see Bonhams, London, Fine English Furniture, 20th November 2007, lot 155 ((£15,600).

£6,000-8,000



71 (detail)



72
A MAHOGANY CASED MODEL OF HMY ROYAL CAROLINE ON STAND
 IN GEORGE III STYLE, CONTEMPORARY
 The 1:47 scale model of the rigged royal yacht in glazed case, base with satinwood banding, patera corner inlay
 case 115cm wide, 156.5cm high, 46cm deep

£700-1,000

73
A PAIR OF FRENCH METAL WINE COOLERS OR LOG BINS
 20TH CENTURY
 45cm high, 92cm wide, 55cm deep

£400-600



73



74
A PAIR OF MAHOGANY 'CURRICULE' CHAIRS
 CIRCA 1820 AND LATER
 each 84cm high, 56cm wide, 50cm deep overall

£700-1,000



74

75
AFTER THE ANTIQUE, A MARBLE STATUE OF THE MATTEI CERES
 ITALIAN OR FRENCH, 19TH CENTURY
 The figure of the goddess of agriculture and harvest depicted standing, holding small clutch of corn
 108cm high

After the Roman figure of Ceres purchased from the Mattei Collection by Pope Clement XIV in 1770 and placed in the Museo Pio-Clementino.

£8,000-12,000



75



76

**A BRONZE MODEL OF A POMPEIAN TRIPOD
BRAZIER WITH MONOPODIA SATYR LEGS**

NAPLES, LATE 19TH CENTURY

Each with a hand outstretched

47cm high, top 21cm diameter

After the Roman ithyphallic satyr brazier stand from the Praedia of Julia Felix, Pompeii discovered 15 June 1755. This version with its fig leaf coverings was produced by firms such as Chiurazzi to accommodate the more 'delicate' sensibilities of British and other tourists. A matching example can be seen in the drawing room at Stoke Edith, Herefordshire in 1927, page 60, Giles Worsley's "England's Lost Houses from the Archives of Country Life"

£1,500-2,500



76

77Y

**A ROSEWOOD AND PARCEL GILT
SIDE CABINET**

IN REGENCY STYLE, 20TH CENTURY

86cm high, 85.5cm wide, 33.5cm deep

Provenance:

Algy Rothman Collection

£1,000-1,500



77



78

78

AFTER THE ANTIQUE, A BRONZE FIGURE OF ARISTIDES

FRENCH, LATE 19TH CENTURY

Signed to the cast F. BARBEDIENNE FONDEUR, and impressed A. Collas pastille, numbered to underside 56 44

41.2cm high, base 13.8cm wide

A similar but larger example of this work by Barbedienne is in The Royal Collection, a gift from Queen Victoria to Prince Albert, 24th December 1848. This figure has often been catalogued as 'a senator'- or 'Socrates' but it would seem more likely that the attribution to the Athenian statesman Aristides- "the best and most honourable man in Athens"- would seem to be correct. And a fitting Christmas present for Queen Victoria to have given.

£600-900



79

79

A BRONZE BUST OF MENELAUS

FRENCH, LATE 19TH CENTURY

with a gilt bronze socle, foundry stamp G*S to reverse

28cm high overall, base 10cm wide

The foundry stamp G*S probably is for the Parisian foundry of G. Servant. Servant specialised in Egyptian Revival and Antique reproduction pieces and was a medallist at the major international exhibitions between 1867 and 1887.

£500-800



80

80

AFTER MICHELANGELO, BRONZE FIGURE 'LORENZO DE MEDICI'

FRENCH LATE 19TH/EARLY 20TH CENTURY

Signed to the cast 'R.Tion Sauvage' (Réduction Sauvage)

27cm high, base 9.5cm wide

£600-900



81

81

A LARGE TERRACOTTA URN

ITALIAN, 20TH CENTURY

After the Antique manner, impressed stamp for Manifattura di Signa, Italy
69.5cm high, base 31cm wide

Manifattura di Signa, is an Italian pottery workshop based in Florence which was established at the end of the 19th Century and specialises in garden and decorative items- often in the Neoclassical taste.

£2,000-3,000



82

82
A MAHOGANY AND LEATHER UPHOLSTERED OPEN ARMCHAIR
 IN KENTIAN STYLE, OF RECENT MANUFACTURE
 With dark green leather and stud upholstery
 120cm high, 78cm wide, 87cm deep

£800-1,200



83 (view from above)



83

83 Y
A REGENCY AMBOYNA AND ROSEWOOD
BANDED LIBRARY TABLE
 ATTRIBUTED TO GILLOWS, EARLY 19TH
 CENTURY
 73.5cm high, 122cm wide, 55.5cm deep
 Prov. c/f Buckingham Palace Model

For related table designs see Gillow Archive,
 City of Westminster Archive

£3,000-5,000



84
AFTER THE ANTIQUE, A LARGE
CARVED MARBLE MEDICI VASE
 ITALIAN, 19TH CENTURY
 Of Krater form, twin handles flanking
 figural frieze, fluted pedestal base
 70.5cm high, base 32cm wide

The Uffizi museum, where the original
 1st century AD Greek vase is held,
 records that conservation work
 carried out on it in 2017 confirmed
 that when discovered in Rome
 in the 16th century the vase had
 been shattered into over a thousand
 pieces. The vase was subsequently
 restored but traces still remain today
 of its original polychrome colour
 scheme of blue, red and gold. For
 a vase of similar proportions please
 see Dreweatts Fine Furniture Auction,
 lot 358 30th March 2021 sold with a
 marble pedestal £11,000.

£4,000-6,000

84



85

85
ITALIAN SCHOOL (17TH CENTURY)
ABRAHAM; A STUDY OF A FAUN
Red chalk
54 x 34cm (21¼ x 13¼ in.) and smaller (2)

£1,000-1,500



86

86
A SILVER PLATED MODEL OF THE
WARWICK VASE
19TH CENTURY
Modelled after the original, the applied masks
between the entwined vine handles, egg-and-
dart rim, unmarked
25cm high, base 15cm wide

The Warwick Vase is an ancient Roman (2nd century and partially restored) marble vase with Bacchic ornament that was discovered at Hadrian's Villa, Tivoli circa 1771 by Gavin Hamilton. Hamilton, a Scottish painter-antiquarian and art dealer in Rome, sold it to Sir William Hamilton from whom it passed to his nephew the 2nd Earl of Warwick from whom it takes its name. It is now held in the Burrell Collection near Glasgow, Scotland.

£600-800



87

87
A MAHOGANY LIBRARY BOOKCASE
IN GEORGE II STYLE, OF RECENT MANUFACTURE
With adjustable shelves the top section and fixed shelves to the base
240.5cm high, 197cm wide, 43cm deep

£3,000-5,000



88

88

A GEORGE II MAHOGANY CLOTHES PRESS

IN THE MANNER OF GILES GRENDEY, CIRCA 1750

The doors enclosing three sliding trays

181.5cm high, 129cm wide, 65cm deep

The serpentine panelled doors and overall form of this clothes press relate to a clothes press bearing the trade label of Giles Grendey (d1780), cabinet maker of St John's Square, Clerkenwell. See Ralph Edwards and Margaret Jourdain, *Georgian Cabinet-Makers*, London, 1955, fig 51.

For a press by Giles Grendey with related doors see Christopher Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, pl 433.

For a related clothes press see Sotheby's, London, *Arts of Europe*, 15th May 2014, lot 266 (£7,500).

£4,000-6,000



89

89

AFTER RAPHAEL SANZIO

THE MADONNA DELLA SEDIA

Oil on canvas

89 x 70cm (35 x 27½ in.)

Provenance:

Sale, Christie's South Kensington, 8 September 2015, lot 241

After the original work, executed c. 1513-1514, in the Palazzo Pitti Collection in Florence, Italy.

£2,000-3,000

90 Y

A REGENCY ROSEWOOD SOFA TABLE

EARLY 19TH CENTURY

With two frieze drawers opposing two false drawers

72cm high, 148cm wide, 69cm deep

£1,200-1,800

91 (*no lot*)



90



92



92

A PAIR OF PLASTER MASK PANELS

POSSIBLY ITALIAN, EARLY 20TH CENTURY

In the form of architectural mascarons
each 65 x 56cm

£600-1,000

Other properties

93

A 'GRAND TOUR' CARVED VARIEGATED

ALABASTER MODEL OF A RECUMBENT LION

ITALIAN, LATE 18TH/EARLY 19TH CENTURY

16cm high, 23cm wide

£1,500-2,500



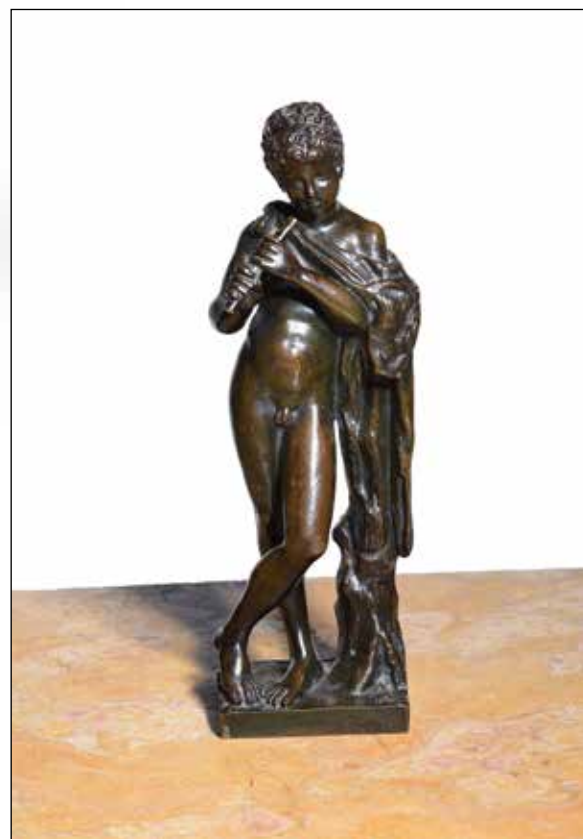
93



94

94
AFTER JACQUES BOUSSEAU (FRENCH, 1681-1740), A LARGE
BRONZE FIGURE 'ULYSSES STRINGING HIS BOW'
FRENCH, 19TH CENTURY
90.5cm high, the base 38.5 x 36.5cm

£1,500-2,500



95

95
AFTER THE ANTIQUE, A BRONZE FIGURE OF A YOUNG SATYR
ITALIAN, 18TH CENTURY
Depicted standing, holding a flute, draped cloak falling over tree stump
15.2cm high, the base 7.5cm wide

£1,000-1,500

96
A MARBLE BUST OF A ROMAN EMPEROR
ITALIAN, 18TH CENTURY
On variegated red marble base
the marble 58.5cm high, 81.5cm high overall,
the base 27cm wide

£3,000-5,000



96



97

97
AFTER GIAMBOLOGNA (1529-1608), A BRONZE FIGURE OF THE 'CROUCHING VENUS'
 ITALIAN, 19TH CENTURY
 On integral column pedestal base
 21cm high overall, the base 8.3cm diameter

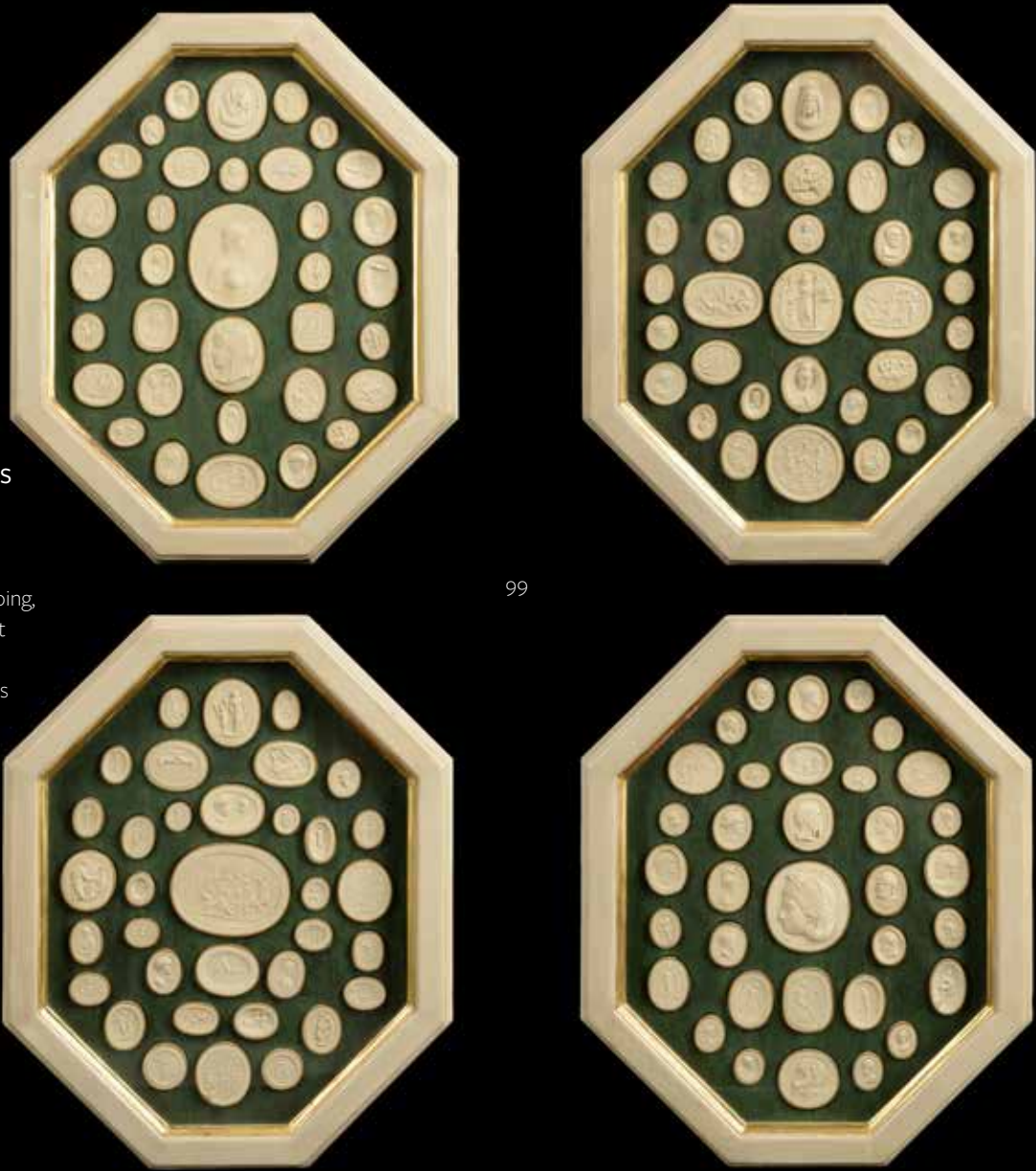
£500-800

98
A CARVED BLACK MARBLE BOWL OR LABRUM
 ITALIAN, 18TH CENTURY
 Of scalloped oval form with mascaron to the rim
 10.5cm high, 35cm wide, 22cm deep

£300-500



98



99

99
A SET OF FOUR FRAMED SETS OF PLASTER IMPRONTE OR INTAGLIOS
 EARLY 19TH CENTURY
 Each with gilt edge paper wrapping, inventory numbered in ink, inset into green painted ground
 the glazed cream and gilt frames
 40cm high, 32.5cm wide

£600-800

100
A RARE CONTINENTAL GREEN FLUORSPAR AND LAPIS LAZULI INLAID TABLE TOP
 20TH CENTURY
 Of rectangular form, with rectangular book-matched veneers
 approximately 57 x 95cm

£1,500-2,500



100



101

101
HUZEL (FRENCH, LATE 19TH CENTURY), A LARGE BRONZE GROUP 'ORPHEUS AND EURYDICE'
 FRENCH, LATE 19TH CENTURY
 Signed to the cast, on a rouge marble base
 86cm high

£1,000-1,500

102
A PAIR OF MARBLE PEDESTAL COLUMNS
 LATE 19TH/EARLY 20TH CENTURY
 Each of square section, each tapering stem above a stepped and moulded base
 each 109cm high, the tops 28cm square

£600-800



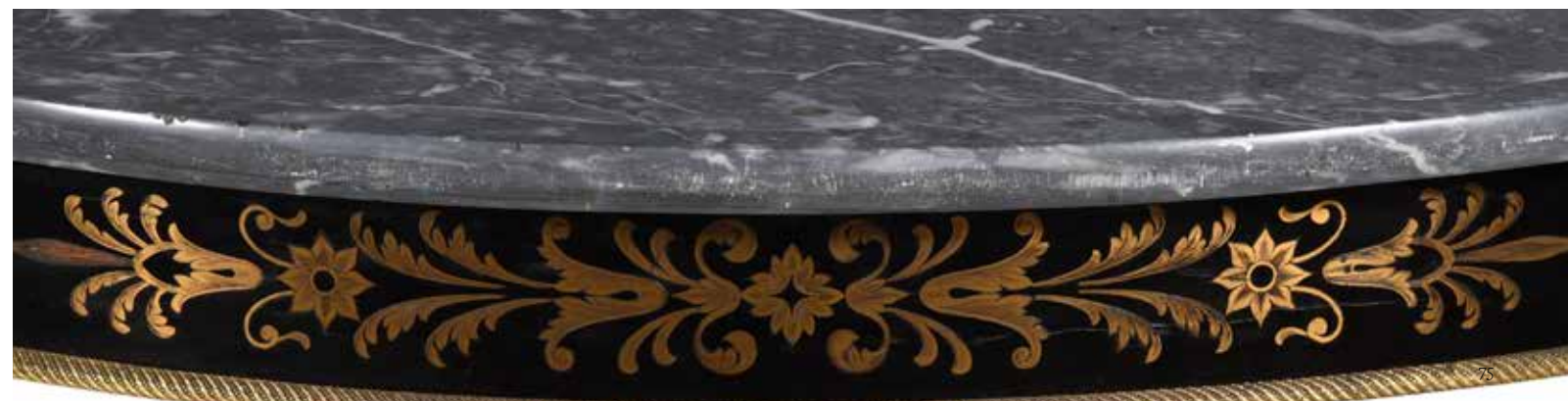
102



103

103Y
A LOUIS PHILIPPE EBONY AND BRASS MARQUETRY CENTRE TABLE
 SECOND QUARTER 19TH CENTURY
 With grey variegated marble top, the brass marquetry engraved
 78cm high, the top 100cm diameter

£4,000-6,000





104
A BRONZE FIGURE OF THE MOLOSSIAN HOUND

ITALIAN, 19TH CENTURY
 On marble base
 16.5cm high overall, the base 19cm wide

This work is based upon the Roman original now in the British Museum. It was purchased in the 1750s from the Roman sculptor, restorer and dealer in antiquities Bartolomeo Cavaceppi by Henry Constantine Jennings. Popularly known as “Jenning’s Dog” it is also often referred to as “The Dog of Alcibiades”, a title coined by Jennings after the tale in Plutarch about another dog bereft of its tail.

£800-1,200

105
TWELVE BRONZED OVAL PLAQUES OF ROMAN EMPERORS
 IN THE EARLY 19TH CENTURY MANNER, LATE 20TH CENTURY
 With two duplicate portraits
 each 10 x 8cm

£600-800



105



107

106
A CARVED ALABASTER HERM DEPICTING A SATYR WITH INFANT BACCHUS

ITALIAN, LATE 18TH/EARLY 19TH CENTURY
 45cm high, the base 10cm wide

£2,000-3,000



106

107
A CARVED WOOD FIGURE OF A FAUN WITH YOUNG BACCHUS
 CIRCLE OF JAN BAPTISTE XAVERY (1697-1742), EARLY 18TH CENTURY,
 23.5cm high, the base 9cm wide

£2,000-3,000



108

108
A BRONZE FIGURE 'VENUS DE MEDICI'
POSSIBLY NAPLES, LATE 19TH/EARLY 20TH CENTURY
78cm high, the base 24cm diameter

£1,000-1,500



109

109
A MARBLE PEDESTAL COLUMN
19TH CENTURY
The Carrara marble base sections incorporating a turned
and square section base
132cm high, the plinth section 44cm square

£800-1,200



110

110
A BRONZE FIGURE OF LUCREZIA
ITALIAN, 17TH CENTURY
Now on turned ebonised socle base
the bronze 28cm high, 38cm high overall,
the base 9.5cm wide

£3,000-5,000



111

111
**A PAINTED PLASTER ROUNDEL WITH
 CLASSICAL FEMALE PROFILE RELIEF**
 PROBABLY EARLY 19TH CENTURY
 Ebonised frame
 48cm diameter overall

£1,500-2,000

112
**A MAHOGANY AND SIMULATED
 ROSEWOOD HALL SEAT**
 IN THE MANNER OF GILLOWS, FIRST
 HALF 19TH CENTURY AND LATER
 The rectangular top with turned rest
 to each end, on foliate carved C-scroll
 shaped supports
 56cm high, 137cm wide, 64cm deep

The form of the legs on this seat are similar to designs by Thomas King that feature on Anglo-Indian and Ceylonese furniture of the period. For a table with closely related supports see, Christie's, London, Christie's Interiors, 26th March 2013, Lot 241 (£8,125).

£2,500-4,000



112



113 (detail)

113 Y
A GEORGE IV ROSEWOOD CENTRE TABLE
 IN THE MANNER OF GILLOWS, CIRCA 1825
 73cm high, the top 153cm diameter

£2,500-3,500



113



114 (detail showing the top open fully)

114

A RARE GEORGE III BLACK JAPANNED AND POLYCHROME DECORATED SEMI ELLIPTICAL FOLDING TEA TABLE

BY HENRY CLAY, LAST QUARTER 18TH CENTURY
Veneered in papier mâché and painted, the top with neoclassical reserves and with Grand Tour style vignettes within bands of Roman style profile portraits, the interior with a Chinoiserie scene, the whole with
73.5cm high, 92cm wide, 46cm deep (when closed)

The discovery of this rare table is an important addition to the very small number of known examples of furniture produced by the Birmingham manufacturer, inventor and entrepreneur Henry Clay (1738-1812).

In 1776 Edward Daniel Clarke noted in his book that he had visited Clay- and seen two pier tables for Lord Bristol, “which were painted after some designs brought purposely from Rome”. These tables for the 4th Earl disappeared until 1987 when two appeared at Christie’s London with two further appearing in 2005 and two more known to be in a private collection. The Bristol tables were designed with decoration to the top in two styles. Either fully painted

scenes of Italianate landscapes- or in the Pompeian manner with vignettes within formal borders with medallions of profile human and animal heads and with central medallion of Cupids sacrificing at an altar, while crowning a roundel portrait of Beatrice Cenci as seen in the Palazzo Barberini.

This table corresponds to the second form of decorative design. A papier mâché tray in the Birmingham Museum stamped Henry Clay has this exact design- presented as an oval- which is how this table design would appear if two such tables were placed back-to-back. The frieze and top and legs are veneered in what Clay referred to as “panel”- his 1772 patented version of ‘stoved’, or baked, japanning on papier mâché.

Whilst the location and existence of the Bristol tables is recorded- it is also known that Clay carried out commissions for other similar examples of furniture and tables. Most notably it was said that he presented a pair of pier tables to Queen Charlotte, the wife of George III. There appears to be no trace of such tables in the Royal Collection but it seems that many pieces purchased by Queen Charlotte were later sold. The gift had been made with a view to currying favour and further commissions from the Queen, her retinue and the court. It is a tantalising possibility that this table may be from one such commission.

The interior decoration on this table, especially the execution of the trees, may be compared with the Clay panel sold by Woolley & Wallis, 11 November 2008, Lot 365. The pendant heads bear comparison with the doors in the Marble Hall, at Kedleston Hall in Derbyshire (pl.11 p21 in “Japanned Papier Mache”).

We are most grateful to Yvonne Jones for her assistance and suggestions with cataloguing and researching this table.

Related Literature:

Yvonne Jones, ‘A recent discovery of two papier mâché pier tables by Henry Clay’, The Furniture History Society Newsletter, no. 162, May 2006
Yvonne Jones, ‘George Brookshaw - Japanner! Further light on japanned metal and papier mâché furniture c. 1740-c. 1820’, The Furniture History Society Newsletter, no. 173, February 2009

Yvonne Jones, ‘Japanned papier mâché and tinware c.1740-1940’, pp.128-130, Woodbridge, Antique Collectors’ Club, 2012

£5,000-8,000



114 (view from above)



114



115

115
AN ART UNION OF LONDON PARIAN BUST OF APOLLO
 MODELLED BY C DELPECH, LATE 19TH CENTURY
 Impressed marks
 35cm high, the base 11.5cm diameter

£300-500

116
A SIMULATED PORPHYRY SCAGLIOLA COLUMN PEDESTAL
 EARLY 19TH CENTURY
 On plaster and marble base
 124cm high, 42cm wide

£600-800



116

117
A MARBLE BUST OF A ROMAN EMPEROR
 ITALIAN, 18TH CENTURY
 Set on a socle base
 28cm high overall, the base 9cm diameter

£2,000-3,000



117

118
A BRONZE PORTRAIT BUST OF THE SENATOR
TIBERIUS GRACCHUS
 ITALIAN, 18TH CENTURY
 With integral socle base
 43cm high, the base 16.5cm diameter

£2,000-3,000



118



119

119
AFTER EDOUARD DROUOT (FRENCH, 1859-1945), A PART GILDED BRONZE FIGURE
‘PROMETHEUS AND THE EAGLE’
EARLY 20TH CENTURY
Patinated and gilded surface, signed to the cast,
on marble plinth
66cm high overall, the base 28.5cm wide

£600-800

120
A PAIR OF SPECIMEN HARDSTONE SET
AND GILT METAL MOUNTED OBELISKS
IN EARLY 19TH CENTURY STYLE,
CONTEMPORARY
each 38cm high, the bases 8cm wide

£400-600



120



121

121
A REGENCY SIMULATED SATINWOOD AND POLYCHROME PAINTED STOOL
CIRCA 1820
Decorated with flowers, the timber beech painted to simulate satinwood
77cm high, 143cm wide, 38cm deep overall

£1,200-1,800



122

122
A SET OF ELEVEN GEORGE III PAINTED DINING CHAIRS
IN NEOCLASSICAL STYLE, LATE 18TH CENTURY
each 92cm high, 53cm wide, 47cm deep overall

£2,000-3,000





123

123
A PAIR REGENCY EBONISED AND GILT DECORATED
OPEN ARMCHAIRS
CIRCA 1815
each 83cm high, 60cm wide, 54cm deep overall

£1,000-1,500

124 Y
A GEORGE IV ROSEWOOD AND GILT METAL MOUNTED
SIDE OR WRITING TABLE
IN THE MANNER OF GILLOWS, CIRCA 1825
76cm high, 84cm wide, 53cm deep

£1,000-1,500



124



125

125
AFTER GIAMBOLOGNA (1529-1608), BRONZE GROUP
'NESSUS & DEIANIRA'
ITALIAN, 18TH CENTURY
On ebonised wooden base
the bronze 40cm high, 51.5 cm high overall, the base 14cm wide

£5,000-8,000



126

**126
A FAUX MARBLE PANEL DEPICTING HORSEMAN
FROM THE PARTHENON FRIEZE**

20TH CENTURY

The faux plaster ground with thin layer of painted surface
on composite base

102cm high, 143cm wide

£600-800

**127
AFTER THE ANTIQUE, A CARVED MARBLE BUST
OF A ROMAN EMPEROR**

20TH CENTURY

Ram head decoration to the shoulders, white marble face,
variegated marble torso
approximately 74.5cm high overall, 59cm wide

£1,000-1,500



127



128

**128
A REGENCY MAHOGANY AND EBONISED
HALL OR SERVING TABLE**

CIRCA 1820

95cm high, 260cm wide, 87.5cm deep

£10,000-15,000



128 (detail)



129

129
A PLASTER BUST OF A 'HEROIC HEAD'
 BY DOMENICO BRUCCIANI & CO, CIRCA 1900
 Numbered to socle 2258 and inscribed to cast reverse "Heroic head British Museum D Brucciani London"
 52.5cm high, 29cm wide This head is based on the original from The Antique, which is in the British Museum. It was found in Ostia in ca. 1795, and came to the British Museum in 1856 via the collection of Samuel Rogers. The head is a Roman copy of a late classical or early Hellenistic original, and probably depicts Hermes

£300-500

130
A GEORGE III CARVED MARBLE BUST OF A MAN
 CIRCA 1780-1800
 Depicted with head tilted upwards to his right, classical style folded material around his neck and shoulders, unsigned approximately 49cm high, 43cm wide

£600-800

131 (no lot)



130

132
AFTER GIAMBOLOGNA (1529-1608),
A BRONZE FIGURE OF HERCULES
 ITALIAN 17TH/18TH CENTURY
 On variegated marble base
 the bronze 40cm high, 46cm high overall, the base 20cm wide

Giambologna's 'Hercules wielding the club' is now in the Museo Nazionale, Bargello, Florence and may be the bronze mentioned in the 1584 inventory of the Grand Duke Ferdinando I de Medici.

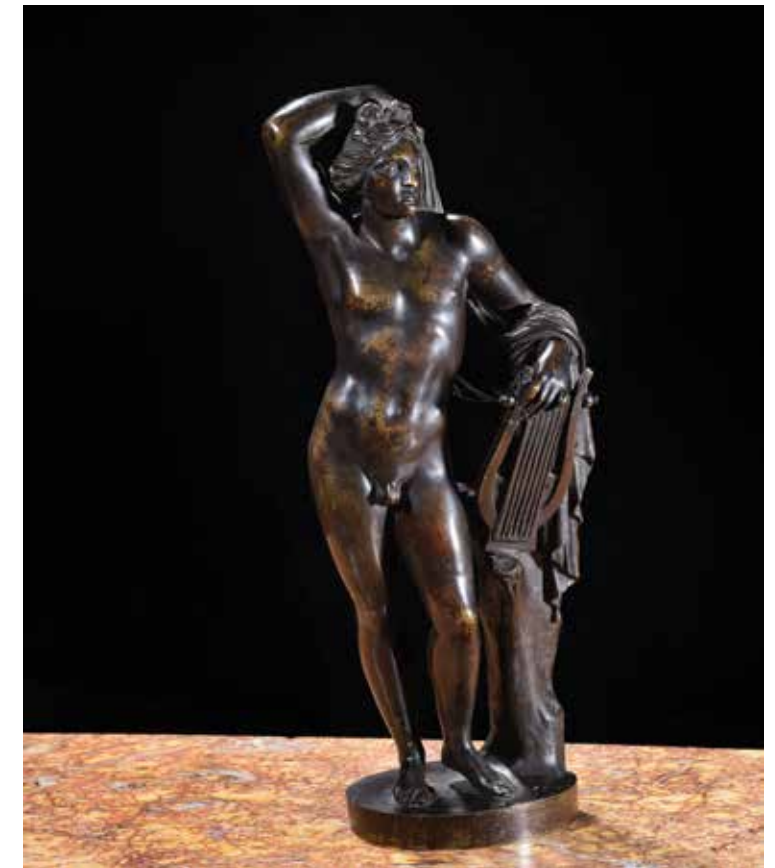
£4,000-6,000



132

133
AFTER THE ANTIQUE, A BRONZE FIGURE OF APOLLO
 ITALIAN, 18TH CENTURY
 Depicted standing in contrapposto with his right arm raised above his head and his left resting on a lyre
 38cm high, the base 10.5cm diameter

£2,000-3,000



133



134

134
AN EBONISED BRONZE ATHENIENNE
IN THE MANNER OF CHIURAZZI, LAST
QUARTER 19TH CENTURY
96cm high, the top 64cm diameter

This design is based on an original Roman example found at Pompeii, now in the Museo Archeologico Nazionale in Naples. Copies were popular in the 19th century. The foundry Chiurazzi & Fils was established around 1870 by the sculptor J Chiurazzi. A similar model to this appears as number 150 in the 1900 catalogue and is described as a Trepied Isiaque.

£600-800



136 (detail)



136
**AFTER WILLIAM BULLOCK, A PAIR OF
REGENCY BRONZE COLZA OIL LAMPS**
EARLY 19TH CENTURY
Each after Bullock's 1805 design with flame
finial above flattened urn form body with
applied winged mask decoration, drilled and
later fitted for electricity
each 20.5cm high to tip of finial, 25cm high to
top of fitment, 30cm wide
**AND A PAIR OF EBONISED TORCHÈRES OR
'CANDLE STANDS'**
AFTER DESIGNS BY THOMAS HOPE, EARLY
19TH CENTURY
Lotus lappet carved stems, leopard feet
each 120cm high

Provenance:
The Property of The Wheler Foundation

£6,000-8,000



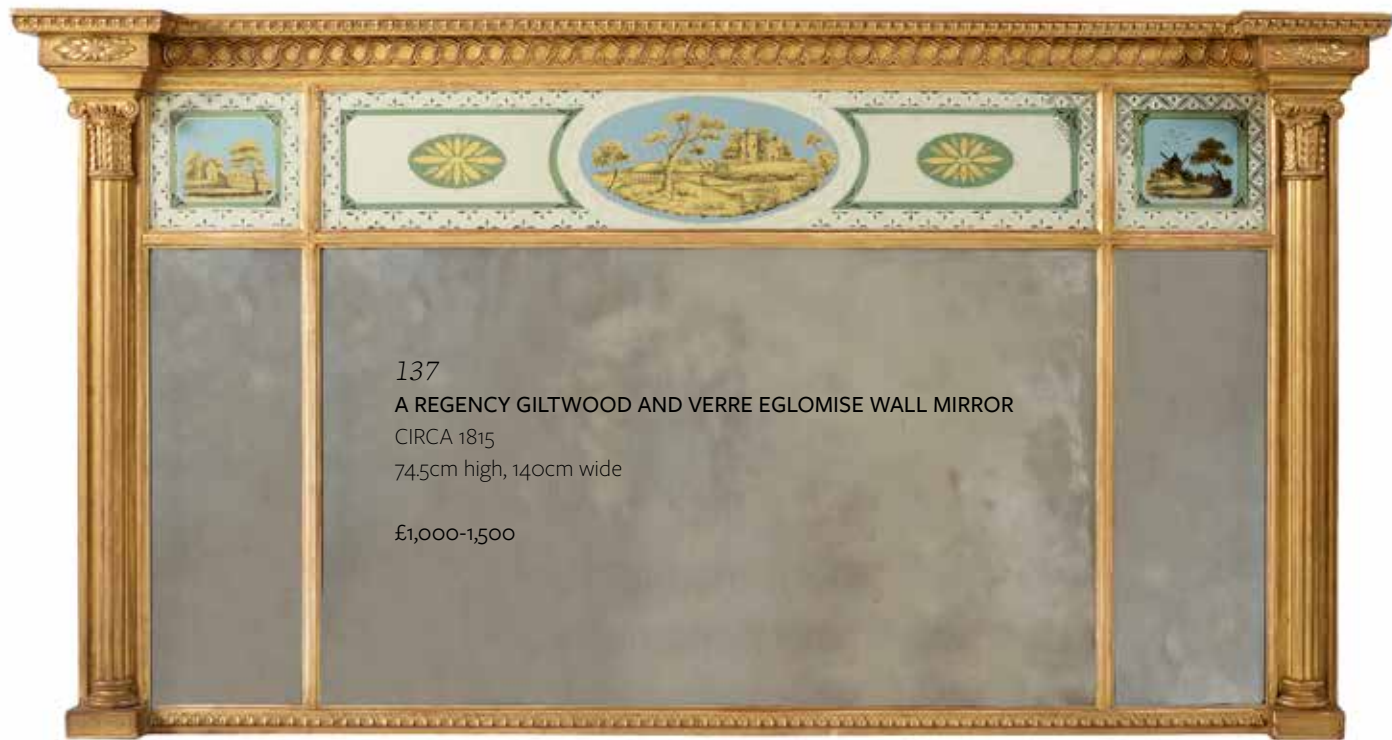
136



135

135
**A REGENCY MAHOGANY, MARQUETRY
AND EBONISED WINE COOLER**
CIRCA 1820
Of sarcophagus form
46cm high, 62.5cm wide, 46cm deep

£1,500-2,000



137
A REGENCY GILTWOOD AND VERRE EGLOMISE WALL MIRROR
 CIRCA 1815
 74.5cm high, 140cm wide
 £1,000-1,500

137



138
A LIMESTONE BOLECTION FIREPLACE SURROUND
 20TH CENTURY
 Moulded frame, plinth bases
 external approximately 101cm high, 119cm wide
 The internal measurements: 81.5cm high, 79.5cm wide
 The depth at its greatest point: 13.5cm

£600-800

138



139
AFTER JOSEPH NOLLEKENS (1737-1825), A MARBLE GROUP 'CHILD BEING CARRIED BY A DOLPHIN'
 LATE 18TH/EARLY 19TH CENTURY
 Carved marble after the original model by Bartolomeo Cavaceppi
 approximately 51cm high, 62cm wide

Provenance:
 Formerly in Dodington Park

The Hermitage museum holds in its collections what was probably the principle inspiration for this group- a large work in marble catalogued in 1768 as a work by Raffaello executed by Lorenzetti and 'restored' by Bartolomeo Cavaceppi.

However, smaller versions by Joseph Nollekens, who had access to Cavaceppi's studio in Rome, were already recorded from as early as 1764 when a version was purchased by Lord Palmerston for Broadlands. Seymour Howard records other versions of these groups by Nollekens and his workshop: one for the 9th Earl of Exeter at Burghley, one at Althorp, another for the Earl Bishop, the fourth earl of Bristol and now at Ickworth and a fourth in terracotta for David Garrick.

Literature:
 S. Howard, 'Boy on a dolphin: Nollekens and Cavaceppi' in The Art Bulletin, June 1964, vol.XLVI, no.2, pp.177-189 mentioned in the note on p.188

£6,000-10,000

139



140

140
TOM CAP*LI (ITALIAN EARLY, 20TH CENTURY), A LARGE BRONZE CHARIOTEER GROUP
DATED 1929
Shallow marble plinth, indistinct signature to the cast and dated 1929
51cm high overall, the base 75cm wide

£500-800

141
A CONTINENTAL FRUITWOOD OYSTER VENEERED CENTRE TABLE
NORTH EUROPEAN, FIRST HALF 19TH CENTURY
72cm high, the top 86.5cm diameter

£1,000-1,500



141



141 (detail)

142
A SET OF EIGHT FRAMED PRESSED PAPER PANELS DEPICTING ROMAN PROFILES
POSSIBLY FRENCH, IN THE GRAND TOUR MANNER, LATE 19TH CENTURY
Various inscribed, within marbled slip surrounds and ebonised frames
each 42 x 38cm overall

£1,000-2,000



142



143

143
A PAIR OF MAHOGANY TABLE 'TUSCAN'
COLUMNS WITH SPHERICAL FINIALS
19TH CENTURY
each 56cm high, 13cm wide

£600-800

144
A GEORGE IV FIGURED MAHOGANY
LIBRARY TABLE
CIRCA 1825
The flame mahogany quadruple bookmatched
top above two frieze drawers
72cm high, 156cm wide, 76cm deep

Provenance:
Lockerley Hall, Hampshire

£1,500-2,500



144

145
TWO LARGE FRENCH BRONZE FIGURAL GROUPS 'THE ABDUCTION OF PROSERPINE BY PLUTO' &
'ABDUCTION OF THE SABINE'
AFTER GIRARDON AND GIAMBOLOGNA RESPECTIVELY, LATE 19TH/EARLY 20TH CENTURY
The latter inscribed "Made in Itali"
101cm and 106cm high respectively

£4,000-6,000



145



145



146

146
AFTER GIRARDON AND MARSY, TWO
BRONZE GROUPS 'THE ABDUCTION
OF PROSERPINA BY PLUTO' & 'BOREAS
ABDUCTING ORITHYIA'
FRENCH, 19TH CENTURY
After Girardon and Gaspard Marsy/Anselme
Flamen respectively, both signed to the cast,
and set on red marble plinths
48,5 and 45,5cm high overall

Both sculptures were originally designed by
Charles Le Brun for the Parterre d'Eau at
Versailles as part of the 'Grande Commande'
by Louis XIV. From the variance of the designs
to these two it would seem that these
bronzes are after the Boizot versions of the
subjects- produced for Sevres in 1786.

£1,500-2,500



147

147 Y
A GEORGE IV ROSEWOOD CARD TABLE
IN THE MANNER OF WILLIAM TROTTER, CIRCA 1825
75cm high, 92cm wide, 46cm deep (when closed)

£700-1,000



148

148
A MARBLE BUST OF AN EMPRESS
ITALIAN, 18TH CENTURY
On ebonised base
the bust 33,5cm high, 46,5cm high overall,
the base 13 cm wide

£3,000-5,000



149

149
AFTER THE ANTIQUE, A BRONZE FIGURE 'SILENUS
WITH INFANT BACCHUS'

19TH CENTURY
Stamped 'Reduction Mecanique A. Collas Brevete'
39cm high, the base approximately 16cm wide

£700-1,000

150
A REGENCY POLLARD OAK PEDESTAL OCCASIONAL TABLE
IN THE MANNER OF GEORGE BULLOCK, CIRCA 1820

71cm high, the top 56cm diameter

£1,500-2,500



150



150 (detail)



151

151
AFTER ERNEST RANCOULET (FRENCH, 1842-1915), A LARGE BRONZE GROUP 'HERCULES, ATHENA AND CERBERUS'

LATE 19TH/EARLY 20TH CENTURY
Signed to the cast
87.5cm high, the base 35 by 27.5cm

£6,000-9,000





152

152
A COMPOSITION BUST OF BACCHUS
20TH CENTURY
approximately 70cm high overall, 71cm wide

£300-500

153
A COMPOSITION CLASSICAL MAIDEN BUST
20TH CENTURY
Set on earlier octagonal base marble stand
approximately 75cm high overall, the base
35cm wide

£400-600



154



153

154
A LARGE PAIR OF CAST STONE COLUMNS WITH SCROLLING FLORAL CAPITALS
20TH CENTURY
each approximately 202cm high overall, the
bases 36cm wide

£1,000-1,500



155

155
A CAST STONE URN
IN THE NEOCLASSICAL STYLE, 20TH CENTURY
The urn with twin ram head handles with ribbons and swags, plinth base
164.5cm high, the base 61cm wide

£800-1,200



156

156
A FRAGMENTARY CARVED STONE THREE QUARTER LENGTH FEMALE FIGURE
CIRCA 1780
The weathered figure on later pole and plinth base
170cm high overall, the base 56cm wide

£800-1,200



157
AN ITALIAN CARVED ISTRIAN STONE WELL HEAD
 POSSIBLY VENETIAN, 19TH CENTURY
 Of near square form with cylindrical well, the top of shaped arched form above sides carved in relief with water ewers, armorial shield opposed by flowerhead, two part plinth base, scrolling iron overthrow
 the main well head 73.5cm wide by 72.5cm deep, the head and base 77cm high, the overthrow 153cm high, 230cm high overall
 A very similar example of this style of wellhead is held in the Princeton University collection, from the bequest of Dan Fellows Platt in 1938. Another comparable example was sold at Christie's, South Kensington, Interiors, 14th April 2015, Lot 8 (£6,250).

Provenance:
 Property from the estate of the late Joe Constantine

£2,500-4,000



158
A CARVED PORTLAND STONE TERM STATUE OF PAN
 LATE 19TH CENTURY
 Detailed with expressive face, playing a pipe, material wrapped tapering square section column below on plinth base
 approximately 200cm high

Please note: The square stone slab illustrated beneath the main pedestal of this lot **is not** included in the lot.

£4,000-6,000



159

159
**A PAIR OF WHITE PAINTED
COMPOSITION URNS**
IN THE NEOCLASSICAL TASTE,
20TH CENTURY
With swags of flowers and fruit, and flanked
by goats mask terminals
each 89cm high, the tops 70cm diameter

£800-1,200



160

160
A 'GRAND TOUR' CARVED BUST, POSSIBLY OF THE EMPEROR VITELLIUS
PROBABLY ITALIAN, 19TH CENTURY
Carved white marble head on darker stone torso, plain toga
83cm high, 85cm wide

This lot bears close similarities with lot 264 from Christie's auction of "Collection de Maître et Madame Michard-Pellissier, Un appartement décoré par Victor Grandpierre", Paris 27th June 2007. Catalogued as "Italian School, 18th Century, bust of the Emperor Vitellius" with provenance from Charles de Beistegui, The Palais Labia in Venice. The Christie's example shows a softer handling of the hair and more refined but equally plain toga. Unlike this example it lacks the curled folds of the undershirt around the neckline.

£1,000-1,500



161

161
A CARVED STONE FIGURE OF A MAN
POSSIBLY LATE 18TH CENTURY DUTCH
With later stone pedestal base
the figure 78cm high, the base 43cm wide, the
pedestal 92cm high, 48cm wide, 170cm high
overall

£700-1,000



162

162
**A LOUVRE MUSEUM FULL SIZE PLASTER CAST
OF 'THE APOLLO BELVEDERE'**
LATE 19TH/EARLY 20TH CENTURY
The plinth base with impressed oval medallion
mark "Musée Du Louvre, Reproduction Interdite,
Ateliers De Moulage"
approximately 230cm high, 160cm wide

**Viewing: Please note this lot is on view by appointment
only at our Hambridge Lane Premises - approximately
10 minute drive from Donnington Priory.**

The original white marble statue from which this is a cast is thought to be a Roman copy of a lost bronze original made between 350 and 325 BC by the Greek sculptor Leochares and depicts Apollo as a standing archer. The statue was rediscovered during the Renaissance, probably in 1489 in the Anzio region of Italy and was in the private collection of Giuliano della Rovere before he became Pope Julius II.

£4,000-6,000

163
A LARGE SANDALLED FOOT
POSSIBLY AFTER THE PRAXITELES SCULPTURE OF HERMES, 20TH CENTURY
Composite with simulated weathered stone surface, inscribed in Greek 'Olympias'

£400-600



163

164
AFTER BERTEL THORVALDSEN, A LIFE SIZE BRONZE FIGURE OF HEBE
AFTER THE 1806 FIRST VERSION, MODERN
With stone pedestal base
the bronze 157.5cm high, the base 39cm wide, pedestal cm high, cm wide

£3,000-5,000



164

165

A LARGE CAST STONE WARWICK VASE AND PEDESTAL

IN THE MANNER OF COADE, LATE 18TH/EARLY 19TH CENTURY

On pedestal base with wreath mounts and later stone base

approximately vase 77cm high, 126cm wide across handles, the pedestal 53cm high, 57.5cm wide,
the further stone base 50cm wide, 69cm wide, 18cm high overall

£4,000-6,000





166



166



166
ARCHITECTURAL GARDEN ORNAMENTS INCLUDING;
A CARVED LIMESTONE PILASTER CAPITAL
 ANGLO-INDIAN, 19TH CENTURY
 62cm wide, 58cm high, 23cm deep
A LIMESTONE PILLAR
 120cm high, the top 22.5cm diameter
AND A SINGLE CARVED GRITSTONE ROOFTOP MONKEY ORNAMENT
 53cm wide, 54cm high, 42cm deep

Provenance:
 Private Collection, Oxfordshire

£300-500

167
A COMPOSITION STONE FIGURE
 AFTER THE ANTIQUE, 20TH CENTURY
 Possibly depicting Apollo, with quiver of arrows to the side
 approximately 147cm high

£800-1,200



167



168

168
A CARVED MARBLE FIGURE OF A GENTLEMAN HOLDING A BOOK
 DUTCH, 19TH CENTURY
 Weathered surface, apparently unsigned, later flat plinth base
 106cm high including fixing fillet, 36cm wide

£1,500-2,500



169



169
TWO ENGLISH CARVED STONE GARGOYLES
PROBABLY 16TH CENTURY OR EARLIER
Possibly carved Ham stone
one 97cm long, 45cm wide, 28cm deep, the other 99cm long, 50cm wide, 29cm deep

Provenance:
Private Collection, Oxfordshire. Purchased from Crowther of Syon Lodge in 1985

£400-600

172
AN ANTIQUE LIMESTONE MASK WITH ROUGH CUT DECORATION
PROBABLY 18TH CENTURY
Of Demonic ‘Hellfire’ form’
43cm high, 42cm wide, 18cm deep
AND A WEATHERED LIMESTONE FLUTED COLUMN
87cm high, 32.5cm wide, 23cm deep

Provenance:
Private Collection, Oxfordshire.
The mask purchased from Mallams in 2007.

£200-400



172



170



170
TWO ENGLISH CARVED STONE GARGOYLES
PROBABLY 16TH CENTURY OR EARLIER
Possibly carved Ham stone
one 91cm long, 38cm wide, 18cm deep, the other 96cm long, 49cm wide, 18cm deep

Provenance:
Private Collection, Oxfordshire. Purchased from Crowther of Syon Lodge in 1985.

£300-500

173
A PAIR OF CARVED STONE MONKEYS
19TH CENTURY
Depicted seated playing a drum and squeezebox respectively
slight size variance but each approximately 52.5cm high, the base 24cm wide

Provenance:
Private Collection, Oxfordshire. Purchased Crowther of Syon Lodge in 1985

£400-600



173



171

171
A PAIR OF LEAD TWIN HANDLED URNS
LATE 19TH CENTURY
17th century style mythological creature handles and applied cherub and foliate swags
each 58cm high, 75cm wide across the handles

Provenance:
Private Collection, Oxfordshire. Purchased Mallams 2007

£700-1,000

174
A CARVED LIMESTONE ENTABLATURE ARMORIAL FRAGMENT
PROBABLY EARLY 19TH CENTURY
Quartered shield with lions passant and other motifs, section of moulding behind the shield 58cm high, 48cm wide, overall 63cm wide, 33cm deep

Provenance:
Private Collection, Oxfordshire. Purchased Crowther of Syon Lodge in 1986

£200-300



174



175



**175
A PAIR OF PORTLAND STONE BALL
FINIALS**

LATE 18TH/EARLY 19TH CENTURY
each 62cm high, the bases 32.5cm wide

£2,000-3,000

**176
A COMPOSITION STONE LION GATE
POST FINIAL**

20TH CENTURY
approximately 98cm high, the base 32cm wide

£500-800

**177
A PAIR OF CARVED LIMESTONE
STONE PLINTHS**

LATE 19TH CENTURY
Of stepped square outline, raised square
floral motifs
76cm high, the bases 30cm wide

£500-800



176



177

**178
A PAIR OF COTSWOLD
STONE VASES**

EARLY 19TH CENTURY
One block pedestal
bases
each approximately
72.5cm high overall, the
bases 24cm wide

£800-1,200

**179
A HARDWOOD BENCH
BY BARNSLEY HOUSE,**

20TH CENTURY
With metal maker's
plaque
approximately 155cm
wide, 102cm high, 66cm
deep

£800-1,200



178



179



180

180
A COMPOSITION STONE GROUP OF PIGLETS
PROBABLY 1920S
61cm wide, 36cm deep

£300-500



181

182
AN ELM 'GROTTO' SEAT
20TH CENTURY
106cm high, 163cm wide, 66cm deep

£800-1,200



182

183
A PAIR OF LARGE CAST STONE URNS IN
THE FORM OF THE MEDICI VASE
20TH CENTURY
On pedestal bases
each 143cm high overall, the vases 42cm wide

£500-800

184
A LARGE COMPOSITION STONE FIGURE
OF A RECUMBENT HOUND
20TH CENTURY
approximately 92cm high, 75cm wide,
174cm long

£800-1,200



183



184



185



186



187

185
A SET OF FOUR STONE COMPOSITION
HORSE HEAD FINIALS
20TH CENTURY
each 48cm high, the bases 32cm deep

£1,000-1,500

186
A PURBECK STONE BIRD BATH
EARLY 20TH CENTURY
78cm high, the top 48cm wide

£500-800

187
A SET OF SIX COMPOSITE STONE
PLANTERS
20TH CENTURY
Planted with box balls
each approximately 48cm high, 61cm diameter

£500-800

188
AN IRON WEATHER VANE WITH RUNNING
FOX SURMOUNT
20TH CENTURY
145cm high, the fox 61cm wide

£600-800

190
A MONUMENTAL TERRACOTTA OIL JAR OR PITHOS
LATE 19TH CENTURY
Stamped 'AC' twice and 'N50'
approximately 294cm long, the interior of top 100cm diameter

£4,000-6,000



189

189
A SET OF SIX STONE COMPOSITION
BALLS
20TH CENTURY
each approximately 27cm diameter

£600-800



188



190



191

191

A CAST STONE GOTHIC PEDESTAL JARDINIÈRE

ATTRIBUTED TO AUSTIN & SEELEY, MID/LATE 19TH CENTURY

approximately 73cm high, the top 70cm wide

For comparison please see the Gothic font illustrated in “Select Specimens of Austin and Seeley’s Works in Artificial Stone”, June 1841, top right page 4.

£300-500



192

192

A PAIR OF CAST IRON CHAIRS

IN THE COALBROOKDALE ‘GOTHIC’

PATTERN, LATE 20TH CENTURY

each approximately 94cms high, 63,5cms wide, 57cms deep

£1,000-1,500



193

193

A PAIR OF CAST STONE PLANTERS AND PEDESTALS

IN THE GOTHIC STYLE, 20TH CENTURY

Octagonal jardinières on gothic arch decorated stands

each 91.5cm high, 66cm wide

£500-700



194

194

A PAIR OF COMPOSITION STONE LIONS

20TH CENTURY

Loosely after the Canova design recumbent but alert, one lion with crossed paws

each 71cm high, 41cm wide, 126cm long

£1,800-2,500

195

A VICTORIAN CAST IRON BENCH

IN THE MANNER OF ANDREW MCLAREN, CIRCA 1880

Scrolling frame with naturalistic arms, apparently unmarked

150cm wide, 84cm high, 70cm deep overall

£1,500-2,500



195



196

196
**MODERN PLANTERS TO INCLUDE;
 PAIR HADDONSTONE ZAHRA VASES**
 LATE 20TH CENTURY
 In Portland stone colourway
 each 74cm high, 66cm wide
AND A HADDONSTONE WINSLOW VASE
 With stepped plinth base
 107cm high, the top 61cm wide,
 the base 53cm wide
AND A PAIR OF FLUTED OVOID VASES
 each 51cm high, 48cm wide

£400-600



197

198
A LARGE TERRACOTTA OIL JAR OR PITHOS
 POSSIBLY PORTUGUESE, 20TH CENTURY
 Ribbed tapering form with associated lid
 approximately 130cm high, 130cm diameter

Provenance:
 Private Collection, Oxfordshire.

£200-300



198

197
A CAST STONE GARDEN JARDINIERE IN THE FORM OF THE BORGHESI VASE
 LATE 20TH CENTURY
 With pedestal base
 123cm high, the top 63cm wide,
 the base 46cm wide

Provenance:
 Private Collection, Oxfordshire.

£300-500



199

199
A JAPANESE BRONZE GARDEN FOUNTAIN
 MEIJI PERIOD, LATE 19TH CENTURY
 Circular bowl on scrolling naturalistic base,
 with encircling water dragon
 84cm high, the top 76cm diameter

£1,500-2,000



200

200
A GEORGE III COMPOSITION STONE
FIGURE OF A MAIDEN
LATE 18TH/EARLY 19TH CENTURY
Depicted holding urn with flame, emblematic
of eternal remembrance, with later stone base
123cm high overall, the base 30cm wide

£400-600



201

201
A PAIR OF HANDYSIDE PATTERN CAST
IRON GARDEN URNS
19TH CENTURY
Scrolling floral banding
each 59.5cm high, the tops 48cm

£800-1,200



202

202
A HADDONSTONE CAST STONE CORREDO JARDINIÈRE
LATE 20TH CENTURY
With plinth base
83cm high, 87cm wide across handles

Provenance:
Private Collection, Oxfordshire.

£200-400



203

203
A LARGE PAIR OF LIMESTONE BALLS
20TH CENTURY
each approximately 57cm diameter

£2,000-3,000

204
A LARGE STONE COMPOSITION TWIN HANDLED URN
ON STAND
POSSIBLY AFTER AN 18TH CENTURY FRENCH DESIGN,
20TH CENTURY
Scrolling handles above fruit and leaf swags issuing from lion
masks, square section pedestal base
approximately 170cm high overall, the vase 110cm wide, the
base 81cm wide

£1,800-2,500



204



205

205
A LARGE VERDIGRIS AND PATINATED BRONZE WATER
FEATURE DUCKS IN REEDS
CONTEMPORARY
159cm high, the base 52cm deep

£800-1,200

206
A SET OF SIX HARDWOOD AND CANED GARDEN SEATS
LATE 20TH CENTURY
Scrolling arms, curricles bases
each approximately 95cm high, 62cm wide, 104cm deep overall

Provenance:
Ston Easton Park, near Bath

£600-800



206 (part lot)



207

207
A PAIR OF CAST STONE URNS IN THE
FORM OF THE MEDICI VASE
20TH CENTURY
the vases 91cm high, 43cm wide

£300-500

208
A SET OF FOUR HARDWOOD AND CANED GARDEN SEATS AND TWO STOOLS
LATE 20TH CENTURY
Scrolling arms, curricles bases
the chairs approximately 95cm high, 62cm wide, 104cm deep overall

Provenance:
Ston Easton Park, near Bath

£500-800



208 (part lot)



209
AN INTERESTING SCOTTISH CARVED
STONE FIGURE OF A YOUNG BOY
EARLY 19TH CENTURY
Depicted wearing a short hat, cloak, clogs and
with a large bale of wool or tobacco, oval base
153cm high, the base 59cm diameter
It has been suggested that this might be a
depiction of Tam O'Shanter, it seems more
likely that it is a representation of a young man,
at the market or docks unloading his wares.

£600-800



210
A PAIR OF HANDYSIDE PATTERN CAST
IRON GARDEN URNS
19TH CENTURY
Mask and swag decoration
each 59cm high, the tops 44cm diameter

£800-1,200

211
A PAIR OF IRON GATES
BY S. COWELL NORWICH, LATE 19TH/
EARLY 20TH CENTURY
With maker's raised nameplates to hinges
each approximately 155.5cm high, 261.5cm wide
overall

£800-1,200

212
TWO CARVED STADDLE STONES
19TH CENTURY
Of conventional capped form
the larger 82cm high, the cap 54cm diameter

£600-800



212

213
AN ITALIANATE STYLE CAST
STONE PLANTER
MODERN
Of rectangular trough form
80cm high, 188cm wide, 38cm deep

Provenance:
Private Collection, Oxfordshire.

£200-300



213

214
A CAST IRON GARDEN BENCH
IN THE VAL D'OSNE GOTHIC PATTERN,
20TH CENTURY
141cm wide, 82cm high, 48cm deep

£600-800



214



215

215
A WHITE PAINTED CAST IRON GAZEBO
20TH CENTURY
396cm high excluding finial; approximately 296cm diameter overall

£5,000-7,000



Day 2 |
lots 300-682
Thursday 30 June 2022



300
AN ISFAHAN CARPET
approximately 326 x 220cm

£800-1,200

301
A VERDURE TAPESTRY PANEL
18TH CENTURY
Depicting a young courting
couple in a landscape
283cm high, 184cm wide

£1,500-2,500

302
A WILLIAM & MARY OAK
DRESSER BASE
CIRCA 1690
approximately 80cm high,
200cm wide, 55cm deep

Provenance:
Private Collection from a
Country House, Berkshire

£3,000-5,000



301



302



303

303
A PAIR OF MAHAL CARPETS
 one approximately 313 x 178cm, the
 other approximately 316 x 172cm

£800-1,200



304

304
A PAIR OF CONTINENTAL GILT METAL
REPOUSSE GIRANDOLE MIRRORS
 IN LATE 17TH CENTURY STYLE, 19TH
 CENTURY AND LATER
 Each with twin scrolling arms
 each 91cm high, 53cm wide

£1,500-2,500



305
A CHARLES II OAK AND SNAKEWOOD
CHEST OF DRAWERS
 CIRCA 1670
 The bead moulded rectangular top above an
 arrangement of four long drawers
 105cm high, 109cm wide, 57.5cm deep

£600-800



305



306



306
A FIGURED WALNUT AND INLAID CABINET
 CIRCA 1680 AND LATER
ON A LATER STAND OF MATCHING STYLE
 20TH CENTURY
 166cm high, 101cm wide, 50cm deep overall

£500-700

306 (detail)



307

307 Y
A WILLIAM & MARY WALNUT AND INLAID WRITING DESK
 CIRCA 1690

The hinged top opening to a leather inset writing surface and a hinged ratchet adjustable compartment, the doors to the front opening to reveal further banks of shelves
 81cm high, 98.5cm wide, 64cm deep (when open)

Please note: Dreweatts have applied for a de minimis exemption licence for the ivory in this lot Ref: NQARQL2H

£2,000-3,000



307 (detail)



307 (detail)



308

308
A WILLIAM & MARY WALNUT
CUSHION FRAME MIRROR
LATE 17TH CENTURY
65cm high, 56cm wide

£700-1,000

309
AN OLIVEWOOD OYSTER VENEERED
CHEST OF DRAWERS
CIRCA 1690 AND LATER
72cm high, 83.5cm wide, 51cm deep

For a related chest of drawers incorporating similar veneers see, Sotheby's, Important English Furniture, 3rd July 2003, Lot 12 (£19,200).

£2,000-3,000



309

310
A RARE ENGLISH NEEDLEWORK
ARMORIAL TAPESTRY
CIRCA 1697-1709
Decorated to the centre with armorial for Sir Nathaniel Napier (1636-1709), 2nd Baronet of Middle Marsh and to the spandrels with crest and cypher for his second wife Susanna Guise by his marriage in 1697, gros and petit point work approximately 292cm high, 160cm wide

Provenance:
From the estate of Henry Lane Eno (1871-1928) and by descent to the current owner.

Sir Nathaniel Napier travelled extensively in Europe in his early years and after his marriage in 1697 resumed his travels visiting France and Italy, 1701 Holland, 1704 Rotterdam and Hanover and 1706 Spa, Belgium. It is likely that the tapestry was created during these travels- or at home by an émigré Huguenot craftsman. The Guise family home, Elmore Court in Gloucestershire retains the wrought iron main gates, originally from Rendcombe. They display the same decorative design of the Guise emblem, the swan surmounted cypher, as this tapestry.

Needlework carpets and hangings are an uncommon survivor from this date owing to the inherent fragility of their nature during everyday household life and use. The tradition of needlework, more commonly seen in chair coverings and small worked pieces, existed in England and Northern Europe through the production of 'table carpets'. There seems in this example to be a conscious emulation of the form of Chinese and Persian carpets-with the central design within roughly symmetrical floral background and spandrels. However table carpets were designed as in the landscape view- whereas this is presented in a portrait format. Research to date has yet to reveal similar hangings of this scale or quality.

£4,000-6,000



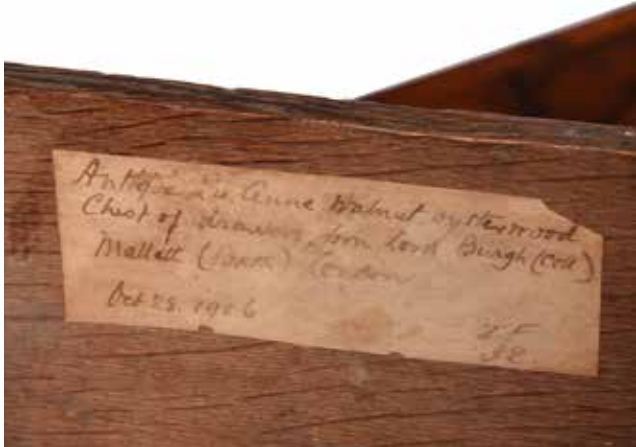
310



311 (detail)



311 (detail)



311 (detail)

311
A WILLIAM & MARY OLIVEWOOD OYSTER VENEERED CHEST OF DRAWERS
CIRCA 1690
A label to one drawer inscribed in ink 'Antique Qu. Anne walnut oysterwood Chest of drawers from Lord Burgh (Coll) Mallett (Bath)
London Oct 28. 1926'
92.5cm high, 96cm wide, 57cm deep

£12,000-18,000



311 (view from above)



311



312

312
A SMALL LIMOGES COPPER-GILT AND ENAMELLED PANEL

POSSIBLY 13-14TH CENTURY

Depicting a saint, possibly St James, within an oval cartouche with inset rosettes, surrounded by four flowering tendrils, probably from a reliquary chasse or a book cover

9.25cm x 7.25cm

Provenance:

Acquired by present owner at Christie's, South Kensington, 2013

£600-1,000



313

313
A SMALL LIMOGES ENAMELLED COPPER NAVETTE OR INCENSE BURNER

13-14TH CENTURY

With covers at each end mounted on a central spindle each end with salamander-headed finials

5cm high, 17.5cm long

Provenance:

Acquired by the present owner at Sotheby's, Olympia, circa 2007

£800-1,200



314

314
A RARE LIMOGES GRISAILLE AND GILT ENAMEL BOWL 'ADAM AND EVE EATING OF THE FORBIDDEN FRUIT'

CIRCA 1550-80

With painted scene after print by Étienne Delaune, Adam seated eating an apple as Even talks with the anthropomorphised serpent, animals around, faint gilt shadows of trees beyond, with scrolling gilt border, underside with white and gilt trailing amorini headed swags, formerly with foot, unsigned

6cm high, 19cm diameter

Provenance:

From the estate of Henry Lane Eno (1871-1928) and by descent to the current owner.

The central scene is a mirror-image section after a print by Etienne Delaune (French, c. 1518/19-1583) (Cf Baltimore Museum of Art with a print by Stefano Scolari (Italian, 1640 - 1691) after Delaune Object Number 1946.112.1072). The Limoges artist has shifted elements slightly but retained the essential composition and details such as the sleeping dog and feeding squirrel.

The Louvre holds in its collection a plate attributed to Jean Miette that draws upon the same artistic inspiration. The handling of the details and anatomy are slightly different from this example, but it shares the artist's willingness to incorporate animals of all types- a feature also seen on another work attributed to Miette- "The Creation of Adam" on a plate in the British Museum. Comparison should also be made with the Fitzwilliam Museum's cup and cover depicting the creation of Adam by Jean Court (Vigier) (Accession Number: M.31 & A-1933). The stylistic depiction of the foliage to the tree and ground, and the detailing of animals suggest a kinship with the artist responsible for this bowl.

£4,000-6,000



315

**315
AN AUSTRO-GERMAN PARCEL GILT AND
AGATE HISTORISMUS PEDESTAL CUP
AND COVER**

19TH CENTURY
Oval lid and body with rub-over set
hardstone and glass cabochons
13.6cm high, 9.2cm wide

Provenance:
From the estate of Henry Lane Eno (1871-
1928) and by descent to the current owner.

£600-1,000



316

**316
A BRASS AND CUIR BOUILLI DOME TOP
CASKET OR COFFRET**

PROBABLY FRENCH, 16TH CENTURY AND
LATER
The leather with all over fleur-de-lys and
diaper patterning, interior with concealed
side drawer
15.3cm high, 18cm wide, 11cm deep

£800-1,200

**317
A BRONZE FIGURE OF A MYTHOLOGICAL FIGURE
ON A GLOBE**

FLORENTINE, 17TH/18TH CENTURY
Seated figure possibly Mercury, on a fluted variegated
marble base
the bronze 17.5cm high, 26cm high overall

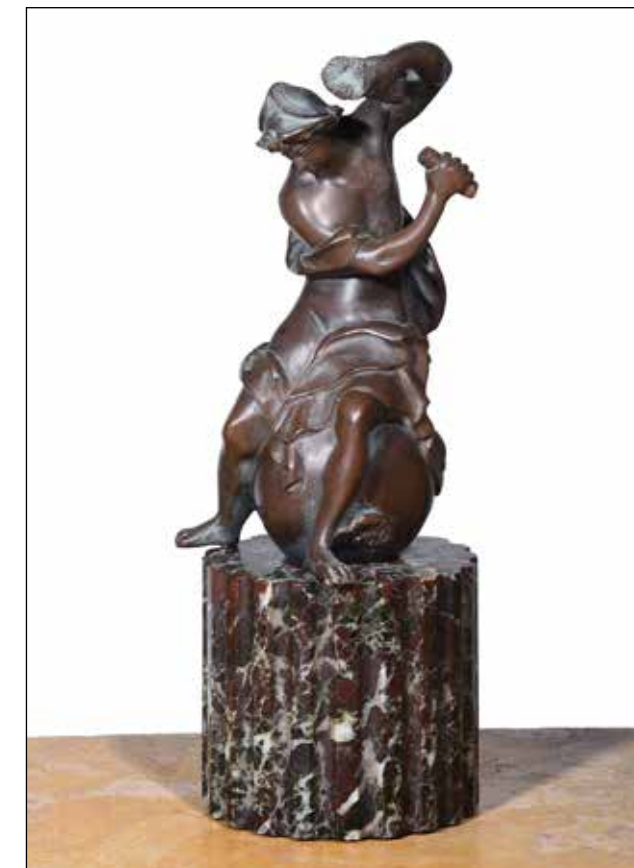
£800-1,200

**318
AN ITALIAN CYPRESS WOOD AND PENWORK
CASONNE**

17TH CENTURY
59cm high, 183.5cm wide, 62cm deep

£1,200-1,800

319 (*no lot*)



317



318



320



320

320

A PAIR OF BRUSSELS TAPESTRY BORDER FRAGMENTS

LATE 17TH/EARLY 18TH CENTURY

Depicting mythological figures in caryatid style, possibly Minerva/Venus and Cupid opposed by Apollo
each approximately 318 x 51cm

For a similar Brussels tapestry fragment after Rubens with the same use of mythological figures in the guise of caryatids, see Sotheby's, New York, Continental Furniture, 2008, Lot 47.

£600-800



321

321 Y

A WILLIAM & MARY KINGWOOD AND GILT METAL MOUNTED TABLE CABINET OR COFFRE FORT

CIRCA 1690

With hinged top and fall front
29cm high, 49cm wide, 29cm deep

£2,000-3,000



321 (details)



322

322

A WALNUT DISPLAY CABINET ON STAND

THE CABINET EARLY 18TH CENTURY, THE STAND EARLY 18TH CENTURY AND LATER
203cm high, 117.5cm wide, 33cm deep overall

£2,500-3,500



323

A BRONZE FIGURE OF WINGED VICTORY

FRANCO-ITALIAN, 17TH CENTURY

Set on a marble globe above stepped giallo
and variegated marble pedestal base
48.5cm high overall, the base 10cm wide

£4,000-6,000

323



324

324
A KAZAK 'PIN-WHEEL' RUG
approximately 250 x 153cm

£600-900



325

325
A HERIZ RUNNER
approximately 331 x 87cm

£400-600



326

326 (detail)

326Y
AN EBONY, MAPLE AND SILVER FOIL TABLE CABINET
ANTWERP, FLANDERS, SECOND HALF 17TH CENTURY
With concealed key drawer to lid above fitted interior, twin panels engraved with two of the seven cardinal virtues Justice and Charity (Charitas and Justitia) after engravings by Jacob Matham after Hendrick Goltzius, fitted with drawers and pull-out arcaded drawer below, the whole with inset silver foil panels engraved with scrolling floral banding
31cm high, 45cm wide, 30cm deep

A similar table top jewellery cabinet is in the Rockox House Museum, Antwerp. For examples of other cabinets, almost certainly by the same school of maker, see Bonham's, Chester, 13th May 2010, Lot 848 (£2,400), and Christie's, Amsterdam, The J.W.N. van Achterbergh Collection, 1 July 2009, Lot 17 (EUR 4,000).

£600-800

327
A BRONZE FIGURE OF A PRANCING HORSE
ITALIAN, CIRCA 1700
On a marble base
the bronze 9.5cm high, 12.8cm high overall, the base 9.3cm wide

£2,000-3,000



327



328

328
A FLEMISH MYTHOLOGICAL TAPESTRY 'DIANA RESTING' WORKSHOP OF JUDOCUS DE VOS

BRUSSELS, EARLY 18TH CENTURY

From a larger hanging, depicting the seated goddess resting after the hunt, with an attendant bearing flaming torch, with stitched foldover to accommodate wall height, with Brussels town mark and signed 'J. DE. VOS' in selvedge
approximately 263cm high (with current foldover tuck), 270cm wide overall

£3,000-5,000

329

TWO CARVED WOOD STAG'S HEADS

PROBABLY AUSTRIAN, 19TH CENTURY

Each mounted with antlers, on wooden shield mounts
each approximately 127cm wide

Provenance:

The Property of The Wheler Foundation

£3,000-5,000



329

329



330 (detail)

330

A WILLIAM & MARY BURR WALNUT AND MARQUETRY CABINET ON CHEST

CIRCA 1690

The doors enclosing an arrangement of short and long drawers

176,5cm high, 110cm wide, 53,5cm deep

£8,000-12,000



330



331

331
A NORTH WEST PERSIAN RUNNER
approximately 240 x 99cm

£200-300

332
A BLACK LACQUER AND PAINTED
CABINET
MID 18TH CENTURY
The cabinet decorated throughout with
maidens and cherubs, the doors opening to
an arrangement of drawers
75cm high, 79cm wide, 41cm deep

£600-800



332



332 (detail)

333
A CHASUBLE FRAGMENT, THE RED VELVET FIELD
WITH EARLIER ORPHREY WOVEN WITH THREE SAINTS
THE ORPHREY FRENCH OR ITALIAN, POSSIBLY 16TH
CENTURY, THE VELVET LATER
All three Saints, two men and one woman, with martial
attributes, possibly Saint Ghislain holding the church,
St John with eagle on his shield
105 x 55cm

£700-1,000

334
A WALNUT AND EMBROIDERY
UPHOLSTERED SOFA
CIRCA 1710 AND LATER
92cm high, 188cm wide, 74cm deep overall

£2,000-3,000



333



334



335

335
AN ENAMEL SET FOLDING DEVOTIONAL TRIPTYCH
 IN THE EARLY 16TH CENTURY LIMOGES MANNER, 19TH CENTURY

The silver coloured and parcel gilt frame with wirework and glass cabochon slip surrounds to the polychrome enamel panels depicting scenes from the life of Christ and the Virgin Mary
 overall frame size 23cm high, 22cm wide, the square enamel panels 4.3cm square

Provenance:
 From the estate of Henry Lane Eno (1871-1928) and by descent to the current owner.

£500-800

336
A SWISS POLYCHROME PAINTED MULE CHEST
 LATE 18TH/EARLY 19TH CENTURY

72cm high, 125cm wide, 64cm deep

£800-1,200



336



337



337 (detail)



337 (detail)

337
A GILTWOOD AND ENAMEL SET CHASSE OR CASKET
 IN THE 16TH CENTURY LIMOGES MANNER, 19TH CENTURY

The giltwood frame set with enamel panels decorated with twelve Saints, Salvator Mundi, and Italianate style armorial, bearing signature for L Laudin
 19cm high, 22.5cm wide, 9.5cm deep

Provenance:
 From the estate of Henry Lane Eno (1871-1928) and by descent to the current owner.

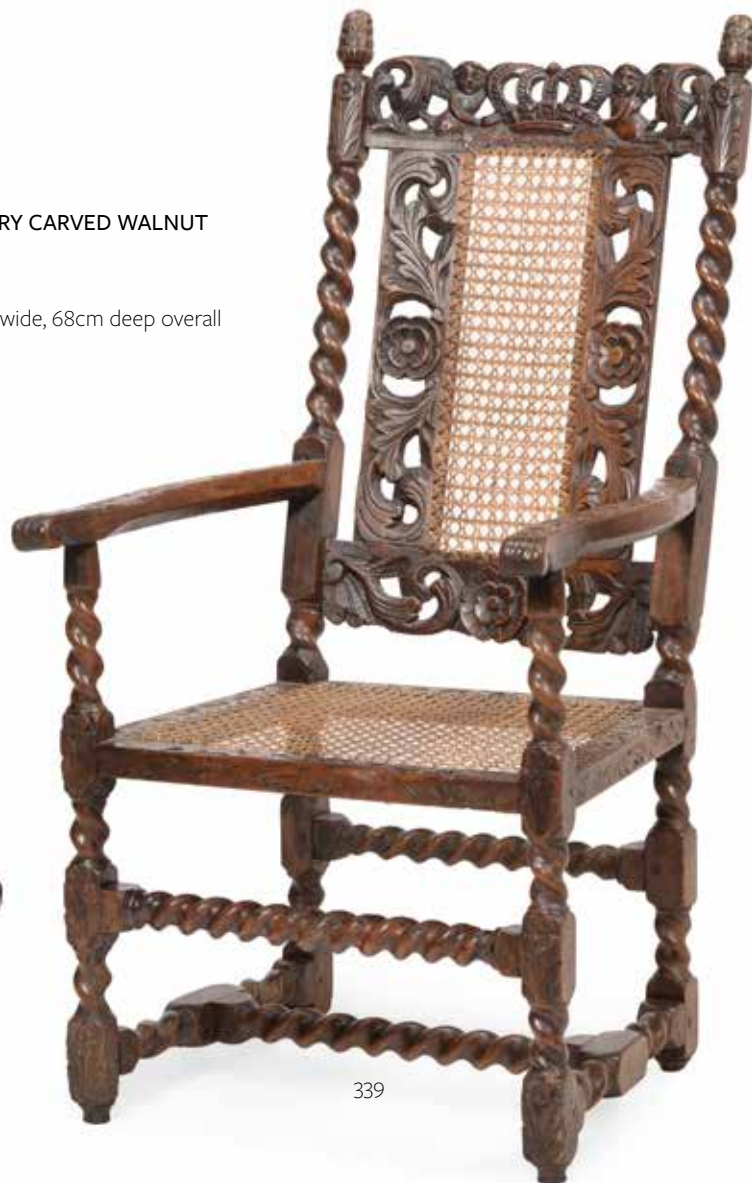
£3,000-5,000



338

338 Y
AN OVAL CARVED WOOD RELIEF OF THE VIRGIN AND CHILD WITH ST JOHN THE BAPTIST
 FLEMISH, 17TH CENTURY
 In a lobed tortoiseshell frame incorporating twelve carved wood winged heads
 the panel 17cm high, the frame 33 x 23cm overall

£1,000-1,500



339

339
A WILLIAM & MARY CARVED WALNUT ARMCHAIR
 CIRCA 1690
 114cm high, 60cm wide, 68cm deep overall

£600-800



340

340
AN GEORGE I OAK CRICKET TABLE
 EARLY 18TH CENTURY
 66cm high, the top 67cm diameter

£800-1,200



341

341
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.

£4,000-6,000



342



342 (detail)

342
A LARGE VERDURE TAPESTRY PANEL
 FLEMISH OR FRENCH, 17TH CENTURY
 Probably depicting St Lucy and emblematic of Spring and Fertility
 approximately 282cm high, 358cm wide

£2,000-3,000

343
A CHASUBLE FRAGMENT, THE RED VELVET FIELD WITH
EARLIER ORPHREY WOVEN WITH TWO SAINTS
 THE ORPHREY, FRENCH OR ITALIAN POSSIBLY, 16TH CENTURY,
 THE VELVET LATER
 The ends and surmounts of the saints with architectural and sky design
 100 x 57.5cm

£700-1,000

344
A CARVED GILTWOOD CABINET STAND
 CIRCA 1680 AND LATER
 78cm high, 107cm wide, 57cm deep overall

£1,000-1,500



343



344



345

345
AN ITALIAN CARVED GILTWOOD
'SUNBURST' WALL MIRROR
18TH CENTURY
approximately 78cm diameter overall

£800-1,200

346
AFTER THE ANTIQUE, A BRONZE
FIGURE OF A DOG
Now set on a wood base
the bronze 34cm high, 61cm wide,
the base 54cm wide

£2,000-3,000



346

347
A BRONZE AND GILT-BRONZE FIGURE OF MARY MAGDALEN
ITALIAN, 17TH CENTURY
The figure kneeling, hands aloft, carved wooden base
the bronze 17.5cm high, 19.5cm high overall, the base 13cm wide

£2,000-3,000



347



348 (detail)

348Y
A NASRID OR POST NASRID ROSEWOOD, EXOTIC
HARDWOOD, EBONY AND BONE INLAID TABLE CABINET
LATE 15TH/ 16TH CENTURY
The doors opening to an arrangement of drawers around
a central cupboard door
51.5cm high, 60cm wide, 36.5cm deep

£3,000-5,000



348



349

349
A GILT FRAMED, CARVED AND POLYCHROME PAINTED RELIGIOUS PANEL
 ITALIAN, 18TH CENTURY
 Depicting Madonna and Child, within an easel style gilt frame
 the visible panel 41 x 32cm, the frame 71 x 52cm

£400-600



350

350
A CONTINENTAL CARVED GILTWOOD FRAME
 CIRCA 1730
 136cm high, 109cm wide
 £800-1,200



351

351
A CARVED, GILDED AND POLYCHROME BUST OF A FEMALE SAINT, POSSIBLY ST LUCY
 PROBABLY SPANISH COLONIAL, 18TH/19TH CENTURY
 Depicted with floral crown
 41cm high, 29cm wide

£300-500



352



352
A PAIR OF CARVED, PAINTED AND GILDED WINGED ANGEL ORNAMENTS
 LATE 17TH/EARLY 18TH CENTURY
 Each with distinct carved expression
 each 17cm high, 55cm wide, 13cm deep

£300-500

353
A GEORGE I WALNUT CHEST ON STAND
 CIRCA 1730
 169.5cm high, 100cm wide, 58cm deep

£1,500-2,000



353



354

354

**A PAIR OF BRASS AND COPPER
WALL SCONCES**

POSSIBLY DUTCH COLONIAL,
EARLY 18TH CENTURY

Each with Sacred Heart with conjoined
cypher, set with faceted glass 'jewels'
29cm high, 30cm wide, 16cm protuberance

£500-800

355

**A QUEEN ANNE BLACK LACQUER
AND GILT CHINOISERIE DECORATED
CHEST ON STAND**

EARLY 18TH CENTURY
154cm high, 110cm wide, 62cm deep overall

£1,000-1,500



355



356

356

A GEORGE II BURR WALNUT BACHELOR'S CHEST OF DRAWERS

CIRCA 1730

The hinged top opening to a baize inset writing surface and a hinged
compartment itself opening to an inkwell above a small drawer
80.5cm high, 82cm wide, 41.5cm deep

£5,000-8,000



356 (detail)



356 (detail)



357

357 Y
AN INDO PORTUGUESE EXOTIC
HARDWOOD AND MARQUETRY TABLE
CABINET
 PROSSIBLY GOAN, EARLY 18TH CENTURY
 44cm high, 75cm wide, 43cm deep

£300-500



358

358
A GEORGE I WING ARMCHAIR FRAME
 CIRCA 1720
 118cm high, 84.5cm wide, 81cm deep

Provenance:
 Probably Tabley House, Cheshire
 The Property of the Trustees of the
 Davenport Estate
 Please refer to the notes regarding the
 background history of the Davenport Estate
 on page 236 of this catalogue.
 The lots in this auction with the same
 provenance to the Davenport Estate are lots
 358, 393, 453, 454, 455, 456, 505, 585

£1,000-1,500

359
A GEORGE I BURR WALNUT BUREAU CABINET
 BY WILLIAM OLD AND JOHN ODY, CIRCA 1725
 Cross and feather banded, the doors enclosing
 adjustable shelves and three shallow drawers above
 candle slides, the base with an interior arrangement of
 drawers around a door, the printed paper label to the
 top left drawer, three drawers with divisions, the brass
 handles and escutcheons parcel gilded to enhance the
 engraving
 214cm high, 108.5cm wide, 60cm deep

The printed label 'WILLIAM OLD AND JOHN ODY At
 the Cafstle in St Paul's Church-Yard (over-against the
 South-Gate of ye Church) London Makes and Sells all
 sorts of Cane & Dutch Chairs, Chair Frames for Stuffing
 and Case Sashes. And also all sorts of the best Looking-
 Glafs & Cabinet-Work in Japan Walnut-Tree & Wainscot,
 at reasonable Rates.'

For examples of labelled furniture by William Old and
 John Ody see Christopher Gilbert, Marked London
 Furniture 1700-1840, pages 358 and 359, plates 699,
 700 and 701. 'John Ody became free of the Joiners'
 Company in 1723, which may mark the date when he
 teamed up with William Old... William Old had died
 by 1738 when his widow offered his cabinet goods for
 sale at the St Paul's Church Yard address. The cabinet
 furniture so far traced bearing the firm's label is of richly
 figured walnut with feathered inlay and crossbanding'.

For a cabinet on secretaire chest labelled William
 Old and John Ody see Christie's Important English
 Furniture, New York, 18th October 2001, lot 266
 (USD21,150)

£2,000-3,000



359



359 (maker's stamp)



359 (detail)



360

360
A QUEEN ANNE WALNUT AND
FEATHER BANDED DOMED TOP
HANGING CORNER CUPBOARD
 CIRCA 1710
 The moulded panel door opening to
 a shelved interior
 117cm high, 56cm wide, 34cm deep

For a closely related corner
 cupboard see Christie's, London,
 27th April 2006, English and
 Continental Furniture and Carpets,
 Lot 53 (£2,640).

£1,500-2,000



361 (view from above)



361

361
A PAIR OF CARVED GILTWOOD,
BLACK LACQUER AND GILT
CHINOISERIE DECORATED
TORCHERE STANDS
 EARLY 18TH CENTURY AND LATER
 each 99cm high, the hexagonal tops
 26 x 26cm

Provenance:
 The Property of The Wheler
 Foundation

£1,500-2,500



362

362
A BLACK LACQUER AND GILT CHINOISERIE
DESCORATED CABINET
 EARLY 18TH CENTIURY
 The doors opening to an arrangement of drawers
ON A LATER ASSOCIATED GILT WOOD STAND
 155cm high, 101cm wide, 53cm deep overall

£1,500-2,500



362 (detail)



363

363
A SAROUK CARPET
approximately 354 x 270cm

£800-1,200



364

364
A LARGE PAIR OF CARVED AND GILDED CHERUB OR PUTTI
ITALIAN, 18TH CENTURY
Possibly formerly door surmounts, partially dry stripped
the taller 148cm high

£8,000-12,000



365

365
A CHECHEN KAZAK RUG
approximately 256 x 165cm

£300-500



366

366
A GEORGE II WALNUT CHEST OF
DRAWERS
CIRCA 1735
approximately 94cm high, 85cm wide,
55cm deep

£1,500-2,500



367



367 (view from above)

367
A GEORGE II LEATHER AND BRASS STUDDED CHEST ON STAND
BY RICHARD LUCAS, DATED 1757
With brass studded stylised flowerheads, dated 1757 and initialled E B,
the interior lined with marbled paper and with paper label for 'Rich.
Lucas, Trunkmaker, at the Dover Castle, the corner of Nicholas Lane,
Cannon Street, London...,' with gilt metal side handles, on a later dark
stained stand
the chest 54.5cm high, 106cm wide, 55cm deep, the stand 17cm high

£1,500-2,500



367 (detail)



368

368
A GEORGE II GILTWOOD WALL MIRROR
 CIRCA 1730
 Label verso, 'KINSMAN BROS., DECORATORS, PICTURE
 FRAME MAKERS & C, HIGH STREET, TOTNES'
 100cm high, 54cm wide

Provenance:
 Ston Easton Park, near Bath, Somerset

£700-1,000



369

369
**A GEORGE II WALNUT AND LINE INALID
 CHEST OF DRAWERS**
 CIRCA 1730
 94cm high, 96cm wide, 52cm deep

Provenance:
 Lockerley Hall, Hampshire

£800-1,200



370

370
A GEORGE II WALNUT CHEST ON STAND
 CIRCA 1740
 155cm high, 103cm wide, 58cm deep

£2,000-3,000



371
**A GEORGE II MAHOGANY ADJUSTABLE TRIPOD
 READING TABLE**
 CIRCA 1750
 With ratchet adjustable top and height adjustable stem
 80cm high (when closed), 69cm wide, 63cm deep overall

£600-800

372
A SET OF FOUR GEORGE II WALNUT DINING CHAIRS
 CIRCA 1740
 each 98cm high, 55cm wide, 50cm deep overall

£1,200-1,800

371



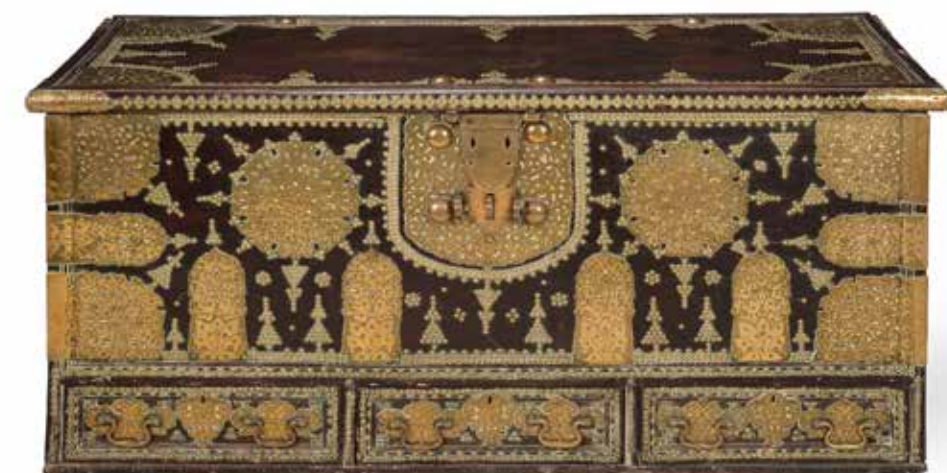
372



373

373
**A LARGE CONTINENTAL CARVED
 GILTWOOD WALL MIRROR**
 SECOND HALF 18TH CENTURY
 115cm high, 125cm wide

£1,000-1,500



374

374
**A TEAK AND BRASS MOUNTED
 ZANZIBAR CHEST**
 19TH CENTURY
 approximately 56cm high, 127cm wide,
 57cm deep

£800-1,200



375

375
A CARVED WOOD FIGURE OF A PHILOSOPHER
 GERMAN, 18TH CENTURY
 Depicted contrapposto, cloak falling over to flatback naturalistic setting
 19.5cm high, the base 5.5cm wide
 £300-500



376

376
A CONTINENTAL FIGURED WALNUT AND INLAID CHEST OF DRAWERS
 POSSIBLY ITALIAN OR SOUTH GERMAN, LATE 18TH CENTURY
 83cm high, 76cm wide, 50cm deep
 £600-800

377
A GILTWOOD AND GESSO OVAL WALL MIRROR
 IN 18TH CENTURY STYLE, 19TH CENTURY
 110cm high, 69.5cm wide
 £800-1,200



377

378
A WALNUT AND UPHOLSTERED ARMCHAIR
 IN GEORGE II STYLE, 19TH CENTURY
 With green and bronze damask upholstery
 102cm high, 95cm wide, 77cm deep overall
 £800-1,200



378



379
A LIFE SIZE BRONZE FIGURE OF A BISHOP
 PROBABLY MID-19TH CENTURY
 Depicted standing, with mitre and crozier
 183cm high
 £8,000-10,000

379



380
A LIFE SIZE BRONZE FIGURE OF SAINT MARGARET OF SCOTLAND
 PROBABLY MID-19TH CENTURY
 The saint depicted with depicted with a book to symbolize her promotion of the arts, education and religious reform to one hand, unmarked
 173cm high
 £10,000-15,000

380



381
A PAIR OF GEORGE II MAHOGANY CHAIRS
POSSIBLY IRISH, MID-18TH CENTURY
each 102.5cm high, 58cm wide, 56cm deep overall

£1,500-2,500



381



382

382
A GEORGE II MAHOGANY FOLDING CARD
TABLE
PROBABLY IRISH, CIRCA 1750
72cm high, 83cm wide, 41cm dee (when
closed)

£800-1,200



383
A GEORGE III CARVED
GILTWOOD WALL MIRROR
CIRCA 1760
137cm high, 77cm wide

£4,000-6,000

383



384

384
A GEORGE II LEATHER AND BRASS
STUDDED BOX
CIRCA 1750
20.5cm high, 39cm wide, 30cm deep

£300-500



385

385
A GEORGE II MAHOGANY TRIPOD TABLE
CIRCA 1750
approximately 72cm high, the top 50 x 50cm

£500-800



386

386
A GEORGE II WALNUT WING ARMCHAIR
CIRCA 1740
121cm high, 87cm wide, 75cm deep overall

£800-1,200



387 (view from above)



387

387
AN AUSTRIAN WALNUT AND MARQUETRY SERPENTINE COMMODOE
MID 18TH CENTURY
The drawers lined with block printed paper
88cm high, 124cm wide, 66cm deep

£4,000-6,000



388 (set of six)



389

388
A SET OF SIX FRAMED CHINOISERIE DECORATED LEATHER PANELS
 POSSIBLY DUTCH, THE PANELS 17TH/18TH CENTURY
 Framed and glazed, white borders, pale blue frames
 the visible sections 75 x 45cm, the frames 91 x 60cm

£1,000-1,500

389
A GEORGE III MAHOGANY COMBINED KNEEHOLE DESK AND DRESSING TABLE
 CIRCA 1760
 The hinged top opening to an arrangement of compartments, a baize inset surface and a hinged dressing mirror
 76cm high, 74cm wide, 52cm deep

£800-1,200



390

390
A BIDJAR CARPET
 approximately 349 x 256cm

£2,000-3,000



392



391

391
A GEORGE III MAHOGANY STOOL
 CIRCA 1765
 With dished seat
 46cm high, 42cm wide, 30cm deep

£600-800

392
A GEORGE III MAHOGANY CABINET BOOKCASE
 CIRCA 1780
 approximately 205cm high, 95cm wide

£600-800

393
A GEORGE II CARVED PINE AND PAINTED WALL BRACKET
 CIRCA 1750
 75cm high, 30cm wide, 32cm deep overall

Provenance:
 Probably Tabley House, Cheshire
 The Property of the Trustees of the Davenport Estate
 Please refer to the notes regarding the background history of the Davenport Estate on page 236 of this catalogue.
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£2,000-3,000

394
A PAIR OF CARRARA MARBLE BUSTS OF LOUIS XVI & MARIE ANTOINETTE
 19TH CENTURY
 After The Sevres design modelled by Le Riche after Louis-Simon Boizot
 42cm and 38cm high, the polished integral socle bases 10cm wide

Louis-Simon Boizot (1743-1808) was a leading Parisienne neoclassical sculptor who in 1773 was appointed Director of the Sculpture Department at Sèvres. These busts are based on the marbles that were commissioned by the King and Queen in 1777 and 1781 respectively. For comparison see a further pair in the Royal Collection (RCIN 39496 and 39497), acquired by George IV before 1811, see Geoffrey de Bellaigue, French Porcelain in the Collection of Her Majesty the Queen, London, 2009, Vol. III, nos. 307 and 308, pp. 1084-1087. These busts were also reproduced by the Sevres Porcelain factory in 1786/88- cf Sotheby's auction "The Family Collection of the late Countess Mountbatten of Burma", 24 March 2021, lot 39, sold for £44,100.

£600-800



394



393



395
A GEORGE III MAHOGANY CABINET ON STAND
 CIRCA 1770
 Of small proportions
 79cm high, 45cm wide, 32cm deep

£400-600

395



396
A SET OF SIX GEORGE III MAHOGANY DINING CHAIRS
 CIRCA 1760
 Each with a pierced vertical splat above a drop in seat
 each 94cm high

£600-800

396



397
A GEORGE III MAHOGANY OPEN ARMCHAIR
 CIRCA 1780
 93cm high, 66cm wide, 61cm deep

£1,000-1,500

397



398
A GEORGE III MAHOGANY CHEST OF DRAWERS
 CIRCA 1760
 79cm high, 74.5cm wide, 49.5cm deep

£2,000-3,000

398



399



400

399

A LARGE PAIR OF FRENCH ORMOLU THREE BRANCH WALL SCONCES

19TH CENTURY

Each decorated in the Grand Tour manner with oval relief roundels of opposing Emperor and his wife, indistinctly marked to reverse
each 81cm high overall, 44cm wide

£600-800

400 Y

A WALNUT, KINGWOOD, AMARANTH AND GILT METAL MOUNTED SECRETAIRE A ABATTANT

IN LOUIS XV STYLE, 19TH CENTURY

The front with musical trophy marquetry, the fall front enclosing a recess, drawers and an inset writing surface

128cm high, 76cm wide, 40.5cm deep

£1,000-1,500



401

401

A PAIR OF GEORGE III MAHOGANY AND UPHOLSTERED GAINSBOROUGH ARMCHAIRS

CIRCA 1780

each 107cm high, 71cm wide, 72cm deep overall

£3,000-5,000



402

402

A BRASS BUCKET

LATE 18TH/EARLY 19TH CENTURY
27cm high (excluding swing handle), the top
30cm diameter

£300-500



403

403

**A GEORGE III MAHOGANY AND BRASS
BOUND WINE COOLER**

CIRCA 1760
Of coopered form
56.5cm high, 60cm wide, 44.5cm deep

£1,500-2,500



404

404

A GEORGE III MAHOGANY TEA TABLE

PROBABLY IRISH, LATE 17TH CENTURY
69cm high, 88cm wide, 46cm deep (when
closed)

£800-1,200



405

405

**A GEORGE III MAHOGANY
AND OAK CHEST ON CHEST**

CIRCA 1780
181.5cm high, 104cm wide,
53cm deep

£2,500-3,500



406



407

406
A PAIR OF GEORGE III MAHOGANY
ARMCHAIRS
 CIRCA 1795
 Each with vertical splats above the open arms
 and upholstered seat
 each 89cm high

£1,500-2,500

407
A GEORGE III MAHOGANY 'SPIDER LEG'
DROP LEAF TABLE
 CIRCA 1770
 70cm high, 85cm wide (with leaves up),
 86cm deep

£1,500-2,500



408

408
A PAIR OF ITALIAN CARVED GILTWOOD OVAL WALL MIRRORS
 LATE 18TH/EARLY 19TH CENTURY
 each 94cm high, 79cm wide

£1,500-2,500

409
A GEORGE III MAHOGANY SERPENTINE
CHEST OF DRAWERS
 LATE 18TH CENTURY
 Handwritten inventory label verso
 'John Hippesley'
 88cm high, 109cm wide, 58cm deep

Provenance:
 Ston Easton Park, near Bath, Somerset

£2,000-4,000



409



410

410
A GEORGE III MAHOGANY AND BRASS BOUND
OCTAGONAL CELLARET

CIRCA 1780
 71cm high, the top 46 x 46cm

Provenance:
 Private Collection, The Manor House, Stanford in the
 Vale, Oxfordshire

£800-1,200



411

411
A GEORGE III MAHOGANY AND BRASS BOUND
PLATE BUCKET

SECOND HALF 18TH CENTURY
 46cm high (handle down), 39cm wide

£800-1,200



412

412
A GEORGE III MAHOGANY AND INLAID CELLARET
 CIRCA 1790

With hinged top, the front with three false drawer fronts
 above a lower drawer
 50cm high, 54cm wide, 41cm deep

£500-800



413

413
A GEORGE III MAHOGANY
CABINET BOOKCASE
 CIRCA 1780
 253cm high, 119cm wide, 60.5cm deep

£1,500-2,500



414

**414
AN EARLY GEORGE III GILTWOOD TRIPTYCH OVERMANTLE
MIRROR**

POSSIBLY IRISH, CIRCA 1760
158cm wide, 56cm high

£1,000-1,500

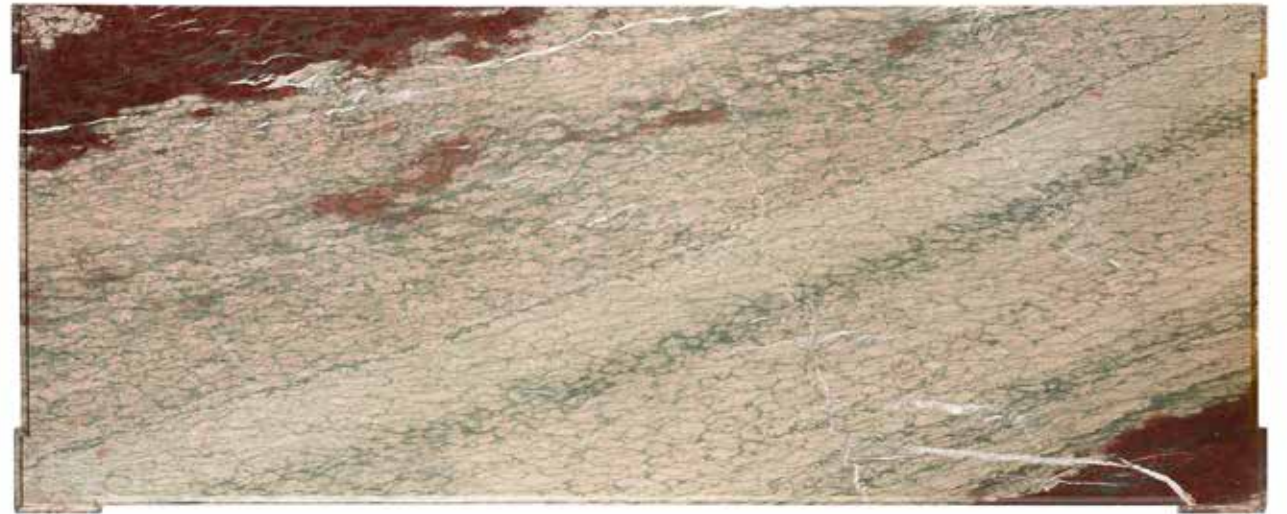
**415
A MATCHED PAIR OF GEORGE III MAHOGANY AND LINE INLAID
BEDSIDE COMMDES**

CIRCA 1800
Both with sliding tambour fronts
One 75cm high, 52cm wide, 48cm deep overall, the other 77cm high,
55cm wide, 46cm deep overall

£1,500-1,500



415



416 (view from above)



416

**416
AN OAK AND PARCEL GILT CONSOLE TABLE
IN LOUIS XVI STYLE, 19TH CENTURY**

With variegated marble top
93cm high, 152cm wide, 61cm deep

£1,000-1,500



417 (view from above)



417

**417Y
A GEORGE III SATINWOOD AND
CROSSBANDED CARD TABLE**

CIRCA 1790
Of semi-elliptical outline
75cm high, 92cm wide, 45cm deep
(when closed)

£600-800

**418Y
A PAIR OF GEORGE III MAHOGANY AND
EBONY INLAID PEMBROKE TABLES**

CIRCA 1810
Each with a frieze drawer opposing a false
drawer front
each 72cm high, 99cm wide, 86.5cm deep

£800-1,200



418



419

**419
A MATCHED PAIR OF MAHOGANY AND UPHOLSTERED SOFAS
IN GEORGE III STYLE**
the larger sofa 92cm high, 215cm wide, 72cm deep overall, the smaller
sofa 89cm high, 204cm wide, 69cm deep overall

£2,000-3,000



419



420
A KIRMAN CARPET
approximately 495 x 350cm

£3,000-5,000



421
A MAHOGANY, PINE AND
POLYCHROME PAINTED
FOUR POST BED
CIRCA 1780 AND LATER
256cm high, 141cm wide,
209cm long overall

Provenance:
Ston Easton Park, near Bath

£3,000-5,000





422

422

A GEORGE III MAHOGANY CANDLE STAND

CIRCA 1760

74.5cm high, the top 24cm diameter

£400-600

423

A SET OF SIX DUTCH WALNUT AND MARQUETRY SIDE CHAIRS

MID 18TH CENTURY

The marquetry incorporating bone

each approximately 106cm high, 49cm wide, 48cm deep overall

For a related set of six chairs, see Christie's, The Cowdray Sale: Works of Art from Cowdray Park and Dunecht House, At Cowdray Park, West Sussex, 13-15th September 2011, Lot 506 (£8,750).

£1,000-1,500



423



424

424

A BRONZE FIGURE OF A PACING LION

ITALIAN, 18TH/19TH CENTURY

On marble and bronze base

16cm high overall, the base 17cm wide

£2,000-3,000



425

425

**A GEORGE III MAHOGANY
SECRETAIRE PRESS**

BY GILLOWS, CIRCA 1770

The upper doors opening to four sliding trays, above the fall front secretaire drawer opening to an arrangement of short drawers, pigeon holes and a recess above a tooled leather inset writing surface, one drawer can be removed to reveal a small secret drawer, the top of the lower section with original delivery label for 'Mr Freeman at Sedburgh' 206cm high, 131cm wide, 64cm deep

Provenance:

Purchased Bonhams, London, Fine English Furniture and Works of Art, 3rd July 2007, Lot 81 (£10,800).

This press is illustrated in Susan E. Stuart's, Gillows of Lancaster and London 1730-1840, Antique Collectors' Club, 2008, Volume II, page 62 & 63. The author notes that Mr. Freeman of Sedburgh did have an account with Gillows and purchased items between 1766 and 1776.

£1,800-2,200

426

**A GEORGE III GILTWOOD OVAL
WALL MIRROR**

CIRCA 1785

99.5cm high, 66.5cm wide

For a closely related example of mirror, see Christie's, London, 2nd July 2014, Ronald Phillips Ltd - Making Room, Lot 83 (£2,750).

£800-1,200



426

427

**A GEORGE III MAHOGANY
SERPENTINE COMMUNE**

CIRCA 1780

84cm high, 105cm wide, 64cm deep

£2,500-4,000



427



428

428
A GROUP OF SEVENTEEN ENAMELLED WINE AND LIQUOR LABELS

PREDOMINATELY EARLY 20TH CENTURY

Mostly of swept escutcheon form, metal chain suspensions

Varying sizes, the largest 7cm wide

£1,000-1,500



429

429
A GEORGE III CREAM PAINTED AND PARCEL GILT ELBOW CHAIR

IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1780

The seat rail numbered with Parker Knoll Collection inventory numbers '237/1385' 'O.M.1385'
 90cm high, 58cm wide, 42cm deep overall

£500-800



430

430
A GEORGE III FIGURED MAHOGANY CLOTHES PRESS
 IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1780

184.5cm high, 125cm wide, 57cm deep

£3,000-5,000



431

431
**A GEORGE III MAHOGANY AND GILT
 METAL MOUNTED DOCUMENT BOX**
 CIRCA 1800
 Galleried top, handles to the sides, interior
 now with red floral lining
 21cm high, 56cm wide, 41cm deep

£500-800



432

432
A GEORGE III MAHOGANY TRIPOD TABLE
 CIRCA 1765
 The tilt top with 'pie crust' moulded edge
 69.5cm high, the top 78.5cm diameter

£800-1,200



433

433
A MAHOGANY BREAKFRONT LIBRARY BOOKCASE
 IN GEORGE III STYLE, LATE 19TH/EARLY 20TH CENTURY
 Incorporating some period elements
 215cm high, 184cm wide, 59cm deep

£2,000-3,000



434

434
A CAUCASIAN RUG
 PROBABLY ARMENIAN
 approximately 290 x 136cm

£500-700



435

435Y
**AN ITALIAN ROSEWOOD AND MARBLE
 COMMODO**
 LATE 18TH CENTURY
 Of breakfront form
 87.5cm high, 93.5cm wide, 58cm deep

£800-1,200



436

436
A LARGE CARVED GILTWOOD WALL MIRROR
 IN LOUIS XVI STYLE, SECOND HALF 19TH CENTURY
 232cm high, 132cm wide

Provenance:
 Ston Easton Park, near Bath, Somerset

£700-1,000

437
A MAHOGANY AND UPHOLSTERED SETTEE
 IN GEORGE III FRENCH HEPPLEWHITE STYLE, 19TH CENTURY
 91cm high, 203cm wide, 75cm deep overall

£800-1,200



437



438



438
A PAIR OF CARVED GILTWOOD FIGURAL
CANDLESTICKS
EARLY 19TH CENTURY
Modelled in the Derby bocage manner, now
with glass dip pans and gilt metal nozzles
each 36cm high

£400-600



439

439
A GEORGE II MAHOGANY SECRETAIRE
CHEST
MID-18TH CENTURY
The caddy top above a fall front secretaire
drawer enclosing recesses and drawers
87cm high, 89cm wide, 50cm deep

£1,200-1,800



439 (detail)



440

440
A TABRIZ CARPET
approximately 283 x 186cm

£1,000-1,500



441



442

441
A CARVED AND WHITE PAINTED
OVERMANTLE MIRROR
 IN GEORGE III STYLE, LATE 19TH/EARLY
 20TH CENTURY
 99cm high, 183cm wide

£1,200-1,800

442
A MARBLE BUST OF A YOUNG WOMAN
 IN THE LOUIS XVI MANNER, 19TH CENTURY
 Polished marble socle base, unsigned
 64cm high overall, the base 15.5cm diameter

£700-1,000

443
AN EMPIRE ORMOLU AND TOLE PEINTE
BOUILOTTE LAMP

EARLY 19TH CENTURY
 With an adjustable shade and triple candle
 arms, on a circular tray base
 70cm high

£400-600

444
A GEORGE III MAHOGANY PARTNER'S
PEDESTAL DESK

CIRCA 1790
 77cm high, 152cm wide, 100cm deep

£2,000-3,000



443



444



445

445

A GEORGE III MAHOGANY OVAL TRAY

CIRCA 1780

With shaped and acorn moulded edge incorporating side carrying handles

65cm wide, 47.5cm deep

£1,000-1,500

446

A MATCHED PAIR OF GEORGE III MAHOGANY NIGHT COMMODES

CIRCA 1780

one 80cm high, 59cm wide, 44cm deep, the other 76cm high, 59cm wide, 45cm deep

Provenance:

Ston Easton Park, near Bath, Somerset

£2,000-3,000



446

447

A LOUIS XVI GILTWOOD WALL MIRROR

CIRCA 1780

142cm high, 61cm wide

£1,000-1,500



447

448

A LOUIS XVI WALNUT AND GILT METAL MOUNTED COMMODE

STAMPED JEAN CAUMONT, CIRCA 1780

Surmounted by shaped and moulded marble top

79cm high, 110cm wide, 54cm deep

Jean Caumont (b. 1739) was made master in 1774.

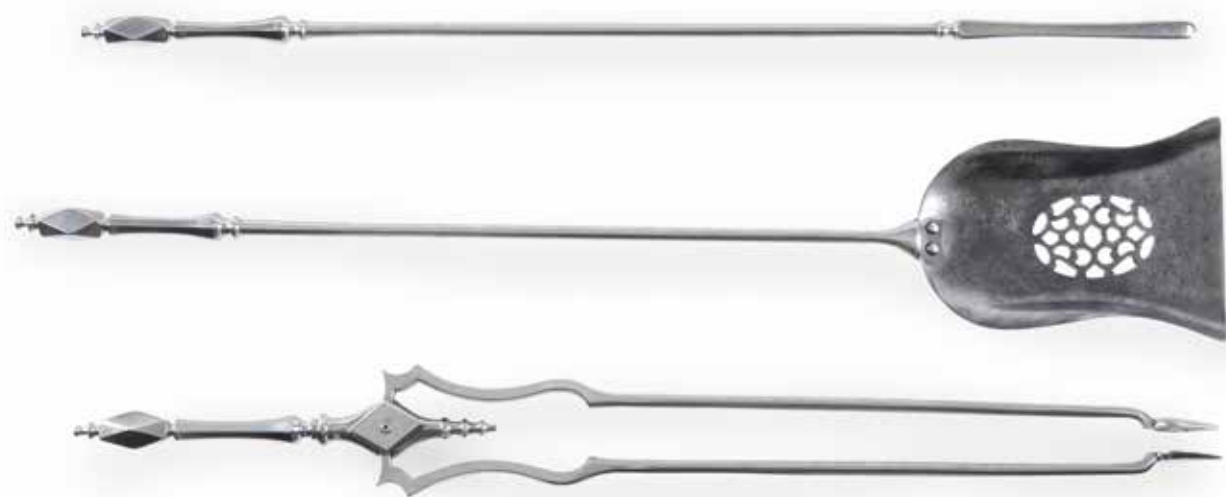
Jean Caumont was based in the rue Traversière. His documented oeuvre is considerable and eclectic. The comte de Salverte describes this *ébéniste* extensively and mentions a Louis XVI giltwood console table stamped by Caumont in the Mobilier National and a *secrétaire é abattant* in the collection of Mme Demachy at the château d'Ognon. (Comte de Salverte, *Les Ébénistes du XVIIIe siècle*, Paris, 1953, p. 52.)

Caumont played an active role in the revolution and was elected *juge de paix*. He handed the leadership of his atelier over to his son in 1795 and was thereafter mainly engaged in politics. (P. Kjellberg, *Le Mobilier Français du XVIIIe Siècle*, Paris, 1989, p. 169).

£1,000-1,500



448



449

449
A SET OF THREE POLISHED STEEL FIRE TOOLS
 EARLY 19TH CENTURY
 Facetted handles
 shovel 84.5cm long

£400-600



450

450
A GEORGE III MAHOGANY AND BRASS BOUND BUCKET
 SECOND HALF 18TH CENTURY
 Of coopered form
 29cm high (excluding handle), 20cm diameter

£400-600

451
A GEORGE III MAHOGANY DUMB WAITER
 SECOND HALF 18TH CENTURY
 107cm high, the largest tier 58cm diameter

£600-800



451



452 (view from above)



452

452
A LOUIS XV CARVED GILTWOOD CONSOLE TABLE
 MID 18TH CENTURY
 With Siena marble top
 82cm high, 112cm wide, 56cm deep

£3,000-5,000



452 (detail)

453

A SET OF SIXTEEN GEORGE III MAHOGANY DINING CHAIRS

CIRCA 1780

each 99cm high, 58cm wide, 64cm deep overall

Provenance:

Probably Tabley House, Cheshire

The Property of the Trustees of the Davenport Estate

Please refer to the notes regarding the background history of the Davenport Estate on page 236 of this catalogue.

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£10,000-15,000

The Property of the Trustees of the Davenport Estate

The Davenport heirlooms are linked with those of Tabley House Cheshire through the marriage of Hilda Margaret Davenport with Cuthbert Leicester Warren in the early C20th. When both their son Lt. Col. John Leicester Warren and his sister Margaret, who married General Sir Oliver Leese, died without descendants, the Tabley Estate was sold in order to preserve and settle the inheritance tax on the Davenport Estate.

Davenport House was built by Francis Smith of Warwick circa 1723-1727 for Henry Davenport on his ancestral property. It was one of Francis Smith's most prestigious commissions incorporating four pavilions as well as an additional service block in an arrangement derived from Palladio's plans for Villa Mocenigo. Tabley House was the creation of John Carr of York 1760-1767 for Sir Peter Byrne Leicester, 4th Bt. Sir Peter disposed of an Estate at Timogue in Ireland to pay for the new house to replace the old hall at Nether Tabley in the Mere which was maintained up to the C20th for historical reasons.

Family tradition has it that the sixteen George III dining chairs were covered in merino sheep hide. The skins provided by a flock of merino sheep were washed ashore from the wreck of a Spanish Armada galleon in the C16th. The dining chairs possibly form part of the initial furnishings scheme supplied by Carr's Yorkshire compatriots Wright & Elwick. Some documentation for this exists in the Cheshire County Records.

Sir Peter Burne Leicester 4th Bt. died 1770 leaving his widow in charge of their 8 year old son who was to become Sir John Fleming Leicester, 1st Lord de Tabley d. 1827. Sir John a notable collector of C18th and early C19th British School paintings was a close friend of George IV. Lord de Tabley reorganised the rooms behind the west façade creating a glorious picture gallery in 1807 designed by Harrison of Chester. It is possible that the George III cream painted pair of sofas and single armchair were re-allocated at the time of this reorganisation when four pairs of sofas were supplied by the Regency cabinet maker George Bullock.

The pair of George III mahogany framed tub chairs are I believe similarly typical of the first phase of Tabley furnishings. The C18th style mahogany silver table can be seen in situ in the 1923 Country Life article in the Drawing Room. The portrait of Princess Amelia with her groom Spurrier is thought to have been one of the pictures illustrated hanging at Nether Tabley (see Dreweatts Old Master Sale 26th May lot 53). Of the original furnishings of Davenport House possibly only the George II carved and off white painted wall bracket and the walnut wing chair lacking upholstery are the only items that are integral to the house. All other items have long been associated with Davenport but may well have originated from elsewhere.

Tabley House is well recorded in the Country Life articles 14th, 23rd and 28th July 1923 as one of Cheshire's finest Palladian Manors by John Carr of York and also Hussey C: English Country Houses of the Mid Georgian Period Antique Collector's Club pages 55-60. Davenport House is similarly recorded in Country Life 27th June and 4th July 1952 and Hussey C: Country Houses of the Early Georgian Period, Antique Collector's Club pages 104-108.

These sales are required to assist ongoing repairs, improvements and to secure the preservation of Davenport House.



453 (set of sixteen)



454

454
A GEORGE III PAINTED AND PARCEL GILT OPEN
ARMCHAIR
 IN THE MANNER OF JOHN LINNELL, CIRCA 1780
 100cm high, 61cm wide, 46cm deep overall

Provenance:
 Probably Tabley House, Cheshire
 The Property of the Trustees of the Davenport Estate
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 history of the Davenport Estate on page 236 of this
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 the Davenport Estate are lots 358, 393, 453, 454, 455,
 456, 505, 585

£1,000-1,500



455 (one of a pair)

455
A PAIR OF GEORGE III PAINTED AND PARCEL GILT SOFAS
 IN THE MANNER OF JOHN LINNELL, CIRCA 1780
 each 94cm high, 200cm wide, 77cm deep

Provenance:
 Probably Tabley House, Cheshire
 The Property of the Trustees of the Davenport Estate
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£4,000-6,000



454 & 455





456

456
MAHOGANY AND UPHOLSTERED LIBRARY ARMCHAIRS
 IN THE MANNER OF HEPPLEWHITE,
 LATE 18TH CENTURY

Upholstered in natural suede with brass
 studded borders
 each 91cm high, 63cm wide, 60cm deep

Provenance:

Probably Tabley House, Cheshire

The Property of the Trustees of the Davenport Estate

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 Davenport Estate on page 236 of this catalogue.

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£1,500-2,000

457
A GEORGE III MAHOGANY WRITING TABLE
 CIRCA 1790

The green leather inset top above arrangement of three drawers, on
 square tapering legs
 79cm high, 138cm wide, 74cm deep

Provenance:

A label to the drawer of this desk suggests it was previously part of the
 furnishings of Clumber Park, Nottinghamshire

£1,500-2,500



457

458
A PAIR FRENCH OF ORMOLU
CANDLESTICKS

AFTER A MODEL BY JEAN-
 DÉMOSTHÈNE DUGOURC,
 19TH CENTURY
 Triple female caryatid herm stems
 each 36.5cm high, 16cm diameter

£600-800



458

459
A LATE GEORGE III MAHOGANY
AND 'PLUM PUDDING' MAHOGANY
COMMODE

CIRCA 1810
 With brushing slide
 88cm high, 102cm wide, 60cm deep

£1,500-2,500



459



460

460
A GEORGE III MAHOGANY AND BRASS BOUND WINE COOLER
IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1780
Of coopered form
ON AN ASSOCIATED MAHOGANY STAND
Overall 63cm high, 63cm wide, 43cm deep

£800-1,200



460 (detail)



461

461
A PAIR OF MAHOGANY SERPENTINE
SIDE TABLES
IN GEORGE III STYLE, 19TH CENTURY
AND LATER
each 73cm high, 107cm wide, 61.5cm deep

£800-1,200



461



462

462
A JAPANESE BLACK LACQUER AND
GILT DECORATED CABINET
18TH OR EARLY 19TH CENTURY
The doors opening to an arrangement
of drawers
ON A LATER CONFORMING STAND
The cabinet and stand 119cm high,
80cm wide, 46cm deep overall

£2,500-3,500



462 (detail)



463

463
A LOUIS XVI GILTWOOD FAUTEUIL
 IN THE MANNER OF GEORGES JACOB, LATE
 18TH CENTURY
 94cm high, 63cm wide, 55cm deep
 A British Antique Dealers Associate round
 transfer label verso

£800-1,200

464
**A FRENCH DIRECTOIRE MAHOGANY AND
 BRASS MOUNTED COMMODE**
 CIRCA 1795
 83cm high, 127cm wide, 60cm deep

£1,200-1,800



464



465

465
A CARVED GILTWOOD MIRROR
 IN MID-18TH CENTURY STYLE, 19TH CENTURY
 148cm high, 167cm wide

Provenance:
 Ston Easton Park, near Bath, Somerset

£2,500-3,500



466

466
A GEORGE III MAHOGANY CELLARET ON STAND
CIRCA 1770
72cm high, 35cm wide, 35cm deep

Provenance:
Rathbeale Hall, Swords, Co. Dublin

£500-800



467

467
AN EARLY GEORGE III MAHOGANY 'BIRDCAGE' TRIPOD TABLE
POSSIBLY IRISH, CIRCA 1765
The top with moulded and scalloped edge
72cm high, the top 72cm diameter

£800-1,200



468 (detail)

468
A GEORGE III MAHOGANY PARTNER'S
PEDESTAL DESK
CIRCA 1800
With tooled leather inset top, the central
drawers to each side with baize inset
hinge rests
79cm high, 138cm wide, 92cm deep

£5,000-8,000



468 (detail)



469

469
A HEREKE RUG
 Part silk
 approximately 188 x 143cm

£400-600



470

470
A GEORGE II MAHOGANY TRIPOD TABLE
 CIRCA 1740
 With hinged circular top
 71cm high, the top 50.5cm diameter

£1,000-1,500



471

471
A GEORGE III MAHOGANY NIGHT COMMODE
 CIRCA 1780
 Incorporating a sliding tambour door
 80.5cm high, 56cm wide, 48cm deep

Provenance:
 Private Collection from a Country House, Berkshire

£1,000-1,500



472

472
A GEORGE III MAHOGANY WARDROBE
 IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1770
 The moulded panel doors opening to a hanging rail
 205cm high, 129cm wide,
 61cm deep overall

£2,000-3,000



473
A GEORGE III MAHOGANY NIGHT COMMODE
 CIRCA 1780
 The three quarter gallery incorporating pierced side carrying handles
 80cm high, 50cm wide, 45cm deep

£1,200-1,800

474
A GEORGE III MAHOGANY WRITING AND DRESSING CHEST OF DRAWERS
 CIRCA 1780
 The top drawer with a baize inset sliding surface enclosing stationery and dressing fittings to include a hinged strut mirror, a vide poche type tray, two cylindrical boxes with paper labels 'Fine Lip Salve', slatted divisions, two pen trays and lidded compartments
 92cm high, 98cm wide, 54cm deep



474 (detail)

See Christopher Gilbert, The Life and Work of Thomas Chippendale, page 230, plates 419 and 420, for related drawer fittings of a Gentleman's dressing table supplied to Nostell Priory in 1769, the drawer shows the narrow slatted divisions are for razors and is described as a 'buroe dressing table with conveniences for shaving. An inventory of 1805 records the dressing drawer as having a mirror, razors, bottles, brushes, tooth powder boxes, essence bottles... and a writing slide over the whole.

See also Victoria and Albert Museum, English Furniture Designs of the 18th Century, plate 166, showing a 1760 engraving of a 'Toilet Table' with related fittings 'Genteel Furniture in the Present Taste by a Society of Upholsterers, Cabinet-Makers, etc'.

Details that make these fittings exceptional include the rare presence of the rectangular vide poche type small tray, the 'Fine Lip Salve' cylindrical boxes and the lift-out lidded boxes curved to fit the bowfront of the drawer.

£800-1,200



474 (detail)

475
A GEORGE II MAHOGANY AND PARCEL GILT WALL MIRROR
 MID 18TH CENTURY
 81cm high, 47.5cm wide

£500-800



475

476
A GEORGE III PADOUK PEMBROKE OR BREAKFAST TABLE
 IN THE MANNER OF THOMAS CHIPPENDALE,
 CIRCA 1760
 The frieze drawer fitted with a baize inset slide above divided compartments
 74cm high, 90cm wide (with leaves up), 64cm deep

Provenance:
 Earl of Macclesfield, Shirburn Castle

£2,000-3,000



476 (detail)



476



477

477

A SET OF TWELVE MAHOGANY DINING CHAIRS

IN GEORGE III STYLE, 19TH CENTURY

To include two armchairs, on chair stamped 'J.HARDING', another stamped 'A.C.S' twice
each 94cm high, 54cm wide, 54cm deep overall

£1,500-2,000



477



478

478

A LARGE TABRIZ CARPET

approximately 529 x 382cm

£800-1,200



479

479
A GEORGE III MAHOGANY BREAKFRONT CLOTHES PRESS
CIRCA 1800

The central panelled doors opening to an arrangement of sliding trays, above two short and two long graduated drawers, flanked on either side by a twin panelled cupboard door, the left cupboard opening to shelves, a drawer and a lidded commode section, the other cupboard with a shelf above hanging hooks
222cm high, 242cm wide, 63cm deep

£800-1,200



480

480
A PAIR OF GEORGE III ORMOLU TWIN-BRANCH WALL LIGHTS
CIRCA 1770

Each with a classical urn on a stepped platform hung with berried garlands of husks, with tapering body adorned with foliage, issuing two serpentine candle branches, the candle-holders and drip-pans with stiff-leaf decoration, fitted for electricity, one incised on the reverse 'VIII', now fitted for electricity
each 45.5 cm high (2)

£8,000-12,000



480 (detail)



481

481
A LATE GEORGE III MAHOGANY TRIPOD
TABLE
CIRCA 1810
73cm high, the top 43.5cm diameter

£1,000-1,500

482
A GEORGE III MAHOGANY SIDE TABLE
LATE 18TH CENTURY
70cm high, 92cm wide, cm deep

£800-1,200



482

483
A BRONZE FIGURE OF A DANCING MAIDEN
ITALIAN, 18TH/19TH CENTURY
Set on marble base
49 cm high overall, base 10cm wide

£2,000-3,000

484
A GEORGE III MAHOGANY BOWFRONT CHEST OF DRAWERS
CIRCA 1800
91.5cm high, 106cm wide, 70cm deep

£1,200-1,800



483



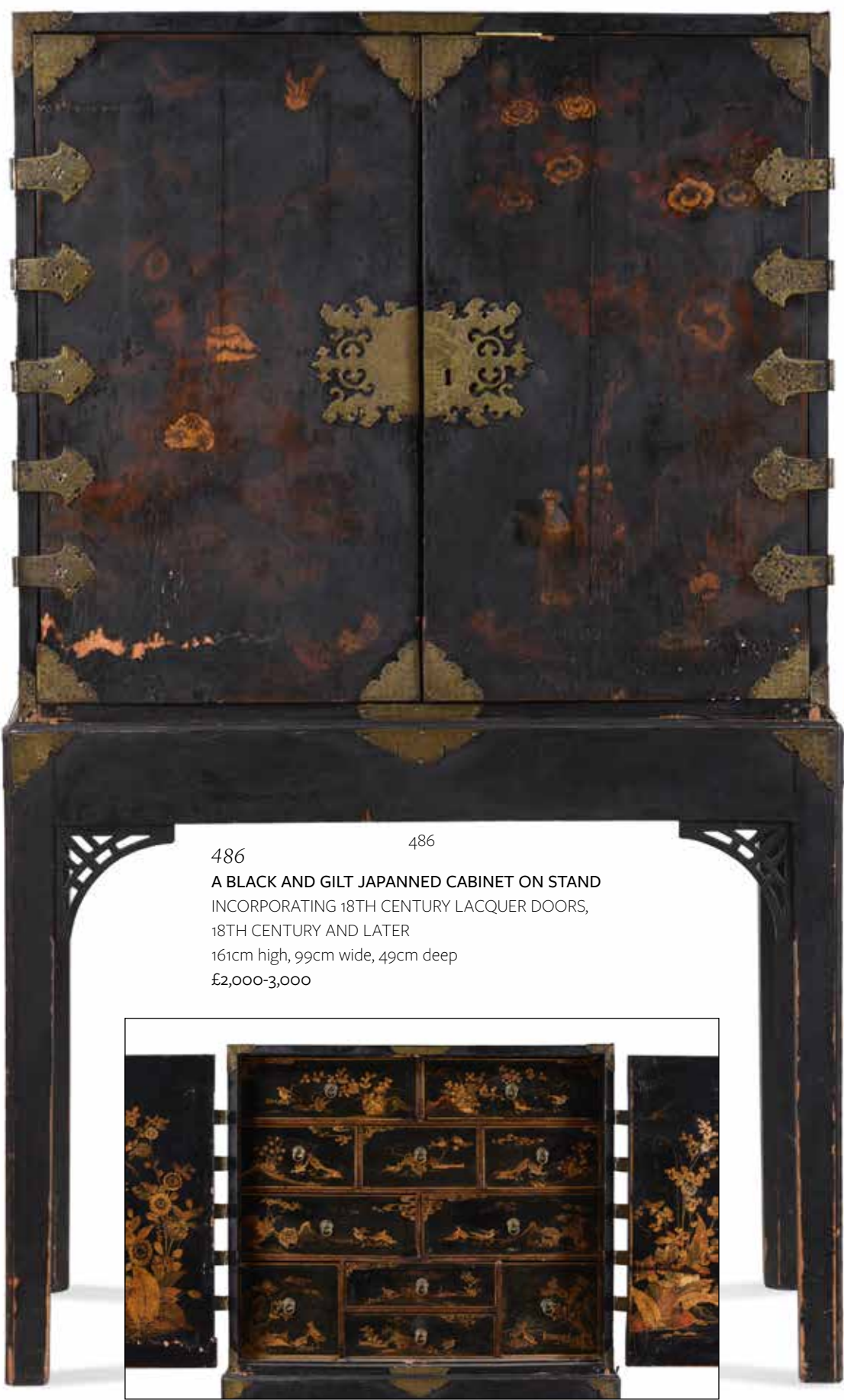
484



485

485
A TABRIZ CARPET
approximately 394 x 285cm

£700-1,000



486

486
A BLACK AND GILT JAPANNED CABINET ON STAND
INCORPORATING 18TH CENTURY LACQUER DOORS,
18TH CENTURY AND LATER
161cm high, 99cm wide, 49cm deep
£2,000-3,000



486 (detail)



487

487
A GEORGE III MAHOGANY
CHEST ON CHEST
CIRCA 1780
The dentil cornice above the
arrangement of drawers
184cm high, 112cm wide, 57cm deep

Provenance:
Lockerley Hall, Hampshire

£1,000-1,500

488
A CUT GLASS OVAL WALL
MIRROR
IN IRISH GEORGE III STYLE,
LATE 19TH/EARLY 20TH
CENTURY
56cm high, 41cm wide

£1,200-1,800



488

489
A GEORGE III MAHOGANY
KNEEHOLE DESK
LATE 18TH CENTURY
The blind fret lattice bracket
feet with concealed casters
75cm high, 84cm wide,
47.5cm deep

Provenance:
Christie's, Godmersham Park,
Kent, 1st January 1983, lot 352
(£3,500)

£800-1,200



489



489A
A LAVAR KIRMAN CARPET
approximately 356 x 264cm

£800-1,200



490
A MAHOGANY AND UPHOLSTERED FOUR POST BED
CIRCA 1780 AND LATER
246cm high, 168cm wide, 216cm long overall

£1,000-1,500



491

491
A PAIR OF BRONZE LION CANDLESTICKS
 IN 17TH CENTURY STYLE, LATE 19TH CENTURY
 Depicted sejant, holding single candelabra
 each 39cm high, base 13.5cm wide

£800-1,200

492
A WALNUT AND TULIPWOOD BREAKFRONT COMMODE
 IN LOUIS XV/XVI TRANSITIONAL STYLE, 19TH CENTURY
 With shaped mottled grey marble top
 88cm high, 117cm wide, 48cm deep

Provenance:
 The collection of His Royal Highness Prince Georg of Denmark 1973

£800-1,200



492



493

493
A GEORGE II CARVED GILTWOOD WALL MIRROR
 MID 18TH CENTURY
 140cm high, 77cm wide

£5,000-7,000



494
A DUTCH WALNUT AND FLORAL MARQUETRY DISPLAY CABINET
 EARLY 19TH CENTURY
 235cm high, 186cm wide, 51cm deep

£2,500-3,500

495

A FRENCH ENAMEL TABLE SNUFF BOX

CIRCA 1800

of rectangular gilt metal mounted form, finely painted throughout in the Neoclassical manner, including to interior and base
 4.5cm high, 8.8cm wide

Provenance:

From the estate of Henry Lane Eno (1871-1928) and by descent to the current owner.

£400-600



495



496



496

ENAMEL BOXES TO INCLUDE A GERMAN ENAMEL TABLE SNUFF BOX

CIRCA 1800

of rectangular gilt metal mounted form, lid and interior with scenes possibly of 'Cleopatra receiving Caesar', and 'Venus adored', body with continuous landscape to the sides and maritime merchants scene to the base, 8.5cm wide;

ANOTHER SIMILAR BOX decorated to the lid with Apollonic figure crowning Venus, 8cm wide;

AND A SMALLER OVAL ENAMEL BOX decorated throughout with courting scenes, 8.3cm wide

Provenance:

From the estate of Henry Lane Eno (1871-1928) and by descent to the current owner.

£400-600

497

ENAMEL BOXES TO INCLUDE AN ENGLISH ENAMEL TABLE SNUFF BOX

CIRCA 1800

of shaped scallop form decorated to the lid with fishing boats by buildings, pale pink body, 9.5cm wide ;

ANOTHER ENGLISH BOX, painted with cattle and sheep in repose by Classical ruins, the sides painted with flower sprays on a white ground, 9.8cm wide;

AND A SMALL ENAMEL BOX decorated throughout with floral sprays, 7cm wide



497

Provenance:

From the estate of Henry Lane Eno (1871-1928) and by descent to the current owner.

£200-400



498

498

A CHELSEA BLUE-GROUND AND GILT PLATE

CIRCA 1765

Painted with panels of floral sprays and gilt on the blue ground with exotic birds, gold anchor mark
24cm diameter

Note: This plate is similarly moulded and shares characteristics with the Mecklenburg-Strelitz service ordered in 1762 by His Majesty King George III and Queen Charlotte for her brother Duke Adolphus Frederick IV of Mecklenburg-Strelitz, part of which is to be found at Buckingham Palace. Other versions of the Mecklenburg-Strelitz pattern were produced at Chelsea.

Cf. The Victoria and Albert Museum catalogue, Rococo, fig. O.39. and Elizabeth Adams, *Chelsea Porcelain*, first edn., pl. 126.

£1,000-1,500

499 (no lot)



500

500

A RARE VIENNA PORCELAIN (DU PACQUIER) SILVER-MOUNTED HEXAGONAL TEAPOT AND HINGED COVER

CIRCA 1720 AND LATER

The chinoiserie white-glazed teapot and cover moulded in relief with panels of prunus and with later silver Baroque-style mounts with mask terminals, probably Hanau, late 19th century, 15cm high

Provenance:

Property of The Hon. Catherine Mary Wass, OBE (1942-2021) most likely inherited from the 7th Viscount Gort in 1975 from Hamsterley Hall, Co. Durham

£6,000-8,000



500 (detail)



501

501
A GEORGE III MAHOGANY CHEST ON CHEST
CIRCA 1775
170cm high, 123cm wide, 55cm deep

£1,000-1,500

502
A GILTWOOD AND GESSO OVAL
WALL MIRROR
LATE 18TH/EARLY 19TH CENTURY
82cm high, 61.5cm wide
£700-1,000



502

503
A GEORGE III MAHOGANY CHEST OF
DRAWERS
CIRCA 1770
With brushing slide above the arrangement
of four drawers
76cm high, 80cm wide, 45cm deep

£800-1,200



503



504

504
A GEORGE III MAHOGANY CLOTHES PRESS
 CIRCA 1800
 With arched cornice above a pair of panel doors enclosing three shelves, the chest base with a deep drawer with moulded front above three further graduated drawers
 237cm high, 126cm wide, 64cm deep

Provenance:
 Lockerley Hall, Hampshire

£1,000-1,500

505
A MAHOGANY SILVER TABLE IN GEORGE III STYLE
 IN THE MANNER OF THOMAS CHIPPENDALE, LATE 19TH CENTURY
 The pierced gallery above the rectangular top, on blind fretwork legs
 each 72cm high, 81cm wide, 55cm deep

Provenance:
 Probably Tabley House, Cheshire
 The Property of the Trustees of the Davenport Estate
 Please refer to the notes regarding the background history of the Davenport Estate on page 236 of this catalogue.
 The lots in this auction with the same provenance to the Davenport Estate are lots 358, 393, 453, 454, 455, 456, 505, 585

£800-1,200

506
A PAIR OF GEORGE III MAHOGANY GAINSBOROUGH ARMCHAIRS
 LATE 18TH CENTURY
 95cm high, 67cm wide, 67cm deep

£2,000-3,000



505



506



507
A BAKHTIAR CARPET
approximately 310 x 214cm

£1,000-1,500



508

508
A MAHOGANY SEMI ELLIPTICAL SIDE CABINET
IN GEORGE III STYLE, FIRST HALF 20TH CENTURY
The tambour doors opening to a shelved interior
99cm high, 199.5cm wide, 55cm deep

£1,800-2,500



508 (detail)



509

509 Y
A GEORGE III MAHOGANY AND
KINGWOOD CROSSBANDED TRIPOD
TABLE

THIRD QUARTER 18TH CENTURY
 The tilt top with a gilt metal fitting
 71cm high, 71cm diameter

£1,500-2,500



510

510
A GEORGE III MAHOGANY CHEST OF
DRAWERS

CIRCA 1780
 80cm high, 81.5cm wide, 45cm deep

Provenance:
 Ston Easton Park, near Bath, Somerset

£1,000-1,500



511

511
A GEORGE III MAHOGANY WARDROBE
IN THE MANNER OF THOMAS CHIPPENDALE,
CIRCA 1780
 201cm high, 156cm wide, 67.5cm deep

Provenance:
 Ston Easton Park, near Bath, Somerset

£1,500-2,500



511 (detail)



512

512
A PAIR OF YEW AND ELM STICK BACK WINDSOR ARMCHAIRS
 EARLY 19TH CENTURY
 With crinoline stretchers
 each 98cm high, 58cm wide, 54cm deep

£800-1,200

513
AN ELM AND ASH DINING TABLE
 FIRST HALF 19TH CENTURY
 72cm high, 250cm long, 103cm wide

£1,500-2,500



513

514
AN AMERICAN OAK LOWBOY
 NEW ENGLAND, MID 18TH CENTURY
 With stylised oak leaves carved to the legs
 72cm high, 72cm wide, 54cm deep

£1,500-2,000

515
A SET OF EIGHT ASH LADDER BACK CHAIRS
 NORTH WEST ENGLAND, PROBABLY BILLINGE NEAR WIGAN, CIRCA 1830
 Two include two armchairs
 the armchairs 111cm high, 67cm wide, 47cm deep overall,
 the others 96cm high, 49cm wide, 39cm deep overall

For a near identical armchair, see Bernard D. Cotton, The English Regional Chair, Antique Collectors Club, 1990, page 316, plate 49.

£1,500-2,500



514



515





516

516
A LEATHER UPHOLSTERED WING
ARMCHAIR
EARLY 20TH CENTURY
107cm high, 83cm wide, 81cm deep overall

£600-800



518

518
A GROUP OF FIVE CARVED AND PAINTED DECOY GEESE
AND DUCKS
20TH CENTURY
Assorted colourways, most with tethering rings
Largest 66cm long, 33.5cm high

£600-1,000

519
A LARGE PINE AND SYCAMORE DRESSER BASE
EARLY 19TH CENTURY
82cm high, 213cm wide, 72cm deep

£800-1,200



517

517
A FRENCH OAK AND PAINTED VENDAGE
OR WINE TASTING TABLE
19TH CENTURY
Decorated for the Sauternes vineyard
Chateau Suduiraut
109cm diameter, 74cm high when open

£600-1,000



519



520

520
A COUNTRY HOUSE KITCHEN WROUGHT
IRON GAME CROWN
CIRCA 1800
two tiers with hooks
lowest tier 90cm diameter

£400-600

521
A FRUITWOOD DRESSER
IN 18TH CENTURY STYLE, 20TH CENTURY
199cm high, 152.5cm wide, 45.5cm deep

£800-1,200



521



522

522
A SERAPI CARPET
approximately 354 x 254cm

£1,000-1,500



523

523
A CARVED BOXWOOD FIGURAL GROUP OF CAVORTING PUTTI
 FLEMISH, 18TH CENTURY
 With the children drinking from a bowl and holding a wine flask
 15,5cm high, base 12cm wide

£1,500-2,000

524
A GEORGE III MAHOGANY SERPENTINE CHEST OF DRAWERS
 LATE 18TH CENTURY
 90cm high, 95cm wide, 54,5cm deep

£1,000-1,500



524



525 (view from above)



525

525 Y
A SATINWOOD AND MARQUETRY SIDE CABINET
 LATE 18TH CENTURY AND LATER
 Of bowfront section outline, tulipwood crossbanded, the grille doors enclosing adjustable shelves
 84cm high, 109cm wide, 41,5cm deep

£5,000-8,000



526

A GEORGE IV MAHOGANY CONCERTINA EXTENDING DINING TABLE

CIRCA 1825

With three additional leaf insertions

72.5cm high, 62cm wide, 240cm wide when fully extended, 129cm deep

£1,500-2,500



526 (detail)



An Important Collection from a Cadogan Square House

This important and varied group of European furniture and decorative arts was acquired from the prominent dealers of the day in London and Paris to furnish a house in Cadogan Square, Belgravia in the late 1990s | lots 527-544



527



527
A PAIR OF GILT METAL MOUNTED BLACK MARBLE URNS
IN LOUIS XVI STYLE
each 45cm high overall

Provenance:
An Important Collection from a Cadogan Square House
Sotheby's, New York, 22nd May 1991, Lot 187
Sotheby's, New York, 4th May 1999, Lot 141

£600-800

528
A GILT BRASS RECTANGULAR LOW TABLE BASE
20TH CENTURY
47cm high, 138cm wide, 78cm deep

Provenance:
An Important Collection from a Cadogan Square House

£400-600



528



529

529
A PAIR OF LOUIS XIV GILTWOOD FAUTEUILS
EARLY 18TH CENTURY
The upholstery with baskets of fruit and flowers
115cm high, 63cm wide, 70cm deep

Provenance:
An Important Collection from a Cadogan Square House
J. Kugel Antiquaires, Paris
A similar set of four armchairs formerly in the Rothschild collection in the Hôtel de Masseran was part of the collection of Hubert de Givenchy, sold Christie's Monaco, 4 December 1993, Lot 63.

£4,000-6,000





530



530 (detail)

530

A LOUIS XVI GILTWOOD SOFA OR CANAPE

CIRCA 1780

Upholstered in woven grey brown silk fabric

110cm high, 235cm wide, 67cm deep

Provenance:

An Important Collection from a Cadogan Square House

£3,000-5,000

531

A REGENCÉ CARVED GILTWOOD MIRROR

INSCRIBED 'E. Caris, Faugeais, Chab', DATED

1719 TO REVERSE

210cm high, 170cm wide

Provenance:

An Important Collection from a Cadogan Square House

£5,000-10,000



531



532

532
A TABRIZ CARPET
 approximately 440cm x 365cm

Provenance:
 An Important Collection from a Cadogan Square House

£3,000-5,000

533
A NEAR SET OF FOUR LOUIS XV ORMOLU THREE BRANCH WALL LIGHTS
 IN THE MANNER OF JEAN-CLAUDE DUPLESSIS, MID 18TH CENTURY
 The *bras de lumière* of three branch form with foliate scrolling stems and nozzles, fitted for electricity
 slight size variance but approximately-the gilt metal
 65cm high, 43cm wide, 88cm high overall

Provenance:
 An Important Collection from a Cadogan Square House Perrin Antiquaires, Paris, acquired in 1998. A pair of very similar design, with richer detailing to the edge furls and with the 'C' couronné poinçon, is in the Wrightsman Collection at the Metropolitan Museum of Art, New York (1971.206.30-31). As well as being the Royal goldsmith, Duplessis was director of the Vincennes porcelain factory and later Sèvres. Among his most famous designs for gilt bronze are the elaborate and rich mounts for the Bureau du Roi in Versailles by Oeben and Riesener.

Literature:
 Hans Ottomeyer/Peter Pröschel, *Vergoldete Bronzen*, Munich, 1986, p. 143, ill.

£8,000-12,000



533



534



534 (detail)

534

**A SET OF FOUR RÉGENCE GILTWOOD
FAUTEUILS A LA REINE**

EARLY 18TH CENTURY

With cut velvet upholstery

106,5cm high, 71cm wide, 83cm deep

Provenance:

An Important Collection from a Cadogan
Square House

Didier Aaron, London, acquired in 1998

£10,000-15,000



534 (detail)



535 (view from above)



535

535

AN AUSTRIAN MAHOGANY AND GILT METAL MOUNTED OCCASIONAL TABLE

EARLY 19TH CENTURY

The glazed top with a pen and ink neoclassical border around an engraving after Louis de Boullogne the younger, 'Venus at the Forge of Vulcan', with a frieze drawer

80cm high, 69.5cm wide, 51cm deep

Provenance:

An Important Collection from a Cadogan Square House

Philip Hewat-Jaboor Ltd, London, in June 2000

£2,500-3,500



536

536

A LARGE ITALIAN CUT-GLASS AND GILT IRON TWENTY EIGHT-LIGHT CHANDELIER
PIEDMONTESE, MID 18TH CENTURY AND LATER

With twenty eight candles over two tiers, on C and reverse C-scroll arms with all over beading and flowerhead mounts, swag and pendant prisms, electrified

Height overall approximately 140cm, 120cm wide

Provenance:

An Important Collection from a Cadogan Square House
Perrin Antiquaires, Paris, acquired 3rd December 1997.

£7,000-10,000



537



537 (detail)

537
A SET OF SIX ITALIAN
FRUITWOOD ARMCHAIRS
 CIRCA 1827
 With carved dolphins to the
 crests and lion masks to the arms,
 upholstered in polychrome woven
 patterned fabric
 95.5cm high, 58cm wide, 57cm deep

Provenance:
 An Important Collection from a
 Cadogan Square House
 Antoine Cheneviere Fine Arts,
 London, acquired 9 October 1998
 Part of a suite presented at the
 marriage of Prince Massimo to the
 Princess Gabriella di Savoia in 1827.

£3,000-5,000



538 (detail)

538
A FRENCH SIMULATED PORPHYRY AND GILTWOOD VASE AND COVER
 CIRCA 1750 AND LATER
 And a later mahogany and parcel gilt fluted column pedestal
 the vase and cover 114cm high, 57cm diameter, the pedestal 122cm high,
 54cm wide

Provenance:
 An Important Collection from a Cadogan Square House
 Philip Hewat-Jaboor Ltd, London
 Perrin Antiquaires, Paris, acquired 4th March 1999

£6,000-10,000



538



539 (view from above)



539

539
A LOUIS XVI MAHOGANY AND ORMOLU MOUNTED COMMODE
 CIRCA 1785
 With variegated marble top
 89.5cm high, 131cm wide, 59.5cm deep

Provenance:
 An Important Collection from a Cadogan Square House
 Pelham Galleries, London, acquired 1st May 1998

£5,000-8,000



540
A CARVED GILTWOOD WALL MIRROR
 IN EARLY 19TH CENTURY STYLE, INCORPORATING SOME
 PERIOD ELEMENTS
 Surmounted by four feathers and arrow motifs
 166cm high, 104cm wide

Provenance:
 An Important Collection from a Cadogan Square House

£3,000-5,000

540

541

A LARGE AND IMPRESSIVE GILT AND LACQUERED BRASS EIGHT BRANCH CHANDELIER

AFTER DESIGN BY CHARLES HEATHCOTE TATHAM, CIRCA 1825 AND LATER

Central column with graduated tiers of lotus leaves and scrolled acanthus mounted with three figures of stylized eagles, supporting eight numbered scrolled and leaf scrolling arms now fitted with mock candles and with clear and frosted glass shades, electrified approximately 242cm high, 129cm diameter

Traditionally auctioneers and historians have always credited this distinctive and unusual form of tiered corona chandelier design to the London designer and retailer William Collins (fl. 1808-1852) and Johnston Brookes & Co. In 2002 Phillips New York offered 6 chandeliers as part of the John Hobbs auctions- each attributed to Collins. A footnote to one of the lots (lot 65, October 22, 2002) is perhaps a better starting point to help attribute this form of design more accurately.

“There are also related chandeliers with tiered lotus leaf stems, which might possibly be by Collins, at Castle Howard, Yorkshire.”

The chandeliers at Castle Howard were actually designed by the architect and designer Charles Heathcote Tatham. In his 1806 book “Designs For Ornamental Plate, Many Of Which Have Been Executed In Silver From Original Drawings” plate 7 illustrates “a *chandelier executed in gold metal for the New Gallery finished at Castle Howard in 1802*”. In common with this lot its construction is formed around a single central pole with no hanging chains and stepped individual tiers of floral mounts- above the moulded light dish with arms and foliate wrapped terminal below. The maker of his chandeliers for Castle Howard is unknown but Tatham and his brother produced work in collaboration with and for Vulliamy. Vulliamy’s use of an eagle decorative motif is well known and might indicate a design inspiration for this lot.

Another maker, of a slightly later date, was the firm of Messrs. Hancock and Rixon, the court ‘Lustre and Glass manufacturers. It may be that they drew on Tatham’s designs for their own work- notably the dolphin detailed pair of chandeliers for Sutherland House (formerly York House), London commissioned by George Granville Leveson-Gower, 2nd Duke of Sutherland (d. 1861).

Provenance:

An Important Collection from a Cadogan Square House

£15,000-20,000



541



542 (detail)

542

A LARGE EMPIRE SAVONNERIE NEOCLASSICAL WOOL CARPET

CIRCA 1810

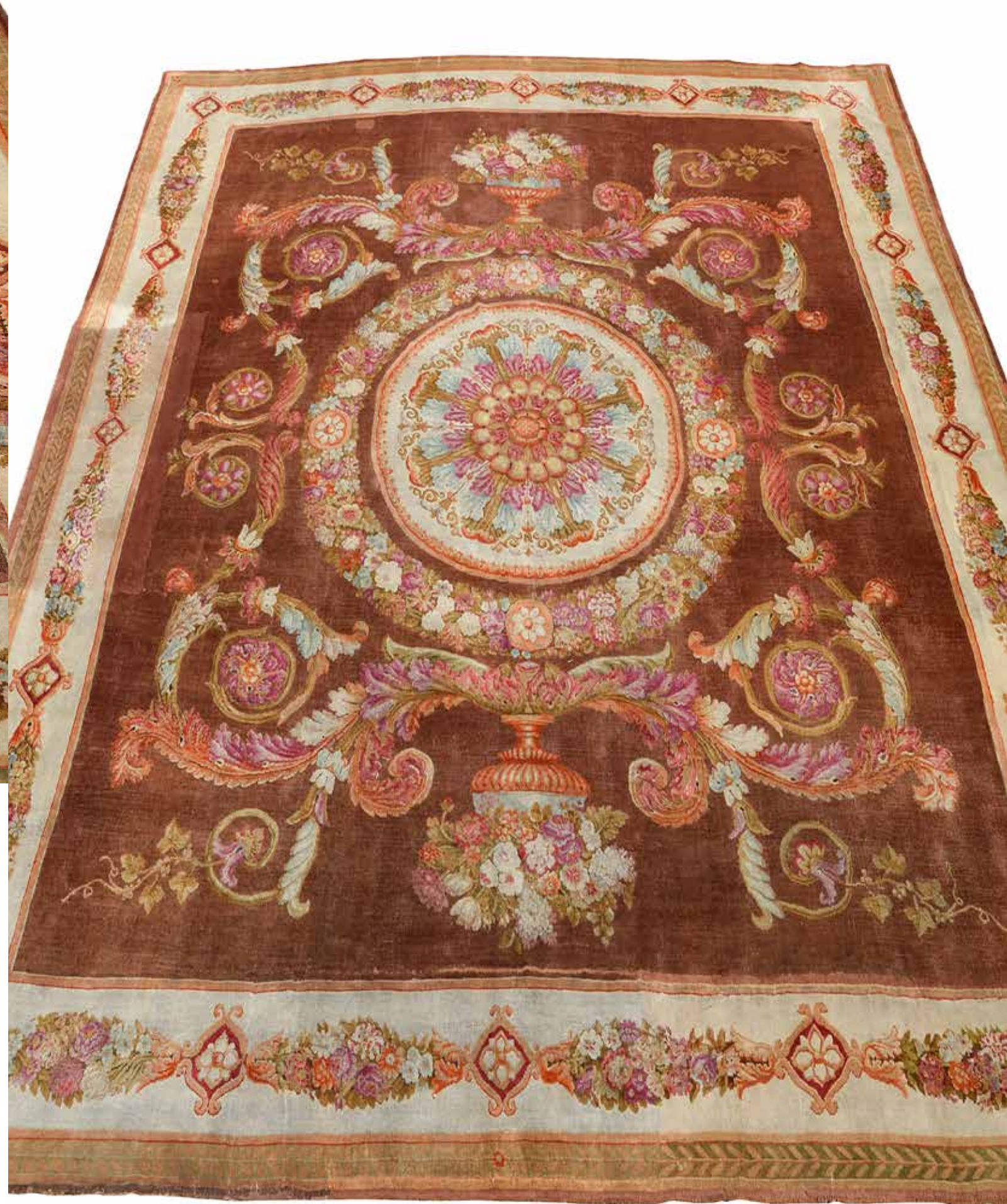
The central floral medallion with tulip head detailing, within rust red brown field with elaborate scrolling acanthus leaves, fan-rosette and floral garlands supporting classical vases with lush floral displays
approximately 603 x 590cm

Provenance:

An Important Collection from a Cadogan Square House
S Franes, London, acquired 3rd December 1997. Although the French Revolution had curtailed the production of large and expensive carpets and tapestries- the patronage of Napoleon Bonaparte actively encouraged and revitalised the production of carpets from the looms of Savonnerie, Aubusson and Tournai.

With the restoration of the Bourbon Monarchy the demand for such opulent carpets continued- albeit much in the same design forms as before- making accurate dating difficult. Most typically the earlier work tends to lean towards the Neoclassical motifs as popularised by Percier & Fontaine- with iconography specific to Napoleon- and his family. Perhaps the most famous, and respected, carpet designer of this period was Jacques-Louis de la Hamayde de Saint-Ange-Desmaison (known as Saint-Ange). Saint Ange had studied under Percier and his earlier work tends to include more martial attributes and iconography. This example, with its focus on sweeping floral splendour, would suggest an original commission for a room designed to reflect luxury and opulence not political power, military might, and economic strength.

£20,000-30,000



542



543



543 (detail)

543

A PAIR OF AMBOYNA & MAHOGANY CONSOLE TABLES

IN GEORGE IV STYLE, 20TH CENTURY

Each marble top removing to a metal liner beneath to be used as a jardiniere or planter

each 83cm high, 56cm wide, 15.5cm deep

Provenance:

An Important Collection from a Cadogan Square House
Hawksmoor Antiques and Fine Art, London, acquired in April 1998

£800-1,200



544

544 Y

A LOUIS XIV EBONY AND BRASS

INLAID ARMOIRE

EARLY 18TH CENTURY

Of 'chapeau de gendarme' form, the glazed and fabric lined doors enclosing shelves
244cm high, 190cm wide, 49.5cm deep

Provenance:

An Important Collection from a Cadogan Square House
Pelham Galleries, London, acquired 13 January 1998

£5,000-8,000



544 (detail)

Other Properties



545

545
A LARGE CARVED AND GILDED CHERUB
OR PUTTI
19TH CENTURY
With circular plinth seat
92cm high

£1,000-1,500



546

546
A GEORGE III MAHOGANY CHEST OF
DRAWERS
CIRCA 1790
With caddy top and a brushing slide
81cm high, 86.5cm wide, 54.5cm deep

£1,500-2,500



547

547
A PAIR OF GEORGE III MAHOGANY COCKPEN ARMCHAIRS
IN THE CHINESE CHIPPENDALE MANNER, CIRCA 1770
each 96cm high, 63cm wide, 59cm deep overall

£2,500-3,500





548

548
AN ISFAHAN CARPET
 With signature to one end
 approximately 559 x 359cm

£3,000-5,000

549
**A CHINESE CARVED EXOTIC HARDWOOD
 WALL MIRROR**
 LATE 19TH/EARLY 20TH CENTURY
 75cm high, 54cm wide overall

£1,000-1,500

550
**A CHINESE EXPORT POLYCHROME
 PAINTED LEATHER AND CAMPHORWOOD
 TRUNK OR CHEST**
 MID 19TH CENTURY
 With brass stud borders, the leather painted
 with figures on a red ground, with gilt brass
 side handles, the camphor interior with
 chalked inscription 'William H Wyatt'
 50cm high, 104cm wide, 53cm deep

For a related trunk, see Christie's, London,
 Interiors, 21st January 2014, Lot 2 (£4,750).

£2,000-3,000



549



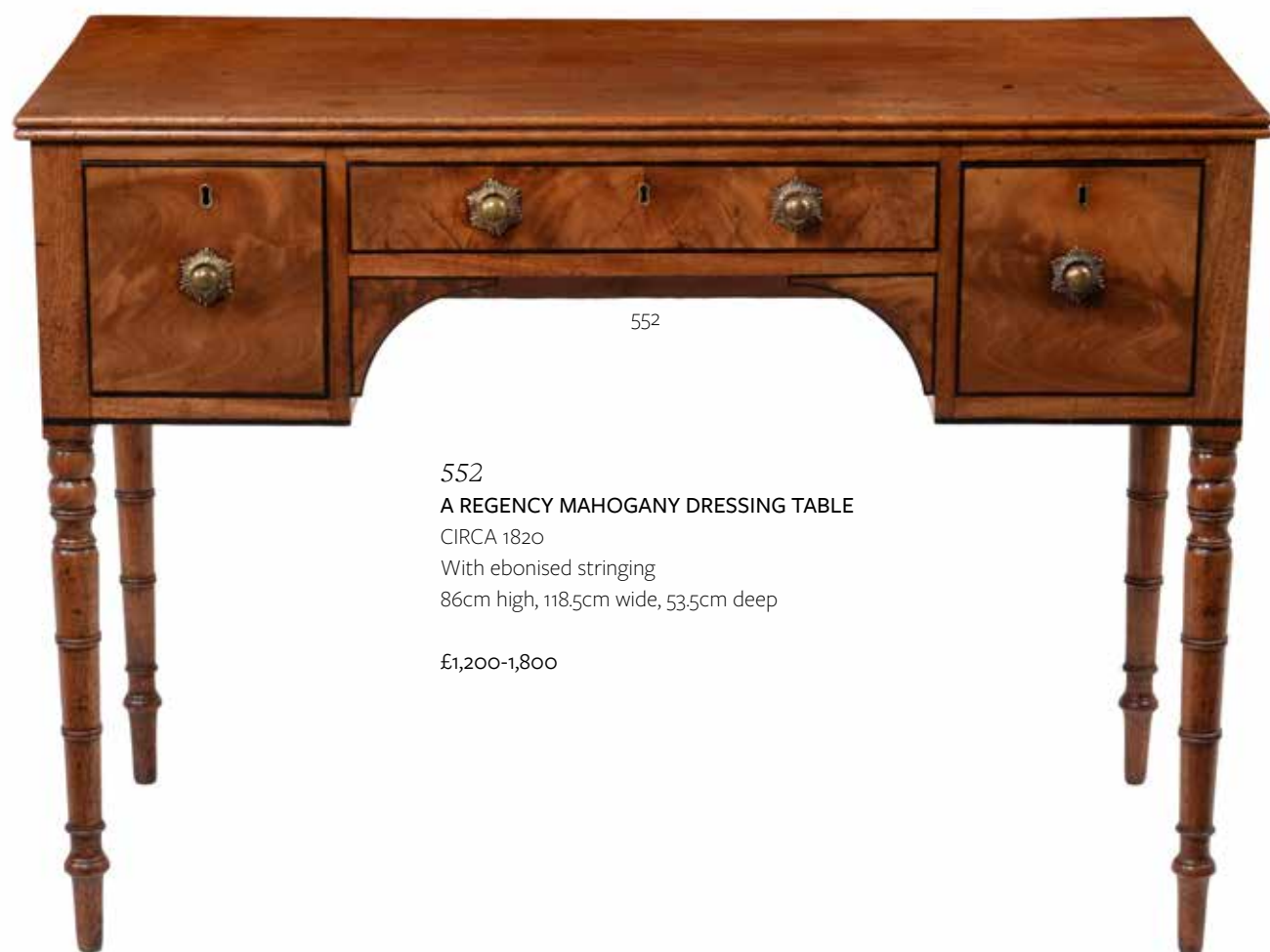
550



551

551
AFTER JULES MOIGNIEZ (1835-1894), AN ANIMALIER
BRONZE FIGURE OF A HERON
 EARLY 20TH CENTURY
 Signed to the naturalistic cast base, no foundry mark
 55cm high

£1,000-1,500



552

552
A REGENCY MAHOGANY DRESSING TABLE
 CIRCA 1820
 With ebonised stringing
 86cm high, 118.5cm wide, 53.5cm deep

£1,200-1,800



553

553 Y
AN UNUSUAL GEORGE III GONCALO ALVES CHEST ON CHEST
 CIRCA 1770
 183.5cm high, 111.5cm wide, 53cm deep

£5,000-8,000



554

554
A MAHOGANY AND BRASS BOUND STICK STAND
IN REGENCY STYLE, LATE 19TH CENTURY
65cm high, the base 31cm diameter

£600-800



555

555
A GEORGE IV CARVED MAHOGANY LECTURN
CIRCA 1825
With height and angle adjustable top
128cm high (at lowest), the base 96 x 96cm

£1,500-2,500



556



556
A PAIR OF REGENCY MAHOGANY AND
CANED LIBRARY BERGERE ARMCHAIRS
CIRCA 1815
each 99cm high, 61cm wide, 75cm deep overall

£3,000-5,000



556 (detail)



557

557Y
A REGENCY ROSEWOOD BOOK CARRIER
 ATTRIBUTED TO GILLOWS, CIRCA 1820
 23,5cm high, 42cm wide, 31cm deep

£600-800

558
A MAHOGANY CYLINDRICAL BOOKCASE
 IN REGENCY STYLE, LATE 20TH CENTURY
 The graduated tiers incorporating leather book binding dividers
 88,5cm high, the top 41cm diameter

£500-800



558

559
AN AMRITSAR RUG
 approximately 205 x 99cm

£1,000-1,500



559



560

560
A PAIR OF REGENCY MAHOGANY BOOKCASES
 IN THE MANNER OF GILLOWS, CIRCA 1820
 With astragal glazed doors, the lower doors opening to a shelved interior
 each 240cm high, 134cm wide, 50cm deep

£4,000-6,000





562
A REGENCY MAHOGANY 'WATERFALL'
OPEN BOOKCASE
CIRCA 1820
160cm high, 88cm wide, 35cm deep

£1,000-1,500



561
A GILT METAL HALL LANTERN
IN THE REGENCY STYLE, 20TH CENTURY
Of hexagonal form with acroteria mounts
61cm high, 39cm wide

£600-800



564 Y
A REGENCY ROSEWOOD AND SATINWOOD CROSSBANDED SOFA TABLE
CIRCA 1815
With boxwood and ebony stringing, the two oak lined frieze drawers to opposing sides
71.5cm high, 151cm wide, 73.5cm deep

£700-1,000



563
AN ITALIAN GILTWOOD, EBONISED AND POLYCHROME DECORATED
'BLACKAMOOR' FIGURE ON STAND
PROBABLY VENETIAN, LATE 19TH CENTURY
The top of the base signed 'DAVANTI'
152cm high overall, the base 31 x 31cm

£1,000-1,500



565
A PAIR OF FRENCH ORMOLU AND
PATINATED BRONZE FIVE-LIGHT
CANDELABRA
IN EMPIRE STYLE, LATE 19TH CENTURY
With central removable flame cappings
each 72cm high, the bases 12cm wide

£2,000-3,000

566
A DIRECTOIRE MAHOGANY AND BRASS
MOUNTED COMMODE
LATE 18TH CENTURY
With white marble top
88cm high, 129cm wide, 57cm deep

£1,200-1,800



566



567

567
A GEORGE III MAHOGANY BREAKFRONT LIBRARY BOOKCASE
CIRCA 1780
Of breakfront outline, the cornice above a central mitre glazed double bookcase
and flanking further bookcases, the base with conforming arrangement
238cm high, 264cm wide, 55cm deep

Provenance:
Lockerley Hall, Hampshire

£4,000-6,000



568

568
A PAIR OF MALACHITE AND GILT METAL
MOUNTED OBELISKS
 IN EARLY 19TH CENTURY STYLE,
 CONTEMPORARY
 each 49.5cm high, the bases 10cm wide

£1,000-1,500



569

569
A MAHOGANY CONSOLE TABLE
 IN THE MANNER OF THOMAS HOPE,
 19TH CENTURY AND LATER
 83cm high, 72cm wide, 33cm deep

£700-1,000



570

570Y
A REGENCY MAHOGANY AND EBONY STRUNG LIBRARY TABLE
 EARLY 19TH CENTURY
 With gilt tooled leather top and six frieze drawers
 71.5cm high, 138cm wide, 98.5cm deep

£3,000-5,000



570 (detail)



571
A KASHAN CARPET
approximately 393 x 288cm

£1,200-1,800

571



572
A REGENCY PAPIER MACHE TRAY
EARLY 19TH CENTURY
Decorated with figures in a landscape
52cm wide, 72cm deep

£800-1,200

572



573
A REGENCY CREAM AND POLYCHROME PAINTED OPEN
'WATERFALL' BOOKCASE
CIRCA 1815
117cm high, 48cm wide, 29cm deep

£1,200-1,800

573



574

574
A PARCEL GILT BRONZE FIGURE OF A RECLINING WOMAN WITH STYLUS
 FRENCH, LATE 19TH CENTURY
 Possibly emblematic of literature or Sappho, apparently unsigned
 31.5cm high, 47cm wide

£300-500



576

575
JEAN BAPTISTE CLÉSINGER (FRENCH, 1814-1883), A PART GILDED BRONZE FIGURE 'CLÉOPÂTRE MOURANTE'
 LATE 19TH CENTURY
 The dying Cleopatra clasping snake to her breast, with details accented in gold, signed to the cast "J Clesinger Rome 1861" and with foundry stamp for 'F Barbedienne' and 'Reduction Mecanique A. Collas Brevete' stamp, numbered '102' to the underside
 22cm high, 47cm wide
 SNAKE HEAD MISSING

£700-1,000



575



577

576
AFTER THE ANTIQUE, A LARGE BRONZE FIGURE 'SLEEPING ARIADNE'
 FRENCH, LAST QUARTER 19TH CENTURY
 Stamped 'Reduction Mecanique A. Collas Brevete'
 46cm high, 60cm wide
 Known as The Sleeping Ariadne, and also often identified as Cleopatra, this reclining figure is after the antique prototype dating from the late Hadrianic period (itself a copy of a 2nd century BC Greek prototype) housed in the Musei Vaticani, Rome.

£700-1,000

577
AFTER JEAN LOUIS GREGOIRE (FRENCH, 1840-1890), A LARGE BRONZE GROUP 'PERSEUS FREEING ANDROMEDA'
 LATE 19TH CENTURY
 Signed to the cast and dated 1870, on bronze mounted hardstone revolving base
 104cm high including stepped base

£2,000-4,000



578

578 Y
A PAIR OF GEORGE IV ROSEWOOD AND BRASS
MARQUETRY POLE SCREENS
 IN THE MANNER OF GILLOWS, CIRCA 1825
 each 144cm high, the bases 43cm wide

£600-800



579

579
A REGENCY MAHOGANY DRESSING TABLE
 ATTRIBUTED TO GILLOWS, CIRCA 1815
 87cm high, 76cm wide, 48cm deep

£2,000-3,000



580

580
A PAIR OF GEORGE IV GILTWOOD ARMCHAIRS
 IN THE MANNER OF MOREL AND SEDDON, CIRCA 1830
 The front recessed casters stamped with a coronet and
 'B S & P PATENT'
 each 101cm high, 78cm wide, 85cm deep overall

£5,000-8,000



580 (detail)



581

581 Y
A GEORGE IV GONCALO ALVES, BURR
EXOTIC HARDWOOD AND MAHOGANY
JARDINIÈRE STAND
ATTRIBUTED TO GILLOWS, CIRCA 1825
78cm high, 47cm wide, 36cm deep

£1,000-1,500



582

582 Y
A GEORGE IV MAHOGANY AND EBONY
STRUNG SIDE TABLE
IN THE MANNER OF GILLOWS, CIRCA 1825
73cm high, 64cm wide, 46cm deep

£1,000-1,500



583

583
A REGENCY GILTWOOD CONVEX
WALL MIRROR
CIRCA 1815
With carved eagle surmount
107cm high, 64cm wide

£800-1,200

584
A GEORGE IV 'BIRD'S EYE'
MAPLE, CARVED OAK AND
UPHOLSTERED SOFA
CIRCA 1830
95cm high, 221cm wide,
88cm deep overall

£4,000-6,000



584



585



585 (detail)

585

A REGENCY MAHOGANY DINING TABLE

CIRCA 1815

In three sections, with one drop leaf

72.5cm high, 262cm long when fully extended, 137.5cm wide

Provenance:

Probably Tabley House, Cheshire

The Property of the Trustees of the Davenport Estate

Please refer to the notes regarding the background history of the Davenport Estate on page 236 of this catalogue.

The lots in this auction with the same provenance to the Davenport Estate are lots 358, 393, 453, 454, 455, 456, 505, 585

£800-1,200



586 (set of twenty-four)

586

A SET OF TWENTY-FOUR GEORGE IV MAHOGANY DINING CHAIRS

BY GILLOWS, CIRCA 1830

Each chair with front seat rail stamped 'GILLOWS.LANCASTER', to include two armchairs each 89cm high, 50cm wide, 55cm deep

For an example of chair of closely related form and incorporating a near identical top rail, see Susan E. Stuart, Gillows of Lancaster and London 1730-1840, Antique Collectors' Club, 2008, volume II, page 244, plate B20.

Some of the chairs have pencil signatures to the undersides. This includes 'J. Dixon' which is possibly one of two John Dixons who are recorded as working for Gillows from 1807 and 1814 respectively. Another chair appears to be signed 'R. Law***' which could possibly relate to Robert Lawson who is recorded as working for the firm in the 1820s and 30s. His pencil signature appears to the underside of a related example of chair, see Susan E. Stuart, Gillows of Lancaster and London 1730-1840, Antique Collectors' Club, 2008, volume I, page 243, plate 209.

For a set of twenty-four dining chairs by Gillows, see Christie's, London, Hackwood Park, 22nd April 1998, Lot 158 (£199,500).

£10,000-15,000



586 (detail)



587
A PAIR OF FRENCH ORMOLU THREE LIGHT WALL SCONCES
 POSSIBLY BY ÉMMANUEL ZWIENER, CIRCA 1860
 Central sconce on opposing griffin head supports, back plate with
 urn above imbricated scroll volute support, variously incised 'Z'
 each 46cm high, 28cm wide

Provenance:
 Private Collection from a Country House, Berkshire.

£500-800

588
A WILLIAM IV SATINWOOD LIBRARY TABLE
 ATTRIBUTED TO GILLOWS, CIRCA 1835
 With tooled leather inset top, one drawer stamped 'COX'
 72.5cm high, 107cm wide, 60cm deep

£2,500-3,500



589
A REGENCY GILT BRONZE FIGURE OF A STAG
 CIRCA 1820
 Set on a black marble base
 21cm high, 17.2 cm wide overall

£1,000-1,500

590
A GEORGE IV POLLARD OAK CENTRE TABLE
 CIRCA 1825
 74cm high, the top 139cm diameter

£800-1,200



589



590



591

591 Y
A GEORGE IV ROSEWOOD NEST OF THREE TABLES
 BY W & C WILKINSON, CIRCA 1830
 The smallest tables stamped to the underside '19692, W & C WILKINSON 14 LUDGATE HILL' the largest table 73cm high, 48cm wide, 35cm deep

£1,500-2,500

592
A MATCHED PAIR OF REGENCY MAHOGANY LIBRARY BERGERE ARMCHAIRS
 CIRCA 1815
 Of slightly varying proportions the larger 92cm high, 59cm wide, 74cm deep overall, the smaller 91cm high, 55.5cm wide, 71cm deep overall

£1,500-2,500



592



593
A REGENCY MAHOGANY HAT AND COAT STAND
 CIRCA 1820
 With brass hooks
 170cm high overall

£600-800

594
A GEORGE IV MAHOGANY SIDE CABINET
 IN THE MANNER OF GILLOWS, CIRCA 1825
 The pleated silk and brass grille doors opening to adjustable shelves

£2,000-3,000



593



594



595
A KASHAN CARPET
approximately 323 x 215cm

£700-1,000

595



596 (set of eighteen)

596
FRANCESCO BARTOLOZZI, AFTER HANS HOLBEIN THE YOUNGER, EIGHTEEN 'IMITATIONS OF ORIGINAL DRAWINGS BY HANS HOLBEIN'
EARLY 19TH CENTURY AND LATER
A matched set of eighteen stipple engravings after the originals "In his Majesty's collection", to include, Lady Buts, Mary Queen of Scots, Anne Bolein etc., in matching 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 frame 53 x 42cm, the smallest frame 43 x 37cm (Please see condition report for full list of subjects and sizes)

Provenance:
Possibly Lord Halifax

£800-1,200



597Y
A WILLIAM IV ROSEWOOD DUET STAND
 CIRCA 1835
 With adjustable rising and rotating top
 134cm high, the top 44cm wide

£700-1,000

597



598
**A CONTINENTAL EMBOSSED LEATHER AND GILT
 TOOLED CABINET**
 PROBABLY ITALIAN, SECOND HALF 19TH CENTURY
 The doors with portrait roundels opening to an
 arrangement of six drawers above a slide covered
 compartment

£800-1,200

598

599
A REGENCY MAHOGANY AND BRASS INLAID CHEVAL MIRROR
 EARLY 19TH CENTURY
 With a rising sash mechanism to raise the mirror plate frame
 160cm high minimum, 190cm high maximum, 66cm wide, 69cm deep

£1,500-2,500



599

600
A REGENCY MAHOGANY DRESSING TABLE
 ATTRIBUTED TO GILLOWS, CIRCA 1820
 81cm high, 122.5cm wide, 59cm deep

£1,500-2,500



600



601

601
A GEORGE III BLACK LACQUER AND GILT CHINOISERIE
DECORATED OPEN ARMCHAIR
IN THE MANNER OF JOHN GEE, CIRCA 1800
86cm high, 52cm wide, 51cm deep overall

£1,000-1,500



603

603
A SET OF SIX WALNUT DINING CHAIRS
IN GOTHIC REVIVAL STYLE, FIRST HALF
19TH CENTURY
The seats upholstered with hessian style
linen with needlework in red
each 86.5cm high, 48cm wide, 52cm deep

£1,000-1,500



602

602Y
A REGENCY ROSEWOOD WRITING TABLE
IN THE MANNER OF GEORGE BULLOCK, CIRCA 1815
With tooled leather inset top and blind frieze drawer
to one side
74cm high, 91cm wide, 55cm deep

£2,000-3,000





604

A BIDJAR CARPET
approximately 350 x 258cm

£1,200-1,800



605

605 Y

A GEORGE IV ROSEWOOD LIBRARY TABLE
IN THE MANNER OF GILLOWS, CIRCA 1825
With concealed frieze drawers opposing false
drawers, one drawer bearing the possibly later
stamp 'GILLOWS LANCASTER'
72.5cm high, 144.5cm wide, 81.5cm deep

£2,500-3,500



605 (detail)



606

606

A KASHAN RUG

Part silk
approximately 240 x 163cm

£500-800

607

AN EXOTIC HARDWOOD AND BRASS MOUNTED CHEST

MID 19TH CENTURY
38.5cm high, 112cm wide, 45cm deep

£1,500-2,500



608

608

A WILLIAM IV CARVED GILTWOOD OVERMANTLE WALL MIRROR

CIRCA 1835
With label to the back for 'CHALMERS & SON, Carvers, Gilders & Picture, CLEANERS, 118 & 153, HIGH STREET, EDINBURGH'
69cm high, 161cm wide

£600-800

609

A WILLIAM IV MAHOGANY AND EBONISED SIDE CABINET

CIRCA 1835
Of breakfront outline, the canted top with leaf moulded edge above a door enclosing a shelf
75cm high, 96cm wide, 49cm deep

£1,200-1,800



607



609



610

610Y
A ROSEWOOD LIBRARY OR GALLERY GLASS
IN REGENCY STYLE, MID 20TH CENTURY
44.5cm long, the glass and frame 24cm diameter

For a closely related example see, Dreweatts, Fine Furniture Sale, 30th March 2021, Lot 501 (£1,000).

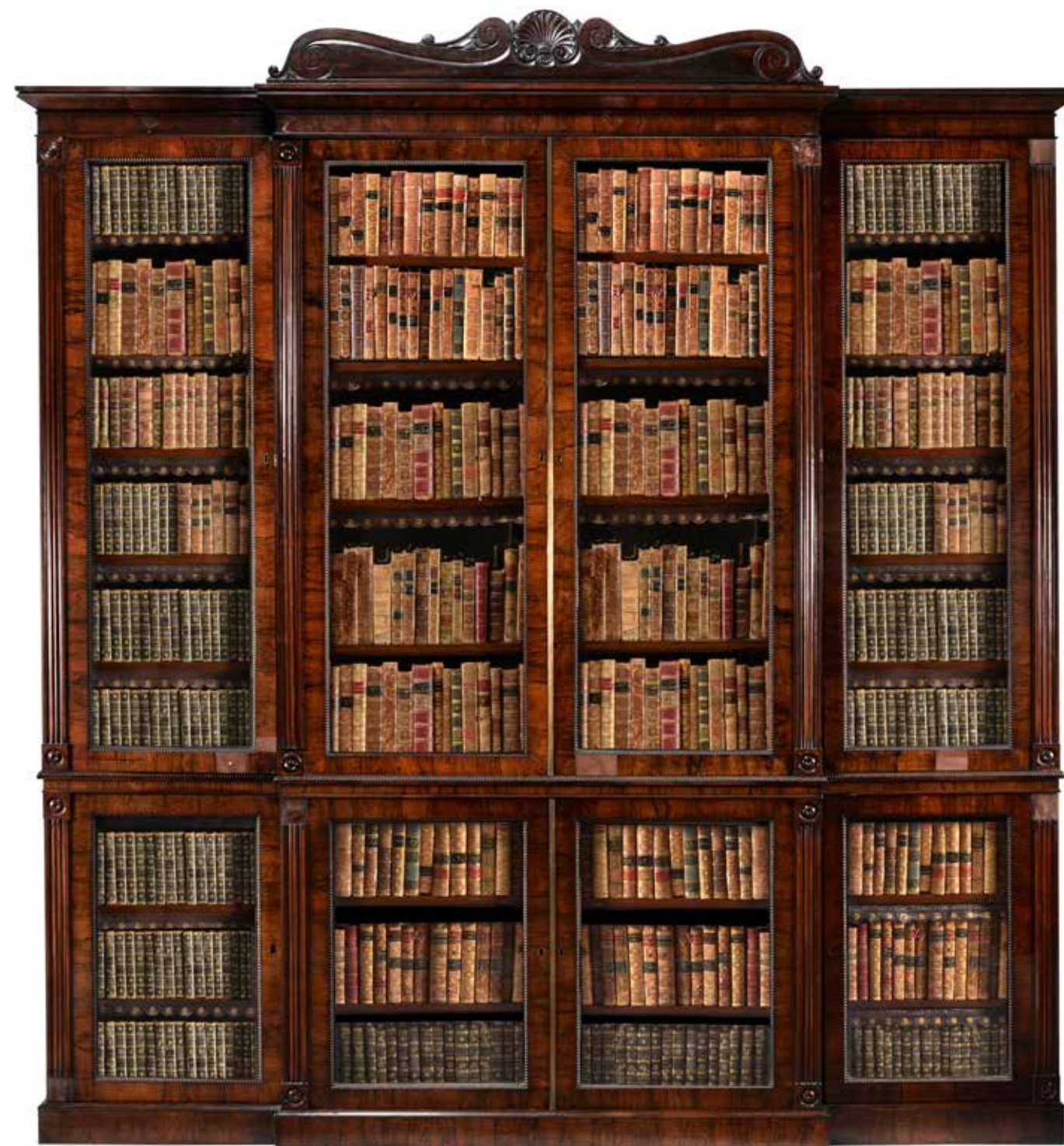
£300-500



611

611
A REGENCY BURR OAK, EBONISED AND GILT METAL
MOUNTED KIDNEY SHAPED WRITING TABLE
ATTRIBUTED TO GILLOWS, CIRCA 1815
74cm high, 95cm wide, 49cm deep overall

£1,500-2,500



612

612Y
A GEORGE IV ROSEWOOD LIBRARY BOOKCASE
IN THE MANNER OF GILLOWS, CIRCA 1830
266cm high, 240cm wide, 26cm deep

£4,000-6,000



613 (detail)

613Y
A ROSEWOOD, ASH AND BURR ELM
MARQUETRY CENTRE TABLE
CIRCA 1835 AND LATER
76cm high, 127cm diameter

£1,500-2,000



613

614
A BRONZE FIGURE OF A STRIDING BULL
ITALIAN, 18TH/19TH CENTURY
On a black marble plinth base
the bronze 11cm high, 14cm high overall, the
base 14cm wide

£1,000-1,500

615Y
A REGENCY ROSEWOOD LIBRARY TABLE
CIRCA 1820
With inset green fabric top
73cm high, 162cm wide, 81cm deep

£1,500-2,000



614



615



616

616
A SCULPTED ALABASTER BUST OF A YOUNG LAUGHING GIRL
ITALIAN, LATE 19TH CENTURY
Mottled grey marble base, unsigned
47.5cm high overall, the base 23cm wide, 19cm deep

£700-1,000



617

617Y
A WILLIAM IV ROSEWOOD 'WATERFALL' OPEN BOOKCASE
CIRCA 1835
157.5cm high, 153cm wide, 33cm deep

£1,500-2,500



618

618
AN UNUSUAL ANIMALIER BRONZE OF A DOUBLE HEADED EAGLE
PROBABLY FRENCH, LATE 19TH CENTURY
Set on a marble pedestal base
31.5cm high, the wingspan 66cm

£700-900

619
LÉON MIGNON (FRENCH, 1847-1899), A LARGE ANIMALIER BRONZE 'COMBAT DE TAUREAUX ROMAINS'
LATE 19TH CENTURY
Inscribed title to the integral plinth, signed to the cast and with script signature for foundry Cie des Bronzes, Bruxelles
52.5cm high, 67cm wide

£700-1,000



619



620

620 Y
A WILLIAM IV GONCALO ALVES OCCASIONAL TABLE
 IN THE MANNER OF GILLOWS, CIRCA 1830
 The leaf and paw carved feet with recessed brass casters
 73cm high, the top 53cm x 42cm

£1,500-2,500

621 Y
A SET OF SIX WILLIAM IV ROSEWOOD CHAIRS
 ATTRIBUTED TO GILLOWS, CIRCA 1835
 Each seat cushion above a caned seat panel
 each 89cm high, 49cm wide, 57cm deep overall

£800-1,200



621

622
A PAIR OF VICTORIAN GILTWOOD AND COMPOSITION GIRANDOLE WALL MIRRORS
 BY CHARLES NOSOTTI, CIRCA 1870
 Each with plaque verso for 'C. NOSOTTI, CARVER & GILDER, UPHOLSTERER & CABINET MAKER, 398 & 399 OXFORD ST'
 each 43.5cm high, 29cm wide overall

£1,000-1,500



622 (maker's stamp)



622



623
A PAIR OF WILLIAM IV MAHOGANY AND EBONISED SIDE CUPBOARDS
 IN THE MANNER OF GILLOWS, CIRCA 1835
 each 76cm high, 47cm wide, 56cm deep

Provenance:
 Lockerley Hall, Hampshire

£800-1,200



623





625
AN EARLY VICTORIAN OAK AND BRASS STICK STAND
CIRCA 1840
Of lyre form
86cm high, 56cm wide, 35cm deep

£500-800



624
TWO JAPANESE LEATHER KENDO FENCING MASKS
EARLY 20TH CENTURY
Each with iron grill plate,
later ebonised turned stands
approximately 42cm high,
the base 24cm wide

£800-1,200



626
A VICTORIAN MAHOGANY HALL BENCH
CIRCA 1860
73cm high, 143cm wide, 38cm deep

£1,500-2,500



627Y
A FRENCH ROSEWOOD AND ORMOLU MOUNTED BUREAU PLAT
IN LOUIS XV STYLE, 19TH CENTURY
With five drawers around the kneehole, opposing false drawer fronts, the central drawer
stamped 'PARIS'
78.5cm high, 166cm wide, 85cm deep

£2,000-3,000



627 (detail)



627 (detail)



628

628
AUGUSTE MOREAU (1834-1917), A BRONZE
FIGURE OF POPE LEO XIII
EARLY 20TH CENTURY
Signed to the cast 'A. MOREAU', foundry mark
for 'Languereau A Paris'
48cm high, 20cm wide

£400-600



629

629
A LOUIS PHILLIPE MAHOGANY PEDESTAL
OCCASIONAL TABLE
CIRCA 1840
With circular variegated marble top
75cm high, the top 73cm diameter

£700-1,000



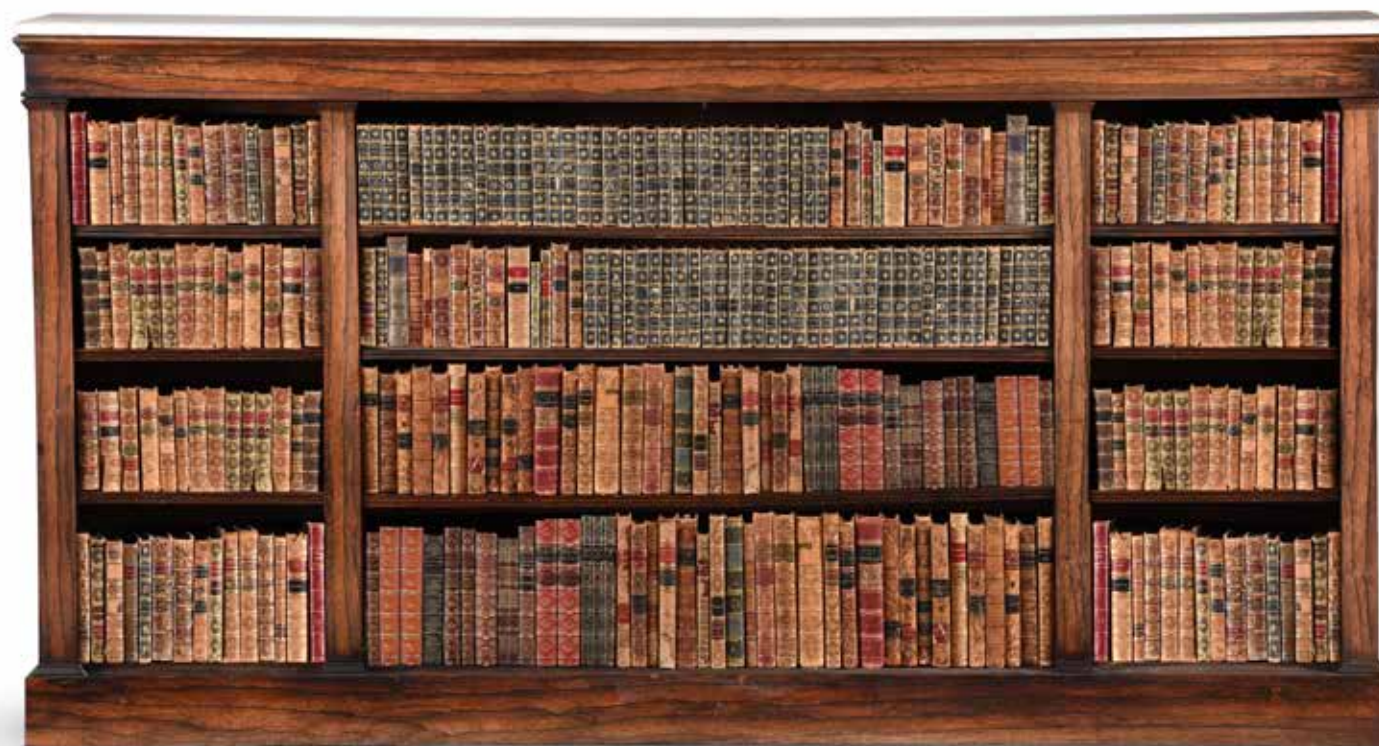
630

630
A FRENCH GILTWOOD AND
COMPOSITION WALL MIRROR
SECOND HALF 19TH CENTURY
169cm high, 110cm wide

£800-1,200

631 Y
A ROSEWOOD OPEN
BOOKCASE
EARLY 19TH CENTURY STYLE,
20TH CENTURY
With marble top,
the shelves adjustable
122.5cm high, 229cm wide,
36cm deep

£2,000-3,000



631



632
A LAVAR KIRMAN CARPET
approximately 300 x 214cm

£800-1,200

633 Y
A WILLIAM IV TORTOISESHELL AND
BRASS MARQUETRY INKSTAND

BY TURRILL LONDON, CIRCA 1835
The glass ink pots with hinged silver gilt engine turned covers, engraved with mottos and dolphin crests, London 1836, maker's mark 'T.D', the pots inset into a removable section with three drawers, the base with a drawer with brass plaque engraved 'Turrill, Dressing & Writing Case Maker, 250, Regent Street, London', hinged to the base to conceal a shallow recess with a brass stay, 19cm high, 36cm wide, 30cm deep

See Christopher Gilbert, Pictorial Dictionary of Marked London Furniture 1700-1840, John Turrill is recorded from 1826 in Oxford Street and Regent Street, and in 1834 at 250 Regent Street as his sole address, see p.457, pl. 923, for a bouille inkstand by John Turrill

£600-800



633



634

634
A GEORGE III MAHOGANY LIBRARY TABLE
CIRCA 1810
With single frieze drawer and opposing false drawer
72cm high, 98cm wide, 50cm deep

£1,200-0



635

635 Y
AN EARLY VICTORIAN PAPIER MACHE AND MOTHER-OF-PEARL INLAID PEDESTAL TABLE
IN THE MANNER OF JENNENS & BETTRIDGE, CIRCA 1840
The shaped top with reserves
75cm high, the top 54cm diameter

£500-800



636

636 Y
A WILLIAM IV ROSEWOOD X-FRAME STOOL
CIRCA 1830
The upholstered seat hinged to enclose a recess
46cm high, 50cm wide, 46cm deep

£600-800

637
A VICTORIAN CAST IRON STICK STAND IN THE FERN PATTERN
BY COALBROOKDALE, 19TH CENTURY
Stamped C-B-Dale, registration mark and serial number 139688
62.5cm high, 62cm wide, 32cm deep

£600-800



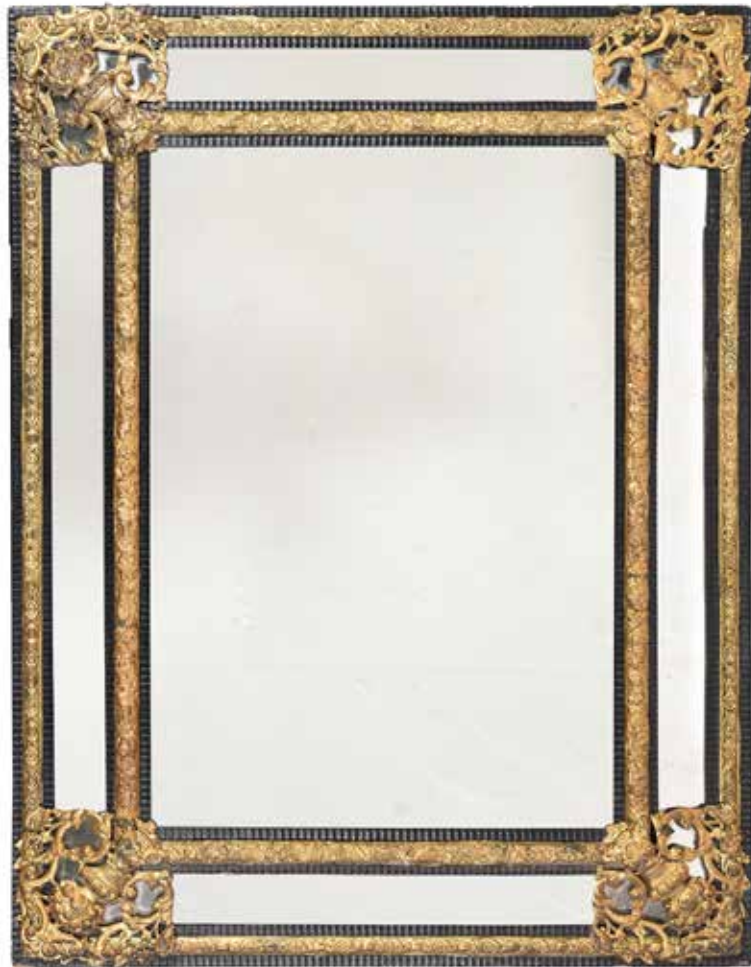
637



638

638
A LARGE HERIZ CARPET
approximately 354 x 254cm

£2,000-3,000



639

639
A CONTINENTAL EBONISED AND GILT METAL MOUNTED WALL MIRROR
 SECOND HALF 19TH CENTURY
 The mounts embossed gilt brass, with ripple mouldings
 131cm high, 101cm wide

£1,500-2,500

640
A SET OF EIGHT GEORGE IV MAHOGANY DINING CHAIRS
 ATTRIBUTED TO GILLOWS, CIRCA 1825
 One chair with seat rail stamped 'RA', four chairs with 'EL', and two with 'L'
 each 86cm high, 47cm wide, 50cm deep

£1,200-1,800



640

641
AFTER JEAN-JOSEPH JAQUET (BELGIAN, 1822-1898),
A BRONZE GROUP 'ADAM AND EVE'
 FRENCH, LATE 19TH CENTURY
 Adam, depicted in Classical Herculean manner with club and lion skin above the sleeping figure of Eve, apple of knowledge clutched in her right hand, signed "Jaquet" to the cast, no foundry stamp
 28cm high, the base 38cm wide

Jaquet was a pupil of Louis Jéhotte whilst at the Académie de Bruxelles. After his debut at the Salon de Bruxelles in 1842 public commissions followed including the statue of La Reine Louise-Marie at Philippeville. Jaquet became professor of sculpture at the Académie des Beaux Arts de Bruxelles in 1863. The present model may be identifiable with the 'La première nuit d'exil d'Eve' which was exhibited in plaster at the Brussels Salon in 1848.

£1,500-2,500

642
AN EARLY VICTORIAN MAHOGANY WRITING TABLE
 CIRCA 1840
 With two frieze drawers, one with a lock stamped 'VR PATENT'
 74cm high, 122.5cm wide, 65.5cm deep

£1,500-2,500



641



642



643

643
A CARVED GILTWOOD STAND
 19TH CENTURY
 With inset pale marble top
 46cm high, approximately 56cm diameter overall

£1,200-1,800

644
A MAHOGANY AND UPHOLSTERED STOOL
 SECOND QUARTER 19TH CENTURY
 48cm high, 153cm long, 42cm deep

£800-1,200



644



645

645
A PAIR OF FRENCH MAHOGANY AND GILT METAL MOUNTED BEDSIDE TABLES
 CIRCA 1900
 each 85cm high, 45cm wide, 44cm deep

Provenance:
 Lockerley Hall, Hampshire

£600-800



646

646
A WILLIAM IV MAHOGANY LIBRARY BOOKCASE
 CIRCA 1835
 The moulded triangular pediment above a bank of four shelves, the base with a pair of cupboard doors flanking an arrangement of seven graduated 'collector's' drawers
 256cm high, 178cm wide, 47cm deep

Provenance:
 Lockerley Hall, Hampshire

£2,000-3,000



647

647
A FRENCH MAHOGANY AND ORMOLU MOUNTED STAND
IN THE MANNER OF FRANCOIS LINKE, LATE 19TH/EARLY 20TH CENTURY
With marble top
87,5cm high, the top 35 x 35

£600-800



648

648
A SAVONNERIE RUG
approximately 214 x 123cm

£1,000-1,500

649
A LARGE FLEMISH EBONISED
AND BRASS REPOUSSE
MARGINAL MIRROR
LATE 19TH CENTURY
212cm high, 132cm wide

£1,000-1,500



649

650Y
A MALTESE ROSEWOOD AND
PARQUETRY DESK
19TH CENTURY
With a slide and five drawers to
one side, the back veneered to
simulate drawers
81cm high, 121cm wide, 66cm
deep

£800-1,200



650



651

651
WILHELM LEHMBRUCK (GERMAN, 1881 - 1919), GIRL WITH ONE
FOOT RESTING ON A ROCK
EARLY 20TH CENTURY
Signed to cast Lehmbruck/Paris beneath the right foot and inscribed
H ***oniot Fondateur. Paris on the base
63cm high

£2,000-3,000

652Y
A ROSEWOOD AND MARBLE BREAKFRONT LIBRARY BOOKCASE
19TH CENTURY AND LATER
194cm high, 516cm wide, 44cm deep

£2,000-3,000



652



653 (view from above)

653
A VICTORIAN SATINWOOD, MARQUETRY
AND PARCEL GILT CENTRE TABLE
IN THE MANNER OF HOLLAND & SONS,
LATE 19TH CENTURY
The top hinged to tilt
74cm high, 106cm diameter

£4,000-6,000



653



654

654
AFTER PIERRE-JULES CAVELIER (FRENCH, 1814-1894),
A BRONZE FIGURE 'PENELOPE'
LATE 19TH CENTURY
Signed to the cast, and with 'Reduction Mecanique A.
Collas Brevete' stamp
34cm high, the base 22cm wide

£300-500

655
AFTER PAUL-EUGÈNE MENGIN (FRENCH, 1853-1937),
a BRONZE FIGURE 'FEMME A LA MANDOLIN'
LATE 19TH CENTURY
The figure of the seated woman signed to the cast and
with script signature for the foundry SUSSE FRERES
PARIS, and with Susse copyright stamp
ON AN ASSOCIATED REVOLVING ONYX AND GILT
METAL COLUMN STAND
the figure 51.5cm high, the column 74.5cm high

£500-800



655



656 (view from above)



656

656 Y
A FRENCH TULIPWOOD,
SPECIMEN FLORAL
MARQUETRY AND ORMOLU
MOUNTED WRITING TABLE
SECOND HALF 19TH CENTURY
Veneered to all sides, with a
frieze drawer
73cm high, 83cm wide, 46cm
deep

Please note: Dreweatts have
applied for a de minimis
exemption licence for the ivory
in this lot Ref: DDBD3QJK

£1,500-2,500



657
AN ISFAHAN CARPET

£1,500-2,500

657



658

658
A BRASS FRAMED WALL MIRROR
POSSIBLY FRENCH, LATE 19TH/
EARLY 20TH CENTURY
101cm high, 150cm wide

£1,000-1,500



659
A VICTORIAN OAK
WELLINGTON CHEST
MID 19TH CENTURY
The arrangement of eight drawers
secured by the locking arm
129cm high, 88cm wide,
43cm deep

£600-800

659



660

660
AN EDWARDIAN SATINWOOD AND LINE INLAID
NEST OF SIX TABLES
CIRCA 1905
the largest table 72.5cm high, 70.5cm wide, 48cm deep,
the smallest table 66cm high, 35.5cm wide, 26.5cm deep

£1,000-1,500

661
A SHERATON REVIVAL SATINWOOD AND PAINTED
WATERFALL OPEN BOOKCASE
LATE 19TH CENTURY
The back stamped '731'
123cm high, 84cm wide, 23cm deep

£1,000-1,500



661



662

662
AFTER ANTOINE LOUIS BARYE (FRENCH, 1795-1875), AN
ANIMALIER BRONZE 'PANTHÈRE SAISSANT UN CERF'
MID/LATE 19TH CENTURY
Cast by Susse Frères, Paris, signed 'BARYE' to the cast, with small
foundry mark to the side 'SUSSE Fres'
32cm high, 47.5cm wide, 24.5cm deep

£800-1,200

663
A FRENCH MAHOGANY AND GILT METAL MOUNTED
SIDE CABINET
SECOND HALF 19TH CENTURY
87.5cm high, 109cm wide, 38cm deep

£1,000-1,500



663



664

664
A LATE VICTORIAN CARVED PINE AND
GILTWOOD 'BLACKAMOOR' TABLE
LATE 19TH CENTURY
With circular variegated marble top
68cm high, the top 57cm diameter

£1,000-1,500



665

665
A VICTORIAN POLLARD OAK CENTRE TABLE
IN THE MANNER OF RICHARD BRIDGENS,
CIRCA 1840
The octagonal top hinged to tilt
73cm high, 66cm wide

£1,500-2,500



665 (view from above)



667

667
A CARVED ARTIST'S LAY FIGURE
OR MANNEQUIN
ITALIAN OR FRENCH, 19TH CENTURY
Of articulated form
58cm high

£1,500-2,500



666

666
A CARVED ARTIST'S LAY FIGURE
OR MANNEQUIN
ENGLISH, 19TH CENTURY
Of articulated form
64cm high

£2,000-3,000



668

668
A LARGE CONTINENTAL CARVED
GILTWOOD MIRROR
19TH CENTURY
201cm high, 150cm wide

£1,200-1,800



669

669
AN INDIAN EXOTIC HARDWOOD TABLE
LATE 19TH/EARLY 20TH CENTURY
The hinged top carved as a lily pad with a
carved band of leaves and flowers
76cm high, 130.5cm wide

£600-800



670

670
A CARVED ARTIST'S LAY FIGURE OR MANNEQUIN
ITALIAN OR FRENCH, 19TH CENTURY
Of articulated form
97cm high

£4,000-6,000



671
A LAVAR KIRMAN CARPET
approximately 375 x 278cm

£700-1,000

672
AFTER LUCA MADRASSI, A LARGE GILT, VERDIGRIS
AND PATINATED BRONZE GROUP
CONTEMPORARY
Semi-clad young woman with floral wreath above two
cherubs, on a white marble tubular base, signed to cast
168.5cm high overall

£1,000-1,500

673
AN UPHOLSTERED SOFA, IN VICTORIAN STYLE
ATTRIBUTED TO GEORGE SMITH, LATE 20TH CENTURY
92cm high, 208cm wide, 114cm deep

Provenance:
Lockerley Hall, Hampshire

£1,500-2,500



673



672



674

674 λ

**JOSEPH HERMON CAWTHRA (BRITISH, 1886-1971),
A BRONZE FIGURE OF A MAN**

EARLY/MID 20TH CENTURY

The classical style figure possibly Ulysses in the guise of a beggar,
Nemean lion skin to his back, signed to the cast "Hermon
Cawthra ARA"

59cm high, the base 31.5cm wide

Footnote to follow

£600-800



675



675Y

A PAIR OF SATINWOOD AND EBONY STRUNG WRITING TABLES

IN GEORGE III STYLE, 19TH CENTURY AND LATER

The backs veneered

77cm high, 102cm wide, 54.5cm deep

£1,000-1,500



676

676

A SATINWOOD AND GILT METAL MOUNTED BOWFRONT DISPLAY CABINET

BY MAPLE & CO, LATE 19TH/EARLY 20TH CENTURY

The bowed door polychrome painted in the manner of Angelica Kauffman, the doors enclosing
shelves, stamped 'MAPLE & CO LONDON'

215cm high, 152cm wide, 43cm deep

£5,000-7,000



677
A VARAMIN CARPET
approximately 313 x 205cm

£1,200-1,800

677



678 (set of twelve)



678
A SET OF TWELVE VICTORIAN OAK AND
CORDOBA LEATHER UPHOLSTERED CHAIRS
IN GOTHIC REVIVAL TASTE, CIRCA 1880
each 99cm high, 50cm wide, 51cm deep overall

Provenance:
Purchased by the current vendor from Robert Kime

£2,000-3,000

678 (set of twelve)



679

679
A WOVEN CARPET
 IN THE MANNER OF C. F. A. VOYSEY, OF RECENT MANUFACTURE
 approximately 350 x 310cm

£2,500-3,500



680

680
FRIEDRICH GOLDSCHIEDER, A RARE LARGE BRONZE
FIGURE 'THE SNAKE DANCER'
 EARLY 20TH CENTURY
 Patinated in varying shades of gold, signed indistinctly 'Bousé'
 (untraced), Goldscheider foundry mark and numbered 24 twice
 90cm high

£2,000-3,000



681

681

A MAHOGANY CIRCULAR CONCENTRIC EXTENDING DINING TABLE

BY ARTHUR BRETT, PROBABLY LAST QUARTER 20TH CENTURY

71cm high, the top 154cm diameter without leaves, 214cm diameter with additional leaves

Provenance:

Lockerley Hall, Hampshire

£800-1,200



682

682

A MODERN HEREND PORCELAIN 'QUEEN VICTORIA' PATTERN (RUST) PART DINNER/BREAKFAST SERVICE

Comprising: eight soup plates; eight dinner plates; eight breakfast plates; ten fruit plates; four pudding plates; two oval serving dishes in sizes; a large tureen and cover; a vegetable tureen and cover; eight crescent-shaped side plates; another larger; a round serving bowl; a butter dish and cover; two sandwich plates; a small preserve dish with handle; a ladle; two gravy boats and stands; two double-lipped sauce boats; a trefoil dish; two oval serving dishes; four egg cups; a sugar box and cover; a milk jug; a teapot and cover and eight teacups and saucers

Blue printed factory marks

Cf. Sotheby's New York, 6th Dec. 2021, lot 66 for a similar sized dinner service of the same pattern which sold for \$7,560 incl. premium

£2,000-3,000

Coming Up at Dreweatts

Auctions

- 14 & 15 June | Live Online

Interiors | To include selected property from the Collection of Elizabeth Gage, MBE
- 29 & 30 June | Live Online

Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art | To include selected items from the Kingshott Collection
- 5 July | Timed Online

Art on a Postcard Charity Auction
- 6 July | Live Online

Western Manuscripts and Miniatures
- 7 July | Live Online

Fine Jewellery, Silver, Watches and Objects of Vertu | To include private Collections of Modern British Silver, Precious Boxes and Anglo-Indian Silver
- 21 July | Live Online

Fine and Rare Wine and Spirits
- 3 August | Timed Online

Jewellery, Silver, Watches, Pens and Luxury Accessories
- 9 & 10 August | Live Online

Interiors
- Valuation Days

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

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.

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

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

COMMISSION CHARGES
All purchases are subject to a buyer’s premium, which is charged per lot at 25% of the hammer price (30% including VAT) up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12% of the hammer price (14.4% including VAT) in excess of £1,000,000. A theta symbol (Θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer’s premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the UK 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.

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

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

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

STORAGE CHARGES
All items not collected by 4pm, within four working days of the sale, will be automatically removed to commercial storage and subject to a minimum storage charge of £20 (plus VAT) per lot and to a further storage charge of £2 (plus VAT) per lot per part or full day thereafter. These charges will be the sole liability of the purchaser and will be billed directly to them by Vangaroo Ltd (Andover); Vangaroo may be willing to adjust their charges if they are instructed by the purchaser to deliver to them. On payment of all sales and storage costs, items will be available for collection by appointment from Vangaroo Ltd (Andover), tel: 01264 586566, email: office@vangaroo.co.uk. These charges are set by Vangaroo Ltd (Andover); we recommend that you contact them directly regarding queries relating to these charges and other questions relating to storage. Staff at the saleroom will be unable to answer questions relating to items that have been removed from the saleroom.

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

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

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

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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 UK 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 UK 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. Business buyers are not affected by this change where the purchase has been made in the business or trading name and a VAT refund will be available on proof of export.

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.

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

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

Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by

statute, common law or otherwise are excluded to the fullest extent permitted by law.

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

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

14. DESCRIPTIONS AND CONDITION

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

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

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

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

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

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

GENERAL

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

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate. (b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

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

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

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

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

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