

CHILHAM CASTLE

THE SELECTED CONTENTS FROM
A CHRISTOPHER GIBBS INTERIOR

TUESDAY 4 OCTOBER 2022



DREWEATTS

EST. 1759



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FOREWORD

By Peter Hinwood

Our friendship with Tessa Wheeler stems back several decades, with fond memories both in London and Tangier. When Stuart bought Chilham Castle, the three of us (Christopher Gibbs, Jane Ormsby-Gore and myself) were summoned to transfer it from a rambling mansion into a comfortable home for a family of five. It is from these sumptuous rooms you will find many of the specially selected items offered within this catalogue.

For me, and indeed Christopher, Chilham always had an ethereal quality where history collided with comfort and where a bohemian fusion of the English country house married with our deep love of the colour and rich textures of Tangier.

Today Chilham remains at the centre of the local and idyllic community, a legacy which was carried on by Tessa and Stuart – its interiors playing host to memorable events and weekend parties. I shall never forget working on this project, it was a labour of love, and although it is sad for it to be dispersed I hope these pieces will find brilliant new homes as people build their own collections.

A living country house should always be in a state of evolution and I am pleased to have been a part of this fleeting moment in Chilham's long history.



CHILHAM CASTLE

THE SELECTED CONTENTS FROM A CHRISTOPHER GIBBS INTERIOR

AUCTION NO: 14513
DONNINGTON PRIORY | TUESDAY 4 OCTOBER 2022 | 10.30AM | LOTS 300-457

HEAD OF SALE:

Joe Robinson
(House Sales and Private Collections)

SPECIALISTS:

Anne Gerritsen (Old Master and British Pictures)
Ashley Matthews MRICS (Furniture)
Brandon Lindberg (Old Master and British Pictures)
Dr Yingwen Tao (Asian Ceramics and Works of Art)
Geoffrey Stafford Charles MRICS (British & European Ceramics & Glass)
Jennie Fisher (Modern and Contemporary Pictures)
Mark Newstead (Asian Ceramics and Works of Art)
Silas Currie (British & European Sculpture and Works of Art)
Will Turkington (Furniture)

SALE CO-ORDINATOR:

Eloïse Kerr-Smiley (House Sales and Private Collections)

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Saturday 1 – Sunday 2 October: 10am-3pm
Monday 3 – Tuesday 4 October: no viewing

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EST. 1759





CHILHAM CASTLE

A place where history meets style

Historic Chilham

Over the centuries Chilham has been under many different ownerships, having been home to a host of colourful and sometimes eccentric families. It has been held by Kings of England as well as a dauphin of France.

The polygonal house situated on ornamental battlements we recognise today was built in 1616 for Sir Dudley Digges (1583-1639) as a re-invention of the castle ideal, part mathematical design, part religious devotion. Digges was a pioneering entrepreneur, adventuring to the limits of the then known world. He was also a fearless politician and senior member of the judiciary who was not afraid to challenge the King.



Sir Dudley Digges (19 May c. 1583 – 18 March 1639)



Chilham Castle, circa 1780

For the next four centuries, and through a succession of ten families, Chilham was gradually altered and remodeled, each family leaving their mark on the fabric of the house and its contents. Between 1922 and 1924, Sir Edmund Davis, the then owner employed Sir Herbert Baker, one of the most eminent architects of his day, to remodel the Castle. Baker removed the Victorian refenestration and interior modifications and took the house back to a style more in keeping with the historical exterior architecture.



Chilham Castle, circa 1840



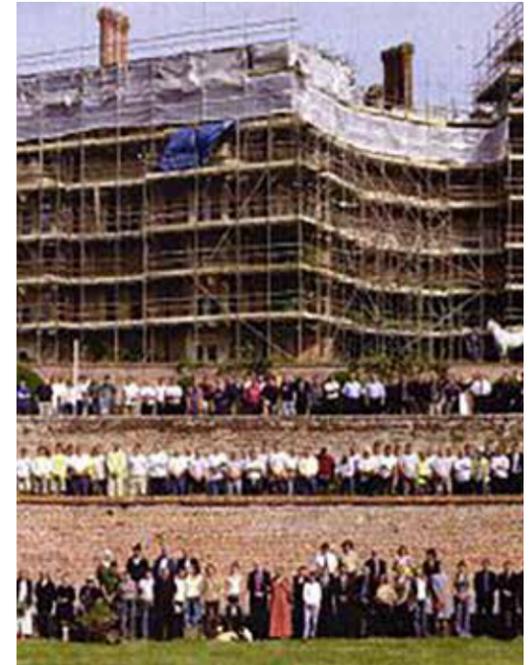


“ I’m not interested in creating a dazzling impression of richness, we can make do with surprisingly little in life. It is best to have a few things which are really nice. I don’t approve of the mean look, but I do approve of the spare look, where every little bit is telling. ” – Christopher Gibbs

The Genius of Christopher Gibbs

Since 2002, the Castle has been home to the Wheeler family. The late financier Stuart Wheeler and his wife Tessa, a photographer, were ardent champions of Chilham’s history and legacy. They lovingly restored many of its notable Jacobean features and created a wonderland of period furniture, objects and works of art with exceptional provenance and an unmatched curatorial flare. An enabling factor, of course, was due to the eye of their long-time friend and illustrious design impresario, Christopher Gibbs – the arbiter of bohemian country house style. Together with Jane Ormsby-Gore and his partner, Peter Hinwood, he set about transforming Chilham from a foreboding country seat to a much loved and enjoyed family home.

Whilst none of the original contents from the previous centuries survived in the house, their genius was to re-instate and curate a collection which exuded a depth of history and a feeling of having always been there, organically collected over generations. Each item was specifically chosen from some of the great House Sales of the 2000s, including Easton Neston, Godmersham Park, Chirk Castle and the Royal House of Hanover. Under Jane’s expert eye and advice they were then expertly showcased within a backdrop of warming fabrics, exuberant textiles with an infusion of his and their beloved Tangier, creating harmonious interiors perfectly at ease with themselves and with an appreciation for scale and interest.



The celebration of Chilham’s restoration in 2002



Christopher Gibbs (1938-2018)

The selected contents from Chilham are a cross section of Gibb’s vision. An important Italian verre eglomise cabinet, for example juxtaposed with an enigmatic English portrait of a Cavalier, or a pair of Chinese export Armorial side chairs beneath an impressive Flemish portico tapestry, each item represents the collaboration between history and an iconic taste that continues to inspire a whole generation of interior decorators. The mix of the grand with the mundane throughout Chilham’s interiors largely stems back to their time in Morocco, where the marriage of a rustic painted table with important gilded treasure can create a magic many, but Gibbs, wouldn’t imagine.

As the Chilham guest book will attest, many will remember their time at Chilham and hold within them fond memories of the tours and the weekend parties. The Castle for this short space in its 500 year history, thanks to the Wheeler family and the éclat of Christopher Gibbs has offered something joyful, playful and without doubt magical for those who knew it.



Jane Ormsby-Gore

The Entrance Hall
Lots 300-321



300
A PAIR OF PRESERVED SKULL MOUNTED BUFFALO HORNS
Approximately 125cm high x 140cm wide overall

Provenance:
Supplied by Christopher Gibbs

£300-500



300

301
A WALNUT AND UPHOLSTERED SOFA IN QUEEN ANNE STYLE
19TH OR EARLY 20TH CENTURY
100cm high, 192cm wide, 67cm deep overall

Provenance:
Christie's, The David Styles Collection, 12th January 2005, lot 739

£600-800

302
TWO NORTH WEST PERSIAN RUNNERS
One approximately 530 x 109cm, the other 503 x 109cm

£800-1,200



301



302



303

303
A PAIR OF CHINESE IMARI BOTTLE VASES
Kangxi
Each with a band of stiff leaves to the neck, the body with flowering prunus
21.5cm (2)

Provenance:
Supplied by Christopher Gibbs

£100-150



305

304
A 19TH CENTURY BRASS MOUNTED HORSE HOOF
Wwith original horseshoe base
39cm high

£100-150



304

305
A WILLIAM AND MARY OYSTER VENEERED LACE BOX
CIRCA 1790
16cm high, 54cm wide, 39cm deep

Provenance:
Supplied by Christopher Gibbs

£800-1,200



306

306
THREE GERMAN STONEWARE PEWTER-MOUNTED TANKARDS AND HINGED COVERS
17TH/18TH CENTURY
29cm high and smaller

Provenance:
Sotheby's, The Hanover Sale, October 2005, Schloss Marienburg

£1,500-2,000



307
AN ITALIAN CARVED CEDARWOOD, POKERWORK AND EBONISED CHEST
ADIGE, LATE 17TH CENTURY
The underside of the hinged top with conforming decoration
54cm high, 188cm wide, 75cm deep

£2,000-3,000



307



308

308
A GROUP OF EIGHT CHINESE EXPORT ARMORIAL DISHES

CIRCA 1737
 Enamelled at the centre with the arms of Colebrooke impaling Hudson below gilt and iron-red flowers in the well, the border with three cartouches depicting fishermen in riverscapes reserved on a ground of bianco-sopra-bianco finger citron sprays and gilt spearheads at the rim, comprising:
 One Dish, 54cm diameter (1.5cm x 1cm rim chip)
 Four large Dishes, each 45.5cm diameter (one with scale chip under the rim 2.5cm x 2.5cm)
 One at 42.5cm (two 9cm cracks from the rim)
 One at 40.2cm (small rim chip)
 One at 38.5cm (glued piece to rim 9.5cm x 3.5cm and extended hair crack 8cm long) (8)

These eight dishes are part of a dinner service made in c.1737 for James Colebrooke (1722-1761) of Chilham Castle in Kent who in 1706 married Mary Hudson. In 1737, Capt. Charles Hudson brought 'Three boxes of China Ware containing dishes & plates & Tea setts with their Coats of Arms value £54' [sic] back from Canton on his ship, Prince of Orange. Charles Hudson, almost certainly a nephew of Mrs. James Colebrooke, gives details of his cargo in a letter from St. Helena, indicating the porcelain was 'Directed to Jas. Colebrook and Jas. Buck Esq.' See David S. Howard, *Chinese Armorial Porcelain*, vol.II, Chippenham, 2003, p. 200 for a discussion on these arms and a soup-plate from the same service. This service entered the Collection of George Byng by descent through the marriage Edmund Henry Byng, 6th Earl of Strafford (1862-1971) and Mary Elizabeth Colebrooke, daughter of Sir Thomas Edward Colebrooke, 4th Bt., on 17 December 1894.

Provenance:
 Commissioned by James and Mary Colebrooke of Chilham Castle, Kent circa 1737 and by descent.
 Christie's, Two late Regency collectors, Philip John Miles and George Byng, 9th June 2005, lot 73, lot 74, lot 75 and lot 76
 A further set of eight dinner plates from this service were sold at Christie's, 1st March 2011

£15,000-25,000



309

A WILLIAM IV BRASS COLZA LAMP IN THE MANNER OF MESSENGER

CIRCA 1830

With three branches issuing from a gadrooned and reeded urn, adapted for electricity, on a red marble and black slate pedestal, 54cm high overall

Provenance:

Letham Arts, Edinburgh, 2005

£800-1,200



309



310

310

A GEORGE II OAK AND POLLARD OAK SIDE TABLE

CIRCA 1740

With arrangement of four short drawers above tapering legs and pad feet

72cm high, 83cm wide, 60cm deep

£300-500

311

A VICTORIAN WALNUT AND RED UPHOLSTERED SOFA

CIRCA 1850

Of U-shape, with button upholstered back above faceted feet and castors

89cm high, 230cm wide, 83cm deep

Provenance:

Supplied by Christopher Gibbs

£1,000-1,500



311



312

A PAIR OF GEORGE III OAK HALL CHAIRS
 THIRD QUARTER 18TH CENTURY
 Both back centred by a painted armorial of a stag, the Collingwood family crest, each chair with underside stamped 'CFA'
 each 97cm high, 46cm wide, 50cm deep overall

Provenance:
 Christie's, Millden- A Scottish Lodge Sale,
 20th January 2005, lot 14

£800-1,200



312

313

A TAPESTRY UPHOLSTERED KNOLE SOFA
 20TH CENTURY, UPHOLSTERED IN FLEMISH
 18TH CENTURY VERDURE TAPESTRY
 110cm high, 165cm wide, 100cm deep overall

Provenance:
 Christie's, 12th February 2003, lot 29

£2,000-3,000



313



314



314

314

**A SET OF SIX ANTWERP
TAPESTRY OVERDOOR
PANELS**

SECOND HALF 17TH CENTURY
Each woven in wools and silks,
depicting architectural scenes
and palaces surmounted by a
blue cabochon within a scrolled
cartouche and flanked by fruited
and floral garlands, with brown
outer slip, lacking to bottom
edge of two
slight size variance but each
approximately 102cm by 213cm

Provenance:
Christie's, 'Furniture, Sculpture &
Carpets', 10th November 2005,
lot 7

£6,000-10,000





315

A PAIR OF CREAM PAINTED URN SHAPED BRAZIER,
MODERN
58cm high

£200-300



315

316

A SET OF EIGHT GEORGE III OAK HALL CHAIRS
CIRCA 1780

Of sgabello form, the stylised shield shaped backs above
shaped seat and supports joined by a curved stretcher,
the seat front support with vacant recess
each 96cm high, 43cm wide, 51cm deep overall

Provenance:

Supplied by Christopher Gibbs

These hall chairs are inspired by the Italian Renaissance
sgabello, a model of 'back-stool' that enjoyed lasting
popularity in the 18th Century, as a result of its multi-
purpose function as a hall chair but also for its use in the
garden and as occasional seating in a family chapel.

£3,000-5,000



316

317

A BRUSSELS BIBLICAL TAPESTRY DEPICTING REBECCA AND ELIEZER AT THE WELL

MID/EARLY 16TH CENTURY

Woven in metal thread, wools and silks, depicting the story of Abraham's servant Eliezer meeting Rebecca by the well to the centre, maidens carrying water urns to the left, with Eliezer's camels to the right with a penitent kneeling man, the borders decorated with fruit and flower clasps and meandering vine and interspersed by various birds, including a falcon, peacock, owls and a monkey and a dog, with blue outer strip with a green top and bottom outer strip approximately 335cm x 447cm

Provenance:

Supplied by Christopher Gibbs.

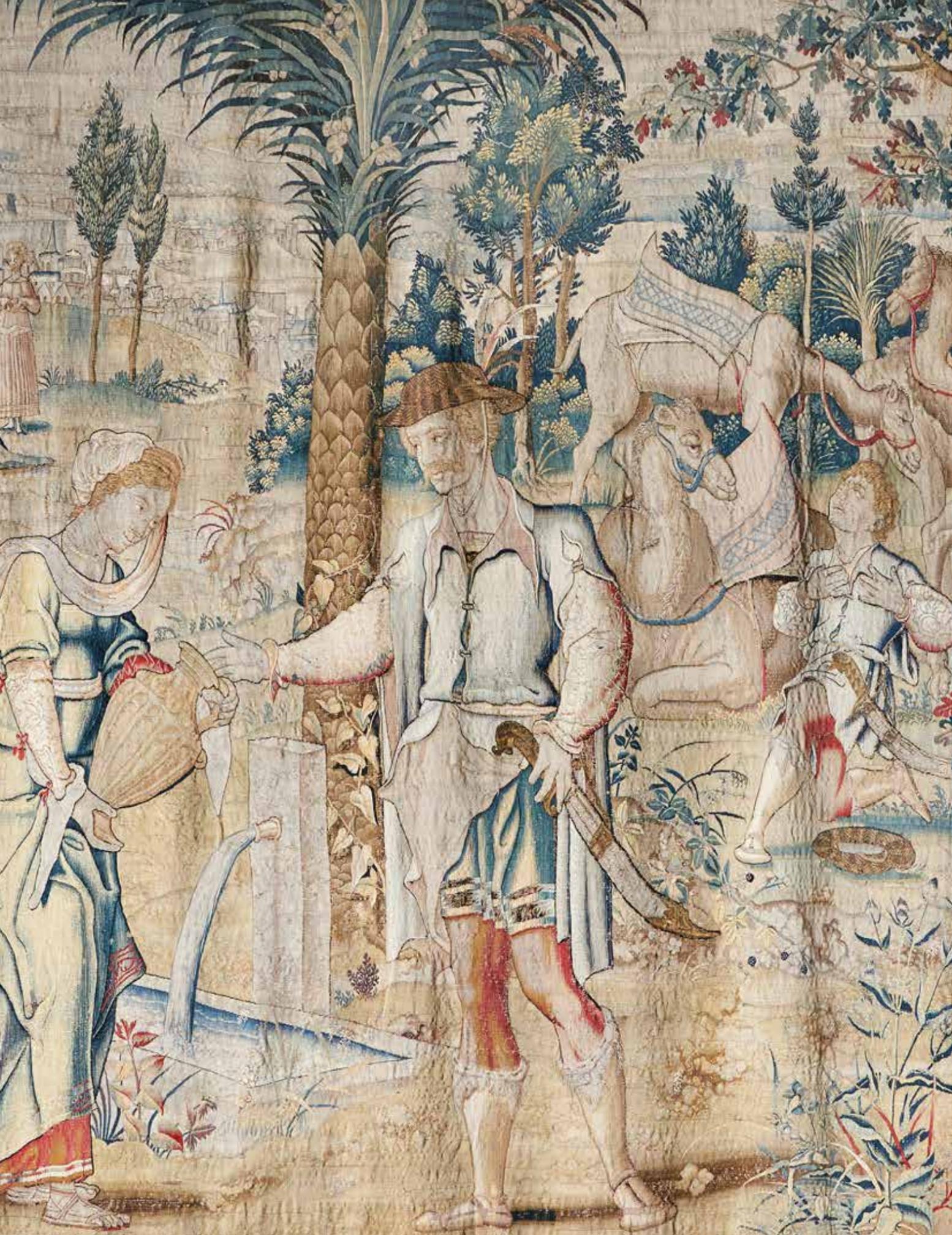
A tapestry depicting "The departure of Jacob for the land of Canaan" and almost certainly from the same series and probably from the same set, was in the collection of Chevalier Alphonse de Stuers, the Netherlands Ambassador to France, and sold at Mensing & Fils, Amsterdam, 12 April 1932, lot 304, and again anonymously Sotheby's London, 10 April 1981, lot 105 (now at the Castle Museum, Gaasbeek).

That tapestry has borders of the same design as this lot and compares with a hanging depicting "The Last Supper" in the Metropolitan Museum of Art, New York (Accession Number: 44.63.4). The Met example has the same slightly unusual but distinctive use of owls to the side panels and is attributed to a design possibly after Michiel Coxie the Elder. It carries an unidentified weaver's mark but the online illustration for this example is in black and white and has no detail of the signature.

When this tapestry was offered at Christies (Christie's London, Important Tapestries, European Furniture & Sculpture 15th November 2001, lot 231) it was noted that the Last Supper's weaver's mark appeared to be almost identical with the weaver's marks on the Jacob tapestry from the Stuers collection. Another series with the same weaver's mark is the 'Transfiguration' series from 1537/38 in Bayerisches National Museum, Munich. The Christie's cataloguing also ascribed the design as being possibly after Bernard van Orley and with weaver Jan I Raes.

£20,000-40,000





318
**TWO SIMILAR TERRACOTTA BLACK
 COLD OVOID VASES**
 MODERN
 With vertical incised wave decoration
 32cm high and fractionally smaller

£60-80



318



319

319
AN EMBROIDERED FOUR FOLD SCREEN
 EARLY 20TH CENTURY
 The needlework depicting a highland forest scene with deer
 by a brook overlooked by a crenelated castle in the distance
 Each panel 199cm high, 65cm wide

£300-500

320
A CHARLES II OAK CHEST OF DRAWERS
 LATE 17TH CENTURY
 Each drawer with moulded front, above bun feet
 100cm high, 114cm wide, 56cm deep

£400-600



320



321

321
A LARGE PAIR OF BLUE AND WHITE DISHES FOR THE ISLAMIC MARKET
 KANGXI PERIOD
 Decorated in underglaze blue with radiating petals on a scrolling blue ground about a central floral medallion, stylised flower mark, 47cm

Provenance:

Sir Thomas Fermor-Hesketh, 7th Bt. (1849-1924)
 Sotheby's, Easton Neaston, 18th May 2005, lot 789

Literature:

TGL 1889, p.8 in the Garden Hall

Bearing labels for Int. Tentoonstelling van oude kunst, Rijksmuseum, Amsterdam 1936 and inscribed in pencil Hancocks 95. This was an International Antiques Trade Fair and these must have been shown by H.R. Hancock, 37, Bury Street, St. James's, London

£7,000-9,000



321 (detail)

The Study
 Lots 322-342





322

322
DAVID KNIGHT (20TH CENTURY)
'THE IRON LADY AND THE RUNAWAY TROIKA'
Hand coloured engraving
Signed and numbered 35/200 (lower left)
32 x 44.5cm (12½ x 17½ in.)

£60-80

323
A LATE VICTORIAN OAK TRAVELLING DESK
CIRCA 1900
Of hinged form, opening to a writing surface
and stationary compartments
As a desk 79cm high 61cm wide, 64cm deep

£100-150



323



324

324
TWO SIMILAR GEORGE III MAHOGANY
SIDE CHAIRS
LATE 18TH CENTURY, POSSIBLY IRISH
Each with a differing Gothic style vertical splat
98 and 94cm high respectively

Provenance:
Christie's, European Furniture, 17th December
2003, lot 3

£300-500

325
A MODERN BRASS ADJUSTABLE READING LAMP
66cm high

£100-150



326

326
A GEORGE III MAHOGANY ARMCHAIR
With scroll end crest rail, pierced splat,
shepherd's crook arms, on cabriole legs carved
with scallop shells, ball and claw feet
102cm high

Provenance:
Supplied by Christopher Gibbs

£800-1,200



325

327
A STAINED PITCH PINE GOTHIC REVIVAL TABLE
CIRCA 1880 AND LATER
The top with red baize, above the arrangement of drawers
74cm high, 214cm long, 90cm wide

Provenance:
Supplied by Christopher Gibbs

£500-800



327



328
A MODERN BRONZED TABLE LAMP
 With foliate capital and stem on square base,
 paper shade
 53cm

£100-150

329
A STAINED ELM ARMCHAIR
 BY HEALS, EARLY 20TH CENTURY
 The lattice back above the drop-in rush seat,
 with maker's 'button' to seat rail
 82cm high

£150-250



329



332



331

331
THREE BRONZED TABLE LAMPS IN FRENCH EMPIRE STYLE,
 With reeded columns on triangular bases with paw feet
 53cm

£300-400



330

330
AN EDWARDIAN OAK TWIN
PEDESTAL DESK
 EARLY 20TH CENTURY
 With arrangement of three frieze
 drawers above the pedestals each
 with three further drawers
 76cm high, 121cm wide, 68cm deep

£200-300

332
RICHARD STONE (BRITISH B. 1951)
PORTRAIT OF BARONESS MARGARET THATCHER, LG, OM (1925-2013)
 Oil on canvas
 Signed (lower left)
 60 x 50cm (23½ x 19½ in.)

Provenance:
 Bought by Stuart Wheeler at a Conservative
 Party fundraising evening in May 2004.
 Sold with a photograph of Stuart Wheeler and
 Margaret Thatcher in front of the portrait

This portrait is an earlier version of the work
 painted for the collection at 10 Downing Street.

£800-1,200

333
A HOWARD & SONS RED VELVET
UPHOLSTERED ARMCHAIR
 CIRCA 1920
 On oak square section legs and castors
 87cm high

£300-500



333



334

334

TWO SIMILAR CAST METAL LAMP BASES

French 1930s

Adapted from moulds for casting spoon and ladle handles, impressed with various names and numbers, 35cm high

£150-200



335

335

A REGENCY CAMPAIGN BUTLER'S TRAY

CIRCA 1820

Of typical folding form

76cm high, 66cm wide, 54cm deep

£100-200



336

336

A GEORGE III MAHOGANY AND CALICO UPHOLSTERED WING ARMCHAIR

CIRCA 1770

With removable cover initialled CG to one corner, on square section supports united by stretchers and above substantial castors 124cm high

£600-900



336 (detail)



338

338

TWO SIMILAR GEORGE II MAHOGANY TEA TABLES

CIRCA 1740

Each of semi-elliptical outline

One 71cm high, 75cm wide, 36cm deep

The other 72cm high, 76cm wide, 37cm deep

£1,500-2,500

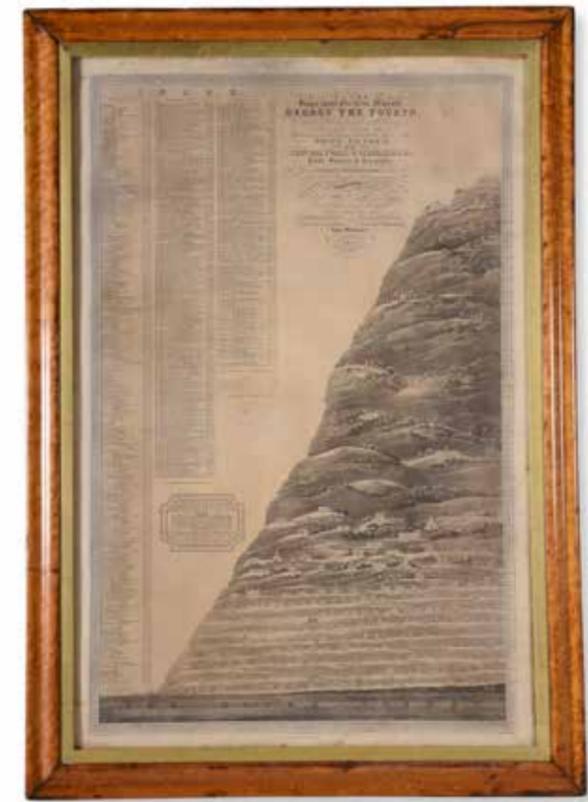
339

CAUCASIAN RUNNER

19TH CENTURY

Approx 324cm length x 100cm width

£150-250



337

337

RIVER THAMES, ALTITUDE INDEX

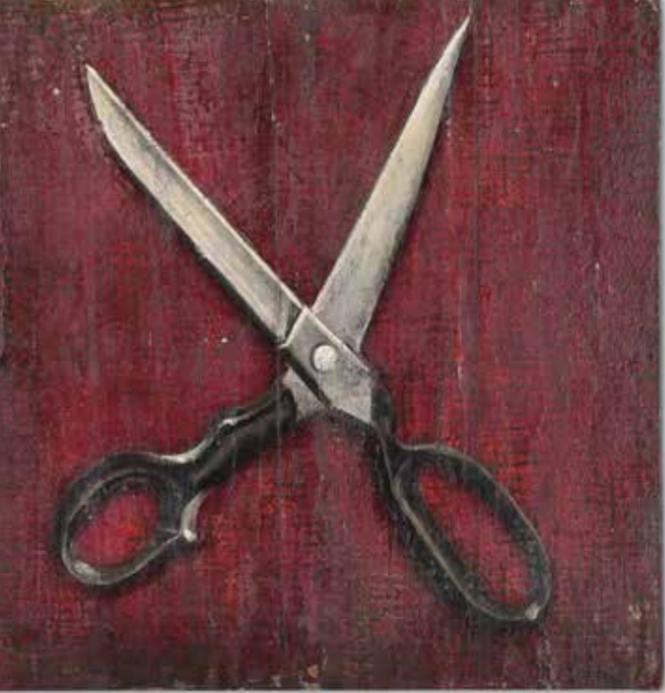
DATED 1828

A geometrical landscape with tables of the relative altitudes calculated from the Trinity High Water Mark, inscribed 'To the king's most excellent Majesty, George the Fourth', in a maple mounted frame 97cm high, 65cm wide

£200-300

339





340
ENGLISH SCHOOL (20TH CENTURY)
PAIR OF SCISSORS ON A RED GROUND
 Oil on canvas laid on board
 Inscribed verso 'Ext Fashion Street Drw. No. 81'
 61 x 61cm (24 x 24 in.)

£100-150



341

341
A VICTORIAN HARDWOOD CAMPAIGN DRESSING MIRROR,
T.P. LUSCOMBE & CO., ALLAHABAD
 LATE 19TH CENTURY
 The case hinged and opening to form the mirror and rest, stamped and numbered 20 and 41
 53 x 43cm (closed) | 45cm high (open)

Thomas Popham Luscombe (1843-1919) had extensive premises at 5 Goodshed Road, West of Kushroo-bagh, Allahabad in West Bengal.

Provenance:
 Supplied by Christopher Gibbs

£150-200



342

342
AN OAK COFFER
 LATE 17TH CENTURY AND LATER
 66cm high, 95cm wide, 48cm deep

£250-350

The Morning Room Lots 343-365





343

DEVILLAINE, RUE NUEVE DES PETITS CHAMPS N.33 A PARIS:

A French Empire bronze ormolu and brass mantel clock, circular white enameled dial with Roman numeral hours and Arabic minutes and signed and inscribed, eight-day movement striking on a bell, the case surmounted by books titled 'Phys. Tom 3' and 'Astro Tom 1', on a drape, the front with a cockerel flanked by flaming torches

37cm high

DEVILLAINE is recorded by Tardy as working in the Rue Neuve des Petits Champs in 1800

Provenance:

Christies, London, 14th April 2005, lot 279

£2,500-3,500

344

A REGENCY MAHOGANY AND SATINWOOD BANDED BREAKFAST TABLE

CIRCA 1820

The rectangular top with rounded corners tilting above the turned stem and four outswept legs

71cm high, the top 121 x 93cm

£700-900

343



344

345

AFTER SIR PETER PAUL RUBENS

SELF PORTRAIT

Oil on board

17 x 13cm (6½ x 5 in.)

In an elaborate ebonised frame with inset 'hardstone' ovals and pierced gilt metal 'spandrels' (one missing). This 19th century work is based on the 1623 self portrait in the Royal Collection, Picture Gallery, Buckingham Palace, London

£600-800



345

346

A SET OF SIX REGENCY EBONISED AND PARCEL GILT DINING CHAIRS

POSSIBLY BY GEORGE SIMPSON, CIRCA 1815

Comprising four armchairs and two side chairs, three chairs with ink inscription 'Simpson' to rails, four chairs with rails stamped 'IB'

The armchairs each 86cm high, 55cm wide, 59cm deep overall

Provenance:

Almost certainly supplied to John Finch Simpson, Launde Abbey, Leicestershire, whose daughter Mary (d.1843) married in 1828, Edward Dawson (b.1802) and by descent to their son, Edward Finch Dawson (1836-1892), Launde Abbey, and by descent until sold, Christie's, Important English Sale, 10th July 2003, lot 33

£2,000-4,000



346



347

347
A REGENCY GILTWOOD AND COMPOSITION CONVEX WALL MIRROR
CIRCA 1820
The moulded frame with entwined grape and vine decoration
87cm diameter

Provenance:
Supplied by Christopher Gibbs

£400-600

348
A VICTORIAN EBONISED AND UPHOLSTERED SOFA
CIRCA 1870, OF CHESTERFIELD TYPE
Upholstered in mauve coloured linen type fabric, each button a different colour
72cm high, 211cm wide, 91cm deep overall

£600-800



348

349
A LARGE TURKEY CARPET
Approximately 624 x 407cm

£1,500-2,500

349



350
ENGLISH SCHOOL
(17TH CENTURY)
PORTRAIT OF A CAVALIER,
FULL LENGTH,
DRESSED IN RED WITH
A WHITE DOG
Oil on canvas
225 x 134cm (88½ x 52¾ in.)

Provenance:
Supplied by
Christopher Gibbs

£7,000-10,000

350



THE GODMERSHAM PARK CHAIRS



351



351 (detail)

351

A PAIR OF CHINESE EXPORT PADOUK AND MARQUETRY SIDE CHAIRS

LATE 18TH/EARLY 19TH CENTURY

Rare pair of Chinese export hall chairs, the vase shaped splats inlaid with a dog and crown armorial, slightly waved top-rails, dished moulded seat, the square chamfered legs joined by a turned 'H' stretcher. each 96cm high, 48cm wide, 53cm deep overall

Provenance:

The May family of Godmersham Park, Kent. These chairs were probably commissioned by Thomas May. Through the East India Company, for the newly-built house at Godmersham. The May armorial crest, 'a leopard's head out of a ducal coronet', is displayed within the serpentine cartouches. A cup bearing the crest of Thomas May is illustrated in David S. Howard, *Chinese Armorial Porcelain*, 1975, p370

£5,000-8,000



Godmersham Park



352

352

THREE ITEMS OF MOROCCAN POTTERY

19TH CENTURY

Typically decorated in shades of ochre, blue and green with geometric patterns, comprising: a bowl, 28cm diameter and two vases, 20cm and 22cm high

£300-500

353

AN EDWARDIAN MAHOGANY OCCASIONAL TABLE IN 'MOORISH' TASTE

CIRCA 1905

The hexagonal top above conforming base with turned supports 67cm high, 71cm wide overall

Provenance:

Supplied by Christopher Gibbs

£300-500

354

A LARGE MORROCAN VELVET AND SILK 'HAITI' WALL HANGING

LATE 19TH/EARLY 20TH CENTURY

Of conventional repeating Moorish arch form (mihrab) in reds and greens approximately 186cm height by 374cm length; **and a fragment of an Indian metal tread detailed hanging**, in grey and pinks (2)

Provenance:

Supplied by Christopher Gibbs

£200-400



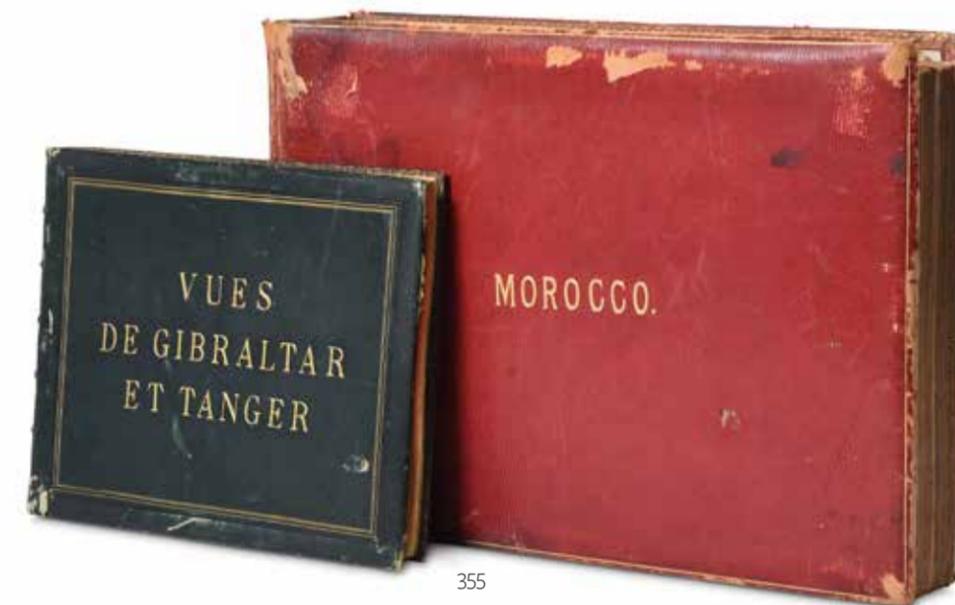
353



354

355

Photographs.- Morocco, Photograph album of a delegation of H.M. British Diplomatic Services to Morocco, depicted are formal and informal groups of the diplomatic party with local dignitaries, tennis and polo matches and numerous topographical views including Fez, Marrakesh and Tangier, 252 albumen prints, laid down on 37 card leaves, edges brittle and chipped, some spotting and browning to first few leaves affecting some images, all but first 4 leaves with glassine tissue guards, creased and toned, each image numbered in pencil, a few captioned in pencil on mounts, v.s., mostly 9 x 11.6cm, contemporary red morocco, gilt, rubbed and scuffed, extremities scuffed and bumped, upper and lower boards, silk pastedowns and endpapers detached, folio. [c. 1900s] & Anon. 'Vues de Gibraltar et Tanger', Photograph album of topographical views, 18 albumen prints, laid down on 18 card leaves, titled in ink on mounts, depicted seven individual portrait studies, a view of the mosques and 11 views of Gibraltar and Tangier, each 15.6 x 21.4cm, inscribed by Christopher Gibbs to Peter Hinwood in pencil on ff. 'P.H. with love from C.G. Early Xmas, 1997', green morocco, titled in gilt to upper board and spine, g.e., oblong 8vo, [c.1900s] (2)



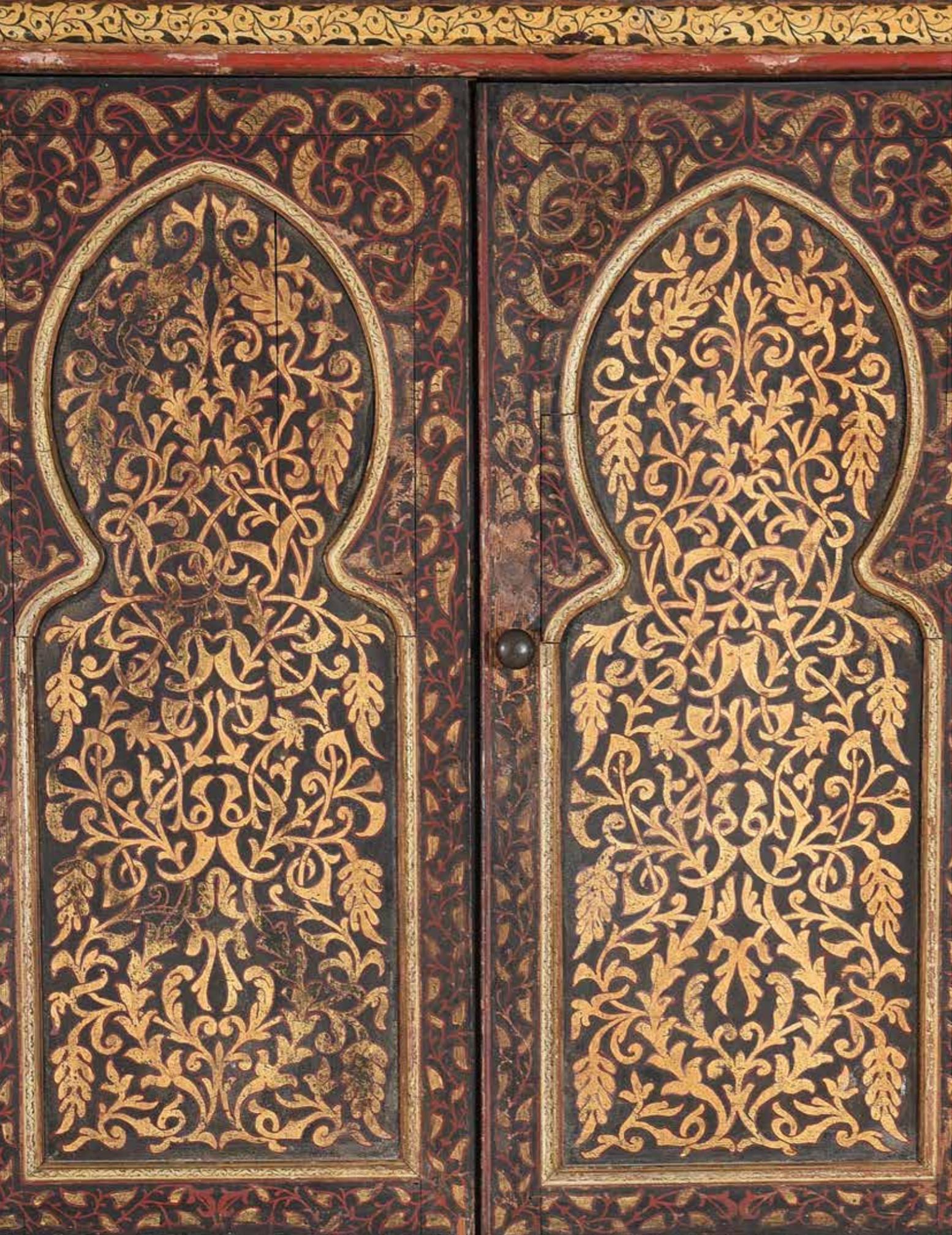
355

*** Members of the British Diplomatic delegation to Morocco included Walter Burton Harris (1866-1933) journalist, writer, traveller, socialite and special correspondent for The Times. Harris played a significant, though not always constructive, role in the European diplomatic intrigues that affected Morocco; Alfred Irwin (1865-1921) Interpreter and Dragonman to H.M. Legislation; General (Kaid) Sir Harry Aubrey de Vere Mclean, KCMG (1848-1920) Scottish soldier and instructor to the Moroccan Army. Kaid Mclean gained the trust of the Sultan of Morocco through his service and although loyal to his employer, he was suspected of being an unofficial agent for the British; William Frank Arthur Rattigan (1879-1952) British diplomat, H.M. Legislation and father of Sir Terence Rattigan (1911-1977) British dramatist and screen writer.

£300-500



355 (details)



356

A MORROCAN INSPIRED PAINTED PINE BUREAU BOOKCASE

LATE 19TH CENTURY AND LATER
212cm high x 105cm wide x 61cm deep

Provenance:

Purchased from the Collection of James McBey (1883 -1959)

James McBey was a Scottish-born and largely self-taught artist and etcher whose prints were highly valued during the later stages of the etching revival in the early 20th century. In 1912 he travelled to Morocco and began to work in water colours this tour would open his eyes to the magic of Tangier that many since have been drawn to. McBey's poor eyesight prevented him enlisting as a soldier in World War One but in February 1916 he was commissioned as a second lieutenant while employed with the Army Printing and Stationery Service. Due to his success as a semi-professional artist during this time he was then appointed an official war artist to the Egyptian expeditionary force. During the post-war print boom in the 1920s his etchings fetched prices at auction that had only been achieved before by the Old Masters.

In 1929 McBey visited America and returned in 1931 to marry Marguerite Loeb, a photographer from Philadelphia. In 1932 the couple bought a house on the Old Mountain near Tangier in Morocco, only a short distance from Tessa Wheeler's Grandfather, Jack Sinclair. They later bought a second property in Marrakesh, where the present lot was bought and brought back to their house in Tangier.

£300-500



356 (James McBey)



356



357

**AFTER FRANCESCO BARTOLOZZI R.A.
(ITALIAN 1727-1815)**

SIX ALLEGORICAL SCENES

Stipple engravings in carved giltwood frames
30cm (11¾ in.) diameter (6)

Provenance:

Christie's, The David Style Collection,
12th January 2005, lot 812

Elston Hall, Nottinghamshire (three bear
paper labels for Elston Hall). Elston Hall was
the birthplace of Erasmus Darwin (1731-1802),
founder of the Lunar Society of Birmingham,
with Mathew Boulton, Josiah Wedgwood and
Benjamin Franklin. Charles Darwin, the naturalist,
was Erasmus's grandson.

£700-1,000



357

358

A PAIR OF GEORGE IV MAHOGANY CENTRE TABLES

CIRCA 1830

Each with single frieze drawer above turned, reeded, and
tapering legs

77cm high, 82cm wide, 60cm deep

Provenance:

Supplied by Christopher Gibbs

£800-1,200



358



359

359
A CHINESE WUCAI VASE
TRANSITIONAL, 17TH CENTURY
Decorated with ladies and attendants
with a group of boys, neck reduced
and now fitted as a lamp
the vase 30cm high

£800-1,200



360

360
AN INDIAN HARDWOOD
OCCASIONAL TABLE
EARLY 20TH CENTURY
With chain-work to the top
50cm high, 70cm wide, 43cm deep

£150-250



361

361
COUNT AMADEO PREZIOSI (MALTESE, 1816-1882)
*A SCHOOL IN CONSTANTINOPLE;
IN THE BAZAAR*
Pencil, watercolour and bodycolour
Signed
25 x 20cm (9 3/4 x 7 3/4 in.) and smaller,
oval (2)

£2,000-3,000

362
A 17TH CENTURY LACQUER FRAMED MIRROR
74cm x 64cm

Provenance:
Supplied by Christopher Gibbs from Tomasso Brothers

£400-600



362

363
A SMALL THAI RED AND BLACK LACQUER OCTAGONAL
TABLE
The top decorated with a ceremonial barge, on a folding base,
47cm high, 46cm wide

£100-150

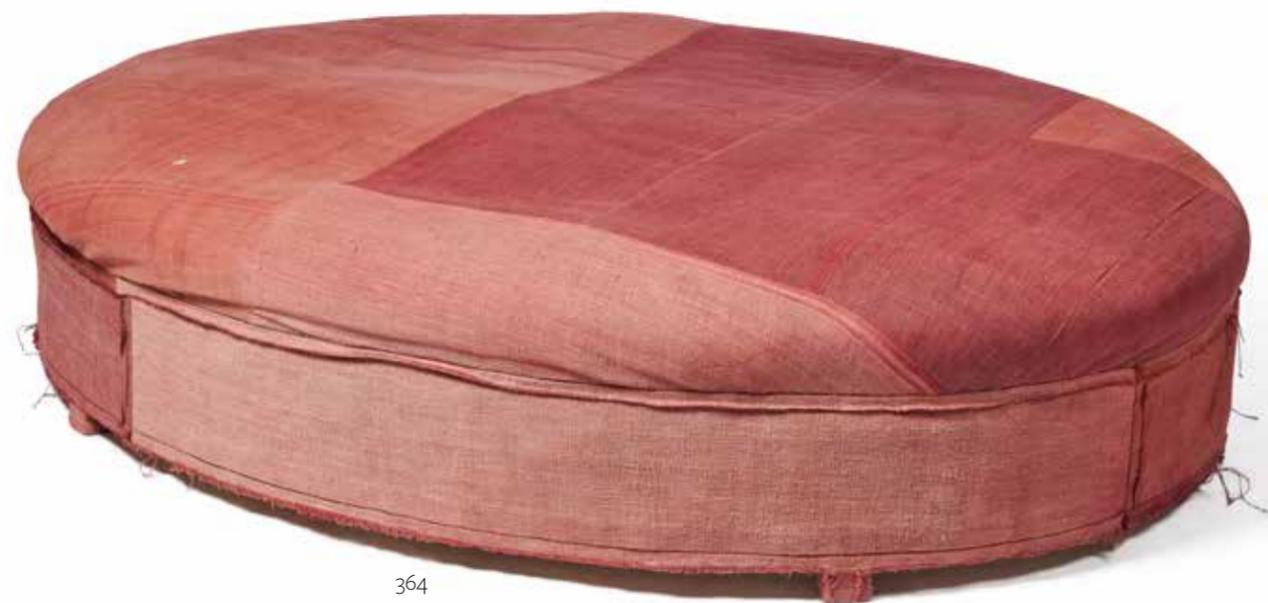


363

364
A PINK UPHOLSTERED CIRCULAR CENTRE STOOL
20TH CENTURY
34cm high, 160cm diameter

Provenance:
Supplied by Christopher Gibbs from Robert Kime

£250-350



364



365

365

**AN ITALIAN RENAISSANCE CARVED WALNUT OCTAGONAL CENTRE TABLE
PROBABLY 16TH CENTURY AND LATER**

The thick top with moulded apron on a base with four leaf carved scroll supports terminating with open mouthed bearded masks
80cm high, the octagonal top 117 x 117cm

Provenance:

Formerly at Leeds Castle, Kent

Elaborately carved walnut tables from the 16th century with scroll carved supports are variously attributed to Tuscany, Florence and Bologna. The use of grotesques, such as the feet in this example are typical of the late Mannerist style and can be found on a particularly extravagant centre table from the Palazzo Davanzati in Florence which, in turn, derives from ancient Rome.

£10,000-20,000



The Back Hall
Lots 366-378



366

A PAIR OF CHINESE
HARDWOOD, PROBABLY
ELM, ARMCHAIRS
18TH OR 19TH CENTURY
123cm high

Provenance:
Supplied by Christopher Gibbs
from Robert Kime

£700-1,000



366



367

A PAIR OF FRENCH CARVED GREY STONE CYLINDRICAL
PEDESTALS
18TH OR 19TH CENTURY
Each relief carved with a crowned eagle clasp lightning bolts
approximately 83cm high, 41cm diameter

Provenance:
Hadspen House, Castle Cary, Somerset
Supplied by Christopher Gibbs from Westenholz Antiques Ltd

The single headed Roman eagle, known as Jupiter's eagle in antiquity, was adopted by Napoleon Bonaparte for the First Empire's Coat of Arms, and is depicted seated upon a shield clasp twin thunderbolts. This motif has been symbolic of power since antiquity and was used in arms of the Borghese family in the 17th and 18th Centuries.

£2,500-3,500



Hadspen House, Somerset



367



368

368
A PAIR OF NORTH AFRICAN GLAZED TIN
OCTANGANOL SECTION LANTERNS
80cm high
£300-500



369

369
A VICTORIAN CARVED OAK CONSOLE
TABLE
LATE 19TH CENTURY
With a pair of fretwork carved blind frieze
drawers above carved supports and a
panel back
83cm high, 111cm wide, 45cm deep
£300-500

370
AN ANATOLIAN GALLERY CARPET
Approximately 570cm x 173cm

Provenance:
Christie's, The Gyrn Castle Sale, 17th July 2006,
lot 936

£1,000-1,500

370



371
A PAIR OF BRONZED GILT TABLE LAMPS,
The reeded columns with gilt capitals and leaf cast bases with
three paw feet and triangular bases
58cm

£300-400

372
A GEORGE II MAHOGANY DROP LEAF DINING TABLE
CIRCA 1740
With rectangular drop leaf top above the gateleg action with turned tapering legs
terminating in pad feet
72cm high, 127cm wide, 106cm long (open)



Scawby Hall

Provenance:
Scawby Hall, Lincolnshire, seat of
Sutton Nelthorpe family

£300-500



371



372

373
A PAIR OF VARIEGATED DOVE GREY SOLOMONIC COLUMNS
19TH CENTURY
Each with a twisted shaft above square section base
150cm high

Provenance:
Sotheby's, Furniture & Interior Decorator, 06 April 2004, lot 47

£800-1,200



373



374

374
A PAIR OF BRONZED TABLE LAMPS
The reeded columns with shaped capitals and leaf cast bases with three paw feet and triangular bases
58cm

£250-350



375

375
A GEORGE II MAHOGANY 'SPIDER LEG' TABLE
CIRCA 1750
70cm high, 96cm long, 118cm wide (open)

Provenance:
Supplied by Christopher Gibbs

£250-350

377
A WHITE PAINTED ROOT-FORM TRIPOD TABLE
'NOW ON THE OCEAN', DESIGNED BY UMBERTO PASTI
With hexagonal top and triangular undershelf, now painted light grey
74cm high, 44cm wide

This table was made by a small company in Rohuna, Morocco which is a village outside of Tangier. The design of these chairs were inspired by 18th century English rustic furniture owned by Christopher Gibbs, who was an early supporter of the company.

£300-500



377

376
A SET OF SIX OAK CHAIRS AND TAPESTRY UPHOLSTERED SIDE CHAIRS IN 17th CENTURY STYLE
LATE 19TH CENTURY
Each 86cm high

£700-900



376



378

378
A MOROCCAN RED PAINTED ROOT-FORM OPEN ARMCHAIR
'NOW ON THE OCEAN', DESIGNED BY UMBERTO PASTI
with arched crest rail, lattice back and seat, the arms and front legs formed as if from one piece
99cm high

These chairs are made by a small company in Rohuna, Morocco which is a village outside of Tangier. The design of these chairs were inspired by 18th century English rustic furniture owned by Christopher Gibbs, who was an early supporter of the company.

£300-500

The Card Room

Lots 379-390



379

379
A MAHOGANY CARD TABLE
EARLY 20TH CENTURY
With baize inset top
73cm high, the top 91.5cm square

£100-150

380
A SET OF FOUR OAK AND LEATHER
UPHOLSTERED WING ARMCHAIRS
MODERN
Each 130cm high

£200-300



380 (set of four)



381

381
A BRASS ADJUSTABLE TABLE LAMP WITH CARRYING HANDLE
55cm high

Provenance:
Supplied by Christopher Gibbs

£80-120



382

382
A GEORGE III MAHOGANY SIDE TABLE
Of serpentine outline, and on square
chamfered moulded legs
87cm high, 162cm wide, 78cm deep

Provenance:
Supplied by Christopher Gibbs

£1,500-2,500

383
A KAZAK RUG
Approximately 178 x 125cm

£1,000-1,500

383



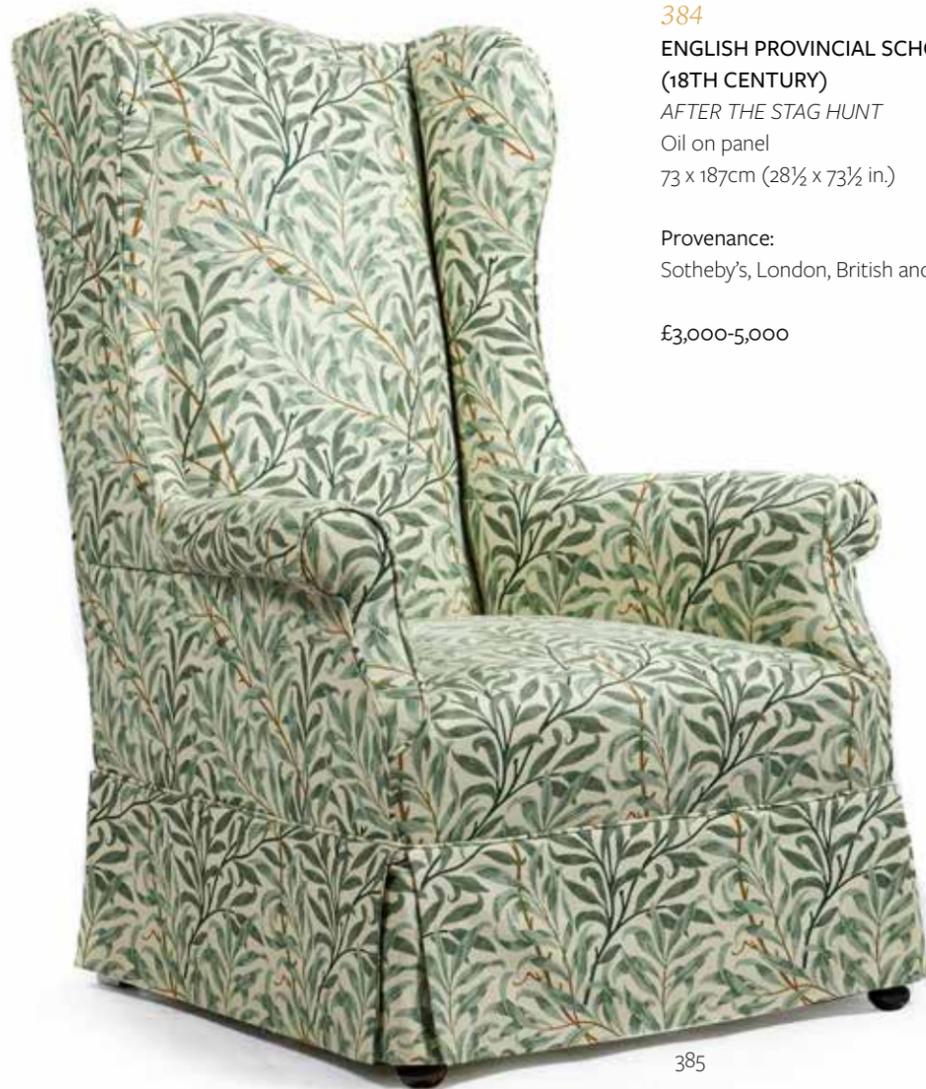


384

384
ENGLISH PROVINCIAL SCHOOL
(18TH CENTURY)
AFTER THE STAG HUNT
 Oil on panel
 73 x 187cm (28½ x 73½ in.)

Provenance:
 Sotheby's, London, British and Continental Painting, 9th March 2005, lot 13

£3,000-5,000



385

385
A GREEN 'BAMBOO' PATTERN
UPHOLSTERED WING ARMCHAIR IN
GEORGE II STYLE
 EARLY 20TH CENTURY
 Upholstered in 'Willow Boughs' fabric by
 William Morris and Co.
 103cm high, 74cm wide, 72cm deep

£300-500



386

386
BERNARD BARON (FRENCH 1696-1762) AFTER JOHN WOOTTON
THE GOING OUT IN THE MORNING; THE CHASE; THE HOUNDS AT FAULT (3)
 Engraving
 52 x 76.5cm (20¼ x 30 in.) lacking margins (3)

Provenance:
 Christie's, London, Sporting Art and Dogs, 18th November 2004, lot 102

£400-600

387
A MODERN ELM WAKE TABLE
 SUPPLIED BY CORYNDON
 The top with hinged sides, on square legs
 united by stretchers
 74cm high, 244cm long, 138cm wide (open)

£400-600



387



388

388
A MODERN STEEL LAMP
With slender stem and round base
37cm
£80-120



389

389
A LARGE HUNGARIAN PINE CHEST
19TH CENTURY
With rising top, the base drawer flanked by pilasters and painted overall with flowers on a red ground
67cm high, 117cm wide, 69cm deep

Provenance:
Supplied by Christopher Gibbs

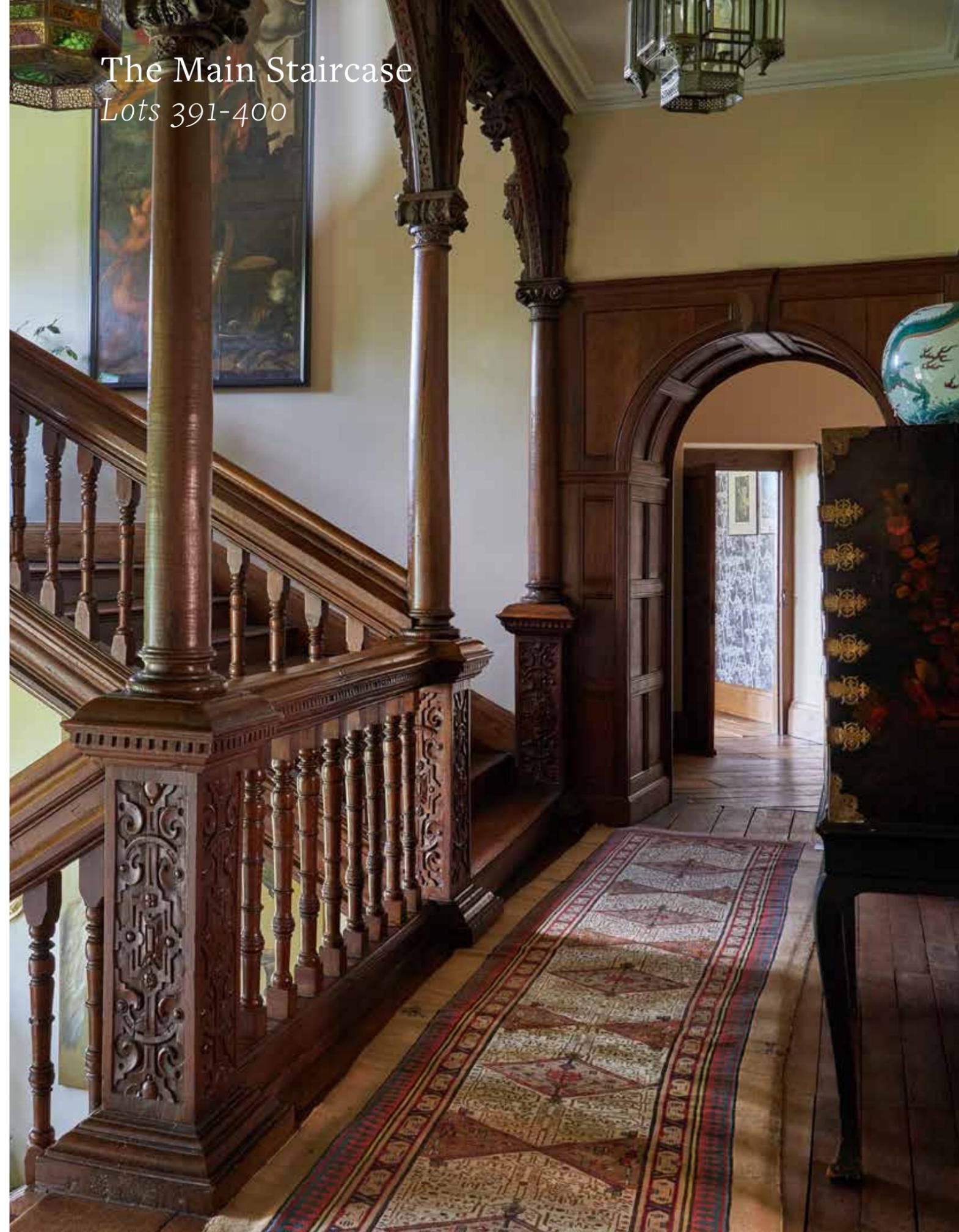
£300-500

390
A SET OF FOUR OAK AND RED-LEATHER UPHOLSTERED SIDE CHAIRS
SECOND HALF 20TH CENTURY
95cm high, 67cm wide, approximately 70cm deep

£800-1,200



390



The Main Staircase

Lots 391-400



391

391

A WHITE PAINTED COLUMNAR STAND

LATE 19TH CENTURY

Possibly a torchere stand, of square section, with tapering fluted shaft

115cm high, 30cm square at the top

£200-300

392

A NORTH WEST PERSIAN GALLERY CARPET

Approximately 375 x 159cm

£500-800

392



393



393

A PAIR OF BLACK LACQUER AND DECORATED SIDE CHAIRS

MID 18TH CENTURY

Each decorated overall with flowers and utensils, with yoke-toprail above an 'India-back' splat and padded later drop-in seat covered in tangerine floral material, on square cabriole legs and feet, refreshments to the decoration, the seat rails supported, five ears replaced

Provenance:

Christie's, Fine English Furniture, 18th September 2003, lot 208

The earliest recorded chairs of this form with distinctive 'India' or 'bended' back is a set of twelve walnut chairs, listed in the 'Right Hand Parlour' at Canons Ashby House, Northamptonshire in November 1717. However, chairs of Oriental inspiration were listed as earlier, as 1677 in the Duchess of Lauderdale's Closet at Ham House, Surrey. They were described as 'painted black and gold...with Cane bottoms' and were *en suite* with a table and 'Indian boxe'. The Duchess' Black and fret-backed chairs were likewise gilded with flowers and birds appropriate to such an apartment, and the lacquer-fashioned 'japanning' of their frames corresponded to the fashion later popularised by Stalker and Parker's *Treatise of Japanning and Varnishing in Imitation of the Indians*, London, 1688 (P. Thornton, 'Ham House', *Furniture History*, 1980, fig.87).

The source of the splat is almost certainly China, as seen of Chinese Chairs of the Qing dynasty (c.1550-1600), and known as 'guan mao shi yi' which translates as 'shaped like an officers hat', in reference to the form of the top rail, similar to a milk-maid's or oxen's yoke. Furthermore, the japanned surface of the present chairs may have served to enforce their oriental nature, yet with the combination of the squared cabriole leg the chairs are placed comfortably in the group of English seat-furniture datable to the 1720s, which demonstrated the ability of English furniture-makers to absorb and recreate diverse stylistic sources and create something characteristically English (A. Bowett, 'The India-backed chair, 1715-40', *Apollo*, January, pp.3-9). An almost identical japanned chair at the Victoria and Albert Museum is illustrated in Bowett. *ibid.*, p.7, fig.8.

£1,500-2,500



394

GERMAN SCHOOL (EARLY 18TH CENTURY)

AN ALLEGORY OF WAR WITH PUTTI

Oil on canvas

305 x 127cm (120 x 50 in.)

Provenance:

Sotheby's, Works of Art from the Royal House of Hanover, in association with Dr. Christoph Graf Douglas, Munich 2005, lot 117
Supplied by Christopher Gibbs

£6,000-8,000





395

395
TWO MODERN CHINESE FIGURES OF LADIES
 SECOND HALF OF THE 20TH CENTURY
 One standing and the other seated, both with a lotus
 32cm (2)

£60-80

396
A LARGE CHINESE EXPORT PLATE
 QIANLONG

Finely decorated in *bianco-sopra-bianco* with scrolling flowers picked out in pink and with a gilt band to the cavetto,
 39cm

Provenance:
 Christie's, Indian & Islamic, 13 October 2006, lot 319

£200-300

397
A CHINESE EXPORT CANTED RECTANGULAR TUREEN STAND
 CIRCA 1800

Decorated with a green flowerhead and gilt meander border, the centre with a *nastaliq* inscription dedicated to the Shah of Arcot, 41cm wide and a saucer dish en suite, 32.5cm diameter (2)

Provenance:
 Christies, Indian & Islamic Works of Art, 29th April 2005, lot 306

£300-500



396



399

399
A MOROCCAN POLYCHROME PAINTED PINE WEDDING CHEST
 CHAOUN, CIRCA 1940
 51cm high, 109cm wide, 43cm deep

£400-600



398

398
AN OAK FRAMED MAP PRINT OF BATTERSEA, ST MARY, LAMBETH & CLAPHAM
 80cm high, 115cm wide overall

£100-150



397

400
A PAIR OF AUSTRIAN EBONISED HALL CHAIRS, JACOB & JOSEF KOHN
 LATE 19TH OR EARLY 20TH CENTURY
 Branded and applied paper labels to the underside and rails
 91cm high

Jacob Kohn (1791-1866) together with his son Josef Kohn (1814-1884) founded the enterprise in 1849. Kohn would later rise to become one of the leading furniture makers in Austria-Hungary, becoming one of the leading competitors of Gebrüder Thonet. Kohn worked together with artists of the Wiener Werkstätte and Josef Hoffmann in the design of many pieces.

£300-500



400



The First Floor Corridor

Lots 401-406



401

401 Y

A SOUTH ITALIAN VERRE EGLMISE, TORTOISHELL, ROSEWOOD, EBONISED AND EBONY CABINET

NAPELS, LATE 17TH CENTURY, CIRCLE OF LUCA GIORDAN, POSSIBLY BY DOMENICO COSCIA

Of breakfront outline, the panels painted with mythological scenes, the central architectural door opening to a mirrored recess, on a later George III ebonised and parcel gilt stand, late 18th century

overall 176cm high, 146cm wide, 50cm deep

ON A LATER GEORGE III EBONISED AND PARCEL GILT STAND

LATE 18TH CENTURY

the cabinet and stand overall 176cm high, 146cm wide, 50cm deep

Provenance:

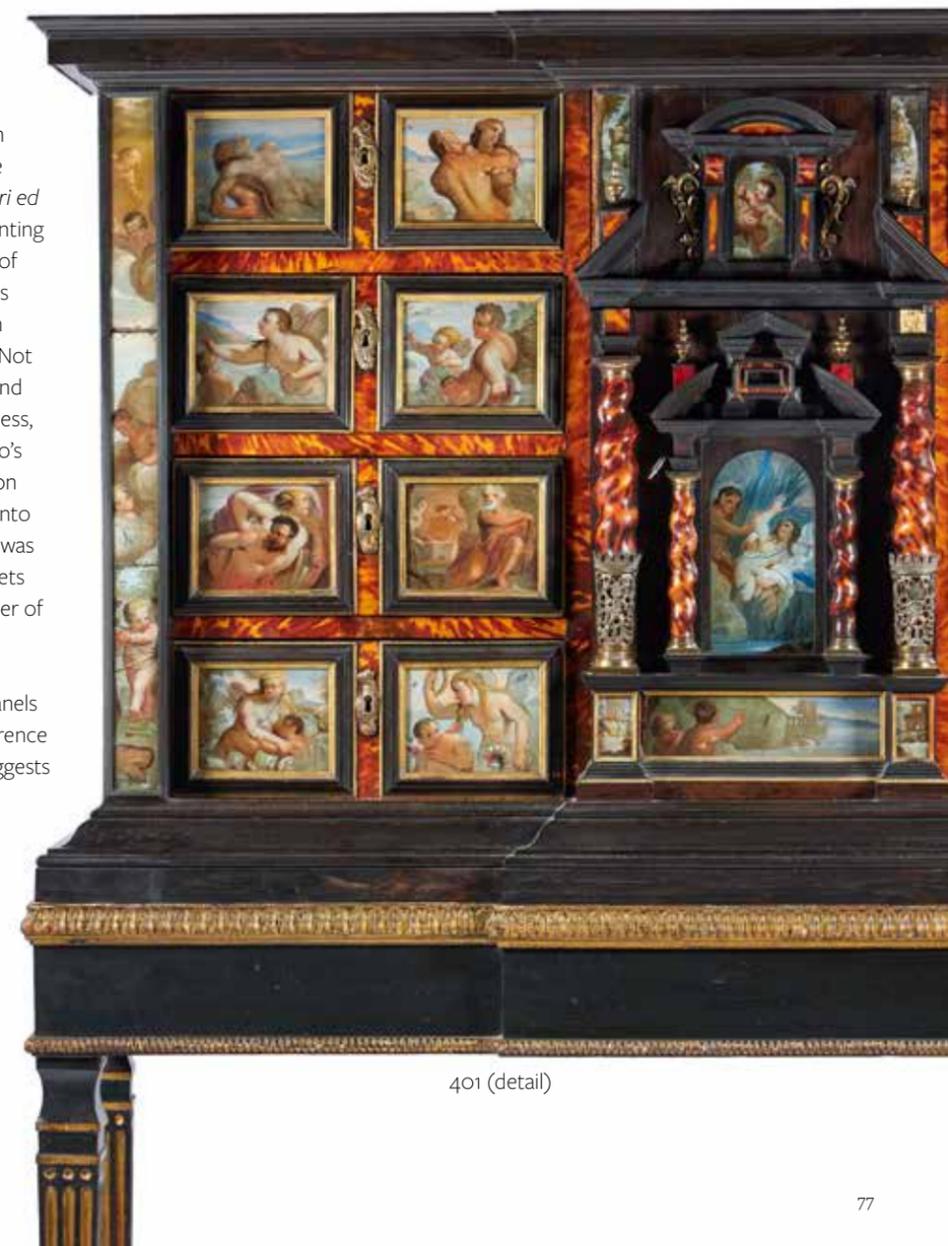
Christie's, London, Fine European Furniture, Sculpture, Tapestries and Carpets, 10th November 2005, lot 164

During the 17th and 18th Century many visitors on the Grand tour would have marvelled at the Italian interiors adorned with exquisite furniture. The cabinet on stand was a piece particularly admired and often commissioned to be brought back to England. One such grand tourist was Thomas Isham 3rd Bt (d.1681) who spent three years in Rome amassing a collection of wonderful objects which included a similar pair of cabinets. Other comparable examples can be found in the Victoria and Albert museum, The Palazzo Barberini and the Pitti Palace (see E. Colle, *Il Mobile Barocco in Italia*, Milan, no. 14).

The painted panels depicting mythological subject matter resembles the work of Luca Giordano (1632-1705) although none of the designs have been attributed to him. Bernardo de Dominici an Italian historian and painter (1683-1759) wrote extensively in his *Vite de' Pittori Scultori ed Archietti Napoletani* on Giordano's painting on glass which resembles the imagery of this cabinet. However, he also mentions the pupils of Giordano who painted on glass, most notably Domenico Coscia. Not much has been written about Coscia and he remains largely unknown. Nevertheless, the artist is mentioned in Linda Martino's introduction of the 'Vetri Dipinti' section in A.Gonzalez-Palacios, *Civiltà del Seicento a Napoli*, 1984, p 4.22. This suggests he was the most prolific glass painter of cabinets at the time and probably was the painter of this piece.

Alvar Gonzalez- Palacios also argues panels of this kind were initially painted in Florence and then assembled in Naples. This suggests the painter would have been a living in Florence at the time (A. Gonzalez-Palacios, *Il Tempio del Gusto*, vol). This theory is supported by Mina Gregori and Federico Zeri who have attributed similar panels in a Naples private collection to the Florentine artist Pietro Dandini (1646-1712) [*ibid*,p.283].

£15,000-25,000



401 (detail)



402

402

JONATHAN RICHARDSON AND STUDIO (BRITISH C. 1665-1745)

PORTRAIT OF THE DUCHESS OF ROXBURGHE AS MARCHIONESS OF BOWMOUNT, THREE-QUARTER LENGTH, SEATED, WEARING A BLUE DRESS, HER CORONET BESIDE HER, IN A SUNDERLAND FRAME

Oil on canvas

122 x 100cm (48 x 39¼ in.)

Provenance:

Christie's, The Gryn Castle House Sale, 18th July 2006, lot 602

Jonathan Richardson rose from a humble family of weavers to become one of the most sought-after and influential portrait painters in England during the first half of the 18th Century. He was responsible not only for executing a large number of portraits, but also for three treatises on painting. The influence of these works was significant, especially on the young Sir Joshua Reynolds, who claimed that Richardson's writing inspired him to become an artist.

Richardson trained under the portrait painter John Riley, later marrying Riley's niece. His career as a portrait painter prospered and, by 1731, he was described by the contemporary art historian George Vertue as one of the three foremost masters of the day. He executed accomplished and sensitive portraits, with a richness of colouring that set him apart from his two main rivals Sir Godfrey Kneller and Michael Dahl.

£6,000-8,000



Gryn Castle



403



Tortworth Court

403

A NORTH ITALIAN WALNUT, EBONISED AND 'CERTAZINA' BONE INLAID AMOIRE

POSSIBLY TYROLEAN, LATE 18TH/EARLY 19TH CENTURY
The back with two paper labels for 'The Rt Hon the EARL OF DUICE, Date Rec 7/10 40, Depos No:- 7795, WALTER CARTER, MANCHESTER'
217cm high, 168cm wide, 63cm deep overall

Provenance:

The Earls of Ducie. There is a label stapled to the back from a removals company, Walter Carter of Manchester, and dated 7/10/40. The family seat, Tortworth Court in Gloucestershire, is a large house designed by Samuel Sander Teulon between 1848 and 1853. Early in World War II, Tortworth was requisitioned by the Navy, renamed HMS Cabbala and used as a training base for coding and signals. Presumably this piece was removed at that time. Some time after the war, Tortworth became HMP Leyfield, eventually being restored and is now run as an hotel.

£1,500-2,500

404

A SET OF SIX NORTH ITALIAN CARVED WALNUT ARMCHAIRS

CIRCA 1790

The rectangular backs with oval panelled panels, slip-in seats, on fluted legs and toupee feet
each 104cm high, 70cm wide, 60cm deep overall

£6,000-8,000



404





405

405
GEORGE COLE (BRITISH 1810-1883)
*A TRAVELLER WATERING HIS HORSE
AT A TROUGH*
Oil on canvas
Signed and dated 1842 (lower right)
70 x 90cm (27½ x 35¼ in.)

Provenance:
Possibly the Codrington family of
Dodington Park, Gloucestershire

£1,500-2,000



406

406
**A GEORGE III MAHOGANY CHEST
ON CHEST**
CIRCA 1780
The moulded cornice above an
arrangement of drawers
115cm high, 186cm wide, 57cm deep

Provenance:
Bonham's, The Old Rectory Sale,
22 March 2004, lot 890

£700-1,000

The Drawing Room

Lots 407-434





407

407
A PAIR OF MODERN WHITE GLAZED POTTERY URNS,
 The lids encrusted with roses,
 54cm high, (one stand glued)

Provenance:
 Sotheby's, Gordan Watson, 26th September 2007

£80-120

408 Y
A WILLIAM IV ROSEWOOD LIBRARY TABLE
 CIRCA 1835
 On solid turned rosewood 'barley twist' legs and stretchers
 72cm high, 148cm wide, 75cm deep

Provenance:
 Christie's, Christopher Howe Sale, 24th March 2004, lot 243

This 'Portuguese' table is designed in the historical or 'antiquarian' taste promoted by Wardour Street dealers. Amongst the principal architects promoting a 'revived domestic gothic' or antiquarian furnishings was Anthony Salvin (d.1881), who fused Tudor-Elizabethan with Jacobean and Stuart elements in furniture designed in the late 1820s for Mamhead, Devon. The library designed for John, Earl of Erne by Edward Blore at Crom Castle, Ireland, in the mid-1840's, combines Solomonic columns with applied shaped panels in a very similar style (H. Montgomery Massingberd and C.S. Sykes, Great Houses of Ireland, London, 1999, pp. 62-3).

£1,000-1,500



408



409

409
A PAIR OF WOVEN RUSH LOG BASKETS
 MODERN
 With twin handles above the square bodies
 70cm high, approximately 67cm square

£500-1,000

410
A BRONZE FIGURE OF MERCURY BY G. HOPFGARTEN AFTER GIAMBOLOGNA
 The figure standing on a puff of wind on signed circular base
 46cm high

£400-600

411
A LARGE 16TH CENTURY CHINESE BLUE AND WHITE BOWL,
 MING DYNASTY
 Painted to the sides with two dragons in flight amidst clouds.
 36cm diameter

£200-300



411



410

412
FIVE VARIOUS CHINESE IMARI DISHES
 KANGXI
 Various painted with flowers and foliage, sizes between 21.5cm to 30cm diameter and a Chinese Export Mug, Qianlong, painted with flowers, 14cm high (6)
 Along with an 18th century Chinese export tankard, 14cm high x 9cm diameter

£150-250



412 (part lot)

THE CHIRK CASTLE MIRRORS



413

413

A MATCHED PAIR OF CHARLES II KINGWOOD OYSTER VENEERED WALL MIRRORS

IN THE MANNER OF THOMAS PISTOR, CIRCA 1685

Of slightly varying proportions, one 130cm high, 100cm wide, the other 127,5cm high, 98cm wide

Provenance:

Formerly at Chirk Castle

Christie's, Chirk Castle, 21st June 2004, lot 130

Literature:

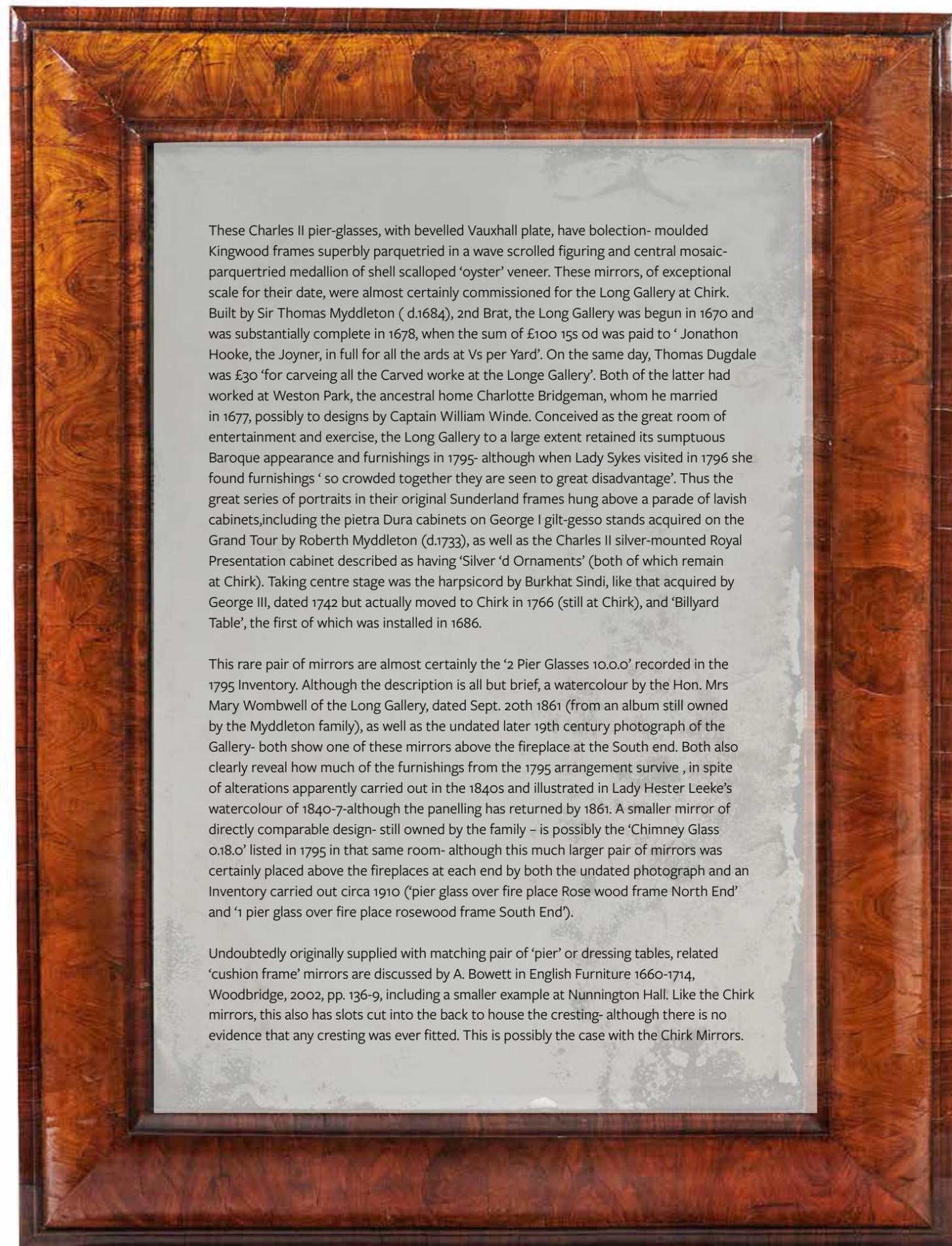
Illustrated in situ in the Long Gallery in The Hon. Mrs Mary Wombwell's watercolour of 1861 and in a late 19th Century photograph published in the National Trust Guide Book, 1983, p.25.

C. Hussey 'Chirk Castle', Country Life, 5 October 1951, fig.8. (illustrated in situ in the Corridor).



Chirk Castle

£30,000-50,000



These Charles II pier-glasses, with bevelled Vauxhall plate, have bolection- moulded Kingwood frames superbly parquetryed in a wave scrolled figuring and central mosaic-parquetryed medallion of shell scalloped 'oyster' veneer. These mirrors, of exceptional scale for their date, were almost certainly commissioned for the Long Gallery at Chirk. Built by Sir Thomas Myddleton (d.1684), 2nd Brat, the Long Gallery was begun in 1670 and was substantially complete in 1678, when the sum of £100 15s 0d was paid to ' Jonathon Hooke, the Joyner, in full for all the ards at Vs per Yard'. On the same day, Thomas Dugdale was £30 'for carving all the Carved worke at the Longe Gallery'. Both of the latter had worked at Weston Park, the ancestral home Charlotte Bridgeman, whom he married in 1677, possibly to designs by Captain William Winde. Conceived as the great room of entertainment and exercise, the Long Gallery to a large extent retained its sumptuous Baroque appearance and furnishings in 1795- although when Lady Sykes visited in 1796 she found furnishings ' so crowded together they are seen to great disadvantage'. Thus the great series of portraits in their original Sunderland frames hung above a parade of lavish cabinets, including the pietra Dura cabinets on George I gilt-gesso stands acquired on the Grand Tour by Roberth Myddleton (d.1733), as well as the Charles II silver-mounted Royal Presentation cabinet described as having 'Silver 'd Ornaments' (both of which remain at Chirk). Taking centre stage was the harpsicord by Burkhat Sindi, like that acquired by George III, dated 1742 but actually moved to Chirk in 1766 (still at Chirk), and 'Billyard Table', the first of which was installed in 1686.

This rare pair of mirrors are almost certainly the '2 Pier Glasses 10.0.0' recorded in the 1795 Inventory. Although the description is all but brief, a watercolour by the Hon. Mrs Mary Wombwell of the Long Gallery, dated Sept. 20th 1861 (from an album still owned by the Myddleton family), as well as the undated later 19th century photograph of the Gallery- both show one of these mirrors above the fireplace at the South end. Both also clearly reveal how much of the furnishings from the 1795 arrangement survive , in spite of alterations apparently carried out in the 1840s and illustrated in Lady Hester Leeke's watercolour of 1840-7-although the panelling has returned by 1861. A smaller mirror of directly comparable design- still owned by the family – is possibly the 'Chimney Glass 0.18.0' listed in 1795 in that same room- although this much larger pair of mirrors was certainly placed above the fireplaces at each end by both the undated photograph and an Inventory carried out circa 1910 ('pier glass over fire place Rose wood frame North End' and '1 pier glass over fire place rosewood frame South End').

Undoubtedly originally supplied with matching pair of 'pier' or dressing tables, related 'cushion frame' mirrors are discussed by A. Bowett in English Furniture 1660-1714, Woodbridge, 2002, pp. 136-9, including a smaller example at Nunnington Hall. Like the Chirk mirrors, this also has slots cut into the back to house the cresting- although there is no evidence that any cresting was ever fitted. This is possibly the case with the Chirk Mirrors.



414

A CHINESE POWDER BLUE BALUSTER VASE,
18TH CENTURY,
Decorated with buildings and trees in gilt chinoiserie,
adapted as a table lamp, with Robert Kime shade
50cm

Provenance:
Supplied by Christopher Gibbs

£1,500-2,000

415

A SILVER TABLE IN 18TH CENTURY
STYLE
19TH CENTURY
71cm high, 81cm wide 59cm deep

£300-500



415



414

416

A PAIR OF GREEN THREE SEATER SOFAS IN
VICTORIAN TASTE

20TH CENTURY
After the manner of Howard & Sons
87cm high, 212cm wide, 101cm deep

£1,000-2,000



416 (part lot)



417

417
A LARGE ITALIAN CARVED GILTWOOD WALL MIRROR
EARLY 18TH CENTURY
188cm high, 163cm wide

£7,000-10,000



418 Y

A PAIR OF SOLID TULIPWOOD SQUARE SECTION COLUMNAR STANDS OR PEDESTALS

LATE 19TH OR 20TH CENTURY
91cm high, 28cm square

Provenance:
Supplied by Christopher Gibbs

£800-1,200

419

A HARLEQUIN SET OF EIGHT LOUIS XV GILTWOOD FAUTEUILS

CIRCA 1760-80

Of slightly varying proportions and designs, some chairs with stamped rails; one with 'T.PORROT JME', one with 'B.D.CHARDON JME', two with 'C.TURCOT JME', and one with indistinguishable stamp possibly for 'J.F. LANCON JME'

the largest chair 86cm high, 68cm wide, 69cm deep overall

Provenance:
Christie's, The collection of Lord Farnham, 15th May 2002, lot 150



Farnham House

Formerly in the collection of Lord Farnham who lived in Farnham House, County Cavan, Ireland

£6,000-10,000



418



419



420

420 Y
A PAIR OF EBONISED AND IVORY MOUNTED ARMCHAIRS
SECOND QUARTER 19TH CENTURY
With red upholstery to arms and drop in seat
91cm high, 60cm wide, 57cm deep

Provenance:
Supplied by Christopher Gibbs

£500-800

422 (part lot)



421
AN UPHOLSTERED OTTOMAN
CIRCA 1900
With mahogany frieze to the base
51cm high, 110cm wide, 96cm deep

£300-500

422
A LONG NORTH WEST PERSIAN RUNNER
Formed from two rugs joined together
approximately 922 x 84cm

£600-800

423
A PAIR OF WALNUT AND UPHOLSTERED STOOLS
IN GEORGE II STYLE,
19TH CENTURY
Both with rails stamped '1861'
each 57cm high, the top
60cm x 46cm

£1,500-2,500



423



424

424 Y
A REGENCY SATINWOOD, ROSEWOOD CROSSBANDED AND GILT METAL MOUNTED CENTRE TABLE
IN THE MANNER OF WILLIAM TROTTER, CIRCA 1820
The circular tilt-top with a broad rosewood crossbanding above a shallow frieze inlaid with narrow banding, the conformingly inlaid pylon-shaped support and tricorn plinth with a gadrooned moulding and gilt-brass scrolled mounts decorated with anthemias and paterae motifs, on castors.
75cm high, the circular top 151cm diameter

Provenance:
Sotheby's, The Charles and Barbara Robertson Collection, 16th December 2002

£3,000-5,000

425

425
A TUAREG REED CARPET
NORTH WEST AFRICA, 20TH CENTURY
A very large African straw mat, finely hand woven with leather in geometric patterns.
approximately 370 x 266cm

Provenance:
Supplied by Christopher Gibbs

£400-600





426



426

A PAIR OF FRAMED CHINESE WALLPAPER FRAGMENTS LAID ON CANVAS

LATE 18TH/EARLY 19TH CENTURY

Each with a figure in a spring landscape in later bamboo frames
55cm x 58cm,

Provenance:

Christie's, English Furniture, 10th March 2005, lot 161

£300-500

427

A SET OF THREE FAUX-BAMBOO AND BAMBOO LUGGAGE RACKS

20TH CENTURY

Each Of typical folding form
59cm high, 46cm wide

£300-500



427



428

428

A PAIR OF MAHOGANY AND UPHOLSTERED STOOLS IN GEORGE III STYLE

PROBABLY INCORPORATING LATE 18TH CENTURY AND LATER ELEMENTS
45cm high, 62cm wide, 48cm deep

Provenance:

Sotheby's, Furniture & Interior Decorator,
Tuesday 14th June 2005, lot 138

£600-900

429

A PAIR OF MODERN STEEL ANGLED LAMPS

Each on a damask covered round base
Approximately 135cm high overall

£300-500

430

A SMALL OAK TABLE

With a shallow frieze drawer, octagonal section legs and H stretchers,
70cm high, 57cm wide, 38cm deep

£80-120



430



429

431

A MAHOGANY AND WHITE UPHOLSTERED ARMCHAIR IN VICTORIAN STYLE

EARLY 20TH CENTURY
83cm high

£400-600



431



432

A SET OF SIX LOUIS XV PRINTED AND PAINTED WALLPAPER PANELS
MID 18TH CENTURY

Entitled 'La Dance', 'La Sculpture', 'L'Agriculture', 'La Geographie', 'La Peinture' and 'La Musique', each depicting figural groups at their various pursuits above exotic and fantastical animals, within floral arched trellis borders, published by Daumont Paris (later tinted and some damages) each panel approximately 146 x 56cm

Provenance:

Bonham's, Fine English & Continental Furniture & Works of Art Sale, 23rd November 2004, lot 184

£1,500-2,500

432

433

A LARGE CONTINENTAL CARVED GILTWOOD SOFA OR CANAPE A CONFIDENTS
MID 18TH CENTURY

The frame moulded and scrolled overall, the cresting rail above a deep-buttoned padded back, the seat rail set with a roccaille cabochon flanked by scrolled acanthus between and above each cabriole leg with a scrolled foot. 100cm high, 316cm wide, 90cm deep

Provenance:

Supplied by Christopher Gibbs

£5,000-10,000



433

A FINE LARGE FLEMISH PORTICO TAPESTRY

BRUSSELS, WORKSHOP OF JAN RAET EARLY 17TH CENTURY

Brussels town mark and weaver's mark in selvages, with a large central bouquet of flowers in a sculpted vase on a circular plinth, flanked by a turkey protecting her brood of chicks and a leopard pinning a chick to the ground, set within a paved portico, set within an extensive landscape setting with watermills, churches, windmills, bridges and buildings in rolling hills, in a four sided elaborate border with central sculpted cartouches flanked by cornucopias of fruit and flowers with kneeling figures of exotic triton type winged figure, the sides with male figures holding fruit in their arms. within sculptural niches on decorative plinths, with parrots and pendant swags of fruit above approximately 336 by 526cm

Provenance:

Sothebys, Important Continental Furniture and tapestries, 9th June 2004, lot 38.

Christie's, 19th May 1994, lot 369 where it was catalogued as being from the Brussels workshop of Heinrich Reydam's I.

Galerie Chevalier Tapisseries Anciennes Paris, advertised this tapestry in *L'Objet d'Art*, May 1996, catalogued as "Jan Raet"

In the footnotes for the Sotheby's sale it was noted that comparison should be drawn with a suite of Portico tapestries in *Catalogo de tapices del Patrimonio Nacional Madrid*, 1986, Vol. II, Siglo XVII, Serie 64, pp. 180- 231. They share the same use of the marbled and swag festooned portico, landscape background, and ornate cartouches and fruit and floral swag borders. Sotheby's. London, 4th December 1959. lot 95, for a comparable piece with a very similar central panel including the same landscape, also including the same turkey and leopard motifs.

Furthermore it was noted that the signature on this tapestry had been identified by Professor Guy Delmarcel as being that of Jan Raet. Contemporary with the famous Raes manufacturer, Jan Raet ran a smaller workshop in Brussels. His activity can be traced from 1614 until 1644 when he closed the shop due to bankruptcy. He was Dean of the tapestry weavers' guild from 1633 to 1635 but although he was one of the most important weavers in Brussels in this period, little is recorded and few works by him survive. See also W.G. Thomson. *A History of Tapestry*, London 1973, pg.505 for reference to this very similar mark having being found on a story of Sampson tapestry in Madrid, a Story of Polyphemus tapestry and 17th Century garlands.



The Bedrooms

Lots 435-457



435

435
A MODERN LARGE BALUSTER SHAPED SHELL ENCRUSTED LAMP BASE
With faded pink shade
75cm high

£300-500



436

436
A VICTORIAN MAHOGANY CHEST OF DRAWERS
MID 19TH CENTURY, PROBABLY SCOTTISH
117cm high, 121cm wide, 54cm deep

£200-300

437
A VICTORIAN MAHOGANY AND UPHOLSTERED SOFA
CIRCA 1880
Of crescent-shape, the tub-shaped button back above turned legs
Approximately 66cm high, 163cm wide, 91cm deep

Provenance:
Supplied by Christopher Gibbs

£300-500



437



438 (part lot)

438
SIDNEY ROY CHAPMAN ALDERSON (BRITISH 1916-1999)
THE GARDENS OF THE VILLA OF JEAN AND VIOLET HENSON IN HAMMAMET, TUNISIA (CIRCA 1970)
Gouache
Signed
35 x 50cm (13¾ x 19½ in.) (34)

Provenance:
Bonhams, London, 2nd November 2004, lot 102 (in an album unframed when sold)

Jean and Violet Henson were an Anglo-American couple who, in the 1920's 'discovered' Hammamet and created their famous gardens there. They lived a bohemian life entertaining their friends such as Man Ray, Jean Cocteau, Christian Berard and Serge Lifar at the sumptuous residence now known as Dar Henson.

£3,000-5,000



439

439
A REGENCY BLACK PAINTED ARMCHAIR
EARLY 19TH CENTURY
With swagged back above the rush seat
87cm high
Together with a set of three yellow painted similar side chairs

£150-250



440

440
A FRENCH PROVINCIAL GREEN PAINTED WALNUT MAZARIN BUREAU
19TH CENTURY
68cm high, 126cm wide, 62cm deep

Provenance:
Christie's, Axel Vervoordt Sale, 10-12th May 2004, lot 169

£300-500



441

441
A LARGE MODERN RUG BY LUKE IRIWIN
Approximately 384cm wide x 278cm high

£600-800

442
A PAIR OF LIMED OAK COLUMNAR TABLE
Lamps on circular bases
65cm

£80-120

443
A WHITE FRAMED WALL MIRROR
CIRCA 1930
With shaped rectangular frame
107cm high, 61cm wide

Provenance:
Supplied by Christopher Gibbs

£150-250



442



443

444
A MODERN STRIPPED OAK AND PAINTED 'FARMHOUSE' KITCHEN TABLE

SUPPLIED BY CORRYDON
With three drawers to one long end
77cm high, 200cm wide, 120cm deep

£600-1,000



444



445

445
A GONCALO ALVES WALL MIRROR
CIRCA 1890
81cm high, 57cm wide

Provenance:
Supplied by Christopher Gibbs

£200-300



446

446
A CONTINENTAL WALNUT CORNER CABINET
MID 18TH CENTURY
With two cupboard doors
84cm high, 81cm wide

£300-500



449

448
REUBEN WARD BINKS (BRITISH 1880-1950)
A STUDY OF TWO TERRIERS 'VIPER & VENOM'
Watercolour
Signed, dated '1922' and inscribed as titled
16 x 35.5cm (6¼ x 13¾ in.)

£300-500



448

449
A REGENCY MAHOGANY CROSSBANDED AND INLAID BOWFRONT CHEST OF DRAWERS
CIRCA 1815
93cm high, 107cm wide, 57cm deep

£300-500



447

447
A EBONISED WALL MIRROR
CIRCA 1890
With textured gilt slip
88cm high, 75cm wide

£200-300

450



450
A BÉNI OURAIN RUG
CIRCA 1970
Approximately 273cm x 184.5cm

£400-600



451

451
A VICTORIAN OAK AND PARCEL GILT MIRROR
LATE 19TH CENTURY
With easel back and wall fittings
56cm high, 67cm wide

£200-300



452

452
A VICTORIAN WALNUT AND UPHOLSTERED NURSING CHAIR
CIRCA 1880 AND LATER UPHOLSTERED
The typical tub-back above integral arms, removable seat, and turned legs
95cm high

£200-300

453
A MAHOGANY LINEN PRESS
COMPRISING ASSOCIATED LATE 18TH CENTURY ELEMENTS
The panel doors enclosing a hanging space, the chest base with two short and three long drawers
222cm high, 114cm wide, 56cm deep

Provenance:
Supplied by Christopher Gibbs

£300-500



453

454
ENGLISH SCHOOL (CIRCA 1900)
PENDENNIS CASTLE FALMOUTH; ST MICHAEL'S MOUNT PENZANCE; MALPAS FERRY TRURO RIVER; LIZARD LIGHTS
Four bodycolours in a common mount
7.5 x 11.5cm each (2¾ x 4½ in.) (4)

£150-250



454

455
SIR JOHN DEAN PAUL (BRITISH 1775-1852)
LEICESTERSHIRE; THE FIRST TEN MINUTES; SHAKING OFF THE COCKTAILS; AND SYPTOMS OF A SCURRY IN A PEWEY
Coloured aquatint
50 x 68cm (19½ x 26¾ in.) (2)

£80-120



455





456
A STRAPWORK IRON TWO HANDED URN
MODERN
On round stem and cushion base
57cm
£80-120

456



457



457
A PAIR OF SPANISH OAK COFFERS
17TH CENTURY
The fronts each with a generous pilaster
56cm high, 106cm wide, 37cm deep

£600-900



END OF SALE



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