

DREWEATTS

EST. 1759

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

DONNINGTON PRIORY |

WEDNESDAY 29 & THURSDAY 30 MARCH 2023





DREWEATTS

EST. 1759

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

DONNINGTON PRIORY | WEDNESDAY 29 &
THURSDAY 30 MARCH 2023 | 10.30AM

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AUCTION NO. 14485 & 14556

DAY 1 | LOTS 1-416

DAY 2 | LOTS 420-721

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)
Mitchell Tompkins (Department Administrator)

VIEWING:

Friday 24 March: 10am - 4pm
Saturday 25 March: 10am - 3pm
Sunday 26 March: 10am - 3pm
Monday 27 March: 10am - 4pm
Tuesday 28 March: 10am - 4pm
Day of sales: from 8.30am

CONDITIONS OF SALE:

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AUCTION:

Dreweatts
Donnington Priory
Newbury
Berkshire RG14 2JE

ENQUIRIES:

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dreweatts.com

Front cover: Lot 272
Back cover: Lot 72

Catalogues £15 (£20 by post)



Day 1 | Wednesday 29 March 2023

Lots 1-416



1 (detail)



1 (detail)

1 Y
A WILLIAM & MARY KINGWOOD AND OLIVEWOOD
OYSTER VENEERED CABINET ON STAND
CIRCA 1690
With some rosewood elements, the doors opening to an
arrangement of drawers around a central cupboard door
168cm high, 108cm wide, 50cm deep

Provenance:
Private Collection, Lancashire

£8,000-12,000





2



3

2
A QASHQAI RUG
approximately 220 x 152cm

£1,000-1,500

3
AN AFSHAR RUG
approximately 254 x 157cm

£1,200-1,800

4 Y
AN OTTOMAN MOTHER OF PEARL AND
TORTOISESHELL INLAID WOODEN CHEST
19TH CENTURY OR EARLIER
59cm high, 127cm wide, 52.5cm deep

£800-1,200



4



5

5
A WILLIAM & MARY OLIVEWOOD OYSTER VENEERED MIRROR
CIRCA 1690
Incorporating cross grain mouldings
93cm high, 79cm wide

£6,000-8,000



6



6
AN OAK FOUR POST BED
 IN THE 17TH CENTURY STUART MANNER
COMPLETE WITH HANGINGS IN 17TH
CENTURY STYLE
 the bed 200cm high, 172cm wide,
 23cm long overall

This bed was commissioned from Titchmarsh and Goodwin in 2010 and the hangings supplied by Hinds of Oxford (the complete bed invoiced at £19,000).

£1,200-1,800



7

7
A SERAPI CARPET
 approximately 356 x 282cm

£2,000-3,000



8

8
A PAIR OF FRUITWOOD, ASH AND ELM
WINDSOR ARMCHAIRS
LATE 18TH/EARLY 19TH CENTURY
96cm high, 59cm wide, 51cm deep

£1,200-1,800

9
AN UNUSUAL GEORGE III FRUITWOOD SIDE TABLE
CIRCA 1800
72cm high, 82.5cm wide, 46.5cm deep

£600-800

10
A KILIM CARPET
POSSIBLY QUASHQAI
approximately 398cm x 314cm

£800-1,200



9

10



11

11
A PAINTED AND DECORATED 'COUNTRY
HOUSE' GLASS CABINET OR CUPBOARD
IN WILLIAM & MARY STYLE, 19TH CENTURY
The decoration including: the Clan Douglas
coat of arms and motto 'Jamais Arrière'
(Never behind), portraits, and 18th century
horse racing scenes
139cm high, 138cm wide, 53cm deep

£2,000-4,000



11 (detail)



12

12
A CRIMSON VELVET DOMED COFFER

LATE 17TH/EARLY 18TH CENTURY
The interior later painted
33cm high, 56cm wide, 30.5cm deep

£800-1,200



13

13
A CONTINENTAL OAK AND
MARQUETRY CUPBOARD

LATE 17TH/EARLY 18TH CENTURY
155cm high, 122cm wide, 61cm deep

£800-1,200



14

14
A SET OF THREE FRAMED OPUS ANGLICANUM VESTMENT NEEDLEWORK PANELS
16TH CENTURY

Embroidered with gilt thread and coloured silks in split and satin stitch, with couched work, each with three orphrey sections depicting scenes from the life of The Virgin Mary- and courtly scenes- possibly including Henry VIII- cope section with presentation of Christ child to the Magi

Now in later walnut glazed frames
the frames 135 x 31cm and 58 x 59.5cm (3)

Provenance:

On back of one panel purchased 1976

£800-1,200



15
A CHARLES II CARVED PINE CABINET STAND
CIRCA 1680

With an associated slate top
80.5cm high, 93cm wide, 50cm deep overall

£1,500-2,500



15



16



17 (view from above)

16
AN AMRITSAR CARPET
approximately 349 x 259cm

£1,500-2,500

17
A WILLIAM & MARY OLIVEWOOD 'OYSTER'
VENEERED AND MARQUETRY CHEST OF
DRAWERS
CIRCA 1690
82cm high, 91cm wide, 56cm deep

£6,000-8,000



17



18
A CHARLES II OAK SIDE TABLE
 CIRCA 1670
 66,5cm high, 82cm wide, 52,5cm deep

Provenance:
 Acquired From J & J Caspall Ltd,
 Stow on the Wold

£300-500



19
**A WILLIAM III WALNUT OYSTER VENEERED
 AND HOLLY INLAID ESCRITOIRE**
 CIRCA 1700
 The cushion drawer above the fall enclosing
 drawers and recesses around a central door
 159cm high, 105,5cm wide, 51cm deep

£3,000-5,000



20
A TAPESTRY HANGING
 PROBABLY ITALIAN OR SPANISH, 18TH CENTURY
 Woven predominately in wool with scrolling floral arabesques in blue, pink and greens on a
 yellow ground, probably originally larger and with loss to threading throughout, with later gilt
 pelmet
 tapestry 208cm high, 230cm wide, pelmet 239cm wide

£1,000-1,500



21
AN OAK REFECTORY TABLE
 LATE 17TH CENTURY
 76cm high, 212cm long, 87cm deep

£2,000-3,000



22

22
A PAIR OF POLISHED PEWTER
WALL SCONCES
19TH CENTURY IN THE 17TH
CENTURY MANNER
Each with single candle holder
above dished back, shell
surmounted backplate
42cm high, 29.5cm wide 16cm deep

£700-1,000



23
A WILLIAM AND MARY WALNUT AND
MARQUETRY TABLE TOP CABINET
LATE 17TH CENTURY
The top with a concealed marbled paper lined
compartment and a cushion drawer, the fall
enclosing marquetry drawers
64cm high, 54cm wide, 36cm deep

£1,500-2,500

23 (detail of the cabinet open)



23



24

24
A LOURISTAN CARPET
approximately 312 x 170cm

£800-1,200



26

26
A CAUCASIAN RUG
PROBABLY SHIRVAN
approximately 192 x 127cm

£500-800



25

25
A WILLIAM & MARY OAK BUREAU
CIRCA 1690
Of unusual early form, the fall enclosing stepped drawers, pigeon holes and a well with sliding cover, a door to the kneehole 93cm high, 94cm wide, 55cm deep

£1,000-1,500



27

27
AN OAK DRESSER
EARLY 18TH CENTURY
205cm high (including rack), 203cm wide, 56cm deep overall

£2,000-3,000



28



28 (view from above)

28
A PAIR OF WALNUT AND MARQUETRY
CANDLE STANDS
 IN WILLIAM & MARY STYLE, 17TH CENTURY
 AND LATER ELEMENTS
 each octagonal moulded and feather-
 banded tops centred by a floral marquetry,
 incorporating green stained bone
 each 98cm high, each top 40cm diameter

Provenance:
 Private Collection, Isle of Wight

£3,000-5,000



29 (view from above)

29
A WILLIAM & MARY BURR ELM, WALNUT
AND FRUITWOOD INLAID CHEST ON
STAND
 CIRCA 1690
 122cm high, 102cm wide, 58cm deep

Provenance:
 Acquired from Edward Nowell, Wells

£4,000-6,000



29



30
A FRUITWOOD, ELM AND ASH WINDSOR ARMCHAIR
LAST QUARTER 18TH CENTURY
95cm high, 63cm wide, 65cm deep

£800-1,200

30



31
AN OAK DRESSER BASE AND RACK
SECOND HALF OF 18TH CENTURY AND
LATER
208cm high, 163cm wide, 50cm deep

£800-1,200

31

32
AN IRISH CARVED PENAL CROSS

DATED 1759
Carved arbutus or yew, suspension loop above the front with INRI above Christ in relief, small copper pin detailing to crown of thorns and chest, below ladder, spear and skull and crossbones, the reverse with further cross above heart, date panel and rooster and pot
36cm high, 7.5cm wide

The carving of such private devotional artefacts coincided with the implementation of The Penal Laws. Lucas states that: “*The manufacture of crucifixes of an undoubted “penal” type in the locality for sale to the pilgrims of the mid-nineteenth, suggests the possibility that the whole genus of these objects may be associated with the Lough Derg pilgrimage*” although, as this example shows, the tradition predates this.

Lucas, A.T. (1954) “Penal” Crucifixes’ Journal of Louth Archaeological Society Vol. XIII (No. 2), 145-174

£1,500-2,500



32

32 (reverse)

33
A VIRGINIA WALNUT MULE CHEST
OF ARCHITECTURAL FORM, CIRCA 1650
84cm high, 144cm wide, 64.5cm deep

£1,500-2,500



33



34

35

34
A PAIR OF BRASS FIVE LIGHT
CANDELABRA
 19TH CENTURY IN THE 17TH CENTURY
 MANNER
 Plain nozzles above leaf scrolling arms,
 central ribbed stem with pierced open
 mid-section, possibly a taper or spare
 candle holder
 46.5cm high, bases 19cm diameter

£600-800

35
A CARVED AND POLYCHROME
DECORATED MADONNA AND CHILD
 PROBABLY MALINES, 16TH CENTURY
 Of 'poupee' form, later stand
 the figure 25.5cm high, 27cm overall

£400-600

36
AN OAK SETTLE
 18TH CENTURY
 140cm high, 26cm wide, 54cm deep overall

£1,000-1,500



36



37

37
A CONTINENTAL CARVED GILTWOOD AND PAINTED MIRROR
 SOUTH GERMAN OR AUSTRIAN, 17TH CENTURY AND LATER
 161cm high, 133cm wide

£3,000-5,000



38
A MAHAL CARPET
approximately 492 x 302cm

Provenance:
Dudley Poplak Ltd

£1,200-1,800



39
A PAIR OF CARVED WOOD FRUIT AND FLORAL SWAGS
19TH CENTURY IN THE EARLY 18TH CENTURY GIBBONS
MANNER
Probably carved limewood
38cm wide, 37cm drop

£500-800

40
A PAIR OF GILTWOOD TORCHERES
FIRST HALF 19TH CENTURY, PROBABLY ITALIAN
Of large proportions, with vellum shades
The torcheres 205cm high, 66cm wide, to the top of the fittings
233cm high, the vellum shades 63cm high, 71cm wide

£3,000-5,000





41

41

TWO FRAMED COURTLY SCENE NEEDLEWORKS

LATE 16TH/EARLY 17TH CENTURY

Both fragments, now on canvas ground, modern framed and glazed, the first with scene of pastoral love, figures within garden setting, the second with noble woman with attendants, pet bird on her wrist both panels 54.5 x 66cm, the frames 73.5 x 85cm and 72 x 87cm

Provenance:

Private Collection, Hampshire

£1,500-2,500

42 Y

A WILLIAM & MARY KINGWOOD BUREAU CABINET

IN THE MANNER OF THOMAS PISTOR, CIRCA 1690

The mirror panel doors opening to a shelved interior, the fall opening to an arrangement of small drawers and pigeon holes above a slide covered well and a tooled leather inset writing surface 205cm high, 97cm wide, 57cm deep

See Geoffrey Beard and Christopher Gilbert, Dictionary of English Furniture, Thomas Pistor (1694-d by 1711) is recorded as 'The Cabinet', Ludgate Hill, London, joiner and cabinet maker'. Pistor was a member of the Joiners' Company. On his death by 1711, his stock to be sold included 'three fine japan'd and walnut cabinets, five walnut, one India scrutore'. A kingwood fall-front cabinet formerly in the collection of the Hon Basil Ionides is inscribed 'Mr Thomos Pistor, Ludgate Hill, London'. See also Furniture History, 2016, Vol 36, 2000, pages 43-60, Adriana Turpin, Thomas Pistor, Father and Son, and Levens Hall, Cumbria.

£8,000-12,000



42 (details)



42



43

43
A CHARLES II OAK CHEST OR COFFER
 CIRCA 1660
 Of small size, having lunette and floral carving, with an interior lidded candle box, shaped iron hasp and lock plate
 50cm high, 89cm wide, 44.5cm deep

£800-1,200



44 (view from above)

44
A FINE AND RARE WILLIAM & MARY WALNUT, FRUITWOOD, OLIVE-WOOD OYSTER-VENEERED CHEST ON STAND
 CIRCA 1690
 Incorporating floral marquetry, holly banding and stringing
 122.5cm high, 104cm wide, 61.5cm deep

Provenance:
 Private collection Scotland

A closely related chest was sold from the collection of Peggy and David Rockefeller, Christies New York, English and Continental Furniture, 9th May 2018, lot 341, (\$56,250 including premium).

£10,000-15,000



44



45

**A CONTINENTAL GILTWOOD, EBONISED
AND MARQUETRY 'BLACKAMOR'
MARBLE TOP STAND**

LATE 17TH/18TH CENTURY
95cm high, 39.5cm diameter

£1,500-2,500



45

46

A RARE WILLIAM III CARVED OAK AND VERRE EGLUMISE MIRROR

IN THE MANNER OF THOMAS AND RENE PELLETIER, CIRCA 1700
68.5cm high, 67.5cm wide

For a related mirror with red and gold verre églomisé borders see The Metropolitan Museum, New York, accession number: 64,101,1001, possibly by Thomas and René Pelletier, circa 1690.

For a mirror with related verre églomisé classical figures under canopies to the borders possibly by Thomas and René Pelletier see Victoria and Albert Museum, London. 'The glass border was decorated on the back by applying gold leaf, engraving a pattern in gold and then applying a layer of ... paint to fill the pattern. This was called 'mosaic work'. It was later given the name verre églomisé, after the Parisian picture framer Jean-Baptiste Glomy. The ornamental pattern used here is close to the engravings of Jean Berain (d 1711), court designer to Louis XIV. The mirror may have been made in the workshop of Thomas Pelletier (d after 1725) and René Pelletier (d1726), sons of Jean Pelletier, a Huguenot carver and gilder from Paris. Their workshop was in Covent Garden, London.'

For a related carved giltwood mirror with verre églomisé borders circa 1700 see Graham Child, *World Mirrors 1650-1900*, Sotheby's Publications, 1990, p183, pl 321, the decoration is described as 'typical of Berain's rather whimsical style are the linear arabesques, grotesques and scrolls worked in verre églomisé'.

£5,000-8,000

46 (detail)



46



47
A SERAPI CARPET
OF OVERALL DESIGN
approximately 295cm x 220cm

£1,200-1,800



Photo credit | John Glover

Borde Hill House, West Sussex | lots 48-63

The Stephenson Clarke family's history originated in Northumberland over 300 years ago, when they started a fleet of colliers which became the oldest shipping line in the country. By further adding a fleet of coal trucks, and expanding into Europe, they created wealth to buy land and estates which meant that by the late 1800's Colonel R Stephenson Clarke was able to purchase Borde Hill Estate in mid Sussex, and start to engage his passion as a collector – both of fine art but more significantly of exotic plants from around the world, which led him to become known as 'the greatest amateur horticulturist of the 20th century.' As a Colonel in the Royal Sussex Regiment, he continued a long family tradition of military service that saw campaigns in many parts of the Empire - for example the Boer war - leading to his collection of artifacts and iconic South African plants which were brought back to his Sussex Estate. The Elizabethan mansion house at Borde Hill featured memorabilia of his, and other family military officers' medals, and swords to add to his collections. After over 50 years of plant collecting from all four corners of the world, Borde Hill Garden now features an award winning, internationally important horticultural collection of plants - and as a charity is open each year from early Spring to late Autumn - continuing the passion for plants held by the Stephenson Clarke family for generations.



Photo credit | John Glover

48
A WILLIAM & MARY WALNUT AND
SEAWEEED MARQUETRY WALL MIRROR
CIRCA 1690
105cm high, 72cm wide

Provenance:
Borde Hill House, West Sussex

£3,000-5,000



48

49
A FIGURED WALNUT AND SEAWEEED
MARQUETRY SIDE TABLE
CIRCA 1690 AND LATER
76cm high, 94cm wide, 64cm deep

Provenance:
Borde Hill House, West Sussex

£1,200-1,800



49



50

50
**AN UNUSUAL COMMONWEALTH OAK
 ENCLOSED CHEST OF DRAWERS**
 CIRCA 1650
 Incorporating architectural and arcaded detail,
 the pair of doors opening to three drawers
 74cm high, 81cm wide, 49cm deep

Provenance:
 Borde Hill House, West Sussex

£1,000-1,500



51

51
**A DUTCH WALNUT AND SPECIMEN
 MARQUETRY SERPENTINE FRONTED
 BUREAU**
 LATE 18TH CENTURY
 The hinged fall opening to small drawers,
 pigeon holes and a small cupboard door,
 above a slide covered well section
 108cm high, 100cm wide, 58cm deep

Provenance:
 Borde Hill House, West Sussex

£1,800-2,500



52

52
A CAUCASIAN RUG
 POSSIBLY GENDJE
 approximately 170 x 100cm

Provenance:
 Borde Hill House, West Sussex

£200-300



53

53 Y
**AN OAK, BONE AND MOTHER OF PEARL
 MARQUETRY INLAID SECRETAIRE CHEST
 OF DRAWERS**
 CIRCA 1660 & LATER
 The deep drawer now with hinged fall front
 opening to an arrangement of drawers and
 pigeon holes
 128cm high, 118cm wide, 65,5cm deep

Provenance:
 Borde Hill House, West Sussex

£1,200-1,800



54 (details)



54

54
A FINELY EMBROIDERED MUGHAL SUMMER CARPET OR FLOOR SPREAD
INDIAN, 18TH/19TH CENTURY

The cotton ground richly decorated in the asymmetric “bizarre silk” manner with tamboured coloured silks with exotic birds, monkeys, butterflies and animals - possibly pangolin - amidst delicate flowering vines bearing a variety of blooms, handwritten label to reverse “Col S R Clarke. Borde Hill. Haywards Heath. Sussex”
approximately 252 x 222cm

Provenance:
Colonel Stephenson Robert Clarke (1862-1948), Borde Hill House, West Sussex

The 17th century physician and traveller Francois Bernier recounts in his book “Travels In The Mogul Empire AD 1656-1668” (published 1891) that in the “good” houses of the Omrahs (the highest ranking official in the Indian Muslim courts) the floors were covered with “a cotton mattress four inches in thickness, over which a fine white cloth is spread during the summer, and a silk carpet in the winter.” Summer cloths (spreads/ carpets) were typically decorated in symmetrical designs, with repeating floral patterns- often centred on a medallion with matching spandrels and large borders. The effect would be of a formalised flower garden- for the guests and visitors inside. Rarer examples, such as this lot, display a more asymmetric, meandering design- characteristic of the European taste for “Bizarre Silk” from the late 17th/early 18th century period. The term “Bizarre Silk” was first coined by Vilhelm Slomann in his book “Bizarre Designs in Silks” (1953). In it he postulated that the form was derived from India- an idea subsequently refuted. In this case the very opposite transfer of design inspiration seems to have taken place.

Colonel Stephenson R. Clarke, purchased Borde Hill in 1893 after travels to New Zealand and service with the Royal Sussex Light Infantry in South Africa. A keen naturalist and horticulturist he sponsored expeditions by plant and tree collectors across the world. They returned with rare specimens brought back from their travels in the Himalayas, China, Burma, Tasmania and the Andes- many of which he planted in his own gardens. For a related ‘Summer carpet’ see Woolley & Wallis, Salisbury, 6th October 2022, lot 371.

£6,000-9,000



55

**55
AN INDIAN FLORAL AND PARROT WOVEN
TABLE COVER**

19TH CENTURY

The whole with gold and silver coloured thread and silks woven with central design of parrots around medallion, similar spandrels approximately 143 x 106cm

Provenance:

Borde Hill House, West Sussex

£500-800



56

**56
A CHARLES II OAK MULE CHEST**

CIRCA 1660

Carved with triple arched panels, carved with lozenge, patera and s-scroll motifs flanked by split pilasters, above mitre panelled drawers 97cm high, 119cm wide, 59cm deep

Provenance:

Borde Hill House, West Sussex

£500-800



57 (view from above)

57Y

**A CONTINENTAL AMARANTH AND
MARQUETRY OCCASIONAL TABLE**

LATE 18TH/ EARLY 19TH CENTURY

Gilt metal mounted throughout and incorporating a frieze drawer with catch release, opposed by a revolving drawer and two gilt tooled leather inset slides on the other opposing sides 73cm high, the top 63.5cm diameter

Provenance:

Borde Hill House, West Sussex

£3,000-5,000



57



58



58 (detail)

58
A LATE VICTORIAN INLAID MAHOGANY QUARTER-CHIMING EIGHT-DAY LONGCASE CLOCK
 UNSIGNED, CIRCA 1900 INCORPORATING EARLIER ELEMENTS
 The triple-train movement with anchor escapement, chiming the quarters on eight bells and sounding the hour on a coiled gong, the 12 inch brass break-arch dial with silvered Roman numeral chapter ring and subsidiary strike/silent selection dial to arch, in a 'pagoda' pedimented case inlaid in the Sheraton manner with an urn within foliate husk borders to the trunk door flanked by brass stop-fluted quarter columns, the panelled base further inlaid with a musical trophy
 245cm high including finials, 51cm wide, 24cm deep

Provenance:
 Borde Hill House, West Sussex

£700-1,000

59
A LATE VICTORIAN GILT BRONZE MOUNTED EBONISED QUARTER-CHIMING BRACKET CLOCK OF SMALL SIZE
 UNSIGNED, CIRCA 1900
 The eight-day triple fusee movement with platform lever escapement and chiming the quarters on either six bells or four gongs, with foliate engraved backplate and 5 inch arched brass dial applied with silvered Arabic numeral chapter ring beneath subsidiary strike/chime selection dials to the arch, the case with gilt cupola and baluster galleries to superstructure, Corinthian columns flanking the dial and fine foliate cast arched frets to sides, on chiselled scroll feet
 40cm high, 27cm wide, 21.5cm deep

Provenance:
 Borde Hill House, West Sussex

£600-800

60
A LARGE FRENCH BRONZE MANTLE CLOCK CASE
 LATE 19TH CENTURY AFTER CARRIER BELLEUSE
 The substantial bronze and mixed metal case with surmount of two cherubs loosely after Belleuse design "La Source", apparently unmarked
 96.5cm wide, 56cm high

Provenance:
 Borde Hill House, West Sussex

£1,000-1,500



59



60



61

61 Y
A REGENCY POLLARD OAK TRIPOD TABLE
 CIRCA 1815
 The top veneered onto solid tulipwood
 73cm high, the top 61 x 45.5cm

Provenance:
 Borde Hill House, West Sussex

£800-1,200

62
A PAIR OF CARVED MAHOGANY CHESTS
 IN GEORGE II STYLE, CIRCA 1900
 The front panels carved with a pair of winged cherubs holding
 aloft a trophy emblematic of hunting
 each 77cm high, 71cm wide, 45cm deep

Provenance:
 Borde Hill House, West Sussex

£800-1,200



62



63

63
A CARVED GREEN PAINTED AND PARCEL GILT SUITE OF SEAT FURNITURE
 IN LOUIS XVI STYLE, LATE 19TH CENTURY
 Comprising a settee and a set of four armchairs, covered in Aubusson tapestry incorporating figures emblematic of the Arts
 the settee, bearing indistinct ownership or maker's mark to seat rails
 the settee 103cm high, 183cm wide, 68cm deep, each armchair 95cm high, 59cm wide, 60cm deep (5)

Provenance:
 Borde Hill House, West Sussex

£3,000-5,000



63

Other Properties



64

64
A QUEEN ANNE WALNUT AND FEATHER BANDED DRESSING MIRROR
EARLY 18TH CENTURY
The fall enclosing an arrangement of stepped drawers and recesses around a central arched pillar flanked door, the serpentine shaped drawer with divisions
95cm high, 46cm wide, 33.5cm deep

£500-700

65
A TERRACOTTA PLAQUE OF THE MADONNA AND CHILD
ITALIAN, PROBABLY 18TH CENTURY
Modelled in high relief
41cm high, 27cm wide

£600-800



65



66

66
A GEORGE I WALNUT SETTEE OR SOFA FRAME
CIRCA 1720
93cm high, 108cm wide, 71cm deep

£3,000-5,000

67
A FRENCH CARVED GILTWOOD MIRROR
18TH CENTURY
135cm high, 68cm wide

£1,000-1,500



67

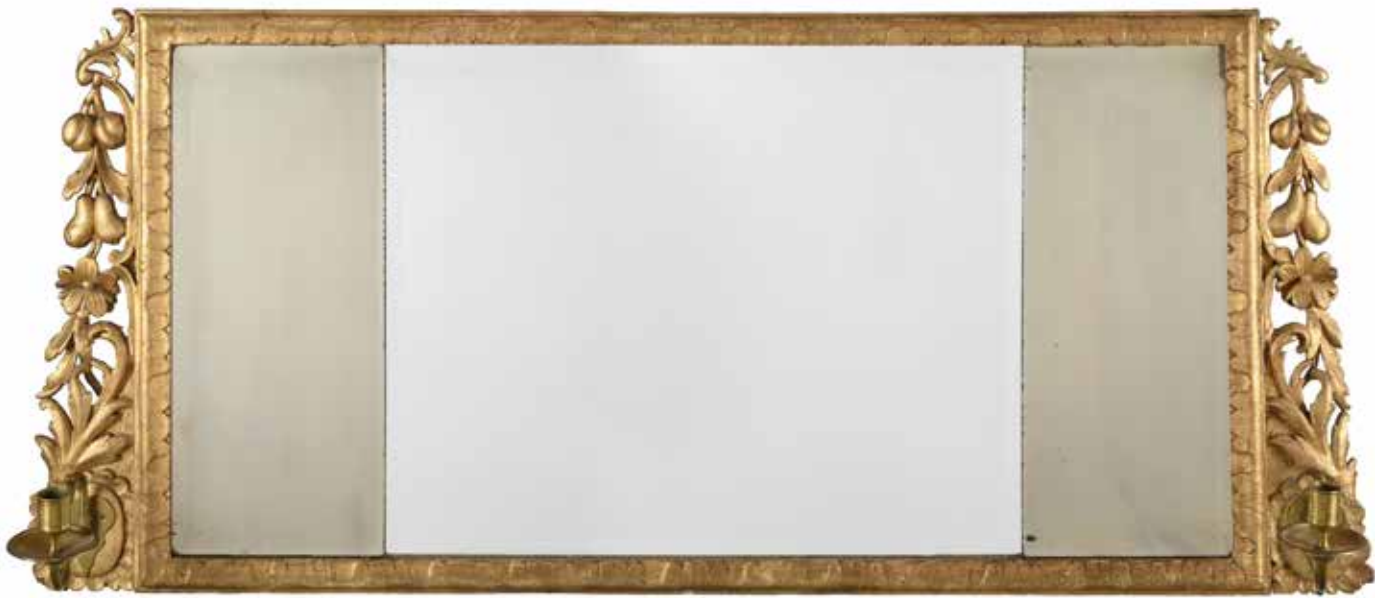
68 Y
A GEORGE I WALNUT CHEST
CIRCA 1720
The shaped front with drawers below a slide, flanked by fluted uprights
80.5cm high, 80.5cm wide, 49cm deep

Please note: Dreweatts have applied for a de minimis exemption licence for the ivory in this lot (Ref: W5MHCULT)

£1,000-1,500



68



69

A GEORGE I CARVED GILTWOOD AND GILT GESSO 'TRIPTYCH' MIRROR
CIRCA 1720

The triptych bevelled rectangular plate within a foliate moulded frame, flanked by pierced floral foliage sides incorporating foliate cast candle arm fixtures
52cm high, 117cm wide

Provenance:
Brockenhurst Park, Hampshire

£800-1,200



71



70

A PAIR OF LOUIS XV BRONZE CANDLESTICKS
MID 18TH CENTURY
Traces of silvering to the leaf scrolled surfaces
26cm high, bases 14.5cm wide

£500-800

A GEORGE II WALNUT AND CROSSBANDED CHEST OF DRAWERS
MID 18TH CENTURY
102cm high, 97cm wide, 50cm deep

£2,000-3,000



72

A FLEMISH MYTHOLOGICAL TAPESTRY
EARLY 18TH CENTURY
Depicting Diana, Mars, attendant and horse and hound, within a rich flower border issuing from urns to lower corners
approximately 278cm x 284cm

This same subject and composition, albeit reversed, is shown in the full length tapestry held in the Museum of Applied Arts, Budapest, Hungary (Accession 64.274.1)

£4,000-6,000



73 (set of 12)



74

73

**A SET OF TWELVE FRAMED PRINTS,
'PERRIER'S SEGMENTA NOBILIIUM
SIGNORUM ET STATUARUM'**

AFTER THE 17TH CENTURY ORIGINAL
PLATES, 20TH CENTURY

The glazed frames with painted slips by
Marcus Wells, comprising eleven depictions
of statues and one index assorted sizes
the largest frame (index) 39 x 54cm, the
smallest 38 x 28cm (12)

£1,000-1,500

74 Y

A GEORGE I WALNUT KNEEHOLE DESK

FIRST QUARTER 18TH CENTURY
80cm high, 82cm wide, 48cm deep

Provenance:

Private Collection, Isle of Wight

£1,000-1,500

75

A QUEEN ANNE BLACK AND GILT JAPANNED DRESSING MIRROR

CIRCA 1710

The fall enclosing stepped recesses and drawers, the underside of
two drawers with sketches of a house and a lion, possibly preliminary
sketches for the japanned decoration, the serpentine drawer to the
base with fitted divisions, the reverse with printed label 'Frans. & John
Booker Efsex Bridge DUBLIN'

76cm high, 44.5cm wide, 33cm deep

Provenance:

By repute- Sir Lionel Faudel-Phillips, Balls Park Hertford and thence by
family descent

Francis and John Booker took over their father John's business
when he died in 1750. The elder John Booker was recorded as a
'Looking Glass merchant' when he married early in 1711 or 1712 and his
sons were listed in the Dublin trade directories from 1761-1772. The
presence of the mid 18th century Francis and John Booker trade label
on this japanned dressing mirror of an early date could be accounted
for by the brothers selling items from their father's stock from an
earlier period.

For examples of trade cards and later mirrors by Francis and John
Booker see The Knight of Glin and James Peill, *Irish Furniture*, Yale
University Press, New Haven and London, 2007; the endpapers shows
a trade card 'Fras & Jno. Booker Essex Bridge Dublin Sell Looking
Glafses ... Dreffing Glaffes in Mohogany Walnut & Japanned Frames...
Glafses for Coaches, Chariots, & Post Chaises ... Chandeliers Brafts
and Wood Lanthorns of various Sizes for Halls in Brafts Frames...', this
extensive range of goods offered might suggest that the Booker
brothers, who were listed as 'glass grinders' and 'seller, of Essex
Bridge' until 1772, were retailers as well as makers, which could be
an alternative explanation for Francis and John's mid 18th century
printed trade label being on this early 18th century japanned dressing mirror.

See The Knight of Glin and James Peill, *Irish Furniture*, Yale University Press, New Haven and London, 2007, pp140-146, including pl 199 for an
identical label. Their label is found on the reverse of many mirrors, though most dating from the third quarter of the 18th century.

See also the BIFMO listing for John & Francis Booker.

For a related dressing mirror see Christie's, 10th November 2021, Mackinnon: Fine Furniture and Works of Art, lot 79, (£5625).

£1,200-1,800



75 (label detail)



75



75 (one of the sketches of the lacquer design)



76

76
A LARGE AMRITSAR CARPET
 LATE 19TH CENTURY
 Approximately 478 x 395cm

Provenance:
 Thornborough Galleries 1988 (£8,500)

£3,000-5,000



77 (view from above)

77
**A GEORGE I FIGURED WALNUT AND
 FEATHER-BANDED SIDE TABLE**
 CIRCA 1720
 The rectangular featherbanded top with
 re-entrant angles and an ovolo moulded
 edge, above one long part-cavetto shaped
 frieze drawer, on cabriole supports with
 shaped pad feet
 71.5cm high, 84cm wide, 54cm deep

Provenance:
 Private collection London, acquired from
 Mallett and Co during the 1950s.

A very similar walnut side table to the
 offered lot is illustrated in L. Syngé, Mallett
 Millenium, 1999, London, fig. 33, p. 42. An
 almost identical table was sold, Sothebys
 London, The Personal Collection of the Late
 Sir Joseph Hotung, December 8th 2022, Lot
 284 (£30,240).

£5,000-8,000



77



78

78
AN ANATOLIAN PRAYER RUG
approximately 184 x 115cm

£400-600



79

79
A LURI RUG
approximately 255 x 150cm

£600-900



80

80Y
A DUTCH EAST INDIES EBONY AND JACKWOOD CHEST OR COFFER
POSSIBLY CAPE, EARLY 18TH CENTURY
78cm high, 154cm wide, 62.5cm deep

Provenance:
Private Collection, West Sussex

£1,500-2,500



82



81

81
A TERRACOTTA BUST OF A NOBLEMAN
FRENCH OR ENGLISH, POSSIBLY EARLY 18TH CENTURY
Signed with initials to reverse with V in cypher, later marble plinth
the bust 43cm high, 41cm wide, 47cm high overall

£800-1,200

82
A GEORGE I WALNUT BUREAU CABINET
CIRCA 1720
The upper cabinet section opening to a fitted interior,
the fall of the bureau opening to an arrangement of small
drawers and pigeon holes
111cm high, 72cm wide, 54cm deep

Provenance:
The property of the Stanley Clarke family removed from
Trematon Castle, Saltash, Cornwall

£1,500-2,500



83

83
A KARABAKH CARPET
approximately 381cm x 208cm

£800-1,200

84
A REGENCE CARVED GILTWOOD
AND GESSO MIRROR
CIRCA 1720
166cm high, 90cm wide

£1,500-2,500

85
A REGENCE CARVED GILTWOOD
AND GESSO CONSOLE TABLE
CIRCA 1720
With a simulated marble and gilt
decorated top
77cm high, 113.5cm wide, 65cm deep

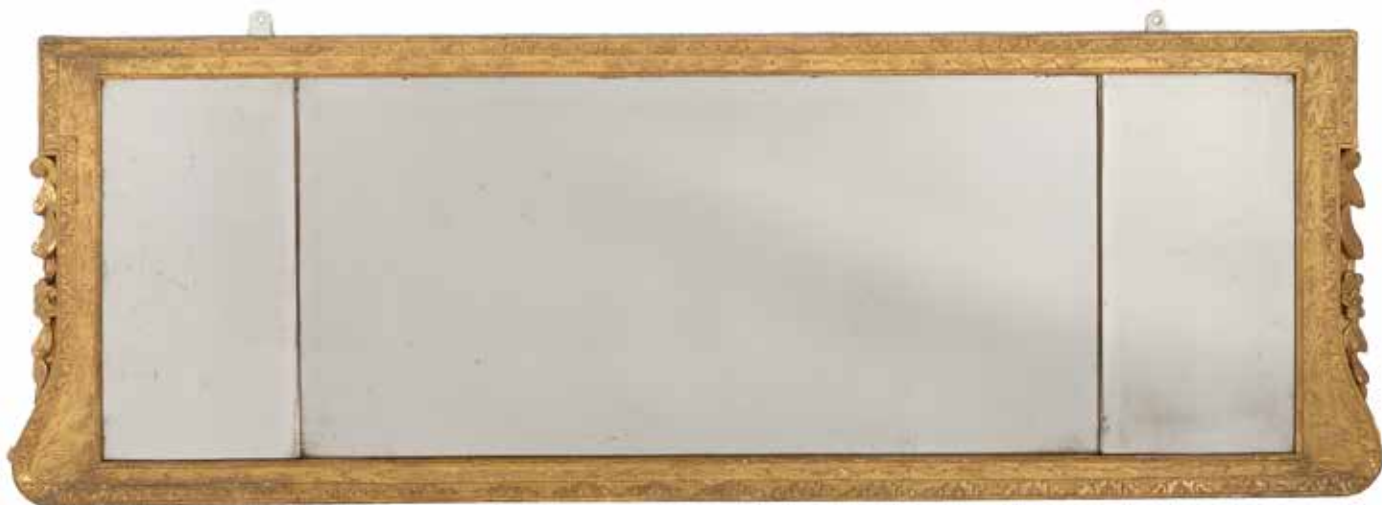
£1,500-2,500



84



85



86

**86
A GEORGE II GILTWOOD AND GESSO MIRROR OR 'CHIMNEY GLASS'**

CIRCA 1735
Of triptych form, the frame with incised and carved decoration depicting stylised acanthus and foliate motifs
48.6cm high, 142cm wide

£1,500-2,500

**87
A GEORGE I FIGURED WALNUT AND FEATHER
BANDED BACHELOR'S CHEST OF DRAWERS**

CIRCA 1720
80.5cm high, 79cm wide, 39.5cm deep

£8,000-12,000



87 (detail)



87



88

88
A PAIR OF CARVED GILTWOOD WALL BRACKETS
IN MID 18TH CENTURY MANNER, 19TH CENTURY
each 40cm high, 30cm wide, 15cm deep

£600-800

89
A GEORGE I WALNUT AND INLAID
CHEST ON CHEST
CIRCA 1720
173cm high, 103cm wide, 54cm deep

£1,500-2,500



89

90
A GEORGE II CARVED
GILTWOOD WALL MIRROR
CIRCA 1735
112.5cm high, 69cm wide

£1,200-1,800



90



91
A SERAPI CARPET
approximately 337 x 235cm

£1,200-1,800

91



92 (detail)

92
A QUEEN ANNE FIGURED WALNUT
DOUBLE DOME BUREAU CABINET
CIRCA 1710
the hinged fall opening to a fitted interior
incorporating small drawers, pigeon holes, and
a well section covered by a slide
221cm high, 101cm wide, 64cm deep

£2,000-3,000



92



93

93
A GEORGE III MAHOGANY AND PARCEL GILT MIRROR
CIRCA 1780
111cm high, 62cm wide

£300-500



94

94
A GEORGE II GROS AND PETIT POINT NEEDLEWORK
COVERED CHEST
CIRCA 1755
Of domed form, decorated with flowers, acanthus foliage, urns
and frolicking cherubs or amorini, the hinged lid enclosing a silk-
lined interior, mounted with a handle to each end
49cm high, 89cm wide, 58cm deep

£800-1,200

95
AN EARLY GEORGE III MAHOGANY 'BIRDCAGE' TRIPOD
TABLE
CIRCA 1760
70cm high, the top 60cm diameter

£1,500-2,500



95



96

96
A FLEMISH MYTHOLOGICAL TAPESTRY
EARLY 18TH CENTURY
With woman and attendant figures around a brazier, preparing to sacrifice a section of armour and a sword, perhaps a sacrificial offering or
commemorative of a transition from war to peace
approximately 299cm x 286cm

£4,000-6,000



97

97
A MAHOGANY AND BRASS BOUND OVAL WINE
COOLER ON STAND
IN 18TH CENTURY STYLE, 19TH CENTURY
66.5cm high, 64cm wide, 51cm deep

£800-1,200

98
A SET OF FOUR GEORGE II WALNUT AND
MARQUETRY DINING CHAIRS
CIRCA 1730
The marquetry with birds in shields
104cm high, 59cm wide, 57cm deep

£3,000-5,000



98

99
A GEORGE I WALNUT AND
FEATHERBANDED BOOKCASE
OF SMALL PROPORTIONS, CIRCA 1720
The doors opening to adjustable shelves
211cm high, 110cm wide, 42cm deep

A closely related bookcase was sold
Christies London, 2nd Feb 2012, lot 205,
£16,250.

£3,000-5,000



99



100

100
AN EARLY GEORGE III CARVED GILTWOOD WALL MIRROR
 CIRCA 1760
 106cm high, 55cm wide
 £1,500-2,500



101

101
A GEORGE III CARVED GILTWOOD MIRROR
 PROBABLY IRISH, CIRCA 1760
 114cm high, 63cm wide
 £2,000-3,000



102

102
AN UNUSUAL GEORGE II MAHOGANY AND EXOTIC HARDWOOD SIDE TABLE
 CIRCA 1750
 With solid exotic hardwood twin plank 'book-matched' top
 70cm high, 100cm wide, 69.5cm deep
 Provenance:
 H.C. Foot Collection, Oxford
 £3,000-5,000



103

103
A MAHOGANY WINDSOR ARMCHAIR
IN MID 18TH CENTURY STYLE
In the Thames Valley style, large proportions
124cm high

£800-1,200



104

104
**A CHINESE EXPORT RED LEATHER, BRASS
BOUND AND STUDDED TRUNK**
19TH CENTURY
28cm high, 64cm wide, 32cm deep

£400-600



105

105
**A GEORGE II MAHOGANY BACHELOR'S
CHEST OF DRAWERS**
CIRCA 1740
With hinged top above the arrangement of
four drawers
78cm high, 81cm wide, 39cm deep

£1,000-2,000



106

106
**A GERMAN WALNUT AND MARQUETRY
FOLDING CHESS AND BACKGAMMON BOARD**
18TH CENTURY
With later turned wood counters
Closed 14cm high, 52cm wide, 52cm deep; open
7cm high, 104cm wide, 52cm deep

£800-1,200



107

107
**A SOUTH GERMAN WALNUT, FIGURED
WALNUT AND INLAID BUREAU CABINET**
MID 18TH CENTURY
194cm high, 121cm wide, 67cm deep

£1,500-2,500



108
A ZIEGLER CARPET
approximately 531cm x 363cm

£800-1,200



109
A GEORGE II BURR WALNUT, BURR OAK AND CHESTNUT
CHEST ON STAND
MID 18TH CENTURY
166cm high, 103cm wide, 57cm deep

£3,000-5,000



110

110

A RARE CARVED OAK MODEL OF A EUROPEAN MERCHANT OR ARMY OFFICER

18TH CENTURY, DUTCH OR POSSIBLY FRENCH

In contemporary attire including tricorn hat, cravat and long coat with sash, on a rectangular base, 41cm high, 16cm wide

The present lot shows similarities to depictions of East India traders manufactured in the English and Dutch colonies during the early years of the 18th century. The best-known versions of these are by Chinese plaster sculptor Amoy Chinqua.

As the sculpture presented here is made of oak, it is more likely an unusual European rendition of a similar subject.

£700-1,000



111

111

A GEORGE II MAHOGANY TRIPOD TABLE

CIRCA 1740

With hinged circular top
71cm high, the top 50.5cm diameter

£1,000-1,500



112

112

A GEORGE III CARVED MAHOGANY AND UPHOLSTERED ARMCHAIR

IN THE MANNER OF WRIGHT & ELWICK,
CIRCA 1760

104cm high, 71cm wide, 75cm deep overall

£2,000-3,000



113

113

A GEORGE II MAHOGANY LIBRARY READING TABLE

CIRCA 1755

The divided rectangular top with opposing rising reading surfaces with removable book rests, each flanked by two candle slides to each side, one front with two frieze cedar lined drawers, above a brass-bound spreading fluted columnar stem on cabriole legs with pad feet and brass casters
76cm high, 72cm wide, 68cm deep

Provenance:

Private Collection London
Acquired from Christies
New York, Important English
Furniture, 13th April 2000, Lot
217 (\$24,675).

This is a particularly sophisticated example having a pair of adjustable slopes, candles slides and drawers with the height also being adjustable by means of a screw-thread that runs the full length of the column.

Intriguingly, the top brass band of the column is detachable, inside the band it is finely engraved, Tho: Colton Brewer Norwich 1736. Another related reading table sold Christies, Important English Furniture, London, 24th Nov 2005, lot 18 £28,800.

£3,000-5,000



113 (detail)



114

114
A SET OF SIX MAHOGANY AND GILT METAL MOUNTED DINING CHAIRS
 IN MID 18TH CENTURY STYLE, 20TH CENTURY
 With tan leather upholstery, the back legs with gilt metal paw mounts
 113cm high, 59cm wide, 63cm deep overall, the seats 57cm wide, 45cm deep

£2,000-3,000



114

115
A GEORGE II CARVED GILTWOOD WALL MIRROR
 CIRCA 1750
 112cm high, 58cm wide
 £2,000-3,000



115

116
A CONTINENTAL POLYCHROME PAINTED SERPENTINE FRONTED COMMODORE
 LATE 18TH CENTURY
 The top two short drawers painted as one long drawer
 85.5cm high, 103cm wide, 58.5cm deep
 £2,000-3,000



116



117

117

A GEORGE II MIRROR

CIRCA 1750

The bevelled mercury silvered plate within the carved frame
118cm high, 74.5cm wide

Provenance:

Acquired from David Drey Ltd, London, 1958

£1,200-1,800

118

A GEORGE II MAHOGANY TRIPOD TABLE

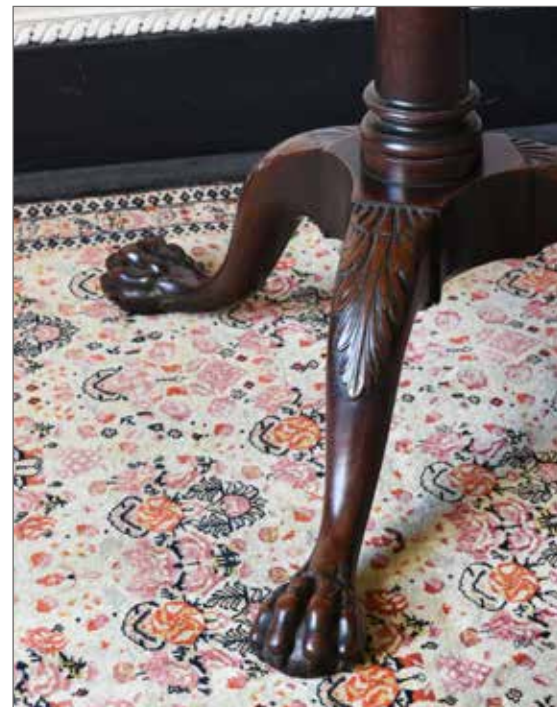
MID 18TH CENTURY

With distinctive spindle and oval gallery, shell carving, and
lambrequin carving around each foot
73cm high, 65cm diameter

For tripod tables with similar spindle and oval galleries see
Ralph Edwards, *The Dictionary of English Furniture*, vol III,
p206, figs 11-12.

For a table with a related spindle and oval gallery see
Christie's, London, 50 Years of Collecting: Decorative Arts of
Georgian England, 14th May 2003, lot 60 (£184,500). That
same table is illustrated in Christopher Claxton Stevens and
Stewart Whittington, 18th Century Furniture, The Norman
Adams Collection, Antique Collectors' Club, 1983, p299.
'The turned baluster gallery is strongly made with astragal
mouldings above and below and intermittent ovals as part
of the design.

£8,000-12,000



118 (details)



118





119

119
A MAHOGANY AND GILTWOOD OVERMANTEL
WALL MIRROR
SECOND HALF 19TH CENTURY
137cm high, 147cm wide

£600-800



120



120
A MATCHED PAIR OF MAHOGANY STOOLS
PROBABLY IRISH, 18TH CENTURY
each 42cm high, 64cm wide, 53cm deep

£800-1,200



121

121
A WALNUT SOFA
IN QUEEN ANNE STYLE, EARLY 20TH CENTURY
Upholstered in flower woven fabric
83cm high, 190cm wide, 83cm deep

£1,000-1,500



122

122
A TABRIZ CARPET
Of overall design
approximately 439 x 332cm

£2,000-3,000



123

123
AN AKSTAFI GALLERY CARPET
approximately 320 x 120cm

£1,500-2,000



124

124
A KARABAGH RUNNER
approximately 433 x 107cm

£1,200-1,800



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 125-136



125



125 (detail)

125

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

126

A REGENCÉ CARVED GILTWOOD MIRROR

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

1719 TO REVERSE

210cm high, 117cm wide

Provenance:

An Important Collection from a

Cadogan Square House

£5,000-10,000



126



127 (detail)

127

**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:

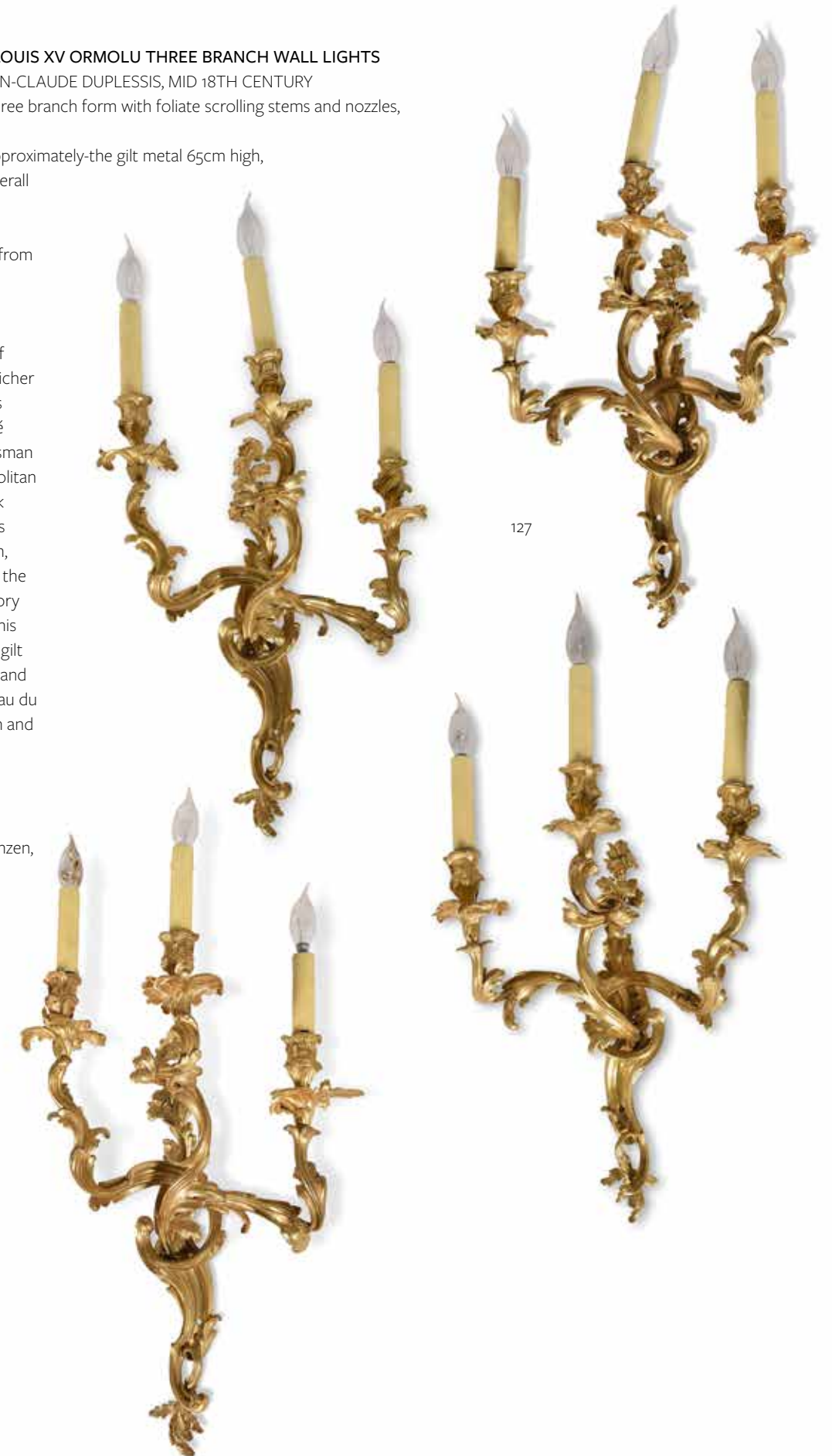
An Important Collection from
a Cadogan Square House

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



127



128



128 (detail)

128

**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



128 (detail)



129 (view from above)



129

129
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

Acquired from Philip Hewat-Jaboor Ltd, London, June 2000

Bearing label to drawer:

'RÉTHI, Városház-utca I. BUDAPEST

Régiségek, Antikbútorok

Kunsthandlung Antike Möbel'

£2,500-3,500



130

130
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

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

£7,000-10,000



131



131 (detail)

131
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



132 (detail)

132
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

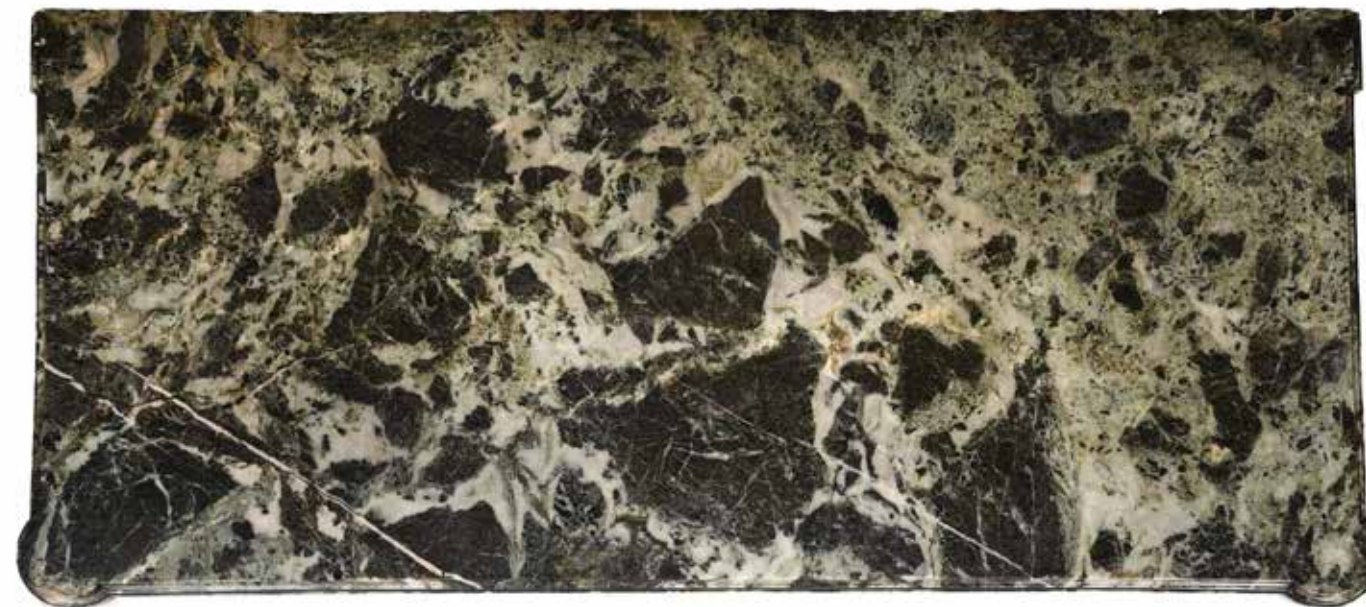
£6,000-10,000



132



133 (detail)



133 (view from above)



133

133
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

134

A LARGE AND IMPRESSIVE GILT AND LACQUERED BRASS EIGHT BRANCH CHANDELIER

AFTER A 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

Provenance:

An Important Collection from a Cadogan Square House

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

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).

£15,000-20,000



134



135



135

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, acquired in April 1998

£800-1,200



135 (detail)



136

136Y

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



136 (detail)

Other Properties



137

137
A GEORGE II CARVED GILTWOOD WALL MIRROR
IN THE MANNER OF LINNELL, CIRCA 1760
125cm high, 69cm wide, 7cm deep

£3,000-5,000



138

138
A LOUIS XV CARVED GILTWOOD CONSOLE TABLE
MID 18TH CENTURY
The marble top of serpentine outline
81cm high, 83cm wide

£1,000-1,500



139

139
AN IRISH GEORGE II CARVED MAHOGANY CENTRE TABLE
CIRCA 1750
With solid figured mahogany book matched top
76cm high, 107cm wide, 67cm deep overall

Provenance:
Barnwell Manor, Northamptonshire
The form of this table and the elaborate mixture of stylistic carving typifies Irish furniture of the mid 18th century. Many examples of these richly carved motifs and features can be seen in tables illustrated in *The Knight of Glin* and James Peill, *Irish Furniture*, Yale University Press, 2007, pages 222-233.

For an Irish centre table of similar size and related form but with less intricate carving to the frieze, see Christie's, London, *Important English Furniture*, 4th July 2002, Lot 70 (£105,650).

£8,000-12,000



139 (detail)



140
A BAKHTIAR CARPET
approximately 474cm x 341cm

£1,500-2,500



141
A SET OF SIX GEORGE III MAHOGANY
DINING CHAIRS
IN THE MANNER OF THOMAS CHIPPENDALE,
CIRCA 1765
95cm high, 56cm wide, 53cm deep, the seat
47cm high

Provenance:
Private Collection of a Gentleman

Please refer to page 264 for a further
photograph of these chairs.

£1,000-1,500



141 (detail)



142
A HERIZ CARPET
approximately 359 x 261cm

£1,500-2,500

143
AN UNUSUAL PAINTED 'COUNTRY HOUSE'
BOX OR TRUNK
LATE 18TH/EARLY 19TH CENTURY AND
LATER

The front and sides later decorated with a
smart Georgian frontage, pedimented door,
sash windows, balustraded roof, the whole of
domed form, twin carrying handles and close
nailed edges
62cm wide, 41.5cm high, 39cm deep

£400-600



143

144
A BLACK LACQUER AND GILT CHINOISERIE
DECORATED CABINET ON STAND
PROBABLY ENGLISH, LATE 18TH OR EARLY
19TH CENTURY

The underside of one drawer inscribed in
black paint '1827'
149cm high, 90cm wide, 49cm deep

£1,500-2,500



144



145

145
A PAIR OF LATE GEORGE III TOLE PEINTE STORM LANTERNS
 CIRCA 1810
 Each glazed front door and sides, now fitted for electricity
 each 51cm high, 25,5cm wide, 19,5cm deep

£600-1,000

146Y
A GEORGE III SATINWOOD KNEEHOLE DESK
 CIRCA 1790
 Of unusual small proportions
 75cm high, 69cm wide, 46,5cm deep

£800-1,200



147

147
A GEORGE III MAHOGANY OCTAGONAL TRIPOD TABLE
 THIRD QUARTER 18TH CENTURY
 71cm high, 65cm wide

£700-1,000



146

148
A GEORGE II GILTWOOD WALL MIRROR
 CIRCA 1735
 101cm high, 64cm wide

£1,500-2,500



148

149
A GEORGE II MAHOGANY CENTRE TABLE
 MID 18TH CENTURY
 A frieze drawer to each end
 70cm high, 43,5cm wide, 69cm deep

£2,500-3,500



149



150
A PAIR OF CARVED OAK RELIEF PANELS DEPICTING GRIFFIN
 PROBABLY ENGLISH OR WELSH, 16TH CENTURY
 each 11cm square

Provenance:
 The Wodehouse, near Womborne, Staffordshire
 Please refer to the footnote with lot 152 also regarding this lot

£300-600



151
A DUTCH WALNUT AND FLORAL MARQUETRY SERPENTINE COMMODE
 CIRCA 1780
 With a rouge griotte marble top
 85cm high, 110cm wide, 57cm deep

Provenance:
 The Wodehouse, near Womborne, Staffordshire
 Please refer to the footnote with lot 152 also regarding this lot

£1,200-1,600



151



152

152
A SET OF TEN PAINTED CHAIRS OR FAUTEUILS
 18TH/ EARLY 19TH CENTURY
 Comprising six armchairs, four side chairs; one of the chairs stripped of paint, one other gilded, upholstered in pale blue damask, of pegged construction
 The fauteuils 95cm high, 62cm wide, 71cm deep, the side chairs 94cm high, 51cm wide, 50cm deep

Provenance:
 The Wodehouse, near Womborne, Staffordshire

£6,000-8,000



152 (detail)

Footnote for lots 150, 151 & 152
 The Wodehouse, is a grade II* listed country house. The estate has existed since medieval times and is recorded from the 13th century. It came into possession of the Hellier family in 1708 and for over 900 years it has never been sold, the current owners having inherited the house by marriage. It became notable as the family seat of the Georgian landscape designer and musicologist Sir Samuel Hellier, who created the core of an important collection of musical instruments and literature. For over 200 years, the Hellier family was also in possession of what would become known as the Hellier Stradivarius, one of the best-preserved violins made by Antonio Stradivari of Cremona around 1679, and is now in the care of the Stradivari Foundation in Cremona.

Please refer to our website for further background history regarding The Wodehouse and the collection gathered there.



153

153
A GEORGE III MAHOGANY AND BRASS BUCKET
SECOND HALF 18TH CENTURY
Of spindle form
33cm high (excluding handle), the top 37 x 32cm

£1,500-2,000

154
A GEORGE III MAHOGANY DINING TABLE
CIRCA 1780
The central section with twin hinged leaves
71cm high, 271cm long, 122cm wide

£1,000-1,500



154



155 (views from above)



155

155
A PAIR OF SATINWOOD AND SPECIMEN
MARQUETRY SEMI ELLIPTICAL SIDE
TABLES
IN GEORGE III STYLE, 19TH CENTURY
Each decorated with twin handled urns issuing
bell flower swags to the frieze and banding
to the top, stylised flowerhead patera and
anthemion terminals
each 79.5cm high, 123cm wide, 49cm deep

Provenance:
Kenneth Neame, London

£2,500-4,000



155 (detail)



156

156Y
A PORTUGUESE ROSEWOOD STOOL
THIRD QUARTER 18TH CENTURY
47cm high, 60cm wide, 56cm deep

£1,500-2,500

157Y
A PAIR OF PORTUGUESE CARVED ROSEWOOD FOLDING
CARD TABLES
19TH CENTURY
each 77cm high, the tops 92cm wide, 47cm deep

£1,000-1,500



157



158
A GEORGE III
MAHOGANY LIBRARY
BOOKCASE
IN THE MANNER
OF THOMAS
CHIPPENDALE THE
YOUNGER, CIRCA 1790
The oval moulded doors
opening to adjustable
shelves
264cm high, 167cm wide,
43cm deep

£6,000-8,000

158



159

159
A GEORGE III MAHOGANY KIDNEY SHAPED
WRITING TABLE

CIRCA 1800
Incorporating fan marquetry terminals and
boxwood stringing throughout
76cm high, 91.5cm wide, 56cm deep

£1,500-2,500

160
A LOUIS XVI PAINTED BEECH WOOD AND
VELVET UPHOLSTERED CANAPE

LATE 18TH CENTURY
88cm high, 128cm wide, 67cm deep

£1,000-1,500



160

161
A CARVED GILTWOOD WALL MIRROR
IN THE MANNER OF LINNELL, 19TH
CENTURY

87cm high, 82cm wide

£700-1,000



161

162
A GEORGE II GREEN LACQUER AND
CHINOISERIE DECORATED CHEST
CIRCA 1750
Decorated variously with figures in traditional
costume, architecture, plants and flowers
78.5cm high, 95cm wide, 61cm deep

£800-1,200



162



163



163 (detail)

163

A GEORGE III MAHOGANY AND BRASS OVAL TRAY
IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1765
With brass handles and a brass string to the wavy edge
5,5cm high, 73cm wide, 51cm deep

For a closely related tray with identical brass handles see Christies, London, Dumfries House, 12 July 2007, lot 66. For the same Dumfries House tray see also Christopher Gilbert, *The Life & Work of Thomas Chippendale*, Cassell, 1978, vol II, pl 505.

£800-1,200

164

A GEORGE III MAHOGANY BOTTLE TRAY ON STAND
LAST QUARTER 18TH CENTURY
Overall 52cm high, 39cm wide, 39cm deep

£800-1,200

165

A PAIR OF MAHOGANY AND GILT METAL MOUNTED SEMI ELLIPTICAL COMMODES
IN LOUIS XVI STYLE, 19TH CENTURY
Each with a variegated marble top
each 82cm high, 90cm wide, 44,5cm deep

£1,200-1,800



164



165



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166

166

BENNETT LONDON; A PAIR OF WALNUT AND SILVER-METAL MOUNTED HOLSTER PISTOLS
THIRD QUARTER 18TH CENTURY
The steel lock-plates inscribed *BENNETT* and the 9 3/4inch round steel barrels with London proof marks and *RB* touch mark, green man butt-plates and cartouche with double-headed eagle crest, 41cm in length overall

See Howard I. Blackmore, *Gunmakers of London 1350-1850* (1986) p's. 51/52 where five Bennetts with the initial 'R' are listed and four Roberts, including Robert Bennett 4th, apprenticed to James Sumshon 1744 and free of the Gunmakers Co. 1752 and listed in Swallow Gdns, Chambers Street, 1761 (Sun Insurance No. 181897). Coincidentally, roughly the scene of one of Jack the Ripper's last murders a century or so later.

£2,000-4,000

167

A CHINESE EXPORT EXOTIC HARDWOOD TRIPOD TABLE
SECOND HALF 18TH CENTURY
The tilt top revolving on a birdcage
70cm high, 58,5cm wide, 57cm deep

£2,000-3,000



167



168

168
A GEORGE III MAHOGANY AND
UPHOLSTERED STOOL
IN THE MANNER OF THOMAS
CHIPPENDALE, CIRCA 1770
44cm high, 57cm wide, 47cm deep

£1,000-1,500



169

169
A GEORGE III MAHOGANY
CHEVAL MIRROR
CIRCA 1800
Mounted with urn finials, on swept supports
and original brass candle sconces
156cm high, 87cm wide, 82cm deep

£1,000-1,500

170
A MATCHED PAIR OF GEORGE III MAHOGANY BEDSIDE COMMDES
CIRCA 1780
each approximately 76cm high, 54cm wide, 49cm deep

£2,000-3,000



170



171
AFTER JEAN-SIMON DEVERBERIE (1764-1824), A
RARE PAIR OF ORMOLU AND PATINATED BRONZE
CANDELABRA À L'AMÉRIQUE

FRENCH DIRECTOIRE PERIOD
The figures with enamelled eyes, and rich feathered crowns,
each supporting twin spiral twist candle branches
54.5cm high, bases 16.5cm diameter

Provenance:
By repute- Sir Lionel Faudel-Phillips, Balls Park Hertford and
thence by family descent. Deverberie designed, made and
sold luxury ornaments, clocks, garnitures and candelabra,
working in Paris in the late 18th/early 19th century. An
almost identical pair is held in the Museum François
Duesberg. For a similar pair please see Christie's Paris,
"Provenant de la villa Les Cèdres" à Saint Jean Cap Ferrat,
22 September 2020, lot 169, sold EUR 20,000

£4,000-6,000



171

172
A GEORGE III MAHOGANY SERPENTINE CHEST OF DRAWERS
CIRCA 1770
85cm high, 94.5cm wide, 55.5cm deep

£1,500-2,500



172



173

**173
A PAIR OF LUDWIGSBURG FIGURES OF DANCERS**

POSSIBLY MODELLED BY JOSEPH NEES,
CIRCA 1765

Blue crowned interlaced 'C's' marks
14cm and 14.5cm high

Provenance:
Property of a Lady of title

£700-1,000

174

A FRANKENTHAL RUSTIC GROUP OF A GARDENER AND COMPANION

MODELLED BY KARL GOTTLIEB LUCK, CIRCA 1770

Carl Theodor mark

14.5cm high

Provenance:
Property of a Lady of title

£700-1,000



174

175

A FRANKENTHAL RUSTIC GROUP WITH SHEPHERDESS AND RECUMBENT HOUND

CIRCA 1770

Crowned Carl Theodor mark
18cm high, 20cm wide, 14cm deep

Provenance:
Property of a Lady of title

£700-1,000



175



176

176

FOUR MEISSEN 'KAKIEMON' PLATES

MID 18TH CENTURY

Each painted and gilt with a tree issuing from rockwork, a bird perched in the branches, brown-line rims, blue crossed swords marks, 23.5cm diameter

Provenance:
Ex-lots 144 & 145, Christie's 7th May 1970.

£2,000-3,000

177

A PAIR OF LUDWIGSBURG GROUPS OF DANCERS, POSSIBLY MODELLED BY JEAN-JACOB LOUIS

CIRCA 1765

Blue crowned interlaced 'C's' marks and incised
CC 30 and CC 32
15cm and 16cm high

Provenance:
Property of a Lady of title
Christie's, 22nd June 1927, Lot 90, Viscountess Harcourt.

£700-1,000



177



178

178
A GEORGE III MAHOGANY AND PAINTED WALL CABINET
OR BOOKCASE
LATE 18TH CENTURY
93cm high, 108cm wide, 21.5cm deep

£1,000-1,500



179

179
A GEORGE III MAHOGANY CHAIR BACK SETTEE
CIRCA 1810
89cm high, 178cm wide, 57cm deep

£1,000-1,500

180
A GEORGE II GILTWOOD PIER
MIRROR
CIRCA 1740
With swan necked pediment centred
by a leaf scroll crest, Venus shell
decoration to base
117cm high, 61cm wide,

Provenance:
Acquired from Fermoye, 67
Grosvenor St, London.

£1,500-2,500



180

181
A GEORGE III FIGURED
MAHOGANY SERPENTINE
FRONTED SERVING OR SIDE
TABLE
CIRCA 1770
90cm high, 157cm wide, 73cm deep

Provenance:
A Holland Park Town House,
formerly in the collection of Baron
Ramsey of Canterbury (1904-1988)

A closely related serving table from
the Estate of the Duchess of Gordon
and retailed by Norman Adams Ltd
was sold Christies Important English
Furniture 6th April 2000 lot 129
(£9400).

£2,000-4,000



181



182
A KASHAN CARPET
approximately 361 x 263cm

£500-800

182



183 (view from above)



183

183 Y
A PAIR OF GEORGE III SATINWOOD, PURPLE HEART AND ROSEWOOD BANDED OVAL PEMBROKE TABLES
ATTRIBUTED TO GILLOWS, CIRCA 1780
Each oval top incorporating a pair of hinged leaves, above a frieze drawer and opposing false drawer
each 73.5cm high, 56cm wide unextended, 97cm deep overall

Provenance:
Nelson Rockefeller.
Sold Christies New York, 500 Years of European Decorative Arts. 22nd October 2010, Lot 396, (\$60,000).

These fine quality tables represent a rare survival as a pair. Occasional tables with drop leaves are said to have been dubbed ‘Pembroke’ tables after the architect and courtier, Henry Herbert, the 9th Earl of Pembroke. Earlier examples in the popular taste of the earlier eighteenth century tended to have squarer flaps, but by the 1770s Robert Gillow was advising his customers that an oval shape was the height of fashion. The square legs terminating in castors and rich golden satinwood are characteristic of his work, as are certain elements of ornament: Gillows wrote to a customer in 1780 that “plain satin wood card tables [...] will not look well unless they have some banding & stringing of other sorts of wood to set ‘em off”.

There is a comparable example very similar to the present lot at Tatton Park in Cheshire (inventory number NT 1297246), one of the most splendid surviving Gillows interiors.

£6,000-10,000



183 (detail)



184

184
AN IRISH CUT GLASS, GILTWOOD AND EBONISED
OVAL WALL MIRROR
IN GEORGE III STYLE, LATE 19TH CENTURY
73cm high, 57cm wide

£1,000-1,500



185

185
A GEORGE III MAHOGANY OPEN ARMCHAIR
IN THE MANNER OF CHIPPENDALE, CIRCA 1775
96cm high, 63cm wide, 55cm deep, the seat 44cm high

Provenance:
Private Collection, London

For a side chair with a related 'Catherine Wheel' chair back see Christopher Gilbert, *The Life & Work of Thomas Chippendale, vol II*, Cassell, 1978, plate 164, ordered for rooms at Paxton.

£1,000-1,500

186
AN UNUSUAL GEORGE III MAHOGANY CHEST
OF DRAWERS
CIRCA 1790
With tapering square legs
85cm high, 87cm wide, 55cm deep

Provenance:
Private Collection, London

£800-1,200



186



187

187Y
A GEORGE III BURR YEW AND HAREWOOD 'HARLEQUIN'
PEMBROKE TABLE
ATTRIBUTED TO INCE & MAYHEW, CIRCA 1780
The sliding panel to the top opening to reveal a finished interior and compartment rising up on a release action
72cm high, 55cm wide (unextended), 70cm deep

This is a rare example having the sophistication of the concealed rising compartment. This finely veneered Pembroke table can be confidently attributed to the Golden Square firm of Mayhew and Ince based on the use of burr yew-wood as a large scale veneer, 'the only wholly idiosyncratic veneer wood the firm used and possibly unique to Mayhew and Ince among London cabinet-makers of this date' (P. Macquoid & R.Edwards, *The Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, pp. 589-593). They supplied a veneered yew-wood commode to Sir Brook Bridges of Goodnestone Park, Kent, that was exhibited in Treasures from Kent Houses, Royal Museum, Canterbury, September - October 1984, no. 57.

Similar burr yew Pembroke tables attributed to Ince and Mayhew were sold Christies London, Important English Furniture, 13th Nov 1997, Lot 85 £41,100 and The Collection of Mr and Mrs Jack Steinberg, 19th May 2016, lot 36, £37,500.

Please note: Dreweatts have applied for a de minimis exemption licence for the ivory in this lot (Ref: 9RQHDB9J)

£5,000-8,000



187 (detail)



187 (detail)



188

188
A PAIR OF GILTWOOD FAUTEUILS
IN LOUIS XV STYLE, 19TH CENTURY
98cm high, 77cm wide, 70cm deep

Provenance:
Sharrow Bay, Cumbria

£700-1,000

189
A GEORGE III MAHOGANY OCTAGONAL
CANDLE STAND
CIRCA 1770
71cm high, the top 34cm wide, the base 47cm
wide

£1,500-2,500



190

190
A GEORGE III MAHOGANY SIDE TABLE
CIRCA 1760
With book matched veneer to the top
69.5cm high, 86cm wide, 49cm deep

£800-1,200



189



191

191
A GEORGE III MAHOGANY CLOTHES PRESS
BY GEORGE SIMSON, CIRCA 1810
One interior tray bearing makers label titled 'GEORGE SIMSON, UPHOLDER, CABINETMAKER & UNDERTAKER NO19 SOUTH SIDE OF ST PAULS
CHURCH YARD...',
Solid mahogany drawer and slide linings throughout
172cm high, 131.5cm wide, 56.5cm deep

George Simson (d1839), was apprenticed to Noah Chivers in 1772 and became free of the Upholders' Company in 1780. By 1787 he was in business at the St Pauls Church Yard where he continued to trade until 1840. Simson subscribed to Thomas Sheraton's *Drawing Book and Cabinet Dictionary*.

For other examples of George Simson furniture and an identical label see Christopher Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Furniture History Society, Leeds, 1996, pl 845, this label was used by Simson after about 1800, Simson ceased to use paper labels in about 1825 when the firm used an impressed mark.

£1,000-1,500



191 (maker's label)



192
A SET OF NINE GEORGE III MAHOGANY DINING CHAIRS
 IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1770
 The seat rails stamped 'WH'
 95cm high, 58cm wide, 59cm deep

Provenance:
 By repute, Sir Lionel Faudel-Phillips, Balls Park Hertford and thence by family descent

 £1,500-2,500

193
A LOUIS XV CARVED GILTWOOD AND GESSO MIRROR
 MID 18TH CENTURY
 113cm high, 53cm wide

 £2,000-3,000



194
A LOUIS XV CARVED GILTWOOD CONSOLE TABLE
 MID 18TH CENTURY
 With Siena marble top
 82cm high, 112cm wide, 56cm deep

 £3,000-5,000





195

195 Y
A GEORGE III FIGURED MAHOGANY
AND ROSEWOOD CROSSBANDED DEMI
LUNE COMMODE

CIRCA 1800
 Incorporating 'fiddleback' mahogany
 82cm high, 88cm wide, 43cm deep

£1,500-2,000

196
A SET OF TWELVE MAHOGANY DINING
CHAIRS

IN PART 19TH CENTURY AND LATER
 The two armchairs 100cm high, 66cm wide,
 64cm deep, the side chairs approximately
 100cm high, 58cm wide, 58cm deep

£1,000-1,500



196 (set of 12)



197 (view from above)



197



197 (detail)

197
A GEORGE III MAHOGANY AND GILT BRASS MOUNTED WINE COOLER OR CELLARET
 IN THE MANNER OF DESIGNS BY CHIPPENDALE THE YOUNGER, CIRCA 1800

The top with radiating fluting and berried finial above a brass bound and lion mask mounted body, on well carved lion paw feet
 70cm high, 86cm wide, 61cm deep

A related form of wine cooler was supplied by Thomas Chippendale the Younger to Stourhead, Wiltshire as part of a notable commission completed there.

One of the earliest designs for an oval cistern features in the Gillows 1787 Estimate Sketch Book of 1787 (see: L. Boynton, Gillow Furniture Designs 1760-1800, Royston, 1995, fig. 178). A similar wine-cooler was designed by James Wyatt in the 1790s for Henham Hall, Suffolk, seat of the Earls of Stradbroke.

£5,000-8,000



198

198
A GEORGE III MAHOGANY GALLERIED TRIPOD TABLE
LATE 18TH CENTURY
The revolving tilt top on a birdcage support
77cm high, 76cm diameter

£1,000-1,500



199

199
A FINE GEORGE III MAHOGANY SERPENTINE FRONTED SERVING TABLE
AFTER DESIGNS BY JOHN LINNELL OR ROBERT ADAM, CIRCA 1780
The central carved frieze tablet fronting a concealed drawer, opened by a
push button release, the finely carved legs terminating in casters
149cm high, 178cm wide, 64.5cm deep
94cm high excluding the gilt brass gallery

£8,000-12,000



199



200

200

A PAIR OF CARVED WALL HANGINGS IN THE FORM OF FISH

18TH CENTURY IN THE MANNER OF GRINLING GIBBONS

Each modelled as a group of fish, thin gesso and paint decorated surface
slight size variance- larger 26.5cm high, 23cm wide

Grinling Gibbons (1648-1721) delight in carving fish and marine life is seen
at Kirtlington Park, Petworth House and most pertinently Oxburgh Hall.

£800-1,200



202

201

A GEORGE III MAHOGANY BUTLER'S TRAY ON STAND

CIRCA 1780

76.5cm high, 92cm wide, 77.5cm deep
(with gallery lowered)

£1,000-1,500

202

A GEORGE III MAHOGANY SIDE OR HALL TABLE

IN THE MANNER OF ROBERT ADAM,
CIRCA 1785

75.5cm high, 116.5cm wide, 51cm deep

£1,000-1,500



201

203

A GEORGE III SATINWOOD AND MARQUETRY INLAID OVAL TRAY

ATTRIBUTED TO GILLOWS, CIRCA 1780

6cm high, 77cm wide, 56cm deep

A similar tray attributed to Gillows was sold
Christies, Important English Furniture, 8th Jan
2006, Lot 66 £5400.

£500-800

204

A GEORGE III BRASS MOUNTED MAHOGANY TABLE TOP WINE COOLER

CIRCA 1790

26cm high, 37cm wide, 25.5cm deep

An Identical cooler was sold Christie's, English
Furniture and Works of Art, London, 22nd May 2019, Lot 2 (£6,250).

£1,500-2,500



204

205

A GEORGE III MAHOGANY AND GILT BRASS ETAGERE

CIRCA 1780

99cm high, 68cm diameter overall

A similar 'dumb waiter' from the collection of the Dukes of Argyll at Inverary
Castle is illustrated in J. C. Rogers, English Furniture, 1967, p 239. fig 197. Another is
illustrated in C. Claxton Stevens and S. Whittington, 18th century English Furniture:
The Norman Adams collection, Antique Collectors' Club, 1983, p 273. A closely
related example was sold in these rooms 10th December 2020, Lot 786 (£5,460
including premium).

£1,200-1,800



203



205



206

206

A LOUIS XVI GILTWOOD AND UPHOLSTERED BERGERE

BY ADRIEN-PIERRE DUPAIN, CIRCA 1780

The underside of the rail stamped 'A.P. DUPAIN+' and 'VF'
96cm high, 65cm wide, 54cm deep overall

Adrien-Pierre Dupain received maître 10 December 1772. Based on the rue de Charonne on the Faubourg Saint-Antoine and working in the neoclassical style, Dupain supplied seat furniture around 1785 to Marie-Antoinette for Château de Saint-Cloud and possibly the Queen's Hamlet built from 1783-1786 in the former Trianon gardens, Versailles.

For a closely related pair of stamped painted chairs see Sotheby's, Important Furniture, Paris, 22nd October 2008, lot 98, (Eur150,750).

For a set of similar open sided stamped chairs see Sotheby's, Style - Mobilier et Objets d'Art, Paris, 19th November 2020, lot 31.

A pair of fauteuils, sold as part of a larger suite, and possibly originally en suite with the bergere is illustrated in Pierre Kjellberg, *Le Mobilier Français du XVIIIe siècle*, *Dictionnaire des Ebenistes et des Menuisiers*, Editions de l'Amateur, Paris, 1989.

£1,000-1,500



206 (maker's stamp)



207

207

A MAHOGANY, GILT METAL AND MARBLE COMMODE

IN LOUIS XVI STYLE, 19TH CENTURY

85cm high, 116cm wide, 55cm deep

Provenance:

Property of Lieutenant-General Eric Norman Goddard CB CIE CBE LVO MC (1897-1992)
Purchased from Peter Francis Cheek, London (Sold for £11,000)
A photocopy of the original receipt is available with this lot.

£1,200-1,800



208

208

A GEORGE III CARVED GILTWOOD MIRROR

POSSIBLY IRISH, CIRCA 1760

99cm high, 64cm wide

£1,500-2,500

209

A GEORGE III MAHOGANY CONCERTINA ACTION FOLDING CARD TABLE

IN THE MANNER OF PAUL SAUNDERS,

CIRCA 1765

73.5cm high, 92cm wide, 46cm deep (when closed)

Paul Saunders (1722-1771) was recorded in 1761 as 'Cabinet maker, Upholder & Tapestry Worker at the corner of Charlotte and Streatham streets, Bloomsbury'. Throughout his career, Paul Saunders had important clientele, perhaps from his early contacts made in William Bradshaw's workshops, with identifiable commissions to Petworth, Holkham and Uppark.

Saunders' cabinet making work has been somewhat overlooked in favour of his tapestry making, he was Tapestry Maker to HM the King from 1757 and his Soho workshop was known as the 'The Royal Tapestry Workshop'.

The design of this table shows the influence of the French taste on English furniture in the mid-18th century, the marked curvature of the legs, and the carving to the knee. Saunders, and his then business partner Bradshaw were both subscribers to Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director*, 1754, which first popularised the French style.

£2,000-3,000



209



210

210
A GEORGE III MAHOGANY BUTLER'S TRAY ON STAND
CIRCA 1780
88cm high, 94cm wide, 89cm deep (with gallery lowered)
£1,000-1,500



211

211
A GEORGE III MAHOGANY PEMBROKE OR BREAKFAST TABLE
IN THE MANNER OF CHIPPENDALE, CIRCA 1770
72cm high, 90cm wide, 71cm deep
For a related 'Breakfast' table form with a pierced flat x stretcher see Thomas Chippendale, The Gentleman and Cabinet-Maker's Director 1762, pl LIII.

£1,000-1,500



212



212
A PAIR OF BLACK PAINTED AND PARCEL GILT TORCHERE STANDS
IN GEORGE III STYLE, 20TH CENTURY
each 112cm high, each top 34.3cm diameter

Provenance:
Frank Partridge, London, 1919
A copy of the original newspaper advert for this lot is available

£700-1,000



213



Terracotta busts (lot 619)
for illustration only with this lot

213
A PAIR OF GEORGE III MAHOGANY PEDESTAL CUPBOARDS
IN THE MANNER OF INCE & MAYHEW, CIRCA 1790
The left-hand cupboard opening to a lead lined drawer fitted with a brass tap, above a lead lined tray fronted by a sliding panel, divided cellaret drawer beneath, the right hand cupboard opening to a metal lined interior throughout incorporating open shelves
each 109cm high, 59cm wide, 45cm deep

Provenance:
Private Collection, London

£4,000-6,000



213 (details)



214

214
A GEORGE III GILTWOOD WALL MIRROR
 IN THE MANNER OF JOHN LINNELL, CIRCA 1780
 The frame carved in the form of ribbon tied
 palm fronds
 94cm high, 59cm wide

£800-1,200



215

215
A GEORGE III MAHOGANY CHEST OF
DRAWERS
 IN THE MANNER OF THOMAS CHIPPENDALE,
 CIRCA 1770
 Of small proportions, with gilt brass
 rococo handles
 77cm high, 78cm wide, 47cm deep

Provenance:
 Acquired from C Fredericks and Son,
 Kensington Church St, London

£1,500-2,500



216

216
A GEORGE III MAHOGANY CHEST
ON CHEST
 LATE 18TH CENTURY
 With a brushing slide to the top of
 the lower section
 187.5cm high, 114cm wide, 58cm deep

£1,000-1,500



217

217
A GEORGE III GILTWOOD OVAL WALL MIRROR
LATE 18TH CENTURY
117cm high, 85cm wide

£1,000-1,500



218

218
A GILTWOOD AND GESSO TORCHERE
IN GEORGE III NEOCLASSICAL STYLE, 19TH CENTURY
120cm high, 36cm wide

£600-800



219

219Y
A GEORGE III SATINWOOD AND MARQUETRY WATERFALL
BOOKCASE CABINET
CIRCA 1790
The doors enclosing a removeable shelf
136cm high, 56.5cm wide, 37cm deep

£1,200-1,800



220

220Y
A GEORGE III MAHOGANY SECRETAIRE BOOKCASE
CIRCA 1780
The tambour roll top opening to an adjustable writing surface and an arrangement of pigeon-holes and drawers around a central cupboard door
216cm high, 125cm wide, 62cm deep

Please note: Dreweatts have applied for a de minimis exemption licence for the ivory in this lot (Ref: ECK5F7MF)

£2,000-3,000



221

221
A LAVAR KIRMAN CARPET
approximately 525 x 371cm

£1,500-2,000

222

A PAIR OF GEORGE III CARVED GILTWOOD WALL MIRRORS
CIRCA 1765
each 135cm high, 89cm wide, 13cm deep

£3,000-5,000



222



223

223
A PAIR OF GEORGE III GILTWOOD AND GESSO WALL APPLIQUES
 LATE 18TH CENTURY
 Flambeau finials above eagle mounted backplates, now fitted for electricity
 each 80cm high, 43cm wide, 24cm deep

£3,000-5,000



224
A GEORGE III MAHOGANY CUPBOARD
 CIRCA 1760
 The twin panelled doors opening to two adjustable shelves, overall of shallow proportions for the period
 99cm high, 140cm wide, 44.5cm deep

£1,500-2,500



224



225

225
A GEORGE III MAHOGANY SERVING TABLE
 ATTRIBUTED TO INCE & MAYHEW, CIRCA 1790
 The front incorporating a drawer to one side and a cupboard to the other
 91cm high, 182cm wide, 91cm deep

£3,000-5,000



225 (view from above)

226
A CARVED GILTWOOD
MIRROR
FRENCH OR IRISH, CIRCA 1770
AND PARTLY LATER PAINTED
124cm high, 80cm wide

Provenance:
Private Collection, West Sussex

£1,200-1,800



226

227
A GEORGE III MAHOGANY
SERPENTINE CHEST OF
DRAWERS
LATE 18TH CENTURY
The fluted corner pilasters
with Corinthian capitals
85cm high, 111cm wide,
56cm deep

Provenance:
Private Collection, Oxfordshire

£2,000-3,000



227

228
A PAIR OF CHINESE EXPORT ENAMELLED AND GILT DECORATED
MODELS OF PHOENIXES
LATE QING DYNASTY
each 45cm high, 22cm wide at the widest point of each base

Provenance:
Kenneth Neame, London

£1,200-1,800



228



229

229
A GEORGE III MAHOGANY AND INLAID PEMBROKE TABLE
CIRCA 1790
74cm high, 106cm wide, 85cm deep

Provenance:
Private Collection, Grade II listed Manor, Wirral

£600-800

230
A MATCHED PAIR OF BEECH AND
POLYCHROME PAINTED ELBOW CHAIRS
ONE CIRCA 1780 AND LATER REFRESHED,
THE OTHER PROBABLY 19TH CENTURY AND
LATER REFRESHED, THE PAINTING IN THE
MANNER OF OLIVER MESSEL
Each back painted with birds, deer and stylised
foliate motifs
92.5cm high, 64cm wide, 60cm deep

£2,000-4,000



230



231

231
A FRENCH OVAL GILT GESSO MIRROR
IN LOUIS XV STYLE, 19TH CENTURY
118cm high, 83cm wide

£1,200-1,800

232
A LOUIS XV WALNUT AND UPHOLSTERED
FAUTEUIL
MID 18TH CENTURY
A printed paper label to the seat rail 'G 7 G
BARILLA COLLECTION'
97cm high, 76cm wide 57cm deep overall
TOGETHER WITH A PAIR OF LOUIS XV
WALNUT AND UPHOLSTERED SIDE
CHAIRS

MID 18TH CENTURY
A stamp to one seat rail 'RESTAURI MOBILI
D'ARTE F. PAINI PARMA'
each 97cm high, 61cm wide, 50cm deep
overall (3)

Provenance:
Private Collection, London
Acquired Sotheby's, London, 14 March 2012,
The Collection Contessa Iacobacci, Parma

£800-1,200



232



233

233 Y
A GEORGE III MAHOGANY AND SATINWOOD INLAID BREAKFRONT SECRETAIRE BOOKCASE
AFTER DESIGNS BY THOMAS SHERATON, CIRCA 1790
237cm high, 245cm wide, 57cm deep

Please note: Dreweatts have applied for a de minimis exemption licence for the ivory in this lot (Ref: 41V8BGJ7)

£2,000-3,000



234
A GEORGE III MAHOGANY TELESCOPIC READING STAND OR TABLE
 CIRCA 1800
 The adjustable rising top hinged to tilt, with a book rest, the side frieze drawer with a sliding inner cover
 122cm high fully raised with tilted top, 77cm high minimum, 50.5cm wide, 42cm deep
 £1,000-1,500



235
A GEORGE III MAHOGANY TRAY TOP LOW TABLE
 LATE 18TH CENTURY
 With pierced fretwork throughout, the legs later
 50cm high, 60cm wide, 44cm deep
 £1,200-1,800



236

236
A PAIR OF GEORGE III MAHOGANY DINING CHAIRS
 IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1765
 Upholstered in flower woven moquette
 each 96cm high, 56cm wide, 55cm deep overall
 £1,000-2,000

Provenance:
 Private Collection, London



237

237
A GEORGE III GILTWOOD WALL MIRROR
 THIRD QUARTER 18TH CENTURY
 60cm high, 70cm wide
 £1,500-2,000



238

238 Y
A GEORGE III TULIPWOOD AND AMARANTH CROSSBANDED SERPENTINE COMMODE
 ATTRIBUTED TO PIERRE LANGLOIS, CIRCA 1765-75
 78cm high, 116cm wide, 60cm deep

This commode is likely to have been made by Pierre Langlois (1718-1767). Langlois was probably descended from a French emigre family. Based at 39 Tottenham Court Road, London, Langlois specialised in commodes in the Louis XV style. Following Langlois' death in 1767, the workshop continued under his widow Tracey until 1773, then run by their son Pierre Daniel Langlois from 1774-1781. The austere design of this commode, despite its bombe form, suggests a possible date of around or after 1770. Auction announcements of some Langlois workshop stock in 1772 state 'Some most elegant ... work, begun by that famous artist Mr Peter Langlois, and finished since his decease', suggests that the workshop continued producing work in the established 'Langlois' style in the first few years after Langlois' death.

For a related commode with doors attributed to Pierre Langlois see Christie's, Apter-Fredericks: 75 Years of Important English Furniture, 19th January 2021, London, lot 35, (£25,000). The similarities between the two serpentine commodes include: the bombe form, related quartered lozenge shaped veneers; the similar use of highly contrasted figured veneers of dark and light wood ; the shape of the serpentine frieze; the corner mounts running the length of the angles.

£3,000-5,000



239

239 Y
A SET OF GEORGE III SATINWOOD
AND KINGWOOD BANDED
'QUARTETTO' TABLES
CIRCA 1800
the largest 69cm high, 49.5cm wide,
35cm deep

An almost identical set sold from the
collection of Michael Lipitch, Sothebys,
22nd May 1998, Lot 333 (£18,400).

£1,500-2,500



239 (view from above)



240

240 Y
A REGENCY SATINWOOD AND PURPLE HEART
BANDED SIDE CABINET
CIRCA 1815
84.5cm high, 88cm wide, 47.5cm deep

£1,500-2,500



241



241
A SET OF EIGHT GEORGE III MAHOGANY DINING CHAIRS
IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1765
96.5cm high, 59cm wide, 57cm deep, the seat 47cm high

Provenance:
Private Collection of a Gentleman

£1,500-2,500



241 (detail)



242



242 (maker's stamp)

242
A FRENCH TRANSITIONAL PAINTED BEECHWOOD ARMCHAIR
BY GEORGES JACOB, CIRCA 1770
The front seat rail stamped 'G. IACOB', upholstered in woven silk
90cm high, 62cm wide, 57cm deep
Georges Jacob was received as a master cabinetmaker 1765.

£1,200-1,800



243

243
A GEORGE III MAHOGANY WRITING DESK
IN FRENCH HEPPLEWHITE STYLE, CIRCA 1775
With rising banner, writing slide and side
frieze drawer
71cm high, 50.5cm wide, 36cm deep

£800-1,200



244

244
**A GEORGE III MAHOGANY CHEST OF
DRAWERS**
CIRCA 1780
With brushing slide
84cm high, 82cm wide, 52cm deep

£1,500-2,500



245

245
A MAHAL CARPET
approximately 560 x 352cm

£3,000-5,000



246

246

A GEORGE III MAHOGANY OPEN ARMCHAIR

IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1780
93cm high, 61cm wide, 64cm deep, the seat 42cm high

The underside of the seat rails of this chair have carved notches and dowel holes. See Christopher Gilbert, *The Life & Work of Thomas Chippendale*, Cassell, London, 1978, p113-115, 'Note the distinctive V-shaped notches to take glue cramps when the members were being assembled'.

£800-1,200



247

247Y

A GEORGE III SATINWOOD AND MARQUETRY PEMBROKE TABLE

IN THE MANNER OF INCE & MAYHEW, LATE 18TH CENTURY

With a bow fronted frieze drawer
71cm high, 95cm wide, 73cm deep

£800-1,200

248

A GEORGE III MAHOGANY CHEST OF DRAWERS

LATE 18TH CENTURY

The brushing slide with baize inset
85cm high, 95cm wide, 52cm

£1,500-2,500



248



249

249

A GEORGE III MAHOGANY AND MARQUETRY CLOTHES PRESS

IN THE MANNER OF INCE & MAYHEW, LATE 18TH CENTURY

The top doors enclosing sliding trays, the base with two concealed frieze drawers above doors enclosing short sliding trays flanked by shelves
225cm high, 133cm wide, 59cm deep

£1,500-2,500



250
A PAIR OF GEORGE III GILTWOOD AND UPHOLSTERED OPEN ARMCHAIRS
LATE 18TH CENTURY
Upholstered in coral watermark pattern woven fabric
each 92cm high, 56cm wide, 63cm deep

£1,500-2,500

250



251 Y
A PAIR OF GEORGE III MAHOGANY AND SATINWOOD CROSSBANDED DEMI-LUNE CARD TABLES
CIRCA 1800
The hinged tops enclosing baize lined surfaces
73cm high, 97cm wide, 46cm deep

Provenance:
Purchased from Stair & Company, 30th March December 1989
(Sold for £31,500).
A photocopy of the original receipt is available with this lot.

£1,500-2,500

251



251 (view from above)



252
A GEORGE III GILTWOOD WALL MIRROR
CIRCA 1770
96cm high, 58cm wide

£1,000-1,500



252

253
A GEORGE III CREAM PAINTED AND PARCEL GILT SOFA
IN THE MANNER OF DESIGNS BY LINNELL, CIRCA 1780
71cm high, 167cm wide, 70cm deep overall

£1,500-2,500



253



254

254
A GEORGE III MAHOGANY ARMCHAIR
CIRCA 1770
Upholstered in muted pink damask woven fabric
95cm high, 64cm wide, 65cm deep

£600-800



255

255
AN UNUSUAL GEORGE III
MAHOGANY CORNER TABLE
CIRCA 1790
89cm high, 87cm wide, 56cm deep

£1,500-2,000

256
A GEORGE III MAHOGANY GAMES TABLE
CIRCA 1790
The top with a reversible sliding chequerboard panel
enclosing parquetry backgammon recesses
76cm high, 105cm wide, 51cm deep

£2,000-3,000



256

257
A PAIR OF GEORGE III MAHOGANY
BOWFRONT COMMDES
CIRCA 1800
each 89cm high, 120cm wide, 54cm deep

£6,000-8,000



257



257 (detail)



257



258

258

A GEORGE III MAHOGANY ARMCHAIR

ATTRIBUTED TO JOHN LINNELL, CIRCA 1780

Indistinct pencil inscription to one seat rail

90cm high, 59cm wide, 66cm deep, the saddle seat 45cm high

John Linnell (1729-1796) supplied much furniture to Adam Houses including Kedleston and Osterley. At Ammerdown House, Kilmersdon, Somerset built by James Wyatt, Linnell provided furniture in 1795 including seat furniture. See Clifford Musgrave, *Adam and Hepplewhite and other Neo-Classical Furniture*, Faber and Faber, London, 1966, p122, 'An attractive feature of the furniture is the unusual design of the arms. The termination of these is carved with a ball enclosed by a cluster of four bay leaves.'

For an identical pair of chairs see Ronald Phillips, *Fine English Furniture*, 2018, pp 240-241, 'the sophisticated shaped backs with their channelled moulding with floral carving and leaf carved ball terminals correspond perfectly with the later years of the Linnell workshop's output, when the company was headed by John Linnell, William's son.

See also Ralph Edwards, *A History of the English Chair*, 1950, illus 88; Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol I, p293, fig 214; and Helena Hayward and Pat Kirkham, *William and John Linnell, Eighteenth Century London Furniture Makers*, 1980, vol II, p45, illus 87.

£1,200-1,800

259

A GEORGE III MAHOGANY AND PLUM PUDDING MAHOGANY 'SPIDER LEG' TABLE

CIRCA 1800

69cm high, the top 54.5 x 40cm

£1,500-2,500



259

260

A GEORGE III MAHOGANY SERPENTINE FRONTED BACHELOR'S CHEST OF DRAWERS

CIRCA 1770

With a brushing slide and blind fretwork decorated corners
84.5cm high, 87cm wide, 52.5cm deep

£2,000-3,000



260



258



261

261
A CLOSELY MATCHED PAIR OF GEORGE III MAHOGANY
NIGHT COMMDES
CIRCA 1780
76cm high, 58.5cm wide, 48cm deep
£3,000-5,000

262
A GEORGE III MAHOGANY COMMDE
CIRCA 1790
Of large 'Country House' proportions, incorporating finely
figured 'flame veneers'
97cm high, 135cm wide, 65cm deep

£2,000-3,000



262



264



263

263
A GEORGE III MAHOGANY ARMCHAIR
IN CHIPPENDALE 'GOTHICK' MANNER, CIRCA 1770
91cm high, 66cm wide, 61cm deep

A remarkably closed related armchair is in the collection of Stourhead House, Wiltshire (National Trust NT 731769). The current chair being offered has fretwork to the arms and pierced 'spandrels' to the tops of the legs, which the Stourhead example lacks.

£2,000-3,000

264
A GEORGE III MAHOGANY ESCRITOIRE CABINET
IN THE MANNER OF WILLIAM VILE, CIRCA 1780
The fall front finished to simulate a pair of doors, but enclosing a leather inset writing surface, drawers and recesses
164cm high, 64cm wide, 32cm deep

£1,000-1,500



265

265
A KASHAN CARPET
approximately 428 x 305cm

£1,500-2,000

266
A PAIR OF GEORGE II GILTWOOD WALL MIRRORS
IN THE MANNER OF JOHN LINNELL, CIRCA 1755
107cm high, 58cm wide

Provenance:
Private Collection, Isle of Wight
The design for these mirrors is closely related to drawings by John Linnell (1729-1796) which are preserved in the Victoria and Albert Museum, London. The design is in the Georgian 'Roman' fashion and the crossed palm fronts symbolise victory, triumph, peace, and eternal life.

For a closely related single mirror after Linnell, see Christie's, London, The Gothick Pavilion - A Private Collection from Belgravia, 26th January 2011, Lot 343 (£15,000).

A pair of related mirrors of the period are illustrated in Graham Child, World Mirrors 1650-1900, Sotheby's Publications, 1990, page 134, figure 208.

£5,000-8,000



266



267

267Y
A REGENCY ROSEWOOD GALLERY GLASS
EARLY 19TH CENTURY
Of conventional form, lacquered brass mount above handle
37.5cm long, 19.5cm diameter

£400-600

268
A GEORGE III MAHOGANY AND BRASS BOUND PLATE BUCKET
SECOND HALF 18TH CENTURY
36cm high (excluding handle), the top 32cm diameter

£1,000-1,500



268

269
A RARE GEORGE III 'CAMPAIGN' ARMCHAIR
CIRCA 1770
On unusual large wood and brass casters, the arms with metal fittings to enable them to be removed
90cm high, 62cm wide, 65cm deep overall

£1,500-2,500



269



270

270
A RARE WORCESTER (BARR, FLIGHT & BARR) LOZENGE-SHAPED
CENTRE-DISH AND STAND
FROM THE SO-CALLED GORT SERVICE, CIRCA 1810
The lozenge-shaped dish decorated to the centre with the arms of
PRENDERGAST and with motto *VINCIT VERITAS* (Truth prevails) within
an anthemion border, printed and impressed marks, 35cm in length,
supported on a base of ionic pillars and gryphons and a gilt *caillouté*
ground, impressed mark, 25.5cm in length

Note: The likely candidate to have ordered this service would be John
Prendergast-Smyth (1742-1817), Baron Kiltarton of Gort (1810) and 1st
Viscount Gort (1816)

See Henry Sandon, *Flight and Barr Worcester Porcelain* (1978), p.77,
pls.60 and 61 for illustrated pieces from the Gort service. See Bonham's,
22nd November 2022, lot 438 for an example of a plate from this
service, complete with maritime subject painted by *John Pennington*,
from the Lord and Lady Flight Collection.

£1,200-1,800

271 Y
A GEORGE III PADOUK AND ROSEWOOD SOFA TABLE
ATTRIBUTED TO GILLOWS, CIRCA 1790
71cm high, 100cm wide(unextended), 86cm deep

Provenance:
The 5th Earl of Roseberry (1847-1929) Part of the collection in his
London house in Berkeley Square, dispersed in 1939
Sold as property of a Lady, Christies London, 14th September 2000 Lot 136

The elegant raised and arched stretcher is a particular signature
feature of Gillows designs. A closely related sofa table attributed to
Gillows sold Mere Hall House Sale, 23rd May 1994, lot 54. £18,400.
Another very similar table sold in these rooms, 30th Nov 2022, Lot
168, (£8125 incl premium).

£3,000-5,000



271



272 (details)



272 (details)



272

272 Y

A GEORGE III SATINWOOD, MARQUETRY AND PAINTED SERPENTINE FRONTED COMMODE

IN THE MANNER OF INCE & MAYHEW, CIRCA 1780

92.5cm high, 143cm wide, 61cm deep

The distinctive and heavily engraved neoclassical marquetry combined with the use of satinwood, sycamore and pear is characteristic of Mayhew and Ince's work.

For commodes with related features see Lucy Wood, *The Lady Lever Art Gallery Catalogue of Commodes*, HMSO Publications, 1994, p128-129, pl 125, Lucy Wood refers to 'a distinctive group of marquetry furniture ... which is characterised by the use and disposition of highly figured veneers, especially harewood and the most unusual watered ash'. Whilst this lot being offered is satinwood, rather than ash, the veneers to the doors are unusually cut in the manner of Hungarian ash to give the distinctive grain figuring 'like watered silk'.

For related 'back to back' leaf scrolls and husk marquetry see ibid p231, pl 220, a pair of corner cupboards, Badminton House, Gloucestershire.

£10,000-15,000



273

273

A GEORGE III CARVED GILTWOOD WALL MIRROR

IN THE MANNER OF ROBERT ADAM, CIRCA 1790

The urn and pineapple finial above floral carving, beaded border, a fan shaped apron, bevelled plate
111cm high, 43cm wide

£800-1,200

274 Y

A GEORGE III MAHOGANY AND SATINWOOD SIDE CABINET

IN THE MANNER OF THOMAS SHERATON, CIRCA 1790

Incorporating 'quadrant' corners and wire trellis panelled doors
94cm high, 131cm wide, 40.2cm deep

Provenance:

Private Collection Cheshire

A pair of cabinets of this exact form were sold Property of a Gentleman, Christies, Important English Furniture, 27th November 2003, Lot 112 (£35,850).

£2,000-4,000



274

275

A GEORGE III MAHOGANY ARCHITECT'S TABLE

IN THE MANNER OF INCE & MAYHEW, CIRCA 1780

The tooled leather inset top with twin hinged and ratchet height adjustable mechanism
93cm high, 73cm wide, 49cm deep (when closed)

Provenance:

Sotheby's, Chevening House, Sevenoaks, Kent, 10th May 1993, Lot 431.

Payment to the celebrated London cabinet makers Ince & Mayhew is recorded in Lady Stanhope's (of Chevening House) 'Scribble book' in 1775 for a commode [Kent Record Office, U1590 A61/5]. It is possible that other items were made for Chevening House by the firm, and the table here shows the craftsmanship and stylistic qualities seen in many of their known pieces.

£3,000-5,000

276

A PAIR OF GEORGE III BEECHWOOD ARMCHAIRS

IN THE MANNER OF JOHN LINNELL, CIRCA 1780

94cm high, 60cm wide, 59cm deep

For a Linnell drawing circa 1775 of a related chair see Peter Ward-Jackson, Victoria and Albert Museum, English Furniture Designs of the Eighteenth Century, 1984, pl 241.

John Linnell (1729-1796) supplied much furniture to Adam Houses including Kedleston and Osterley. At Ammerdown House, Kilmersdon, Somerset built by James Wyatt, Linnell provided furniture in 1795 including seat furniture. See Clifford Musgrave, Adam and Hepplewhite and other Neo-Classical Furniture, 1966, p122, 'An attractive feature of the furniture is the unusual design of the arms. The termination of these is carved with a ball enclosed by a cluster of four bay leaves.'

£800-1,200



276



275





277
A TABRIZ CARPET
SIGNED BENLIAN
approximately 379 x 294cm'

£1,500-2,500



278
A MAHOGANY BREAKFRONT SECRETAIRE BOOKCASE
IN GEORGE III STYLE, LATE 18TH CENTURY AND LATER
The secretaire drawer enclosing fittings
229cm high, 245cm wide, 58cm deep

£2,000-4,000



279

279
A GEORGE III MAHOGANY AND MARQUETRY WRITING OR SIDE TABLE

IN THE MANNER OF JOHN COBB, THIRD QUARTER 18TH CENTURY

With a slide to the front, a drawer to the side, two false drawer fronts and a rising banner frame to the back

72.5cm high, 63cm wide, 42.5cm deep

For tables of comparable design see Christie's, The Collector: English Furniture, 15th November 2017, lot 61 (£2500); Christie's, New York, Collection of Peggy and David Rockefeller: English and European Furniture, 10th May 2018, lot 823 (USD5000).

£1,000-1,500

280
A PAIR OF GEORGE III MAHOGANY ARMCHAIRS
IN THE MANNER OF GEORGE HEPPLEWHITE, CIRCA 1780

94cm high, 62cm wide, 65cm deep

£3,000-5,000



280



281 (view from above)



281

281 Y
A LOUIS XV TULIPWOOD, AMARANTH, MARQUETRY AND ORMOLU MOUNTED COMMODE

ALMOST CERTAINLY BY PIERRE ROUSSEL, MID 18TH CENTURY

With breche violette marble top

80cm high, 146cm wide, 57cm deep

See Partridge, Recent Acquisitions 1995, p88, 'commode with very similar angle mounts by Roussel is illustrated by Alexander Pradere, (see French Furniture Makers, 1989, p206, pl201), ... Roussel is best know for his fine marquetry pieces'

See also Pierre Kjellberg, Le Mobilier Francais du XVIIIe Siecle, Dictionnaire des Ebenistes et des Menuisiers, 1998, for two commodes with related ormolu angle mounts, the author comments that Roussel had a very limited repertoire of designs of mounts and that they are often identical or very similar.

For a stamped Pierre Roussel marquetry commode with closely related angle mounts and sabots see Christie's, Le Gout Francais, Paris, 29th November 2017, lot 114.

For a stamped Pierre Roussel commode with related distinctive round berry marquetry see Christie's, Le Gout Francais dont Le Pavillon de Ribourg, Paris, 13th April 2017, lot 181.

For a stamped Pierre Roussel commode with related cartouche shaped scroll marquetry borders within the floral marquetry see Christie's, Le Gout Francais, 6th November 2015, lot 843.

For a related bureau with flowers on grounds of tulipwood and amaranth in the style of Roussel see Pierre Verlet, French Furniture and Interior Decoration of the 18th Century, p167.

Pierre Roussel (1723-1782) received master cabinetmaker 1745. Based in the rue de Charenton in the Faubourg Saint-Antoine at L'Image de St Pierre, Paris, Roussel was one of the most prolific and successful ebenistes of the period and is known to have employed renowned bronziers such as Ravrio and Turchin, with Trufot often gilding the mounts. After Roussel's death his two sons, Pierre Michel and Pierre, both master cabinetmakers, took over the running of their father's firm until 1792-5.

£10,000-15,000



282



282 (detail)

282 Y
A LOUIS XV TULIPWOOD BUREAU PLAT
 MID 18TH CENTURY
 76cm high, 157cm wide, 76cm deep

Provenance:
 Sotheby's, London, 17th May 2022, STYLE London: Furniture,
 Clocks, Silver, Ceramics & Works of Art, Lot 72 (£7,216).
 Property from the Estate of Philip Astley-Jones.

£1,500-2,000



283

283
**A SET OF FOUR LARGE ORMOLU TWIN
 LIGHT WALL APPLIQUES**
 FRENCH 19TH CENTURY,
 IN THE LOUIS XVI STYLE
 Each with scrolling candle arms and
 surmounted with a foliate-swig mounted urn
 61.5cm high, 38cm wide

Provenance:
 Glympton Park, Woodstock, Oxford

£4,000-6,000



284
A GEORGE III CARVED GILTWOOD WALL MIRROR
 SECOND HALF 18TH CENTURY
 134cm high, 59cm wide
 £3,000-5,000



285
**A PAIR OF GEORGE III GILTWOOD AND
 NEEDLEWORK UPHOLSTERED ARMCHAIRS**
 IN THE 'FRENCH' HEPPLEWHITE MANNER, CIRCA 1775
 each 94cm high, 66cm wide, 61cm deep overall

285

Provenance:
 By repute- Sir Lionel Faudel-Phillips, Balls Park Hertford and thence by family descent
 For chairs of related design see Christopher Claxton Stevens and Stewart Whittington, 18th Century English Furniture, The Norman Adams Collection, pp61-64.

For chairs of related design see Christopher Claxton Stevens and Stewart Whittington, 18th Century English Furniture, The Norman Adams Collection, pp61-64, the chairs share similar 'fan' detail, moulded cabriole legs and scroll feet showing the influence of 'French lightness'. Variations on chairs with similar treatment of legs, were common at this period and were made by Hepplewhite, Chippendale, Cobb and other fashionable makers following the practice in Paris of rococo-style chairs being placed in strictly neo-classical interiors. These scrolled 'French' feet are referred to by Hepplewhite in his Cabinet-Maker and Upholsterer's Guide as a 'desirable' terminal.

£1,500-2,000

286
**A FINE GEORGE III MAHOGANY
 SERPENTINE FRONTED COMMODE**
 IN THE MANNER OF WRIGHT & ELWICK,
 CIRCA 1770
 The central door opening to a shelved interior
 84cm high, 95cm wide, 58cm deep

£3,000-5,000



286



287

287
A PAIR OF MONUMENTAL
CARVED GILTWOOD PIER
MIRRORS

19TH CENTURY
 255cm high, 150cm wide

The combination of Chinese Ho-ho birds and the Rocco scrolls and rocaille seen in these mirrors is a style popularised by Thomas Chippendale in his *The Gentleman and Cabinet-maker's Director* (1754-1762). This 'Chinese Chippendale' style was adopted by many other top London makers of the mid 18th century including Ince & Mayhew, Thomas Johnson and Matthias Lock.

For a design for a 'Pier Glass Frame' by Chippendale incorporating these two design sources see, *The Gentleman and Cabinet-Makers Director*, The Third Edition (1762), Reprint by John Tiranti Ltd, 1939, plate CLXIX.

Designs for related 'Pier Glasses' by Ince & Mayhew see *The Universal System of Household Furniture*, 1759, Reprint by Alec Tiranti, 1960, plate LXXX & LXXXII.

For a pair of carved giltwood mirrors of related form but slightly smaller scale, see Christie's, New York, 500 Years: Decorative Art Europe, 15th April 2011, Lot 497 (£242,500).

For examples of similar mid-18th century mirrors incorporating multiple plates and elaborately carved frames, see page 112 and 115.

Provenance:
 Barnwell Manor,
 Northamptonshire
 Windsor House Antiques

£20,000-30,000



287



288
A KASHAN CARPET
approximately 410 x 290cm

£1,000-1,500



289
A GEORGE III SATINWOOD, MARQUETRY,
PAINTED AND PARCEL GILT CARD TABLE
CIRCA 1790
75cm high, 91cm wide, 45cm deep

This table bears similarities to examples attributed to Mayhew and Ince and Seddon, Sons and Shackleton.

For a related table attributed to Mayhew and Ince see Lucy Wood, *The Lady Lever Art Gallery Catalogue of Commodes*, HMSO Publications, 1994, p220, pl 210-211, similarities include the marquetry painted satinwood, the carved reed and tie border to the table top, leaf carved leg capitals and carving to the legs.

See also a pair of related tables attributed to Seddon, Sons and Shackleton see Christie's, *Fine English and Continental Furniture*, London, lot 119, (£12,000).

£3,000-5,000



289 (detail)



290



290 (view from above)



291

290 Y
A REGENCY ROSEWOOD AND BRASS
GAMES TABLE

IN THE MANNER OF GILLOWS,
EARLY 19TH CENTURY
The reversible top with a marquetry
chequerboard, the interior recess fitted
in leather for backgammon
74cm high, 77cm wide, 41cm deep

£1,200-1,800

291 Y
A GEORGE IV FIGURED MAHOGANY AND
GILT METAL MOUNTED CABINET OR
BOOKCASE

CIRCA 1825
The column mounts with finely
cast decoration,
95cm high, 91.5cm wide, 37cm deep

£1,500-2,500

292
A BRONZE ANDIRON FIGURE OF BACCHUS

17TH CENTURY VENETIAN
In the manner of Nicolò Roccatagliata (Italian, circa 1560-1629), modelled in
contrapposto, on later square marble plinth base
figure 31.5cm high, the marble base 4.5cm high

£1,000-1,500

293 Y
AN UNUSUAL REGENCY ROSEWOOD AND PAINTED INVERTED
BREAKFRONT BOOKCASE

CIRCA 1815
The panelled doors painted to simulate pleated fabric and brass grille panels
92.5cm high, 174.5cm wide, 40.2cm deep

£4,000-6,000



292



293



detail of lot 295

294
A BRONZE FIGURE OF THE DANCING FAUN WITH CYMBALS
 18TH/19TH CENTURY PROBABLY ITALIAN
 After the model by Massimiliano Soldani
 29.5cm high, base 9cm diameter

£600-800

295 Y
A REGENCY ROSEWOOD, BRASS MARQUETRY AND GILT METAL MOUNTED CENTRE TABLE
 EARLY 19TH CENTURY
 75cm high, 130cm diameter

Please see the following page for a detail image of the top of lot 293

£1,000-1,500



294



295



296
A KASHAN CARPET
approximately 415 x 300cm

£1,500-2,500

296



297

297
A PAIR OF GEORGE III CARVED GILTWOOD CONVEX
GIRANDOLE MIRRORS
CIRCA 1810
each 81cm high, 55cm wide

Provenance:
A view over Eaton Square, A Private Collection, Christies London,
10th Nov 2005, lot 359 (£9,000).

Christie's, London, A View Over Eaton Square, A Private Collection, 10th November 2005, Lot 359 (£9,000).
Another closely related pair of mirrors sold Christie's, London, The Collector, 22th September 2022, Lot 62 (£10,710).

£4,000-6,000



298



298 (detail)

298

AN EMPIRE ‘PLUM PUDDING’ MAHOGANY AND ORMOLU MOUNTED SECRETAIRE A ABBATANT

BY JACOB FRERES, RUE MESLEE, CIRCA 1800

The variegated black and pink marble top with reeded edge over a tongue and dart band and S shaped frieze, centred by a four petal florette mount, with worn stamp for ‘JACOB FRERES, RUE MESLEE’ beneath the marble 142cm high, 95cm wide, 43cm deep

Provenance:

By repute Galerie B.J.F, 27 Rue de Verneuil, Paris.

‘Jacob Frères, Rue Meslée’ was the stamp used by Georges II Jacob and François-Honoré-Georges Jacob (sons of Georges Jacob, the prominent Parisian master menuisier) from 1797 to 1803. The brothers most famous client was Josephine, wife of Napoleon Bonaparte, and she used the firm to decorate various imperial residences including the Tuileries Palace, Paris.

£3,000-5,000



299

299

AN EMPIRE MAHOGANY AND ORMOLU MOUNTED COMMODO

IN THE MANNER OF BERNARD MOLITOR, CIRCA 1810

Bleu Turquin marble top

95cm high, 137.5cm wide, 66.5cm deep

Bernard Molitor (1755-1833) was born in Luxembourg, joining his cabinet making family in Paris in 1777. Molitor became a Master Cabinetmaker in 1788, and was one of the last ébénistes to work for the for the monarchy. Molitor’s furniture is characterised by the use of mahogany veneers embellished with finely cast gilt bronze mounts.

For a related commode see Ulrich Leben, *Molitor, Ebéniste from the Ancien Régime to the Bourbon Restoration*, Philip Wilson Publishers, 1990, p46, pl 32, ‘commode in ... mahogany veneer with ormolu mounts. The large base, the flanking detached columns and the high frieze are characteristic of Empire furniture. Such high quality veneer and mounts were reserved for the most luxurious pieces’. See also p183, pl 33A for a commode with related ormolu mounts and form.

For a related commode stamped B. Molitor see Sotheby’s, Important Furniture, Paris, 22nd October 2008, lot 136. This type of plinth commode with outset columns and inset drawers was produced in several ways by Bernard Molitor. Similarities include the above form, ivy leaf motifs to some mounts and the use of bleu Turquin marble.

£4,000-6,000



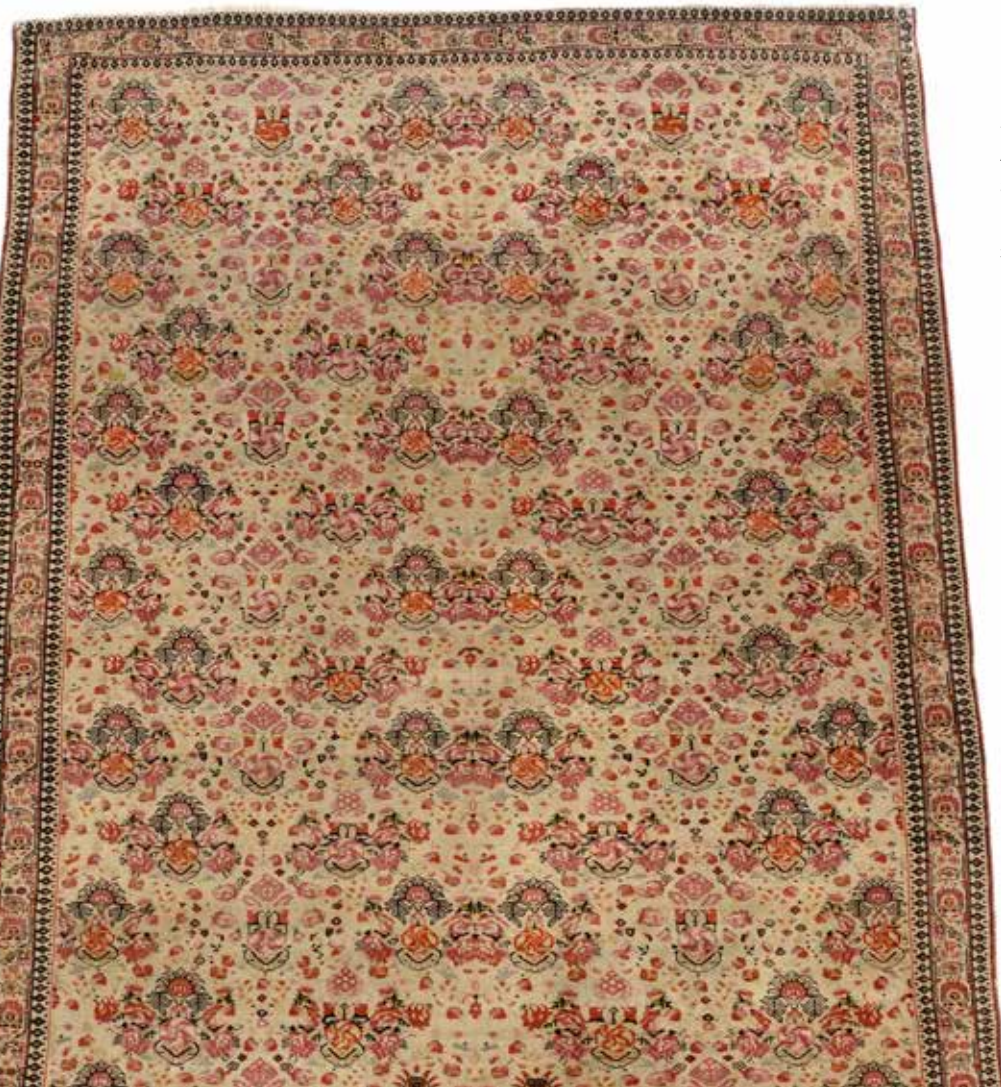
299 (detail)



300
A QUASHQAI RUG
approximately 153 x 108cm

£400-600

300



301
A KHORASSAN OR DORUKSH RUG
approximately 204 x 129cm

£2,000-4,000

301

302
AFTER THE ANTIQUE, A BRONZE FIGURE 'CROUCHING VENUS'
PROBABLY ENGLISH EARLY 19TH CENTURY
Depicted supported on a tortoise, black marble base
39.5cm high overall, base 27cm wide

£600-800

303 Y
A REGENCY BURR ELM AND EBONY SOFA TABLE
IN THE MANNER OF WILLIAM TROTTER, CIRCA 1820
With two frieze drawers opposing false drawer fronts
74cm high, 166cm wide, 66.5cm deep

Provenance:
Purchased from Mallett, London, 21st February 1990
(Sold for £48,000).
A photocopy of the original receipt is available
with this lot.

£1,200-1,800



302



303



304



304 (detail)

304

A PAIR OF REGENCY CALAMANDER AND GILT METAL MOUNTED OPEN BOOKCASES

CIRCA 1820

Each 189cm high, 99.5cm wide, 32cm deep

Provenance:

Purchased from H. Blairman & Sons, London, 3rd January 1984

(Sold for £22,350)

A photocopy of the original receipt is available with this lot

£1,500-2,500

305

AFTER JOSEPH NOLLEKENS (1737-1823) A CARVED MARBLE BUST OF WILLIAM PITT THE YOUNGER

EARLY 19TH CENTURY

On short polished plinth, unsigned

71.5cm high, base 21.5cm diameter

Provenance:

Ston Easton, near Bath, Somerset

Between 1805 and 1815 Nollekens executed a large series of busts of British 'Worthies' - politicians, royalty and friends of George IV. After Pitt's death in 1806 he was commissioned to take a death mask which he used as a model to make marble busts of the ex-Prime Minister. By 1808 he could boast that he had taken orders for 52 examples of the bust. According to his biographer J. T. Smith, he went on to sell 74 examples in marble and 600 plaster casts. There are versions in marble in museums worldwide as well as The Royal Collection.

£8,000-12,000



305



306

306Y
A REGENCY ROSEWOOD AND BRASS STRUNG TRIPOD TABLE
EARLY 19TH CENTURY
72cm high, 51.5cm wide, 40cm deep

£2,000-3,000

307
A PAIR OF REGENCY MAHOGANY ARMCHAIRS
OF MUSIC ROOM DESIGN, CIRCA 1820
Upholstered in woven and chenille striped fabric
85cm high, 49.5cm wide, 48cm deep

£3,000-5,000



307



308

308
A REGENCY MAHOGANY AND EBONISED SERVING OR SIDE TABLE
ATTRIBUTED TO GEORGE OAKLEY, CIRCA 1810
93cm high, 252cm wide, 76.5cm deep

This fine Regency table is almost certainly by the celebrated firm of George Oakley (c. 1765-1841). There are at least four other known rectangular tables, either by or attributed to the cabinet-maker, with extremely similar characteristics, such as the fine inlay, ebony stringing, applied bronzed lion masks and tapering reeded supports terminating in bronzed lion's paw feet; one is in the Royal Collection, another supplied to the Bank of England, a third from Papworth Hall, Cambridgeshire, and one in the Ballroom of the Mansion House, London.

The firm recorded at 22 St. Paul's Churchyard, and thereafter, 8 Old Bond Street, London, who described themselves as the 'Manufactory and Magazine for fashionable Furniture', attracted the patronage of the Royal Family, including the Prince of Wales (later George IV, r. 1820-1830) at Carlton House, London. A related serving table in the fashionable Greek Revival-style acquired from Oakley is in the Royal Collection, now at Holyrood House, Edinburgh (RCIN 28079). Another important commission included the extensive refurbishment of the Bank of England between 1793 and 1815, the furniture of which reflected the austerity of the interior decoration designed by Sir John Soane (1753-1837). This comprised a serving-table virtually identical to the Royal table (M. Jourdain, 'Early 19th-Century Furniture at the Bank of England', Country Life, 3 October 1947, p. 677, fig. 8). The Bank of England table resembles a further table made in 1810 for Charles Madryll Cheere of Papworth Hall, Cambridgeshire, described in the accounts as a: 'capital mahogany sideboard supported on a stand, reeded legs and carved and bronzed paw feet, with antique bronze heads...£26'.

The lion masks are inspired by the Roman antique fragments recorded in the Rome-trained architect/designer C.H. Tatham's Etchings Representing the Best Examples of Ancient Ornamental Architecture (1799). Tatham (1772-1842) was Holland's protégé, and went on to assist Thomas Hope (1769-1831) in the designs for Hope's Duchess Street residence, published in the latter's Household Furniture and Interior Decoration (1807).

£8,000-12,000



308 (detail)



309

309Y
A REGENCY ROSEWOOD AND GILT BRASS THREE TIER ETAGERE
 CIRCA 1815
 Surmounted by shaped finials
 32cm high, 36cm square overall

An almost identical Etagere but without the shaped finials sold from The Simon Sainsbury Collection, Christies London, 18th June 2008 Lot 154 £5000.

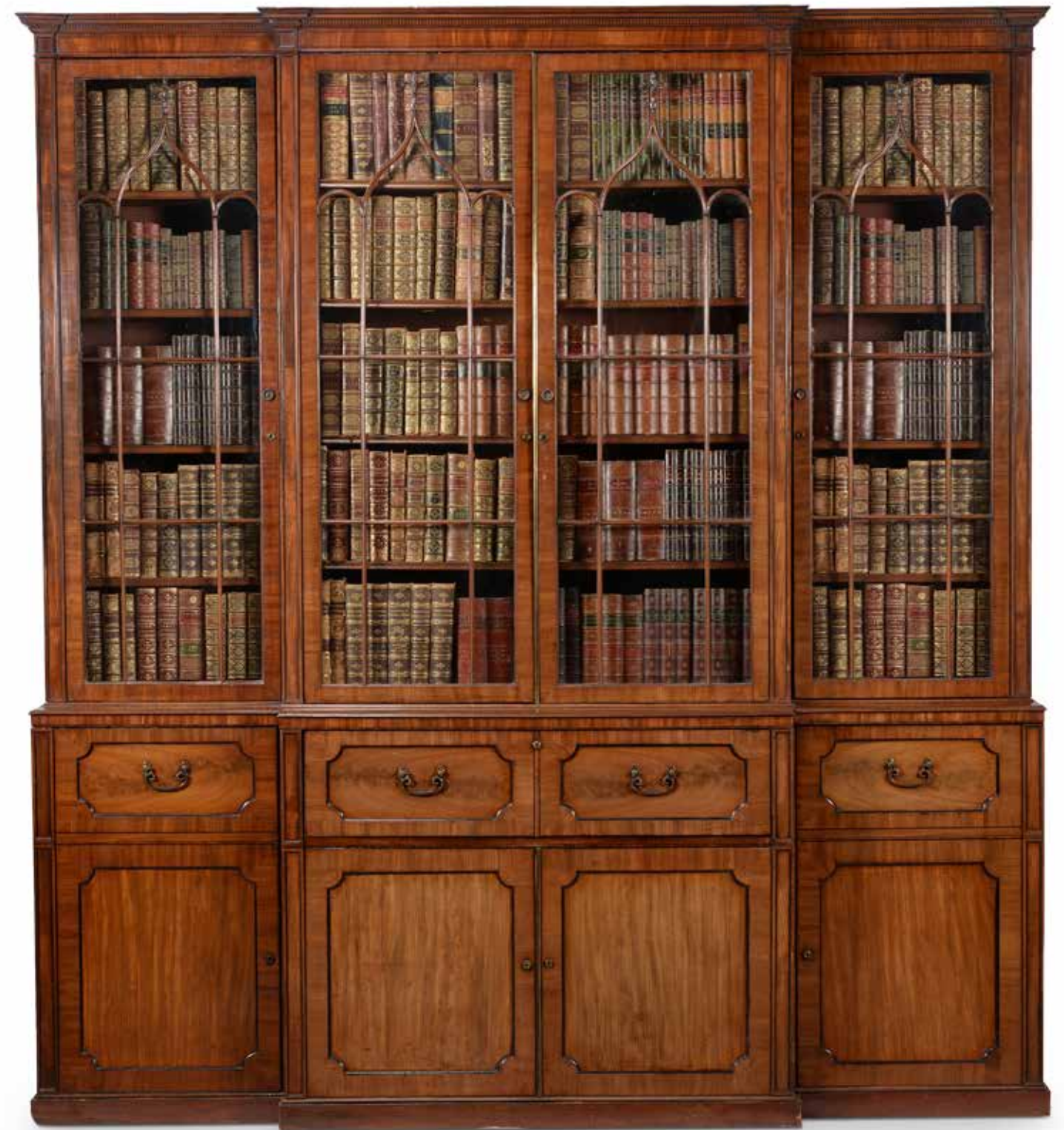
£1,500-2,500

310Y
A REGENCY ROSEWOOD AND BRASS MARQUETRY SIDE CABINET
 CIRCA 1815
 Gilt metal mounted throughout
 92cm high, 133.5cm wide, 33.5cm deep

£1,200-1,800



310



311

311
A REGENCY MAHOGANY AND EBONISED LIBRARY BOOKCASE
 IN THE MANNER OF GILLOWS, CIRCA 1820

The fall front central drawer opening to an arrangement of pigeon holes and drawers above a tooled leather inset writing surface, the drawer fronts possibly sabicu
 267cm high, 245cm wide, 62cm deep

£5,000-8,000



312

**312
A GEORGE III MAHOGANY BUTLERS TRAY
ON STAND**

CIRCA 1780
The tray incorporating a pierced trellis gallery
The tray 9.5cm high, 72cm wide, 48.9cm deep,
overall 78.5cm high

Provenance:
Acquired from Fermoye, 67 Grosvenor Street,
London

£800-1,200



313

**313 Y
A REGENCY 'PLUM PUDDING' MAHOGANY,
EBONY AND EBONISED CELLARET**

IN THE MANNER OF GEORGE BULLOCK,
CIRCA 1815
The hinged top opening to a lead lined
interior
59cm high, 71cm wide, 51cm deep

£1,000-1,500



314

**314
A GEORGE IV MAHOGANY EXTENDING DINING TABLE**

ATTRIBUTED TO GILLOWS OF LANCASTER, CIRCA 1825
Conforming to Gillows design of 'Imperial' dining table, with four
additional leaf insertions
73cm high, 358cm long (when fully extended), 137cm wide

In 1813 Gillows of London and Lancaster supplied a similar 'Set of
mahogany Imperial dining tables on stout twined [sic] reeded legs
and brass socket casters' for Broughton Hall, Yorkshire at a cost of 50
guineas. Prior to this, Richard Gillow had taken out a patent in 1800 for an
extending table, known as the 'Patent Imperial dining-table' (M. Jourdain,
Regency Furniture 1795-1830, London, rev.ed., 1965, p. 64-65, fig. 130).

A similar dining-table also attributed to Gillows, was sold by The Lord
Brownlow, Belton House, Lincolnshire, Christie's house sale, 30 April-2
May 1984, lot 92. Although no accounts relating to the Brownlow
commission appear to have survived, there can be little doubt that much
of the furniture at Belton, like this dining-table, was supplied by Gillows.

A further closely related dining-table, almost certainly supplied to Peter,
5th Earl Cowper (d. 1836), Panshanger, Hertfordshire, was sold by a
descendant, Christie's, London, 7 July 1994, lot 65 and another was sold
anonymously, 13 November 1997, lot 133.

Two other closely related tables sold Christie's, London, 31 October 2012,
lot 113 £34,450 and another The English Collector, 14th Nov 2013 lot 104
£32,500.

£3,000-5,000



314 (details)

315Y
A SET OF SIX REGENCY GONCALO ALVES CHAIRS
CIRCA 1820
each 85cm high, 45cm wide, 43cm deep overall

£1,000-1,000



316Y
A REGENCY MAHOGANY, LINE
INLAID AND CROSSBANDED
SOFA TABLE
CIRCA 1815
73cm high, 131cm wide
(with leaves up), 71cm deep

£3,000-5,000



317Y
A PAIR OF GEORGE IV ROSEWOOD AND MARQUETRY
FOLDING CARD TABLES
BY THOMAS & GEORGE SEDDON, CIRCA 1830
One table with paper label for 'T. & G. SEDDON, NO 1397,
LONDON HOUSE, Aldergate Street.' to the recess beneath
the revolving top
each 75cm high, 92cm wide, 45.5cm deep

£4,000-6,000



317 (maker's stamp)



318

**318
A PAIR OF OVAL PIETRA DURE
RELIEF PANELS**

ITALIAN OR FRENCH, CIRCA
1850-1870
Each decorated with opposing
scene of bird in fruit filled tree in
various cut hardstones
52.8cm high, 34.5cm wide

£1,500-2,500



319

**319Y
A GEORGE IV SATINWOOD
WRITING TABLE**

ATTRIBUTED TO GILLOWS,
CIRCA 1830
The central panel sliding down
to reveal and arrangement
of pigeon holes
99cm high, 104cm wide,
65cm deep

For writing tables by Gillows
incorporating the same end
support design as seen on
this table, see Susan E. Stuart,
Gillows of Lancaster and
London, 1730-1840, Volume 1,
Antique Collector's Club, 2008,
pages 269-271.

For a writing table by Gillows
of similar form but without a
superstructure, see Christie's,
South Kensington, Christie's
Interiors – Style & Spirit, 1st
February 2011, Lot 191 (£6,875).

£3,000-5,000



320

**320Y
A REGENCY ROSEWOOD AND PARCEL GILT 'WATERFALL'
OPEN BOOKCASE**

CIRCA 1815
Having five stepped tiers, each tier flanked by two ring turned
baluster columns, on brass claw and ball front feet, square
section rear supports, on gilt brass paw feet
148.5cm high, 93cm wide, 35cm deep

£2,500-4,000



321

**321Y
ENSUITE TO THE PREVIOUS LOT
A REGENCY ROSEWOOD AND PARCEL GILT 'WATERFALL'
OPEN BOOKCASE**

CIRCA 1815
Having five stepped tiers, each tier flanked by two ring turned
baluster columns, on brass claw and ball front feet, square
section rear supports, on gilt brass paw feet, bearing a 19th
century paper label inscribed in ink: 'H. Littledale Esq., Ely Station,
Glamorgan, G.W.R.'
148cm high, 85cm wide, 36cm deep

£2,500-4,000



322

322
A FRENCH PATINATED AND GILT BRONZE THREE LIGHT CHANDELIER
 IN THE EMPIRE STYLE, 19TH/EARLY 20TH CENTURY
 The scrolling arms issuing from classical masks, the turned body with berry finials supported on original chains issuing from anthemion and animal mask decorated corona approximately 81cm high overall, body 35cm diameter

Provenance:
 Kenneth Neame, London

£2,000-4,000



323

323
A PAIR OF GILT-BRONZE AND ORMOLU TWO BRANCH WALL LIGHTS
 IN THE EMPIRE STYLE, 19TH CENTURY
 Each in the form of an arrow, with central opposing portrait cameo of a classical general
 52cm high, 22cm wide

£700-1,000

324
A REGENCY MAHOGANY HALL SEAT
 IN THE MANNER OF GEORGE BULLOCK, CIRCA 1815
 58cm high, 125cm wide, 37cm deep
 A closely related hall seat of the same unusual tapering form attributed to George Bullock was sold by Sothebys, Hadsen House, Somerset, 29th May 1996, Lot 123.

£1,200-1,800



324



325

325
A REGENCY MAHOGANY DRUM LIBRARY TABLE
 ATTRIBUTED TO GILLOWS, CIRCA 1815
 73.5cm high, the top 94cm diameter overall
 The distinctive handles are a model known to have been used by Gillows.

£3,000-5,000



325 (detail)



326

**326Y
A MATCHED SHAGREEN AND IVORY DESK SUITE IN THE MANNER OF ASPREY**

ENGLISH, 1930s
Comprising silver plate mounted jotter, 19 by 12.5cm; domed stationery box, 24.5 by 19.3cm; and five strut back glazed photograph frames (7)

Please note: Dreweatts have applied for a de minimis exemption licence for the ivory in this lot (Ref: QJ6F6CHF)

£1,000-2,000



327

**327Y
A REGENCY ROSEWOOD AND GILT METAL MOUNTED LIBRARY TABLE**

IN THE MANNER OF GEORGE OAKLEY, CIRCA 1810
73.5cm high, 96cm wide, 63cm deep

£1,200-1,800

**328
A LARGE REGENCY GILTWOOD AND GESSO CONVEX WALL MIRROR**

CIRCA 1815
83cm diameter overall

A closely related mirror sold from the Gyrn Castle Collection, Christies London, Lot 83, 17th June 2006, Lot 83, £9,000. Another similar was sold in these rooms, 30th May 2022, Lot 291 £5625 (including premium).

£1,500-2,500



328

**329
A REGENCY BROWN OAK LIBRARY CABINET**

ATTRIBUTED TO GILLOWS OF LANCASTER, CIRCA 1820
With brass trellis inset glazed doors enclosing adjustable shelves
96.5cm high, 122cm wide, 46.5cm deep

£1,500-2,500



329



330
A REGENCY MAHOGANY CHEVAL MIRROR
 CIRCA 1810
 Mounted with urn finials and downswept supports
 170cm high, 72cm wide, 58cm deep

£1,000-1,500

330



331 Y
A GEORGE IV MAHOGANY CHEST OF DRAWERS
 ATTRIBUTED TO GILLOWS, CIRCA 1825
 112cm high, 110.5cm wide, 57.5cm deep

A closely related chest by the Gillows Craftsman Richard Woodhouse, illustrated in Susan Stuart Gillows of Lancaster and London, sold Bonhams, Bond St London, 11 March 2015, Lot 156, (£6000).

£800-1,200

331

332
A PAIR OF ORMOLU AND PATINATED BRONZE THREE LIGHT CANDELABRA
 FRENCH, LATE 19TH/EARLY 20TH CENTURY
 The classical dressed female figure supports in the manner of Clodion, supporting cornucopia with three scrolling branches above, later adapted as table lamps with tole ware shades
 109cm high overall, bases 72.5cm high

£1,000-1,500

333
A REGENCY MAHOGANY AND BUTTON UPHOLSTERED DAY BED
 CIRCA 1815
 82cm high, 148cm wide, 53cm deep

£1,200-1,800



332



333



334

334
A TETEX CARPET
OF OVERALL DESIGN
approximately 348 x 251cm

£600-800

335
A LARGE REGENCY ARCHITECTURAL
MIRROR
CIRCA 1815
Incorporating Corinthian capitals
143.5cm high, 93.5cm wide

Provenance:
Acquired from Geoffrey Bennison, London

£1,200-1,800

336Y
A REGENCY FIGURED MAHOGANY AND
SATINWOOD CROSSBANDED SOFA TABLE
ATTRIBUTED TO WILLIAM TROTTER.
EDINBURGH, CIRCA 1815
On swept supports with leaf and flower head
carved decoration and beaded drawers, the
outermost banding of the top in kingwood
75cm high, 95cm wide(unextended), 68.5cm
deep

Provenance:
Private Collection Scotland

The central supports with beaded flowerhead
roundels is a characteristic of the Edinburgh
furniture-maker William Trotter in the period
around 1815, and is particularly close to a stand
that he supplied to Paxton House, Berwickshire,
in 1814 (F. Bamford, A Dictionary of Edinburgh
Furniture Makers, Leeds, 1983, pl. 58).

Two near identical sofa tables attributed to
William Trotter sold Christies Fine English
furniture, London, 18th April 1996 lot 77, £9750
and another at the same venue Important
English Furniture 7th July 1994, lot 127 £16,100.

£1,500-2,500



335



336



337 (stand not illustrated)

337
**AN ANGLO CHINESE BURR EXOTIC
 HARDWOOD WRITING BOX**
 WITH A LATER WALNUT STAND, CIRCA 1830
 Brass mounted throughout, opening to a
 baize lined writing surface and incorporating
 various compartments
 the box 19cm high, 49.3cm wide, 26.5cm deep,
 the stand 68.5cm high, 52cm wide, 28cm deep

Provenance:
 Private Collection, West Sussex

£600-800



339



338

338 Y
A ROSEWOOD TRIPOD TABLE
 ATTRIBUTED TO GILLOWS, SECOND
 QUARTER 19TH CENTURY
 73cm high, 50.5cm diameter

£1,500-2,500

339 Y
**A GEORGE IV CARVED ROSEWOOD
 CARD TABLE**
 ATTRIBUTED TO GILLOWS, CIRCA 1825
 The revolving and folding top opening
 to a baize inset playing surface
 74cm high, 65cm wide, 41cm deep
 (when closed)

£1,200-1,800

340 Y
A REGENCY ROSEWOOD CENTRE TABLE
 IN THE MANNER OF GILLOWS, CIRCA 1820
 The underside of the tilt top with a paper label
 'Windsor House Antiques ... Leeds.'
 73cm high, 108cm diameter

£2,000-3,000



340



341

341
A PATINATED AND GILT BRONZE EIGHTEEN-LIGHT CHANDELIER
IN EMPIRE STYLE, LATE 19TH CENTURY
With original bar and loop chains and spreading gilt corona
approximately 92cm high, 89cm wide overall

£1,200-1,800



342

342
A REGENCY MAHOGANY TWO PILLAR DINING TABLE
CIRCA 1820
69.5cm high, 279cm long, 155cm deep

£1,200-1,800



343

343
A TABRIZ CARPET
approximately 335 x 244cm

£2,000-3,000



344

344
A PAIR OF CHINESE EXPORT
REVERSE GLASS PAINTED
PORTRAITS
18TH/19TH CENTURY
Depicting opposing three quarter
portraits of English women in
elaborate clothes, in contemporary
style frames
frames 48 x 38cm, the images
approximately 35,5 x 25,5cm

Provenance:
Private Collection, West Sussex

£600-800



345

345
A REGENCY PAINTED BOOKCASE
CIRCA 1815
164cm high, 74cm wide, 38cm deep

£1,200-1,800



346



346
A PAIR OF GEORGE IV BEECH STOOLS
IN THE MANNER OF GILLOWS, CIRCA 1825
43cm high, 90cm wide, 44cm deep

£1,200-1,800

347
A REGENCY MAHOGANY DRESSING TABLE
ATTRIBUTED TO GILLOWS, CIRCA 1815
79cm high, 107cm wide, 56cm deep

£2,000-3,000



347



348

348
A REGENCY SIMULATED ROSEWOOD AND PARCEL GILT ARMCHAIR
CIRCA 1815
84cm high, 54cm wide, 53cm deep, the caned seat 42cm high

£400-600



349

349 Y
A ROSEWOOD AND GILT METAL OCTAGONAL
TRIPOD TABLE
EARLY 19TH CENTURY
72cm high, 57cm wide

£800-1,200



352

351
AFTER FRANCIS CHANTREY (1781-1841),
BRONZE BUST OF ARTHUR WELLESLEY,
1ST DUKE OF WELLINGTON
EARLY 19TH CENTURY
Set on a Belgian black marble short pedestal
26.5cm high overall, base 10cm wide

£600-800



351

352
A GROUP OF MINIATURE MEMORIAL
PORTRAITS

19TH CENTURY
To include: a die stamped gilt metal
relief portrait of Admiral Lord Nelson,
in glazed alabaster frame, frame 14.5cm
diameter,
A gilt metal profile portrait of George III,
velvet backing in gilt metal frame,
frame 13cm high,
And a portrait of Napoleon on ceramic
base, heavy gilt metal frame, remains of
inventory inscription to reverse, frame
9cm diameter (3)

Provenance:
The first from H C Baxter and Sons, 2007, the third from Timothy Millett Ltd, 2006

£300-500



350

350
A GEORGE IV SIMULATED
ROSEWOOD AND GILT METAL
MOUNTED SIDE CABINET
CIRCA 1825
The simulated figuring painted
on to mahogany
87cm high, 91cm wide,
23.5cm deep

£700-1,000

353
AN UNUSUAL MAHOGANY OPEN BOOKCASE
FIRST QUARTER 19TH CENTURY
The open shelves fronted by reeded pilasters
102cm high, 99.5cm wide, 38.5cm deep

£2,000-3,000



353



354

354
A REGENCY SIMULATED ROSEWOOD
AND PARCEL GILT X FRAME STOOL OR
WINDOW SEAT

EARLY 19TH CENTURY
 The seat later upholstered with woven
 green fabric
 57.5cm high, 100.5cm wide, 37cm deep

£600-800



356

356Y
A REGENCY BURR YEW, ROSEWOOD AND
SIMULATED ROSEWOOD LIBRARY TABLE

CIRCA 1820
 With tooled leather inset top
 75cm high, 166cm wide, 80cm deep

£3,000-5,000

355
A SET OF EIGHT REGENCY BEECH AND GILT METAL MOUNTED DINING CHAIRS
 CIRCA 1815
 The two armchairs 83cm high, 53cm wide, 59cm deep, the side chairs 85cm high, 45cm wide, 53cm deep

£1,000-1,500



355



356 (detail)



357

357Y
AN UNUSUAL REGENCY ROSEWOOD PEDESTAL TABLE
 CIRCA 1820
 76cm high, 34.5cm wide, 34cm deep

£2,000-3,000

358Y
A REGENCY ROSEWOOD CENTRE TABLE
 IN THE MANNER OF GILLOWS, CIRCA 1820
 74cm high, the top 112cm diameter

£1,000-1,500



358



360



359

359
A REGENCY PAINTED PINE OPEN BOOKCASE
 CIRCA 1815
 72.5cm high, 55cm wide, 19cm deep

£1,000-1,500

360
A REGENCY PAINTED WATERFALL BOOKCASE
 CIRCA 1815
 The doors enclosing a shelf
 119.5cm high, 47cm wide, 28cm deep

£1,500-2,500



361

361
AFTER ANTONIO CANOVA (ITALIAN, 1757-1822), A BRONZE MODEL
OF THE PUGILIST CREUGAS

ITALIAN, 19TH CENTURY

Inscribed to front of plinth "CREUCANTE" and with foundry stamp for Nelli Roma
36.5cm high

The Fonderia Nelli (Nelli Foundry) was the leading sculpture foundry in Rome from 1880 to 1900 and established by Alessandro Nelli (1842-1905). This figure was illustrated item No.300 on page 80 "Fonderie Romaine Artistique et Industrielle D'Alexandre Nelli" Catalogue of 1889.

£700-1,000

362
A GEORGE IV MAHOGANY AND GILT METAL
MOUNTED WHATNOT

BY WILKINSON & SONS, CIRCA 1825

Stamped WILKINSON & SONS, 14 LUDGATE HILL '6993'
143cm high, 54cm wide overall, 43cm deep

Provenance:

Purchased from Brian Fielden, London, 2nd July 1961
(Sold for £4,500).

A photocopy of the original receipt is available
with this lot.

£800-1,200



362



362 (detail)



363

363 Y
A REGENCY ROSEWOOD, BRASS MARQUETRY AND
GILT METAL MOUNTED CENTRE TABLE

CIRCA 1820

74cm high, 136.5cm diameter

Provenance:

By repute, Sir Lionel Faudel-Phillips, Balls Park Hertford and
thence by family descent

£800-1,200



363 (detail)



364
A GEORGE IV MAHOGANY BOOT JACK
EARLY 19TH CENTURY
88cm high, 49cm wide, 60cm deep

£1,000-1,500

364



365



366

365Y
A SET OF REGENCY ROSEWOOD QUARTETTO TABLES
EARLY 19TH CENTURY
The largest flanked by demi-lune lidded compartments, one table with a marquetry chequerboard top
70cm high, 69cm wide, 32cm deep, the smallest 65.5cm high, 33.5cm wide, 30.5cm deep

£800-1,200

366
A REGENCY MAHOGANY SOFA
CIRCA 1820
The carving with acorns and oak leaves
88cm high, 218cm wide, 67cm deep

£1,500-2,500



367



367Y

A PAIR OF GEORGE IV SATINWOOD, TULIPWOOD CROSSBANDED AND LINE INLAID FOLDING CARD TABLES
ATTRIBUTED TO GILLOWS, CIRCA 1825
each 73cm high, 87cm wide, 43cm deep (when closed)

Please refer to our website for a footnote regarding this lot

£6,000-8,000



367 (details)



368

368
A REGENCY MAHOGANY AND GREEN
LEATHER LIBRARY ARMCHAIR
EARLY 19TH CENTURY
96cm high, 65cm wide, 79cm deep

£700-1,000



369

369Y
A REGENCY ROSEWOOD WRITING
OR CENTRE TABLE
CIRCA 1815
75cm high, 77.5cm wide, 46.5cm deep

£1,500-2,500



370

370
A REGENCY MAHOGANY AND BRASS
STRUNG LIBRARY TABLE
IN THE MANNER OF JOHN MCLEAN,
CIRCA 1815
With tooled leather inset top, the front and
back with twin frieze drawers, sides with false
drawer fronts
77cm high, 122.5cm wide, 122cm deep

£6,000-8,000



370 (detail)



371

371
A GEORGE IV MAHOGANY WINE COOLER
 STAMPED 'M. WILLSON 68 GREAT QUEEN STREET', CIRCA 1830
 Hinged to enclose lead lined divisions
 52cm high, 84cm wide, 48cm deep

The well-regarded furniture retailer, broker and appraiser Thomas Willson is first recorded in directories at 68 Great Queen Street, London in 1821. After his death in 1829 the firm was continued by his wife Mary and son Matthew until it ceased in 1854

£800-1,200

372 Y
A SET OF TWELVE GEORGE IV ROSEWOOD DINING CHAIRS
 BY GILLOWS, CIRCA 1825
 Four reduced in height, the seat rails stamped 'HH'
 87cm high, 52cm wide, 48cm deep

The stamped initials 'HH' to this stool is one of the most common initial stamps recorded on chairs and stools made by Gillows in the first half of the 19th century. In Stuart's book it is explained with known examples that the stamp may belong to Henry Howard, however, Henry Holmes might be a better candidate as he was a known Gillows journeyman. (Susan E. Stuart, Gillows of Lancaster & London, Antique Collectors Club, 2008, vol.II, page 244)

£1,000-2,000



372 (set of 12)



373

373
A TABRIZ CARPET
 approximately 365 x 271cm

£1,500-2,500



374



374 Y
A PAIR OF ITALIAN ROSEWOOD AND MARQUETRY BEDSIDE CABINETS
 EARLY 19TH CENTURY
 Each with a marble inset top
 75cm high, 39cm wide, 34cm deep

£1,000-1,500

375
AN UNUSUAL GEORGE IV MAHOGANY TOWEL RAIL
 CIRCA 1825
 122cm high, 104cm wide, 34cm deep

£800-1,200

376 Y
A REGENCY ROSEWOOD AND GILT METAL MOUNTED SIDE CABINET
 CIRCA 1815
 87cm high, 91cm wide, 23.5cm deep

£700-1,000



376



375

377
A GEORGE III GILTWOOD HEART SHAPED GIRANDOLE MIRROR
 LATE 18TH/EARLY 19TH CENTURY
 100cm high, 40cm wide, 23cm deep

£800-1,200

378
A REGENCY CALAMANDER, BRASS MARQUETRY AND GILT BRONZE MOUNTED SIDE CABINET
 ATTRIBUTED TO GEORGE OAKLEY, CIRCA 1815
 146cm high, 160cm wide, 46cm deep

This fine side cabinet is of the highest quality, its geometric brass ornament and exotic calamander veneers relates to the work of George Oakley (d.1841), who produced furniture in the Grecian style for the Prince Regent among other distinguished patrons during his long career which lasted from 1789 to 1819. The firm was granted a royal warrant in 1799 after receiving a visit from Queen Charlotte and other members of the royal family upon which '...her MAJESTY, the Duke and Duchess of YORK, and the PRINCESSES, &c., highly approved of the splendid variety which has justly attracted the notice of the fashionable world' (Morning Chronicle, May 1799).

The design closely relates to a suite of furniture probably supplied by Oakley for Sir Arthur Grey Hazlerigg, 11th Baronet, upon his succession in 1817, at which time he refurbished his estate Noseley Hall in Leicestershire employing many fashionable suppliers of the day (see Noseley Hall, Sotheby's house sale, 28-29 September 1998, lots 146 and 147). Another well-known commission supplied to Charles Madryll Cheere for Papworth Hall includes a variety of furniture forms executed in calamander with stylized star brass-inlaid borders (a card table from this commission is illustrated in R. Edwards, ed., The Dictionary of English Furniture, rev. edn., vol.III, 1954, p. 202, fig.42).

An almost identical cabinet was sold, Christies Important English Furniture, New York, 23rd October 2002, lot 17 \$35,850 and another, 19 October 2000, lot 245 (\$37,600).

£3,000-5,000



377



378



379

379
A CHINESE REVERSE GLASS
PAINTING
19TH CENTURY
Depicting figures on a terrace in front
of water
the frame 62 x 102cm

£800-2,000



380

380Y
A CHINESE PADOUK AND BRASS
MOUNTED CHEST
18TH/19TH CENTURY
The top with carved characters *guang
tian hua ri* ('a prosperous society').
76cm high, 79cm wide, 49.5cm deep

£3,000-5,000



381

381
A REGENCY GILTWOOD CONVEX WALL MIRROR
CIRCA 1815
83cm high, 60cm wide

£800-1,200

382Y
A GEORGE IV ROSEWOOD AND BRASS MARQUETRY
BREAKFRONT SIDE CABINET
ATTRIBUTED TO GILLOWS, CIRCA 1825
The grille doors enclosing adjustable shelves
89.5cm high, 153cm wide, 44cm deep

Please refer to our website for a footnote regarding this lot

£4,000-6,000



382



383
A PAIR OF REGENCY CUT GLASS TABLE LUSTRES
IN THE MANNER OF JOHN BLADES
EARLY 19TH CENTURY
Of pillar and file form, twin double stepped branches
on gilt metal supports
41cm high, bases 12cm wide

£800-1,200



384
A PAIR OF SHEFFIELD PLATE WINE COASTERS
19TH CENTURY
Of compressed round form, with gadroon rims, turned wooden inset bases
23cm diameter, 15.5cm high

Provenance:
Barnwell Manor, Northamptonshire
Windsor House Antiques

£300-500



384



385Y
A REGENCY ROSEWOOD OCCASIONAL
TABLE
CIRCA 1820
The tilt top and triform parquetry strung
73cm high, 61cm diameter

£1,200-1,800

386
A PAIR OF REGENCY EBONISED AND
BRASS INLAID ARMCHAIRS
EARLY 19TH CENTURY
With caned seats and red leather squabs
each 86cm high, 54cm wide, 62cm deep
overall

£1,000-1,500



386



387

387

A PAIR OF FRENCH ORMOLU, BRONZE AND ROUGE GRIOTTE MARBLE SEVEN LIGHT CANDELABRA

19TH CENTURY

Each surmounted by baluster-shaped vase issuing trumpet-shaped scrolling branches cast with foliate masks, above a stepped moulding and rectangular base mounted with ribbon-tied oak leaf wreath, drilled for electricity, later plinths

127.5cm high, the bases 19.5cm wide, 188cm high overall

Provenance:

Christie's, London, Furniture, Sculpture and Carpets, 11th September 2008, Lot 193 (£11,250).

Property of the Trustees of Lord Gretton.

£2,500-4,000

388

A REGENCY MAHOGANY BREAKFRONT DRESSING TABLE

BY GILLOWS, CIRCA 1815

The central drawer stamped GILLOWS LANCASTER

77.5cm high, 122cm wide, 58cm deep

£2,000-3,000



388



389

389

A GILTWOOD AND COMPOSITION WALL MIRROR

19TH CENTURY

With a bevelled plate

130cm high, 85cm wide

£1,500-2,500

390Y

A GEORGE IV ROSEWOOD AND GILT METAL MOUNTED OVAL CENTRE TABLE

CIRCA 1830

75cm high, 159cm wide, 119cm deep

£1,500-2,500



390



391
**A TALL PAIR OF BRASS MOUNTED PAINTED
 COLUMNAR CANDLESTICKS**
 20TH CENTURY
 Simulated marble decoration, plain nozzles,
 acanthus capitals
 67,5cm high, bases 15,5cm wide

£1,000-1,500

392
A GEORGE IV MAHOGANY CENTRE TABLE
 CIRCA 1825
 72cm high, 127cm diameter

£1,500-2,500



392

393
**A BRONZE ANIMALIER GROUP, HUNTING
 DOG ASTRIDE A FELLED LARGE CAT**
 POSSIBLY ITALIAN, CIRCA 1830-1850
 Collared dog above well modelled panther or
 Jaguar, naturalistic base with scroll ends
 43cm high, base 32cm wide, 22cm deep

£1,000-1,500



393

394
**AN EBONISED, GILT METAL MOUNTED AND
 PAINTED MARBLE INSET SIDE CABINET**
 19TH CENTURY
 The door opening to a shelved interior
 104cm high, 89cm wide, 47cm deep

£1,500-2,500



394



395
A KHORASSAN CARPET
approximately 340 x 247m

£1,000-1,500



396
A REGENCY MAHOGANY PARTNER'S
PEDESTAL DESK
CIRCA 1815
77cm high, 150cm wide, 91cm deep

£3,000-5,000



396 (detail)



397



397
A PAIR OF BLACK AND GILT JAPANNED PAPIER MACHE WALL MIRRORS
 IN THE MANNER OF HENRY CLAY, FIRST HALF 19TH CENTURY
 Decorated with exotic birds, parrots, squirrels, butterflies and urns of flowers within scrolls
 each 48cm diameter

£800-1,200



398



398
A REGENCY MAHOGANY BEDSIDE CUPBOARD
 ATTRIBUTED TO GILLOWS, CIRCA 1810
 82cm high, 35cm wide, 30cm deep
AND ANOTHER SIMILAR REGENCY MAHOGANY BEDSIDE CUPBOARD
 79cm high, 36.5cm wide, 32.5cm deep

£700-1,000



399

399
A REGENCY MAHOGANY AND EBONISED CHEVAL MIRROR
 ATTRIBUTED TO GILLOWS, CIRCA 1815
 135cm high, 69cm wide, 56cm deep

£1,000-1,500

400
AFTER THE MODEL ATTRIBUTED TO GIROLAMO CAMPAGNA (ITALIAN, 1549-1626) A BRONZE FIGURAL SALT
 PROBABLY ITALIAN, LATE 18TH/EARLY 19TH CENTURY
 Cast as a kneeling classical male supporting a scallop shell on his shoulders
 18.5cm high, base 14.5cm wide

A 16th century bronze of this model is in the Capodimonte Museum, Naples and a further gilt bronze model dated to 1600-1700 and catalogued as Venetian, previously attributed to Campagna is in the Victorian and Albert Museum.

£800-1,200



400

401
A PAIR OF REGENCY MAHOGANY WATERFALL BOOKCASES
 IN THE MANNER OF GILLOWS, CIRCA 1820
 each 129cm high, 93cm wide, 38cm deep overall

£4,000-6,000



401





402

402

A REGENCY MAHOGANY CHAMBER TABLE

ATTRIBUTED TO GILLOWS, CIRCA 1820

72cm high, 66cm wide, 46.5cm deep

For a related Gillows chamber table see Susan E Stuart, Gillows of Lancaster and London 1730-1840, plate 328. Tables of this form with a hinged lid to the top to enclose an inkwell and writing equipment, and with a frieze drawer indented to go around the recessed fittings, were first drawn in the Gillows General Sketch Book of 1810. These chamber tables retained their popularity as a similar design was drawn in the Estimate Sketch Book of 1823.

£1,500-2,500

403 Y

A GEORGE IV ROSEWOOD

'WATERFALL' OPEN BOOKCASE

ATTRIBUTED TO GILLOWS, CIRCA 1825

The panel doors opening to a shelved interior

130cm high, 79cm wide, 31cm deep

£1,500-2,500

404 Y

A REGENCY MAHOGANY AND EBONY

STRUNG DRUM LIBRARY TABLE

EARLY 19TH CENTURY

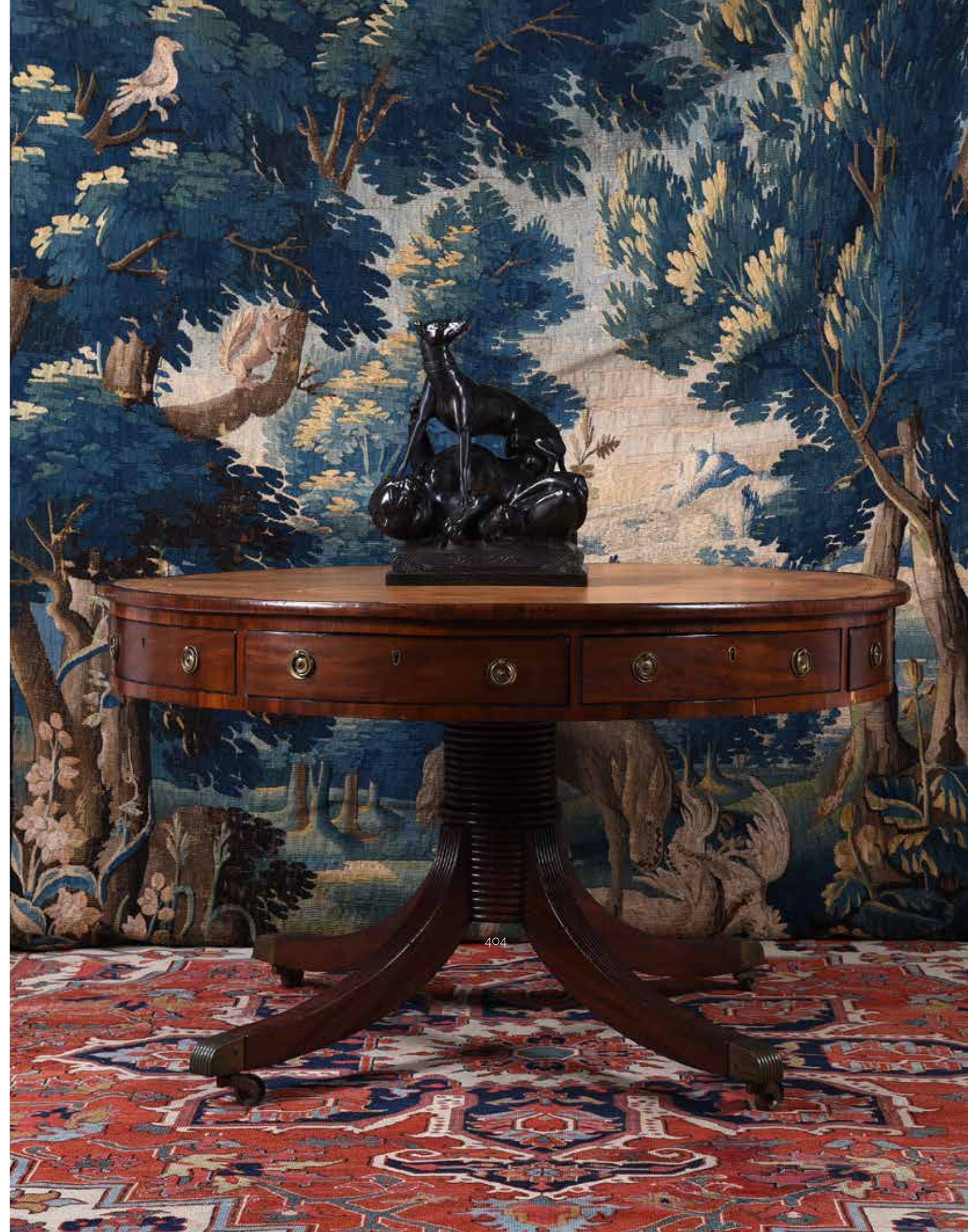
The frieze drawers alternately with hinged triangular drawers

75cm high, 131cm diameter

£2,000-3,000



403



404



405

405
TWO MAHOGANY BEDSIDE CUPBOARDS
 IN GEORGE IV STYLE, OF RECENT MANUFACTURE
 80cm high, 40cm wide, 37cm deep

£1,000-1,500



406

406Y
A GEORGE IV MAHOGANY CHEST OF DRAWERS
 BY GILLOWS, CIRCA 1825
 Stamped 'Gillow' to central drawer, and with indistinct inscription to underside of two drawers
 110cm high, 118cm wide, 56.5cm deep

£2,000-3,000



407

407
A REGENCY MAHOGANY FOUR POST BED
 CIRCA 1815
 211cm high, 168cm wide, 220cm long

£1,500-2,500



408

408

A REGENCY MAHOGANY AND BRASS BOUND STICK STAND

CIRCA 1815

Of coopered form

78cm high, the base 34cm diameter

£1,000-1,500



409

409

A PAIR OF REGENCY MAHOGANY HALL CHAIRS

ATTRIBUTED TO GILLOWS, CIRCA 1815

One chair impressed stamp 'R.F.' to underside

83.5cm high, 39.5cm wide, 49cm deep

For a related mahogany hall chair see Susan E Stuart, *Gillows of LANCASTER and LONDON 1730-1840*, Antique Collectors' Club, 2008, p203, pl177, whilst the upper back of plate 177 is shell carved the outline and all other features are near identical to this pair of chairs being offered.

£700-1,000

410Y

A REGENCY BURR WOOD, WALNUT, SATINWOOD AND EBONY TEA TABLE

EARLY 19TH CENTURY

72.5cm high, 102cm wide, 50cm deep

Provenance:

Private Collection, Isle of Wight

£1,500-2,500



410



411

411

A REGENCY GILTWOOD OVERMANTEL WALL MIRROR

CIRCA 1820

Of inverted breakfront form

75cm high, 142cm wide

£600-800

412Y

A GEORGE IV ROSEWOOD AND PARCEL GILT BREAKFRONT SIDE CABINET

IN THE MANNER OF GILLOWS, CIRCA 1825

The central grille doors opening to two adjustable shelves

96cm high, 188.5cm wide, 46cm deep

£1,500-2,500



412



413

413
A REGENCY GILTWOOD 'PAGODA' WALL
DISPLAY CABINET
IN BRIGHTON PAVILION MANNER, EARLY
19TH CENTURY
87cm high, 95cm wide, 13cm deep

£600-800



414

414
A REGENCY SIMULATED ROSEWOOD AND PARCEL GILT
'WATERFALL' OPEN BOOKCASE
CIRCA 1815
138.5cm high, 70cm wide, 34cm deep

£700-1,000

415

A REGENCY GILTWOOD AND GESSO CIRCULAR CONVEX WALL MIRROR

CIRCA 1815

The frame surmounted by a carved model of a stag

81.5cm high, 47cm wide, 10cm protuberance overall

£600-800



415

416

A CLOSELY MATCHED PAIR OF GEORGE IV MAHOGANY
CHAMBER TABLES

ATTRIBUTED TO GILLOWS, CIRCA 1820

each 73.8cm high, 68.5cm wide, 46cm deep

For a related Gillows chamber table see Susan E Stuart, *Gillows of LANCASTER and LONDON 1730-1840*, Antique Collectors' Club, 2008, p300, pl328. 'Small writing or chamber tables were introduced during the early 19th century and several were drawn in the General Sketch Book 1810. A hinged compartment with a pop-up lid was sunk into the writing surface to accommodate an inkwell and other writing equipment. The frieze drawer had to be indented in order to fit round the sides of the ink compartment. Chamber tables with plain turned or reeded legs retained their popularity since a similar design was drawn in the Estimate Sketch Book in 1823'.

£4,000-6,000



416





A set of six George III chairs | lot 141



Day 2 | Thursday 30 March 2023

Lots 420-721

The Hall at Wherwell Priory
showing | lots 420 and 426



Photographs: Nick Ingram ©, Knight Frank



Selected items
from Wherwell Priory,
Hampshire | lots 420-427



420
A CONTINENTAL GILT COMPOSITION, GILTWOOD AND BLUE GLASS MOUNTED MIRROR
 POSSIBLY BALTIC OR SCANDINAVIAN, 19TH CENTURY
 149cm high, 82cm wide

Provenance:
 Acquired by Douglas Hogg, 1st Viscount Hailsham, Attorney General (1924-1928), Secretary of State of War (1931-1935) and Lord High Chancellor of Great Britain (1935-1938).
 Thence by descent to Quintin Hogg, 2nd Viscount Hailsham, later Baron Hailsham of St. Marylebone, Lord Chancellor (1970-1974, 1979-1987)
 Thence by descent to the Hon. James Hogg, Wherwell Priory, Hampshire.

£1,200-1,800



420



421
AN IRISH GEORGE II MAHOGANY MULE CHEST
 CIRCA 1750
 97cm high, 128cm wide, 60cm deep

Provenance:
 Wherwell Priory, Hampshire

£800-1,200



421



422

422
A PAIR OF WILLIAM IV COLZA OIL LAMPS
 IN THE MANNER OF THOMAS MESSENGER, CIRCA 1835
 With boar head rhyton bases, four extra square Greek key cut glass shades and replica booklets about the lamps and their use each 40cm high overall, the bases 24cm high, 31cm wide

Provenance:
 Wherwell Priory, Hampshire

£800-1,200

423
A VICTORIAN MAHOGANY FOUR PEDESTAL DESK
 CIRCA 1890
 Two pedestals with three drawers each, the other two with panelled cupboards enclosing drawers, the locks stamped 'BARRONS PATENT', some others stamped 'J BRAMAH 154 PICCADILLY' 79cm high, 170cm wide, 138cm deep

Provenance:
 Wherwell Priory, Hampshire
 Christie's London, At Home - Decorative Objects and Furniture (9640), 4th June 2003, Lot 287 (Sold £2,938 incl. BP)

£2,000-3,000



423

424 Y
A REGENCY MAHOGANY AND SATINWOOD BOOKCASE
 CIRCA 1820
 Of tall proportions 290cm high, 126cm wide

Provenance:
 Acquired by Quintin Hogg, 2nd Viscount Hailsham, later Baron Hailsham of St. Marylebone, Lord Chancellor (1970-1974, 1979-1987)
 Thence by descent to the Hon. James Hogg, Wherwell Priory, Hampshire.

£2,000-3,000



424



425

425
A LARGE TURKISH CARPET
approximately 761 x 473cm

Provenance:
Property of Lady Brecknock of Wherwell Priory, great niece of Sir Ernest Cassel
Property of the Hon. James Hogg, Wherwell Priory, Hampshire

£2,000-3,000



426

426
A SET OF TEN GEORGE IV PAINTED PINE HALL CHAIRS
CIRCA 1825
Painted to simulate mahogany, each back set with a polychrome boar crest, some undersides inscribed 'Chapel', 'Sacristy', 'Oratory' and other inscriptions, the crest has probably been invented or adapted from elsewhere to fit the family name Hogg
each 85cm high, 41cm wide, 45cm deep

Provenance:
Wherwell Priory, Hampshire

£1,000-1,500



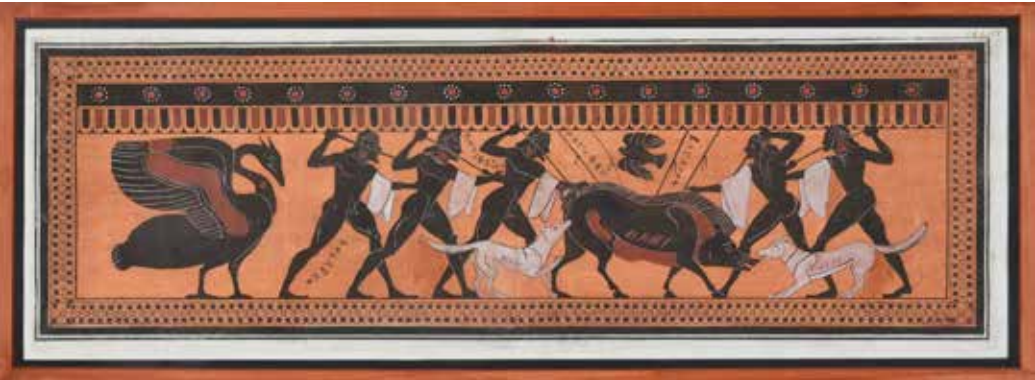
427

427
A SWISS WALNUT, BURR WALNUT AND FRUITWOOD BREAKFRONT SIDE CABINET
THIRD QUARTER 18TH CENTURY
Incorporating other burr wood, possibly burr birch
220cm high, 228cm wide, 59cm deep

Provenance:
Hotel Seeburg, Luzern, Switzerland

Hotel Seeburg, Luzern, Switzerland was purchased for the touring association of the Regent Street Polytechnic in 1898. The Regent Street Polytechnic (now the University of Westminster) was founded by Quintin Hogg in 1881. Hotel Seeburg passed to his grandson, the Hon. William Neil Hogg and then to his two nephews: Douglas Hogg, 3rd Viscount Hailsham and The Hon James Hogg, Wherwell Priory, Hampshire.

£2,000-3,000



428



428
AFTER GIUSEPPE BRACCI AND OTHERS
Antiquités Etrusques, Grecques et Romaines, tirées du cabinet de M.Hamilton
Three plates, coloured engravings
Framed and glazed, Swans plate 99 frame 37.5 by 39cm;
Boar hunt plate 29 frame 42.5 by 77.5cm; The Hamilton
Vase plate 55 frame 66.5 by 90.5cm

Provenance:
The Rowse Collection
With Schuster Gallery, London., 1987

£300-500

429
**A GEORGE II YEW WOOD OCTAGONAL TRIPOD
TABLE**
LATE 18TH/ EARLY 19TH CENTURY
74cm high, 60cm diameter

Provenance:
The Rowse Collection

£800-1,200



429

430
**A GEORGE III CARVED
GILTWOOD OVAL MIRROR**
CIRCA 1765
119cm high, 70cm wide

Provenance:
The Rowse Collection

£3,000-5,000



430



431

431
AFTER THE ANTIQUE, A BRONZE BUST OF THE EMPEROR CLAUDIUS
 PROBABLY 20TH CENTURY
 Now set on modern stand
 the bust 31.5cm high, 49cm high overall

Provenance:
 The Rowse Collection

£400-600

432
AN ITALIAN TERRACOTTA RELIEF OF DIONYSUS AND ARIADNE
 20TH CENTURY
 Indistinct impressed mark to reverse "ITALY RADI ST ***"
 87.5cm wide, 64cm high, 6cm deep

Provenance:
 The Rowse Collection

£1,000-1,500



432



433 (view from above)



433

433
A GEORGE II PADOUK, 'PARTRIDGE WOOD' AND BRASS INLAID TRIPOD TABLE
 IN THE MANNER OF JOHN CHANNON OR J GRAVELEY, CIRCA 1740-45
 The octagonal turned spindle gallery top hinged to tilt
 73cm high, 54cm wide

Provenance:
 The Rowse Collection

For related writing tables see Christopher Gilbert & Tessa Murdoch, John Channon and Brass-Inlaid Furniture 1730-1760, pl 80-83. The use of padouk with partridge wood crossbanding and brass inlay closely relates to that on the slope of a bureau branded 'J Graveley'. The Graveley attributed rectangular tables in plates 80-83 have, in common with this octagonal tripod table; the use of padouk crossbanded with partridge wood, closely related interlaced strapwork in brass; husk and graduated dot brass inlay; the top is centred in brass with a shield shaped cartouche for the engraving of a family crest or coat of arms. The 'partridge wood' referred to in all these descriptions appears to be a contemporary term for a timber that does not have the distinctive grain of what is generally described as partridge wood from the early 19th century onwards.

See Victoria & Albert Museum, London, for the related writing table probably by J Graveley, circa 1740-45.

Provenance:
 The Rowse Collection

See Christie's, London, 5-19 July 2022, lot 55. This lot was probably bought in the 1930s by Solomon Joseph Gubbay, a rope and jute merchant, who formed an eclectic collection of furniture. See also a related table in padouk with similar brass-inlay, Christie's, London, 27 November 2003, lot 5 (£139,650).

£6,000-9,000



433 (detail of marquetry to centre of top)



434

434
A SCOTTISH TERRACOTTA CAMPANA URN BY ALEX WILSON AND SON DUNFERMLINE
LATE 19TH CENTURY
With foliate everted lip and acanthus-decorated body above a ribbed and fluted socle, stamped mark
95cm high, base 34.5cm wide

Provenance:
The Rowse Collection

£300-500

435
AFTER GIAMBOLOGNA, A LARGE BRONZE FIGURE OF MERCURY
PROBABLY ITALIAN, 19TH/20TH CENTURY
167.5cm high overall, base 52cm diameter

Provenance:
The Rowse Collection

£1,000-1,500



435

436
A CREAM PAINTED AND PARCEL GILT WALL MIRROR IN GEORGE II STYLE
IN THE MANNER OF BENJAMIN GOODISON,
19TH CENTURY
With rectangular plate and channelled eared frame carved with egg-and-dart, the spandrels with florets with pierced broken scrolling pediment cresting surmounted by a stylised shell
109cm high, 66cm wide

Provenance:
The Rowse Collection

£1,000-1,500



436

437
A GEORGE III MAHOGANY TEA TABLE
IN THE MANNER OF THOMAS CHIPPENDALE,
LAST QUARTER 18TH CENTURY
The hinged top supported by one hinged leg
73cm high, 91cm wide, 45cm deep

Provenance:
The Rowse Collection

£1,200-1,800



437

Selected Contents from the Olivier Collection from Airlie Gardens | lots 438-453

The Holland Park home of Edwardian artist and traveller Herbert Olivier (1861-1952)

Airlie Gardens was the former home of the artist Herbert Olivier. He was a widely travelled and a highly versatile portrait, allegorical and landscape painter and was later appointed an official war artist. Many of his exhibited pictures were portraits of the great and the good of late Victorian and Edwardian Society and are now in museums and private collections. His house in Airlie Gardens has passed through his family for several generations. It's high ceilings and elegant interiors were lined with the artist's own pictures. Full of light and colour, these works were painted in a British Impressionist style. The artist was the uncle of Sir Laurence Olivier who was a regular visitor. The furniture is an eclectic mix and encompasses items one might expect from an Edwardian artist and traveller, notably items of both Continental as well as British manufacture, sitting harmoniously in the interiors he created for himself.





438

A GILT BRASS HALL LANTERN

IN REGENCY STYLE, 20TH CENTURY

Hexagonal form with three light fittings, acroteria mounts
90cm high overall, 40cm wide

Provenance:

Airlie Gardens, Holland Park. The home of Herbert Olivier (1861-1952), Edwardian artist and traveller

£400-600



439

A CAUCASIAN LESGHI RUG

EARLY 20TH CENTURY

approximately 139 x 114cm

Provenance:

Airlie Gardens, Holland Park.
The home of Herbert Olivier (1861-1952), Edwardian artist and traveller

£500-800



440

440 Y

**A GEORGE III 'FIDDLE BACK' MAHOGANY,
ROSEWOOD CROSSBANDED AND LINE
INLAID PEMBROKE TABLE**

IN THE MANNER OF INCE & MAYHEW,
CIRCA 1790

71cm high, 116cm wide (with leaves up),
99.5cm deep

Provenance:

Airlie Gardens, Holland Park. The home of
Herbert Olivier (1861-1952), Edwardian artist
and traveller

£1,500-2,000



441

**A GEORGE II GILTWOOD
AND GESSO MIRROR**

CIRCA 1735

178cm high, 93cm wide

Provenance:

Airlie Gardens, Holland Park.
The home of Herbert Olivier
(1861-1952), Edwardian artist
and traveller

£4,000-6,000



442

442
A CAUCASIAN DAGHESTAN/DERBEND
PRAYER RUG
LATE 19TH CENTURY
approximately 181 x 91cm

Provenance:
Airlie Gardens, Holland Park. The home of
Herbert Olivier (1861-1952), Edwardian artist
and traveller

£400-600



443

443
A CAUCASIAN KAZAK RUG
LATE 19TH CENTURY
approximately 173 x 127cm

Provenance:
Airlie Gardens, Holland Park. The home of
Herbert Olivier (1861-1952), Edwardian artist
and traveller

£400-600

444
A SET OF THREE ITALIAN WANUT AND
UPHOLSTERED CHAIRS
19TH CENTURY
To include and armchair and a pair of side chairs
each 123cm high, 69cm wide, 61cm deep overall

Provenance:
Airlie Gardens, Holland Park. The home of
Herbert Olivier (1861-1952), Edwardian artist
and traveller

£800-1,200



444

445
RUBY LEVICK BAILEY (WELSH, 1871-1940),
A BRONZE GROUP OF A MERCHILD ON A
FLOATING BARREL
CIRCA 1912
Patinated bronze, signed to cast and dated 1912,
on wood plinth base
32cm high overall, base 18 x 23cm

Provenance:
Airlie Gardens, Holland Park. The home of Herbert
Olivier (1861-1952), Edwardian artist and traveller

£1,000-1,500



445

446Y
A NORTH ITALIAN ROSEWOOD AND
EBONISED CABINET
19TH CENTURY
The central door opening to three further drawers
62cm high, 105cm wide, 34cm deep
ON AN ASSOCIATED SPANISH WALNUT TABLE
IN 17TH CENTURY STYLE, 20TH CENTURY
99cm high, 111cm wide, 39cm deep
(2)

Provenance:
Airlie Gardens, Holland Park. The home of Herbert
Olivier (1861-1952), Edwardian artist and traveller

£1,500-2,000



446



447
A PAIR OF BRONZED METAL URN TABLE LAMPS
 LATE 19TH CENTURY
 Each with relief bands of animals, including lions and swans
 the urns 45cm high, each 53cm high to top of fitments

Provenance:
 Airlie Gardens, Holland Park. The home of Herbert Olivier (1861-1952), Edwardian artist and traveller

£600-800



448 Y
A CONTINENTAL WALNUT AND MARQUETRY COMMODOE
 SECOND HALF 19TH CENTURY
 With grey variegated marble top
 99cm high, 130cm wide, 69cm deep

Provenance:
 Airlie Gardens, Holland Park. The home of Herbert Olivier (1861-1952), Edwardian artist and traveller

Please note: Dreweatts have applied for a de minimis exemption licence for the ivory in this lot (Ref: BZDGHMT1)

£1,000-1,500

449
A GILT BRASS HALL LANTERN
 IN REGENCY STYLE, 20TH CENTURY
 Hexagonal form with three light fitment
 85cm high overall, 54.5cm wide

Provenance:
 Airlie Gardens, Holland Park. The home of Herbert Olivier (1861-1952), Edwardian artist and traveller

£400-600



450
A SMALL ITALIAN CARVED GILTWOOD MIRROR
 LATE 17TH/EARLY 18TH CENTURY
 48cm high, 36cm wide

Provenance:
 Airlie Gardens, Holland Park. The home of Herbert Olivier (1861-1952), Edwardian artist and traveller

£400-600



451
A NORTH ITALIAN OLIVEWOOD, WALNUT AND INLAID BUREAU
 SECOND HALF 18TH CENTURY
 The fall opening to an arrangement of drawers
 119cm high, 143cm wide, 61cm deep

Provenance:
 Airlie Gardens, Holland Park. The home of Herbert Olivier (1861-1952), Edwardian artist and traveller

£1,500-2,500





452

452
A CAUCASIAN PEREPEDIL RUG
 LATE 19TH CENTURY
 approximately 173 x 136cm

Provenance:
 Airlie Gardens, Holland Park. The home of
 Herbert Olivier (1861-1952), Edwardian artist
 and traveller

£400-800

453
A LARGE TURKISH CARPET
 LATE 19TH CENTURY
 Probably made for the English market
 approximately 736 x 500cm

Provenance:
 Airlie Gardens, Holland Park. The home of
 Herbert Olivier (1861-1952), Edwardian artist
 and traveller

£500-1,000



453

Other Properties



454
**A CONTINENTAL GILT METAL AND
 ENGRAVED GLASS MIRROR**
 PROBABLY SWEDISH, IN THE MANNER
 OF PRECHT, 19TH CENTURY
 134cm high, 73cm wide

£2,000-3,000

454



455

455 Y

A WILLIAM IV ROSEWOOD CANTERBURY

BY GILLOWS, CIRCA 1835

The underside of the drawer signed

'M. GILLBANK'

55cm high, 42cm wide, 55cm deep

Matthew Gilbanks (Gillbank) (fl.c.1834-1850) was listed in 1834-39 Gillow's Petty Ledger. He is named as craftsman for a mahogany commode for Ferguson & Co's customer Mr. Lloyd in February 1840; and an Albuera wood tea chest for Ferguson & Co. in December 1850.

£1,500-2,500



456 (view from above)

456

A WILLIAM IV MAHOGANY AND SPECIMEN MARBLE TOP CENTRE TABLE

ATTRIBUTED TO GILLOWS, CIRCA 1835

The marble top centred with a bird

76cm high, 79cm diameter

See Susan E Stuart, Gillows of Lancaster and London 1730-1840, p305, pl335 for a Gillows table with a related border; p338, pl392 for a Gillows table with a related tripod base.

£1,500-2,500



456 (view from above)



456



457

457
A PAIR OF PARCEL-GILT STEEL ROYAL PORTRAIT RELIEFS
 FRENCH, 19TH CENTURY
 Depicting Charles IX of France after Germain Pilon, and a Queen, probably Marie de' Medici; each in a later ormolu mounted marble surround and ebony-veneered wood frame the plaques 18.4 and 19cm high, the frames 40.6 x 36.2cm

Provenance:
 Acquired Alain Finard and Gérard Wahl Boyer, Paris.

Supplied by François-Joseph Graf.
 Christie's London,"Au Bord Du Lac: An Interior By François-Joseph Graf", January 2022, lot 138.

£4,000-6,000

458
A PAIR OF GILTWOOD AND COMPOSITION CONSOLE TABLES
 IN ROCOCO REVIVAL TASTE, 19TH CENTURY
 Each with a grey veined white marble top
 Each with a grey veined white marble top with an ogee moulded edge, above a foliate C-scroll, fruiting, floral and acanthus apron, on two cabochon, scrolled foliate and oak-leaf S-scroll legs terminating in stiff-leaf wrapped scroll feet
 each 88cm high, 104cm wide, 41cm deep

Provenance:
 Private Collection, London

£2,500-4,000



458



459

459
AN AUBUSSON CARPET
 approximately 462 x 405cm

£1,500-2,500



460

460

A BRONZE SIGNAL CANNON

POSSIBLY DUTCH, 19TH CENTURY
In the 17th century style, the bronze barrel with touch-hole and twin dolphin handles, 41cm long, 20mm bore, on a brass bound wood gun carriage with two 8 spoke wheels 68cm long overall

£1,000-1,500



462

462

A LARGE SCALE MODEL OF THE WHITE STAR LINE RMS TITANIC

20TH CENTURY

Detailed construction in plastic and wood, with masts, rigging, deck details, triple-screw propellers to the rear and four funnels to top, on large wood base plinth support

the wooden base 229cm long, the model approximately 206cm long, 66cm high overall

£2,000-4,000



461

461

A VICTORIAN POLLARD OAK TRIPOD TABLE

ATTRIBUTED TO GILLOWS, SECOND QUARTER 19TH CENTURY

With brass plaque 'TABLE MADE FROM THE WOOD OF THE U.S.A. FRIGATE CHESAPEKE (sic)' 73cm high, 52cm diameter

The USS Frigate Chesapeake was commissioned in 1800, in 1813 captured and commissioned by the British navy as HMS Chesapeake, being sold in 1819 in Portsmouth and broken up, the principal parts used to build Chesapeake Mill in Wickham, England, other smaller pieces used to make furniture such as this table.

£800-1,200



461 (detail)



462 (detail)



463



463 (details)



463

A REGENCY MAHOGANY AND BRASS BOUND CAMPAIGN READING TABLE

CIRCA 1815

The double hinged ratchet adjustable top enclosing divisions and a brass strut, with detachable legs

78cm high, 65,5cm wide, 45,5cm deep (when closed)

£600-800



464

464

A VICTORIAN TEAK AND BRASS BOUND SECRETAIRE CAMPAIGN CHEST

BY T WHITE & CO, MID 19TH CENTURY

The secretaire fall front drawer enclosing a leather writing surface and fittings, the chest in two parts, the secretaire drawer with a brass inset label 'T. WHITE & Co MAKERS ALDERSHOT', the back with a printed and ink inscribed paper label 'SPENCER BROS FIREPROOF DEPOSITORY Brownlow Street, Liverpool Col Fisher..'

109cm high, 99cm wide, 46cm deep

£1,500-2,000



464 (maker's label)

465

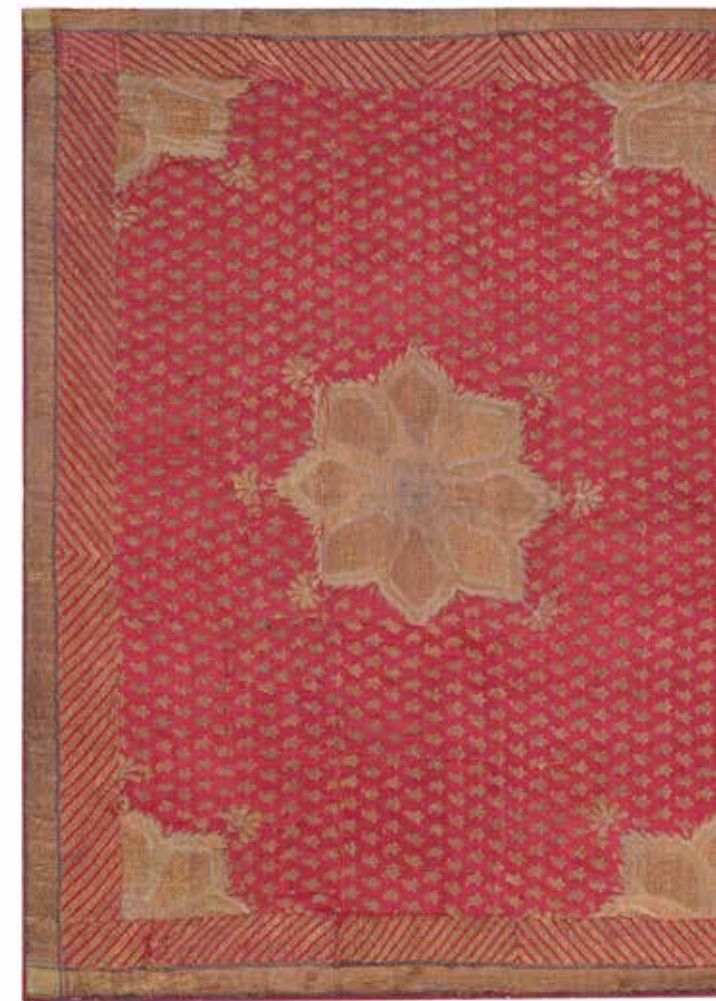
AN INDIAN EMBROIDERY PANEL

19TH CENTURY IN THE 18TH CENTURY MOGUL STYLE

Woven in gold and silver coloured threads on a rich red field, mounted on later stretcher

approximately 122 x 89cm

£600-800



465

466

AN ANGLO INDIAN CARVED EXOTIC HARDWOOD CENTRE OR DINING TABLE

19TH CENTURY

76cm high, 163cm wide, 127cm deep

£2,000-3,000



466 (view from above)



466

467
AN ORNATE LARGE PAIR OF BRONZED DOOR KNOCKERS
PROBABLY 19TH CENTURY ITALIAN
In the Venetian Renaissance manner, dolphin backplate
above figures on a drapery background, monkey below
53cm high, 27 cm wide

£600-800



468

468
A CORNISH BRASS MOUNTED SERPENTINE DOOR STOP
LATE 19TH CENTURY
Of tapering tear drop form, brass loop handle
21cm high

£300-500



469

469
**A PAIR OF WOOD
PEDESTALS PAINTED
TO SIMULATE MARBLE**
LATE 19TH/EARLY
20TH CENTURY
86cm high, 38cm wide,
36cm deep

£600-800



467



470
A GILTWOOD AND GESSO MIRROR
POSSIBLY FRENCH, 19TH CENTURY
130cm high, 113cm wide, 15cm deep

£1,000-1,500



470

471
**RUDOLF KAESBACH (GERMAN, 1873-1955)
A BRONZE MODEL OF A HORSE TAMER**
EARLY 20TH CENTURY
The tamer restraining the horse with the reins,
dark brown patination, signed to the cast, on a
Maurin green marble plinth
36cm high overall, the base 23cm wide

£400-600



471

472 Y
**A FRENCH KINGWOOD PARQUETRY AND
ORMOLU MOUNTED GUERIDON**
SECOND HALF 19TH CENTURY
The frieze with an oak lined concealed drawer
77cm high, 66cm wide

£500-800



472



473

473
ERNEST RANCOULET (FRENCH, 1842-1915), A BRONZE BUST OF A WOMAN IN A STRAW HAT
LATE 19TH/EARLY 20TH CENTURY
Signed to cast
69cm high, base 17cm wide

£1,000-1,500

474 Y
A PAIR OF VICTORIAN MAHOGANY 'WELLINGTON' CHESTS OF DRAWERS
IN THE MANNER OF FURNITURE RETAILED BY JAMES WINTER, CIRCA 1840
Each with seven graduated drawers with turned rosewood handles
162cm high, 71.5cm wide, 57cm deep

£1,500-2,500



474



475
A WILLIAM IV MAHOGANY WINDOW SEAT
CIRCA 1835
71cm high, 67cm wide, 49cm deep

£2,000-3,000



475

476
A PAIR OF MAHOGANY, LEATHER AND CANED LIBRARY ARMCHAIRS
SECOND HALF 19TH CENTURY
The brass cappings and casters stamped 'COPE'
92cm high, 68cm wide, 80cm deep

Provenance:
Purchased from Mallett, London (Sold for £17,500).
A photocopy of the original receipt is available with this lot.

£1,200-1,800



476





477

477

A PAIR OF OAK AND BRASS BOUND BUCKETS

FIRST HALF 19TH CENTURY

Of coopered from each 30cm high (excluding handle), 33cm diameter

£600-800



478

478

A GEORGE IV IRISH MAHOGANY METAMORPHIC PEDESTAL FIRE SCREEN

BY SAMUEL & GEORGE GILLINGTON, DUBLIN, CIRCA 1825

An additional panel sliding from the left, right and upper side of the screen, the underside of the main screen section stamped 'SAMUEL & GEORGE GILLINGTON DUBLIN'

116cm high, 54cm wide unextended, 30cm deep

Provenance:

Private Collection, West Sussex

The brothers George and Samuel Gillington produced high quality furniture from 1815 to 1838. The trade card of George Gillington begged it 'to be observed that his house is in the NARROW PART of Abbey Str.' (D. Fitz-Gerald, 'Dublin Directories and Trade Labels', Furniture History, 1985, p. 266).

£500-800



479A

479

479

A CARVED PINE FIRE SURROUND IN THE EARLY GEORGE III STYLE

19TH CENTURY

136cm high, 161cm wide, 14cm deep

The aperture 91cm high, 114cm wide to inner

£600-800

479A

A GEORGE III BRASS AND CAST IRON FIRE GRATE

CIRCA 1780

The whole on fluted tapering square section front legs, urn finials

70cm wide, 40.5cm deep, 59cm high

£700-1,000

480

A SET OF THREE EARLY VICTORIAN STEEL AND BRASS HANDLED FIRE TOOLS

THIRD QUARTER 19TH CENTURY

the shovel 81cm long

£600-800



480



481

481

A PINE AND GESSO FIRE SURROUND

19TH CENTURY

approximately 145cm high, mantel 181.5cm

wide, aperture 115cm high, 134.5cm wide

£800-1,200

482

A REGENCY BRONZE ADJUSTABLE FENDER

CIRCA 1815

With twin panther or lioness and snake ends, adjustable mid section

the ends 40cm high, 38cm long, the whole 144cm when extended

£500-800



482



483 Y
A WILLIAM IV ROSEWOOD OPEN BOOKCASE
CIRCA 1830
121cm high, 78cm wide, 30cm deep

£2,000-3,000

484
A VICTORIAN MAHOGANY HALL BENCH
CIRCA 1850
57.5cm high, 152cm wide, 43.5cm deep

£2,000-3,000



484

485
A CHINESE EXPORT BLACK LACQUER AND GILT
DECORATED MIRROR
19TH CENTURY
122cm high, 93cm wide

£600-800



485

486
A SPECIMEN MARBLE OCTAGONAL PANEL OR TABLE TOP
20TH CENTURY IN THE FLORENTINE MANNER
Inlaid to centre with floral sprays within snaking specimen hardstone
banding
52cm wide, 2cm deep

£1,000-1,500



486

487
AN EARLY VICTORIAN PAINTED HALL BENCH
IN THE MANNER OF RICHARD BRIDGENS, MID 19TH CENTURY
78cm high, 148cm wide, 46cm deep

£1,500-2,500



487



488

488
A REGENCY MAHOGANY FOLIO STAND
IN THE MANNER OF GILLOWS, CIRCA 1815
With unusual stylised 'capstan' terminals to the supports
113cm high (when closed), 58cm wide, 91cm deep

£500-800



489

489
A VICTORIAN MOROCCO LEATHER DOCUMENT OR DISPATCH BOX
BY SAMPSON MORDAN & CO, CIRCA 1840
Stamped in gilt with 'VR' under a coronet and owners initials 'W.R.', the lock stamped 'PATENT' under a coronet, 'S. MORDAN & CO', 'LONDON WARRANTS', the Bramah type lock with a key stamped 'S. MORDAN & CO. WARD SECURITY' the interior blue velvet lined
16cm high, 38cm wide, 25.5cm deep

Sampson Mordan (1790-1843) was apprenticed to the locksmith Joseph Bramah before inventing the first patented mechanical pencil in 1822. Sampson Mordan became an expert locksmith following the expiry of Bramah's lock design making almost exact replicas with design variations and patented improvements. An 1830 advertisement states 'The Bramahrian Patent Lock ... S Mordan & Co guarantee the impossibility of the locks manufactured by them being opened by any duplicate Key or Picklock; ... S. Mordan & Co recommend their Scutcheon Locks to Bankers, Traveller, &c.'.

£600-800

490
A FRENCH MAHOGANY RECLINING 'OREILLES' ARMCHAIR
BY DUPONT, PARIS, 19TH CENTURY
Bearing metal makers plaque, the back incorporating twin detachable rests, upholstered in 'coral' pattern vintage textile by Colefax & Fowler
120cm high, 76cm wide, 67cm deep

Provenance:
Private Collection, West Sussex

Dupont of Paris were makers of 'mechaniques fauteuils'. For a closely related adjustable armchair by the same maker, see Christie's Interiors, 21st May 2013, Lot 174 (£2,625 including premium).

£800-1,200



490 (maker's plaque)



491



492 Y
A KINGWOOD AND BRASS ETAGERE
LATE 19TH/EARLY 20TH CENTURY
59cm high, 47.5cm wide, 35cm deep

Almost certainly previously retailed by Mallet, London

£1,200-1,800



492

491
AFTER COUSTOU, A LARGE PAIR OF BRONZE MARLY HORSES
FRENCH, 19TH CENTURY
each 58cm high, the bases 47cm wide

£1,000-1,500

493
A PAINTED AND PARCEL GILT LOW TABLE
20TH CENTURY
The glazed top enclosing a fretwork panel
35.5cm high, 167cm long, 60cm deep

Almost certainly previously retailed by Mallet

£800-1,200



493



494

**494
AFTER PROVIN SERRES, A BRONZE FIGURE
OF NEPTUNE**

FRENCH, MID 19TH CENTURY
Depicted astride his sea horse, trident aloft,
on yellow siena marble base
53cm high overall, base 21.5cm diameter

£800-1,200

**495
A CONTINENTAL YEWE AND MARQUETRY CENTRE
OR OCCASIONAL TABLE**

IN 18TH CENTURY STYLE, 19TH CENTURY
The central marquetry of a two horse chariot and
figures, the lower tier with two figures and a sword,
veneered and shaped to all sides, with a frieze drawer
69cm high, 64cm wide, 44cm deep

£1,000-1,500



495 (view from above)



495



496 (view from above)



496

**496Y
A CHINESE EXPORT EXOTIC HARDWOOD
AND MOTHER-OF-PEARL TRIPOD TABLE**

19TH CENTURY
The tilt top with engraved mother-of-pearl
inlay of figures on horses, stylised symbols,
flowering prunus and insects
69cm high, 89cm diameter

£800-1,200



497

498 Y
A WILLIAM IV ROSEWOOD AND WALNUT TRIPOD TABLE
IN THE MANNER OF GILLOWS, CIRCA 1830
75.5cm high, 59cm wide, 45.5cm deep

For flower stands or tables of related triple cluster, leaf carved and tripod form
see Susan E Stuart, Gillows of Lancaster and London 1730-1840, pl 644.

£800-1,200

499
A MAHOGANY OTTOMAN OR STOOL
19TH CENTURY AND LATER
The seat upholstered with a woven textile, probably Turkish
46cm high, 188cm wide, 81cm deep

£800-1,200



499



498

500
A PAIR OF BACCARAT FIVE LIGHT
GLASS CANDELABRA

20TH CENTURY
With central trumpet vase above
five twist moulded glass s-scroll arms
holding a light with petal rim drip pans
and hanging crystal icicle drops, raised
impressed mark to underside
each 69cm high

Provenance:
Contents of the Estate of Sir Frank
Williams CBE and Lady Virginia Williams

£800-1,200



500

501 Y
A VICTORIAN TULIPWOOD, WALNUT,
MARQUETRY, GILT METAL AND
PORCELAIN MOUNTED CABINET
CIRCA 1875
The mirror panel door opening to a shelved
interior, above a tooled velvet inset slide to
the waist
181cm high, 97cm wide, 46cm deep

£4,000-6,000



501



502

502

A GILTWOOD CARVED WALL MIRROR

POSSIBLY CONTINENTAL, CIRCA 1840

With printed paper label verso 'CARVER Gilder AND ART
FRAME MAKER ... OLD WORK RENOVATED ... Paul Vacani
Dealer ... 157 Fulham Road London SW'
116cm high, 102cm wide

£800-1,200

503

BOIN-TABURET (EST. 1873), AN ORMOLU CENTREPIECE

FRENCH, LATE 19TH/EARLY 20TH CENTURY

Open interlaced gothic tracery body with liner, three
candleholders above, stamped to underside of liner and body
BOIN-TABURET A PARIS, and further numbered 39022 to base
39cm wide, 25cm high

£400-600



503

504

A VICTORIAN OAK BENCH

SECOND HALF 19TH CENTURY

103cm high, 109cm wide, 46cm deep

£800-1,200



504

505

A GOTHIC GILT BRONZE AND GLASS CEILING LIGHT

19TH CENTURY AND LATER

The Gothic frame holding a Mariano Fortuny glass shade,
hand painted in gilt and marked "Fortuny C"
approximately 71cm high overall including corona

£800-1,200

506

**A SET OF FOUR PAINTED TOLE CITY
ARMORIAL SHIELDS**

MID/EARLY 20TH CENTURY

For London, Manchester, Bristol and Cardiff,
each with wood brackets to reverse
each 49cm high, 39cm wide

£400-600



506



505

507

**A PAIR OF VICTORIAN FIGURED OAK
AND BURR OAK HALL CHAIRS**

SECOND HALF 19TH CENTURY

The gothic arch backs centred with lion
crest shields within oak leaves and acorns
111cm high, 50cm wide, 46cm deep

£800-1,200



507





508

508
A FRENCH GILT METAL PLAFONNIERE
 19TH CENTURY
 71cm high, 54cm diameter

£800-1,200



509

509
A PAIR OF FRENCH ORMOLU CANDLESTICKS
 IN THE MANNER OF HENRI DASSON, IN LOUIS XVI STYLE,
 LATE 19TH CENTURY
 Each crisply leaf cast, stamped '7596' to underside
 26.3cm high, bases 13.5cm diameter

£600-800



511



510

510Y
**A COCUSWOOD, MAHOGANY,
 ROSEWOOD, MARQUETRY
 AND GILT METAL MOUNTED
 SERPENTINE SIDE TABLE**
 19TH CENTURY
 The frieze drawer fitted with a slide
 84cm high, 126cm wide, 56cm deep

£1,000-1,500



511 (detail)



511 (detail)

511
AFTER JULES MOIGNIEZ (1835-1894), A
PAIR OF BRONZE EQUESTRIAN GROUPS
ENTITLED 'AVANT LA COURSE' AND
'RETOUR AU PESAGE'
 FRENCH LATE 19TH CENTURY
 Each signed J. Moigniez to naturalistic cast
 base and with title inscription 'Avant la Course'
 and 'Retour au Pesage', later marble plinths
 taller bronze 34.5cm high, 37cm high overall,
 base 32.5cm wide

Literature:
 Christopher Payne, Animals in bronze,
 Woodbridge, 1986, p. 351, pl. H208, another
 cast from this model.

£3,000-5,000



512

513
AFTER LUCA DELLA ROBBIA, A PAIR OF
BARBEDIENNE PARCEL GILT BRONZE
‘CANTORIA’ PLAQUES
FRENCH, CIRCA 1860-1880
Each now set in ebonised carved frames,
signed to lower moulding of plaques
the plaques 26.5cm by 24.5cm, the frames
42.5cm by 40.5cm

£300-500

512
HENRI PICARD (FRENCH FL. 1831-1864) AN ORMOLU MOUNTED GRIOTTE MARBLE
CASSOLETTE A MONTER
MID 19TH CENTURY
After the Sevres model by Daguerre and Thomire, but with plain banding to upper rim,
small impressed signature and numbered 2185
34cm high, base 16cm wide

Provenance:
By repute- Sir Lionel Faudel-Phillips, Balls Park Hertford and thence by family descent

It is likely that the original design for this style of parfumer came from the marchand
mercier Dominique Daguerre in around 1780-85. An example in the Wallace collection
combines the rich deep blue porcelain of Sèvres with mounts whose design has been
attributed to Pierre-Philippe Thomire.

£700-1,000



513



514

514Y
AN EDWARDIAN SATINWOOD
AND MAHOGANY KIDNEY
SHAPED DESK
CIRCA 1905
78cm high, 137cm wide,
65cm deep

£1,500-2,500



515

515
A VICTORIAN CAST IRON UMBRELLA OR STICK STAND
CIRCA 1880
With central relief panel of winged figure, twin division bar
above removable drip tray, kite registration marks to reverse,
now white painted
62cm wide at base, 29.5cm deep, 94.5cm high

£400-600

516Y
A PAIR OF WILLIAM IV ROSEWOOD SIDE CABINETS
CIRCA 1835
The grille doors enclosing adjustable shelves
each 88.5cm high, 65.5cm wide, 28cm deep

£1,000-1,500



516



517
A WILLIAM IV CARVED MAHOGANY FOUR POST BED
CIRCA 1835
214cm high, 143cm wide, 211cm long overall

£800-1,200



517

518
A PAIR OF GILTWOOD AND GESSO OVERMANTEL MIRRORS
19TH CENTURY
each 130cm high, 94cm wide

£1,500-2,500



518



519

519
A QUM SILK CARPET
With inscriptions to border
approximately 329 x 216cm

£1,200-1,500



520

520
A VICTORIAN GILT BRASS
FOUR POST BED
CIRCA 1873
The ends stamped with
lozenge marks for March 1873
238cm high, 138cm wide,
205cm long overall
£4,000-6,000





521

521
A VICTORIAN OAK AND LEATHER LIBRARY ARMCHAIR
 MID 19TH CENTURY
 82cm high, 75cm wide, 75cm deep, the seat 51cm high

£600-800

522
A WILLIAM IV MAHOGNAY WRITING TABLE
 IN THE MANNER OF GILLOWS, CIRCA 1835
 With tooled leather inset top
 76cm high, 131cm wide, 84cm deep

£1,200-1,800



522



523



523
A PAIR OF MASSIVE BLUE AND WHITE PORCELAIN VASES
 IN CHINESE STYLE, OF RECENT MANUFACTURE
 each 210cm high, approximately 65cm wide

£3,000-5,000



524
A LAVAR KIRMAN CARPET
approximately 400 x 357cm

£800-1,200

525 Y
A FRENCH KINGWOOD, ORMOLU
MOUNTED AND VERNIS MARTIN DISPLAY
CABINET

THIRD QUARTER 19TH CENTURY
In the form of a Sedan chair, with leather covered, domed 'roof', the door and sides painted with two children with a birdcage, or landscapes and putti, with crimson velvet lined interior, the panels signed 'H. MARTIN'
174cm high, 76cm wide, 60cm deep overall

Provenance:
This unusual "novelty" display cabinet in the form of an 18th Century French Sedan Chair was supplied by Mawer & Stephenson, Fulham Road, London to Burton Henry Philips for the Drawing Room of The Heath House, a gothic revival mansion in Staffordshire, in 1907.

£3,000-5,000



525 (details)



525



526

526 Y
A VICTORIAN SATINWOOD AND
POLYCHROME PAINTED CHEVAL MIRROR
 LATE 19TH CENTURY
 189cm high, 91cm wide, 60cm deep

£1,000-1,500



527

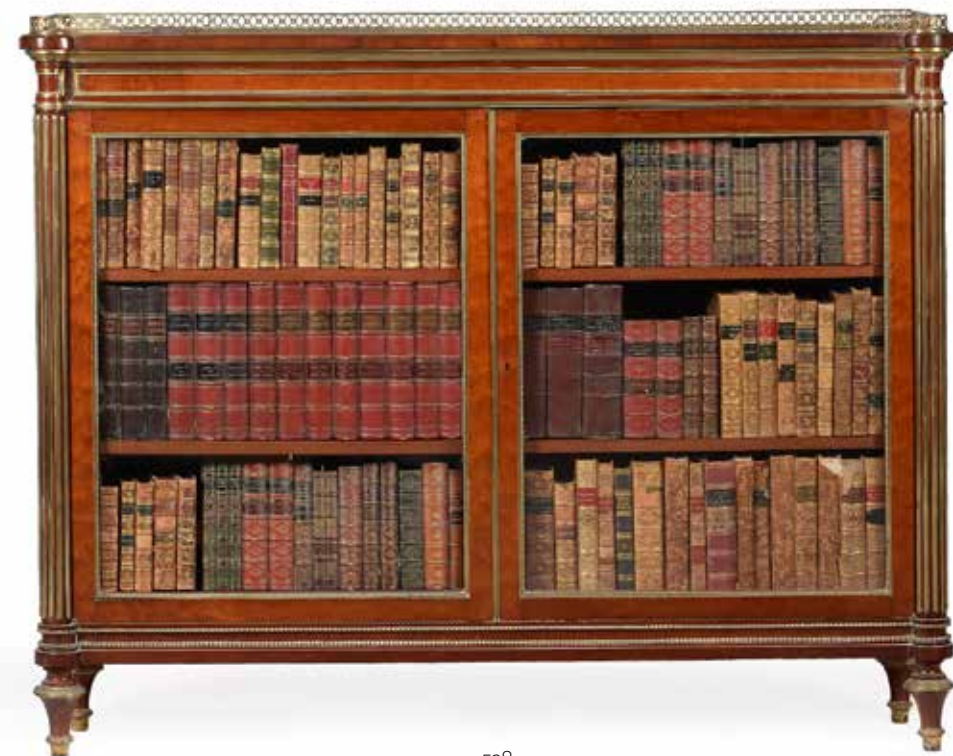


527 Y
A PAIR OF EDWARDIAN SATINWOOD
AND POLYCHROME PAINTED WATERFALL
OPEN BOOKCASES
 IN GEORGE III STYLE, CIRCA 1905
 The doors opening to a shelved interior
 each 125cm high, 59cm wide, 23cm deep

£2,000-3,000

528
A PAIR OF FIGURED
MAHOGANY AND BRASS
MOUNTED CABINETS
 IN DIRECTOIRE STYLE, IN THE
 MANNER OF FRANCOIS LINKE,
 19TH OR EARLY 20TH CENTURY
 The mahogany of 'plum
 pudding' type
 each 112cm high, 137cm wide,
 32cm deep

£2,000-3,000

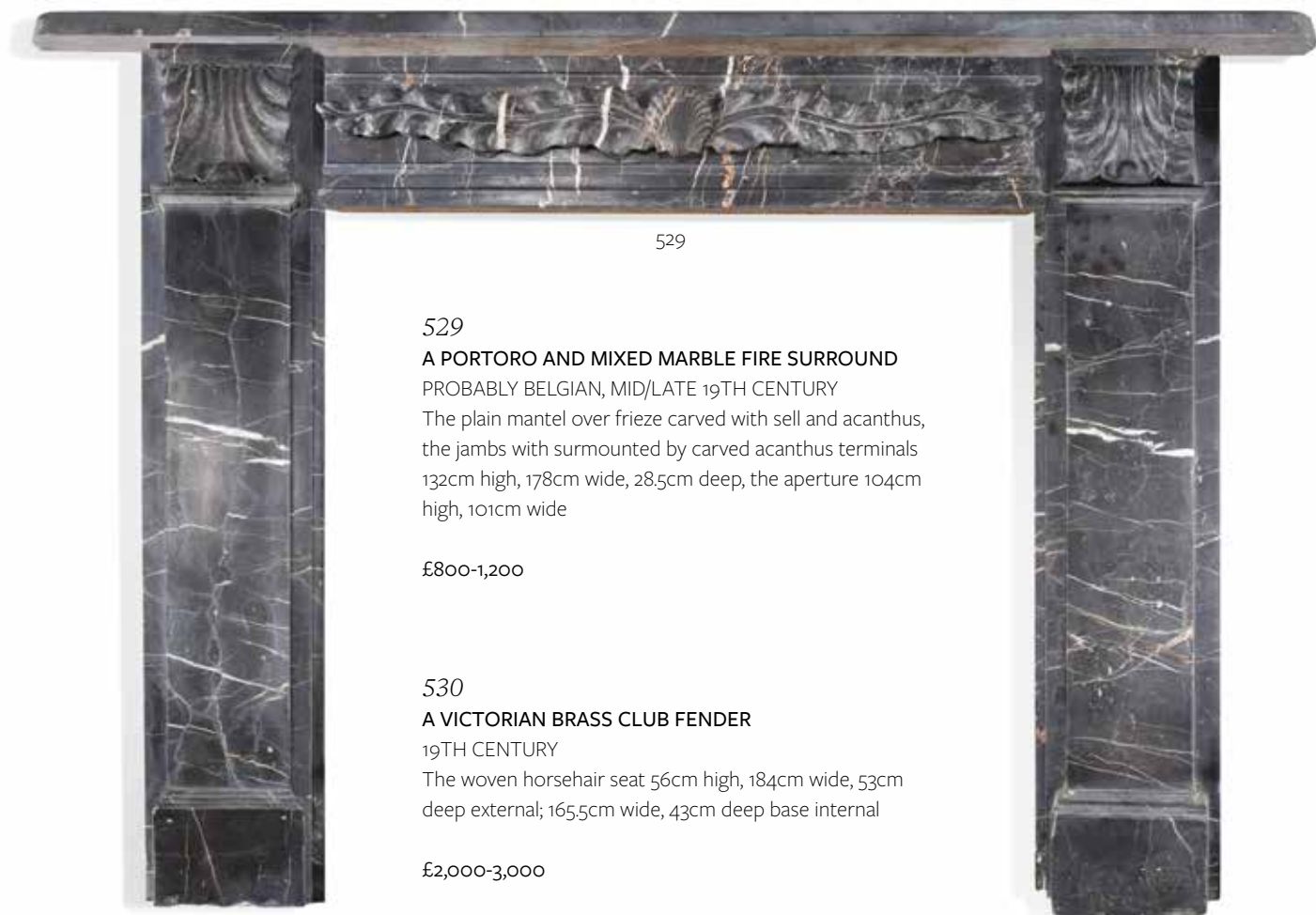


528



528 (detail)





529

529

A PORTORO AND MIXED MARBLE FIRE SURROUND

PROBABLY BELGIAN, MID/LATE 19TH CENTURY

The plain mantel over frieze carved with sell and acanthus, the jambs with surmounted by carved acanthus terminals 132cm high, 178cm wide, 28.5cm deep, the aperture 104cm high, 101cm wide

£800-1,200

530

A VICTORIAN BRASS CLUB FENDER

19TH CENTURY

The woven horsehair seat 56cm high, 184cm wide, 53cm deep external; 165.5cm wide, 43cm deep base internal

£2,000-3,000



530



531

531

**AFTER GIAMBOLOGNA
(ITALIAN, 1529-1608),
A LARGE BRONZE GROUP
'ABDUCTION OF THE SABINE
WOMEN'**

PROBABLY FRENCH, MID/
LATE 19TH CENTURY

Signed to cast Jean de Bologne
113 cm high, base 36 by 28cm:

**TOGETHER WITH AN
ASSOCIATED CHINESE
MARBLE TOP CARVED
HARDWOOD STAND,**

80cm high, 41.5cm square

£4,000-8,000



532

532
A LARGE PAIR OF GILTWOOD AND MIRRORED GIRANDOLES

LATE 19TH CENTURY
 With mirror set faceted tapering backplates supporting twin branches
 each 109cm high, 31cm wide, 20.5cm protuberance

£800-1,200

533 Y
A FRENCH KINGWOOD, TULIPWOOD AND ORMOLU MOUNTED BUREAU PLAT

IN LOUIS XV STYLE, LATE 19TH/EARLY 20TH CENTURY
 The three frieze drawers opposing false drawer fronts
 76cm high, 132cm wide, 70cm deep

£1,200-1,800



533

534

A FRENCH RESTAURATION ORMOLU AND PARIS PORCELAIN ARCHITECTURAL MANTEL CLOCK WITH CENTRE SECONDS

BOURDIN, THE CASE ATTRIBUTED TO JEAN FRANCOIS DENIERE, PARIS, CIRCA 1830

The eight-day two train bell striking movement with visible pin-wheel deadbeat escapement incorporating unusual pivoted pallets to the backplate stamped *BOURDIN, A PARIS* to centre over part obscured *Pons MEDAILLE D'OR, 1827* to lower margin, The silvered two-piece Roman numeral dial engraved *Bourdoin H'r. du Roi, RUE DE LA PAIX* to centre and with pierced gilt hands, the architectural case finely cast with scrollwork upstand to the fish-scale tiled hipped 'roof' over generous corbelled cornice, the front and sides inset with panels polychrome painted with Neo-classical motifs over generous stepped skirt base decorated with further conforming panels
 54.5cm high, 30.5cm wide, 17cm deep

Provenance:

By repute previously the property of the prolific architect, garden designer and author Sir Reginald Theodore Blomfield RA (1856-1942).

The present lot can be very closely compared to an almost identical example sold at Christies, New York *IMPORTANT EUROPEAN FURNITURE, CERAMICS, AND CARPETS*, 21st November 2008 (lot 139) for \$50,000 including a matching pair of garniture side pieces.

Jean-Francois Deninger, called Deniere, was one of the most important bronziers of the first half of the 19th century. He entered into partnership with Francois Mathelin in 1797 with whom he established a substantial workshop which employed over 200 workers during the Empire period. Amongst Deniere's clients were the duchess de Berry and Louis Philippe, the duke of Hamilton, Ferdinand VII of Spain, William II of Hesse, William II of Holland, Tsar Alexander II of Russia. They were also commissioned to finish some of the bronze work for the redecoration of the White House in Washington and the mounts for Charles X coronation coach in 1825. By the time Louis-Philippe was on the throne the workshop had expanded to around 400 workers.

£5,000-8,000



534



535



536

535
A GEORGE IV GILTWOOD AND GILT GESSO OVERMANTEL WALL MIRROR
 CIRCA 1825
 89cm high, 160cm wide, 9cm deep

£800-1,200

536 Y
A ROSEWOOD BREAKFRONT OPEN BOOKCASE
 19TH CENTURY
 With variegate Carrara marble top, fitted with adjustable shelves
 110cm high, 243cm wide, 47cm deep

£2,000-3,000



537

537
A FRENCH AUBUSSON CARPET
 approximately 417 x 359cm

£1,500-2,500



538

538
A PAIR OF VICTORIAN
GILTWOOD AND
COMPOSTION
GIRANDOLE MIRRORS
MID 19TH CENTURY
each 100cm high,
54cm wide

£2,000-3,000



539

539
AN ITALIAN CARVED
GILTWOOD CENTRE
TABLE
MID 19TH CENTURY
The Carrara marble top
of serpentine outline
78cm high, 151cm wide,
82cm deep

£700-1,000

540
A PAIR OF BARBEDIENNE ORMOLU AND PATINATED
BRONZE THREE LIGHT FIGURAL CANDLEABRA
LATE 19TH CENTURY, FRENCH
Each with female caryatid stem support, signed to plinth
F Barbedienne
54cm high, base 9cm wide

It is possible that the design for these figures
was sculpted by Louis-Constant Sevin (1821-1888)
drawing on similar examples in The Louvre.
Barbedienne utilised this design for table lamps,
such as this, as well as larger floor standing lamps.

£1,200-1,800

541 Y
A PAIR OF NAPOLEON III GILT METAL MOUNTED,
EBONISED, TORTOISESHELL AND BRASS
MARQUETRY PIER CABINETS
IN THE MANNER OF ANDRE CHARLES BOULLE,
THIRD QUARTER 19TH CENTURY
The glazed doors opening to a baize lined interiors
fitted with two adjustable shelves, the inlay incorporating ivory, mother of pearl, pewter, and enamel elements
each 119cm high, 89cm wide, 36cm deep

Please note: Dreweatts have applied for a de minimis exemption licence for the ivory in this lot (Ref: GA7U6WLM)

£3,000-5,000



540

541



542
A KASHAN CARPET
approximately 395 x 267cm

£1,000-1,500



543
A VICTORIAN 'GOTHIC' OAK BREAKFRONT BOOKCASE
MID 19TH CENTURY
The doors with lancet arched and glazed doors incorporating tracery detail
247cm high, 185cm wide, 41cm deep

Provenance:
Ruckley Hall, Shropshire

£1,500-2,500



544

544

A VICTORIAN MAHOGANY 'HARLEY' ARMCHAIR

BY HOWARD & SONS, LATE 19TH CENTURY

Stamped to the leg '12078 8997 HOWARD & SONS LTD BERNERS ST', the brass casters stamped 'HOWARD & SONS LTD LONDON', upholstered in calico with loose cream linen cover

86cm high, 76cm wide, 93cm deep

£1,000-1,500



545

545

A VICTORIAN MAHOGANY 'BRIDGEWATER' ARMCHAIR

BY HOWARD & SONS, LATE 19TH CENTURY

Stamped to the leg '17260 8483 HOWARD & SONS LTD BERNERS ST', the brass casters stamped 'HOWARD & SONS LTD LONDON', upholstered in calico with loose cream linen cover

86cm high, 74cm wide, 80cm deep

£1,000-1,500

546



546

A PERSIAN GALLERY CARPET

POSSIBLY FEREGHAN

approximately 515 x 204cm

£800-1,200



547

547

ALFRED JACQUEMART (FRENCH, 1824-1896) BRONZE

FIGURE OF 'THE HOUND AND TORTOISE'

LATE 19TH/EARLY 20TH CENTURY

signed to cast 'A. Jacquemart'

15cm high, base 18cm wide

£1,500-2,500



547 (detail)



548

548

A VICTORIAN SIMULATED BAMBOO JARDINIÈRE

CIRCA 1860

The octagonal basin fitted with a liner, set with ceramic tiles with cruciform and crown decoration, raised on downswept supports united by stretchers
68cm high, 75cm wide, 46cm deep

£400-600

549

A VICTORIAN OAK AND BRASS MOUNTED HALL STAND

ATTRIBUTED TO JAMES SHOOLBRED & CO, CIRCA 1883

Headed by a baluster gallery above a shelf with a drawer below with handle and convex quarter-fillets, the lower shelf with baluster galleries, flanked by D-shaped stick stands with metal drip-trays, on tapering block feet, the drawer stamped with two lozenge marks for November 1883

102cm high, 101cm wide, 31cm deep

James Shoolbred and Co. was located on Tottenham Court Road, a thriving centre for fashionable furniture shops from the 1860s, and became one of the first large department stores in London. The company expanded from a small draper business and started to manufacture high quality furniture circa 1870, for which they were granted a Royal warrant by the mid-1880s. Much of the furniture designed by the company was influenced by the 'Aesthetic Taste' popularised by the architect E.W. Godwin.

An identical hall stand was sold Christies London, Important English Furniture, 22nd Nov 2007, Lot 683 (£8125), and another identical example Christies London, Furniture Sculpture and Carpets, 11th September 2008, Lot 117 (£8750).

£300-500



549



550

550

A WOVEN CARPET, IN ARTS & CRAFTS STYLE

AFTER A DESIGN BY CFA VOYSEY

approximately 540 x 360cm

£6,000-8,000



551



551
A PAIR OF AUBUSSON
TAPESTRY PANELS
 19TH CENTURY
 Each woven with a swag of
 flowers and pendant ribbons
 suspending a floral bouquet
 incorporating musical trophies,
 on a cream ground, mounted on
 stretcher frames
 each approximately 259cm high,
 159cm wide

Provenance:
 Private Collection, Berkshire

£3,000-5,000

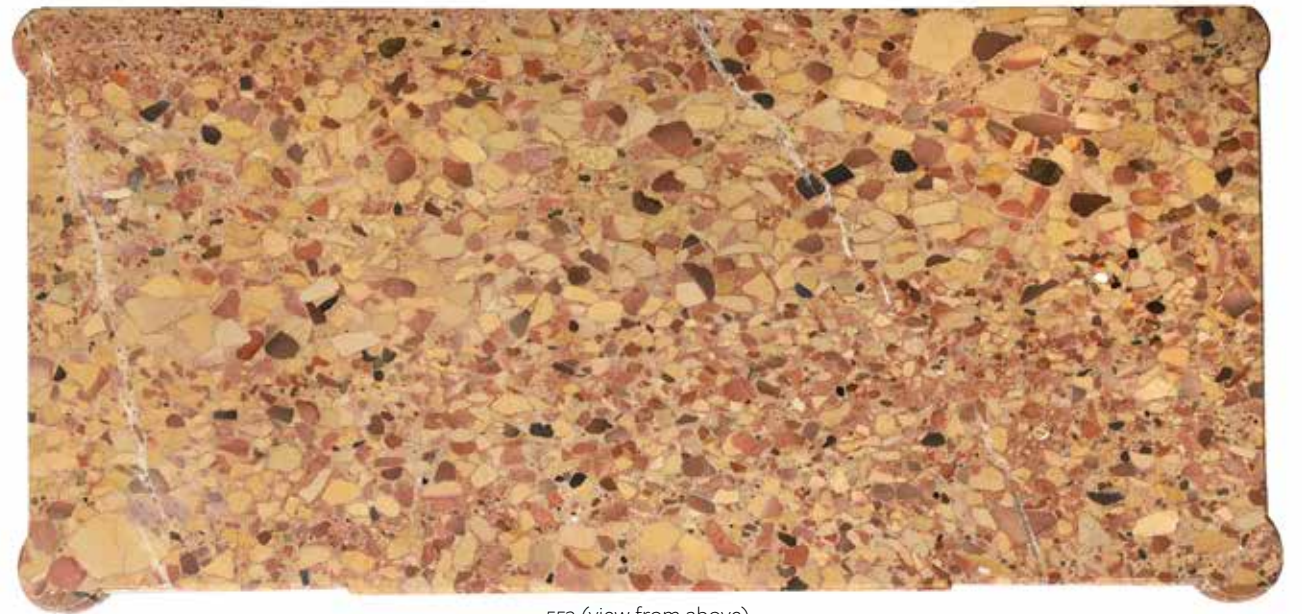
552 Y
A PAIR OF EDWARDIAN
SATINWOOD AND
POLYCHROME PAINTED SEMI
ELLIPTICAL COMMODES
 CIRCA 1910
 Kingwood banded and decorated
 with flowers and neoclassical
 motifs throughout
 85cm high, 77cm wide, 38cm deep

Provenance:
 Private Collection, Berkshire

£3,000-5,000



552



553 (view from above)

553 Y
A LOUIS XVI KINGWOOD, TULIPWOOD AND PARQUETRY COMMODE
 CIRCA 1785
 Gilt metal mounted and incorporating marquetry detail
 82.5cm high, 127.5cm wide, 62cm deep

Provenance:
 Private Collection, Berkshire
 Sold in these rooms, 21st July 1999, Country House Sale, Lot 367 (£7,000 hammer)

£5,000-7,000



553



554

554 Y
A LOUIS XVI MAHOGANY 'TRIC TRAC'
TABLE

CIRCA 1790

The removeable gilt tooled leather inset top opening to reveal the bone parquetry inset board, a button release drawer at each shorter end, this form of table referred in French to as a table à jeu

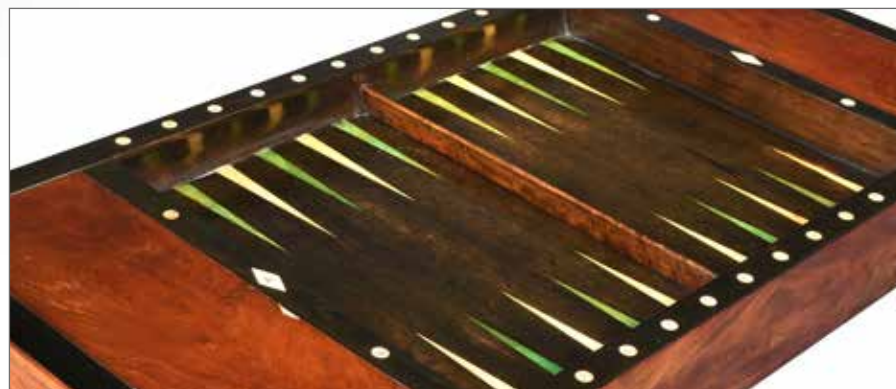
70.5cm high, 55cm wide, 114cm long

Provenance:

Private Collection, Berkshire

Please note: Dreweatts have applied for a de minimis exemption licence for the ivory in this lot (Ref: C7RMX24P)

£2,000-3,000



554 (detail)



555

555 Y
A CONTINENTAL KINGWOOD
PARQUETRY AND TULIPWOOD
CROSSBANDED SERPENTINE COMMODE

LATE 18TH/ EARLY 19TH CENTURY

79cm high, 100cm wide, 53cm deep

Provenance:

Private Collection, Berkshire

Purchased Sotheby's, London, 19th & 20th February 1997, Old Master and British Paintings, Furniture & Decorations, European Works of Art and The Brian Juhsos Collection, Lot 302

£2,000-3,000



Selected items from a Private Collection,
 Blaisdon Hall, Gloucestershire | lots 556-584



556

556
A GILT BRONZE AND GLASS DRUM LANTERN
 EARLY 20TH CENTURY
 77cm high overall, 34.5cm diameter

Provenance:
 Mora & Upham Antiques, 584 King's Road London, 7th January 2009
 Private Collection, Blaisdon Hall, Gloucestershire

£600-1,000

557
A LARGE PAIR OF WHITE MARBLE AND ORMOLU VASE CANDELABRA IN THE MANNER OF HENRI DASSON
 LATE 19TH CENTURY, FRENCH
 Each with four flowerhead candle holders on naturalistic leaf clad branches, supported on twin handled vase base
 78cm high

Provenance:
 Private Collection, Blaisdon Hall, Gloucestershire

£800-1,200



558 (set of 12)

558
A SET OF TWELVE WALNUT CHAIRS
 IN 17TH CENTURY STYLE, IN THE MANNER OF DESIGNS BY DANIEL MAROT, LATE 19TH/EARLY 20TH CENTURY
 One chair with an inventory label 'Cowdray/213/1919', the others inscribed 's.Mantz?'
 140cm high, 55cm wide, 51cm deep

Provenance:
 Ex Christie's, The Cowdray Sale, 13th-15th September 2011, lot 87 (£9,375)
 Private Collection, Blaisdon Hall, Gloucestershire

£3,000-5,000



558 (detail)



559

559
A BERLIN (K.P.M.) PIERCED PART DESSERT SERVICE
 CIRCA 1900
 Painted with sprays of blossoms and flowers within pierced moulded and gilt arched borders, comprising: a pair of low comports, 22.5cm. diam.; a similar smaller comport, 19.5cm. diam.; ten large dessert plates, 22cm. diam. and twelve smaller dessert plates, 20cm. diam. blue sceptre, iron-red orb and KPM marks L22318 Lot 125

Provenance:
 Private Collection, Blaisdon Hall, Gloucestershire

£1,200-1,800



560

560
A BERLIN (K.P.M.) PART DESSERT SERVICE
 CIRCA 1900
 painted with fruit with in a moulded and gilt border, comprising: a two-handled lozenge-shaped bowl, 38cm. wide, twelve large plates, 22cm diam., twelve smaller plates, 18cm. diam., blue sceptre, iron-red orb and KPM marks (25)

Provenance:
 Ex-lot 61, Sotheby's, Easter Feast, 20th April 2022.
 Private Collection, Blaisdon Hall, Gloucestershire

£2,000-3,000

561
A BERLIN (KPM) PORCELAIN VASE
 CIRCA 1900
 Painted with bouquets of roses, orb and sceptre marks, approximately 41.5cm high

Provenance:
 Private Collection, Blaisdon Hall, Gloucestershire

£3,000-5,000



562

562
A PAIR OF BERLIN (KPM) PORCELAIN VASES
 CIRCA 1900
 Each painted with bouquets of roses, orb and sceptre marks, 41.5cm high

Provenance:
 Private Collection, Blaisdon Hall, Gloucestershire

£6,000-8,000



561



563

563

AN ALABASTER AND ROUGE MARBLE SOLOMONIC COLUMN

19TH CENTURY PROBABLY ITALIAN

With a modern gilt metal five light candelabrum
column 137cm high, top 22cm diameter, candelabrum 80cm high

Provenance:

Private Collection, Blaisdon Hall, Gloucestershire

£500-800

564

A SET OF FIVE CHARLES II OAK SIDE CHAIRS

CIRCA 1680

The upholstery incorporating cut out 18/19th century needlework
elements depicting birds, animals, flowers and insects
each 97cm high, 46cm wide, 38.5cm deep overall

Provenance:

Private Collection, Blaisdon Hall, Gloucestershire

£1,000-1,500



564

565

A LARGE BRONZE NEOCLASSICAL URN- THE 'VASE ECLAVES'

LATE 19TH CENTURY, ATTRIBUTED TO LA COMPAGNIE DES
BRONZES DE BRUXELLES

With twin slave handles flanking body with twin slave handles flanking
body with relief decoration of ribbons, flowers and skulls, green
griotte marble base
62cm high, base cm wide

Provenance:

L'Egide Antiquities Brussels 2011. Attributed to "La Compagnie des
Bronzes de Bruxelles" and the design to Picault. Illustrated in the
collection catalogue for the foundry, ref 1289 "Vase Esclave".
Private Collection, Blaisdon Hall, Gloucestershire

£1,800-2,500



565

566

AN UNUSUAL PAIR OF ORMOLU CAMEL CHENETS

LATE 19TH CENTURY IN THE LOUIS XVI MANNER

Each modelled with child seated on a dromedary camel, holding reins
32cm high, 34cm long

Provenance:

Christie's Paris, 'Le Gout Francais', 7th November 2014, lot 525 Euro
9,375. Formerly sold at Christie's New York 2012 from the collection of
Dr. And Mrs. Francis D. Fowler, Washington, D.C, acquired from Dalva
Brothers New York January 1980.
Private Collection, Blaisdon Hall, Gloucestershire

£3,000-5,000



566

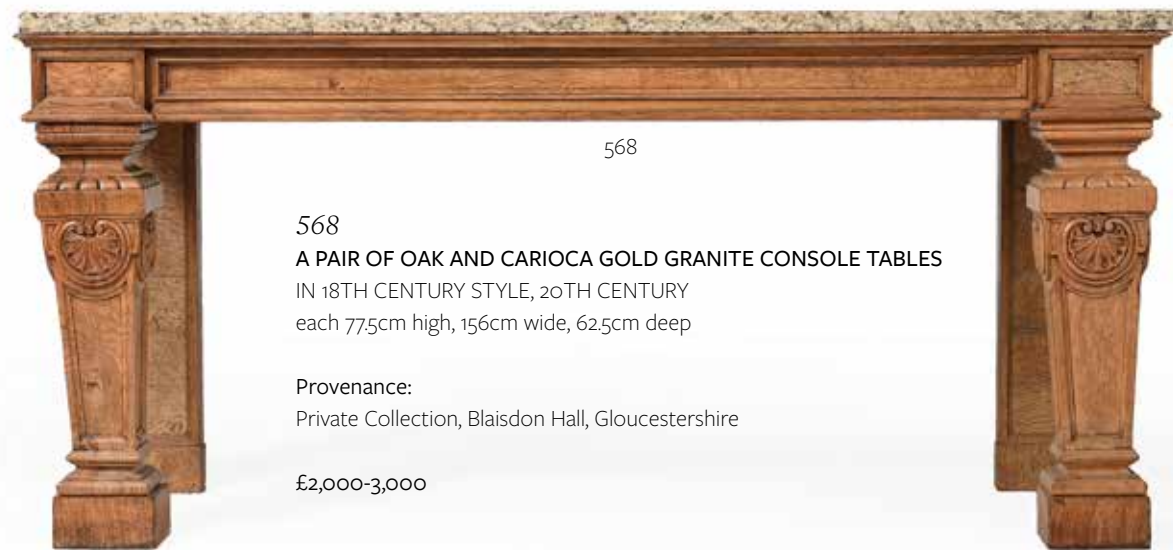


567

567
A PAIR OF SERPENTINE MARBLE AND GILT METAL MOUNTED URNS
FRENCH LATE 19TH CENTURY
57cm high, bases 16.5cm wide

Provenance:
Private Collection, Blaisdon Hall, Gloucestershire

£1,500-2,500



568

568
A PAIR OF OAK AND CARIOCA GOLD GRANITE CONSOLE TABLES
IN 18TH CENTURY STYLE, 20TH CENTURY
each 77.5cm high, 156cm wide, 62.5cm deep

Provenance:
Private Collection, Blaisdon Hall, Gloucestershire

£2,000-3,000



568



569

569
A GEORGE II CARVED GILTWOOD MIRROR
CIRCA 1750
118cm high, 56cm wide

Provenance:
Private Collection, Blaisdon Hall, Gloucestershire

£600-800



570

570
A MAHOGANY OCTAGONAL PARTNER'S DESK
IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1900
The tooled leather inset top above gadrooned moulding above stacks of foliate and fret-carved drawers
78cm high, 145cm wide, 136cm deep

Provenance:
Private Collection, Blaisdon Hall, Gloucestershire

£1,200-1,800



571

571
A PAIR OF SEVRES (OUTSIDE DECORATED) PLATES SIGNED AND DATED WITH FLORAL SPRAYS BY C. BANBERG
 CIRCA 1870 AND LATER INDEPENDENTLY DECORATED
 Printed marks, green potting dates for 1870 and 1871, one with gilder's date for 1887, signed and dated by the outside decorator 1888, 30cm diameter

Provenance:
 Private Collection, Blaisdon Hall, Gloucestershire

£2,000-3,000

572
A BERLIN (KPM) TWO-HANDLED VASE AND PIERCED COVER
 CIRCA 1900
 Painted and modelled *en rocaille* with panels of fruit and flowers with scroll-moulded borders, sceptre and orb marks, 56cm high

Provenance:
 Private Collection, Blaisdon Hall, Gloucestershire

£800-1,200



572

573
A PAIR OF NAPOLEON III PARIS PORCELAIN PLAQUES, SIGNED AND DATED E. GIRBAUD 1852
 MID 19TH CENTURY
 Painted with bouquets of flowers, 28cm x 23 & 40cm x 34.5cm, each in carved wood and white painted frames with gilt palmettes

Provenance:
 Sotheby's Paris, lot 198, 20th April 2012, Est. 5-6k EUR, sold 8,750 EUR
 Private Collection, Blaisdon Hall, Gloucestershire

£6,000-8,000



573





574

574
AFTER NIKOLAI LIEBERICH (RUSSIAN, 1828-1883) CAST BY WOERFFEL- A BRONZE FIGURE OF A POINTER DOG RESTING
 The collar inscribed in Cyrillic 'N. Lieberich', the underside of front right paw inscribed in Cyrillic 'Fabr. C. F. Woerffel/ St Petersburg'
 36.5cm long, 17cm high

Provenance:
 Private Collection, Blaisdon Hall, Gloucestershire

£2,000-4,000



575

575
AFTER NIKOLAI LIEBERICH (RUSSIAN, 1828-1883) A BRONZE FIGURE OF A BORZOI DOG
 LATE 19TH CENTURY
 Signed in Cyrillic to cast octagonal naturalistic base 'N. Lieberich'
 29cm high, base 37cm wide

Provenance:
 Private Collection, Blaisdon Hall, Gloucestershire

£3,000-5,000



576

576λ
AFTER LEONID POSEN (UKRAINIAN 1849-1921), CAST BY WOERFFEL, A RARE LARGE BRONZE FIGURAL GROUP 'OXEN' OR 'HEADING TO THE DUCK MARKET'
 CIRCA 1890
 Signed to the cast "L. Posene scpl", with Cyrillic foundry mark and date 1881 and ST PETERSBOURG
 approximately 78cm wide, 37cm deep, 29cm high

Provenance:
 Private Collection, Blaisdon Hall, Gloucestershire

Posen was a self-taught artist who combined a career in jurisprudence with a life as a sculptor. The son of a retired Guard captain, he was born in Poltava in central Ukraine. He studied law and went on to work as a lawyer in St. Petersburg before moving to Poltava, where he held the position of assistant prosecuting attorney of the District Court. He had no official training as a sculptor but from childhood worked in bread and wax modelling scenes from everyday life. In 1880 on the recommendation of G G Myasoedova he exhibited his original wax version of this work at the Society for Travelling Art Exhibitions (TPHV). Werfel saw the work and bought the rights to cast it in bronze. Posen was duly elected to the TPHV- a group better known today as the "Peredvizhniki" (The Wanderers).

Alongside his work as a lawyer- Posen went on to sculpt works that celebrated the life he saw around him- peasants, farmhands working and thriving in the Ukrainian countryside.

For similar examples of this work please see:
 Doyle, New York, October 30, 2019, lot 187 sold \$81,250
 Sotheby's London, June 6 2017, lot 441 sold £137,500

£20,000-30,000



576 (maker's stamp)



577

577
A PAIR OF FRENCH GILT AND PATINATED BRONZE CHENETS
 19TH CENTURY IN THE MANNER OF PRIEUR
 Each with seated putto warming himself
 each 24cm wide

Provenance:
 Private Collection, Blaisdon Hall,
 Gloucestershire

£600-800



578

578
A PAIR OF PARIS PORCELAIN TWO-HANDLED VASES
 CIRCA 1830
 Each decorated with a band of classical figures in a landscape,
 within elaborate gilt band borders,
 on gilt-metal bases
 each 44.5cm high

Provenance:
 Private collection, Blaisdon Hall,
 Gloucestershire

£3,000-5,000



579

579
A LARGE PAIR OF BRECHE VIOLETTE AND ORMOLU MOUNTED URNS AFTER GOUTHIERE
 LATE 19TH CENTURY, FRENCH
 With writhing serpent side handles, later fitted as lamps
 64cm high excluding fitments, bases 19cm wide

Provenance:
 Private Collection, Blaisdon Hall, Gloucestershire

£2,500-3,500





580

580
A PAIR OF CUT GLASS DECANTERS
AND STOPPERS
 LATE 18TH CENTURY
 each 27cm high

Provenance:
 Private Collection, Blaisdon Hall,
 Gloucestershire

£1,200-1,800



581

581
A PAIR OF CUT GLASS POURING
DECANTERS AND STOPPERS
 LATE 18TH CENTURY
 each 26cm high

Provenance:
 Private Collection, Blaisdon Hall,
 Gloucestershire

£1,500-2,500

582
A CUT-GLASS DECANTER
AND STOPPER
 LATE 18TH CENTURY
 26cm high and another
 similar, 30cm high

Provenance:
 Private Collection, Blaisdon
 Hall, Gloucestershire

£800-1,200

583
A SET OF SEVENTEEN NYMPHENBURG PIERCED PLATES
 CIRCA 1900
 each painted with branches of various fruit, berries and
 blossom within a moulded and pierced rocaille and trellis
 pattern border; and a larger saucer dish painted with fruiting
 vines ensuite, printed and impressed shield marks, painted
 numerals
 the plates 21.5cm. wide and larger dish 26.4cm. wide (18)

Provenance:
 Sotheby's, Dining in London, 11th August 2022, ex-lot 12.
 Private Collection, Blaisdon Hall, Gloucestershire

£1,500-2,000



582



583



584
A PAIR OF FRENCH PORCELAIN YELLOW GROUND VASES
 LATE 19TH CENTURY
 Each painted with a panel of birds and flowers, within elaborate gilt borders, 41cm high

Provenance:
 Christie's New York, ex-lot 270, sale 2897, 18th November 2014,
 (Estimate \$6-8,000)
 Private Collection, Blaisdon Hall, Gloucestershire

£1,000-1,500



586Y
A GEORGE III FIGURED ROSEWOOD NEST OF FOUR QUARTETTO TABLES
 ATTRIBUTED TO GILLOWS, CIRCA 1810
 the largest table 76cm high, 49cm wide, 30.5cm deep

£1,000-2,000

Other Properties



585
A PARIS PORCELAIN GREEN-GROUND AND GILT TOPOGRAPHICAL PART COFFEE SERVICE
 CIRCA 1830
 All decorated with named Parisian architecture, the service comprising: a coffee pot and cover, a hot water jug and cover, a milk-jug, six coffee cans and five saucers, the coffee pot 22cm high

£1,000-1,500

587Y
A GEORGE III ROSEWOOD AND SATINWOOD GAMES TABLE
 CIRCA 1790
 The sliding top with a chequerboard to the revers, enclosing backgammon parquetry recesses, with one frieze drawer and three false drawer fronts
 74cm high, 83cm wide, 50cm deep

£1,000-1,500



587 (detail)



587



588

588
A LARGE COPELAND PARIAN BUST OF CLYTIE
AFTER C DELPECH, LATE 19TH CENTURY With
With impressed mark
55cm high, the base 22cm diameter

£800-1,200

589
A 'GRAINED' CONSOLE OR CENTRE TABLE
IN GEORGE II STYLE, PROBABLY FIRST HALF
20TH CENTURY
The surface painted throughout to simulate
stone or pale timber
79cm high, 157cm wide, 72cm deep

£1,200-1,800



589



590

590
**A WILLIAM IV MAHOGANY AND
SPECIMEN MARBLE TABLE**
CIRCA 1835
72cm high, the top 56.5cm diameter

£4,000-6,000



591

591
A REGENCY MAHOGANY AND GILTWOOD
LIBRARY DRUM BOOKCASE
 EARLY 19TH CENTURY
 72cm high, the outset feet 57cm wide

£800-1,200



592

592
A GEORGE IV MAHOGANY DRUM LIBRARY TABLE
IN THE MANNER OF GILLOWS, CIRCA 1825
 With solid mahogany drawer linings throughout
 73cm high, the top 121cm diameter

£2,000-3,000



593

593
A CHARLES X AUBUSSON RUG
 CIRCA 1820
 approximately 594 x 530cm

Provenance:
 Christie's, London, The Collector, 27th Feb 2022, Lot 30.

£1,000-1,500



594

594
A PLASTER HIGH RELIEF PORTRAIT OF A GENTLEMAN
 FRENCH, LATE 18TH/EARLY 19TH CENTURY
 Now set in modern wood box frame, apparently unsigned
 the panel 40.5cm diameter, the frame 60cm square

Provenance:
 Purchased from William Agnew, London, 2013

£800-1,200



595

594A
A PAIR OF GILT BRONZE AND MARBLE
CLASSICAL URN TABLE LAMPS
 FRENCH, 19TH CENTURY
 Later adapted
 the bases 34cm high, with shades 60cm high
 66cm

£500-800



594A

595
A PAIR OF PLASTER CORINTHIAN
COLUMNS PAINTED TO SIMULATE
MARBLE
 20TH CENTURY
 each 200cm high, 24cm wide

£800-1,200



596 (view from above)



596

596
A MALTESE INLAID MARBLE PEDESTAL TABLE
 19TH OR 20TH CENTURY
 83cm high, the top 98cm diameter

Provenance:
 Property from a Private Collection, Herefordshire

£3,000-5,000



597



597
TWO PLASTER FIGURES OF PUTTI
ATTRIBUTED TO D. BRUCCIANI & CO.
 PROBABLY LATE 19TH CENTURY
 One with two Putti and a stylized dolphin on a
 rocaille plinth, both with museum ink inventory
 numbers for 1898
 the tallest 68cm high

Provenance:
 Christie's 9 October 2012, "Aynhoe Park", lot 204,
 £1,188. Catalogued at the time as "almost certainly
 from the collections of the V&A Museum,
 London"

£800-1,200

598
A PAIR OF CHERRYWOOD AND MARBLE
PEDESTALS
 20TH CENTURY
 112cm high, the tops 33cm diameter, the bases
 40cm wide

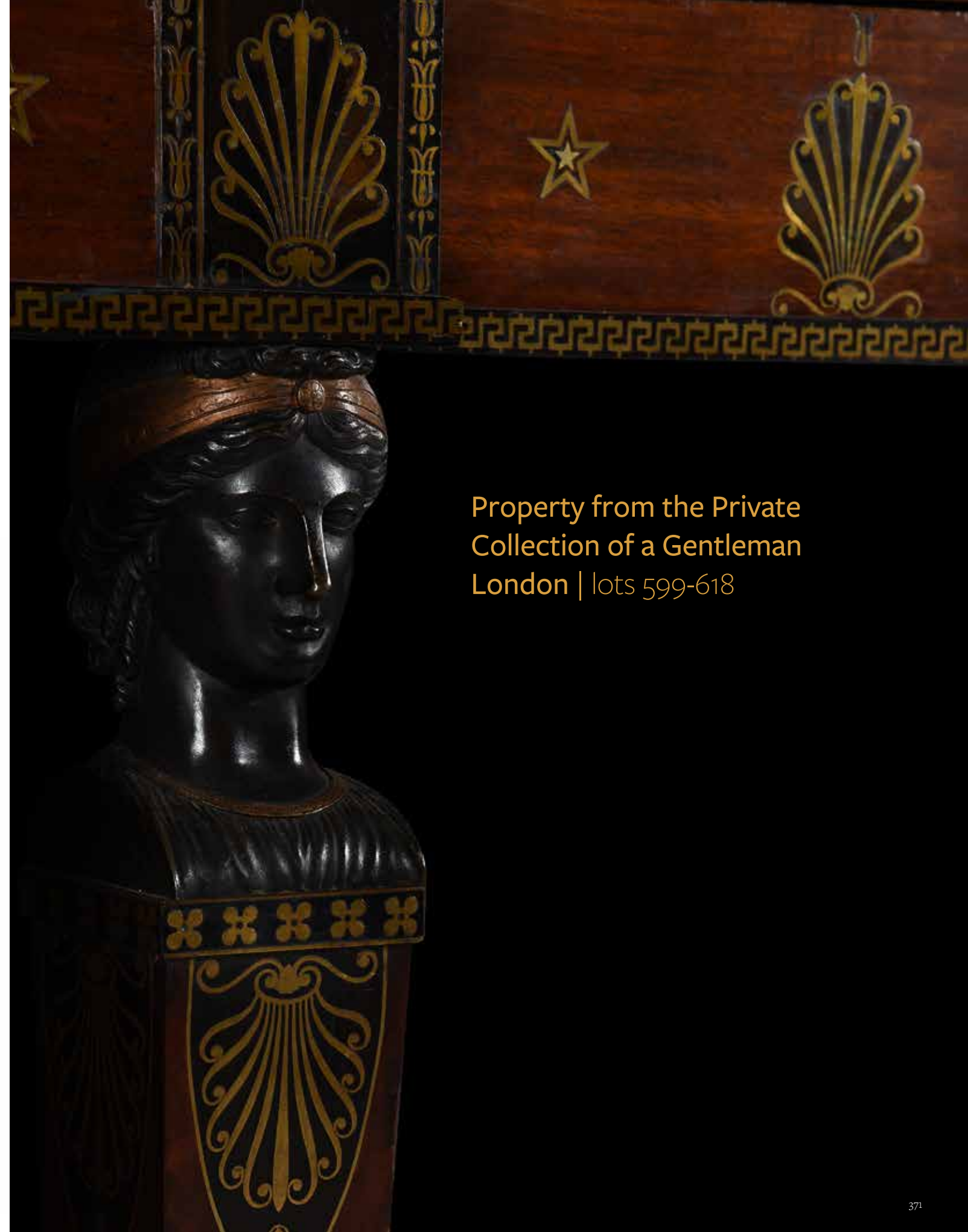
£700-1,000



598



Property from the Private
 Collection of a Gentleman
 London | lots 599-618





599
A GEORGE IV GILTWOOD OVAL MIRROR CARVED WITH A CORONET, OAK LEAVES AND ACORNS
CIRCA 1830
101cm high, 74cm wide, 10cm deep

Provenance:
The Private Collection of a Gentleman
Formed at two properties in Twickenham and Hampton Court, over a period of sixty years

£700-1,000

600
A MAHOGANY, BRASS MARQUETRY AND BRONZE MOUNTED SERVING TABLE OR SIDE TABLE
ENSUITE TO THE FOLLOWING LOT
IN REGENCY STYLE, SECOND HALF 19TH CENTURY
Of inverted breakfront form, the concealed central drawer stamped 'EDWARDS & ROBERTS'
92cm high, 165cm wide, 51cm deep

Provenance:
The Private Collection of a Gentleman
Formed at two properties in Twickenham and Hampton Court, over a period of sixty years

£1,000-1,500



600



601

601
A MAHOGANY, BRASS MARQUETRY AND BRONZE MOUNTED SERVING TABLE OR SIDE TABLE
ENSUITE TO THE PREVIOUS LOT
IN REGENCY STYLE, SECOND HALF 19TH CENTURY
Of inverted breakfront form, the concealed central drawer stamped 'EDWARDS & ROBERTS'
134cm high, 201cm wide, 74cm deep

Provenance:
The Private Collection of a Gentleman
Formed at two properties in Twickenham and Hampton Court, over a period of sixty years

Footnote for lots 600 and 601 | The firm of Edwards & Roberts, 1845-1899, specialised in reproductions of earlier styles. The Victoria & Albert museum collection has a chair with similar brass anthemion and greek key inlay designed by Thomas Hope (circa 1807) and made by Edwards & Roberts circa 1892.

£2,000-3,000



601 (detail)



602

602

A SET OF FOUR GEORGE IV PAINTED AND PARCEL GILT CHAIRS

CIRCA 1830

The backs and squabs upholstered in natural pale leather

Each 80cm high, 47cm wide, 49cm deep

Provenance:

The Private Collection of a Gentleman

Formed at two properties in Twickenham and Hampton Court, over a period of sixty years

£500-800

603

A REGENCY SIMULATED ROSEWOOD AND PARCEL GILT BREAKFRONT SIDE CABINET

CIRCA 1815

With variegated marble top, the four grille doors enclosing drawers and shelves

88.5cm high, 118.5cm wide, 45.5cm deep

Provenance:

The Private Collection of a Gentleman

Formed at two properties in Twickenham and Hampton Court, over a period of sixty years

£1,500-2,500



603

604

A LARGE REGENCY CARVED GILTWOOD CONVEX WALL MIRROR

IN THE MANNER OF THOMAS FENTHAM,

CIRCA 1815

168cm high, 99cm wide overall

Provenance:

The Private Collection of a Gentleman

Formed at two properties in Twickenham and Hampton Court, over a period of sixty years

£2,000-3,000



604

605

AN EMPIRE MAHOGANY AND ORMOLU MOUNTED CONSOLE TABLE

EARLY 19TH CENTURY

92cm high, 124cm wide, 47cm deep

Provenance:

The Private Collection of a Gentleman

Formed at two properties in Twickenham and Hampton Court, over a period of sixty years

£1,000-1,500



605

606
AN ORMOLU NINE LIGHT CHANDELIER
IN EMPIRE STYLE, LATE 19TH/
EARLY 20TH CENTURY
approximately 133cm high, 55cm wide

Provenance:
The Private Collection of a Gentleman
Formed at two properties in Twickenham and
Hampton Court, over a period of sixty years

£1,200-1,800



606

607
A LOUIS XVI WALNUT AND MARBLE
MOUNTED COMMODE
CIRCA 1790
89cm high, 128cm wide, 59cm deep

Provenance:
The Private Collection of a Gentleman
Formed at two properties in Twickenham and
Hampton Court, over a period of sixty years

£500-800



607

608
A REGENCY SET OF GILTWOOD BEDSTEPS
AFTER CHARLES HEATHCOTE TATHAM, EARLY 19TH CENTURY AND LATER
The steps and sides covered with tan suede
57cm high, 59cm wide, 75cm deep

Provenance:
The Private Collection of a Gentleman
Formed at two properties in Twickenham
and Hampton Court, over a period of sixty years

These steps are based on a design for a marble seat
believed to have been supplied by C.H. Tatham to the
Earl of Yarborough at Brocklesby Park, Lincolnshire.
See Christopher Proudfoot and David Watkin,
'The Furniture of C.H. Tatham,' *Country Life*,
8 June 1972, p. 1484, fig. 8.

For comparable steps see Sotheby's Important English Furniture, London,
November 1998

£1,500-2,500



608

609
AN EMPIRE MAHOGANY AND
GILT METAL MOUNTED CIRCULAR
CENTRE TABLE
CIRCA 1810
80cm high, the top 117cm diameter
overall

Provenance:
The Private Collection of a Gentleman
Formed at two properties in
Twickenham and Hampton Court,
over a period of sixty years

£2,000-3,000



609

610
A GILT METAL TWELVE LIGHT CHANDELIER
FRENCH 19TH CENTURY IN THE EMPIRE MANNER
With winged beast candle branches, original pierced
chains and anthemion corona
Approximately 125cm high, 96cm diameter

Provenance:
The Private Collection of a Gentleman
Formed at two properties in Twickenham and
Hampton Court, over a period of sixty years

£1,200-1,800



610

611 Y
A NEAR PAIR OF ANGLO-INDIAN CARVED
EBONY ARMCHAIRS
MID 19TH CENTURY
each approximately 106cm high, 65cm wide,
75cm deep

Provenance:
The Private Collection of a Gentleman
Formed at two properties in Twickenham and
Hampton Court, over a period of sixty years

£2,000-3,000



611



612

612 Y
A PAIR OF ITALIAN WALNUT, MARQUETRY, IVORY AND MARBLE COMMODES
FIRST HALF 19TH CENTURY
With concealed frieze drawers, the other drawers flanked by ebonised and giltwood caryatid columns
each 89cm high, 130cm wide, 60cm deep

Provenance:
The Private Collection of a Gentleman
Formed at two properties in Twickenham and Hampton Court, over a period of sixty years

Please note: Dreweatts have applied for a de minimis exemption licence for the ivory in this lot (Ref: 98UT5QKV)

£3,000-5,000



612



613

614
A SWEDISH GILTWOOD AND SIMULATED MARBLE PIER MIRROR AND CONSOLE TABLE
ATTRIBUTED TO PEHR GUSTAF BYLANDERS, SECOND QUARTER 19TH CENTURY
With a printed paper label verso 'Sillverka wid P G Bylanders SPEGEL FABRIK Huset No. 77 & 78 vid hornet af Kyrko, och Fredsgatorn Gotheborg, also inscribed in pencil 'Joiyssbury' and inscribed in blue pencil 'HON MRS ELDER JONES'
275cm high, 85cm wide, 59cm deep

Provenance:
The Private Collection of a Gentleman
Formed at two properties in Twickenham and Hampton Court, over a period of sixty years

Pehr Gustaf Bylanders flourished in Gothenburg, Sweden 1810-1852, producing mirrors and console tables for the great houses of Skottorp, Sperlingsholm and Sternsund in the south and west of Sweden. Nordiska Museum, Stokholm holds examples of Bylanders' work.

See Graham Child, World of Mirrors 1650-1900, London, 1990, figure 712 for a Bylanders mirror with comparable lightening bolt carved giltwood motifs.
For a comparable mirror see Christie's, European Furniture and Works of Art, 28 March 2006, lot 137 (£4800).

£1,500-2,500



614

613
A FRENCH AMBOYNA, ORMOLU AND MARBLE GUERIDON

IN THE MANNER OF ADAM WEISWEILER,
LATE 19TH CENTURY
64cm high, 80cm diameter

Provenance:
The Private Collection of a Gentleman
Formed at two properties in Twickenham and Hampton Court, over a period of sixty years

The concave sided triangular undertier and stylised bamboo double column legs are derived from a preparatory drawing by Adam Weisweiler for a 'gueridon a double colonnettes', illustrated in Patricia Lemonnier's book, Weisweiler, Paris, 1983, p.90. The preparatory drawing is held by the Musee des Art Decoratifs, Paris.

£1,000-1,500



615

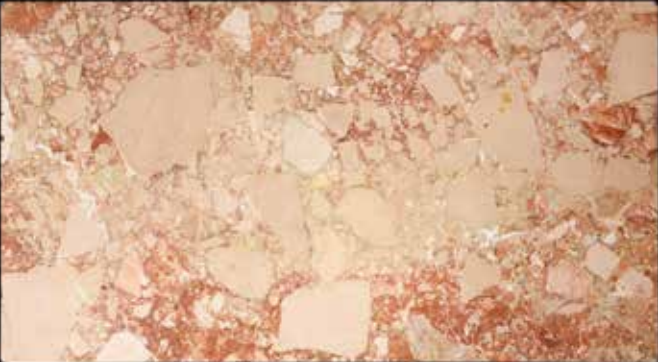
615
A PAIR OF CONTINENTAL CREAM PAINTED AND PARCEL-GILT CONSOLE TABLES
POSSIBLY SCANDINAVIAN, LATE 18TH/19TH CENTURY
With variegated Pomarolo di Serme marble tops, both stamped 'F.C'.
each 83cm high, 112cm wide, 62cm deep

Provenance:
The Private Collection of a Gentleman
Formed at two properties in Twickenham and Hampton Court, over a period of sixty years

£2,500-3,500



615



615 (view from above)



616 (view from above)

616
A WILLIAM IV CARVED GILTWOOD AND MARBLE TOP TABLE
 CIRCA 1835
 The base with stylised dolphin supports
 73cm high, the top 60cm diameter

Provenance:
 The Private Collection of a Gentleman
 Formed at two properties in Twickenham and Hampton Court,
 over a period of sixty years

£1,000-1,500

616



617

617
AN EMPIRE MAHOGANY AND ORMOLU MOUNTED SIDE TABLE
 EARLY 19TH CENTURY AND LATER
 The two frieze drawers flanking a now sealed compartment
 78.5cm high, 98cm late, 50cm deep

Provenance:
 The Private Collection of a Gentleman
 Formed at two properties in Twickenham and Hampton Court,
 over a period of sixty years

£500-800



618



618

618
A PAIR OF EBONISED AND PARCEL GILT BREAKFRONT CONSOLE TABLES
 IN THE MANNER OF MARSH & TATHAM, FIRST HALF 19TH CENTURY
 each 89.5cm high, 152cm wide, 68cm deep

Provenance:
 The Private Collection of a Gentleman
 Formed at two properties in Twickenham and Hampton Court, over a period of sixty years

For a comparable pair of tables with triple dolphin supports see Christie's London, 4 July 1991, lot 161. See also a pair of tables with provenance from Duke of Sutherland at Mertoun, Berwickshire, illustrated in the 'Inner Hall' J. Cornforth, 'Mertoun, Berwickshire- II, *Country Life*, 9 June 1966, p. 1471 fig 3

£5,000-8,000

Other Properties



619
A PAIR OF PATINATED PLASTER BUSTS OF
BACCHUS AND A FAWN
20TH CENTURY
With greenish terracotta style colouring,
integral socle bases
taller 64cm high and 50.5cm wide

£1,200-1,800

620
A PAIR OF GILTWOOD, GESSO AND
MARBLE PEDESTALS
IN NEOCLASSICAL STYLE, LATE 19TH
CENTURY
Decorated to all sides
each 124cm high, 26.5cm wide

£1,000-1,500



620

621
A CARVED MARBLE HEAD OF A ROMAN EMPEROR
PROBABLY 18TH/19TH CENTURY AFTER THE ANTIQUE
The head with laurel wreath, bearded face, now on modern stand
the head 24.5cm high, 28.5cm high overall

£1,200-1,800



623
A CARRARA MARBLE RECTANGULAR PLINTH
20TH CENTURY
With panelled recesses
62cm high, 70.5cm wide, 64cm deep overall

£1,000-1,500



623

622
A MOROCCAN AMMONITE FOSSIL
Of impressive size
55cm high, 65cm wide
Mounted on a black fossilised marble base,
including orthacones
65cm high overall

£1,200-1,800



621



624

624
AN ITALIAN 'GRAND TOUR' BRONZE
CAPITOLINE SHE-WOLF
EARLY 19TH CENTURY
On Levanto marble base
19cm high, 17cm wide

£500-800



625



625
A PAIR OF BRONZE MODELS OF THE ASSYRIAN SPHINX
LATE 19TH/EARLY 20TH CENTURY
The Lamassu set on black iron bases
25cm high, bases 26cm long

£600-800

626
A 'GRAND TOUR' BRONZE AND SIENA MARBLE MODEL OF THE COLUMN OF MARCUS
AURELIUS
ITALIAN, EARLY/MID 19TH CENTURY
The underside with English retailer's label for "J Tennant Successor To S Mawe, Mineralogist To Her
Majesty, Manufacturer & *** Works Of Art, Alabaster, Marble *** And Derbyshire Spar Etc"
27.5cm high, the base 9.5cm square

£300-500



626



627

627
AN EGYPTIAN LIMESTONE STELE FRAGMENT
MIDDLE KINGDOM, 11TH-12TH DYNASTY, CIRCA 2050-1950 B.C.
Carved in shallow relief with two registers, the upper register with a hieroglyphic inscription, the lower with figures, the owner partially remaining at either end, on the far left the seated owner holding a drinking vessel to his mouth, the hand of his wife or mother resting on his left shoulder with three men wearing short kilts tied at the waist and a woman wearing a close-fitting dress facing him, the men bearing offerings, the first a leg of a cow, the other two bearing live fowl, on the right of the scene he is shown seated with his son and daughter before him, the son holding an incense burner, the inscription above in sunk relief bearing horizontal text which includes part of a biographical text, standard offering formulae from the Book of the Dead and a reference to Id the blessed, the late, the son of Nedjem(?). mounted on modern stand
the stele approximately 50.8cm x 72.4cm

Provenance:
Sotheby's New York, Antiquities, November 21 1985, lot 118
Sotheby's New York, Charles Pankow Collection of Egyptian Art, December 8, 2004, lot 118
Bonham's London, Antiquities, April 27 2006, lot 5
Dreweatts, Fine Furniture, Paintings, Works of Art & Ceramics, April 15 2015, lot 472

£10,000-15,000



628 (details)



628

628

A LARGE PAIR OF CARVED MARBLE 'MEDICI LIONS'

IN THE 'GRAND TOUR' MANNER, 20TH CENTURY

Swept plinth bases and further modern white cream wood pedestals
the lions 97cm wide, 92cm high including plinth bases, 193.5cm high overall

Provenance:

Barnwell Manor, Northamptonshire
Windsor House Antiques.

The original ancient marble lion on which these are based was first recorded by Flaminio Vacca in 1594, by which time it had been acquired by Grand Duke Ferdinand for the Villa Medici in Rome. Vacca carved a companion lion out of a giant marble capital found behind the Palazzo dei Conservatori and the original and companion pair were then placed in the loggia of the Villa Medici before being moved in 1797 to the entrance of the loggia dei Lanzi in Florence.

£10,000-15,000



629



629
A PAIR OF TOLE PEINT URNS
 IN THE ETRUSCAN MANNER,
 19TH CENTURY
 Cast iron twin loop handled urns
 with central classical vignettes,
 the whole with orange and red
 scroll and anthemion banding
 in the manner of attic vases
 add 58,5cm high, bases
 19,5cm wide

£1,200-1,800



630



630
TWO MOSAIC BORDER PANELS
 POSSIBLY ROMAN, CIRENCESTER, 300-600 AD
 Both in modern wood frames, the larger with Vitruvian scroll band, 65,5 x 66cm, the smaller with repeating pyramid tip band, 57,5 x 64cm

£800-1,200



631

631
A LARGE REGENCY BRONZED PLASTER CLASSICAL FIGURAL TORCHERE
 BY HUMPHREY HOPPER, DATED 1808
 Holding an ormolu and glass lamp with glass shade, signed to cast to reverse "PUBL
 *** 1808 H Hopper Sculp London", on a later marble top ebonised stand in the
 Grand Tour manner
 131cm high without shade, base 29,5cm wide, 32,5cm deep

£1,000-1,500



632

632
A REGENCY BRONZED PLASTER
FIGURAL TORCHERE OF HEBE
 BY HUMPHREY HOPPER, DATED ***
 Holding an ormolu and glass lamp
 with glass shade, on a later marble top
 ebonised stand in the Grand Tour manner
 figure 97,5cm high without shade, base
 37cm wide

£1,000-1,500



633

633 λ
BORIS VASILYEVICH ANREP (1883-1969), A LARGE AND RARE MOSAIC PANEL

EARLY 20TH CENTURY
Of roundel form with depiction of figure of a saint, holding branch above a font, staff and banner to left hand
108cm diameter, 3cm deep

Provenance:
Commissioned by Augustus John for his house at 28 Mallord Street London in 1919 together with a large overmantel mosaic depicting John and his family. The two were covered up with panelling and only rediscovered when the family who had purchased the property in 1962- redecorated the property in 1970. The overmantel was subsequently removed and sold to the V&A Museum which holds it still (Accession Number A.7PART/1-1971). Anrep was feted for his skill as an artist in mosaics during his lifetime and a close friend of many of the members of the Bloomsbury Group. However he is relatively little known today. Partially this is because his work was commissioned for- and remains in- large institutions such as the National Gallery, Westminster Cathedral and the Bank of England. When his mosaic floors at the National Gallery were completed in 1952 a party was held to celebrate - attendees included T.S. Elliot, Somerset Maugham, Augustus John, Ben Nicholson, Cecil Beaton, Noel Coward and Winston Churchill. Little or any of his mosaic work seems to have appeared at auction.

A copy of an annotated image showing the work in situ at 28 Mallord Street London, is available with this lot.

£700-1,000

634
A PATINATED CAST IRON FIGURE OF AN EGYPTIAN CHILD

LATE 19TH CENTURY, PROBABLY FRENCH
With integral pedestal base, apparently unmarked
208cm high overall

£1,000-1,500



634



Selected items from the
Simon Neal Collection | lots 635-674



635

635
AFTER THE ANTIQUE- A 'GRAND TOUR' STYLE ROSSO ANTICO BUST OF PLATO
PROBABLY 20TH CENTURY
Set on a Siena marble base
16cm high overall, base 7cm wide

Provenance:
The Simon Neal Collection.

£700-1,000



636

636
A WAX PROFILE PORTRAIT OF A PHILOSOPHER
19TH CENTURY, FRENCH
Set within an alabaster surround and ebonised frame
the head 12cm high, frame 36.5cm diameter

Provenance:
The Simon Neal Collection.

£200-400



637

637
AFTER THE ANTIQUE, A PLASTER BUST OF THE PHILOSOPHER CHRYSIPPUS OF SOLI
19TH CENTURY, ENGLISH OR ITALIAN
44.5cm high, base 32cm wide

Provenance:
The Simon Neal Collection. This cast may have been taken from the Roman marble bust in the British Museum

£400-600

638
AFTER THE ANTIQUE, AN ALABASTER BUST OF APHRODITE
19TH CENTURY, PROBABLY ITALIAN
49cm high, base 11cm wide

Provenance:
The Simon Neal Collection.

£300-500

639
A TERRACOTTA RELIEF PLAQUE OF VENUS AND CUPID
19TH CENTURY IN THE MANNER OF THORVALDSEN
25cm high, 20cm wide

Provenance:
The Simon Neal Collection.

£500-800



639

640
A MARBLE SARCOPHAGUS BATH
19TH CENTURY ROMAN
With lion mask, labrum handles and paw feet
19cm wide, 10cm high

Provenance:
The Simon Neal Collection.

£700-1,000



638



640



641
A BRONZE FIGURE OF CHRONOS
19TH CENTURY, POSSIBLY FRENCH
Now set on a slate base
18,5cm high overall, base 14,5cm wide

Provenance:
The Simon Neal Collection.

£200-300

641



642

642
A WEATHERED PLASTER BUST OF HERMES
19TH CENTURY
49cm high, base 11,5cm wide

Provenance:
The Simon Neal Collection.

£200-400

643
AFTER THORVALDSEN, A PLASTER FRIEZE ‘THE AGES OF LOVE’
LATE 19TH CENTURY, DANISH
Terracotta finish to relief design on a red field, gilt integral frame stamped to reverse Eneret
47cm wide, 18,5cm high

Provenance:
The Simon Neal Collection.

£200-400



643

644
AFTER PIRANESI (LATE 19TH CENTURY, ENGLISH SCHOOL)
WINGED GRIFFIN FROM A FRIEZE
CHARCOAL AND PEN STUDY
Cartouche to slip “FOR A.C.T CERTIFICATE 1899” (ACADEMIC ACT CERTIFICATE)
Framed and glazed
the image 46 x 64cm, the frame 62 x 87cm

Provenance:
The Simon Neal Collection.

£400-600



645



644

645
A BRONZED COPPER PARADE SHIELD
19TH/20TH CENTURY
Central open mouth mask within cartouches of scenes of mythological battles
61cm diameter

Provenance:
The Simon Neal Collection. Possibly after the original in the Royal Armoury, Madrid Spain.

£300-500

646
EUGENE SALLE (LATE 19TH CENTURY, FRENCH)
STUDY OF THE ROMAN TEMPLE “MAISON CARREE”, VIENNE
Pen and wash
Signed
Orleans Municipale de Dessin drawing school label to reverse- Farcinade teacher, Eugene Salle aged 18
the image 53 x 82cm, the frame 74,5 x 103,5cm

Provenance:
The Simon Neal Collection. Maison carrée probably dates from around 2-7AD and is one of the finest examples of Vitruvian architecture surviving from the Roman Empire’s territories. It went on to be the primary inspiration for Thomas Jefferson and Charles-Louis Clérisseau’s design for the Virginia State Capitol, Richmond, Virginia.

£500-800



646



647

647
NEAPOLITAN SCHOOL, CIRCA 1830-1850
NAPLES BAY VIEW, PADDLE STEAMER WITH VESUVIUS IN THE DISTANCE
 Gouache
 Maple framed and glazed
 the image 33 x 45cm, the frame 40.5 x 52.5cm

Provenance:
 The Simon Neal Collection. A similar example held in the Metropolitan Museum from the Robert Lehman collection states that ships of this type with sail and paddle-power were first introduced in this shipping area in around 1830 allowing for a dating of around 1830-1850 to be made.

£300-400



648

648
A 'GRAND TOUR' STYLE NERO BELGIO
MARBLE PLAQUE OF NERO
 20TH CENTURY
 24cm high, 21cm wide

Provenance:
 The Simon Neal Collection.

£300-400



649

649
A LARGE 'GRAND TOUR' SIENA MARBLE
SARCOPHAGUS
 19TH/20TH CENTURY
 Set on green/black marble plinth base
 14.8cm high, 30cm wide, plinth 14.5cm deep

Provenance:
 The Simon Neal Collection.

£1,000-1,500

650
AFTER MASSIMILIANO SOLDANI, ITALIAN, 1656-1740),
A BRONZE FIGURE 'THE EXECUTIONER'
 ITALIAN 18TH CENTURY
 The figure holding aloft his sword and the head of John The Baptist
 40cm high overall, base 11cm wide

Provenance:
 The Simon Neal Collection. The composition is derived in part from Giambologna's "Mars"- with the addition of the Baptist's head. This particular design has traditionally been attributed to Soldani and a comparable example is held in the National Gallery of Ireland in Dublin (Milltown Gift, 1902 Object Number: NGI.8122)

Literature:
 C. Avery, "Soldani's mythological bronzes and his British clientele",
 Sculpture Journal, XIV, 2005, pp. 8-29, pl. 12

£1,500-2,500



650



651

651
A SILVERED BRASS CANDELABRA IN THE
FORM OF AN EGYPTIAN MALE
20TH CENTURY
57.5cm high, base 11.5cm diameter

Provenance:
The Simon Neal Collection.

£200-400



652

652
AN OVAL PLASTER PLAQUE IN THE NEO
CLASSICAL TASTE
19TH CENTURY
81cm high, 65cm wide

Provenance:
The Simon Neal Collection.

£200-400



653

653
JEAN JULES SALMON, A GILT BRONZE GROUP OF SEATED
WOMAN AND CUPID
19TH CENTURY, FRENCH
The female figure depicted on a Klismos chair, now on a Portoro
marble base, signed to cast
32.5cm high overall, the base 27 x 16.5cm

Provenance:
The Simon Neal Collection.

£300-500



655

655
A 'GRAND TOUR' CARVED FULL SHELL
CAMEO PORTRAIT OF ZEUS
19TH CENTURY, ITALIAN
18cm long, 11cm high

Provenance:
The Simon Neal Collection.

£300-500



654

654
A PATINATED PLASTER BUST AFTER THE
CHARIOTEER OF DELPHI
19TH/20TH CENTURY
Of flatback form, now mounted on modern wood base
the bust 43cm high, 60cm high overall

Provenance:
The Simon Neal Collection.

£400-600



656

656
AFTER THE ANTIQUE, A BRONZE FIGURE OF
THE BATHING VENUS
19TH CENTURY ITALIAN
Verdigris patination in the manner of the Chiurazzi
foundry, Naples
25cm high, base 11cm diameter

Provenance:
The Simon Neal Collection.

£300-500



657

657
AFTER JOHANN DANNECKER
(1758-1841)- A PARIAN FIGURE OF
ARIADNE AND THE PANTHER
20TH CENTURY
Impressed 350 14 to underside, set on a
later ebonized base
figure 21.5cm wide, 23.5cm high, 31.5cm
high overall

Provenance:
The Simon Neal Collection.

£400-600



658

658
AFTER THE ANTIQUE- A TERRACOTTA
HEAD OF PERICLES
20TH CENTURY
38cm high, base 16.5cm wide

Provenance:
The Simon Neal Collection.

£300-500

659
A GILT BRONZE FIGURE OF BACCHUS
19TH CENTURY, ITALIAN
Depicted dancing holding amphora, on later
stepped alabaster base
18cm long, 11cm high

Provenance:
The Simon Neal Collection.

£300-500

660
AFTER FRANÇOIS RUDE (FRENCH, 1784-
1855), A BRONZE GROUP 'THE EDUCATION
OF ACHILLES BY THE CENTAUR CHIRON'
19TH CENTURY
approximately 43cm high, base 45cm wide

Provenance:
The Simon Neal Collection.

£1,200-1,800



659



660



661

661
**A PAIR OF MARBLE AND CARVED
GILTWOOD EAGLE GARNITURES**
19TH CENTURY AND LATER
The carved eagles set on French gilt metal
mounted green marble garniture bases
44cm high overall, base 23,5cm wide at
the feet

Provenance:
The Simon Neal Collection.

£400-600



662
**A CARVED PINE MILLINER'S BLOCK IN THE
FORM OF A MOUSTACHIOED MAN**
LATE 19TH/EARLY 20TH, CENTURY, FRANCO-
BELGIAN
28cm high, base 13,5cm diameter

Provenance:
The Simon Neal Collection.

£300-500

663
**A GROUP OF TEN MARBLE AND
HARDSTONE SPHERES**
19TH AND 20TH CENTURY
Assorted sizes and materials
largest 14,5cm diameter, smallest 6cm
diameter

Provenance:
The Simon Neal Collection.

£400-600



663



662



665

664
A LATE MEDIEVAL ENGLISH STONE PORTRAIT CORBEL
PROBABLY 15TH CENTURY
Of Marian form on shaped surround
24cm high, 19,5cm wide, 22cm deep

Provenance:
The Simon Neal Collection.

£400-600



664

665
**A CARVED POLYCHROME FIGURE OF ST MARTIN
ON HORSEBACK**
16TH/17TH CENTURY,
Set on later painted plinth
26cm high overall, base 26cm wide

Provenance:
The Simon Neal Collection.

£600-800

666
18TH/19TH CENTURY NORTH EUROPEAN SCHOOL
STUDY OF A BISHOP
Oil on canvas laid down, fragment from a larger piece
the canvas 107cm x 44cm

Provenance:
The Simon Neal Collection.

£200-400



666



667
A LARGE PLASTER BUST OF ARES, THE GOD OF WAR
 20TH CENTURY IN THE MANNER OF BRUCCIANI
 Faint illegible impressed mark to reverse
 91.5cm high, base 23cm diameter

Provenance:
 The Simon Neal Collection. The original is held in the State Museum of the Hermitage, St. Petersburg. It is a Roman copy of the original Greek sculpture by Alkamenes C.420 BC.

£1,000-1,500

668
TWO CARVED MARBLE FOUNTAIN MASKS
 19TH CENTURY, ITALIAN
 Each carved as a male face with water issuing from mouth
 45 x 37cm, and 44.5 x 34cm respectively

Provenance:
 The Simon Neal Collection.

£1,000-1,500



668



669

669
A SET OF FOUR LARGE AND IMPRESSIVE PLASTER PANELS CAST FROM THE PARTHENON MARBLES EARLY 20TH CENTURY
 Cast from the right hand section of the Parthenon's East frieze- with seated figures of Poseidon, Apollo, Artemis, Aphrodite and Eros standing by figures of the Attica heroes depicted walking/turned to the right
 approximately 106cm high and 325.5cm wide overall

Provenance:
 The Simon Neal Collection. By repute- from a school in Tunbridge Wells. Such panels were cast from the Parthenon frieze sections in the British Museum in the late 19th/early 20th century and sold to be hung in schools and universities as objects to be admired- and studied by students and budding artists. A set of 12 panels, of comparable scale and attributed to D Brucciani & Co, were sold at Christie's London "Aynhoe Park - A Modern Grand Tour", 9th October 2012, lot 136 £67,250

£5,000-7,000





670

670
A CARVED MARBLE HEAD OF A PHILOSOPHER
 16TH/17TH CENTURY, PROBABLY ITALIAN
 Now set on a later porphyry base
 the head 9cm long, 9.5cm high overall, base 7cm wide

Provenance:
 The Simon Neal Collection.

£400-600



671

671
AFTER THE ANTIQUE, A
BRONZE FIGURE OF A BACCHIC
SHEPHERD
 LATE 19TH CENTURY, ITALIAN
 Depicted carrying a goat, with
 pan pipes hanging on a tree trunk,
 foundry mark for Fonderia Nelli
 Roma
 34.5cm high, base 13cmn diameter

Provenance:
 The Simon Neal Collection.

£300-500

672
A PATINATED PLASTER BUST OF
MARCUS TULLIUS CICERO
 19TH/EARLY 20TH CENTURY
 In the manner of Brucciani
 54cm high, base 19.5cm diameter

Provenance:
 The Simon Neal Collection.

£300-500



673

673
A PATINATED COPPER LOG BASKET/WASHER
 19TH CENTURY
 Of good colour, rolled top edge
 33.5cm high, top 48.5cm diameter

Provenance:
 The Simon Neal Collection.

£400-600

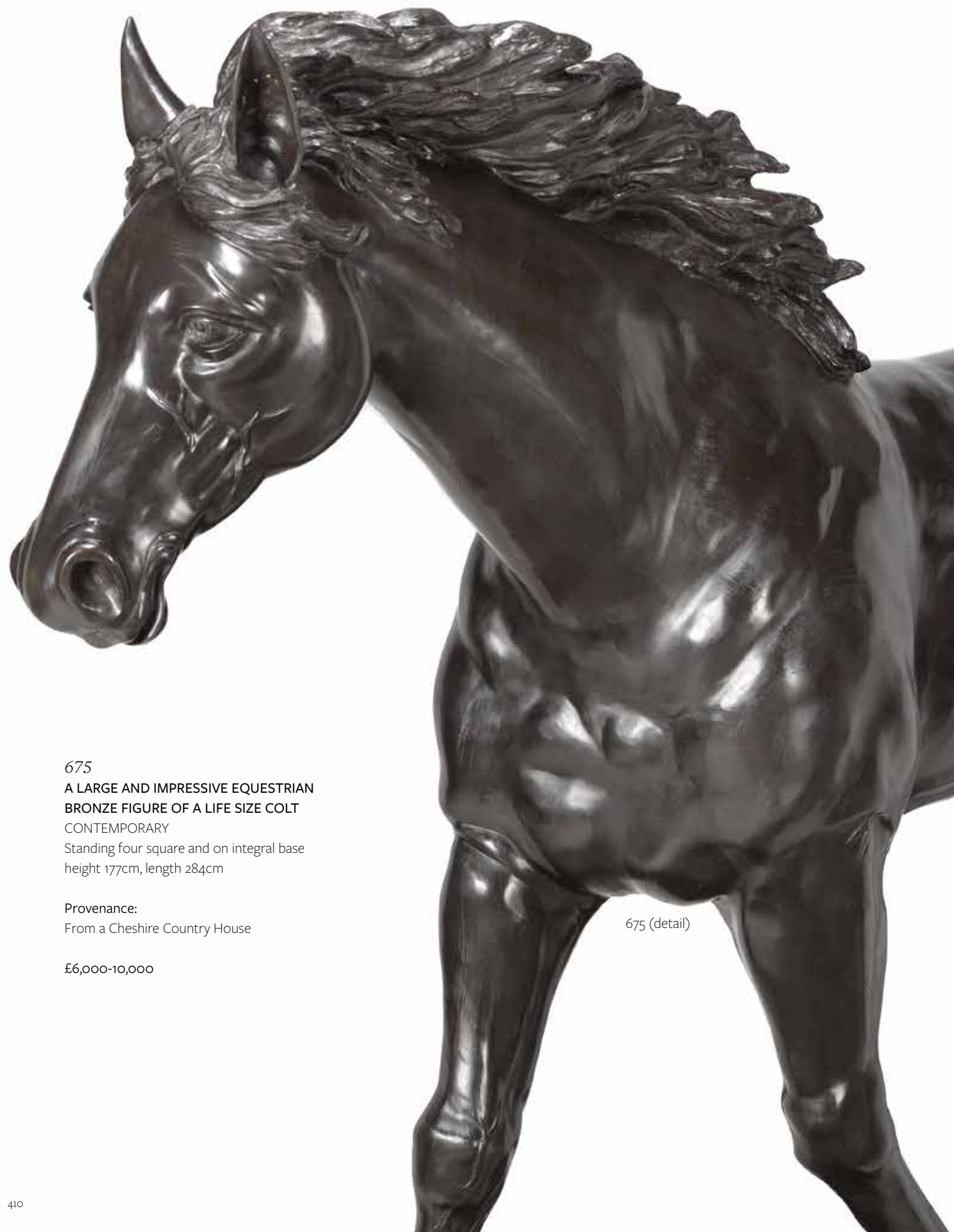
674
A LIFE-SIZE COMPOSITE MARBLE FIGURE OF THE
'VENUS OF CYRENE'
 20TH CENTURY
 approximately 155cm high, base 52cm wide

Provenance:
 The Simon Neal Collection.

£1,000-1,500



674



675
A LARGE AND IMPRESSIVE EQUESTRIAN
BRONZE FIGURE OF A LIFE SIZE COLT
CONTEMPORARY
Standing four square and on integral base
height 177cm, length 284cm

Provenance:
From a Cheshire Country House

£6,000-10,000

675 (detail)



675



675 (details)



676

676
A CARVED LIMESTONE FRAGMENT
 IN THE EGYPTIAN MANNER
 Relief carved in the round
 41cm high, 30cm wide, 28cm deep

£400-600

677
A SET OF TWELVE WROUGHT IRON CHAIRS
 20TH CENTURY
 104,5cm high, 53cm wide, 50cm deep overall

£1,000-1,500



677 (set of 12)

678
A GEORGE III STYLE LEAD FOUNTAIN IN THE FORM OF A BOY WITH A FISH
 19TH CENTURY IN THE MANNER OF J P WHITE
 With seated well modelled child holding a large fish, possibly a dolphin, on integral hollow base
 56cm high, base 18,5cm wide, 17,5cm deep

£4,000-6,000



679



678

679
A VICTORIAN TERRACOTTA PEDESTAL
 BY COLEBROOKDALE & CO, IN THE GOTHIC TASTE,
 SECOND HALF 19TH CENTURY
 The top with impressed stamp 'COLEBROOKDALE CO,
 SHROPSHIRE'
 78cm high, the top 43cm diameter

£1,500-2,500



680

680
**A PAIR OF CAST IRON AND
 PARCEL GILT GARDEN URNS**
 CAST BY THE VAL D'OSNE
 FOUNDRY, SECOND HALF
 19TH CENTURY
 One urn with an indistinct cast
 plaque 'FONDERIES DU VAL
 D'OSNE / 58 BD VOLTAIRE PARIS'
 each 48cm high, 59cm diameter

The Fonderies du Val D'Osne
 was founded in 1835 by Jean
 Pierre Andre Victor originally
 manufacturing cast iron street
 furniture and decorative cast
 iron before casting decorative
 large pieces including fountains.
 In 1851 the Foundry exhibited at
 the Crystal Palace Exhibition.

£1,200-1,800

681
A TERRACOTTA MODEL OF A LEAPING DOLPHIN
 POSSIBLY ENGLISH, 1920S
 Bronzed patination, depicted leaping from a wave, pierced holes to the
 sides below suggesting use as a fountain cap, apparently unmarked
 44cm high, 41.5cm long

£300-500



682



681

682
**A TERRACOTTA GARDEN PEDESTAL URN OF
 CLASSICAL FORM**
 LATE 19TH CENTURY
 Twin soldier head handles, gadrooned lower body,
 fluted pedestal
 79cm high, base 28cm wide

£600-800



683

683
A CARVED PORTLAND STONE FINIAL
 IN THE BAROQUE MANNER, LATE 17TH OR 18TH CENTURY
 89cm high, the base 48cm wide, 40cm deep

£800-1,200



684

684
A TERRACOTTA ARMILLARY SPHERE
 BY COADE LTD, CONTEMPORARY
 The base marked 'COADE 2012'
 221cm high overall, the base 44cm wide, 44cm deep

£4,000-6,000



685
A COTSWOLD STONE ROUND PLANTER
18TH CENTURY
35cm high, 74cm diameter

£600-800



686
A PURBECK STONE TROUGH
18TH CENTURY
26cm high, 62cm wide, 40cm deep

£400-600



687

687
**A PAIR OF LARGE STONE
COMPOSITION CAMPANA URNS**
20TH CENTURY
each 109cm high, 80cm diameter

£2,000-3,000

688
A PAIR OF STONE COMPOSITION URNS
20TH CENTURY
Decorated with floral wags
each 73cm high, 67cm diameter

£1,500-2,500



688

689
**A PAIR OF CARRARA MARBLE CAMPANA
URNS ON ORIGINAL COLUMNS**
19TH CENTURY
The tapering urns on plain capped
column supports
urns 43cm high, approximately 141cm
high overall

£800-1,200



689



690

690
A TERRACOTTA FOUNTAIN MODELLED AS A SEAL
ATTRIBUTED TO JAMES PULHAM & SON,
LATE 19TH CENTURY
With incomplete inscription to back of base
62cm high, 30cm wide, 50cm deep

£500-800



691

691
A LARGE PAIR OF STONE COMPOSITION BALLS
20TH CENTURY
each approximately 70cm diameter

£2,000-3,000



692

692
ANOTHER LARGE PAIR OF STONE COMPOSITION BALLS
20TH CENTURY
each approximately 70cm diameter

£2,000-3,000



693

693
A SET OF FOUR COMPOSITION STONE HORSE HEAD FINIALS
20TH CENTURY
each 48cm high, the bases 32cm deep

£400-600

694
A PAIR OF CAST IRON CAMPANA URNS
19TH CENTURY
Each of gadrooned form with mask mounts issuing twin handles
each 57cm high, the bases 21.5cm wide

£600-800

695
A LARGE PAIR OF COMPOSITE WHITE STONE MEDICI LIONS
20TH CENTURY
each 105cm high, 108cm long

£1,500-2,500



694



695



696

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.

£1,000-1,500



697

A CARVED LIMESTONE SQUARE SECTION PEDESTAL
LATE 19TH/EARLY 20TH CENTURY
With stylised rose panel decoration and interlaced cypher “FB”?
75.5cm high, base 31cm square

£400-600

698

A GREEN PAINTED WROUGHT IRON STRAP WORK GARDEN BENCH
LATE 19TH/EARLY 20TH CENTURY IN THE MANNER OF DUCEL FILS PARIS
152.5cm wide, 93cm high, 64cm deep

£1,200-1,800



698

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699

A PAIR OF MARBLE URNS
LATE 19TH/20TH CENTURY
Of Kylix form
each 53cm high, the bases 40 by 40cm

£600-800

700

A CARVED PORTLAND STONE SUNDIAL
19TH CENTURY
With unsigned octagonal bronze dial, fluted column on gadroon knop, further separate square plinth base
118cm high, the base 35cm square

£2,000-3,000



700

421



701



702

701
A CARARRA MARBLE BIRD BATH
19TH CENTURY
7cm high, 71cm wide, 49.5cm deep

£300-500

702
A TERRACOTTA SUNDIAL
ATTRIBUTED TO JAMES PULHAM & SON,
BROXBOURNE, LATE 19TH/EARLY 20TH
CENTURY
The dial inscribed 'TEMPUS FUGIT', the base
with indistinct inscription
73cm high, the top 36cm diameter

£300-500



703

703
A BRONZE MODEL OF A SWAN
POSSIBLY ITALIAN, 20TH CENTURY
77cm high, 74cm wide, 60cm deep overall

£800-1,200



704



705

704
**A PAIR OF BRONZE AND CAST IRON
GRIFFIN BOOT SCRAPERS**
19TH CENTURY
Of addorsed form, oval tray bases
each 22cm high, 33cm wide

£1,200-1,800

705
**A PAIR OF BLACK PAINTED CAST IRON
MEDICI URNS**
19TH CENTURY
each 45cm high, the tops 39.5cm diameter

£600-800



706

706
**A STONE COMPOSITION FIGURE
OF APOLLO**
LATE 20TH CENTURY
One side of the base with impressed mark
for 'ITALGARDEN'
160cm high, the base 47cm wide, 42cm deep

£1,000-1,500



707

707
A CARVED WHITE MARBLE FOUNTAIN IN THE FORM OF A LOTUS

INDIAN, PROBABLY EARLY 20TH CENTURY
The oval stylised flower with central mound with piercing for water
approximately 117cm wide, 22cm high, 74.5cm deep

£1,500-2,500

708
A LARGE PAIR OF COMPOSITION STONE SEATED LIONS

20TH CENTURY
each 131cm high, bases 100cm long including tail, 49.5cm wide overall

£1,000-1,500



708

709
A COMPOSITION STONE FIGURE OF BACCHUS
MODERN

On plinth base
253cm high overall, base 65cm wide, 52.5cm deep

£1,000-1,500

710
A CAST IRON BENCH IN THE COALBROOKDALE 'FERN AND BLACKBERRY' PATTERN

19TH CENTURY
White paint weathering to blue underpaint
149.5cm wide, 79cm high, 56cm deep

£600-800



710



709



711
A COMPOSITION STONE GRIFFIN RIDGE TILE FINIAL
LATE 19TH CENTURY
97.5cm high, 48cm wide

£400-600



712
A LARGE PAIR OF VICTORIAN CAST IRON MEDICI AND BORGESE URNS
ATTRIBUTED TO HANDYSIDE, CIRCA 1850-1880
After the antique with classical figures, pair of handles with satyr mask terminals, on a fluted base and stepped plinth, on large stepped square section stone pedestals
urns 75cm high, base 31cm wide
pedestals 70cm high, tops and bases 51cm wide
145cm high overall
At the 1851 Great Exhibition Handyside of Derby (1806-1887) exhibited their cast iron version of the Medici Urn for which they received a distinction award. These urns are illustrated in the 1874 Handyside catalogue No 3 & 3A.

£1,500-2,000

713
A CARVED MARBLE GROUP OF TWO CRANES
LATE 19TH/EARLY 20TH CENTURY
approximately 127cm high, 60cm wide, 65cm deep

£1,500-2,000

714
A PAIR OF CLASSICAL STYLE TERRACOTTA PLANTERS
PROBABLY ITALIAN, CIRCA 1900-1920
Leaf bordered base and top flanking swags issuing from masks, apparently unmarked
each 51cm high, the tops 60cm diameter

£1,500-2,000



713

715
A GROUP OF ‘MAN O’WAR’ TEAK FURNITURE
BY CASTLES SHIPBREAKING CO, EARLY 20TH CENTURY
The suite incorporating two benches of ‘Alexandra’ type, the larger 87cm high, 184cm wide, 56cm deep overall, the smaller, 89cm high, 114cm wide, 56cm deep overall, and two tables, both with heavily weathered plaques for ‘CASTLES’, each 59cm high, 81cm wide, 57cm deep overall (4)

This type of furniture was named after Men O’War (Battleships) broken up at Castles Shipbreakers and the wood repurposed to make the furniture. It is likely that the wood for the benches came from H.M.S. Alexandra, an Royal Navy ironclad in service from 1877 to 1900.

Castles received a Royal Warrant in 1888 as provider of garden furniture to Her Majesty Queen Victoria. They are known to have supplied furniture to Royal Parks, Sports Grounds and Public Schools. Their most notable commissions being furnishing the grounds of Buckingham Palace in celebration of Queen Victoria’s Golden Jubilee in 1887, and supplying the seating for Centre Court and No.1 Court at Wimbledon in the 1920s.

£2,500-3,500



714



715



716

716
A WEATHERED COMPOSITION STONE FROG
 19TH OR 20TH CENTURY
 approximately 53cm high, 43cm wide, 53cm long

£1,000-1,500



717

717
A PAIR OF PAINTED CAST IRON GEESE
 20TH CENTURY
 Naturalistically painted
 each 74.5cm high

£400-600

718
A NEAR PAIR OF CAST IRON GARDEN BENCHES
 AFTER A COALBROOKDALE DESIGN, 20TH CENTURY
 Each with dog head arm terminals, scrolling side supports
 each 78cm high, 120cm wide

£1,500-2,500



718



719

719
A PAIR OF COMPOSITION STONE URNS WITH ELEPHANT TERMINALS
 PROBABLY 20TH CENTURY
 each 63cm high, the tops 55cm diameter

£1,500-2,500



720
A PAIR OF WROUGHT IRON AND WHITE PAINTED TABLE
 LATE 19TH CENTURY AND LATER
 With variegated Carrara marble tops
 each 76cm high, the tops 94cm wide, 34cm deep

£2,000-3,000



720





721

721

A PAIR OF CARVED WHITE MARBLE GARDEN BENCHES

IN RENAISSANCE STYLE, LATE 20TH CENTURY

Each with peacock carved scrolling backs, female caryatid arms
each approximately 103.5cm high, 159cm wide, 60cm deep

£3,000-5,000

Fine Jewellery, Silver, Watches and Objects of Vertu

22 MARCH 2023



A MID 20TH CENTURY DIAMOND, OPAL AND RUBY TIARA

Provenance:

The Late Jean Pierre François Joseph Pineton de Chambrun,
Marquis de Chambrun, Marquis d'Amefreville (1903-2004)
and Muriel, Marquise de Chambrun.
Thence by family descent

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

Dreweatts & Dreweatts 1759 are trading names of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: C/O Bishop Fleming LLP, 10 Temple Back, Bristol, BS1 6FL.

Important Notices

BUYING AT DREWEATTS

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

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 26% of the hammer price (31.2% including VAT) up to and including £20,000, 25% (30% including VAT) of the hammer price from £20,001 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 12.5% of the hammer price (15% 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 £3 (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 Sackville-West Moving & Storing; Sackville-West Moving & Storing 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 Sackville-West Moving & Storing (Andover), tel: + 44 (0) 2080 909988, email: office@sackvillewest.co.uk. These charges are set by Sackville-West Moving & Storing; 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.

Parking is available at Donnington Priory in two car parks on either side of the saleroom.

Information for Buyers at Public Auctions

1. **INTRODUCTION.** The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

2. **AGENCY.** As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. **ESTIMATES.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 26% of the hammer price up to and including £20,000, 25% of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12.5% 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 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% 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 1.5% 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, 1.5 % 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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