

# PABLO BRONSTEIN

DIVERSIONS OF A CONTEMPORARY MIND

TUESDAY 9 JANUARY 2024 | NEWBURY

DREWEATTS

EST. 1759





1712

10 No.



# FOREWORD

BY  
MICHAEL DIAZ-GRIFFITH

Twelve months ago I wrote an essay, excerpted below, about one of Britain's most intriguing collectors: Pablo Bronstein. At that time, it would have been impossible to imagine the dispersal of Pablo's collection, which he assembled with the eye of an artist (as that is what he is) and the seriousness of a connoisseur (because he is one of these also). Indeed, whenever I am asked to name a "grown-up" collector below the age of 50 or so, I mention Pablo, whose practice giddily spans disciplines, but never at the expense of *rigor* – a quality that combines alchemically with devilish creativity in everything the globally renowned artist does.

One glance at his collection of eighteenth-century silver sugar casters, quite possibly the finest in private hands, and you will see what I mean. It is an ingenious grouping, and if you are familiar with Pablo's work, you may recognize some of the forms from his drawings, which recast the objects as ruinous monuments or marooned spacecraft: fussily ornamental but also baldly phallic and strangely elemental. At the same time, each one of the casters—or the whole set—could happily live in a national museum. I suspect that the connoisseur in Pablo would have placed them there.

The artist, however, wins out. Just as Pablo completes one series and moves on to another, he has decided that his collection, in its present form, is complete. As an index of aesthetic and historical obsessions; a collecting performance; and an installation, at his cottage in Deal, you might say it has achieved its final state. It follows, for an artist like Pablo, that such a collection is ready to be spread to the four winds.

Happily for us, that means our own collections, where each object pictured here, no matter its age, will be reborn into a new life. This cycle of rebirth is the soul of collecting, and looking back, I should have expected that Pablo would hasten the cycle. He always is one step ahead.

Lucky are we who follow in the artist's footsteps.

The aesthetic lives of young gay men are easily misunderstood. In the case of Pablo Bronstein, the Argentine-British artist, it has become apocryphal that his grandmother gave him a silver sugar caster at age sixteen, thereby sparking a formative obsession, a lifelong collecting practice, and perhaps even Pablo's career. As a neat little dream of generational inheritance, it's an apocryphon that is difficult to resist.

Of course, almost the reverse is true: after he developed the first stirrings of intensity for the antique silver caster, Pablo convinced his grandmother to yield it to him. Like a magnet, he had drawn the silver caster toward himself—the first of many objects that would pass into his possession, and perhaps his soul, through his own efforts. He had become a collector.

If silver sugar casters didn't exist, Pablo would have invented them. Like so many boys of his disposition, he had a habit of drawing grade-school capriccios: imagined architecture, invariably in the grand manner, that would have been buildable in a more interesting age. In the same year he took possession of the caster, Pablo redecorated his bedroom in "crappy" (his word) Neasden, a northwest London suburb.

I have not seen photos of the room, but it is said to have resembled a Baroque palazzo. Perhaps his grandmother's elegant home in Buenos Aires was an inspiration. I suspect that most of the decor was derived from interior decoration magazines and the young Pablo's fevered imagination.

Like so many boys of his disposition, Pablo proceeded to architecture school, but that is also where his story began to diverge. In a more interesting age, architecture school would have suited him better, and our world would brim with Rococo skyscrapers, brutalist grottos, postmodern follies, and Baroque parking garages designed, with disarming seriousness, by Pablo Bronstein. Pablo is no fool, however, and he quickly understood that his capricious inventions could only be realized, in the real world, as contemporary art. Since then, his work has become even more gloriously unbuildable. The boy from Neasden builds castles in the sky.

Closer to earth, in the sleepy seaside-holiday town of Deal, he builds a collection—and a total environment to contain it. The place was not much to begin with ("an exciting modern Shaker-effect kitchen with pewter-feel handles," read

the real estate ad), but that was before it became an unrestrained manifestation of everything an artistic practice cannot be, that a house and collection can. Now it is undoubtedly too much, which is just right.

The hectic "Chinese" room that mercifully replaced that "Shaker-effect kitchen," for instance, looks like nothing more than a ship's cabin designed by Thomas Chippendale—if he were drunk on Chartreuse. There's nothing Chinese about it, and that's the point. The boy from Neasden loves things that are not what they are. If that sounds "camp" to you, Susan, it is only to the extent that material culture has always embodied those qualities we narrowly associate, today, with Sontag's famous concept: "artlessly mannered or stylized," "self-consciously artificial and extravagant," "teasingly ingenious and sentimental," to quote the dictionary definition. And indeed, the room's topsy-turvy take on chinoiserie evokes History more fully than any norm-following period room ever could.

It follows that a museum-quality collection of casters figures prominently in the scene. Not that any museum will possess such a collection until Pablo bequeaths his; the grouping, like Pablo's collecting practice, is *sui generis*. When he began collecting casters serially, he says, he would buy on impulse, struck by the same feelings of intensity that started him down the path to connoisseurship. Squint at a caster long enough and you may begin to see an ornament-encrusted phallus topped by a rather suggestive dome. That is what Pablo sees. When a caster looks just right, it is, in a familiar way, irresistible.

But resist Pablo must, as all of us with expanding collections and shrinking storage must resist, and in recent years he has become scrupulously selective. Will a new acquisition fill a hole in his collection? Will it be as good as or better than the current best example? One day I ask him about this, but my notes are mostly obscured. Instead I see, written out in a clear hand, "Paul de Lamerie—silver centerpiece—spidery, spindly—ultimate acquisition." In other words, the crown jewels for collectors of eighteenth-century silver—not just Rococo, but among the most Rococo things ever made.

If de Lamerie centerpieces didn't exist, I fancy, Pablo would have invented them.

This essay is excerpted from *The New Antiquarians: At Home with Young Collectors* (2023) by Michael Diaz-Griffith, with permission from Phaidon/The Monacelli Press. All photos by Leon Foggitt.



# PABLO BRONSTEIN

## DIVERSIONS OF A CONTEMPORARY MIND

TUESDAY 9 JANUARY 2024 | NEWBURY

LOTS 1-288 | 10.30AM

### VIEWING

Friday 5 January: 10am–4pm  
Sunday 7 January: 10am–3pm  
Monday 8 January: 12pm–4pm  
Day of sale: from 8.30am

### ENQUIRIES & CONDITION REPORTS

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**DREWEATTS**  
EST. 1759

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26% of hammer price up to £20,000 (31.2% including VAT), plus

25% of hammer price from £20,001 up to £500,000 (30% including VAT), plus

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Head of House Sales and Private Collections (Head of Sale)



**Eloise Kerr-Smiley**  
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**Lucy Darlington MRICS**  
Old Master Pictures



**Brandon Lindberg**  
Old Master Pictures



**Dr Yingwen Tao**  
Chinese and Asian Art



# INTRODUCTION

BY  
PABLO BRONSTEIN

I love catching glimpses of artists' houses in old photos, as backgrounds in their paintings, or better still, through visiting house museums. There are, as far as I can gather, three loose types that these houses fall into. For our purposes here, I mention only artists whose broad shoulders carry us all, but we lesser mortals all fit into my admittedly porous categories in one way or another.

The first lot are the artists who don't care at all about beautifying their surroundings and merely view the space they are in as being the place where they make their art and occasionally sleep and eat and have sex. Think Francis Bacon, Lucian Freud or Picasso. Chaotic, jumbled or ugly spaces which feed directly into their work, often appearing in it but of no significant interest to them independently. Their great works seem to arise from the mess of their clutter and the roughness of their studios.

The second lot are artists who have perfectly plausible, if often highly sophisticated, tastes and who view their interiors as ways of either impressing society with their superlative social status (think Rubens, with his magnificent palazzo in Antwerp) or of their respectability (Rembrandt's conventional bourgeois townhouse in Amsterdam).

The third lot are those who create spaces that become works of art in and of themselves, whole interior worlds that are extensions of their art. These can be nuanced, composed spaces that subtly play with ideas, such as Monet's villa at Giverny and Magritte's house in Jette, Belgium, or they can be sculptural living objects, such as Gauguin's Maison du Jour in Atuona. These spaces may appear in their works but are independently authored environments that ought to be seen as part of their oeuvre.

For many years, I thought I fit into the second category, with a spattering of the third. I viewed my interiors as a work that I was deliberately composing, independently of my paintings and drawings. I was, I thought, making an enjoyably liveable yet interesting historic house. Somewhere that reflected my aspirations, my historical awareness and my eye for an unusual or interesting object. Sadly, as is common with the theories we have about ourselves, I was mistaken. My house, in actual fact, hasn't stopped changing, often in radical ways, for an instant.

So it turns out that there is a fourth type of artist house, a far smaller category that is less easy to identify as their often elaborate decorations are prone to constant rearrangement. This lot of artists use their houses as testing grounds for their artistic ideas. As a result, their interiors, and sometimes their exteriors, are in perpetual evolution as they mirror the progression of their artistic interests. Here, think of Henri Matisse, whose rooms chart a move from Orientalism to near-minimalist abstraction. Or Emile Bernard, whose interior schemes meticulously document his ever-changing obsessions with early Christianity, the French countryside or the Egyptian souk.

Often wholly unaware, the choice of a new colour that I repainted a room with, the dainty decoration on a newly acquired Delft vase that I 'had to have', or the shape of a chair back that I waxed repeatedly, would creep into my artistic work a few weeks later. This parallel between art and house has meant a constant rearranging of objects and schemes. For a while, something that is the subject of intense focus may be relegated or elevated in status, and the rooms can suddenly change to predict looming shifts in my artistic practice. For example, as I began working more with layered colours for an exhibition of watercolours I did at the Soane Museum in 2021, the depth of colour and their often conflicting juxtaposition in my house also increased. Greys have become lilac. Over the years, the ever-increasing quantities of silver and Delft and Chinese porcelain have moved around like little marionettes in a toy theatre, through a relentless series of parades and solo spots on top of fireplaces, shelves, cupboards, gilded brackets and plinths. And then suddenly, I found myself giving Dreweatts a call and telling them to take the lot. It was curtains down on this particular performance. My choreographic routines had been through enough cycles, and time was up. So rather than ask myself whether I can live without my collections, which I have loved like a madman in my time, I should be asking myself what sort of work I will be making in future with my palette now wiped clean. It is a process made easier knowing that Dreweatts will do their best to ensure that my former dancers are going to cultured, creative homes and will soon form part of the interior palettes of like-minded individuals.

THE DRAWING ROOM  
LOTS 1-42





1  
A CHINESE EXPORT DUTCH-DECORATED CRUCIFICATION  
TEA BOWL  
18TH CENTURY  
Decorated with various symbols of the Passion of Christ  
7.5cm diameter

£150-250

2  
A CHARLES II CARVED OAK HIGH BACK OPEN ARMCHAIR  
CIRCA 1680, OF NORTH COUNTRY TYPE  
108cm high, 54cm wide, 54cm deep

Provenance:  
Bonhams, *The Oak Interior*, 18th October 2012, Lot 154

£400-600



3  
A SET OF THREE VERDIGRIS PATINATED COPPER FIRE TOOLS  
OF LARGE 'COUNTRY HOUSE' PROPORTIONS  
19TH CENTURY  
Each with a ball finial  
The poker 102cm long

£600-800





4  
**A CARVED GREY SCHIST HEAD  
 POSSIBLY GANDHARAN**  
 Depicting a bearded male head,  
 now mounted on a wooden base head  
 20cm high, 15cm wide

**Provenance:**  
 Apollo Art Auctions,  
 11 December 2022, Lot 344

£500-800

4



5

5  
**A VICTORIAN POLISHED STEEL VISOR  
 AND NECK SECTION FROM A PARADE  
 HELMET OR ARMET IN THE SIXTEENTH  
 CENTURY MANNER**  
 PROBABLY LATE 19TH CENTURY  
 Possibly part of a stage prop  
 24cm high;  
 Together with another bronzed metal helmet  
 after the antique, 15cm high

£200-300



6

6  
**A WALNUT UPHOLSTERED ARMCHAIR IN  
 MID 18TH CENTURY STYLE**  
 19TH CENTURY  
 94cm high, 73cm wide, 60cm deep

£400-600

7  
**FRENCH SCHOOL (18TH CENTURY)**  
**A STILL LIFE OF FLOWERS**  
 Oil on canvas  
 56 x 20cm (22 x 7¾ in.)

**Provenance:**  
 The Boydell Galleries

£300-500



7



8

8  
**FOLLOWER OF SIR PETER LE LY**  
**PORTRAIT OF KING CHARLES II**  
 Oil on canvas  
 41 x 28cm (16 x 11 in.)

**Provenance:**  
 The collection of Lord Crewe, Crewe House,  
 Mayfair (label attached verso)  
 Sale, The Pedestal, *The Patrick Donald  
 Collection*, 19 November 2019, lot 158

£300-500



9

9  
ATTRIBUTED TO ETIENNE JEAURAT (FRENCH 1699-1789)  
NEPTUNE

Oil on canvas  
90.5 x 71cm (35½ x 27¾ in.)

£2,000-3,000

Provenance:  
Sale, Bonhams, Knightsbridge, 10 April, 2019, lot 185





10

**10**  
AN ENGLISH BLACK-GLAZED RED POTTERY TEAPOT  
AND COVER OF JACKFIELD POTTERY TYPE  
MID 18TH CENTURY  
Bullet-shaped with three feet, 11.5cm x 16cm

£60-80



11

**11 Y**  
A QUEEN ANNE EBONISED AND  
CARVED BEECH STOOL  
CIRCA 1705  
With removable cushion  
40cm high, 40cm wide, 40cm deep

£400-600



12

**12**  
A CARVED WALNUT AND UPHOLSTERED  
WINGBACK ARMCHAIR IN 18TH  
CENTURY STYLE  
EARLY 20TH CENTURY  
112cm high, 87cm wide, 77cm deep  
Together with two tapestry cushions, one  
with a parrot, probably 18th century verdure  
fragment, 59 x 50cm, the other probably  
19th century with a lady and a harlequin,  
45 x 38cm

£500-800



13

**13**  
GERMAN SCHOOL (16TH CENTURY)  
PORTRAIT OF A GENTLEMAN HOLDING A SKULL  
Oil on panel  
Inscribed and dated 'aged 39 1556' (upper right)  
79.5 x 59cm (31¼ x 23 in.)

£2,000-3,000

**Provenance:**  
Sale, Bonhams, Oxford, *Fine Art and Antiques*, 5 November  
2014, lot 340 (as Netherlandish School, 1556)



14

**14**  
**A WILLIAM IV PAINTED WOOD SHORT STAFF OF TURNED CYLINDRICAL FORM CIRCA 1835**  
 the upper half painted in black with IV W.R above a crown and DEAL  
 the lower section of the lower half painted in iron red  
 51cm long

**Provenance:**  
 From the property of a private collector of Truncheons and Tipstuffs, sold in these Rooms, ex Lot 438, *Interiors to include the Selected Contents of Berwick House, Shropshire and other properties*, 16th March 2021

£200-300

**15**  
**A WILLIAM AND MARY OAK TRIPOD TABLE**  
 CIRCA 1695  
 65cm high, the hexagonal top 39cm x 33cm

£500-800



15

**16**  
**A PAIR OF FRENCH CARVED LIMESTONE AND POLYCHROME DECORATED BIBLICAL FIGURES OF 'TWO SOULS IN PURGATORY'**  
 16TH/17TH CENTURY

Each modelled rising from flames, possibly emblematic of purgatory or souls at the final judgement, carved limestone with gesso and hand painted detailing  
 23.5 and 25cm high respectively

**Provenance:**  
 TimeLine Auctions, 23 February 2021, lot 488 where they were catalogued as "*Medieval Figures of Souls in Purgatory, Circa 1520 AD.*" and further provenance stated "*Ex central London gallery; previously with Antoine Boccador-Lieveaux, Paris, France; accompanied by a scholarly note TL5319 by Dr Ronald Bonewitz*"

£700-1,000



16



18

**17**  
**A BLUE JOHN, AMETHYST AND MARBLE COLUMN**  
 EARLY 19TH CENTURY AND LATER  
 With sphere finial  
 29cm high

£700-1,000

**18**  
**A FRENCH GILT METAL AND SERPENTINE MARBLE TABLE LAMP**  
 CIRCA 1900  
 The ewer of classical form after a design by Sigisbert François-Michel, with entwined serpent handle, the body with satyr and maiden figures  
 77cm high to top of existing shade, urn 49cm high

£600-800



17



19

**19**  
**AN IRISH RED WALNUT SILVER TABLE**  
 MID 18TH CENTURY AND LATER  
 Of small proportion  
 71cm high, 70cm wide, 43cm deep

£400-600



20

20  
TWO LARGE CANTONESE VASES  
20TH CENTURY

Each painted with 'Western Chamber' scenes of ladies in gardens enclosed by borders with flowers, fruit and auspicious symbols, the shoulders applied with *chilong* and the necks with facing Buddhistic lion handles  
92cm and 94cm high [2]

£1,000-1,500







21  
**AN OAK LONGCASE CLOCK**  
 18TH CENTURY AND LATER ELEMENTS  
 With eight-day bell striking movement,  
 the 12inch brass Roman numeral dial with  
 Arabic five minutes to the outside track,  
 with subsidiary seconds dial and date  
 aperture, with half-moon band inscribed T.  
 Wilmshurst, Deal, in an oak case  
 218cm high, 48cm wide, 26cm deep

£200-300

21

22  
**A VELVET UPHOLSTERED 'KNOLL' SOFA**  
 EARLY 20TH CENTURY  
 100cm high, 160cm wide, 89cm deep

£600-800

23  
**AN HERIZ CARPET**  
 With overall design  
 Approximately 371cm x 300cm

£400-600



22

23



24

24  
**FOLLOWER OF JOHANNES VORSTERMAN**  
**WINDSOR CASTLE**  
 Oil on canvas  
 85 x 155cm (33¼ x 61 in.)

Provenance:  
 Sale, Christie's, London, 24 November 1978, lot 109 (as 'J. Vorsterman')  
 Sale, Christie's, South Kensington, 31 October 2013, lot 110

£3,000-5,000





25

**25**  
FOLLOWER OF MARMADUKE  
CRADDOCK  
COCKEREL, HEN, AND PEACOCK  
Oil on canvas  
34 x 28cm (13¼ x 11 in.)

**Provenance:**  
Sale, Bonhams, Oxford,  
12 June 2012, lot 123  
Sale, Bonhams, Oxford,  
10 July 2013, lot 26

£600-800



26

**26**  
ROMBOUT VAN TROYEN  
(DUTCH CIRCA 1605-1650)  
ORIENTALIST FIGURES IN A  
GROTTO, POSSIBLY REBECCA  
AND ELEZIER AT THE WELL  
Oil on panel  
Signed (lower right)  
25 x 39cm (9¾ x 15¼ in.)

**Provenance:**  
Christie's, *Christie's Interiors -  
Masters and Makers, 7855*,  
30th October 2012, Lot 419.

£1,500-2,500



27

**27**  
ENGLISH SCHOOL (18TH CENTURY)  
VENUS PRESENTING ARMS TO AENEAS  
Oil on canvas  
31.5 x 26.5cm (12¼ x 10¼ in.)

£800-1,200

**28**  
A WILLIAM AND MARY OAK KETTLE STAND  
CIRCA 1695

The octagonal top with galleried edge above a  
turned tapering stem and tripod base  
61cm high, the octagonal top 28cm x 28cm

£500-800



28

**29**  
A SET OF THREE STEEL FIRE TOOLS  
19TH CENTURY

Poker 71cm long  
**Together with** an unusual pair of brass studded  
pine bellows  
possibly 17th century  
62cm long  
**And** a small late 19th century steel fender  
112cm wide, 12.5cm high

£300-500



29

30

**30**  
A CAUCASIAN RUG  
POSSIBLY CHI CHI  
approximately 137cm x 103cm

£100-200







31

**31**  
**A DUTCH DELFT TULIP VASE**  
 LATE 19TH CENTURY  
 Blue mark to base  
 29cm high

**Provenance:**  
 Wooley & Wallis, lot 78, 15th September 2015

£200-300

**32 Y**  
**AN EBONY AND EBONISED, IVORY MARQUETRY**  
**INLAID CABINET ON STAND**  
 PROBABLY ITALIAN, LATE 17TH CENTURY  
 The cabinet with arrangement of drawers around a  
 central cupboard, the cupboard with panel decorated  
 with a classical maiden holding a flaming heart, the base  
 with bobbin-turned supports  
 125cm high, 63cm wide, 38cm deep

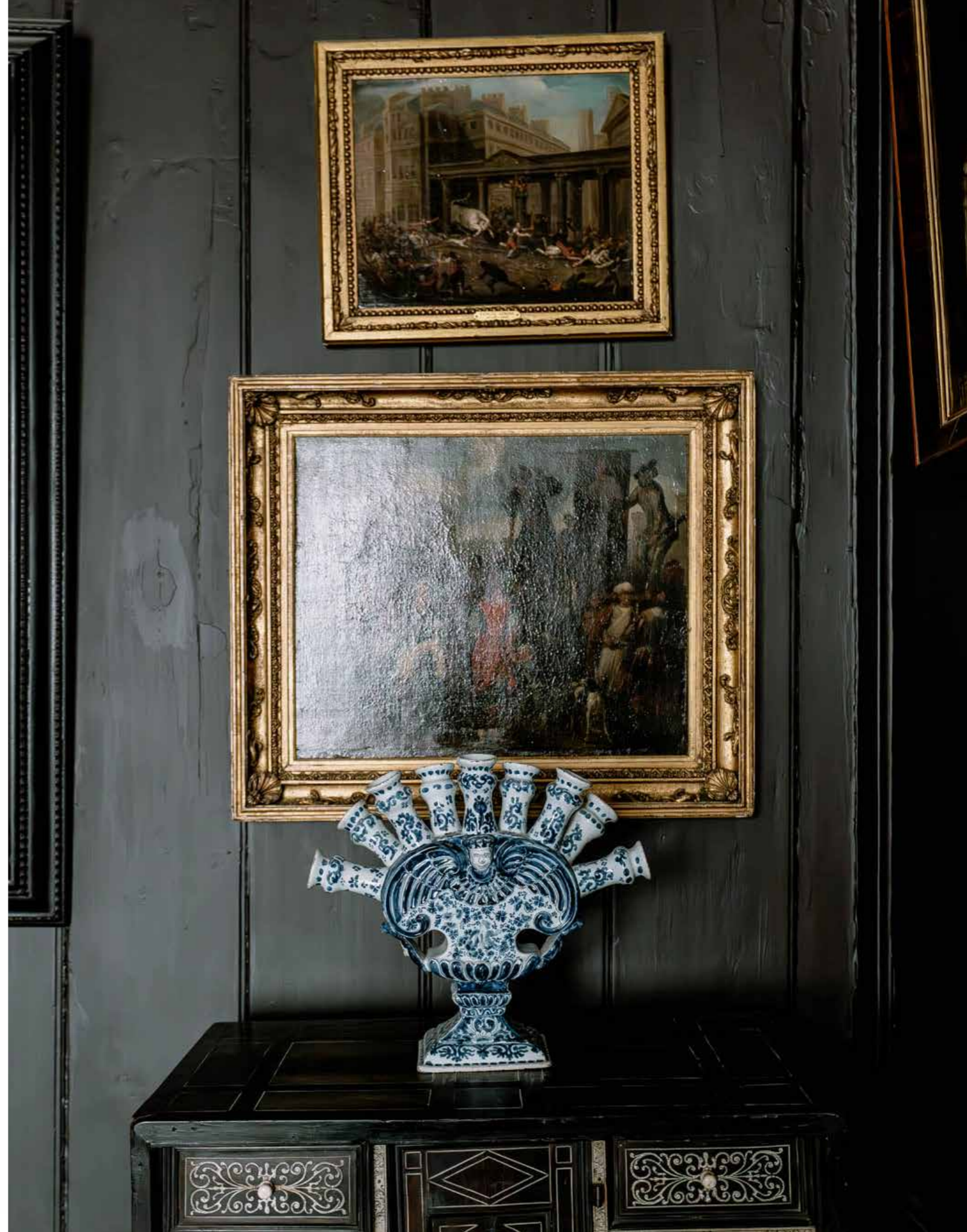
**Provenance:**  
 Bonhams, *Pictures, Furniture, Tribal, Islamic and European*  
*Works of Art*, 12th June 2013, Lot 551

Please note, Dreweatts have applied for a de minimis  
 exemption licence for the ivory in this lot (Ref:RGPF945)

£800-1,200



32





33

33  
SAMUEL ATKINS  
(BRITISH FL. 1787-1808)  
*A LOOSE BULL IN BATH MARKET*  
Signed (centre left)  
Oil on canvas  
25 x 31cm (9¾ x 12 in.)

£600-800

34  
FOLLOWER OF JAN JOSEF  
HOREMANS (DUTCH 1682-1790)  
*A HARLEQUIN AT A VILLAGE FAIR*  
Oil on canvas  
35.5 x 43.5cm (13¾ x 17 in.)

£800-1,200



34





35

**35**  
**A PEWTER JUG AND DISHED PLATE**  
 18TH CENTURY  
 No touch marks  
 Jug 19.5cm high, plate 32cm diameter  
 Together with a pewter box and cover,  
 Continental late 17th century, faint touch  
 mark to interior, 22.5cm diameter

£300-500



36

**36**  
**A WILLIAM AND MARY WALNUT AND FLORAL MARQUETRY TORCHERE STAND**  
 CIRCA 1695  
 The octagonal top above a turned baluster and faceted stem  
 95cm high, the top 28cm x 28cm

£400-600



37

**37**  
**A PAIR OF GEORGE II OAK**  
**SIDE CHAIRS**  
 CIRCA 1740, PROBABLY  
 ENGLISH PROVINCIAL  
 With solid seats  
 Each 103cm high, 51cm wide,  
 42cm deep

£250-350



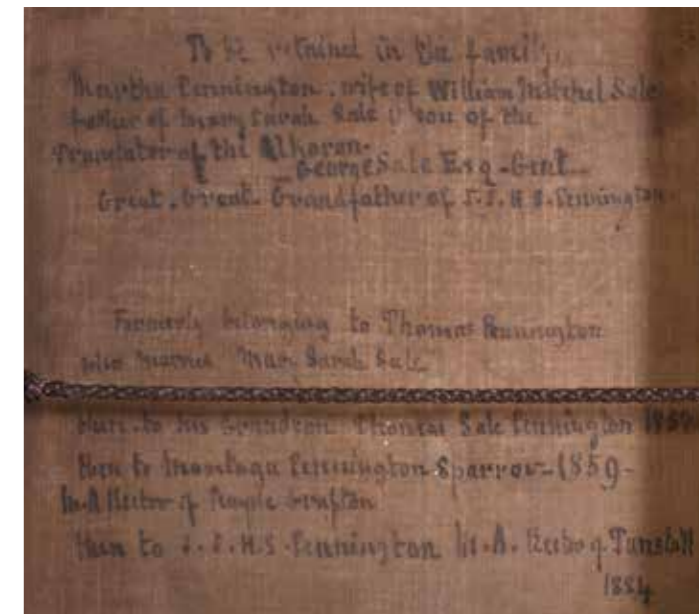
38

**38**  
**ENGLISH SCHOOL (17TH CENTURY)**  
**A PAIR OF PORTRAITS OF WILLIAM MITCHELL SALE OF**  
**CANTERBURY AND MARTHA PENNINGTON OF CANTERBURY**  
 Oil on canvas  
 The woman inscribed (verso)  
 92 x 72cm (36 x 28¼ in.)  
 Each unframed (2)

**Provenance:**  
 By descent within the Pennington family at Carter House, Deal Kent  
 The portrait of Martha Pennington inscribed (verso):

*To be retained in the family, Martha Pennington wife of William Michael  
 Sale father of Mary Sarah Sale son of the translator of the Alkoran  
 George Sale Esq, Great great great grandfather of J.F.H.S Pennington*

£1,000-1,500



38 (detail)



39

39  
FOLLOWER OF SIR PETER LELY  
*PORTRAIT OF A LADY*  
Oil on panel, feigned oval  
72 x 57cm (28¼ x 22¼ in.)

£1,000-1,500



40

40  
CIRCLE OF WILLIAM AIKMAN  
(BRITISH 1682-1731)  
*PORTRAIT OF MARY HUSEY*  
Oil on canvas  
73 x 61cm (28½ x 24 in.)  
Sale, Bonhams, Knowle, 23 February 2010,  
lot 45

£1,000-1,500



41

41  
CIRCLE OF TILLY KETTLE  
(BRITISH 1735-1786)  
*PORTRAIT OF A GENTLEMAN*  
Oil on canvas  
60 x 47.5cm (23½ x 18½ in.)

Provenance:  
Christie's, *Peter Langan: A Life with Art*,  
4079, 18th December 2012, Lot 113.

£1,500-2,000



42

42  
FOLLOWER OF SIR GODFREY KNELLER  
*PORTRAIT OF WILLIAM III*  
Oil on canvas, feigned oval  
33 x 26cm (12 x 10 in.)

£300-500

# THE CHINOISERIE ROOM

LOTS 43-84





43

**43**  
A MAHOGANY AND PORCELAIN INSET OCCASIONAL TABLE  
19TH CENTURY AND LATER  
46cm high, 34.5cm wide

Provenance:  
Acquired from Windsor House Antiques

£50-80

**44**  
A BLACK LACQUER AND CHINOISERIE  
DECORATED COCKPEN ARMCHAIR IN  
GEORGE III STYLE  
LATE 19TH OR EARLY 20TH CENTURY  
100cm high, 67cm wide, 57cm deep

£300-500



44

**45**  
A RARE SCOTTISH EARLY GEORGE III PIERCED AND POLISHED STEEL FENDER  
CIRCA 1760, ATTRIBUTED TO DAVID ROBERTSON  
with characteristic Crichton wyvern design  
17cm high, 117cm wide, 24cm deep  
Together with a set of three polished steel fire tools in George III style, each with a 'mushroom' finial, the poker 62cm long

The fender is very similar to an example in Christie's Dumfries House catalogue, July 2007, lot 298. That lot was accompanied with David Robertson's bill of 1760.

£400-600



45

**46**  
A PAIR OF ITALIAN GILT COMPOSITION AND PLASTER WALL BRACKETS  
19TH CENTURY  
Lion mask and scroll decoration  
28cm high, 30cm wide, 19cm deep

£400-600



46

**47**  
A CHINESE JUN GLAZE BOX AND COVER WITH FITTED  
WOODEN STAND  
MING DYNASTY  
10.5cm diameter  
Together with a Vietnamese blue and white box and cover  
15th Century  
With paper label of Hoi An Hoard on the base and with a carved  
wooden stand  
6.5cm diameter

£250-350



47

**48**  
A SPODE STONE-CHINA 'CHINOISERIE SHIP' PATTERN  
PART DESSERT SERVICE  
FIRST QUARTER 19TH CENTURY  
Comprising: a pedestal rectangular two-handled bowl,  
29.5cm long; a lozenge-shaped serving dish, 28cm long;  
four shell-shaped serving dishes, 23cm long and ten plates, 21cm  
diameter, painted pattern no. 3133, printed Stone-China marks

£300-500



48



49  
 FOLLOWER OF WILLIAM HOGARTH  
 PORTRAIT OF THE ACTRESS MARGARET (PEGGY) WOFFINGTON  
 Oil on canvas  
 67 x 54cm (26¼ x 21¼ in.)

Margaret Woffington, known as 'Peg' Woffigton, was a celebrated Shakespearean actress active in London and Dublin between 1737 and 1757. Known as an eccentric individual, she was famous for her resentful rivalries with other actresses (she stabbed Mrs Bellamy during a performance) and her love affair with David Garrick, who wrote her the song 'My Lovely Peggy.'

£800-1,200



49



50

50  
 A CARVED MAHOGANY AND  
 VELVET UPHOLSTERED SETTEE  
 IN GEORGE II STYLE  
 19TH CENTURY  
 104cm high, 107cm wide,  
 70cm deep

£500-800



51

51  
 A CHINESE GALLERY CARPET  
 With all over geometric pattern  
 180cm long, 95cm wide

Provenance:  
 Christie's - sale date and lot no.

£150-250



52



52  
A PAIR OF CHINESE IMARI LAMPS  
KANGXI  
With later mounts  
81.5cm to top of shades

£1,000-1,500

53  
A PAIR OF CARVED GILTWOOD AND  
GESSO WALL BRACKETS IN THE  
REGENCE STYLE  
19TH CENTURY  
36cm high, 35cm wide, 18cm deep

£600-800



53







55



54

**54**  
THREE PAIRS OF SMALL CARVED GILTWOOD WALL BRACKETS

19TH AND 20TH CENTURY  
In various forms, to include a pair with ho-ho bird support  
20cm high, a pair with shell support, 17.5cm high, and a further pair with scroll support, 12cm high; together with another giltwood wall bracket, 37cm high

£200-300

**55**  
TWO CUT VELVET PANELS  
PROBABLY ITALIAN OR FRENCH, 19TH CENTURY  
Yellow and blue panel, 215cm long by 54cm high  
Crimson red and green panel, 215cm long, 52cm high

£300-500

**56**  
A GROUP OF EIGHT CHINESE-EXPORT UNDERGLAZE PAINTED BUDDHISTIC FIGURES  
VARIOUS DATES

Consisting of; two demons with blue-painted and white spotted faces; a kneeling boy; two of the (eight) Daoist Immortals in green robes, on the left Han Xiangxi with his flute and on the right, Zhongli Quan with peach and fan in his lap; behind them is Li Tieguai a Daoist immortal, holding a gourd; in blue and white robes with a crutch is possibly also Li Tieguai; on the far right is a seated figure beside a clam, possibly Budai  
26cm high and smaller

£400-600

55



**57**  
TWO CHINESE FAMILLE ROSE FIGURES  
19TH CENTURY

Comprising of a court lady and a boy and a standing figure  
Each 21cm high  
Together with a pair of giltwood wall brackets with bird motif, 20cm high

£200-300



57



58

**58**  
A PAIR OF CHINESE FAMILLE ROSE SEATED FIGURES

19TH CENTURY  
25.5cm high  
Together with a pair of giltwood wall brackets  
18cm high

£200-300

**59**  
A GROUP OF SEVEN CHINESE WOODEN STANDS  
VARIOUS SIZES AND DATES

Largest is 18cm, smallest is 9.5cm

£80-120



59



60  
A CHINESE FAMILLE ROSE FIGURE OF SHOULAO  
19TH CENTURY  
Mounted on an associated wooden stand  
Overall height 28cm high

£150-250

61  
A PAIR OF GREEN PAINTED AND PARCEL  
GILT WALL BRACKETS  
IN THE MANNER OF OLIVER MESSEL,  
20TH CENTURY  
27cm high

£300-500



60

62  
TWO CHINESE 'FAMILLE ROSE'  
GROUP FIGURES OF LAUGHING  
BOYS (HEHE ERXIAN)  
19TH CENTURY  
22cm high  
Together with two others 15.5cm high  
(restored)

£150-250



61



62



63  
A CHINESE GLAZED POTTERY FIGURE OF DAMO  
CIRCA 1900  
19.5cm high

£80-120

63



64



64  
A PAIR OF FRENCH PORCELAIN GILT-METAL  
MOUNTED FAMILLE VERTE STYLE VASES OF  
EDME SAMSON TYPE  
LATE 19TH CENTURY

Decorated with quatrefoil panels of aquatic plants  
reserved on a powder-blue ground, 22cm high

£50-80



65



65  
A PAIR OF CHINESE SANCAI GLAZED  
LONG TAIL BIRDS  
QING DYNASTY  
Glued to porcelain stand  
18cm high

£200-300



67

66  
A PAIR OF SMALL CARVED GILTWOOD WALL  
MIRRORS IN THE GEORGE III STYLE  
19TH CENTURY, AFTER THOMAS CHIPPENDALE  
Modelled opposing, each of pagoda type  
64cm high, 20cm wide

£400-600

67  
A PAIR OF CARVED GILTWOOD ROCOCO  
WALL BRACKETS  
18TH CENTURY STYLE

30cm high, 28cm wide, 16cm deep  
together with a pair of carved giltwood wall  
brackets in the form of Eagles  
20th Century  
34cm high

£200-300



66

67



68  
 A CHINESE FAMILLE ROSE VASE  
 LATE 19TH CENTURY  
 adapted as a lamp, the vase 43cm high; 78cm high overall  
 including shade and fitting

£150-250



68



69

69  
 A PAIR OF FAMILLE ROSE JOSS HOLDERS IN THE FORM  
 OF BUDDHIST LIONS  
 19TH CENTURY  
 22cm  
 Together with a pair of giltwood wall brackets  
 17cm high

£200-300



70

70  
 A BLACK LACQUER AND GILT CHINOISERIE SIDE  
 CABINET  
 20TH CENTURY AND EARLIER ELEMENTS  
 The cabinet door enclosing an arrangement of shelves  
 88cm high, 57cm wide, 37cm deep

£300-500



71

**71**  
THREE ENGLISH PORCELAIN 'MANDARIN' PATTERN TEABOWLS AND SAUCERS OF BADDERLEY-LITTLER TYPE  
CIRCA 1780  
one saucer carrying an applied label, NANCY GUNSON /646  
the saucers 15cm diameter

£200-300



72

**72**  
A NORTH EUROPEAN GILTWOOD MIRROR  
EARLY 18TH CENTURY  
with the original bevelled plate  
84.5cm high, 54cm width

£400-600

**73**  
A GEORGE III MAHOGANY LADDERBACK OPEN ARMCHAIR  
CIRCA 1780  
The ladderback above a green damask seat and with scrolled arms  
95cm high, 72cm wide, 52cm deep

£300-500



73



75

**75**  
A REGENCY PENWORK  
PAINTED CEDAR OCCASIONAL TABLE  
CIRCA 1820  
61cm high, 47cm wide, 41cm deep

Provenance:  
Acquired from Jamb/Hawker antiques

£250-350

**76**  
FOUR EBONISED CHAIRS, IN THE MANNER OF E.W.GODWIN  
LATE 19TH CENTURY  
including two armchairs and two side chairs  
stamped and numbered  
Two chairs are 79cm x 51cm x 44cm, with another two being  
83cm x 44cm x 38cm

£500-800



76

**74**  
A PAIR OF CHINESE FAMILLE ROSE STANDING FIGURES  
19TH CENTURY  
22.5cm high  
Together with a pair of giltwood wall brackets  
15cm high

£200-300



74





77



77  
A CHINESE 'SANCAI' GLAZED MODEL  
OF AN IMMORTAL AND CHILD  
KANGXI  
22.5cm high  
Together with a Chinese glazed porcelain  
figure of a standing scholar  
20TH CENTURY  
30cm high

£300-400



79



79  
A PAIR OF CHINESE SANCAI GLAZED BUDDHIST LION  
GILT-METAL MOUNTED TWO-BRANCH CANDELABRA  
KANGXI  
24cm high

£600-800

80  
A GROUP OF FIVE SMALL CARVED GILTWOOD WALL BRACKETS  
19TH CENTURY AND LATER  
Including two pairs and a single, various sizes and styles  
largest 28cm high, 29cm wide; smallest 21cm high, 13cm wide

£500-800

78  
A PAIR OF GEORGE III CARVED  
GILTWOOD EAGLE WALL  
BRACKETS  
CIRCA 1760-1780 IN THE  
MANNER OF WILLIAM  
BRADSHAW  
42cm high, 25cm wide,  
17cm deep

£1,000-1,500



78



80



81

**81**  
PABLO BRONSTEIN (B. 1977)  
VENETIAN CASINO CORNER CUPBOARD  
conceived from a 19th century corner cabinet with variegated grey  
marble top signed 'Pablo Bronstein painted me.'  
93cm high, 72cm wide, 51cm deep

£800-1,200



81 (detail)





82  
 A CARVED GILTWOOD TRIPTYCH WALL  
 MIRROR, IN GEORGE III STYLE  
 FIRST QUARTER 20TH CENTURY  
 83cm high, 104cm wide

Provenance:  
 By repute, supplied by  
 Oliver Messel

£400-600



82



83

83  
 A CHINESE TURQUOISE AND  
 AUBERGINE MODEL OF GUANYIN  
 19TH CENTURY  
 With boy attendant  
 30cm high

£400-600

84  
 A GEORGE III MAHOGANY COCKPEN ARMCHAIR  
 CIRCA 1770  
 102cm high, 66cm wide, 58cm deep

£1,000-1,500



84

# THE SNUG

## LOTS 85-93



**85**  
**A CUT AND MOULDED GLASS**  
**TWIN-BRANCH CRICKLITE**  
**TABLE LIGHT**  
 CIRCA 1900  
 The chromed metal branches  
 for press moulded glass sconces  
 supporting Cricklite ogee storm  
 shades  
 33cm high

£200-300



85



86

**86**  
**A SELECTION OF ENGLISH CREAMWARE**  
**THIRD QUARTER 18TH CENTURY**

Comprising: a part tea set of cylindrical teapot and cover, 13cm high; a sugar box and cover, 12cm high; a tea cannister, 9.5cm high and a milk jug, 13.5cm high, each decorated with a figure reclining in a garden landscape; and a chinoiserie coffee pot and cover, 26cm high and a teapot and cover copying a Worcester porcelain example, 16cm high

£300-500

**87**  
**AN OAK NARROW BOOKCASE**  
**18TH CENTURY AND LATER ELEMENTS**  
 184cm high, 64cm wide, 34cm depth

Provenance:  
 Acquired from Jamb/Hawker Antiques

£500-800



87



88

88  
WYNFORD DEWHURST  
(BRITISH 1864-1941)  
SPRING  
Oil on panel  
13.5 x 23cm (5¼ x 9 in.)

£400-600

91  
ITALIAN SCHOOL (17/18TH CENTURY)  
A STUDY OF A POPPY AND NARCISSUS;  
A STUDY OF LILIES  
Oil on paper laid on canvas and oil on canvas  
25 x 17cm (9¾ x 6½ in.) and smaller (2)

£300-500



91

89  
A CHINESE POWDER BLUE METAL-  
MOUNTED GINGER JAR  
18TH CENTURY  
with traces of gilding  
21cm high

£300-500

90  
FIVE CHINESE IMARI STYLE  
GARNITURE  
18TH CENTURY  
Each 21.5cm high

£300-500



89



92

92  
AN ENGLISH DELFT BLUE, WHITE AND MANGANESE SMALL PUNCH BOWL  
CIRCA 1760  
The interior painted in blue with a flower spray, the exterior with a powdered manganese ground, 23cm diameter; another larger blue and white punch bowl, 26.5cm diameter; and an English delft chinoiserie blue and white charger, 39.5cm diameter

£150-250



90



93

93  
A BESSARABIAN KILIM  
DATED 1939  
With further Arabic inscriptions and repeating floral decoration on a black field  
Approximately 284cm by 163.5cm

£400-600

# THE STAIR HALL AND LANDINGS

## LOTS 94-107



94



95

**94**  
**ENGLISH SCHOOL (18TH CENTURY)**  
**PORTRAIT OF THE DUKE OF CUMBERLAND**  
 Oil on canvas  
 74 x 59cm (29 x 23 in.)

£800-1,200



96

**95**  
**ENGLISH SCHOOL**  
**(18TH CENTURY)**  
**A VIEW OF DEAL CASTLE**  
 Oil on canvas  
 36 x 61cm (14 x 24 in.)

£600-800

**96**  
**MANNER OF ROBERT PEAKE**  
**HENRY TUDOR, PRINCE OF WALES**  
 Oil on canvas  
 138 x 130cm (54¼ x 51 in.)  
 Unframed

A detail after the original 1606-08 painting at Parham House, Sussex

£800-1,200



97

97  
FOLLOWER OF SALVATOR ROSA  
MELANCHOLIA

Bodycolour on paper  
18 x 14cm (7 x 5½ in.)

£200-300

98  
A REGENCY EBONISED SOFA  
EARLY 19TH CENTURY

Upholstered in dark lilac velvet, with squab  
cushion and two bolster cushions  
94cm x 149cm x 69cm

£500-700



98

100

A SILK AND HAIR WORK PICTURE OF 'ROME IN ITS ORIGINAL  
SPLENDOUR'

LATE 18TH CENTURY

In an eglomise surround, titled in English and French, gilt frame  
image 25 by 38cm

Together with a print of the same subject possibly after Robert Sayer

Provenance:

Bonhams, *The Sampson and Horne Collection*, 28 April 2010, Lot 316

£200-300



101

A GEORGE III FRUITWOOD AND YEW CROSSBANDED  
MINIATURE CHEST OF DRAWERS

CIRCA 1780, OF NORTH COUNTRY TYPE

With arrangement of six short and two long drawers

39cm high, 44cm wide, 19cm deep

£400-600



101



100

99



99

A SENNEH RUG  
20TH CENTURY

Approximately 173cm x 113cm

£100-200

102Y

A REGENCY ROSEWOOD AND GILT  
METAL MOUNTED SIDE CABINET

CIRCA 1820

The French marble top above a pair of  
mirrored doors and flanking turned columns

92cm high, 93cm wide, 34cm deep

£800-1,200



102



**103**  
**FLEMISH SCHOOL (18TH CENTURY)**  
*THE FABLE OF THE MONKEY AND THE CAT, AFTER JEAN DE LA FONTAINE*  
 Oil on panel  
 39 x 32.5cm (15¼ x 12¾ in.)

£700-1,000

103



104

**104**  
**A CHARLES II CARVED OAK BIBLE BOX**  
 LATE 17TH CENTURY  
 24cm high, 71cm wide, 43cm deep  
 Now on a later oak stand, 93cm high overall

£300-500

**105**  
**A WILLIAM III WALNUT SIDE CHAIR**  
 CIRCA 1690  
 The high back with canework panel above a conforming seat and turned and square section supports terminating in Braganza feet  
 129cm high, 46cm wide, 46cm deep

£300-500



105

**106 λ**  
**ALFRED ROBERT HAYWARD**  
 (BRITISH 1875-1971)  
*6 SETTEMBRE VENEZIA*  
 Oil on canvas  
 Signed (lower right) and signed and inscribed as titled (on the reverse)  
 44 x 65cm (17¼ x 25½ in.)

The scene is most probably the Regata Storica, the largest boating festival in the Venetian Calendar. A procession down the Grand Canal is followed by competitive racing and usually takes place in early September.

£1,000-1,500



106

**107**  
**CIRCLE OF ALESSANDRO GREVENBROECK (DUTCH/ITALIAN FL. 1717-1787)**  
*MEDITERRANEAN COASTLINE WITH SHIPPING AT ANCHOR*  
 Oil on canvas  
 71 x 95cm (27¾ x 37¼ in.)

£2,000-3,000

Provenance:  
 Collection of Marchesi Afan de Rivera Costaguiti, Rome  
 Sale, Bonhams, New Bond Street, 3 December 2008, lot 45  
 Sale, Bonhams, Knightsbridge, 24 October 2012, lot 91, as 'Attributed to'



107

THE WHITE PANELLED ROOM  
LOTS 108-167





108

**108**  
A DUTCH/NORTHERN FRENCH FAIENCE BLUE AND WHITE SQUARE-SECTION FLASK  
LATE 19TH CENTURY  
Decorated in the late 17th century Transitional style, Adrians Kocx style mark  
26.5cm high

£100-200



109

**109**  
A PAIR OF WILLIAM III CARVED AND  
EBONISED SIDE CHAIRS  
CIRCA 1690  
126cm high, 46cm wide, 47cm deep

£400-600

**110**  
A PIERCED AND POLISHED STEEL FENDER  
POSSIBLY IRISH, 19TH CENTURY  
13cm high, 126cm wide, 13cm deep  
Together with four assorted 19th century  
steel fire tools  
largest 84.5 cm long

£300-500



110



111

**111**  
FOLLOWER OF JACOPO ROBUSTI, CALLED TINTORETTO  
A PORTRAIT OF A GENTLEMAN WITH TEARS IN HIS EYES  
Oil on canvas  
68 x 56cm (26¾ x 22 in.)

£1,000-1,500

The curtailed arms and twisted posture suggest that the painting was once a full length portrait. The unknown sitter wears a black jerkin decorated with golden buttons, a fashionable clothing item that appears in other Venetian paintings, such as Tintoretto's Portrait of a Young Man held at the Metropolitan Museum of Art.





**112**  
 A DUTCH DELFT BLUE AND WHITE CHINOISERIE BOTTLE VASE  
 MID 18TH CENTURY  
 Painted with Chinese figures, *WH R* script monogram mark, 24.5cm high

£200-300

112



113



**113**  
 A PAIR OF DELFT BLUE AND WHITE SMALL VASES  
 DUTCH OR ENGLISH, CIRCA 1700  
 Decorated in the Transitional style, approximately 15cm high

**Provenance:**  
 With M, Bascourt Antwerpen (one bearing a paper label)  
 Rob Michiels, Brugge, 11 October 2015, Lot 351

£200-300

**114**  
 A GROUP OF DUTCH AND ENGLISH DELFT BLUE AND WHITE VASES  
 VARIOUS DATES 18TH CENTURY  
 For the most part decorated in the transitional style, 21cm high and smaller

**Provenance:**  
 Largest vase, Rob Michiels, Brugge, 11 October 2015, Lot 392

£300-400



114



**115**  
 A PAIR OF KENTIAN STYLE CARVED GILTWOOD SHELL WALL BRACKETS  
 20TH CENTURY  
 21cm high, 24cm wide  
 together with another carved giltwood wall bracket, approximately 16cm high

£300-500

115



116

**116**  
 A LARGE FAIENCE POLYCHROME TUREEN AND COVER LOOSELY IN LATE SEVENTEENTH/EARLY EIGHTEENTH CENTURY DELFT STYLE  
 CIRCA 1900  
 Probably Northern French, painted with rustic scenes, De Grieksche A Adrianus Kocx style pseudo mark  
 32cm x 40cm x 33.5cm

£150-250

**117**  
 A PAIR OF DUTCH DELFT TRUMPET VASES  
 MID 18TH CENTURY  
 Painted with Chinese figures, 30cm high

£300-500



117



118

**118**  
A DUTCH DELFT MODEL OF A HIPPOPOTAMUS  
LATE 19TH CENTURY  
With iron-red pseudo De Grieksche A Factory mark  
for Adrianus Kocx, 17cm in length

£60-80



119

**119**  
JAMES HOLLAND (BRITISH 1799-1870)  
*PIAZZA IN AN ITALIAN TOWN, POSSIBLY VENICE*  
Oil on panel  
10 x 11.5cm (3¾ x 4½ in.)

£300-500

**120**  
AN EARLY GEORGE III CARVED MAHOGANY  
CORNER CUPBOARD  
CIRCA 1755, IN THE MANNER OF  
WILLIAM HALLETT  
The broken pediment above stop fluted angles  
and the cupboard doors enclosing a possibly later  
painted interior  
221cm high, 120cm wide

£1,200-1,800



120



121

**121**  
DUTCH SCHOOL (18TH CENTURY)  
*FIGURES IN A GARDEN PAVILION*  
Oil on canvas  
42cm x 59cm

£3,000-5,000

Provenance:  
Thomas Agnew and Sons London (17239)





123

122  
A GREEN PAINTED AND PARCEL GILT  
STANDARD LAMP  
IN THE REGENCY MANNER,  
EARLY 20TH CENTURY  
193cm high overall including shade

£300-500

123  
A CONTINENTAL BEECH TRIPOD WINE TABLE  
INCORPORATING 19TH CENTURY ELEMENTS  
With circular top above a barley-twist support and spread  
base terminating in turned feet  
48cm high, 20cm diameter at the top

£100-150

124  
A GEORGE II OAK DAY BED  
CIRCA 1750  
With chair back to one short end and with removable  
green bench cushion  
93cm high, 165cm wide, 56cm deep

Provenance:  
The Forbes Collection, Battersea House

£400-600



122



124



125

**125**  
A PAIR OF GERMAN GLASS PEDESTAL SWEETMEAT DISHES  
IN THE ROCK CRYSTAL MANNER, POSSIBLY SILESIAN  
MID 18TH CENTURY

With navette-shaped bowls supported on faceted stems,  
12cm high

Provenance:  
Bonhams, *Fine Glass and British Ceramics*, 23 June 2021, Lot 17

£150-250



126

**126**  
A PAIR OF DERBY GRIFFIN  
CANDLESTICKS  
LATE 18TH CENTURY  
Cream and gilt griffins supporting single  
sconces, Greek key bases  
20cm high

£500-800

**127**  
AN UNUSUAL GEORGE II FRUITWOOD  
SIDE OR CENTRE TABLE  
CIRCA 1740  
Of triangular 'cricket' form  
70cm high, 70cm wide, 62cm deep

£1,000-1,500



127



128

**128**  
FOLLOWER OF MARTEN VAN VALCKENBORCH I  
SEASCAPE WITH FIGURES AND A TOWN BEYOND  
Oil on canvas  
86 x 116cm (33¾ x 45½ in.)

Provenance:  
Sale, Bonhams, Knightsbridge, 29 October 2014, lot 18

£2,500-3,500





**129**  
 A WORCESTER 'SCARLET JAPAN PATTERN' TEAPOT AND COVER  
 CIRCA 1770  
 Unmarked  
 14cm high

**Provenance:**  
 The Robert and Celia Morris Collection

£60-80

129

**130**  
 A CHINESE IMARI TEAPOT AND COVER  
 KANGXI  
 10cm high  
 Together with four Japanese tea bowls, 18th century, 8.5cm diameter

£80-120



130



131

**131**  
 THREE VARIOUS WORCESTER  
 POLYCHROME TEAPOTS AND COVERS  
 CIRCA 1770  
 14.5cm high and smaller; one with a tea  
 bowl and saucer ensuite; together with a  
 Worcester green-ground barrel-shaped  
 teapot and cover, moulded in relief with  
 flowering shrubs and buildings, the decoration  
 possibly clobbered or later or independently  
 decorated, 11cm high

£200-400

**132**  
 A DUTCH DELFT BLUE AND WHITE  
 SLENDER CHINOISERIE VASE  
 CIRCA 1700  
 Of Transitional style, assorted old collection  
 labels and Rob Michiels lot sticker,  
 18.5cm high

**Provenance:**  
 The lead item, formally the Van Herck  
 Collection; ex-lot 166, Rob Michiels 11  
 October 2015.

£300-500



132

**133**  
 AN ITALIAN CARVED GILTWOOD  
 PICTURE FRAME WALL MIRROR  
 17TH CENTURY AND LATER  
 The Baroque frame with central cherub's mask  
 46cm high, 57cm wide

**Provenance:**  
 Bonhams, *Fine Frames*, 5th March 2008,  
 Lot 86

£200-300



133



134

**134**  
 A LIGNUM VITAE TURNED AND HEIGHT  
 ADJUSTABLE STAND  
 18TH OR 19TH CENTURY  
 100cm full height, base 26cm diameter

£500-800

**135**  
 A GEORGE II WALNUT SIDE CHAIR  
 CIRCA 1740  
 With drop in seat  
 101cm high, 55cm wide, 53cm deep

£300-500



135



**136**  
A JAPANESE BRONZE MODEL OF A FISH AND STAND  
CIRCA 1900  
27cm high

£100-150

**137**  
A FRENCH BLUE, WHITE AND MANGANESE FAIENCE DISH, PROBABLY NEVERS  
LATE 17TH CENTURY  
Typically decorated in the Transitional manner, 18cm diameter

Provenance:  
Christie's, Maison de la Culture de Nevers  
27 Mars - 23 Aout 1987, Paper  
exhibition label for IV Siecles de  
Faïences Françaises

£300-500



137

**138**  
A GROUP OF 6 CONTINENTAL GREEN HOCK GLASSES  
MID 19TH CENTURY  
Of drawn trumpet form on capstan stem  
12.5cm high  
Together with six later blue glass examples  
11cm high

£150-250



138

**139**  
A CHINESE BLANC DE CHINE LIBATION CUP IN  
THE FORM OF A RHINOCEROS HORN, DEHUA  
17TH CENTURY  
8.5cm high, 14.5cm wide, 11cm long

£300-500



139



140

**140**  
AN INDIAN PART SILVERED BRONZE MODEL OF A BULL  
19TH CENTURY AND LATER CONVERTED  
26cm high, 17.5 cm wide at base

£100-200

**141**  
AN ENGLISH REDWARE TEAPOT AND COVER  
18TH CENTURY  
Impressed mark  
10cm high

£80-120



141



142  
 A PAIR OF FRENCH BRONZE CANDLESTICKS  
 19TH CENTURY  
 With dolphin supports and cast with shells, the bases stamped '793' and with a painted inventory number 'D3905'  
 29cm high

£300-500



142



143

143  
 AN OAK PEDESTAL OCCASIONAL TABLE  
 EARLY 18TH CENTURY  
 The circular top above a gun-barrel stem and cruciate base  
 66cm high, the top 28cm x 28cm

£300-500



144

144  
 A GEORGE II WALNUT AND GREEN  
 VELVET UPHOLSTERED SIDE CHAIR  
 CIRCA 1740  
 109cm high, 56cm wide, 66cm deep

£300-500



**145**  
 A GEORGE III STYLE EBONISED BRACKET CLOCK  
 THIRD QUARTER OF THE 18TH CENTURY AND LATER  
 With nineteenth century twin chain fusee gong striking movement, the arched dial with silvered Roman numeral chapter ring and inscribed for *Richardson Aston* below rolling moonphase to arch  
 51cm high (handle up), 26cm wide, 17cm deep

£2,000-3,000

145



145 (detail)

**146**  
 MANNER OF PIETER NEEFS THE YOUNGER  
 FIGURES IN A CHURCH INTERIOR  
 Oil on canvas  
 61 x 70cm (24 x 27½ in.)

Provenance:  
 Acquired in Cambridge by Sir Albert Richardson,  
 circa 1930-1945

£600-800



146

**147**  
 A QUEEN ANNE OAK BUREAU  
 CIRCA 1710  
 The fall enclosing a fitted interior with drawers, compartments, and hidden well  
 113cm high, 94cm wide, 56cm deep

£500-800



147

**148**  
 A CENTRAL PERSIAN CARPET, PROBABLY  
 TABRIZ  
 Approximately 415 x 293cm

£600-800



148





**149**  
**A RALPH WOOD GROUP OF A LIONESSE AND PUTTO**  
 THIRD QUARTER 18TH CENTURY  
 From a pair, typically modelled seated on a Lioness and on a rectangular plinth incised marked Ra. Wood, Burslem  
 21.5cm high, 15.5cm wide, 9cm deep

£600-800

**Provenance:**  
 A.M. Patrick collection, paper label 186  
 Bonhams, *Fine British Pottery and Porcelain*, 12th November 2014, Lot 61  
  
 An identical example, lacking putto, is housed at the Fitzwilliam Museum, Cambridge.

149



150

**150**  
**A GEORGE II MAHOGANY TRIPLE FLAP CARD AND TEA TABLE**  
 MID 18TH CENTURY  
 The false drawer front concealing a hinged recess  
 75cm high, 75cm width, 37cm deep

£500-700

**151**  
**A CARVED WALNUT AND UPHOLSTERED UPEN ARMCHAIR**  
 IN GEORGE II STYLE, 20TH CENTURY  
 104cm high, 65cm wide, 56cm deep overall

£300-500

151



**152**  
**A PAIR OF CARVED OAK HERM FIGURES**  
 18TH CENTURY AND LATER  
 Each with carved face and torso above flowerhead and floral carved scrolling stems  
 75cm high

£700-1,000

**153**  
**FRENCH SCHOOL (18TH CENTURY)**  
**A FIGURE IN A HAREM**  
 Oil on canvas  
 32.5 x 25.5cm (12¾ x 10 in.)

£500-800



153

**154**  
**DUTCH EAST INDIA COMPANY: A STAMPED AND DATED HARDWOOD DOCUMENT BOX**  
 MID 18TH CENTURY  
 Dense hardwood with ebonised mouldings, scrolling escutcheon plate (no key), twin carrying handles to the sides with similar backplates, stamped to reverse and underside with VOC cypher and dates 1762, 1760 and 176\*  
 62cm wide, 46.5cm deep, 14cm high

£400-600



154



152



155  
 A PAIR OF CHINESE PORCELAIN BLUE AND WHITE PARROTS  
 19TH CENTURY  
 17.5cm high  
 Together with a pair of giltwood wall brackets  
 13cm high  
 £80-120



155



156

156  
 A GEORGE I WALNUT OYSTER VENEERED  
 AND OLIVE WOOD CABINET  
 EARLY 18TH CENTURY  
 with a fitted drawer and replaced handles  
 183.5cm high, 123cm wide, 40cm deep  
 £500-700

157  
 MISS S. A. HARDING (19TH CENTURY)  
 PORTRAIT OF MARGARET CARTER,  
 MOTHER OF ELIZABETH CARTER  
 Oil on canvas  
 Extensively inscribed (verso)  
 43.5 x 36cm (17 x 14 in.)  
 Provenance:  
 By descent at Carter House Deal, Kent  
 £300-500



158



157

158  
 A WILLIAM AND MARY OAK BARLEY TWIST TRIPOD TABLE  
 CIRCA 1695  
 The octagonal top above a barley twist stem and tripod base  
 91cm high, the top 26cm x 26cm  
 £400-600

159  
 AN EMPIRE ORMOLU MANTEL CLOCK BY LEPINE  
 FRENCH, FIRST QUARTER 19TH CENTURY  
 The dial inscribed *Lepine a Paris*, striking on a bell, column inscribed  
*je meurs je maitage*  
 52cm high, 37 cm wide, 15cm deep  
 £400-600



159

The inscription verso reads:  
 Copy of a portrait of Margaret  
 wife of Nicolas Carter D:D.  
 Rector of Woodchurch, Kent  
 & sole daughter and heir of  
 Richard Swayne Esq of Bere  
 Regis in the county of Dorset.  
 Mother of Elizabeth Carter  
 and John Carter Esq of Deal  
 in Kent and Margaret wife  
 of Thomas Pennington D:D.  
 Rector of \*\*\*\* in Kent and  
 granddaughter of the Rev  
 F Thos Pennington & the  
 Rev Montagu Pennington.  
 Bequeathed to Thomas  
 Pennington by his aunt Mrs  
 Elizabeth Carter and cleaned  
 and repaired by his order  
 1836.  
 Copied by Miss S A Harding  
 December 1861.



160  
FRENCH SCHOOL  
(18TH CENTURY)  
*LE PALAIS D'ŒDIPE A THEBES*  
Hand coloured engraving  
28 x 39.5cm (11 x 15½ in.)  
Together with three other prints  
including one of a doorway by  
Wened Dietterlin, various sizes (4)

£200-300



161  
ENGLISH PROVINCIAL SCHOOL  
(18TH CENTURY)  
*A CAPRICCIO LANDSCAPE*  
Oil on canvas  
58 x 73cm (22¾ x 28½ in.)  
Unframed

£300-500

160



161





162

**162**  
A LARGE STAFFORDSHIRE PEARLWARE FIGURE OF MINERVA  
CIRCA 1820  
Typically modelled with helmet and Medusa's head shield, 37cm high

£150-250



163

**163**  
A CREAM PAINTED CARVED WOOD CORNER  
BRACKET  
ENGLISH OR FRENCH, LATE 18TH CENTURY  
With pencil serial or collection number 10215,  
and a label in French no. 20021  
44.5cm high, 29cm wide, 25cm deep

£500-800



164

**164**  
A WALNUT FLOOR STANDING CORNER CABINET  
INCORPORATING 18TH CENTURY ELEMENTS  
86cm high, 58cm wide, 35cm deep

£300-500



165

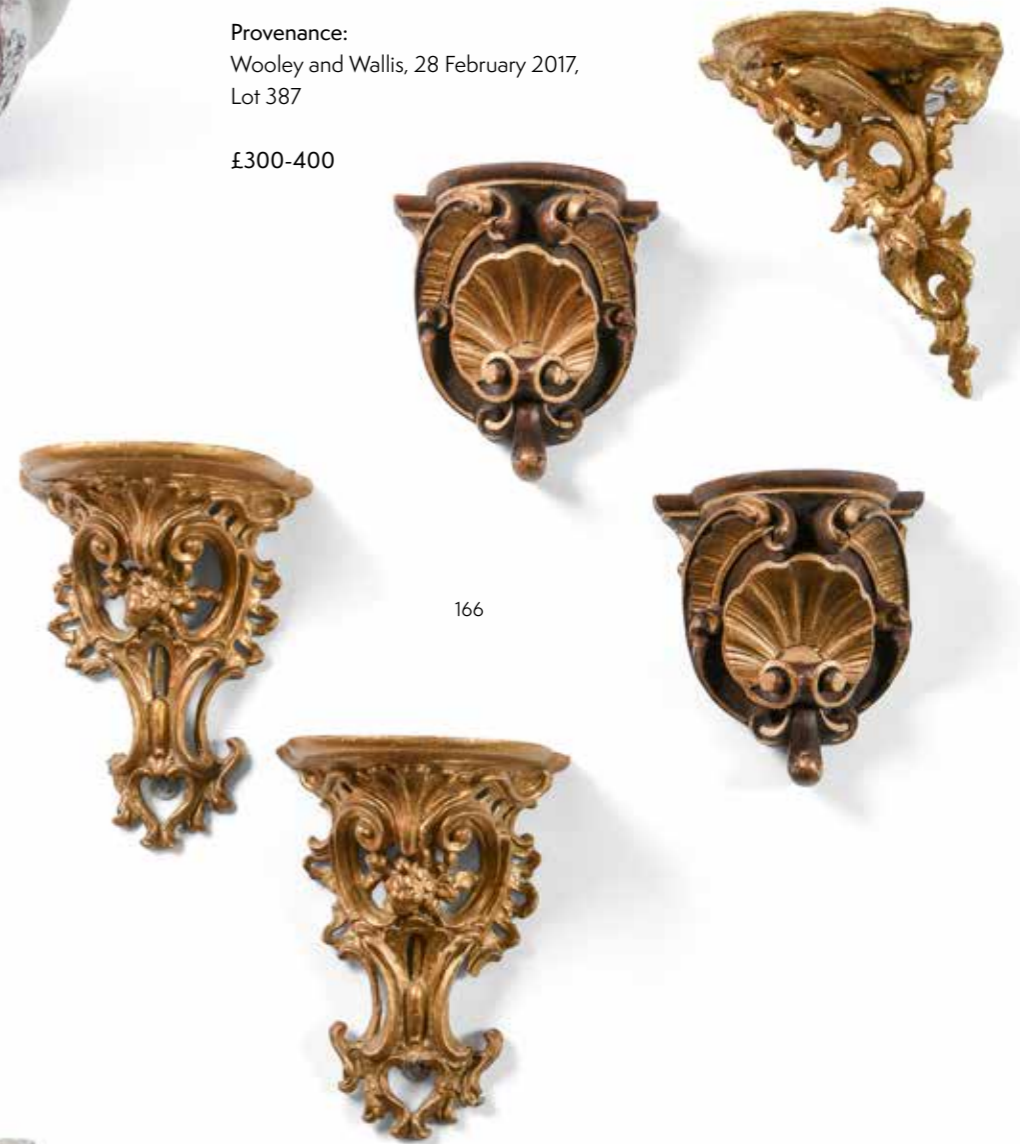
**165**  
A WORCESTER TEAPOT  
CIRCA 1760  
Of Warmstry fluted form  
(cover restored)  
21.5cm high

Provenance:  
Wooley and Wallis, 28 February 2017,  
Lot 387

£300-400

**166**  
A GROUP OF FIVE  
SMALL CARVED  
GILTWOOD WALL  
BRACKETS  
MOSTLY 19TH AND  
20TH CENTURY  
Comprising a pair of  
giltwood and  
composition wall  
brackets, 23cm high, a  
pair of Spanish oak and  
parcel gilt wall brackets  
with shell, 18cm high,  
and a giltwood corner  
bracket, 19.5cm high

£500-800



166



167

**167**  
THREE ITEMS OF DUTCH AND ENGLISH DELFT  
VARIOUS DATES 18TH CENTURY  
Comprising: a bottle vase or guglet for a ewer, probably English,  
26cm high; an ovoid vase, probably Dutch or North German,  
of shouldered form and painted in blue and manganese in the  
Transitional manner, 24cm high and a Dutch square section  
cannister, unidentified PRK mark, 15.5cm high

Provenance:  
The ovoid vase, Wooley & Wallis, 26th April 2022, Lot 305  
Square cannister, Rob Michiels, Brugge, 11 October 2015, Lot 327

£800-1,200

# THE GREEN PANELLED ROOM

LOTS 168-183



168

168  
FRENCH SCHOOL (16TH CENTURY)  
PORTRAIT OF A GENTLEMAN  
Oil on panel  
42 x 32cm (16½ x 12½ in.)

£1,500-2,500

Provenance:  
Sale, Bonhams, Knightsbridge, 6 March 2021, lot 124, as French School (16th century)



169

**169**  
A SEAL SKULL, PROBABLY A GREY SEAL  
*HALICHOERUS GRYPUS*

22cm long

£100-200



170

**170**  
AN ENGLISH CREAMWARE DUTCH DECORATED TEAPOT AND COVER PAINTED WITH THE CRUCIFIXION OF CHRIST

MID 18TH CENTURY  
11cm high, 19cm wide

Provenance:  
B.D. Griffin Collection, Lot 131

A similar teapot is housed in the Rhode Island School of Design Museum.

£80-100



**171**  
A SHARK JAW BONE

57cm wide

£200-400

171

**172Y**  
A GROUP OF FIVE GEORGE III TEA CADDIES

LATE 18TH CENTURY AND LATER  
One with ivory escutcheon, one inlaid with floral marquetry and rococo scrolls  
Largest with triple compartment interior and hidden compartment, 25cm wide, 18cm high; smallest of cube form with fruitwood and specimen wood inlay, 11.5cm wide, 10.5cm high

£400-600



172

**173**  
A PAIR OF BRASS HEIGHT ADJUSTABLE STANDARD LAMPS  
EARLY 20TH CENTURY  
Of double-columnar form  
95cm high at their lowest, 144cm high at their highest

£500-800



173

**174**  
A WALNUT AND CHESTNUT TRIPOD TABLE  
EARLY 19TH CENTURY AND LATER  
74cm high, 44cm diameter

£200-300



174

**175**  
A MAHOGANY AND BUTTON LEATHERETTE UPHOLSTERED LIBRARY BERGERE ARMCHAIR  
19TH CENTURY  
90cm high, 64cm wide, 70cm deep

£400-600



175



176

**176**  
AN AUSTRIAN BIEDERMEIER MANTEL CLOCK  
MID 19TH CENTURY  
The three train movement with pull trip repeat and striking on a coiled gong  
52cm high, 32.5cm wide, 16cm depth

£200-300



177

**177**  
A GILTWOOD AND  
COMPOSITION  
OVERMANTEL MIRROR  
19TH CENTURY  
88cm height, 110 cm width,  
4.5cm depth

£500-800



178

**178**  
A MAHOGANY WRITING OR LIBRARY  
TABLE IN REGENCY STYLE  
CIRCA 1880  
With tooled leather inset top, frieze drawers  
to each end  
76.5cm high, 107cm wide, 68cm deep

**Provenance:**  
Sold in these Rooms; ex Lot 682, *Fine  
Furniture, Sculpture, Carpets, Ceramics and  
Works of Art at Barnwell Manor: Day 2, 8th  
September 2022*

£800-1,200



180

**179**  
AFTER DANIEL KING  
THREE ENGRAVINGS OF BEVERLEY AND YORK CATHEDRALS  
Two 25 x 17cm, the third, 21 x 30.5cm (3)

£100-150

**180**  
A WILLIAM & MARY INLAID WALNUT ESCRITOIRE  
LATE 17TH CENTURY AND LATER  
Of unusual, small proportions  
162cm height, 89cm width, 48cm depth

£1,500-2,000



179



181  
AN OAK HANGING OPEN BOOKCASE  
LATE 18TH OR 19TH CENTURY  
With three pigeon holes above a compartment  
68cm high, 73cm wide, 27cm deep

£200-300

181

182  
A CHARLES II OAK SIDE TABLE  
CIRCA 1680  
71cm high, 71cm wide, 49cm deep

£250-350



182



183



183  
A GEORGE II OAK AND  
ELM SIDE CHAIR  
CIRCA 1740  
107cm high, 47cm wide,  
45cm deep  
Together with a George III  
oak open armchair  
97cm high, 60cm wide,  
55cm deep

£200-300







184

**184**  
BRITISH SCHOOL (18TH CENTURY)  
3 VIEWS OF THE REMAINS OF THE  
GREAT TEMPLE IN PALMYRA, SEEN  
FROM THE WEST

Hand coloured engravings  
One printed by John Beuwles and  
Son, London  
Each 29 x 43.5cm (11¼ x 17 in.)  
Together with another of a mock  
naval battle (4)

£100-150

**186**  
A GEORGE I GILT AND GESSO MIRROR  
FIRST QUARTER 18TH CENTURY  
With a later bevelled plate  
105cm height, 59cm width.

£800-1,200



186

**185**  
A WALNUT SCRIPTOR  
ALMOST CERTAINLY ENGLISH OR DUTCH,  
LATE 17TH OR EARLY 18TH CENTURY  
The cabinet top with fall enclosing a fitted  
interior with drawers and pigeonholes and  
secret drawers above a pair of frieze drawers  
and gateleg action stand  
133cm high, 73cm wide, 36cm deep

£1,500-2,500



185

**187**  
A GEORGE II OAK BOOKCASE  
SECOND QUARTER 18TH CENTURY  
193 cm high, 145cm wide, 38cm deep

£1,000-1,500



187



188

**188**  
ADAM PERELLE (FRENCH 1640-1695)  
GASPARE VIGARINI PRESENTING TO DUKE FERDINANDO I THE TEATRO DELLA SPELTA IN MODERNA (CIRCA 1659)  
Pen, ink, and touches of graphite  
12.5 x 15.5cm (4¾ x 6 in.)

**Provenance:**  
Sale, Sotheby's, New York, *Old Master Drawings*, 14 January 1989, lot 291  
Sale, Bloomsbury Auctions, *Cats: The Collection of the Late Marianne C. Gourary*, 29 October 2015, lot 249

£800-1,200

**189 (NO LOT)**

**190**  
A WILLIAM AND MARY OAK SIDE CHAIR  
LATE 17TH CENTURY  
92cm high, 47 cm wide, 41cm deep

£150-250



190

**191**  
A PAIR OF STAFFORDSHIRE TREACLE-GLAZED SASH WINDOW STOPS  
MID 19TH CENTURY  
Modelled as busts, circa 12.5cm high

£200-300



191



192

**192**  
FOUR DUTCH DELFT VASES  
VARIOUS DATES MOSTLY 18TH CENTURY  
comprising: a bottle vase; a baluster vase; a vase with hexagonal central section and an ovoid vase painted with stylised flowers, 31cm high and smaller

£300-500

**193**  
A CHARLES II OAK CHEST OF DRAWERS  
CIRCA 1680  
With arrangement of four long drawers, each with a mitre moulded front  
79cm high, 77cm wide, 46cm deep

£300-500



193

# THE BEDROOMS

## LOTS 194-201



**194**  
A CHINESE GILTWOOD WALL PANEL  
CIRCA 1900  
Carved in high relief with figures in pavilion  
23cm high

£50-100

194



195

**195**  
A FRENCH GILT METAL STRUT BACK TABLE MIRROR IN PERSIAN STYLE  
LATE 19TH CENTURY  
With bevelled glass and double domed top  
34.5cm x 19.5cm  
Together with a gilt-wood and gesso hand mirror, 42cm high

£100-200

**196**  
A PAIR OF FRENCH CARVED WALNUT SINGLE  
HEADBOARDS IN ART DECO TASTE  
20TH CENTURY  
Each with a shell-shaped headboard on twin supports  
93cm high, 91cm wide

£800-1,200



196





197

**197**  
ROMEYN DE HOOGHE  
(DUTCH 1645-1708)  
SEVEN ENGRAVINGS OF THE HAGUE  
FROM GOVARD BIDLOO'S 'KOMSTE  
VAN ZYNE MAJESTEIT WILLEM  
33 x 45cm (12 x 17½ in.) (7)

£300-500

**198**  
A GEORGE III MAHOGANY WRITING  
TABLE  
LATE 18TH CENTURY  
With gilt tooled green leather inset top,  
veneered to all sides, a branded stamp  
'VR' under a crown, branded '.VE  
74cm high, 114cm wide, 60cm deep

Provenance:  
Bonhams, Period Design, 4th August  
2009, Lot 128

£600-800



198

**199**  
A GEORGE I WALNUT WALL MIRROR  
CIRCA 1720  
78cm high, 57cm wide

£400-600



199



200

**200**  
A PAIR OF CHROMED METAL STANDARD  
LAMPS WITH FROSTED GLASS SHADES  
MODERN  
Fitted for electricity  
125cm x 42cm

£300-400

**201**  
A NORTH ITALIAN WALNUT SIDE CHAIR  
17TH CENTURY OR EARLY 18TH CENTURY  
110cm high, 48cm wide, 37cm deep

£200-300



201

# THE BREAKFAST ROOM

## LOTS 202-241



202  
A DELFT TRANSITIONAL STYLE VASE  
CIRCA 1700  
Typically decorated with Chinese figures in a landscape, unmarked  
25cm high

£250-350



202



203  
A SET OF SEVEN  
GEORGE III MAHOGANY  
AND LEATHER  
UPHOLSTERED DINING  
CHAIRS  
THIRD QUARTER 18TH  
CENTURY  
To include a pair of  
armchairs  
92cm high, 51cm wide,  
49cm deep

£500-800

203

204  
AN OAK GATELEG DINING TABLE  
EARLY 18TH CENTURY  
71cm high, 136cm wide (opened), 121cm deep

£400-600



204



205

**205**  
AN ANGLO-DUTCH BRASS RELIEF SIDEBOARD OR PARADE DISH  
EARLY 17TH CENTURY  
28cm high, 38cm wide

£150-250



206

**206 Y**  
A SMALL DUTCH MAHOGANY WINE COOLER OR TEESTOOF  
18TH CENTURY

61cm high, 27cm wide, 26cm deep overall

Please note, Dreweatts have applied for de minimis exemption licence for the ivory in this lot (RF:L26D67CE)

£200-300

**207**  
A COLLECTION OF DOMESTIC FIRE TOOLS AND FIRESIDE IMPLEMENTS  
MOSTLY 18TH AND 19TH CENTURY

Including various fire tools, a cream skimmer, roaster and toasting fork  
longest is 94cm

Together with a late George III serpentine steel fender  
108cm wide, 12.5cm high

£400-600



207

**208**  
A STAFFORDSHIRE SALT-GLAZED STONEWARE TWO-HANDLED TUREEN AND COVER  
THIRD QUARTER 18TH CENTURY  
Decorated in relief with an ozier-moulded ground and with four mask and paw feet, 22.5cm x 30cm x 21.5cm

£80-120



208

**209**  
A SET OF SEVEN STAFFORDSHIRE PEARLWARE FIGURES OF ANDROMACHE MOURNING THE ASHES OF HECTOR  
CIRCA 1820  
24cm high; together with a similar figure of Neptune with trident, 23.5 cm high by 8cm wide; and a Staffordshire pottery Eagle, circa 1830, 19cm high and 12cm wide.

£400-600



209

**210**  
A STAFFORDSHIRE POTTERY BLUE AND WHITE PRINTED FOOTBATH  
CIRCA 1820  
Decorated with a topographical print of a bridge in a landscape, 57cm in length

£100-200



210



211

**211**  
THREE VARIOUS BOW PORCELAIN POWDER-BLUE GROUND CHINOISERIE PLATES  
CIRCA 1765

Comprising: a shaped octagonal tureen stand, 24cm in length; a shaped square dish, 15cm wide; and a shaped oval dish, 26cm in length, all with spurious Chinese character marks

£300-500

**212**  
A MAHOGANY AND CHEQUER BAND  
STRUNG CANDLE BOX  
19TH CENTURY  
50cm high, 20cm wide, 13cm deep

£80-100

**213**  
A SELECTION OF ENGLISH AND  
CONTINENTAL DRINKING GLASS  
VARIOUS DATES 18TH/19TH CENTURIES,  
including plain stem; opaque-twists; facet-  
stems and others also including a candlestick.  
19cm high and smaller

£200-300



213



212



215

**214**  
A CHINESE SILVER COLOURED MODEL OF THE TAJ MAHAL  
MAKER'S MARK YLS  
17cm (6 3/4in) wide  
514g (16.55 oz)

£150-250



214

**215**  
A FRENCH TOLE PEINTE SAMOVAR  
19TH CENTURY  
Refreshed green and gilt decoration, bust  
finial above body, dolphin backplate to the  
spout, lion paw feet  
52cm high, 19cm wide at the base

For similar please see Sotheby's London, 13th  
November 2020 lot 187

£200-400

**216**  
A PAIR OF SILVER MOUNTED  
WALNUT BELLOWS  
EARLY 18TH CENTURY, UNMARKED  
The handles engraved with an armorial,  
the back with a pierced rondel  
58cm (22 3/4in) long  
The arms of Horner of Mells impaling  
Strangeways

Provenance:  
Woolley & Wallis, Furniture, Works of Art  
and Clocks, 9th January 2019, Lot 18

£300-500



216



217

**217**  
**A PAIR OF OLD SHEFFIELD PLATE**  
**FIGURAL CANDLESTICKS**  
 UNMARKED  
 With shaped circular capitals, baluster capitals, female figural stems, to shaped circular bases  
 29cm (11 1/2in) high

£80-120

**218**  
**A GROUP OF SILVER ITEMS**  
 To include: a George III cream jug, maker's mark obscured, London 1761, with a flying scroll handle, shell border, engraved with a monogram and on a shaped circular pedestal foot, 13cm (5in) high; a George III cream jug, maker's mark SM, London 1761, with a leaf capped double scroll handle, gadrooned border, the wrythen body chased with foliage and on a circular pedestal foot, 14cm (5 1/2in) high; and a pair of George III oval salts by Thomas Chawner, London 1785, with beaded borders, pierced and engraved bodies, on four ball and claw feet, 9cm (3 1/2in) long, with blue glass liners  
 391g (12.6 oz) gross

£150-250



219

**219**  
**A MATCHED PAIR OF GEORGE III SILVER**  
**SHELL SHAPED SALTS**  
 EDWARD WAKELIN, LONDON 1760  
 AND 1764  
 On three shell and scroll legs  
 10cm (4in) long  
 356g (11.45 oz)  
 Together with two unmarked sifting spoons

£300-500

**220**  
**FOUR SILVER CRUET ITEMS**  
 To include: a George III navette salt by Crispin Fuller, London 1794, with reeded borders, pierced and engraved decoration, on four swept legs, 8.5cm (3 1/4in) long, with a blue glass liner; a George III oval salt, maker's mark obscured, London 1794, with a gadrooned border, pierced body and on four foliate pad feet, 8.5cm (3 1/4in) long, with a blue glass liner; a Victorian cylindrical pepperette by Edward & John Barnard, London 1861, with a domed cover, pierced decoration and beaded bands, 7cm (2 3/4in) high, with a blue glass liner; and a Chinese silver coloured mustard, maker's mark LW, chased with figures and foliage, a pair of loop handles and on three scroll feet, 7cm (2 3/4in) high, with a glass liner  
 199g (6.4 oz) gross

£150-250



218



220





221

**221**  
**A PAIR OF GEORGE III SILVER SHAPED OVAL SALTS**  
 POSSIBLY BY DAVID HENNELL I, LONDON 1760  
 With gadrooned borders and on four shell pad feet  
 11.5cm (4 1/2in) long  
**Together with** a pair of Victorian salt spoons by John Tongue, Birmingham 1860, with bust terminals and shell shaped bowls, 9cm (3 1/2in) long  
 406g (13.05 oz) gross

**Provenance:**  
 Woolley & Wallis, Silver & Objects of Vertu, 13th July 2021, Lot 375

£200-300



224

**224**  
**A MATCHED SET OF THREE SILVER PEDESTAL SALTS**  
 HENRY WILKINSON & CO., SHEFFIELD 1836, 1837 AND 1844  
 With pierced and embossed foliate decoration, on shaped circular pedestal feet  
 7.5cm (3in) diameter  
 251g (8.05 oz) gross  
 With three glass liners

**Provenance:**  
 Halls Fine Art Auctioneers, Pictures, Silver, Jewellery, Watches, Coins and Medals Auction, 21st March 2018, Lot 25

£200-300

**225**  
**A SILVER FOUR PIECE OCTAGONAL TEA SET**  
 MAPPIN & WEBB, SHEFFIELD 1933 (1) AND 1934 (3)  
 The tea pot with a Bakelite final and angular handle, engraved with the arms and motto of Felsted School, and 'Presented to George Clark by the Masters of Felsted School on the occasion of his retirement July 1934', on an octagonal spreading foot  
 27cm (10 3/4in) long  
 1599g (51.4 oz) gross

**Provenance:**  
 Leyburn, North Yorkshire, Autumn Fine Art Sale, 14th November 2014, Lot 433

£500-700



222

**222**  
**A VICTORIAN SILVER MUSTARD**  
 ROBERTS & HALL, SHEFFIELD 1848  
 With a scroll thumb piece to the flat cover, engraved with foliage and a D, a foliate scroll handle, the body pierced and embossed with ram's mask, scrolls and acanthus leaves, on three foliate scroll feet  
 9.5cm (3 3/4in) high  
 With a blue glass liner  
**Together with** a George III Old English pattern mustard spoon, 11cm (4 1/4in) long  
 142g (4.55 oz) gross

**Provenance:**  
 Mallams Ltd., Jewellery & Silver, 21st March 2018, Lot 395

£150-250



223

**223**  
**A COLLECTION OF SILVER SPOONS**  
 To include: six Onslow pattern dessert spoons; a set of twelve George IV Scottish fiddle and shell pattern tea spoons; five Hanoverian pattern tea spoons; four Old English pattern tea spoons; and a mustard spoon  
 619g (19.9 oz) gross

£200-300



225



226

**226**  
**A SET OF SILVER HANDLED KNIVES WITH SHELL TERMINALS**  
 MARKS WORN, ENGRAVED WITH A CREST, STEEL BLADES  
 Comprising: Eight table knives, Four dessert knives, Four tea knives

£150-250



227

**227**  
**A SET OF SIX GEORGE IV SILVER FIDDLE, SHELL AND THREAD**  
**PATTERN TABLE FORKS**  
 WILLIAM CHAWNER I, LONDON 1826  
 Engraved with a coronet above a crest  
 19.5cm (7 3/4in) long  
 636g (20.45 oz)

£200-300



228

**228**

**A GEORGE II SILVER PUNCH LADLE**  
 SIMON PANTIN II, LONDON CIRCA 1730  
 With a turned wooden handle and engraved with a crest  
 38cm (15in) long  
 Together with another punch ladle by Samuel Wood, London  
 1736, 39cm (15 1/4in) long

**Provenance:**

Bonhams, Home & Interiors, 24th - 25th May 2016, Lot 518

£300-500

**229**

**A GEORGE II CAST SILVER CANDLESTICK**  
 JOHN CAFÉ, LONDON 1756  
 With gadrooned borders, reel capital, knopped stem and a  
 square base (drilled)  
 25.5cm (10in) high  
 728G (23.4 oz)

£400-600

**230**

**A GEORGE I SILVER TAZZA**  
 AMBROSE STEVENSON, LONDON 1722  
 On a circular pedestal foot  
 14.5cm (5 3/4in) diameter  
 159g (5.15 oz)

**Provenance:**

Bamfords Auctioneers & Valuers, Three Day Fine Art And  
 Antique Auction, 20th May 2020, Lot 982

£600-800



229



230



231

**231**  
A GEORGE II SILVER SHAPED  
SQUARE WAITER  
LONDON 1732  
With a raised moulded border and on  
four stepped pad feet  
14.5cm (5 3/4in) wide  
180g (5.8 oz)

£150-250



232

**232**  
A PAIR OF SILVER COASTERS  
MARKS OBSCURED  
The wirework bodies with a pierced foliate  
swag band and turned wood bases  
12.5cm (5in) diameter

£300-500



233

**233**  
A LATE 18TH CENTURY SILVER MOUNTED  
TOASTING FORK  
UNMARKED  
With twin prongs, ebonised handle, ball finial  
with suspension loop  
73cm (28 3/4in) long

**Provenance:**  
Barnes Hampton & Littlewood, 11th October  
2022, Lot 1665

£100-150



235

**235**  
AN ELECTRO-PLATED AND GILT CUP  
AND COVER  
ELKINGTON & CO., DEPARTMENT OF  
SCIENCE & ART  
The cover with a bird finial to the domed  
cover, a tapering body and on a circular foot,  
engraved with an inscription and chased with  
shells and foliage  
12cm (8 3/4in)

£80-120



236

**236**  
A MATCHED PAIR OF GEORGE II SILVER  
SHAPED CIRCULAR WAITERS  
MAKER'S MARK RF, THE OTHER  
OBSCURED, BOTH LONDON 1732  
With raised moulded borders, engraved with  
a crest, foliate swags and a vacant reserve, on  
three scroll feet  
18.5cm (7 1/4in) diameter  
722g (23.2 oz)

£250-350

**234**  
A SILVER COLOURED FIGURAL TOOTHPICK HOLDER  
UNMARKED  
With a later pineapple finial designed by Pablo  
Bronstein, to a figural stem, standing on a plinth, to  
a square base and on four claw feet  
23cm (9in) high  
Together with a silver coloured South American  
figural mate with bombillia, unmarked; and a  
globular mate on stand  
911g (29.3 oz) gross

£300-500



234



237

**237 Y**  
A SILVER, MOTHER OF PEARL AND  
TORTOISESHELL OVAL SNUFF BOX  
UNMARKED  
The over inlaid with foliate mother of pearl decoration,  
the cover interior lined with tortoiseshell  
7cm (2 3/4in) long  
53g (1.7 oz) gross

£200-300



238

**238**  
AN EDWARDIAN SILVER CIRCULAR TRAVEL  
INKWELL  
ROBERT PRINGLE & SONS, BIRMINGHAM 1904  
With gadrooned borders, push button, the cover  
opening to a gilt interior, with a glass inkwell  
5cm (2in) diameter  
Loaded

£70-100



239

**239 Y**  
A SILVER SHAPED RECTANGULAR SNUFF BOX  
EARLY 18TH CENTURY, UNMARKED  
The cover and base with diaper work decoration, the  
cover interior engraved 'This silver snuff box belonged  
to Queen Anne who gave it to Lady Godolphin'  
7.5cm (3in) long  
92g (2.95 oz)

**Provenance:**  
Lawrences Auctioneers of Crewkerne, 11th July 2017,  
Lot 497

£200-300



240

**240 Y**  
A SILVER MOUNTED AND  
TORTOISESHELL CIRCULAR SNUFF BOX  
UNMARKED, PROBABLY 18TH CENTURY  
The cover inlaid with an Anthony Devis style  
interior of a seated couple drinking tea  
6.5cm (2 1/2in) diameter

£80-120



241

**241 Y**  
A GEORGE II SILVER MOUNTED  
TORTOISESHELL OVAL TOBACCO BOX  
UNMARKED, CIRCA 1737  
The oval silver mounted tortoiseshell cover  
applied with a male bust, the silver body  
engraved 'Thos. Hatton', 'Dover' and '1737',  
with a tortoiseshell base  
10.5cm (4 1/4in) long

**Provenance:**  
Woolley & Wallis, Silver & Objects of Vertu,  
17th July 2018, Lot 570

£600-800



**241A**  
 A GEORGE II SILVER SHAPED OVAL SWING  
 HANDLED BASKET  
 SAMUEL HERBERT & CO., LONDON 1758,  
 IN THE CHINOISERIE TASTE  
 With a figural scroll swing handle (repaired),  
 a foliate, scroll and mask border,  
 pierced body and on a conforming base  
 with four foliate pad feet  
 37cm (14 1/2in) long  
 1480g (47.57 oz)

£800-1,200



241A

**241B**  
 A PAIR OF GEORGIAN SILVER SHAPED OVAL SAUCE BOATS  
 MARKS OBSCURED  
 With serpent scroll handles, the fluted bodies engraved with a crest,  
 on shaped oval pedestal feet, chased with shells  
 23cm (9in) long  
 1339g (43.05 oz)

£800-1,200



241B

# THE BRONSTEIN COLLECTION OF SUGAR CASTERS | LOT 242-268

Please note: A number of silver items from the Bronstein collection will be offered in our Fine Jewellery and Silver sale on the 7 March 2024



242

**242**  
A WILLIAM III SILVER BRITANNIA STANDARD BALUSTER CASTER  
WILLIAM LUKIN, LONDON 1699  
With a bell shaped finial to the pierced domed bayonet cover, the body with a girdle and on a circular moulded spreading foot, engraved beneath NM  
17cm (6 3/4in) high  
198g (6.35 oz)

**Provenance:**  
Mellors & Kirk, Fine Art Sale, 29th November 2018, Lot 219

£300-500



243

**243**  
A QUEEN ANNE LARGE SILVER SUGAR CASTER  
MAKER'S MARK AF, LONDON 1708, COVER UNMARKED  
With a turned knob finial to the pierced domed bayonet cover, the cylindrical body with a girdle and on a gadrooned circular foot  
21cm (8 1/4in) high  
410g (13.2 oz)

**Provenance:**  
Busby, Fine Art & Antiques, 16th May 2019, Lot 229

£600-800



245

**245**  
A GEORGE I SILVER BRITANNIA STANDARD CASTER  
MAKER'S MARK OBSCURED, LONDON 1717  
With a baluster finial to the pierced ogee domed cover, on an octagonal moulded spreading foot, engraved beneath TR  
16.5cm (6 1/2in) high  
160g (5.15 oz)

**Provenance:**  
Bonhams, British & Continental Silver & Objects of Vertu, 20th July 2011, Lot 479

£300-500



244

**244**  
A QUEEN ANNE SILVER BRITANNIA STANDARD BALUSTER CASTER  
MAKER'S MARK ... E, LONDON 1711  
With an orb finial to the pierced domed cover, the body engraved with two crests, a girdle and on a circular moulded spreading foot  
21.5cm (8 1/2in) high  
368g (11.85 oz)

£700-1,000



246

**246**  
A GEORGE II SILVER BALUSTER CASTER  
EDWARD ALDRIDGE, LONDON 1736  
With a bell shaped finial to the pierced domed cover, the body engraved with an armorial and on a circular pedestal foot  
19.5cm (7 3/4in) high  
333g (10.7 oz)

£300-500



247

**247**  
A PAIR OF GEORGE II SILVER CASTERS  
SAMUEL WOOD, LONDON 1745  
With cone finials to the pierced and domed covers, chased with rococo decoration and on circular spreading feet, engraved beneath 'The gift of William Hartiput to Susannah Selater, born the 23rd of Feb. 1741'  
15.5cm (6in) high  
369g (11.9 oz)

£250-350



248

**248**  
A GEORGE III SILVER OCTAGONAL BALUSTER CASTER WITH ASSOCIATED COVER  
THE BODY WITH MAKER'S MARK W ..., LONDON 1776, THE COVER BY SAMUEL WOOD, NO DATE LETTER  
With a bell shaped finial to the pierced domed cover, the body engraved with an armorial and on an octagonal moulded spreading foot  
16.5cm (6 1/2in) high  
228g (7.3 oz) gross

£100-150



250

**250**  
A GEORGE III SILVER BALUSTER SUGAR CASTER  
JOHN DELMESTER, LONDON 1763  
With a foliate finial to the pierced domed cover, the fluted body chased with floral sprays, a vacant reserve and on a circular foot  
21cm (8 1/4in) high  
327g (10.5 oz)

**Provenance:**  
Bellmans, Interiors - 30-31 March including Silver, English and European Glass and Ceramics, Lot 1490

£300-500



249

**249**  
A PAIR OF GEORGE III SILVER LIGHTHOUSE SUGAR CASTERS  
SEBASTIAN AND JAMES CRESPELL, LONDON 1762  
With fluted knob finials to the pierced domed bayonet covers, engraved with a crest and gadrooned borders  
19cm (7 1/2in) high  
580g (18.65 oz)

**Provenance:**  
Wooley & Wallis, Silver & Objects of Vertu, 13th July 2021

£500-700



**251**  
**A GEORGE III SILVER SUGAR CASTER**  
 MAKER'S MARK LH (NOT TRACED), LONDON 1765  
 With a lobed cone finial to the pierced domed cover, the body with twin dragonfly scroll handles, engraved with an armorial and on a gadrooned circular moulded spreading foot  
 21cm (8 1/4in) high  
 271g (8.7 oz)

£150-250

251



**252**  
**A GEORGE III SILVER URN SHAPED CASTER**  
 CHARLES CHESTERMAN II, LONDON 1798  
 With an urn shaped finial to the ogee domed pierced cover, the body engraved with a decorative band and RM within a circular reserve, on a square base  
 15cm (6in) high  
 91g (2.9 oz)

£80-120

253

**253**  
**A GEORGE III SCOTTISH SILVER CASTER**  
 ALEXANDER GARDNER, EDINBURGH 1772  
 With a pierced cover, a loop handle and engraved with a crest  
 6.5cm (2 1/2in) high  
 62g (2 oz)

**Provenance:**  
 Franklin Browns, Antiques & Interiors, 20th July 2019

£80-120

**254**  
**A VICTORIAN SILVER BALUSTER CASTER**  
 HORACE WOODWARD & CO., LONDON 1888  
 With a vacant reserve to the top of the ogee domed and pierced cover, chased with foliage and floral sprays, on a circular foot  
 20.5cm (8in) high  
 271g (8.7 oz)

£100-150



**255**  
**A VICTORIAN SILVER LIGHTHOUSE CASTER**  
 HENRY WILKINSON & CO., SHEFFIELD 1846  
 With a bell shaped finial to the pierced and domed cover, heavily chased with foliage, scrolls and beaded bands, on a circular moulded foot  
 20cm (8in) high  
 234g (7.5 oz)

£150-250

255



254



**256**  
**THREE SILVER CASTERS**  
 To include: a Victorian tapering octagonal caster by Charles Reily & George Storer, London 1842, with a baluster finial to the cover, on an octagonal foot, 12cm (4 3/4in) high; a William IV caster, maker's mark obscured, Birmingham 1830, with a ball finial to the pierced domed cover, engraved with a crest and on a circular spreading foot, 10cm (4in) high; and another silver cylindrical caster  
 227g (7.30 oz) gross

£150-250



256





257

**257**  
**A VICTORIAN SILVER SUGAR CASTER**  
CHILD & CHILD, LONDON 1890  
With a pierced wrythen cone cover, the fluted body with a vacant reserve, foliate and strapwork bands, on a circular foot  
15cm (6in) high  
173g (5.55 oz)

**Provenance:**  
Woolley & Wallis, Silver & Objects of Vertu, 13th July 2021, Lot 609

£400-600



258

**258**  
**A PAIR OF VICTORIAN SILVER CASTERS**  
MAKER'S MARKS OBSCURED,  
BIRMINGHAM 1858  
With baluster finials to the pierced domed covers, the bodies engraved with strapwork, on shaped circular spreading feet  
12cm (4 3/4in) high  
176g (5.65 oz)

£150-250



260

**260**  
**AN EDWARDIAN SILVER ENGINE TURNED SUGAR CASTER**  
THOMAS JONES WATSON, LONDON 1910  
With a detachable domed cover, on a flared foot  
12.5cm (5in) high  
103g (3.30 oz)

£60-80



261

**261**  
**AN EDWARDIAN SILVER SUGAR CASTER**  
WALKER & HALL, BIRMINGHAM 1905  
With a bud finial to the pierced domed cover and fluted decoration  
18cm (7in) high  
166g (5.35 oz)

£80-120



259

**259**  
**AN EDWARDIAN SILVER CASTER**  
ELKINGTON & CO. LTD., LONDON 1904  
With a pierced domed hinged cover, the body with a loop handle, embossed with stylised foliage and on a circular spreading foot  
16.5cm (6 1/2in)  
240g (7.7 oz)

£150-250



262

**262**  
**A SILVER SUGAR CASTER**  
JAMES RAMSAY, LONDON 1936  
With a tapering finial to the pierced cone cover, the slightly bellied body engraved with stylised foliage, on a circular moulded spreading foot  
18.5cm (7 1/4in) high  
236g (7.6 oz)

£150-250



263

**263**  
**A SILVER CYLINDRICAL CASTER**  
COOPER BROTHERS & SONS LTD., SHEFFIELD 1973  
With a pierced top and flared foot, and a rubber bung  
13cm (5in) high  
190g (6.1 oz)

£80-120



264

**264**  
**A SILVER BULLET SHAPED CASTER**  
LESLIE GORDON DURBIN, LONDON 1963  
With a ball finial, pierced with circles and stars, on a circular foot  
13cm (5in) high  
136g (4.4 oz)

£200-300



265

**265**  
**A SILVER ARTS AND CRAFTS CASTER**  
ALBERT EDWARD JONES, BIRMINGHAM 1932  
With a bulbous finial to the pierced cone cover, the hammered body with stylised flower heads and on a circular foot  
17.5cm (7in) high  
166g (5.35 oz)

£200-300



266

**266**  
**A SILVER ARTS AND CRAFTS CASTER**  
ALBERT EDWARD JONES, BIRMINGHAM 1908  
With a ball finial to the pierced domed cover, the lightly hammered tapering body embossed with a leaf band and on a circular foot  
16cm (6 1/4in) high  
156g (5 oz)

£200-300



267

**267**  
**AN INDIAN SILVER CYLINDRICAL CASTER**  
UNMARKED, CIRCA 1920  
With a pierced domed cover, the body chased with figures in circular reserves, on a circular foot  
14cm (5 1/2in) high  
149g (4.8 oz)

£80-120

**268**  
**A SILVER CYLINDRICAL CASTER**  
A. T. CANNON LTD., BIRMINGHAM 1973  
With a pierced cover, the body with engine turned decoration  
10cm (4in) high  
Together with a silver globular caster by S. Blanckensee & Son Ltd., Birmingham 1913, with a lobed finial to the star pierced domed cover, a globular body on a fluted pedestal foot, 15cm (6in) high  
337g (10.85 oz) gross

£150-250



268

THE KITCHEN  
LOTS 269-284



269  
 A DUTCH DELFT TRANSITIONAL STYLE CHARGER  
 CIRCA 1700  
 35cm diameter; together with a Dutch Delft blue and white Transitional style punch or fruit bowl, circa 1700, the well decorated with an elephant, 24.5cm diameter



269

270  
 A SELECTION OF MOSTLY DUTCH DELFT BLUE AND WHITE PLATES  
 VARIOUS DATES, 17TH TO 19TH CENTURIES  
 And including some French and English examples

£300-500



270

271  
 A DUTCH DELFT CISTERN, COVER AND BASIN  
 19TH CENTURY  
 Of gadrooned form and decorated in the late 17th century De Grieksche A Factory manner, painted with figures in 17th century dress taking tea, the cistern with metal spigot issuing from a mask, the basin with Pieter Kocx style mark for the De Grieksche A Factory, The cistern 44cm high; the basin, 35cm high

£300-500



271

272  
 A DUTCH DELFT BLUE AND WHITE BOTTLE  
 18TH CENTURY  
 With typical cartouche inscribed I V R, 28.5cm high;  
 together with two various Dutch Delft blue and white drug jars, 18th century, each with elaborate cartouche, one named for P MERGVRIA, 14.5cm high; the other ET FUMARIAE, 18cm high

£300-500



272

273  
 AN OAK SPICE OR TABLE CABINET  
 EARLY 18TH CENTURY  
 With arrangement of drawers and on bun feet  
 61cm high, 51cm wide, 21cm deep

£300-500



273



274  
 AN ENGLISH DELFT CHINOISERIE DISH  
 EARLY 18TH CENTURY  
 Painted with two Chinese figures in a landscape  
 29.5cm diameter

£300-500



274



275

275 Y  
 A FLEMISH OAK LINEN PRESS  
 18TH CENTURY  
 With associated ebony finials above the action and single  
 frieze drawer to the base  
 143cm high, 58cm wide, 56cm deep  
 A related example of the present lot is located at the  
 Rembrandt House, Amsterdam.

£400-600

276  
 AN AMERICAN INDIGO REVERSIBLE  
 COVERLET  
 LATE 19TH/EARLY 20TH CENTURY  
 202cm high, 207cm wide

£80-120



276

277  
 A NORTHERN FRENCH FAIENCE (HESDIN) POLYCHROME CHARGER  
 18TH CENTURY  
 Decorated in shades of blue, manganese and ochre with a woman holding a horn  
 30.5cm diameter

278  
 A CHINESE BLUE AND WHITE GINGER JAR AND COVER  
 19TH CENTURY  
 Painted with figures riding on the kylin beast and attendants  
 26.5cm high  
 £80-120



277

Provenance:  
 The Gaultier Collection  
 Cheffins, 12/13th June 2019, lot 44

£250-350



278

279  
 AN ARMORIAL NORTHERN FRENCH FAIENCE CRESCENT-SHAPED CISTERN BOWL OF FLUTED FORM  
 19TH CENTURY  
 Decorated in the Berainesque manner, 37cm wide;

Together with an Imari style palette vase and cover;  
 and a jug with hinged cover, Dutch or Northern French, various dates 19th century

£150-250



279





280

**280**  
A DUTCH DELFT WET DRUG JAR  
MID 18TH CENTURY  
Inscribed within a typical  
surmounted *S CICHOR: C: RHE*,  
with indistinct inscription to base  
20.5cm high

£300-500



281

**281**  
AN ENGLISH DELFT DRUG JUG,  
PROBABLY LONDON, CIRCA 1700  
Typically decorated with a titled elaborate cartouche, *B: LVCATEL\**,  
19.5cm high  
Note: \**B: LVCATEL*, probably related to *Balsamum Locatelli*, a preparation  
originally made by *Lodovico Locatelli* (D. 1675) for the treatment of ulcers.

Provenance:  
Bonhams, *The Sampson and Horne Collection. Defining the British  
Vernacular*, 28th April 2010, Lot 190  
Sampson & Horne Antiques

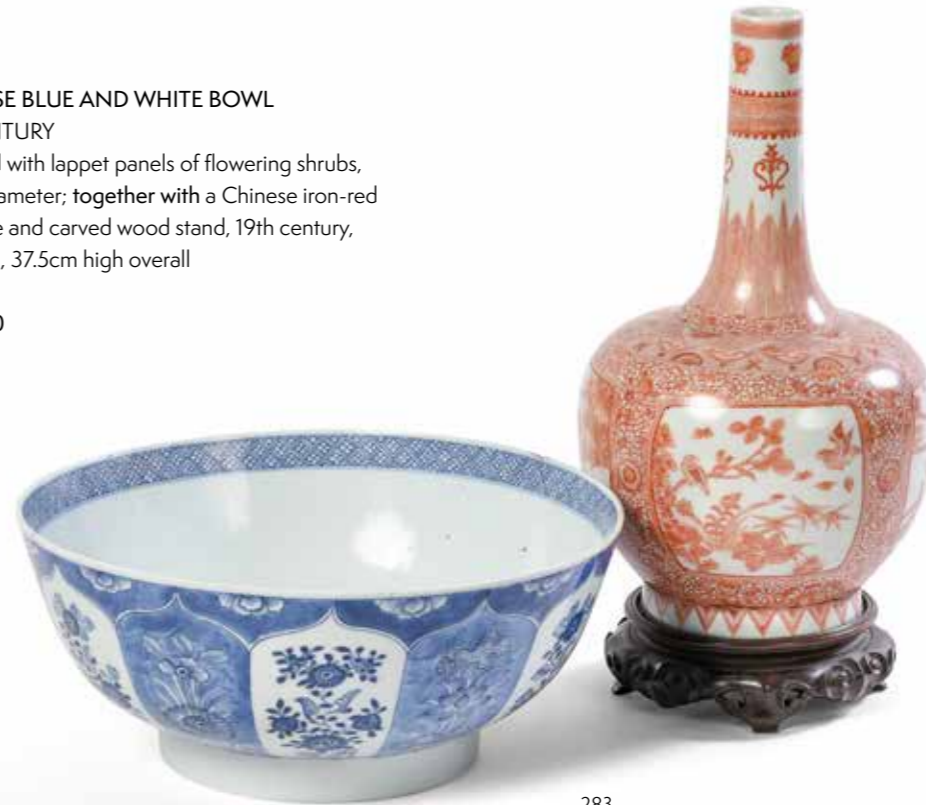
£400-600



282

**282**  
THREE ENGLISH DELFT  
POLYCHROME PLATES,  
PROBABLY LIVERPOOL  
CIRCA 1760  
Of Fazakerley family type,  
27cm diameter and smaller

£150-200



283

**283**  
A CHINESE BLUE AND WHITE BOWL  
18TH CENTURY  
Decorated with lappet panels of flowering shrubs,  
30.5cm diameter; together with a Chinese iron-red  
bottle vase and carved wood stand, 19th century,  
33cm high, 37.5cm high overall

£300-500



284

**284**  
FOUR DELFT BLUE AND WHITE CHINOISERIE PLATES  
18TH CENTURY  
Painted in the Transitional style, 21.5cm diameter; together with a French faience blue and white  
jar and cover, 18th century, 11cm x 11cm

Provenance:  
The Delft plates with Guest & Gray, two with trade label; the jar and cover, Wooley & Wallis

£300-500

THE GARDEN  
LOTS 285-288



285



285  
TWO SIMILAR COMPOSITION STONE  
ARCHITECTURAL ELEMENTS  
20TH CENTURY  
Possibly corbels or keystones, each modelled  
with mouth agape  
slight size variance but approximately 30cm high,  
29cm wide, 20cm deep

£400-600



286

286  
AFTER THE ANTIQUE- A CARVED MARBLE  
FOUNTAIN OBELISK  
18/19TH CENTURY  
The square section shaft mounted with a male mask  
or mascarón spout  
51cm high, the base 13cm square

£300-500





287

287  
A PAIR OF SPECIMEN MARBLE INLAID OBELISKS  
20TH CENTURY  
50cm high, the bases 12cm square

£300-500

288  
A WHITE PAINTED STRAPWORK GARDEN BENCH  
IN THE REGENCY STYLE  
LATE 19TH OR EARLY 20TH CENTURY  
With lattice back above the seat  
94cm high, 94cm wide, 46cm deep

£300-500



288



END OF SALE

# COMING UP AT DREWEATTS & FORUM AUCTIONS

9 January | Dreweatts

Pablo Bronstein: Diversions of a Contemporary Mind

10 January | Dreweatts

Interiors

17 January | Dreweatts

Jewellery, Silver, Watches, Pens and Luxury Accessories

23 January | Dreweatts

Wine, Champagne and Spirits

31 January | Dreweatts

Town and Country: The Collections from Cairness House and a Historic Townhouse on Wimpole Street

13 & 14 February | Dreweatts

Interiors

16 February | Dreweatts

Art Online

20 February | Dreweatts

Wine, Champagne and Spirits

21 February | Dreweatts

Old Master, British and European Art

27 February | Dreweatts

Fine Clocks, Barometers and Scientific Instruments

5 & 6 March | Dreweatts

Interiors

7 March | Dreweatts

Fine Jewellery, Silver, Watches and Objects of Vertu

13 March | Dreweatts

Modern and Contemporary Art

19 March | Dreweatts

Wine, Champagne and Spirits



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If you have an item you would like valued for sale at auction, we would be delighted to provide you with a free, no obligation estimate. Contact us to arrange an in-person appointment or visit our website to see how to submit the information online.

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Please see Conditions of Business and Conditions of Sale on the following pages.

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## 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](http://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](http://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](http://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 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.

### 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](http://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](http://www.dreweatts.com).

For directions to Donnington Priory, please see our website: [www.dreweatts.com](http://www.dreweatts.com).

Parking is available at Donnington Priory in two car parks on either side of the saleroom.





DREWEATTS

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