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TOWN & COUNTRY

THE COLLECTIONS FROM CAIRNESS HOUSE AND
A HISTORIC TOWNHOUSE ON WIMPOLE STREET

WEDNESDAY 31 JANUARY 2024 | NEWBURY



DREWEATTS
EST. 1759



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WEDNESDAY 31 JANUARY 2024 | 10.30AM | NEWBURY

WIMPOLE STREET, LONDON | LOTS 1-176
CAIRNESS HOUSE, ABERDEENSHIRE | LOTS 177-326

VIEWING IN LONDON (HIGHLIGHTS)

Monday 8 January: 10am–4pm
Tuesday 9 January: 10am–4pm
Wednesday 10 January: 10am–4pm
Thursday 11 January: 10am–4pm

VIEWING IN NEWBURY (FULL SALE)

Saturday 27 January: 10am–3pm
Sunday 28 January: 10am–3pm
Monday 29 January: 10am–4pm
Tuesday 30 January: 10am–4pm
Day of sale: from 8.30am

ENQUIRIES & CONDITION REPORTS

housesales@dreweatts.com

Catalogues £15 (£20 by post)

NEWBURY
Donnington Priory, RG14 2JE
+44 (0) 1635 553 553

LONDON
16 Pall Mall, SW1Y 5LU
+44 (0) 20 7839 8880

info@dreweatts.com
dreweatts.com

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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PAYMENT

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GLOSSARY OF TERMS

Where relevant, for example Picture auctions or Clocks auctions, a glossary of cataloguing terms will be available at the back of our printed catalogues as well as via our website.

SPECIALISTS FOR THIS AUCTION



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



Eloise Kerr-Smiley
Administrator



Arabella Methuen
Administrator



Ashley Matthews MRICS
Furniture, Clocks, & Decorative Arts



Silas Currie Leigh-Wood
Sculpture & Works of Art



Geoffrey Stafford Charles MRICS
Ceramics & Glass



Lucy Darlington MRICS
Old Master Pictures



Brandon Lindberg
Old Master Pictures



Dr Yingwen Tao
Chinese and Asian Art



A HISTORIC TOWNHOUSE

ON WIMPOLE STREET | LOTS 1-176



INTRODUCTION

BY HER GRACE, THE DUCHESS OF RUTLAND

Wimpole Street presides over London's fashionable Marylebone that was developed with great flair from the mid 18th century by the astute William Bentinck, 2nd Duke of Portland who aimed to rival neighbouring Mayfair. Leasing plots for the building of imposing neo-classical houses with wrought iron railings and grand facades, the area soon attracted the most fashionable of 18th century society. The importance of keeping an impressive house in London was essential for a family of note to maintain and develop both political and social influence allowing them to impress, entertain and participate on the correct social stage for 'the Season' as Society gathered in London from spring to early summer. Most prominent families did so and from the early 18th century the Dukes of Rutland maintained palatial Rutland House, in relatively rural Knightsbridge, before the 5th Duke in 1816 re-established it in St James's until it was sold in 1934 to the Royal Overseas League who remain happily there today.

In Wimpole Street too, many of the splendid houses have long since been transformed into embassies, offices, flats and eminent medical consulting rooms. Still largely residential, the area radiates a slightly rarified but deeply civilised air. The sale by my good friends comprises a long, hidden family collection from one of the most perfectly preserved of these splendid and complete Georgian town houses which has given as much pleasure to them as to us. It is a rare survival indeed, complete with splendid original Adam period neo-classical interiors uncorrupted by the sweeping changes and tastes of later periods. Indeed the atmospheric cellars have remained untouched for almost a century still with the servants' now silent bell board recalling a bygone age: rather comically, the passages were once a regular secret underground escape route for a young Sir Paul McCartney whilst he lived with Jane Asher and her family next door.

The collection which has emerged from this idyllic Georgian setting, was formed over generations by a discerning family with a deep interest and pride in England, and is sure to capture the imagination of many as it always did me. The house and collection lent itself to a glittering backdrop for wonderful parties and occasions and it was always such a great pleasure to visit as well as reciprocate at Belvoir. Eighteenth century furniture and paintings were thoughtfully displayed in the magnificent period rooms, and the most significant pieces have been carefully researched and preserved revealing a deep interest in great 18th century works of art, underpinned by historical curiosity fused with scholarly integrity and an overriding desire for comfortable living. I have always believed that one should use the beautiful pieces we are lucky enough to own, as these friends always have, as it ensures their continued life and memories for continuing generations. This was experienced in no greater way than in the dining room magically lit for dinner with the carefully chosen antique porcelain and silver glittering before us as wonderful evenings began.

As often with collections several prominent themes stand out: 18th century British portraiture including works by pre-eminent artists including Sir Joshua Reynolds, Allan Ramsay and Sir John Hoppner; classic English furniture of the best period is evoked by a roll call of the greatest makers including Thomas Chippendale - father and son - Ince and Mayhew, and Gillows. Many come with histories from England's most brilliant homes and families with great collections: Badminton House, Clumber Park, Luscombe Castle, Dyrham Park, and even Windsor Castle. There are also pieces which belonged to renowned American collections formed more recently, including the great Henry Francis Du Pont at Winterthur, Delaware - whose collection remains one of the high points of America's so-called 'Gilded Age'.

Chief among the wonderful furniture that catches my eye is the rare set of six giltwood chairs from the famous suite of elegant seat furniture commissioned around 1773 from Thomas Chippendale by Lord Melbourne and his scandalous wife for the splendid Saloon of Broomfield Hall. Heroic portraiture, which I love, is represented here by an unusually enigmatic portrait by Allan Ramsay of the great naval hero Admiral Boscawen, painted for his daughter Elizabeth to take to Badminton on her marriage to Henry Somerset, 5th Duke of Beaufort. Coincidentally Elizabeth's sister-in-law was Henry's beautiful sister, Isabella, who had married the dashing 4th Duke of Rutland. Coincidentally his brothers and father, the famous Marquess of Granby, had also admired Ramsay and had all sat for him for their portraits. Immortalised too are the wistful portraits by John Hoppner of the beautiful Countess of Mansfield, sometime chatelaine of Kenwood House and her second husband, Robert Fulke Greville the one-time equerry of George III famously depicted in *The Madness of King George*. They married nearby at St Marylebone Church in 1797 just as the building Wimpole Street had finally been completed.

The scholarly and historic objects which form the highpoints of the collection are also cleverly balanced with charming Chinese lamps, comfortable sofas and chairs. Colourful rugs, baroque tapestry hangings and embroidered seats give warmth and texture among the polished mahogany and inlaid satinwood. But not all is English or 'classic' - among the traditional furniture and portraiture, there are fascinating and unusual pieces: a pair of curious French mahogany bedside cupboards, a secretaire by a Boulogne maker, a Regency cabinet embellished with carved and painted Chinese Buddhist emblems. This timeless mix of Englishness and curiosity is what underpins and holds together so many collections from these isles which - as is evident in the case here - are formed with dedication, taste, discrimination and considerable style and are ready now to capture the eyes of other future custodians.

THE ENTRANCE HALL

LOTS 1-12



1



2

1
A CANTON ENAMELLED PORCELAIN
FAMILLE VERTE DISH
LATE 19TH CENTURY
41cm diameter

£300-500

3
A SENNEH RUNNER
approximately 408 x 111cm

£300-500

2
A GEORGE III MAHOGANY AND INLAID
CARD TABLE
CIRCA 1780
Of semi-elliptical outline, the top with radial
veneers enclosing a baize lined playing
surface
74cm high, 91cm wide, 45cm deep
(when closed)

£400-600

3





4

4
A WEDGWOOD BLUE JASPER VASE
CIRCA 1800
Typically sprigged in white with classical
figures, impressed WEDGWOOD
31cm high

£30-50



5

5
A SHERATON REVIVAL POLYCHROME
PAINTED WINDOW SEAT
CIRCA 1900
The raised ends with oval canework panels
78cm high, 99cm wide, 38cm deep

£600-800



6
A BAKHTIAR RUG
approximately 208 x 135cm

£300-500



7
A REGENCY GILT METAL HALL LANTERN
CIRCA 1820

Of hexagonal tapering form, small paw feet the lantern 76.5cm high to top of suspension loop, 43.5cm wide

Provenance:
Acquired from Mallett

£500-800



7

8
A GEORGE III FIGURED MAHOGANY,
CROSSBANDED AND ORMOLU
MOUNTED BOMBE COMMODE
CIRCA 1780

The shaped top with Goncalo Alves banding above the arrangement of three drawers 88cm high, 133cm wide, 66cm deep

Provenance:
With Partridge Fine Arts, by whom sold to;
Sir Henry Price (1877 - 1963) of Wakehurst
Place, and by descent.

£3,000-5,000



Wakehurst Place



8

9
SARDAR GANDA THAKAR
SINGH (INDIAN 1899-1976)
DANDELIONS; AND OTHERS
WILDFLOWERS OF SIMLA,
SET OF TWO

Watercolour and bodycolour
Each 18.5 x 28.5cm (7¼ x 11
in.) (2)

Provenance:
His Highness Maharajah
Yadhavindra Singh of Patiala
1938-1971

These studies were commissioned by His Highness Maharajah Yadhavindra Singh of Patiala, a keen botanist, who even as a child began to collect the flora of the Simla Hills with the intention of writing a book on the subject.

10
A PAIR OF GEORGE III MAHOGANY HALL CHAIRS
ATTRIBUTED TO INCE & MAYHEW, CIRCA 1790

Each with a 'spider web' back above the dished seat with suede upholstered squab cushion, turned tapering supports united by stretchers each 94cm high

Provenance:
Christie's, London, 7 July 1994, Lot 53

Comparative Literature:
H. Roberts, C. Cator, *Industry and ingenuity: the partnership of William Ince and John Mayhew*, London, 2022. H. Avray Tipping, 'Peper Harrow, Surrey, The seat of The Earl of Midleton', *Country Life*, 26 December 1925, fig. 6.

This pair of chairs is attributed to Ince & Mayhew based on their similarity to a set of twelve chairs by the partnership, painted in imitation of silver wood and rosewood, made for the Earl of Coventry in 1778 at a cost of £21 12s, the bill describing the chairs as 'Umbrella Back Chairs' (Roberts, Cator, pp. 68-69, 352, fig. 289). Other comparable chairs by Ince & Mayhew include three satinwood armchairs with painted decoration made for Warren Hastings in c. 1790, now at Dalmeny House, Scotland (ibid., p. 367, fig. 336). A single chair photographed by Country Life in 1925 in the entrance hall at Peper Harrow, Surrey, is also related. Peper Harrow was almost certainly supplied with furniture by Ince & Mayhew, under the direction of the architect, William Chambers - mahogany hall chairs with oval fluted backs from the mansion are virtually identical to a painted set made for Viscount Palmerston for the hall at Broadlands in c. 1774 (ibid., p. 355, figs. 300, 299). Another related pair of drawing-room chairs with 'medallion backs' bearing the armorial of the Mytton family, was probably supplied by the partnership in c. 1780 to John Mytton II, Halston Hall, Shropshire, sold Christie's, London, 22 November 2007, lot 636

£3,000-5,000



9



Trained at the Slade, Ganga Singh was engaged by the Maharajah from 1942 to reproduce his collected flora in watercolour drawings in over 400 studies ready for publication.

£1,500-2,500



10



11

GEORGE ROMNEY (BRITISH 1734-1802)

A PORTRAIT OF FRANCIS REYNOLDS MORETON DUCIE, 1ST EARL OF DUCIE (1776-1840)

Oil on canvas

88 x 69cm (34½ x 27 in.)

Provenance:

Possibly, The Executors of the late 6th Earl Ducie, Sale Phillips, London, No680, lot 42.

Literature:

Alex Kidson, *George Romney: A Complete Catalogue of His Paintings*, 2015, vol. 2 p.417, as 'untraced'.

Thomas Reynolds-Moreton, 1st Earl of Ducie (1776–22) was the eldest son of Francis Reynolds-Moreton, 3rd Baron Ducie, a Whig Member of Parliament for Lancaster as well as a distinguished naval captain who fought several important engagements in the American War of Independence. Thomas Reynolds-Moreton attended Eton College and subsequently Exeter College, Oxford. In 1809 he succeeded his father as Baron Ducie and inherited estates in Gloucestershire, shortly thereafter receiving a commission as Lieutenant-Colonel Commandant in the Royal West Gloucestershire Local Militia, Bristol. Ducie was elected a Fellow of the Royal Society in 1814 and created 1st Earl of Ducie in 1837.

The present portrait was commissioned by Reynolds-Moreton in 1794 and finished in 1795. At this time the sitter would have been eighteen and matriculated at the University of Oxford. Indeed, the portrait depicts Reynolds-Moreton in his nobleman's academic gown, the colour of which those of sufficient rank could choose themselves. Made of silk these luxurious garments were decorated with gold trim (matched by a golden tuft on their black velvet mortarboards). An object of some considerable pride to such young men, it is here recorded for posterity. George Romney was likely chosen for this commission as he had already proven his worth in the two magnificent full-length portraits previously executed of the sitter's father, the 3rd Baron, and his stepmother. His confident and loose brushstrokes exhibited a fresh spontaneity that attracted popular acclaim. Indeed, his sessions quickly became known as virtuoso 'performances' – John Wesley for example wrote that 'Mr. Romney is a painter indeed! He struck off an exact likeness at once, and did more in an hour than Sir Joshua did in ten.'

A copy after this portrait was painted by Theophilus Clarke (1776–1831) and hangs in Exeter College, Oxford, the sitter's alma mater (perhaps commissioned by Reynolds-Moreton or the college itself to proudly record the future peer's attendance at Exeter, Reynolds-Moreton taking his own portrait with him). This later portrait is dated 1797, two years after the original was painted. Clarke's portrait is a half-length rather than the kit-kat that Romney was paid for, moreover various stylistic differences between the two testify to the present portrait being the original. The copy lacks the finesse of Romney's work in the handling of the pattern within the blue and gold gown, but also in the sitter's face where the proportion is lost, notably in the right eye and in the elongated crown of his head. The background, too, lacks the freedom exhibited in the Romney and Clarke was evidently not confident enough in his ability to copy the sitter's hands.

£10,000-15,000



11

THE THORNDON HALL TABLE

12

A GEORGE III MAHOGANY AND ORMOLU MOUNTED SIDE TABLE

ATTRIBUTED TO GILLOWS, LATE 18TH CENTURY

The top inset with gilt-tooled leather above central frieze drawer, the underside with historic chalk inscription 'F9-2272'

82.5cm high, 130cm wide, 52cm deep

Provenance:

Almost certainly supplied to 9th Baron Robert Petre (1742-1801) for the library at Thorndon Hall, Essex.

Anonymous Sale, Christies, London, 14th March 2018, Noble & Private Collections, Lot 16

Comparative Literature:

J.M. Robinson, *The Wyatts, an architectural dynasty*, Oxford and New York, 1979, p. 279. ed. L. Boynton, *Gillow Furniture Designs 1760-1800*, Royston, 1995, figs. 92, 96, 275. S. Stuart, 'More eighteenth-century Gillow furniture discovered at Tatton Park', *Regional Furniture Society*, 2013, no. 3, p. 101

The form of this mahogany and gilt-metal mounted side table is related to designs for sideboard tables in the Gillows' Estimate Sketch Books, illustrated in Boynton, figs. 92 and 96, both dated 1799. The present side table is almost certainly part of a set of five library tables and a centre table supplied to the galleried library at Thorndon Hall, Essex; the mansion designed for Robert, 9th Baron Petre (1742-1801) by James Paine (1717-89). The Baron Petre were a prominent Catholic family and the 9th Lord Petre was to play a leading role in Catholic emancipation. The interiors at Thorndon were completed by the architect-designer, Samuel Wyatt (1737-1807) between 1777 and 1801, who in this period also designed Hatch Farm, Lion Lodge and the Octagon Lodge for Lord Petre (Robinson, p. 259). In 1803, Wyatt was again employed by the 10th Lord Petre to make alterations to another of his seats, Buckenham House, Norfolk (ibid., p. 258). From the 1780s, Gillows was executing furniture to the designs of Samuel and his brother, James Wyatt (1746-1813), for example, the 'Wyatt's pattern chair', the drawing illustrated in Boynton, fig. 275. A large semi-circular mahogany table at Shugborough, designed by Samuel Wyatt around 1794 features identical gilt metal mounts (National Trust 1270686). The friendship and alliance between Robert Gillow (1745-95) and Samuel, which was to result in numerous important commissions for furnishing country houses, began sometime after 1776 when Robert moved from Lancaster to London to run the Oxford Street shop. In January 1779 Richard Gillow (1734-1811) wrote to a Liverpool cabinet-maker and timber merchant: '... Mr. Wyatt lived in London & my brother & he are intimately acquainted' (Stuart, p. 101)

£8,000-12,000



12 (detail)



12



Thorndon Hall



The empty interior of the Library at Thorndon Hall where the table suite sat between the window bays



James Paine's elevation of the Library at Thorndon Hall

THE STUDY

LOTS 13-37



13

13
WILLIAM JOSEPH SHAYER (BRITISH 1811-1892)
NEAR PONT ABERGLASEYN, NORTH WALES
Oil on board
Signed and titled (verso)
20.5 x 30.5cm (8 x 12 in.)

£600-800

14
A CREAM PAINTED AND UPHOLSTERED SOFA
IN GEORGE III STYLE, 20TH CENTURY
99cm high, 185 wide, 100cm deep

Provenance:
Supplied by Robert Kime

£2,000-3,000



14



15

15
WILLIAM AIKEN WALKER (AMERICAN 1838-1921)
THE COTTON PICKER
Oil on board
Signed (lower left)
19.5 x 9.3cm (7½ x 3½ in.)

£600-800



16

16
FOUR TABLE LIGHTS TO INCLUDE:
A BRASS COLUMNAR TABLE LAMP
FRENCH, LATE 19TH CENTURY
47cm high
A brass column lamp, 55cm high
A marble column table lamp, 43cm high
And a serpentine columnar table lamp,
50cm high

£300-500



17

17
A MAHOGANY AND CROSS BANDED
TEA TABLE
IN REGENCY STYLE, LATE 20TH CENTURY
78cm high, 90cm wide, 46cm deep (when
closed)

£300-500

18
A LATE GEORGE III
MAHOGANY AND
CROSSBANDED SOFA
TABLE
CIRCA 1810
With two frieze drawers and
opposing false drawers
71cm high, 147.5cm wide,
62cm deep

Provenance:
With Mallett acquired in
the 1960s, by whom sold;
private collection, London

£1,500-2,500



18

19
A SET OF FOUR GEORGE III MAHOGANY SIDE CHAIRS
ATTRIBUTED TO GILLOWS, CIRCA 1780
Each with triple vertical splat backs, with Gothic tracery, above a stuffed seat and tapering legs
each 91cm high

£800-1,200



19



20

20
A REGENCY GILTWOOD AND GESSO PIER MIRROR
EARLY 19TH CENTURY
The frieze decorated with stiff leaves within a beaded arcade, the rectangular plate flanked by pilasters
124cm high, 59cm wide

£400-600



21

21
SEVEN DUTCH DELFT PLATES
CIRCA 1800
Including blue and white and coloured examples, each approximately 23cm diameter

£200-300



24

23
A PAIR OF BOHEMIAN GREEN AND WHITE OVERLAY GLASS VASES
CIRCA 1860
Painted with panels of flowers
35.5cm high

£200-300



23

24
AN EARLY GEORGE III CARVED MAHOGANY SIDE CHAIR
AFTER A DESIGN BY THOMAS CHIPPENDALE, CIRCA 1760
The back with pierced and carved decoration above a green Damask upholstered seat and square section legs
97cm high

The design of chair back is derived from one of three engraved chair patterns illustrated as plate 12 in Thomas Chippendale's popular handbook of furniture designs *The Gentleman and Cabinet-Maker's Director*, 1754-62.

£1,000-1,500



22

22
A LATE VICTORIAN CARVED MAHOGANY TWIN PEDESTAL DESK
CIRCA 1890
The leather inset top above an arrangement of drawers
78cm high, 124cm wide, 68cm deep

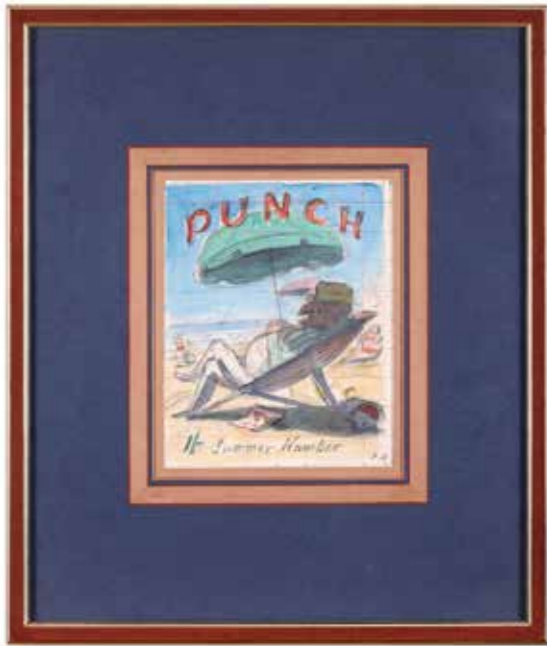
£400-600

25
AN EDWARDIAN MAHOGANY SILVER TABLE
IN GEORGE II STYLE, CIRCA 1905
Of serpentine outline, the pierced gallery above the plain frieze, the square section legs united by a pierced fretwork X-shaped stretcher

£300-500



25



26 (part lot)

26 λ
EDWARD ARDIZZONE (BRITISH 1900-1979)
PUNCH - SUMMER NUMBER
Watercolour and pencil, squared for transfer
Signed with initials (lower right)
19 x 15.5cm (7¼ x 6 in.)

Together with a watercolour, in the style of Edward Ardizzone,
Figures in a garden, 17.5 x 29.5cm (2)

Provenance:
Campbell & Franks (fine arts) Ltd., London

£1,000-1,500

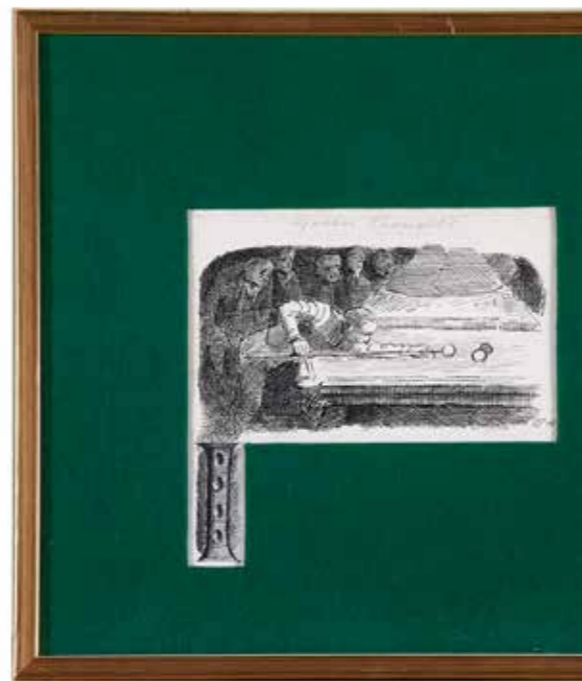
27 λ
EDWARD ARDIZZONE (BRITISH 1900-1979)
'GREEN THOUGHTS' SNOOKER, PUNCH ILLUSTRATION
Pen and pencil, mounted with baize
Signed with initials (lower right)
15.5 x 16cm (6 x 6¼ in.)

Provenance:
Campbell & Franks (Fine Arts) Ltd., London

£200-400

28
JOHN BLAEU
WALLIA PRINCIPATUS VULGO WALES.
Date of the first edition: 1645
Copper engraving, printed on paper,
mounted, framed and glazed 59cm x 71cm
overall; together with another framed and
glazed map, Cambridgeshire, 63cm x 73cm
overall

£150-250



27



28



29
TWO GILTWOOD STANDARD LAMPS
20TH CENTURY, IN THE 19TH CENTURY MANNER
Each of columnar form
one with a tripod base 147cm high
the other with a spread base 142cm high

£100-200



29



30

30
A GEORGE III MAHOGANY OPEN ARMCHAIR
IN THE MANNER OF JOHN LINNELL, CIRCA 1785
The shield shaped back with vertical splats above a canework seat,
the painted inventory number '12.138.3.'
94cm high, 65cm wide, 50cm deep

Provenance:
Dr. James Prescott Jule, Cheshire (d. 1899).
Rogers Fund, 1912.
The Metropolitan Museum of Art, New York, sold Christie's New York,
27 October 2015, lot 115.

£1,000-1,500

31
A BESSARABIAN KILIM
20TH CENTURY
approximately 247 x 162cm

£200-300

31





32
PIETRO ANNIGONI (ITALIAN 1910-1988)
RAGLAN CASTLE
 Watercolour, ink and wash
 Indistinctly signed, titled and inscribed (lower right)
 36.5 x 55.5cm (14¼ x 21¾ in.)
 With a study in pencil for the HRH Duke of Edinburgh's portrait
 at Fishmongers Hall (verso)

£100-150

32



33
IRISH SCHOOL (19TH CENTURY)
A RIVER IN A ROCKY LANDSCAPE
 Oil on canvas
 24 x 34cm (9¼ x 13¼ in.) (4)

Together with three prints, two after William Daniel one of the Wormshead, the other Britton Ferry, Glenmorganshire, the third by another hand depicting Beaumaris (4)

£250-350



33



34
WALTER WILLIAMS OF PLYMOUTH (BRITISH 1808-1895)
AN ANGLER IN A LANDSCAPE
 Oil on board
 Signed (lower right)
 24 x 34cm (9¼ x 13¼ in.)

£300-500

34

35
 A RUSSIAN ICON OF ST MACARIUS OF UNZHA,
 IN THE UPPER CORNER THE OLD TESTAMENT TRINITY,
 17TH CENTURY
 31cm high

Provenance:
 Christie's February 26, 1974

£300-500



35



36

36
 A RUSSIAN ICON OF STS DAMIAN AND COSMOS WITH THEIR
 MOTHER ST THEODOTE
 19TH CENTURY

Provenance:
 Christie's February 26, 1974

£300-500



37

37
 A RUSSIAN ICON OF THE MOTHER OF GOD GRACED OF
 HEAVEN (BLADODATNOE NERO)
 18TH CENTURY
 standing within a mandorla

Provenance:
 Christie's February 26, 1974

£800-1,200

THE DINING ROOM

LOTS 38-64



38
AN ENGLISH PORCELAIN ROCOCO REVIVAL GREEN GROUND PART DESSERT SERVICE, PROBABLY RIDGWAY CIRCA 1840
In exceptional and perfect condition, comprising: a large comport; four shaped round serving dishes; two rectangular serving dishes, circa 1840; two shaped oval serving dishes and eighteen plates fractional pattern numbers

£600-800

39
A MAHOGANY AND SATINWOOD CROSSBANDED TRIPLE PEDESTAL DINING TABLE IN GEORGE III STYLE, BY GOSTIN OF LIVERPOOL, OF RECENT MANUFACTURE
Stamped on pedestals, with two additional leaf insertions
76cm high, 115cm wide, 365cm length extended

£2,000-3,000



39



40

40
A PAIR OF CHINESE GREEN PORCELAIN MODELS OF PARROTS IN KANGXI STYLE
MODERN
30cm high

£100-150



41

41
A LATE GEORGE III MAHOGANY WINE COOLER IN THE MANNER OF GILLOWS, CIRCA 1810
The interior lined with baize and divided
66cm high, 52cm wide, 44cm deep

£500-800



44



43

43
A PAIR OF YONGZHENG STYLE GROUND AND FLORAL ENAMELLED VASES FITTED AS LAMPS, POSSIBLY FRENCH, EDME SAMSON, LATE 19TH/20TH CENTURY
the vases 33cm high
72cm high overall including shade

£400-600

44
A GEORGE III MAHOGANY THREE-TIER DUMB WAITER
PROBABLY IRISH, CIRCA 1800
Each tier with folding flaps and supported on a reeded baluster stem
113cm high, the largest tier 71cm wide, 64cm deep (open)

Provenance:
Earl of Rosse, Birr Castle, Ireland.

£600-800



42

42
A SET OF TWELVE LATE VICTORIAN WALNUT AND GREEN LEATHER UPHOLSTERED DINING CHAIRS
CIRCA 1890
To include a pair of armchairs, each with a carved cresting rail above the padded back and seat, on turn tapering legs, terminating in brown porcelain castors
the armchairs 108cm high, the side chairs 95cm high

£700-1,000



45

45
A TABRIZ CARPET
approximately 299 x 215cm

£300-500



46



46
A CHINESE GREEN CRACKLE
GLAZE LAMP
20TH CENTURY
The vase approximately 42cm high
85cm high overall including shade

Together with a bulbous porcelain
table lamp, in the form of a ginger
jar and cover
24cm high, 50cm high overall
including shade

£400-600

47 Y
A ROSEWOOD, PARCEL GILT AND RE LACQUER SIDE CABINET
CIRCA 1820 AND LATER

Applied with a Chinese red lacquer and parcel gilt super structure and further
conforming elements to the blind frieze drawers and cupboard doors
128cm high, 92cm wide, 39cm deep



Carlton Towers

Provenance:

By repute, supplied to Miles Thomas
Stapleton, 8th Lord Beaumont (1805
- 1854) for Carlton Towers, Yorkshire.
Thence by descent and sold by the
Duke of Norfolk, Sotheby's 15th
November 1994 lot 17

Literature:

'Catalogue of All the Furniture and Effects in Carlton Hall Selby', 1854, p.111,
listed in the 'First floor East side of the Wing. The first Breakfast Room.'

48



47

Carlton Hall was built in the early 17th century, and substantially
enlarged by Henry Stapleton, 9th Baron Beaumont in 1873-75
who engaged Edward Welby Pugin to carry out the extensive
works to create Carlton Towers, the great Gothic fantasy which
stands today. The side cabinet is early 19th century with later
carved Chinese additions, which depict Chinese mythological
emblems and figures, including a five-clawed Imperial dragon and
the figure of Shou-Lao, with his peach, emblematic of longevity.

£200-300

48
A BESSARABIAN CARPET
20TH CENTURY
approximately 227 x 298cm

£500-800



49

49
A FLEMISH MYTHOLOGICAL TAPESTRY OF DIANA THE HUNTRESS
LATE 17TH CENTURY/EARLY 18TH CENTURY

In a verdure setting with Diana armed with bow hunting waterfowl with dogs
approximately 241.5cm high, 261cm wide

£6,000-8,000





50

50
A COLLECTION OF
ELECTRO-PLATED
ITEMS

To include: a twin handled oval tray, with a scroll border and twin loop handles, 68cm (26 3/4in) long; a cut glass decanter with electro-plated collar, with a Mappin & Webb card box; a muffin dish; two entree dishes and covers (lacking handles); an egg cooker, with a bird in nest finial, on three scroll supports; two tea pots; a six piece baluster cruet set; and other items

£100-150

51
A WILLIAM IV MAHOGANY THREE-TIER BUFFET

CIRCA 1835
The carved finials above the three tiers and bipedal supports
137cm high, 106cm wide, 50cm deep

£300-500



51

52
A MATCHED PAIR OF CREAM PAINTED
AND PARCEL GILT TORCHERES
ONE ATTRIBUTED TO THOMAS
CHIPPENDALE THE YOUNGER,
ONE CIRCA 1780, THE OTHER 20TH
CENTURY

Each with a circular platform above a floriform capital on baluster stem, triform base
each 142cm high (excluding electrical fitment)

Provenance:
Lord White of Hull

An identical pair of torcheres were in the collection of the late Queen Elizabeth, The Queen Mother, in the Drawing Room at Clarence House

£2,000-3,000



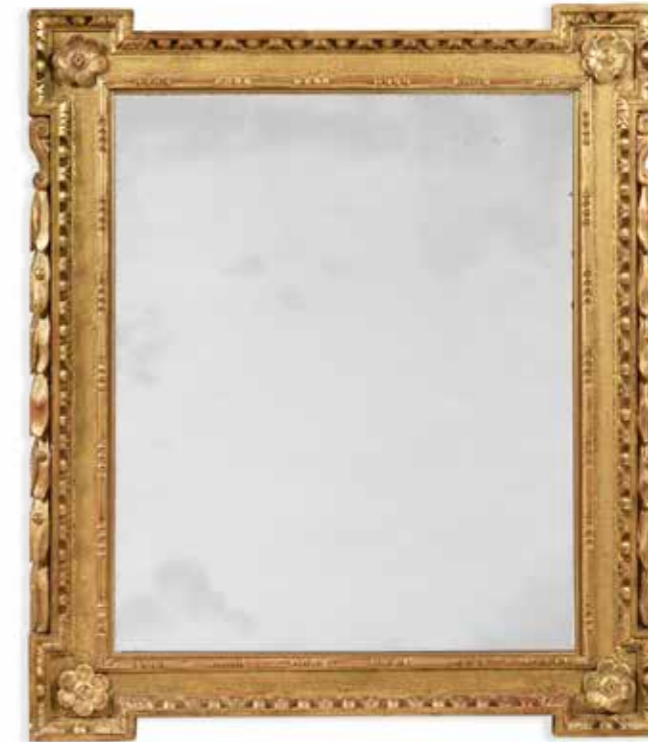
52



53
A PAIR OF GEORGE II GILTWOOD
MIRRORS

CIRCA 1740
Each with a later plate re-gilt
each 96.5cm high, 83cm wide

£3,000-5,000



53

54
A PAIR OF WILLIAM IV BURR OAK AND BRASS INLAID
PEDESTAL CARD TABLES

SCOTTISH, ATTRIBUTED TO TROTTER AND SONS, CIRCA 1830
Each enclosing a fawn baize lined playing surface
each 78cm high, 92cm wide, 46cm deep (91cm deep when open)

£3,000-5,000



54

55

JOHN HOPPNER RA (1758- 1810)
THE HON. ROBERT FULKE GREVILLE (1751-1824)
Oil on canvas
With old labels inscribed (on the reverse)
78 x 64.5cm (30½ x 25¼ in.) (2)

Provenance:

By descent to The Rev. William R. Finch Hatton.

Literature:

W. McKay, W. Roberts, John Hoppner R.A., London, 1909, pp. 110, 164. (with the following lot)

W. McKay, W. Roberts, Supplement and index to John Hoppner, R.A., London and New York, 1914, pp. 59, 61. (with the following lot)

The Hon. Robert Fulke Greville (1751-1824) was the third son of Francis, 1st Earl of Warwick and Elizabeth (née Hamilton), and brother to George, Lord Greville, and Charles Francis Greville. He was educated at Edinburgh University between 1764-67 and joined the British army in 1768. In 1777 he was appointed lieutenant colonel in the 1st Foot Guards, although he saw little active service. Between 1781 and 1797, he was Equerry to George III, a period when the king was first afflicted with mental illness, then known as madness. Greville recorded the king's illness in his diaries and in his *Journal of His Majesty's Most Serious and Afflicting Illness* (1788-89), now held in the Royal Collection (RCIN 1052593 and 1047014). From 1800-1818, Greville was appointed Groom of the Bedchamber to the king, and again from 1812 was a witness to the final onset of George III's illness at Windsor Castle. In parallel to his Royal duties, he was MP for Warwick (1774-80) supporting the Tory government of Lord North, and New Windsor (1796-1806). In 1794, he was elected Fellow of the Royal Society. On 19 October 1797, he married his first cousin, the Scottish noblewoman and widow, Louisa, Countess of Mansfield (1758-1843), whom he had been in love with for some years. (see the preceding lot). The writer, Fanny Burney referred to him as 'Colonel Wellbred', and described him as 'so elegant' and 'so pleasing' that it was impossible not to 'see him with approbation, and speak of him with praise' (Diary Letters of Mme D'Arblay, ed. Dobson, iii. 385; iv. 357). As an interesting aside, Emma Hamilton, Lord Nelson's lover was also (somewhat earlier) romantically involved with Greville's brother Charles and Robert Fulke Greville was called upon by her for financial assistance after Nelson's death.

The painting, together with the following lot, passed to their second daughter, Lady Louisa Greville (1800-83) who was married to The Rev. Daniel Heneage Finch-Hatton, and thence by descent to their son, William.

£10,000-15,000



55

55A

JOHN HOPPNER RA (1758- 1810)

LOUISA, COUNTESS OF MANSFIELD (1758-1843)

Oil on canvas

With old labels inscribed (on the reverse)

78 x 64.5cm (30½ x 25¼ in.)

Provenance:

By descent to The Rev. William R. Finch Hatton.

Literature:

W. McKay, W. Roberts, John Hoppner R.A., London, 1909, pp. 110, 164. (with the previous lot)

W. McKay, W. Roberts, Supplement and index to John Hoppner, R.A., London and New York, 1914, pp. 59, 61. (with the previous lot)

Comparative Literature:

J. Cornforth, 'Scone Palace, Perthshire - I: The Seat of the Earl of Mansfield and Mansfield', *Country Life*, 11 August 1988, p. 95.

Louisa, Countess of Mansfield (1758-1843) was the daughter of Charles Cathcart, 9th Lord Cathcart and Jane Hamilton, the latter, granddaughter of the 3rd Duchess of Hamilton. Louisa's first husband was David Murray, 2nd Earl of Mansfield, who was 20 years her senior; as a young bride she lived in Scone Palace Perthshire and Kenwood House, Hampstead which her husband had inherited in 1793. She also lived in Paris where her first husband was the British Ambassador to Louis XVI. The French hostess and patron of the arts, Madame du Deffand, commented that the ambassador's wife 'is pretty, she holds herself badly, and has not a charming manner, but her expression is full of intelligence' (Cornforth, p. 95).

Her second husband was The Hon. Robert Fulke Greville (1751-1824) (see the previous lot) was the third son of Francis, 1st Earl of Warwick and Elizabeth (née Hamilton)). Robert Greville and Louisa had three children. This painting, together with the previous lot, passed to their second daughter, Lady Louisa Greville (1800-83), who was married to The Rev. Daniel Heneage Finch-Hatton, and thence by descent to their son, William.

£10,000-15,000



55A



56
**A PAIR OF ELECTRO-PLATED
 CAMEL CRUETS**

In the Grocers Livery manner,
 with a hinged compartment
 with removeable pepperette
 16cm (6 1/4in) high

£100-150



56



57

57
**A VICTORIAN SILVER MOUNTED AND
 GLASS CLARET JUG**

MAPPIN & WEBB, SHEFFIELD 1881
 The domed cover with a pierced thumb
 piece, engraved with a presentation
 inscription and a beaded border, with a
 scroll handle, chased with flowers and
 beaded bands, the glass etched with stars
 26cm (10 1/4in) high

£300-500

58
A SILVER BOTTLE STAND
 WILLIAM HUTTON & SONS LTD.,
 SHEFFIELD 1912

With twin scroll handles and a girdle
 18cm (7in) high
 With a turned wooden base

£100-150



58



59

59
A GEORGE III SILVER TWIN HANDLED PEDESTAL CUP
 PETER & WILLIAM BATEMAN, LONDON 1806
 With twin scroll handles, a girdle and on a circular moulded spreading pedestal foot
 15cm (6in) high
 308g (9.9 oz)

£100-150

60
A GEORGE III SILVER OVAL CRUET STAND
 PETER & ANN BATEMAN, LONDON 1791
 With a loop handle, a reeded border, a pierced foliate band and on pad feet, with eight silver mounted cut glass bottles
 20cm (8in) long
 With a wooden base

£250-350



60

61
A COLLECTION OF SILVER ITEMS

To include: a baluster castor by Harrison Brothers & Howson, Sheffield 1933, with an urn shaped finial to the pierced domed cover, a girdle and on a circular moulded spreading pedestal foot, 19.5cm (7 3/4in) high; a cased pair of napkin rings by Adie Brothers, Birmingham 1933, with engine turned decoration, 4cm (1 1/2in) wide; a pair of Edwardian berry spoons by Charles Boyton (III), London 1902, the handles engraved with foliate swags and the bowls embossed with fruit, 21.5cm (8 1/2in) long; a pair of bamboo knife rests; a sauce boat; a pair of toast racks; and a mustard

£250-350



61





62
A SILVER-PLATE
MOUNTED RUBY-
FLASHED AND CUT-
GLASS CLARET JUG FOR
GARRARD'S LONDON
MODERN
retailer's marks to base,
with original box
32cm high

£100-200

62

63
AFTER GILBERT STUART
GEORGE WASHINGTON 'THE ATHENAEUM PORTRAIT'
Oil on canvas
67 x 57cm (26¼ x 22¼ in.)

After the original unfinished portrait of 1796, sent to the
Boston Athenaeum after Stuart's death in 1828, now in the
Museum of Fine Arts, Boston

£1,500-2,500



63



64

64
A MAHOGANY AND CROSSBANDED
SIDEBOARD
IN GEORGE III STYLE, EARLY 20TH CENTURY
110cm high, 181cm wide, 61cm deep

£200-300

THE BREAKFAST ROOM LOTS 65-70





65

65
A GROUP OF THREE VARIOUS SHAPED RECTANGULAR TRAYS
LATE 19TH/20TH CENTURY

Comprising:
German black painted tray with a view of Buckingham Palace
Another later similar with a view of Chatsworth
And a black and gilt papier mache tray by Mechi of Leadenhall street, London
the largest 65cm wide, 53cm high

£80-120

66 Y
A GEORGE IV ROSEWOOD
PEDESTAL GAMES TABLE
CIRCA 1830

The folding top enclosing an inlaid chess board and inset playing surface, the top swivelling to reveal a compartment
74cm high, 53cm wide, 37cm deep

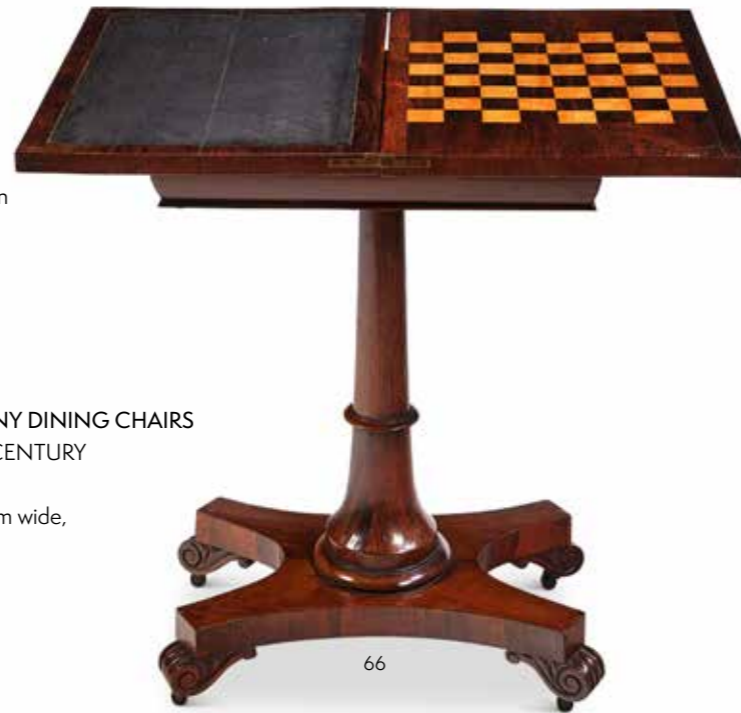
£300-500

67
A SET OF EIGHT MAHOGANY DINING CHAIRS
IN GEORGE III STYLE, 19TH CENTURY

To include a pair of armchairs
the side chairs 95cm high, 51cm wide,
45cm deep overall

Provenance:
Spott House Estate, Dunbar

£400-600



66



67



68

68
A SET OF THIRTEEN WEDGWOOD QUEENS WARE PLATES
MODERN

Bicentenary celebration reproduction of pieces from the Frog service commissioned by Catherine II of Russia in 1773-4. Limited edition of 3000

Comprising: six shaped oval plates, 30cm high and seven plates, black printed factory marks, 22cm diameter

Josiah Wedgwood's great commission of a creamware service for Catherine the Great's summer palace at Tsarskoe Selo was loaned by the Hermitage to the Victoria & Albert Museum in 1995.

£800-1,200



69

69 Y
A REGENCY ROSEWOOD AND PARCEL GILT
CENTRE TABLE
IN THE MANNER OF MARSH & TATHAM,
CIRCA 1815

The hinged circular top with gilt metal mounted frieze, the turned tapering and fluted stem, on a concave sided tri-form base and gilt metal bun feet
74cm high, the top 122cm diameter

Provenance:
Dreweatts, 10th December 2020, Lot 780A

£1,500-2,500



THE DU PONT TABLES



70



70
 A PAIR OF DIRECTOIRE MAHOGANY, ORMOLU MOUNTED AND MARBLE
 TOPPED CONSOLE TABLES
 CIRCA 1800
 Each with an inset marble top above a single frieze drawer and under tier
 one stamped 'M LOVET', each with a printed label "Chenue Emballer 5 Rue de la
 Terrasse Paris", and inscribed in ink "Felix Wildenstein Remise Constans..."
 each 87cm high, 113cm wide, 40cm deep



One of the present lot in situ at Winterhur

Provenance:
 Felix Wildenstein; Private
 Collection of Henry Francis
 Du Pont (1880 - 1969) at
 Winterthur, Delaware, USA, by
 descent until sold; Christie's,
 New York, 14th October 1944,
 Lot 123 (Illustrated *in situ* in the
 Du Pont Residence Dining Room)

£1,500-2,500



70 (maker's stamp)

THE LIBRARY

LOTS 71-102



71
A RED AND GILT PAINTED URN SHAPED TABLE LAMP
MODERN
44cm high

Together with a brass student lamp with a green shade,
56cm high

And a bronze table lamp in the Chinese style, of angled
baluster form on lotus base, base 34cm high
43cm high to top of fitment

£250-350



71

72Y
AN ANGLO-INDIAN PADOUK, ROSEWOOD AND PARQUETRY GAMES BOX
SECOND HALF 19TH CENTURY
The exterior as a chess board, the interior bone inlaid for backgammon, brass hinges
closed 9cm high, 41cm wide, 20cm deep

Together with a modern softwood chess set

£200-300



72

73
A PAIR OF UPHOLSTERED KNOLE TYPE
SOFAS
BY PETER GUILD LTD, LATE 20TH CENTURY
With makers label to the seat
each 89cm high, 188cm wide, 88cm deep

£1,500-2,000



73



74

74
A LATE VICTORIAN CARVED MAHOGANY FIRE SCREEN
CIRCA 1890
The shield shaped guard applied with an Indian silver and gilt metal thread embroidery depicting a jungle scene with eagle, peacocks, and elephant
103cm high, 65cm wide, 31cm deep overall

£300-500

75 Y
A GEORGE IV ROSEWOOD WHATNOT READING STAND
CIRCA 1830
The top tier with hinged ratchet action and book rest above three further tiers supported on turned balusters

£800-1,200



75

76
A SET OF THREE GEORGE III POLISHED STEEL FIRE TOOLS
EARLY 19TH CENTURY
Each with flattened disc and spiral decoration
poker 74cm long

Together with a late George III brass and polished steel serpentine fire fender
Early 19th century
11.2cm high, 128.5cm, internal depth at centre 32cm
And a polished steel fire grate in the George III 'Adam style'
49cm high, 70cm wide

£700-1,000



76



77



78

77
A GROUP OF THREE MAPS INCLUDING:
A John Speede map of Glamorganshyre (sic), published John Sudbury and George Humbell, framed and glazed, 49cm x 55cm overall;

Together with two strip maps by John Ogilby of the Road from St. Davids to Holywell and Carmarthen to Aberistwith (sic), 40.5cm x 50.5cm and 38cm x 49.5cm overall

£150-250

78
A SET OF THREE CARVED WALNUT AND UPHOLSTERED SIDE CHAIRS
IN GEORGE II STYLE, LATE 19TH OR EARLY 20TH CENTURY
Each with high back above carved cabriole legs to the front
each 107cm high

Provenance:
T. Crowther & Son Collection, Christie's 10th December 1992

£500-800

79
A KHORASSAN RUG
approximately 186 x 141cm

£800-1,200



79



80

ATTRIBUTED TO
JAMES NORTHCOTE R.A.
(BRITISH 1746-1831),
AFTER SIR JOSHUA REYNOLDS
DAVID GARRICK 'THE PROLOGUE
PORTRAIT'

Oil on canvas
77 x 63cm (30¼ x 24¾ in.)

Provenance:

(Possibly), Mrs Piozzi, Streatham Park,
Surrey
Sale, George Squibb, on the premises, 8
May 1816, first day's sale, lot 63, 183 gns.
Dr Charles Burney (1726-1814)
By descent to Miss Burney.
Sale, Christie's, London, 31 March 1922,
lot 31, as 'Sir J. Reynolds', 609 gns. to
Weston.
S.R. Hibbard, London
Sale, Christie's, London, 9 March 1923,
lot 132, as 'Sir J. Reynolds', 787 gns.
Sir James Roberts Bt. (1848-1935), The
Hall, Fairlight.
Sale, Christie's, London, 20 March 1936,
lot 75, (with incorrect exhibition history),
267 gns.
J. Mitchell, London.
Sale, Christie's, London, 24 November
1972, lot 140, as 'Sir Joshua Reynolds',
(with incorrect exhibition history).
Sale, Christie's, London, Property of
the Late Geoffrey and the Hon. Carole
Lawson, Stilemans, Surrey, 13 November
2019, lot 216.

Literature:

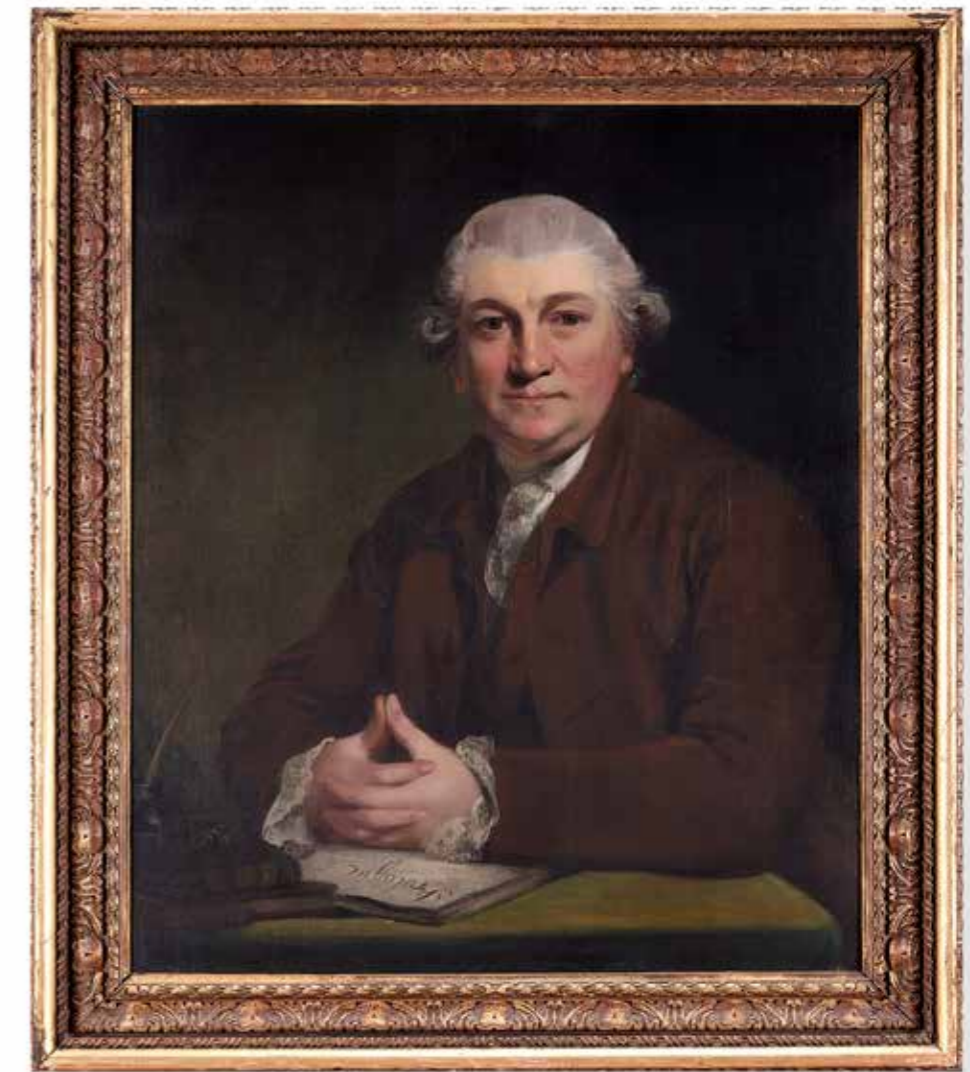
(Possibly) A. Graves and W.V. Cronin, *A History of the Works of Sir Joshua Reynolds*, P.R.A., London, 1899, I, pp. 347-348, with incorrect exhibition history.
(Possibly) W. Armstrong, *Reynolds*, London, 1900, p. 207, as 'a replica of the Duke of Bedford's painting'
D. Mannings, *Sir Joshua Reynolds: a complete catalogue of his paintings*, New Haven and London, 2000, p. 211, no. 705e, as 'possibly Northcote'

Exhibited:

(Possibly) London, Royal Academy, Exhibition of Old Masters and deceased masters of the British School, 1877, no. 124.

This portrait of the theatre manager, playwright and actor, David Garrick (1717-79), is a copy of 'The Prologue Portrait' (c. 1776) by Sir Joshua Reynolds (1723-92). It shows Garrick with a manuscript inscribed 'Prologue' in large cursive script, an allusion to his lauded practice of writing prologues to plays staged at Drury Lane. The actor stage-manager's prologues became famous, and Garrick would deliver them in the style of a virtuoso orator priming his audience. The original painting was acquired by the 3rd Duke of Dorset in 1780, and has been at Knole, Kent, from at least 30 August of that year when it was seen by Horace Walpole in the Chamber of Poets (NT 129936). The painting offered here is probably by James Northcote (1746-1831), who was a pupil of Reynolds from 1771, lodging with him for five years. Northcote probably made several copies of this popular subject (Mannings, p. 211). On the 17 April 1776, he wrote to his brother, Samuel: 'I have made some more copies which I shall send down when I leave London, particularly one of Garrick which is vastly like. This I will not sell under ten guineas as the original will be in the Exhibition (ibid.)'. The Reynolds painting was exhibited at the Royal Academy in 1776 (no. 241). There are at least four other copies known including one formerly at Woburn Abbey, supposedly painted for the Duke of Bedford. In 1900, what is possibly the copy offered here, was described by the art historian, Sir Walter Armstrong, as 'a replica of the Duke of Bedford's painting' (Armstrong, p. 207). The other copies are: an untraced version, possibly painted for either Bennet Langton or Topham Beauclerk; an oval example in the Garrick Club, London and one in the Royal Collection (RCIN 406432)

£6,000-8,000



80



81

81
ATTRIBUTED TO ROBERT EDGE PINE
(BRITISH 1730-1788)
PORTRAIT SKETCH OF DAVID GARRICK
 Oil on canvas
 39 x 33cm (15¼ x 12 in.)

Provenance:
 The collection of 3rd Lord Southborough
 (1897-1982), Bingham Melcome, Dorset, by
 descent to his daughter Hon. Moira Rank;
 Mallett, London

£3,000-5,000

Robert Edge Pine R.A. (1730-1788) was an Anglo-American portrait painter. Born in London, his father was the engraver and cartographer John Pine (1790-1756). His 1759 portrait of George II (Audley End, Essex) established his reputation as a potential rival to Sir Joshua Reynolds. Eight portraits of David Garrick executed between 1775 and 1780 by Edge Pine have been identified; including one (1775) in the National Portrait Gallery (NPG83) and another exhibited at the Royal Academy in 1780

Pine held radical political beliefs at the time and associated with the more extreme elements of the Whig Party. He enthusiastically supported the American Revolution, painting its leading supporters of the colonial rebels at home like John Wilkes MP. Pine was excluded from the Royal Academy for his political views and, now utterly disenchanted with Britain and its response to American calls for independence, he left for Philadelphia in 1784. In the United States Pine's conviction was celebrated and numerous 'Founding Fathers' sat for him, including George Washington and Benjamin Franklin.

82
BENJAMIN VAN DE GUCHT
(BRITISH 1753-1794)
PORTRAIT OF DAVID GARRICK
 Oil on canvas, feigned oval
 Signed and dated '1768' (lower right)
 55.5 x 44cm (21¾ x 17¼ in.)

Provenance:
 (Possibly) the estate of David Garrick
 and left to his friend Bartleman
 Sale, Sotheby's, London, 17 June 1981,
 lot 61
 R. & J. Jones, London
 Mr Reauvier
 Mrs Marsden
 Sale, Bloomsbury Auctions, New York,
 'The Paula Peyraud Collection, 6 May
 2009, lot 104.
 Sold Stair Galleries, New York, 30 April
 2016, lot 417.

£5,000-7,000



82

Benjamin van der Gucht (1753-1794) was a close friend of David Garrick and painted him on multiple occasions. His posthumous auction 'The Property of The Late David Garrick', by Mr. Christie, 23 June 1823, included lot 7, 'V.D. Gucht Portrait of a Gentleman, and Portrait of an old Lady in oils'. The artist was the thirty-second child of the engraver Gerard van der Gucht and studied at St Martins and the Royal Academy. An accomplished painter he was also a successful art dealer and restorer, building an art gallery in Upper Brook Street in 1776. Van der Gucht specialised in painting theatrical scenes and portraits of actors and received significant patronage from the great actor and stage manager (indeed, he once went on a buying trip for Garrick and his wife in Holland and Paris). This portrait is an oval rendition of a three-quarter length portrait painted in 1764 by Pompeo Batoni (1708-87), held in the Ashmolean Museum, Oxford (WA1845.61). Garrick travelled to Italy in 1763-1765 and like many that went on the Grand Tour had his portrait painted by Batoni as a gift for Richard Kaye in exchange for an antique gem that Kaye had found at the Baths of Caracalla. Garrick is holding an illustrated edition of Terence's 'Comedies' (1736) open at the page showing masks for the Andria copied from a manuscript in the Vatican Library

Transcending his modest provincial origins, David Garrick (1717-1779), the high-spirited, ambitious lad from Lichfield morphed into a theatrical icon, dominating the London stage as a naturalistic and engaging actor for three decades. Later, as the commanding manager

of Drury Lane, Garrick was at the epicentre of theatrical debates and cultural politics. Besides his dramatic genius and versatility as an actor, what made Garrick exceptional was the extraordinary scope of his artistic and literary achievements, his professional and social status, and his international celebrity. A theatrical superstar who elevated the art of acting and professionalised the English stage, Garrick was also a talented dramatist poet, artistic patron and collector. After his magnificent state internment in Poets' Corner in Westminster Abbey, Edmund Burke's epitaph encapsulated Garrick's cosmopolitanism, literary talents, and lifelong devotion to Shakespeare:

'Shakespeare was the chosen object of his study: in his action, and in his declamation he expressed all the fire, the enthusiasm, the energy, the facility, the endless variety of that great poet. Like him he was equally happy in the tragic and comic style. He entered into the true spirit of the poets, because he was himself a poet, and wrote many pieces with elegance and spirit. He raised the character of his profession to the rank of a liberal art, not only by his talents, but by the regularity and probity of his life and the elegance of his manners.'

Key to his success, Garrick possessed a genius for self-promotion and a mastery of image-making which set him apart from his contemporaries. His features widely disseminated in multiple mediums, thus amplifying his cultural pre-eminence, posthumous reputation and arguably birthing modern celebrity culture.



83

83 λ
AUGUSTUS JOHN (BRITISH 1878-1961)
CANADIAN SOLDIER
Ink
38.5 x 21.5cm (15 x 8¼ in.)

Together with a pencil study of a Canadian Soldier by the same hand, 40 x 25cm (2)

In October 1917 Augustus was commissioned by the British MP and Canadian press baron Lord Beaverbrook to paint a vast panorama of the Canadian army fighting on the Western Front. Augustus was given the rank of Major in the Canadian army and for five months Oct 1917 - March 1918 drew and sketched hundreds of Canadian soldiers, travelling between the Somme, Lens & Liévin. Many of these drawings are now in Canada and the Imperial War Museum, London.

We are grateful to Rebecca John for her kind assistance in cataloguing this lot.

£3,000-5,000



84
A PAIR OF VICTORIAN GILTWOOD AND COMPOSITION GIRANDOLE MIRRORS
CIRCA 1860
each 96cm high, 56cm wide, 17cm protuberance

£700-1,000



84



85

85
A MAHOGANY AND UPHOLSTERED 'BARREL' BACK ARMCHAIR
CIRCA 1820 AND LATER
119cm high, 79cm wide, 72cm deep

£800-1,200

86
A FOUR-FOLD FABRIC COVERED SCREEN
20TH CENTURY
The front panels with machined verdure tapestry covering 183.5cm high, each panel 58.5cm wide

£100-200



86

THE CLUMBER PARK CHAIR

87

AN EARLY GEORGE III CARVED MAHOGANY ARMCHAIR
ATTRIBUTED TO PAUL SAUNDERS, CIRCA 1760
104cm high, 74cm wide, 78cm deep

Provenance:

Almost certainly supplied to Henry Fiennes Pelham-Clinton, 2nd Duke of Newcastle-under-Lyne for Clumber Park, Nottinghamshire

The Graham Watson Collection, Bonhams, 2003

The design of this chair is probably derived from a pattern for 'French Chairs' (see plate 19 in the 3rd (1762) edition of Chippendale's Director: 'Paul Saunders, upholsterer' was a subscriber to the first edition of the Director (1754). The attribution to the Soho cabinet-maker Paul Saunders (1722-71) depends on the distinctive carved channelling on the front cabriole legs, which, together with the acanthus motif at the top of the legs and the pronounced scroll feet, is also found on seat furniture connected with commissions from Saunders.

First, two sets of dining-chairs at
Holkham Hall, Norfolk

- almost certainly
supplied by Saunders to
Thomas Coke, 1st Earl
of Leicester, between
1755 and 1758 - are
close in design.

Second, Saunders
was employed
by Henry Fiennes
Pelham-Clinton, 9th
Earl of Lincoln (1720-
1794, later 2nd Duke of
Newcastle-under-Lyne),
between 1752 and
1758 at Exchequer
House, London (i.e.
10 Downing Street), and at

Oatlands House, Surrey. Saunders continued
to supply furniture to the 2nd Duke of Newcastle for Clumber
Park and Nottingham Castle from the 1760s until Saunders' death in 1771.

Saunders also made furnishings for the Duke's sons, Henry Fiennes Pelham-Clinton,
10th Earl of Lincoln (1750-1778) and Thomas Pelham-Clinton, later 3rd Duke of Newcastle-under-Lyne (1752-95).



87



Clumber Park, circa 1900. The former seat of the
Dukes of Newcastle-Under-Lyne

Related chairs also attributed to Saunders were at Longleat, and indeed payments to
Saunders amounting to £556 15s in November 1757 and £300 in November 1759 are
recorded in the 3rd Viscount Weymouth's bank account at Drummonds Bank. A pair of
armchairs of this general pattern was sold by the Marquess of Bath, Longleat; Christie's
London, 14 June 2002, lot 338 and at Sotheby's London, 18 November 2008, lot 348.

£5,000-8,000



88
SPANISH SCHOOL (CIRCA 1700)
MARY
Oil on canvas, framed as an oval
62.5 x 46cm (24½ x 18 in.)

£1,000-1,500

89
A REGENCY MAHOGANY AND INLAID PEMBROKE GAMES TABLE
CIRCA 1815
The inlaid reversible slide top revealing a sunken inlaid backgammon board
72cm high, 113cm wide with leaves up (64cm wide with leaves down),
54cm deep

Provenance:
Henry Seacombe Mason, Dublin.

£1,000-1,500



89

90
A BLACK LACQUER AND GILT CHINOISERIE
DECORATED LAMP TABLE
EARLY 20TH CENTURY
The adjustable arm above circular table top,
baluster stem and triform base
164cm high

£600-800



90

91
Saxton (Christopher)
An Atlas of England and Wales, maps,
contemporary black half morocco, joints
slightly rubbed, 1936; and another, modern
reprint of Blaeu's Atlas of GB, folio (2)

£200-300



91

92
A MAHOGANY BREAKFRONT
LIBRARY BOOKCASE
IN GEORGE III STYLE, LATE 20TH
CENTURY
The central architectural pediment,
above a dentil and moulded cornice
glazed and moulded cupboard
doors, arrangement of drawers and
panelled cupboards
256cm high, 336cm wide, 43cm
deep

£2,000-3,000



92



93 (part lot)

93
FOLLOWER OF FRANCIS DANBY (IRISH 1793 - 1861)
FIGURES RESTING IN A LANDSCAPE AT SUNSET
Oil on canvas
20.5 x 25cm (8 x 9¾ in.) and larger

Together with a moonlit scene depicting figures by a fire, oil on canvas; and a rocky river landscape, oil on canvas (3)

£300-500



95

94
AN EDWARDIAN MAHOGANY AND SATINWOOD
CROSSBANDED REVOLVING BOOKCASE
CIRCA 1905
83.5cm high, 48cm wide, 47.5cm deep

£150-250

95
A WILLIAM IV MAHOGANY LIBRARY STEP COMMODE
CIRCA 1835
The flight of steps enclosing compartments, each step with a
leather inset surface
71cm high, 47cm wide, 76cm deep

£400-600



94



96

SIR JOSHUA REYNOLDS (BRITISH 1723-1792)

PORTRAIT OF LADY STANDISH

Oil on canvas

75 x 61cm (29½ x 24 in.)

Provenance:

Lady Catherine Standish; Elizabeth Ramsden née Smyth (heraldic co-heiress - Smyth arms quartered within those of Ramsden)

Thence by descent to Col. R. C. P. Ramsden, Wigthorpe Hall, near Worksop, 1958

Thence by descent to Mrs Butroid.

Her sale, Christie's 24 June, 1977, Lot 73.

Private collection, United Kingdom

Literature:

A. Graves & W. V. Cronin. *A History of the Works of Sir Joshua Reynolds*, 4 vols, London 1899-190. Volume III, p. 927 (sitter wrongly identified)

David Mannings. *Sir Joshua Reynolds, A Complete Catalogue of His Paintings*, 2 vols, London: Yale University Press, 2000. Vol I, *Text*, p. 430; Vol II, *Plates*, p. 133 (fig. 365)

Lady Catherine Standish (d.1780), née Catherine Frank, was born into the prominent Frank family of Pontefract, Yorkshire. Her mother, Elizabeth Lowther, was the daughter of Sir John Lowther Bt., M.P. for Westmoreland, and Catherine's father, Robert Frank MP (1660-1738), was active in borough politics and appointed Recorder for the Corporation of Pontefract in 1686. Although his appointment was contested several times during the dynastic and constitutional tumults of the late seventeenth century, he notably held office until his death in 1738, and served as an M.P. for the borough between 1710 and 1716. Frank was notably blacklisted as a 'Tory patriot' by the Hanoverians who held their crown by Whig support. Frank ensured that his daughter's marriages were advantageous and her first husband, John Smyth J.P. (1685-1731) of Heath Hall, Heath, was heir to a vast mercantile fortune. His father used this to cement their family's newfound place in the county gentry, purchasing the Heath estate near Wakefield and becoming 'the first squire of Heath.' His life was cut short however, and Catherine would soon remarry to Sir Thomas Standish of Duxbury, 2nd Baronet of Duxbury, becoming Lady Standish. However, it was through her daughter by her first marriage, née Elizabeth Smyth (b. 1727), that her acquaintance with Sir Joshua Reynolds was made. Elizabeth married Robert Ramsden of Osberton (1708-1769) in 1753, the fourth son of Sir William Ramsden, 2nd Bt. He was a captain in the British Army during the War of the Austrian Succession and served with distinction at the Battle of Dettingen on the 27th June 1743 and at the Battle of Fontenoy on the 11th May 1745.

Robert was painted by Sir Joshua Reynolds in 1755, sitting to the artist on four occasions.

The portrait, which depicts Ramsden in a 'plum-coloured coat,' on a 'luminous greeny-grey background' was likely the inspiration for the commissioning of this portrait by his mother-in-law three years later, for in 1758 Lady Standish would also sit for Reynolds four times. The resultant half-length portrait depicts her wearing a white dress and black wrap. A great experimenter with paint, Reynolds was hailed by his admirers and reviled by his critics. This portrait is typical of the artist's work of the 1750s when he developed the technique of 'dead colouring,' in which monochrome, or near monochrome, paint layers were used to create luminous flesh tones. That this technique is made explicit here makes this striking portrait a testament not only to the sitter's patronage, but also to the pioneering painter himself.

£10,000-15,000



96



97

97
 FOLLOWER OF KLAES MOLENAER
 FIGURES SKATING IN A FROZEN WINTER LANDSCAPE
 Oil on panel
 52 x 65.5cm (20¼ x 25¾ in.)

Provenance:
 Ronald W. Raven (1904-1991)
 Sale, Phillips, London, *Work of Art and Paintings*, 21 July 1992, lot 250, as 'Rutger Verburgh', where purchased by the present owner

We are grateful to Fred Meijer for his assistance in cataloguing this lot.

£4,000-6,000

98
 A GEORGE III MAHOGANY AND CROSSBANDED
 LIBRARY ARMCHAIR

BY THOMAS CHIPPENDALE THE YOUNGER (1749-1822), CIRCA 1800
 The cross-banded bar back above the open arms and canework seat, with removable seat cushion, on square tapering legs joined by stretchers and terminating in brass caps and castors

Provenance:
 Made for Charles Hoare (1767-1851) for Luscombe Castle, Devon and by descent until sold Christie's, London, 26th June 1986, Lot 108; one chair sold again (possibly this chair) Christie's, London, 22nd May 2019, Lot 32

Literature:
 J. Goodison, *The Life and Work of Thomas Chippendale Junior*, London, 2017, p. 319, no. 116 and pp. 260-261.

£5,000-8,000



98



Luscombe Castle, Devon

This armchair is one from a set, supplied by Thomas Chippendale the Younger (1749-1823) to Charles Hoare, Senior Partner of the banking firm of C. Hoare & Co., for Luscombe Castle, Devon. Only three chairs from the set are known. Hoare purchased Luscombe in 1797, and for three years the architect, John Nash (1752-1835) and garden designer, Humphrey Repton (1752-1818) were engaged to create a picturesque castle-style house and to landscape the gardens (Goodison, p. 260).

Although no Chippendale bills survive for Luscombe, Hoare's bank account shows that the cabinetmaker was paid just over £900 between November 1803 and November 1804 for furnishings (ibid.). Hoare's taste was evidently influenced by Chippendale's commission for his half-brother, Richard Colt Hoare, at Stourhead, Wiltshire, for the present chair closely resembles dining room chairs invoiced for in 1802 for Stourhead, which are still in situ (ibid., p. 318, fig. 114; p. 319, fig. 115)



99
A REGENCY GILTWOOD AND GESSO PIER MIRROR
 EARLY 19TH CENTURY
 The frieze decorated with central motif and flanking urns
 above the rectangular plate with etched starburst
 143cm high, 75cm wide

£600-800

100
A MAHOGANY PARTNER'S DESK
 IN GEORGE II STYLE, EARLY 20TH CENTURY
 The green leather writing surface above an arrangement
 of drawers to each side, on cabriole legs
 73cm high, 145cm wide, 96cm deep

£400-600



99

100



101

101
A PAIR OF EBONISED, AMBOYNA AND GILT METAL
MOUNTED PEDESTALS
 LATE 19TH CENTURY
 Each with variegated marble top, above the tapering pedestal
 each 111cm high, 36cm wide, 35.5cm deep

£1,000-1,500



102

A BLACK SLATE AND MOSAIC TOPPED CHESTNUT THREE TIER CENTRE TABLE

19TH OR EARLY 20TH CENTURY

The polychrome mosaic top inlaid with tesserae with central floriform with a guilloche border, the chestnut base with reeded columnar supports joined by twin shelves.

72cm high, 68cm diameter overall

Provenance:

The base with a 19th century label inscribed in ink: 'Captain Knight/ c/o C J Sanford Esq/ Nynhead Court/ Nr. Wellington/Somerset'

102

This inscription almost certainly refers to Edward Lewis Knight of Hornacott Manor, Cornwall (1817- 1882) and a Captain in the 1st West India Regiment, the husband of Henrietta Sanford (1834-1876). Nynhead Court had been the seat of the Sanford family since the 11th century until they sold in the 1940s. The Knight family of Lea Castle, Worcestershire were then significant ironmasters as well as influential agriculturalists at their Exmoor estates in Somerset.

£1,200-1,800

THE DRAWING ROOM
LOTS 103-134





103

103
A PAIR OF GEORGE III CREAM PAINTED AND PARCEL GILT POLE SCREENS
 IN THE MANNER OF THOMAS CHIPPENDALE THE YOUNGER, CIRCA 1790
 Each with a circular banner with pleated silk damask roundel, on tripod base with ram's-heads
 each 136cm high

£3,000-5,000



104

104
A ROYAL GEORGE IV GILTWOOD AND
DAMASK PANELLED FIRE SCREEN
 ATTRIBUTED TO MOREL & SEDDON,
 CIRCA 1825
 The double hinged panels above the bipedal
 supports, the underside branded 'WINDSOR
 CASTLE V R 1866 ROOM 219'
 108cm high, 124cm wide (open), 50cm deep

Provenance:
 Windsor Castle, Room 219, 1866

£1,200-1,800

Room 219 in Windsor Castle was used in the 1860s as a school room for the royal princesses. The fire screen is visible in a photograph probably taken by John Wesley Livingston (1835-1897) around the time of the comprehensive inventory made of the contents of Windsor Castle in 1866 - and subsequent years (RCIN 2402863). The partnership of Morel and Seddon was formed solely to facilitate the enormous task of refurnishing George IV's private and 'Semi-State' apartments at Windsor during the 1820s.



105

105
A SET OF THREE GEORGE III POLISHED STEEL FIRE TOOLS
 LATE 18TH CENTURY
 With urn shaped grips and baluster knopped shafts with floral
 engraving, the shovel with pierced tulip-shaped head
 poker 75cm long

Provenance:
 The fire tools- supplied to Edwin Lascelles, 1st Baron Lascelles (1730-1795)
 for Harewood House, and by descent until sold by the Earl of Harewood;
 Christie's, London, 1990s

£2,500-3,500

Together with a George III Paktong fire fender, after designs by
 Robert Adam, circa 1810
 Of serpentine outline, pierced acroteria frieze
 144cm wide, 16cm high





106

106
A PAIR OF JASPERWARE
AND CUT GLASS TABLE
LUSTRES IN THE MANNER
OF MATTHEW BOULTON
AND JOSIAH WEDGWOOD
LATE 18TH CENTURY AND
LATER

Each with central tall finial
within four scrolling candle
branches, with chains
suspended throughout, and
to the front from swan head
supports
approximately 64cm high,
38cm wide across the arms

For other examples
traditionally ascribed to
Parker & Perry please see M.
Mortimer, *The English Glass
Chandelier*, Woodbridge,
Suffolk, 2000, p.107, pl. 54.
See also the Boulton and
Fothergill Pattern Book 2, p.
205 for the base design.

£2,000-4,000



107

107
A SATINWOOD AND
MARQUETRY INLAID
'BREAKFASTE' TABLE
BY GOSTIN, LIVERPOOL,
IN GEORGE III STYLE IN
GEORGE III STYLE, AFTER
THE DESIGN BY THOMAS
CHIPPENDALE, SECOND
HALF 20TH CENTURY
73.5cm high, 101cm wide
(when open), 66cm deep

Being a copy of a table at
Castle Howard, with maker's
label to the underside

The frieze drawer enclosing
a baize slide with ratchet
action rest and compartment,
above a gilt brass gridded
section incorporating a pair of
concave doors

£1,500-2,500



108

108
SIR AUGUSTUS WALL CALLCOTT (BRITISH 1779-1844)
THE TRENT ON THE TYROL
Oil on canvas
76 x 111.5cm (29¾ x 43¾ in.)

Exhibited:
London, Royal Academy, 1836, No. 130

Sir Augustus Wall Callcott began his career as a pupil of John Hoppner but developed an interest in British landscape painting and later travelled through France, Holland and Italy recording expansive scenes and exhibiting them very successfully at the Royal Academy. Knighted by Queen Victoria in 1837 he later turned to history painting and in 1844 was honoured with the appointment of Surveyor of the Queen's Pictures.

£5,000-8,000



109 Y

A GEORGE III SATINWOOD, ROSEWOOD, SYCAMORE, EBONY AND MARQUETRY
DEMI-LUNE COMMODE

ATTRIBUTED TO INCE & MAYHEW, CIRCA 1775

The top with a deep border inlaid with sunflowers, garlanded with laurel and ivy above a frieze with laurel swags and interlaced foliage. The three doors with medallions, the central door with a faun, the end doors with vases, the central drawer enclosing three drawers on tapering legs.

82cm high, 132.5cm wide, 56.5cm deep

Provenance:

Phillips, London, 23rd November 1999, Lot 83.

£30,000-50,000



109



Comparative Literature:

L. Boynton, 'The Furniture of Warren Hastings', *Burlington Magazine*, August 1970, p. 512, fig. 30. C. Claxton Stevens, S. Wittington, *18th Century English Furniture: The Norman Adams Collection*, Woodbridge, rev. ed., 1985, pp. 392-3. F. Lewis Hinckley, *Hepplewhite, Sheraton and Regency Furniture*, New York, 1987, fig. 341. L. Wood, *Catalogue of Commodes*, London, 1994, no. 27, pp. 232, 235 and 324.

This demi-lune commode is in the Etruscan/Roman taste made fashionable from the 1770s following the publication of Robert and James Adam's *Works in Architecture* (1773). It is part of a distinct group of furniture that features marquetry satyr masks with chain collars, which been used to compare to the '10 Nassau Street commode', attributed to Ince & Mayhew (Wood, p. 232). Two commodes from the group, formerly in the Lever collection, sold Anderson Galleries, New York, 9- 13 February 1926, lots 290 and 507 (one illustrated Wood, p. 235, fig. 227). The latter was previously in the collection of Arthur Sanderson, sold Knight, Frank & Rutley, 14-16 June 1911, lot 529 (*ibid.*, p. 324). Another pair originally in the collection of James Horrock, and then Lever, sold from the Lady Lever collection, Christie's, London, 24 June 1965, lot 53, and later Christie's London 10 April 2003, lot 76. For other commodes belonging to this group, see: Claxton Stevens, Wittington, pp. 392-3 (sold Christie's, London, 14 May 2003, lot 20), and the *Connoisseur*, October 1959, p. xxxi, advertised by Mallett (also in Hinckley, fig. 341). A similar marquetry mask appears on a wine-cooler by an unknown maker, (perhaps Thomas Chippendale the Younger or John Linnell) c. 1780, from Stourhead, Wiltshire (*ibid.*, p. 232; NT 731646).

The construction of this commode with voids at the sides behind the curved side panels also appears on a commode at Badminton House, Gloucestershire, probably supplied by the firm; large payments were made to Ince & Mayhew by the Dowager Duchess of Beaufort between 1778 and 1798 (*ibid.*, pp. 231, 232). Another commode with a similar constructional form, also by Ince & Mayhew, was supplied to Warren Hastings for Daylesford (Boynton, p. 512, fig. 30). The marquetry ornamentation of the commode, the arabesques and neo-classical borders on the front, and floral sprays on the top, may derive from *Designs for various ornaments*, etc. by Robert Adam's protégé, Michelangelo Pergolesi's, published from 1777 to 1801.



110

110
A PAIR OF GEORGE III GILTWOOD MIRRORS
 CIRCA 1790

Each with a flaming urn finial with trailing bell flower swags above an armorial panel depicting a pelican in piety, with a central rectangular plate, surrounded by marginal plates
 Of slightly varying dimensions, one 192cm high, 96cm wide, the other 188cm high, 94cm wide

Provenance:
 Sotheby's, London

£5,000-8,000





111

111
 A PAIR OF CANTONESE EXPORT
 PORCELAIN FAMILLE ROSE VASES
 19TH CENTURY
 with dog of fo handles
 49cm high
 the vases circa 45cm high overall

£600-800

112
 A PAIR OF GEORGE III MAHOGANY AND
 INLAID DEMI-LUNE CARD TABLES
 CIRCA 1790
 The hinged tops enclosing baize playing
 surfaces
 each 74cm high, 91cm wide, 45cm deep
 (when closed)

£3,000-5,000



112



113

113
 A GROUP OF MODERN PORCELAIN AFTER 18TH CENTURY
 EXAMPLES INCLUDING:
 A Royal Crown Derby bough pot, painted with Glamis Castle,
 limited edition 66/100, 20cm wide
 A Wedgwood bone china cendrier 'Lion and Stone'
 Two modern Spode 'Stafford Flowers' triangular dishes
 Four Halycon Days blue painted porcelain pots, after
 a Sevres miniature of a caisse carree, 1754,
 The Rothschild Collection, Waddesdon Manor, 11cm high

A modern Spode 'Stafford Flowers' pot pouri
 A Williamsburg plate adapted from a platter made for the Duke of
 Gloucester; a modern Continental porcelain Monteith, 29cm in length;
 a group of Herend porcelain pieces and other items including two
 Colefax tea lights

£600-800



114

114
 A LATE VICTORIAN MAHOGANY,
 SATINWOOD AND MARQUETRY TRAY
 TOP ETAGERE
 CIRCA 1900
 With removable glass two handled tray
 85cm high, 89cm wide, 56cm deep

£400-600

115
 A DAMASK UPHOLSTERED THREE-
 SEAT SOFA
 IN THE MANNER OF HOWARD &
 SONS, LATE 20TH CENTURY
 81cm high, 205cm wide, 92cm deep

£700-1,000



115



116
A PAIR OF LARGE CANTONESE ENAMELLED
PORCELAIN VASES
FIRST HALF 19TH CENTURY
63cm high

£1,000-1,500

117
A PAIR OF GEORGE II POLYCHROME PAINTED
AND PARCEL GILT WALL BRACKETS
MID 18TH CENTURY
Each with a simulated marble top, above a dentil
frieze and scrolling supports, above a fluted urn
shaped terminal
each 45cm high, 56cm wide, 31cm deep

Provenance:
Sotheby's, New York, 12-13 April, 1996 , Lot 528

£5,000-8,000





THE DYRHAM PARK TORCHERES



118
 A PAIR OF GEORGE III CREAM
 PAINTED AND PARCEL GILT
 TRIPOD TORCHERES
 BY GILLOWS, LATE 18TH
 CENTURY
 Each with a dished top above the
 moulded supports with scrolled
 finials and pied de biche terminals
 each 139cm high, the tops 23.5cm
 diameter

Provenance:
 William Blathwayt (d. 1806) in 1792,
 probably for his London house. By
 descent at Dyrham Park, Bath.
 Anonymous sale Christie's, London,
 2 February 1995, lot 100.

Literature:
 Susan Stewart, *Gillows: of Lancaster
 and London 1730-1840*, 2008, vol. II,
 & p. 124 page 116, plate 666

These torcheres were supplied
 as part of a suite of furniture to
 William Blathwayt in 1792, and
 were described as:
 "Two very handsome Tripods for
 lights and bottom parts, moulded
 and carved and finished in white and
 burnished gold, the top parts all gilt
 with brass nossles and pans to do &
 c. Compleat £9.9.0'

£5,000-8,000

118



Dyrham Park



119

119
 A PAIR OF DRESDEN YELLOW-GROUND
 PORCELAIN BOTTLE-VASES AND COVERS
 CIRCA 1900
 Each painted with Italianate scenes and with an iron-red
 anchor mark
 35cm high

£300-500

120
 A PAIR OF SATINWOOD AND MARQUETRY DEMI-
 LUNE COMMODES
 IN GEORGE III STYLE, SECOND HALF 20TH CENTURY
 Each with radial top, above a cupboard door
 each 92cm high, 113cm wide, 48cm deep

Provenance:
 Acquired from Mealy's at Cregg House, Carrick-on-Suir,
 Co Tipperary, Ireland, July 5th 1994

£800-1,200



120





THE BROCKET HALL CHAIRS

An Iconic Chippendale Commission



121

A SET OF SIX GEORGE III GILTWOOD SIDE CHAIRS

BY THOMAS CHIPPENDALE, CIRCA 1773

Each oval back with guilloche moulding above the stuffed seat, the frieze decorated with paterae and bell flowers, re-gilt, on reeded tapering legs, the back with exposed vertical strut, the seat rails with cramp cuts and batten carrying-holes, three chairs with screw holes in the seat rails
each 91cm high, 56cm wide, 54cm deep overall

£70,000-100,000

Provenance:

Supplied to Sir Penistone Lamb, 1st Viscount Melbourne (1748 - 1819) for the Saloon of Brocket Hall, Hertfordshire, circa 1773, and by descent to; Admiral of the

Fleet, Lord Walter Talbot, Kerr, GCB, Brocket Hall, Hertfordshire sold; Messrs. Foster House Sale, 9th March 1923, Lot 362; Acquired at that same by Sir Charles Nall-Cain, Bt.,

1st Lord Brocket (d. 1934), and by descent at Brocket Hall until sold; Private Collection, England; with Partridge Fine Arts, one pair sold to Lord Weinstock, Bowden Park, Chippenham Wiltshire but later reunited to form the set of six.

Literature:

H. Avray Tipping, *Country Life*, vol. LVIII, 8 July 1925, p. 96

H. Avray Tipping, *English Homes*, Period VI, vol. I, London, 1926, pp. 19-21, figs. 30-31 and 33

C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. I, p. 263 and vol. II, p. 11, fig. 21 and p. 109, fig. 186

C. Gilbert, 'Chippendale's Brocket Hall Saloon Suite', *Christie's International Magazine*, June- July 1994, pp. 46-49.



Brocket Hall



121 (detail)



121 (detail)

Thomas Chippendale's commission for Viscount Melbourne at Bocket Hall was delivered in a concentrated period from about 1772 until 1775, alongside furniture made for Melbourne House, Piccadilly (now Albany), which Melbourne bought from Lord Holland in 1771. And while both commissions were not as large or as lengthy as those for his major Yorkshire patrons, the seat furniture he made for the Drawing Room at Bocket originally comprised twelve armchairs, twelve side chairs and four settees, which is the largest salon suite Chippendale provided for any client. One pair (of four) candle stands also made for the Drawing Room at Bocket by Chippendale, formerly in the Gerstenfeld Collection, Washington DC, were acquired in 2018 by The Cleveland Museum of Art [2018.203].

BROCKET HALL

Sir Matthew Lamb, 1st Baronet, purchased the estate in 1746 and built the hall as it is seen today in around 1760 to the designs of the architect Sir James Paine.

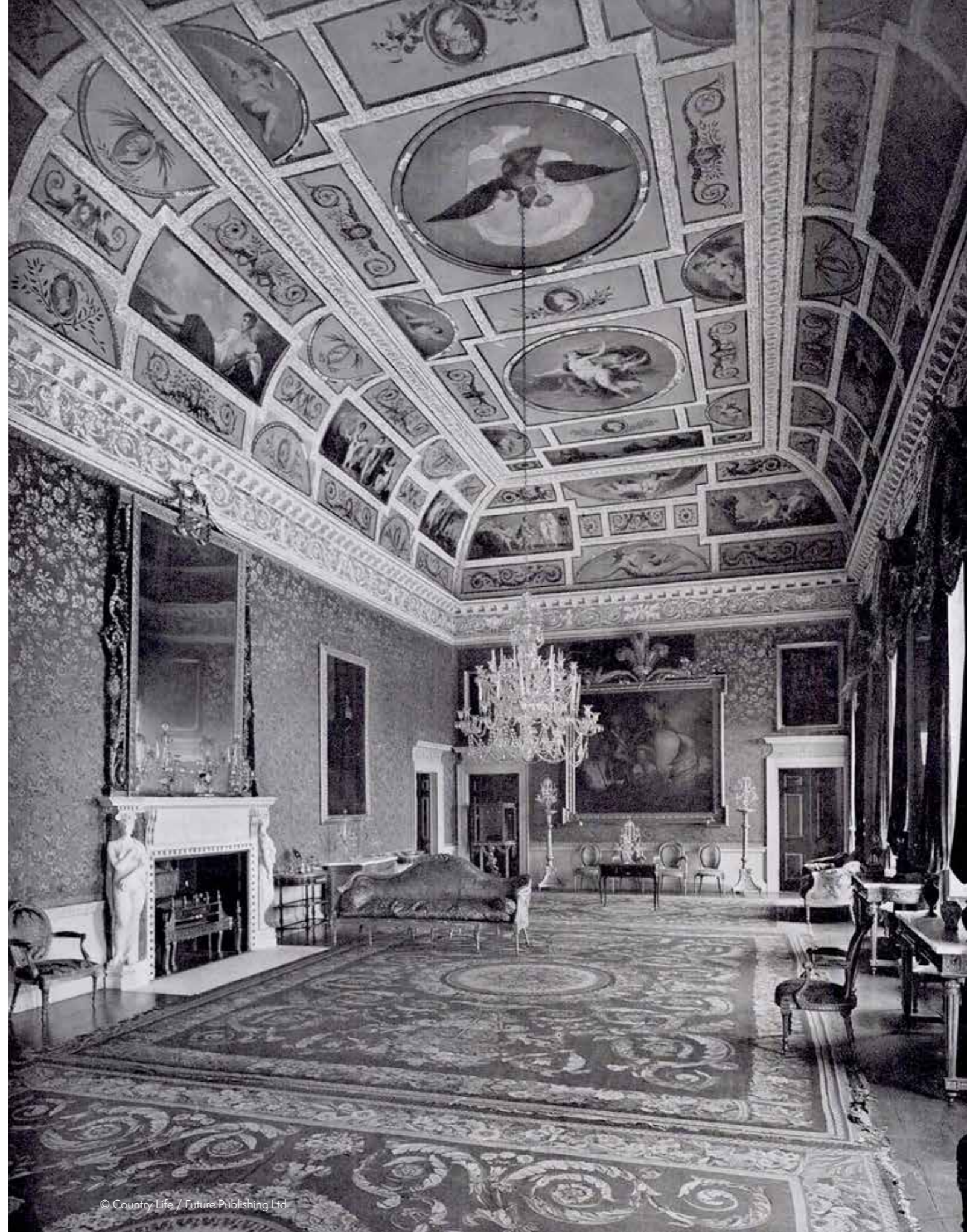
The interiors of the house are mostly on a modest country house scale with the exceptions of the main staircase and the Grand Saloon, in which the present CHAIRS were later housed. These rooms were decorated specifically for entertaining royalty. The walls are lined with silk, the original furniture was made by Chippendale, and the ceiling was painted by Francis Wheatley. The cost of this one room alone is recorded as £1,500 which equated to more than the cost of a substantial mansion at the time. The Hall took fifteen years to complete, by which time Sir Matthew had died and his son Peniston Lamb inherited Bocket Hall at the age of 21. Sir Peniston was raised to the peerage, as 1st Viscount Melbourne in 1781 allegedly on account of his wife's social and political capabilities as mistress of the Prince Regent, the future King George IV.

Upon the death of 1st Lord Melbourne, his son William inherited and succeeded to the title, becoming the 2nd Viscount Melbourne. William was a political powerhouse of the time and held the position of Prime Minister twice throughout his lifetime. In 1837, it was Lord Melbourne who broke the news to a young Victoria that she was to become

Queen. She often visited Bocket Hall owing to their close friendship and until her marriage to Prince Albert, weekly bunches of flowers were sent from the Estate to the Palace. On Melbourne's death, the house passed to his sister, Emily, whose second husband was another Prime Minister, Lord Palmerston. It was in turn inherited by Emily's grandson by her first marriage, Francis Cowper, 7th Earl Cowper, though it was his younger brother, Henry (d.1887), who lived at Bocket Hall.

In 1893, Lord Mount Stephen, leased Bocket Hall from the 7th Earl for the remainder of his lifetime. Lord Stephen was President of the Bank of Montreal and the first Canadian to be elevated to the Peerage of the United Kingdom. For the next three years guests included the Queen's children: the Prince and Princess of Wales, the Duke and Duchess of Connaught and the Princess Mary, Duchess of Teck.

After the death of the 7th Earl Cowper (1905), the underlying future reversion was left to his niece, but she died only a year after him (1906) and the estate passed to her husband, Admiral Lord Walter Kerr, who lived at Melbourne Hall. When Lord Mount Stephen died in 1921, Kerr put the estate up for sale and in 1923 it was purchased by Sir Charles Nall-Cain who owned and ran the brewing company Walker Cain Ltd, later Allied Breweries. He was raised to the peerage in 1923 for his contribution to the national war effort and economy.



122

ALLAN RAMSAY (BRITISH 1713-1784)

ADMIRAL BOSCAWEN (SON OF VISCOUNT FALMOUTH), ADMIRAL OF THE BLUE

Oil on canvas

84.5 x 62cm (33¼ x 24¼ in.)

Provenance:

Commissioned by or given to Henry, 5th Duke of Beaufort (1744-1803), Badminton, by 1796.

By descent at Badminton House until sold;

Sotheby's, London, 15th July 1992, lot 28.

Literature:

British Museum Add MS 6391, f.554, listed 1796. (Musgrave).

Alastair Smart, Allan Ramsay – A Complete Catalogue of His Paintings 1999 p. 81.

Admiral The Hon. Edward Boscawen (1711–1761) was a distinguished British naval officer. Boscawen was the third son of Hugh Boscawen, 1st Viscount Falmouth (1680–1734), and entered the Royal Navy at the age of 12. He rapidly ascended through the ranks, demonstrating his strategic acumen in important engagements during the War of Jenkins' Ear, the War of the Austrian Succession and the Seven Years War. Beyond his military achievements, Boscawen held political roles, serving as a Member of Parliament and later as a Lord of the Admiralty. This portrait of Admiral Boscawen is the half-length autograph version painted by Allan Ramsay in 1758. The full-length version, which includes a French flag and maritime fortifications in the background, was recorded by Sir William Musgrave, 6th Baronet

Musgrave of Hayton, as hanging at Badminton House in the collection of the Dukes of Beaufort. Musgrave noted that it had been painted by Ramsay 'soon after the taking of Louisbourg, Aug.19. 1758.' This half-length version was likewise described by the antiquary and proto- art historian in 1796 at Badminton as 'Admiral Boscawen 3 qr. by Ramsay.'



Badminton House, home of the Dukes of Beaufort

Admiral Boscawen's younger daughter Elizabeth married Henry Somerset, 5th Duke of Beaufort in 1766. This portrait depicts the sitter in his resplendent blue and gold uniform as a Rear Admiral of the Blue, a rank to which he was promoted after near annihilating the French fleet at Finisterre in 1747.

Perhaps the greatest portrait painter in the history of Scotland, Allan Ramsay also played an instrumental role in establishing a national identity for British art. His precise and sensitive portraiture earned him widespread acclaim, aided by his prodigious intellectualism - he was elected a Fellow of the Society of Antiquaries in 1743 - and social flair which integrated him with an elite stratum of patrons. Amongst his friends and correspondents, he counted David Hume, Adam Smith, Samuel Johnson, James Boswell, Voltaire, and Rousseau. Dr Johnson reflected that there was no man in whose conversation there is more instruction, more information, and more elegance, than in Ramsay's. His ascension to Principal Painter to the King in 1767 promoted him amongst a prestigious cohort which included Anthony van Dyck, Peter Lely, Joshua Reynolds and Thomas Lawrence. The present elegant portrait possesses all of the grace and naturalness of Ramsay's work, employing many of the distinctive techniques he had developed over his career. The short feathery brushstrokes are concentrated in the lighter areas, juxtaposing the looser shadows. This has the effect of giving the sitter a luminous concreteness and depth, notably emphasised here in the artist's trademark contrasting of the front of the wig in brilliant light and its ribbon in shadow behind.

£15,000-25,000



122



123

123
 A GROUP OF SIX AUBUSSON CUSHIONS
 INCORPORATING 19TH CENTURY PANELS
 A pair 40x30cm, another pair 31x61cm and
 two further cushions, the larger 54x50 and
 the smaller 38x40cm

£250-350

124
 A LOUIS XV CARVED GILTWOOD AND UPHOLSTERED CANAPE
 CIRCA 1770 AND LATER
 101cm high, 247cm wide, 83cm deep

Provenance:
 Partridge Fine Arts, London by whom sold 10th June 1967 for £950 to; Sir Michael &
 Lady Sobell until sold; Christie's, London, The Sir Michael Sobell Collection, 23 June
 1994, lot 46

£4,000-6,000



124

125
A SELECTION OF MOSTLY HALCYON DAYS
ENAMEL BOXES AND SIMILAR ITEMS
FOR THE MOST PART MODERN

Including various copies of Charles Gouyn toys;
 a few Bilston Enamel pieces and Limoges boxes;
 some with original boxes and certificates

£400-800



125

126
A FABRIC COVERED OCCASION TABLE
MODERN

Above a composition base
 73cm high, 69cm diameter

£80-120



126

127
A PAIR OF CREAM PAINTED AND PARCEL
GILT BERGÈRE ARMCHAIRS
IN 18TH CENTURY STYLE, 20TH CENTURY
 each 88cm high

Provenance:
 Johanna Trading Ltd, London

£800-1,200



127



128
A BLUE EMBOSSED VELVET
UPHOLSTERED FOOTSTOOL
LATE 20TH CENTURY
 46cm high, 70cm wide, 87cm long

Provenance:
 Johanna Trading Ltd, London

£150-250



128



129

129
A CARVED GILTWOOD AND UPHOLSTERED FAUTEUIL
IN LOUIS XV STYLE, CIRCA 1860
 98cm high, 70cm wide, 65cm deep

£1,200-1,800



130

130
A CARVED GILTWOOD AND UPHOLSTERED FAUTEUIL
IN LOUIS XV STYLE, CIRCA 1870
 100cm high, 76cm wide, 69cm deep

£1,000-1,500

131

JOHN HOPPNER (BRITISH 1758-1810)

MRS SARAH SIDDONS

Oil on canvas

77 x 64cm (30¼ x 25 in.)

Provenance:

Christie, Manson & Woods, 16 July 1909, lot 136, where it was acquired by Shepherd Brothers
With Charles Sedelmeyer by 1911

Exhibited:

Shepherd Brothers Galleries in Autumn 1909 Les modes à travers trois siècles: exposition
rétrospective organisée par la Société Nationale des Beaux-Arts, dans les Palais du domaine de
Bagatelle, du 15 mai au 15 juillet 1911, no. 78, lent by C. Sedelmeyer.

Literature:

P. Hérissé (Ed.), *Exposition rétrospective organisée par la Société Nationale des Beaux-Arts, dans
les Palais du domaine de Bagatelle*, 1911, no. 78.

The Masterpieces of John Hoppner, London and Glasgow, 1912, p. 57.

W. McKay and W. Roberts, *Supplement and index to John Hoppner, R. A.*, London and New York,
1914, p. 47

Sarah Siddons (née Kemble) (1755-1831) was born on 5 July 1755 into a theatrical family. Her
father, Roger Kemble (1722-1802) was an actor and theatre manager. Seven of her siblings were
to become thespians, yet it was Siddons who would establish herself as the most acclaimed
tragic actress of her age, subsequently becoming widely regarded as the greatest female
performer in English theatrical history. In her lifetime she became a popular icon and played a
key role in the social legitimization of the acting profession - particularly women working within it
- moving from the reputedly disreputable world of provincial touring theatre to the salons of the
aristocracy, and amassing substantial personal wealth.

Siddons was one of the earliest sitters to John Hoppner (1758-1810). When she returned to
London from her years touring 'in the wilderness,' she took the world by storm at Drury Lane in
1782. Given her newfound fame, Hoppner's capturing of her in her first flush of riotous success
would have been a popular subject. Besides a sketch found among the artist's effects after his
death, only one other, quite different, portrait of Siddons by Hoppner survives. Siddons would go
on to be painted by Thomas Gainsborough, Sir Joshua Reynolds and Sir Thomas Lawrence.

In 1909 the portrait was misidentified as 'an artist of the Early English School' when sold by
Christie's but was later recognised and reproduced in *The Masterpieces of John Hoppner*, p. 57.
The Times described it as '...the portrait almost recalls Frans Hals in the vigour of its handling,
and is worthy to hang besides Hogarth's *Shrimp Girl* as an example of what the English 18th
century painters could do when they were content to be what we should now call 'impressionist'
(McKay, Roberts, p. 47).

Mrs. Siddons was in the Drury Lane company of the theatre manager, playwright and actor,
David Garrick (lots 80, 81 and 82) and she performed opposite the actor and theatre manager
William Charles Macready (1755- 1829; lot 198).

£15,000-25,000



131



132
(one of a pair)

132
A PAIR OF ENTRE FENETRE WALL HANGINGS
IN THE AUBUSSON STYLE
 FRENCH, 19TH/20TH CENTURY
 Each with pale green ground with central vase of
 flowers within conforming scroll work borders
 each approximately 340cm high, 134cm wide

Provenance:
 Ansorena , Madrid

£1,500-2,500

133
A FRENCH GILTWOOD AND TAPESTRY
UPHOLSTERED FAUTEUIL
 IN LOUIS XV STYLE, CIRCA 1900
 92cm high, 67cm wide, 61cm deep

£200-300



133



134

134
A GEORGE III SATINWOOD AND MARQUETRY
SECRETAIRE
 IN THE MANNER OF INCE & MAYHEW, CIRCA 1790
 The fall enclosing a fitted interior with pigeon hole drawers
 and central cupboard above a pair of cupboard doors
 127cm high, 90cm wide, 42cm deep

Provenance:
 With Norman Adams, Knightsbridge.

Literature:
 Illus. *Eighteenth Century English Furniture: Norman Adams*
Collection, 1999

The combination of bold neo-classical marquetry medallions inlaid onto a satinwood ground were a speciality of London furniture makers such as the partnership of Ince and Mayhew, of Golden Square and John and William Linnell, of Berkeley Square. A George III satinwood secretaire of a similar form shares the same configuration of swagged oval medallions to the fall front and doors and is illustrated in Moss Harris & Sons Centenary Book catalogue, London 1968.

£4,000-6,000

THE ROSE BEDROOM

LOTS 135-162



135

A FRENCH MAHOGANY DRESSING TABLE
FIRST HALF 19TH CENTURY

The hinged top enclosing a fitted mirror and three compartments
84cm high, 100cm wide, 53cm deep

£400-600



136

A VICTORIAN MAHOGANY COMPACTUM WARDROBE
BY T & G SEDDON, CIRCA 1840-1870

The central section with a pair of panelled doors enclosing
slides, above an arrangement of drawers, flanked by hanging
cupboards, fragmentary paper label to top right hand drawer "T
& * SEDDON, 2757, Gray's Inn Road, London Smith & Sale", hand
inscribed label to left hand door, "This wardrobe belonged to
Aunt Harriet Venelles, and was given by her to M.E.F. who wished
Marion Mrs Eustace Frere to have it when I no longer needed it -
Helen Frere July 1919"

207cm high, 241cm wide, 56cm deep

Provenance:

Ms. Harriet Venelles.

Helen Frere, July 1919.

Presented to Marion Eustace Frere by Harriet Venelles

£600-800



137

A FLATWOVEN RUG
20TH CENTURY

Decorated with stylised flowers and foliage in
pastel colours
approximately 278 x 182cm

£200-300



136

137

138
 A GEORGE III CREAM PAINTED, PARCEL GILT AND UPHOLSTERED SETTEE
 CIRCA 1790
 98cm high, 185cm wide, 81cm deep overall

Provenance:
 Christie's, London

£1,200-1,800



138

139
 GERTRUDE JEKYLL (BRITISH 1843-1932)
 A STUDY OF ATTIC VASES ON A SHELF
 Pen, ink and watercolour.
 Inscribed '2 coloured shadows thrown by a S. La W. Window'
 (along the lower edge).
 14 x 18cm (5½ x 7 in.).

Provenance:
 William Drummond, London.

Exhibited:
 Pashley Manor, The Early Years, a 150th Anniversary Exhibition,
 1993, No.27.

The celebrated gardener Gertrude Jekyll, studied at the South Kensington School of Art (1861). Her circle of friends was wide and influential including John Ruskin, William Morris, G F Watts and the watercolour painter Hercules Brabazon Brabazon whose experiments with colour profoundly influenced her work. The present watercolour is believed to have been painted in the Jekyll family home in Wargrave, Berkshire and is a study of shadows falling on some of her father's collection of antiquities.

£500-700



139



140

140
 PAUL CESAR HELLEU
 (FRENCH 1859-1927)
 MADAME LETELLIER À
 L'AIGRETTE
 Drypoint printed in colours
 Signed in pencil (lower right)
 Plate: 54.5 x 34cm (21¼ x 13¼ in.)

Provenance:
 Mallett, London

£600-800

141
 HIPPOLYTE-JEAN FLANDRIN
 (FRENCH 1809-1864)
 CLOUD STUDY, ROME, 1836
 Watercolour
 Signed, inscribed and dated
 'Rome 1836' (lower left)
 11 x 18cm (4¼ x 7 in.)

Provenance:
 Jill Newhouse, New York

£1,500-2,500



141



142
A SILVER MOUNTED SHAPED RECTANGULAR MIRROR
CARR'S OF SHEFFIELD, SHEFFIELD 1989
Chased with flower heads and foliate swags
38cm (15in) high

£150-250



143
A MAHOGANY PEDESTAL DESK
FIRST HALF 19TH CENTURY
The leather inset top above three frieze
drawers, the pedestals each with cupboard
drawers
77cm high, 141cm wide, 86cm deep

£800-1,200



144
A KAZAK RUG
approximately 176 x 119cm

£300-500

145
GEORGE STUBBS (BRITISH 1724 - 1806)
TYGERS AT PLAY
Etching, 1780
Plate: 37.6 x 47.7cm (14¾ x 18¾ in.)

£800-1,200



145



146

146
A SATINWOOD AND MARQUETRY OVAL
OCCASIONAL TABLE
BY GOSTIN, LIVERPOOL, IN GEORGE III STYLE, IN THE
MANNER OF INCE & MAYHEW, LATE 20TH CENTURY
Being a copy of a table at Castle Howard, with maker's
label to the underside
68cm high, 65cm wide, 51cm deep

£700-1,000

147
AN EMPIRE MAHOGANY AND GILT METAL
MOUNTED SECRETAIRE A ABATTANT
BY MARTAL FRERES A BOULOUGNE, CIRCA 1820
Signed in pencil to internal carcass, with blind frieze drawer
above the fall, enclosing a removable fitted interior, above
a pair of cupboard doors enclosing three further long
drawers
142cm high, 98cm wide, 45cm deep

£1,000-1,500



147



148

148 λ
OSCAR NEMON (BRITISH 1906-1985)
SIR WINSTON CHURCHILL
Bronzed resin
Signed to the reverse
Height: 14cm (5½ in.)

£2,000-3,000



149

149
A FRENCH MAHOGANY AND GILT METAL
MOUNTED COMMODE
FIRST HALF 19TH CENTURY
The rectangular marble top above an arrangement
of three drawers and square tapering legs
95cm high, 126cm wide, 61cm deep

£800-1,200



150

150
A SWEDISH GREEN PAINTED AND MOIRE UPHOLSTERED HALL SEAT
EARLY 19TH CENTURY
The ends each with anthemion splats, with squab cushion and two bolster
cushions covered in grey moire silk
84cm high, 175cm wide, 59cm deep

£300-500



152

152
TWO FRAMED GROUPS OF GRAND TOUR
PLASTER CAMEOS
19TH OR 20TH CENTURY
Comprising approximately 41 casts in total, all
paper wrapped without inscriptions, mounted,
framed and glazed
larger frame 40cm high, 32cm wide

£300-500

153
A MATCHED PAIR OF FRENCH MAHOGANY
AND MARBLE TOPPED PEDESTAL BEDSIDE
CABINETS
CIRCA 1840
Each with a cylindrical body incorporating a
cupboard door and enclosing a shelf
the larger 87cm high, 39cm diameter, the smaller
86cm high, 39cm diameter

£800-1,200



151

151
A PAIR OF EMPIRE STYLE BRONZE AND PATINATED METAL
FIGURAL TABLE LAMPS
20TH CENTURY
30cm high

£200-300

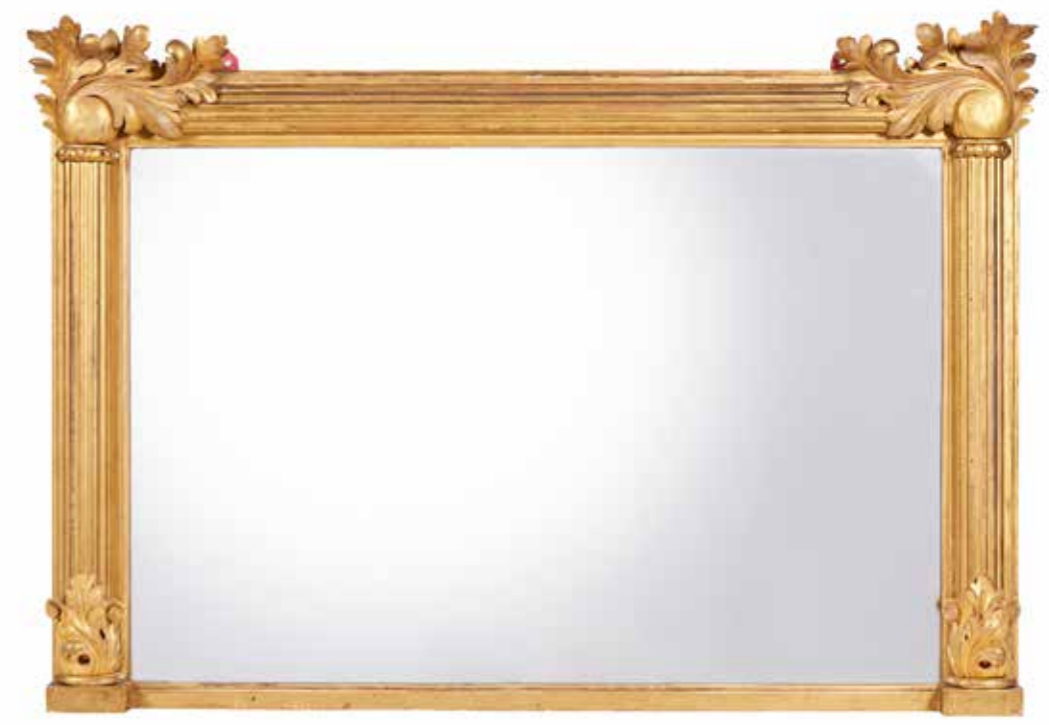


153





154
 A GEORGE IV GILTWOOD
 OVERMANTLE MIRROR
 CIRCA 1830
 With stiff leaf and reeded
 pilaster decoration
 88cm high, 130cm wide
 £600-800

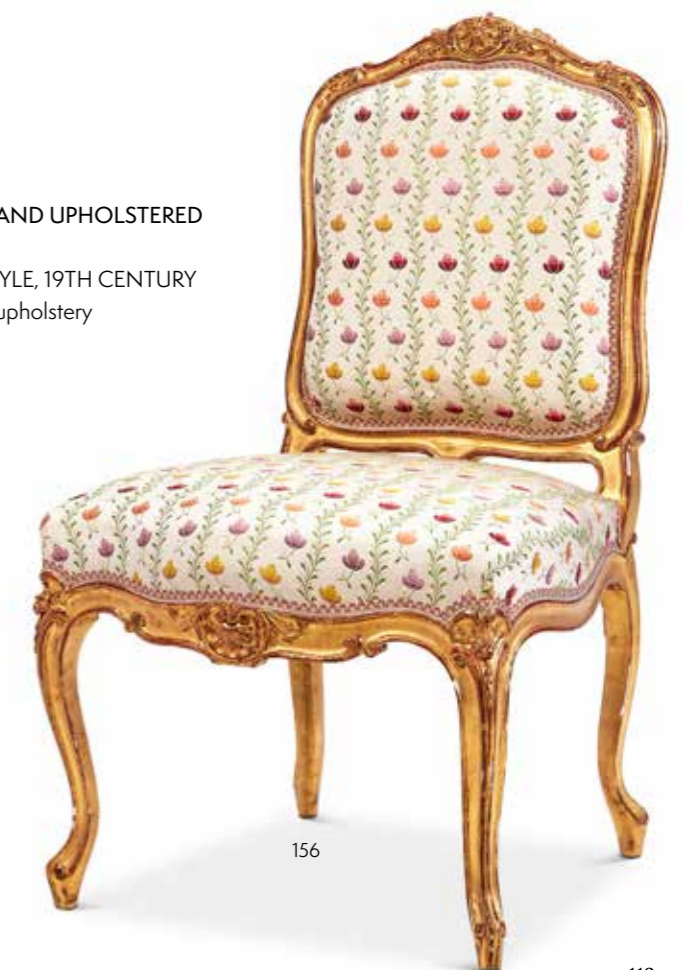


154



155

155
 A PAIR OF MAHOGANY POLE SCREENS
 IN REGENCY STYLE, EARLY 19TH CENTURY AND LATER
 Each with a rectangular tapestry banner
 each 135cm high
 £100-200



156

156
 A GILTWOOD AND UPHOLSTERED
 SIDE CHAIR
 IN LOUIS XV STYLE, 19TH CENTURY
 With later floral upholstery
 96cm high
 £300-500



157

157
AFTER JAMES NORTHCOTE
GROUSE SHOOTERS IN THE FOREST OF BOWLAND
 Coloured engraving by George Dawe
 48 x 62cm (18¾ x 24¼ in.)
 In a Verre églomisé frame

Literature:
 Remember Nelson - The Life of Captain Sir William Hoste, by Tom Pocock, 1977,

On the right in the picture is the Rev. Theodore Dixon Hoste, elder brother of Nelson's protege, William Hoste of Norfolk; beside him is William Assheton of Downhall Hall. The original painting remains at Brownsholme Hall, Lancashire.

£300-500



158

158
A PAIR OF GILT METAL AND BLUE WEDGWOOD JASPERWARE TWIN BRANCH WALL LIGHTS
LATE 19TH CENTURY
 Plaques with impressed marks, reverse of lights marked M1905
 35cm high, 31cm wide, 17cm protuberance

£150-250

159
A GEORGE III MAHOGANY OPEN ARMCHAIR
CIRCA 1780
 96cm high, 74cm wide, 62cm deep

£300-500



159



160

160 λ
JOHN DOYLE (BRITISH B. 1928)
THE BURNING BUSH IN SPRING, ETON
 Watercolour and bodycolour, heightened with white
 Signed (lower right)
 39 x 60cm (15¼ x 23½ in.)

Painted in 1986.

Together with etching by John Doyle, Eton from the Master's Boathouse, signed in pencil, Cottagers & The Happy Cottagers, prints after George Morland, two further prints of Eton College each signed in pencil, Various sizes (6)

£300-500

161
A MATCHED PAIR OF MAHOGANY PEDESTAL TABLES
ONE GEORGE IV, CIRCA 1830, THE OTHER LATE 20TH CENTURY
 Each with a circular top above a tapering stem and acanthus vase, triform base and low bun feet
 each 74cm high, the tops 66cm diameter

Provenance:
 Asprey

£800-1,200



161

162
A COLLECTION OF ASSORTED HATS
VARIOUS DATES, LATE 19TH/EARLY 20TH CENTURY
 comprising a black silk top hat in a leather travelling case, two further top hats in white cardboard boxes, a Lock and Co grey top hat in original box, a Solar Topi and a pith helmet and a black leatherette ladies hat box in various hat sizes

£300-500



162

THE OLD KITCHENS

LOTS 163-176



163
 A GROUP OF SEVEN VARIOUS CORINTHIAN COLUMN
 TABLE LAMPS
 LATE 19TH CENTURY AND LATER
 to include a J. Lee lamp with glass reservoir 57cm high, a similar
 duplex example 57cm high, the other four 51cm high and smaller

£300-500



163



164

164
 AFTER SIR THOMAS
 LAWRENCE
 MASTER LAMPTON
 Engraving by Samuel Cousins,
 published in 1827
 Signed by Cousins in pencil
 (lower right) before any
 inscription
 39 x 30cm (15¼ x 11¾ in.)

Together with a print of Miss
 Harrison after Tilly Kettle, a print
 of John Hunter after Joshua
 Reynolds, an engraved self-
 portrait of Thomas Lawrence
 engraved by Nathaniel Cousins,
 a print entitled Constancy after
 George Morland, and a print
 of James Gregory after Henry
 Raeburn (6)

Charles William Lampton was
 the son of the Earl of Durham
 and grandson of Countess Grey.

£200-300

165
 A VICTORIAN OAK HALL CHAIR
 CIRCA 1840
 With Gothic back above turned
 tapering front legs
 87cm high

Together with an Edwardian beech
 and upholstered 'tub' shaped
 occasional Chair
 early 20th century
 75cm high, 54cm wide, 50cm deep

and a Victorian oak gout stool
 late 19th century
 40cm high, 56cm wide, 35cm deep

£100-200



165



167

166
 A GREEN PAINTED AND PARCEL GILT
 WALL MIRROR
 IN FRENCH 19TH CENTURY STYLE, LATE
 20TH CENTURY
 126cm high, 87cm wide

£200-300

167
 A CARVED VARIEGATED WHITE
 MARBLE COLUMNAR PEDESTAL
 20TH CENTURY
 In the Ionic order
 103cm high

Together with an ebonised and parcel gilt
 columnar pedestal
 early 20th century
 108cm high

£300-500



166



168
 A SET OF SIX GEORGE IV GONCALO ALVES SIDE CHAIRS
 PROBABLY ANGLO-INDIAN, CIRCA 1830
 Each with a bar back above bobbin and baluster back, cane seat
 and further bobbin legs to the front
 each 86cm high

£1,500-2,000



168



169



169
TWO SIMILAR CHINESE STAINED WOOD CABINETS
19TH CENTURY

Each with a slide enclosing a compartment, above a pair of panel doors enclosing drawers the larger 47cm high, 32cm wide, 24cm deep

£300-500

171 A
CLAUDE MUNCASTER
(BRITISH 1903-1974)
FEBRUARY STOPHAM
Watercolour and ink
Signed (lower left)
21.5 x 35cm (8¼ x 13¾ in.)

Provenance:
Royal Watercolour Society Galleries, London
The Rowley Gallery, London

Together with a watercolour by Joan Harvey (20th/21st century), Marshes at Reydon, Suffolk, 25 x 34.5cm (2)

£200-300



171 (part lot)



172

172
A GILTWOOD WALL BRACKET
IN 18TH CENTURY STYLE, 20TH CENTURY

26cm high, 25cm wide, 11cm deep overall

£80-120

173
A PAIR OF LATE VICTORIAN OAK AND ASH CHESTS OF DRAWERS
CIRCA 1890

Each rectangular top with an egg-and-dart edge above an arrangement of three short and two long drawers each 85cm high, 108cm wide, 57cm deep

£800-1,200



173



170
A TIBETAN CARVED AND POLYCHROME PAINTED WOOD CHEST
LATE 18TH OR EARLY 19TH CENTURY

The hinged lid enclosing a large compartment
51cm high, 96cm wide, 38cm deep

Together with another larger example
66cm high, 129cm wide, 46cm deep

And another
69cm high, 123cm wide, 43cm deep

£1,500-2,500



170



174

174
A GROUP OF FOUR GRADUATED COPPER MEASURING JUGS
MOSTLY 19TH CENTURY

Comprising a five gallon example, 41cm high, two gallon, 32cm high, one gallon, 28cm high, and a quart jug by Farrow & Jackson LTD, London, 17cm high

Together with a George VI fire brigade first aid kit box, cypher to the lid, 18cm high, 44cm wide, 20cm deep: and a black painted document box, 21cm high, 37cm wide, 27cm deep

£200-300



175

175
A SIMULATED LEATHER AND METAL BOUND TRAVELLING TRUNK
EARLY 20TH CENTURY

The exterior with applied Cunard labels
 33cm high, 78cm wide, 42cm deep

Together with a canvas and domed bentwood travelling trunk
 51cm high, 90cm wide, 53cm deep

£200-300



176

176
A FRENCH WROUGHT IRON,
BRASS AND MARBLE TOPPED
BAKER'S TABLE
19TH CENTURY

The variegated marble top above a scroll frieze and scrolling supports
 84cm high, 138cm wide, 77cm deep

£500-800



CAIRNESS HOUSE

A LANDMARK IN SCOTTISH
NEO-CLASSICISM | LOTS 177-326



INTRODUCTION

BY
RUFUS BIRD LVO FSA
FORMER SURVEYOR OF THE QUEEN'S WORKS OF ART

Cairness House is an unforgettable, rather severe but also impossibly romantic house built in unique Cairness granite from the estate quarry. It is ideally situated on gently rising ground facing south-west with views down to Mormond Hill and over its own parkland. Cairness is in fact one of the rarest and most important neoclassical houses in Scotland. It represents the 'finest product of an extraordinary but still largely unrecognised talent' (D Walker & C McWilliam, 'Cairness, Aberdeenshire - I', *Country Life*, 28 January 1971, p. 184) - the work of the Scottish architect, James Playfair.

His enlightened patron at Cairness was Charles Gordon (1749-1796) of Cairness and Buthlaw, descended from the Barclays of Cairness. The house is the second built on the site, although the first was short lived, having been built by the Edinburgh architect Robert Burn in 1782-3. Gordon came into wealth in 1783 and decided to enlarge the recently built house and engaged Playfair to design a much grander house, which he did in 1789. Proposals for the building were estimated at £5,886 16s and it was completed shortly after Gordon's death in 1796.

Unquestionably one of the purest examples of Grecian neoclassical architecture in these Isles, it is equalled only by Townley in Co. Louth and Belsay, Northumberland. The bold Greek classicism reflects earlier French designs by Ledoux and parallels can be drawn with interiors by Sir John Soane. The Egyptian Room was the first of its kind in Britain (designed in 1793) and contains elaborate hieroglyph plasterwork.

The iconography of the entire house incorporates a complex mixture of Masonic and pagan symbols as well as many numerological and architectural details. It is a 'calendar house', where the quantities and elements of its design reflect the days, months and weeks of the year, seasons etc. Its ground plan displays an adjoining "C" and "H", variously standing for Cairness House and Charles Gordon.

Gordon's son Major-General Thomas Gordon (1788-1841) was also noted as a philhellene, friend of Lord Byron, and supporter of and hero of the Greek War of Independence. Gordon's celebrated *History of the Greek Revolution* was published internationally and went through several editions - and is still in print.

The Gordon family sold the estate in 1937 to the Countess of Southesk and during the Second World War, the house was rented to the Consolidated Pneumatic Tool Company of Fraserburgh as evacuation premises for their London head office. After the war, the house was used as a farmhouse (perhaps the grandest in these Isles?) and gradually fell into decline. The surrounding parkland was cleared in the 1950s to make way for farmland.

The most recent owners purchased Cairness at the turn of the millennium and boldly threw themselves into an immense restoration project, recovering and restoring Cairness's Grecian interiors and returning the house to its original cool splendour. Although the restoration is still on-going, their fortitude, sensitivity and perseverance was rewarded in 2009 when the project won the Georgian Group Architectural Award for best restoration of a Georgian country house in Britain. In the award citation, the judges remarked that "From being a moribund building at risk riddled with dry rot, Cairness is now a magnificent private home." The prize was presented by HRH The Duke of Gloucester in November 2009.

The furnishings now offered for sale from Cairness - which has found new owners - were carefully selected to adorn the singular interiors. The collectors were able to buy a bravura portrait of Frederick, Duke of York by Sir Thomas Lawrence, the spendthrift brother of George IV, and the delightful and lively full length portrait of Mrs William Colquhoun of Wrotham, Norfolk by Francis Cotes. The entire house was harmoniously furnished with delightful works of art - many with local, Scottish or fascinating connections or ownership histories - such as a 17th century Flemish historical tapestry from Monymusk House, Aberdeenshire, and a bust of the great statesman-diplomatist Lord Castlereagh by Sir Francis Chantrey from Londonderry House.

THE ENTRANCE HALL

LOTS 177-181



177
A BRASS HALL LANTERN
 LATE 19TH CENTURY
 Of tapering square section form, castellated coronet above acroteria cresting, single electric light fitting
 65.5cm high, 40.5cm wide

£1,000-1,500



177



178

178
A CAST IRON STICK STAND
 20TH CENTURY
 With spaniel by tree back, drip pan, with assorted mostly modern walking sticks
 72cm high

£200-300

179
A PAIR OF SIMULATED MARBLE BENCHES
 AFTER A DESIGN BY CHARLES HEATHCOTE TATHAM, 20TH CENTURY
 each 51cm high, 69cm wide, 49.5cm deep

C. H. Tatham was sent to Rome by Henry Holland and between 1794-96 sent back hundreds of drawings of antique marble fragments. A selection, including a drawing of an antique Roman marble stool, were published in Tatham's Etchings... of Ancient Ornamental Architecture... 1799. A stool of the same design, c. 1800 is in the Victoria & Albert Museum (W2.1975)

£1,500-2,500



179



180
A PAIR OF BLUE TOLEWARE LAMPS
 20TH CENTURY
 Simulated Lapis surface with gilt banding
 49cm high including fitments

£200-300



180

181 Y
A DUTCH ROSEWOOD AND EBONISED SCHRANK
 IN 17TH CENTURY STYLE, 18TH CENTURY AND LATER
 The doors enclosing shelves with concealed drawers
 221cm high, 240cm wide, 87cm deep



Provenance:
 Callaly Castle,
 Northumberland
 Anonymous Sale,
 Christie's London, June
 2005, lot 76

£2,000-3,000

Callaly Castle, Northumberland



181

THE LIBRARY

LOTS 182-191



182
 A LARGE PAIR OF TOLE PEINTE LAMP
 BASES DECORATED IN THE ATTIC RED
 FIGURE MANNER
 LATE 19TH CENTURY
 Each with three light fitment above bellied
 vase base, gilt and red figure painted scenes
 beneath acroterion banding
 bases 41cm high, 81cm high to top of existing
 shades

£800-1,200



183
 A PAIR OF EBONISED, PARCEL GILT AND
 SIMULATED PORPHYRY TORCHERES
 EARLY 19TH CENTURY AND LATER
 each 108cm high, 43cm diameter

Provenance:
 Commissioned by the 2nd Viscount
 Dungannon for the entrance hall at
 Brynkinallt, Denbighshire, Wales.

£3,000-5,000



Brynkinallt, Denbighshire



184

184
TEN VARIOUS COLD PAINTED TERRACOTTA GREEK STYLE
VASES AND JUGS AFTER THE ANTIQUE, SOME GLAZED
VARIOUS DATES LATE 19TH & 20TH CENTURIES
29cm high and smaller

£200-300



187

187
FOUR BLACK JARDINIÈRES IN
GREEK REVIVAL
19TH CENTURY
with Greek key border
14cm high

£200-300



185

185
A GEORGE IV MAHOGANY DROPLEAF TABLE
CIRCA 1830
73cm high, 90cm wide, when closed 16cm deep, when
open 102cm deep

£100-150



186

186
A HERIZ CARPET
With all over design
approximately 344 x 256cm

£800-1,200



188

188
A STAFFORDSHIRE POTTERY COPY
OF AN ETRUSCAN STYLE KRATER
IN THE MANNER OF SAMUEL ALCOCK,
MID 19TH CENTURY
Decorated with attic figures, reserved
on a black ground
35cm high

£600-800



189
 A PAIR OF COLD PAINTED
 TERRACOTTA HYDRIA VESSELS
 BY IPSEN, DANISH, LATE 19TH
 CENTURY
 typically decorated with classical
 subjects including Diana and Jupiter,
 Venus and Mars.
 impress marks and titled to the
 underside
 24.5cm high

£800-1,200



189



190

190
 A PAIR OF CONTINENTAL COLD PAINTED
 TERRACOTTA JUGS
 LATE 19TH CENTURY
 Typically painted in the Attic style with Greek figures
 21.5cm high

£400-600

191
 A PAIR OF CONTINENTAL COLD
 PAINTED TERRACOTTA HYDRIA VASES
 LATE 19TH CENTURY
 Typically painted in the Attic style with
 Greek figures
 28.5cm high

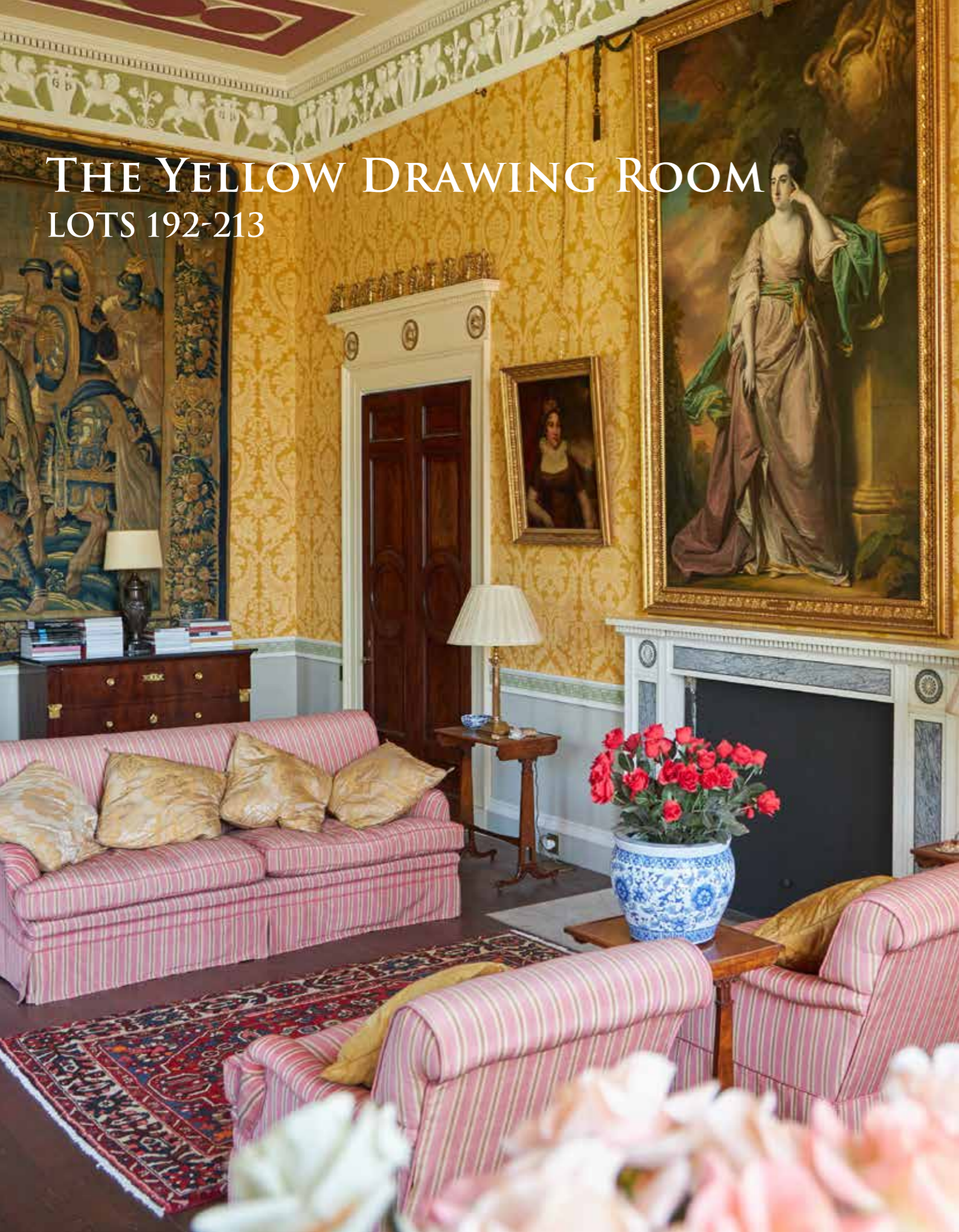
£800-1,200



191

THE YELLOW DRAWING ROOM

LOTS 192-213



192
A PAIR OF BRASS CORINTHIAN COLUMN BASE LAMPS
 MODERN
 Fitted for electricity, shades
 70.5cm high to top of existing shades, bases with fitments 49cm high

£200-300



192



193

193
A NEST OF THREE GEORGE IV POLLARD OAK TABLES
 CIRCA 1830
 The smallest table with a label inscribed in ink 'these tables are pollared (sic) oak belonged to Marion Beverley' the largest 69cm high, 56.5cm wide, 36cm deep, the smallest 65cm high, 46cm wide, 36cm deep

Provenance:
 Marion Beverley

£1,500-2,500

194
A SOFA AND ARMCHAIRS IN THE MANNER OF HOWARD & SONS, LATE 20TH/ EARLY 21ST CENTURY
 Upholstered in a pink silk cotton stripe woven cloth, on beech square tapering legs and brass castors
 the sofa 81cm high, 185cm wide, 95cm deep, the armchairs 80cm high, 77cm wide, 95cm deep

£2,000-3,000



194



195

195
CIRCLE OF SIR HENRY RAEBURN (SCOTTISH 1756 - 1823)
PORTRAIT OF LADY ALASTAIR OF GLENMUIR
Oil on canvas
73 x 60cm (28½ x 23½ in.)

£1,500-2,500



196

196
ENGLISH SCHOOL (19TH CENTURY)
PORTRAIT OF A GENTLEMAN
Oil on canvas
76 x 63cm (29¾ x 24¾ in.)

£1,000-1,500

197

FRANCIS COTES (BRITISH 1726-1770)

PORTRAIT OF MRS. WILLIAM COLHOUN ('COLQUHOUN') OF WRETHAM, NORFOLK

Oil on canvas

Signed, inscribed and dated 'Mrs Colquhoun, mother of Mrs Coke px 1768' (lower right)

236.3 x 143.5cm (93 x 56¼ in.)

Provenance:

By repute commissioned by William Colhoun for Wretham Hall, Norfolk

Thence by descent in the family of the sitter to the Hon. Edward Keppel Coke, Longford Hall, Derbyshire

His sale; Christie's, London, 27 April 1917, lot 129 (1,900 gns. to A. Wertheimer)

M. Knoedler & Co., New York, by 1924

Anonymous sale, Christie's London, 26 November 2002, lot 30

Literature:

C. Winter, Francis Cotes, R.A., Part II, *The Connoisseur*, October 1931, vol. LXXXVIII, p. 250

E.M. Johnson, Francis Cotes, *Complete Edition with a Critical Essay and a Catalogue*, London, 1976, pp. 93-94, cat. no. 256, pl. 84

Exhibited:

Providence, Rhode Island School of Design, *Exhibition of 18th Century Portraits*, November 1932, no. 7

Grace Colhoun nee Parsons (1742-1803) was the daughter of Edward Parson, a landowner in Little Parndon, Essex. In 1766 she married the Norfolk landowner William Colhoun of Wretham, Thorpe and Great Hockham. In his political career he served as a Member of Parliament for Bedford (1784- 1802) and consistently voted as a Foxite Whig.



Wretham Hall

In this portrait commissioned soon after their marriage, the newly wed Mrs. William Colhoun is adorned in a lilac wrapping gown accented by a green and gold Indian calico sash and cloak. The sitter exudes a captivating aura and is portrayed leaning on a stone pedestal crowned by an ornamental urn. Her gentle inclination, resting her head upon her hand, evokes a sense of contemplative grace, while delicately holding her skirt with the other hand accentuates her figure against an Arcadian backdrop of verdant trees at sunset. She was the mother in law to Edward Coke who married her daughter Grace Colhoun in 1792. Edward Coke was the son of Wenman Coke and brother to the famous "Coke of

Norfolk", Thomas Coke, 1st earl of Leicester (7th creation). The present portrait is likely to have originally been housed at Wretham Hall in Norfolk, which was the seat of the Colhouns. William Colhoun built the hall in around 1797. The house was demolished in 1951.

Francis Cotes (1726-70)

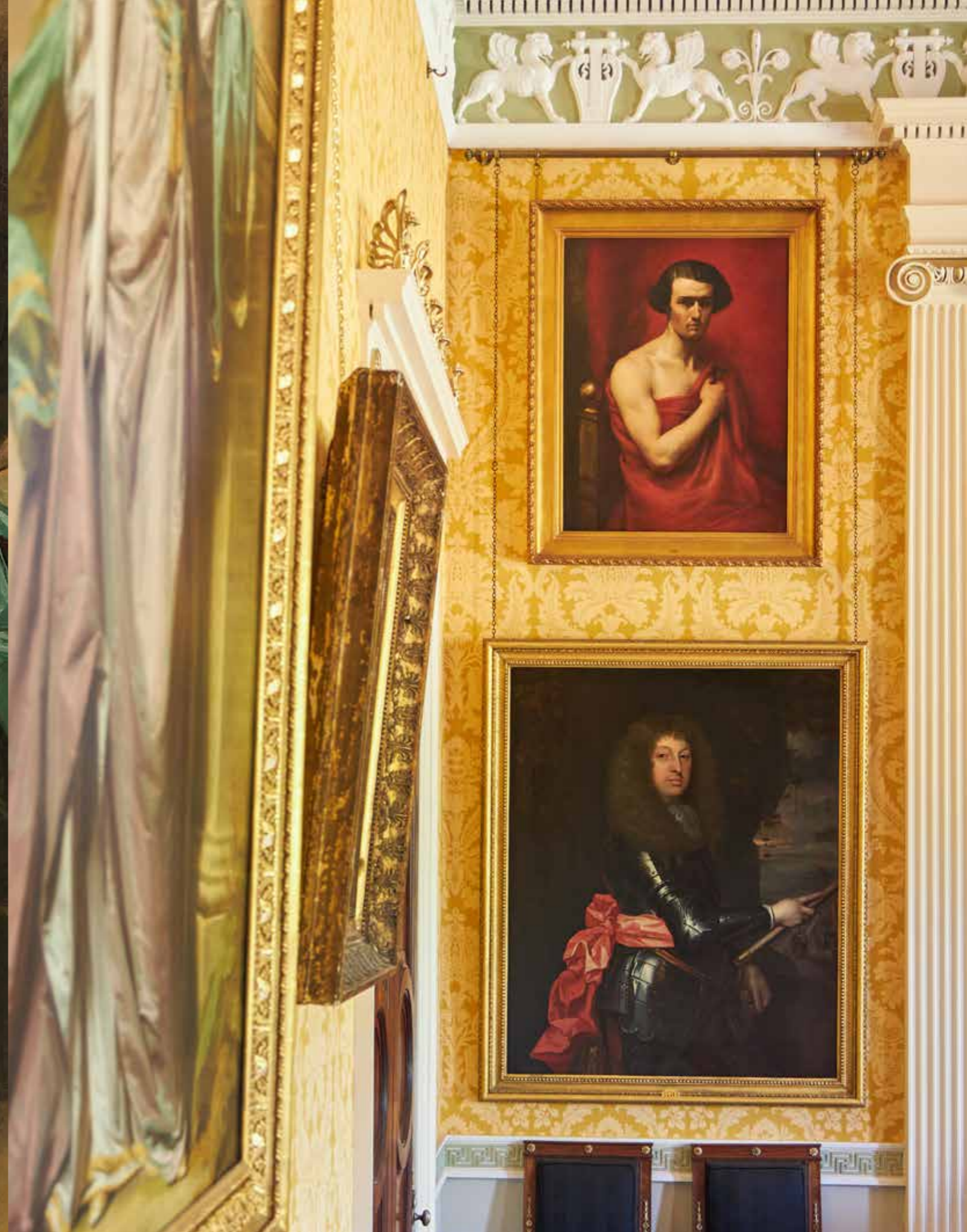
The artist and Royal Academician, Francis Cotes (1726-70), was one of the most fashionable portrait painters in London during the third-quarter of the 18th century; his immediate rivals being Sir Joshua Reynolds (1723-92) and Allan Ramsay (1713-84), both of whom influenced his work. At the 1764 exhibition of the Society of Artists, Cotes' contribution was described favourably but to the detriment of Reynolds in the *Public Advertiser*: His portraits may justly vie with those of Reynolds, and, greatly to his honour be it said, he generally preserves a correctness in his pictures, which the latter master too often neglects (Winter, p. 244). Initially a pastellist, between 1760 and 1768, he exhibited forty-eight pictures at the Society of Artists annual exhibitions where he was also a director. These included in 1767, a pastel, *Queen Charlotte and the Princess Royal* (Royal Collection, RCIN 452805), and in 1768, the painting offered here, *Mrs. William Colhoun*. 1767 and 1768 were without doubt the apex of Cotes' career in terms of artistic achievement, and the rank of his sitters.



Longford Hall

£60,000-100,000





198

WILLIAM ETTY (BRITISH 1787-1849)

PORTRAIT OF THE ACTOR WILLIAM CHARLES MACREADY APPARENTLY IN THE ROLE OF HAMLET

Oil on canvas

93 x 70cm (36½ x 27½ in.)

This portrait depicts the actor and theatre manager, William Charles Macready (1793-1873), known for his Shakespearian roles. Macready played *Hamlet* on numerous occasions during his successful and lengthy career, first performing the role in Newcastle upon Tyne in 1811 when he was just eighteen years old. It was also in Newcastle that he appeared opposite Mrs. Siddons (lot 131) when the latter offered him some parting words of advice: 'You are in the right way, but remember what I say: study, study and do not marry till you are thirty'. He took on the by now established role of *Hamlet* again in Bath in 1814, and made his London debut at Covent Garden theatre as *Hamlet* in 1821. He was later to reprise the role in Paris to great acclaim in 1827 and 1844. Macready was famously hissed by his American counterpart, Edwin Forrest, whilst playing the protagonist in Edinburgh. This sparked a rivalry which came to emblemise Anglo-American social and class tensions that climaxed in the explosive 'Macready Riots' of 1849 at Astor Place, New York. Given the centrality of Macready's *Hamlet* to the international controversy, it was natural that the actor should want to portray himself confidently embodying the role. He had himself previously engraved as *Hamlet* for popular dissemination, as well as being painted by Daniel Maclise and William Etty and in his diary he recorded visiting Etty's studio where he was 'delighted with his gorgeous colours and ravishing forms'.

William Etty (1787-1849) was the only important British painter before the 20th century to have dedicated his career to painting the nude and semi-nude. He was successful during his lifetime despite the censure of the press who accused him of indecency. His reputation was such that he was elected an associate of The Royal Academy (ARA) in 1824 and a full academician (RA) in 1828. He held a one-man exhibition at the Society of Arts in 1849, where he exhibited 133 of his pictures. Macready and Etty met when travelling in Italy in the 1820s and remained close friends after this chance encounter. Correspondence between the pair, now held in the Folger Shakespeare Library in Washington D.C., includes letters from Etty to Macready dated 1838-1843 congratulating him on his performances in *King Lear*, *Comus* and *Much Ado About Nothing*.

£5,000-7,000



Actor and manager William Macready (1793-1873)



1111

198



199

199
CIRCLE OF JACOB HUYSMANS
 (BELGIAN CIRCA 1633-1696)
PORTRAIT OF CHARLES, 5TH EARL
OF HADDINGTON
 Oil on canvas
 125 x 100.5cm (49 x 39½ in.)

Provenance:
 The Dukes of Leeds, Hornby Castle,
 and by descent
 Sale, Christie's London, 1 December
 2000, lot 3

Literature:
 Historical and Descriptive Catalogue
 of Pictures Belonging to His Grace
 the Duke of Leeds, 1902, no.166,
 Hornby Castle, Cloth Passage.

£7,000-10,000

Charles Hamilton, 5th Earl of Haddington (1650-85), known as Lord Binning until he inherited his father's titles in 1669, was the son of John Hamilton, 4th Earl of Haddington, and Lady Christian Lindsay. Whilst not politically active, he allied himself to his kinsman the Duke of Hamilton in his support of the Duke of Lauderdale in the early stages of the latter's Scottish policy, in which Lauderdale adopted a moderate attitude towards the Presbyterians. In 1674, the 5th Earl married Lady Margaret Leslie, eldest daughter of John Leslie, 1st Duke of Rothes, Lord Chancellor of Scotland. She was heiress to her father's earldom of Rothes, but not his dukedom. In order to prevent the Rothes title becoming extinct, the marriage terms determined that any first-born son was to assume the surname Leslie and be heir to the earldom of Rothes, and any second-born would be heir to the earldom of Haddington.

Jacob Huysmans (1630-1696), a Flemish painter born in Antwerp around 1633, gained renown for his portraiture in England during the late seventeenth century. A Roman Catholic who captured much of the spirit of the Restoration court, Huysmans often gave his portraits an elaborate

baroque flourish and the artist greatly benefited from the patronage of his co-religionist, Catherine of Braganza, even becoming a serious rival of the more sombre Sir Peter Lely. This artwork conforms to a portrait type employed by Jacob Huysman and his studio in the mid 1670s where the sitter is portrayed three-quarter-length in analogous armour, brightly coloured sash and framed by the same rocky outcrop; the pallid white hands are also typical of the artist. Yet the portraits possess a sharpness and compositional uniformity not present in Huysmans, perhaps more important, commissions (such as in that of Haddington's patron, Lauderdale), thus attesting to this being a studio work.



Hornby Castle, former seat of the Dukes of Leeds





200

200
NICOLAES MAES (DUTCH 1634-1693)
PORTRAIT OF A GENTLEMAN WITH A DOG
 Oil on canvas
 104 x 78cm (40¾ x 30½ in.)

Nicolaes Maes (1634-93) was the son of a wealthy Dordrecht merchant, who was taught to draw by the painter and writer Arnold Houbraken in his native city before going on to study painting with Rembrandt in Amsterdam between 1648/50 and 1653. Maes' career as an artist can be divided into two distinct periods: genre and history paintings, and from 1660, he worked almost exclusively as a portraitist. Maes' sitters were predominantly from the political and mercantile elite. Houbraken wrote that 'so much work came his way that it was deemed a favour if one person was granted the opportunity to sit for his portrait before

another, and so it remained for the rest of his life'. A large number of surviving portraits support Houbraken's observation, especially those dating from the 1670s and 80s. This portrait of a gentleman holding a bow in his right hand, and with his mastiff dog at his feet, is one of Maes' preferred poses – a three-quarter-length figure, shown leaning against a tree, rock, fountain or column in a garden or on a terrace with a sunset sky in the background. Renowned for the accurate portrayal of his sitters, the hair (in this example, probably a wig) and clothing generally dominate the image. Maes's mature style was inspired by the Flemish mode of portraiture developed by van Dyck, which had been introduced into the northern Netherlands by artists such as Govaert Flinck, Adriaen Hanneman and Jan Mijtens.

£10,000-15,000



SIR THOMAS LAWRENCE P.R.A.

A Royal Commission

201

SIR THOMAS LAWRENCE, P.R.A. (1769-1830)
PORTRAIT OF H.R.H. PRINCE FREDERICK
AUGUSTUS, DUKE OF YORK (1763-1827)

Oil on canvas
90 x 69cm (35¼ x 27 in.)

1821-2

Provenance:

By descent from the sitter to his brother, H. R. H. Prince Adolphus, 1st Duke of Cambridge (1774-1850)
By descent to his son, H. R. H. Prince George, 2nd Duke of Cambridge (1819-1904)
Sold by order of his executors, London, Christie's, 11 June 1904, lot 96, to Garrick for 45 gns.
Mrs V. Bruce, by 1931
Diana, Lady Aubrey Fletcher
By whom sold, London, Sotheby's, 17 March 1971, lot 78, to Marshall Spink
First National Bank of Chicago.
By whom anonymously sold, London, Sotheby's, 25 November 2004, lot 57, where purchase by the present owner

Exhibitions:

London, Royal Academy 1822, no. 73.

Literature:

R. Sunderland Gower, *Sir Thomas Lawrence*, London 1900, p. 170 (with incorrect provenance)
W. Armstrong, *Lawrence*, London 1913, p. 173
K. Garlick, *Sir Thomas Lawrence*, London 1954, p. 64 (as untraced)
K. Garlick, 'A catalogue of the paintings, drawings and pastels of Sir Thomas Lawrence', in *Walpole Society*, vol. XXXIX, Glasgow 1964, p. 205, no. 4(iv)
K. Garlick, *Sir Thomas Lawrence, A complete catalogue of the oil paintings*, Oxford 1989, p. 290, no. 858(c), reproduced via an engraving.

Engraved:

Line, G. T. Doo, 1824

Prince Frederick was the second and favourite son of King George III and Queen Charlotte, and brother and lifelong close companion of his elder brother, the Prince of Wales, later Prince Regent, and subsequently King George IV. From an early age the duke was chosen for a military career. In 1793 York was promoted General and sent to Flanders in command of the British contingent of Prince Josias of Saxe-Coburg-Saalfeld's army during the Flanders campaign of the French Revolutionary Wars. In 1799 Frederick again received a field command when he was appointed supreme commander of the Anglo-Russian invasion of Holland. Frederick's experience in the Dutch and Flemish wars highlighted the consequences upon the British army of years of neglect. As Commander-in-Chief he pushed through a programme of reform largely responsible for the effectiveness of the British forces serving in the Peninsula War. In the opinion of Sir John Fortescue (1859-1933), Frederick did 'more for the army than any one man has done for it in the whole of its history.'

A number of versions of this portrait are recorded by Kenneth Garlick who considers this to be the prime autograph Lawrence. The portrait would have likely been commissioned directly by Prince Frederick; his brother, H. R. H. Prince Adolphus, 1st Duke of Cambridge (1774-1850), directly inheriting it from him. That this portrait is superior upon stylistic grounds is also readily evinced upon comparison. Sir Thomas Lawrence was the most fashionable and also the greatest portraitist of his generation, not only in Britain but also in Europe where tsars and popes sat for him. He was made Principal Painter to George III in 1792 after Sir Joshua Reynolds's death. After 1814 he received a slew of commissions by Prince Frederick's brother, George IV, culminating in *The Waterloo Chamber* at Windsor Castle. Lawrence was knighted in 1815. Prior to the present portrait, Lawrence had previously been commissioned by Prince Frederick for his portrait and executed two, a half-length and a full-length, which were exhibited at the Royal Academy in 1814 (no. 64) and 1816 (no. 61) respectively. The present portrait is a more informal and intimate image of the Duke however, and depicts the sitter in private dress wearing the star of the Garter pinned on a black frock coat. Given his military career, the Duke took a particular pride in his membership of the predominately marshal Order of the Bath and, despite the relative absence of decorations in the portrait, the Order's sash may be observed in the flash of bright red above his lapel, a focal point in the composition. This portrait was exhibited at the Royal Academy in 1822 (no. 73) and the popular acclaim it received resulted in an engraving by George Thomas Doo (1824).

£40,000-60,000



201



202
A GILT BRASS AND GLASS LAMP BASE
LATE 19TH CENTURY AND LATER
Formerly an oil lamp, with cut glass reservoir now fitted with electricity
base with fitment 69cm high, 98cm high to top of existing shade

£300-500

203
A GEORGE IV OAK LIBRARY TABLE
IN THE MANNER OF GILLOW, CIRCA 1830
With leather inset top and frieze drawers to each side, the brass castors
are stamped 'LEWTY'S PATENT PARNELL & CO MAKERS'
80cm high, 214cm wide, 138cm deep

Provenance:
The Cayzer Family, Thripley House, Kinpurnie Castle Estate

£4,000-6,000



202



203



204

204
A SET OF THREE SILVER PLATE TRAYS
 VARIOUS DATES, LATE 19TH AND
 20TH CENTURY
 the largest is 46.5cm wide

£100-150



207

207
A SET OF SIX EMPIRE MAHOGANY AND ORMOLU MOUNTED
LIBRARY CHAIRS
 IN THE MANNER OF JACOB FRERES, EARLY 19TH CENTURY
 Upholstered in black cloth woven with stripes and Empire motifs,
 some seat rails inscribed in pencil 'Sarente', with possible later ball
 bearing castors.
 each 92cm high, 49.5cm wide, 59cm deep

£1,000-1,500

208
AN EMPIRE MAHOGANY AND ORMOLU MOUNTED
SECRETAIRE CHEST
 IN THE MANNER OF BERNARD MOLITOR, CIRCA 1820
 The fall front drawer enclosing inset leather and interior drawers
 92cm high, 126cm wide, 55cm deep

£2,000-3,000

205
FIVE CUT GLASS DECANTERS WITH STOPPERS
 LATE 19TH AND 20TH CENTURY
 including a pair of spirit decanters, including a pair of
 spirit decanters and faceted ball decanters 23.5cm high

£100-200



205



206

206
A WALNUT CARD TABLE
 IN GEORGE II STYLE, LATE 19TH CENTURY
 79cm high, 76cm wide, 38cm deep (when closed)

£400-600



208



209

209
A FLEMISH HISTORICAL NARRATIVE
CORONATION TAPESTRY
 AFTER DESIGNS BY SIR PETER PAUL RUBENS,
 LATE 17TH/EARLY 18TH CENTURY

Woven scene with architectural framework and stairs leading up to a kneeling figure awaiting his crowning, armies with standards beyond approximately 309 by 520cm

Provenance:
 Sotheby's London, English and Continental Furniture, 29th June 2005. The Grant family, Monymusk House, Inverurie, Aberdeenshire

£10,000-15,000

Literature:

A. Rowan, 'House of Monymusk, Aberdeenshire - I', *Country Life*, 19 October 1972, p. 953, fig. 8 (shown hanging in situ in the Dining Room)

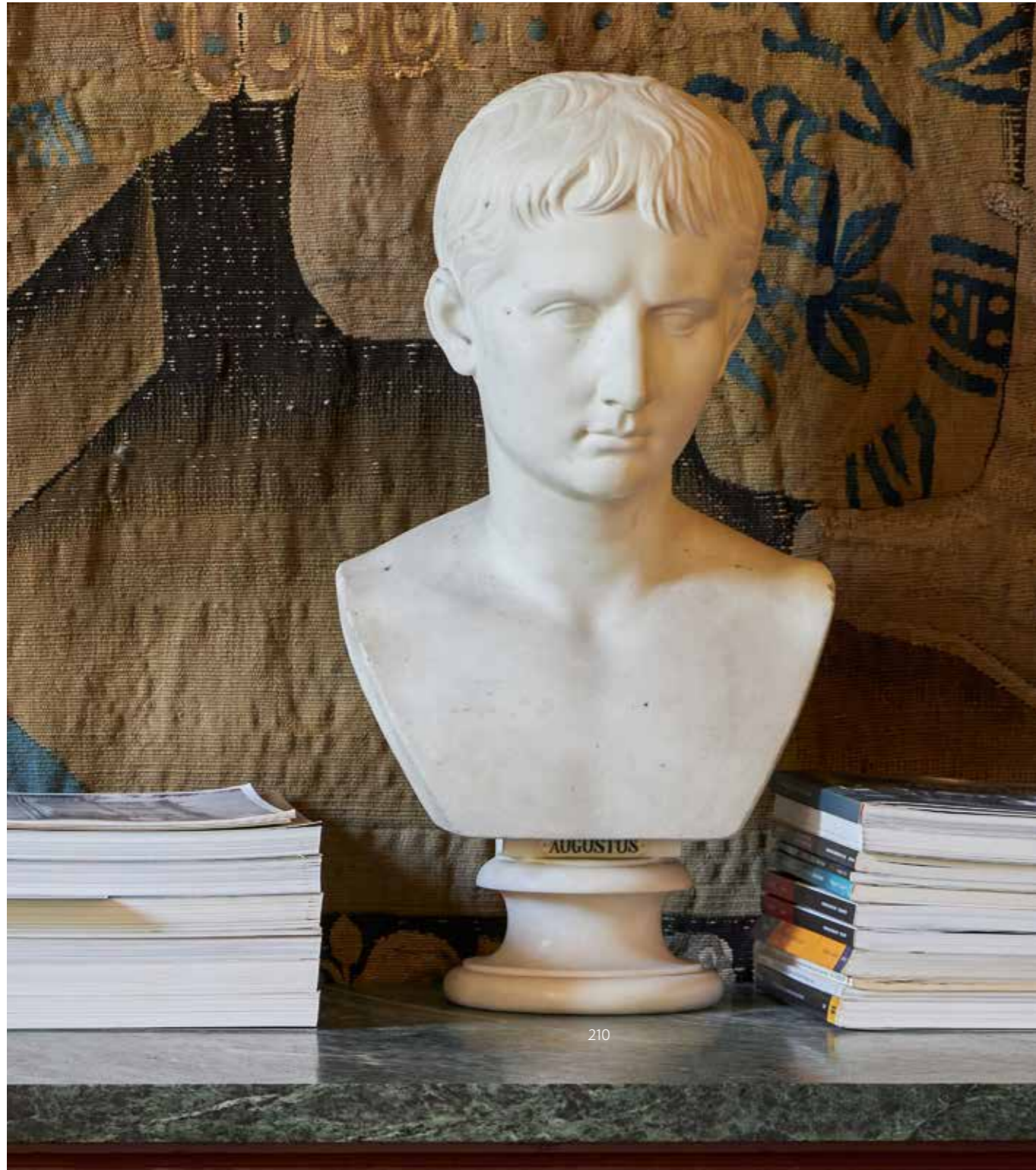
The tapestry depicts the Coronation of Alexander which derives, in part, from designs by Peter Paul Rubens of 1616 narrating the life of the Roman Consul Decius Mus and the Latin War of 340-338 B.C.

The composition here seems to draw on two of the set of seven designs- the architectural and figural grouping of *Loot of the Romans* with specific figural details from another *Decius Mus* recounting his dream to the Roman Troops



Monymusk House, Aberdeenshire





210

210
VINCENZO GAJASSI (ITALIAN, 1811-1861) A WHITE MARBLE BUST OF THE YOUNG CAESAR AUGUSTUS
 MID 19TH CENTURY
 Signed to reverse *V Gajassi F*
 52cm high, 29cm wide

An almost identical bust by the artist is at Dunrobin, Sutherland

£1,000-1,500

211
A LAMP BASE OF VOLUTE KRATER FORM
 LATE 19TH CENTURY AND LATER

In the manner of Chiurazzi, bronze and mixed metal on marble base, later wood inset to top and electrical fitment base
 40.5cm high, 51cm high overall

£500-800



211



212

212
A DUTCH BRASS PLANTER OR BUCKET
 19TH CENTURY

With floral cartouche panels, twin lion mask ring handles
 33cm high 42cm diameter

£300-500

213
AN EMPIRE MAHOGANY AND ORMOLU MOUNTED SIDE CABINET
 POSSIBLY SPANISH, CIRCA 1820

With variegated green marble top
 105cm high, 135cm wide, 61cm deep

£2,000-3,000



213

THE EAST STAIRCASE

LOTS 214-219



214

A PAIR OF BRASS HALL LANTERNS
20TH CENTURY
Each with foliate coronet above octagonal
tapering glazed body, single electric light
44cm high, 34.5cm wide

£400-600



214



215

215
AFTER THE ANTIQUE-A PLASTER BUST OF HERMES
MODERN
On integral base
59cm high overall, base 17cm wide

£300-500

216
A LEVANTO GREEN AND RED MARBLE PEDESTAL
LATE 19TH CENTURY
125.5cm high, base 41cm square

£500-800



216



217

217
CIRCLE OF JOHN TENNIEL (BRITISH 1820-1914)
PREPATORY SKETCH OF LEONARDO DA VINCI PANEL IN THE KENSINGTON VALHALLA
Oil on canvas
88.5 x 35.5cm (34¾ x 13¾ in.)

Provenance:
Sale, Sotheby's Olympia, *The Ian Grant Collection removed from 41 Ladbroke Square*,
18 September 2001, lot 93

£600-800



218



218
FOUR DECORATIVE WALL PLAQUES
MODERN
Plastic casts depicting classical maidens and profiles
three larger 92cm high, smaller 48.5cm high

£100-200



219

219
TWO LARGE PLASTER BUSTS OF POSEIDON AND EURIPIDES
19TH/20TH CENTURY
Each with bronzed surface, Poseidon with inset metal plaque to
socle inscribed "Musée Royal", Euripides with later metal name
plate to tablet
62cm and 60cm high respectively

Provenance:
Possibly Sir John Thorold (1773-1831), from the new library at Syston
Park, Grantham, Lincolnshire

The new library at Syston Park was constructed between 1822 and
1825 for Sir John Thorold, 10th Bt (1773-1831) to designs by Lewis
Vulliamy. The renowned book collection at Syston is known though
the dispersal sale held in 1923. The house was demolished in 1925

£1,200-1,800

THE BREAKFAST ROOM

LOTS 220-227





220
TWO VERY SIMILAR VICTORIAN CAST IRON DOOR PORTERS
CIRCA 1860-1890
Each with rope twist handle above floral tassel base
taller 18.5cm high

£150-250

221
A MAHOGANY BREAKFAST TABLE
EARLY 19TH CENTURY AND LATER
75cm high, 122cm wide, 105cm deep

£400-600



221



223

223
AFTER SIR THOMAS LAWRENCE
MRS SIDDONS AS MRS HALLER IN 'THE STRANGER'
Oil on canvas, feigned oval
65 x 49.5cm (25½ x 19¼ in.)
After the original work now in Tate Britain.

£500-800

224
A SET OF TEN WILLIAM IV
MAHOGANY DINING CHAIRS
SCOTTISH, IN THE MANNER OF
WILLIAM PLAYFAIR, CIRCA 1835
To include one armchair, each with a
drop in seat upholstered with stripe
woven horsehair fabric
each 91cm high, 55cm wide, 51cm
deep, the armchair 95cm high, 61cm
wide, 62cm deep

These chairs relate to a design by
William Henry Playfair (1790-1857),
a prominent Scottish architect who
designed New Town, Edinburgh
and many neoclassical landmarks in
Edinburgh.

£1,500-2,500



224

222
A COMPOSITE SPODE POTTERY, BLUE AND WHITE
PRINTED 'ITALIAN' PATTERN PART BREAKFAST AND
DINNER SERVICE

VARIOUS DATES 20TH CENTURY

comprising a pair of large breakfast cups and saucers;
seven soup plates; eight fruit bowls; seven side plates;
sixteen breakfast plates; thirteen dinner plates; two
shaped rectangular serving dishes and sizes; an ashtray;
a preserve dish; two milk jugs and another smaller;
eight assorted egg cups; crescent shape side plates; a
sauceboat; a lozenge shaped dish; a fruit bowl; three
various shaped octagonal serving plates; a round
example and a pair of shaped square; a coffee jug and
cover; sugar bowl; twenty-five breakfast cups; fourteen
teacups; a saucer dish; twenty breakfast saucers; thirteen
teacup saucers; and other assorted items of mostly blue
and white pottery

£300-500



222



225

225 λ
JAMES ARDEN GRANT (BRITISH 1885-1973)
PORTRAIT OF PAUL TAYLOR
Pastel on canvas
Signed and dated 1951 (lower right)
91.5 x 71cm (36 x 27¾ in.)

Provenance:
Sotheby's, Olympia, *The Ian Grant Collection Removed from 41 Ladbroke Square*, 18 September 2001, lot 346

£300-500

226
A PRESERVED REEVES'S PHEASANT
20TH CENTURY
Set on an oak base
49cm high

£150-250

227
A GEORGE III MAHOGANY DROP LEAF TABLE
CIRCA 1780
The drop leaves supported by lopers
73cm high, 122.5cm wide, 68 deep

£200-300



226



227

THE MORNING ROOM

LOTS 228-245





228

228
AN ARRANGEMENT OF DRIED
THISTLES, HOLLY AND CONES
UNDER A CLOCK DOME
20TH CENTURY
dome and base 54cm high overall,
base 29.5cm wide

£100-200



229

229
A PAIR OF EBONISED AND GILT METAL
LAMP BASES
20TH CENTURY IN THE EMPIRE MANNER
78.5cm high to top of existing shade

£100-200

230
THREE WILLIAM IV MAHOAGANY
DINING CHAIRS
IN THE MANNER WILLIAM TROTTER,
CIRCA 1835
each 88.5cm high, 57cm wide, 57cm deep

£300-500



230

231
A PAIR OF REGENCY/WILLIAM IV BRONZE COLZA CHANDELIERS
CIRCA 1820-30 AND LATER
With opaque waisted glass shades
each 58cm wide, 50cm high

£1,000-1,500



231

232
AN UPHOLSTERED SOFA
IN THE MANNER OF HOWARD & SONS, LATE 20TH/
EARLY 21ST CENTURY
Upholstered in blue silk cotton stripe fabric
77cm high, 185cm wide, 90cm deep

£800-1,200



232

233
A MACHINE WOVEN RUG
IN NORTH WEST PERSIAN STYLE,
20TH CENTURY
approximately 270 x 362cm

£50-150



233



234
 AFTER REMBRANDT VAN RIJN
 SASKIA BATHING
 Oil on canvas
 62 x 47cm (24¼ x 18½ in.)

After the original work now in the National Gallery, London.

Provenance:
 Sale, Sotheby's Olympia, *The Ian Grant Collection removed from 41 Ladbrooke Square*, 18 September 2001, lot 85

£1,000-1,500



234



235

235
 A PAIR OF EBONISED PLASTER FEMALE
 TORCHERE FIGURES BY HENRY HOPPER
 EARLY 19TH CENTURY AND LATER
 With later storm candle holders, signed to cast and
 dated, Oct 1st 1810
 tallest 131cm high, 49cm wide

This pattern of the 'vestal virgin' was identified with the Egyptian style, as popularised by the connoisseur Thomas Hope (d. 1831) and the interiors at his famous house in Duchess Street. Most notable among the firms producing such figures were Humphrey Hopper, Robert Shout, Francis Hardenberg, and James Deville.

The sculptor Humphrey Hopper (b. 1767) exhibited at the Royal Academy from 1799 to 1834. Besides marbles, Hopper also produced a variety of plaster and terracotta figures after the Antique which were designed to support candelabra, lamps and clocks

£2,000-3,000



236
FOLLOWER OF CHARLES TOWNE
A SPANIEL IN A LANDSCAPE
Oil on board
30 x 41cm (11¾ x 16 in.)

Provenance:
Sale, Sotheby's, Olympia, *The Ian Grant Collection Removed from 41 Ladbroke Square*,
18 September 2001, lot 581 (part lot)

£600-800



236

237
W. A. REMY (20TH CENTURY)
TWO PEKINGESE DOGS
Oil on panel
Signed (lower left)
32 x 45.5cm (12½ x 17¾ in.)

Provenance:
Sale, Sotheby's, Olympia, *The Ian Grant Collection Removed from 41 Ladbroke Square*,
18 September 2001, lot 581 (part lot)

£200-300



237

238 λ
ATTRIBUTED TO JAMES ARDEN GRANT
(BRITISH 1885-1973)
BOY ON A ROCKING HORSE
Oil on panel
25 x 35cm (9¾ x 13¾ in.)

Provenance:
Sale, Sotheby's, Olympia, *The Ian Grant Collection Removed from 41 Ladbroke Square*,
18 September 2001, lot 88

£200-300



238



239
A COLLECTION OF EIGHT ARCHITECTURAL WALL BRACKETS
 LATE 20TH CENTURY
 Largest in cream painted wood, double floral volute scrolls, 36cm wide, 29cm high, stepped top 15cm deep
 Pair gilt plaster, lion masks, 17cm wide, 23.5cm high, tops 15cm deep
 Set of five gilt plaster, leaf scroll, 11.5cm wide, 10.5cm high, tops 11cm deep

£300-500

239

240
A SELECTION OF BLUE AND WHITE PORCELAIN CHINESE, MODERN
 including a goldfish bowl, a pair of ring handled vases, two jars and covers and other items
 46cm high, goldfish bowl 37cm diameter, jars and covers 34cm high and other items



240

Together with a Staffordshire 'Willow Pattern' tureen base, mid 19th century, and a pair of Modern Dutch delft style jars and covers, 29.5cm high

£300-500

241
A LATE VICTORIAN MAHOGANY AND BUTTON UPHOLSTERED SOFA OF CHESTERFIELD TYPE, LATE 19TH CENTURY
 Upholstered in terracotta abrash woven linen, with ceramic castors
 71cm high, 216cm wide, 88cm deep

£1,500-2,500



241





242

242
A PAIR OF BRONZE RHYTON BOAR FORM COLZA LAMPS IN THE REGENCY STYLE
LATE 19TH/EARLY 20TH CENTURY
After the design by Messenger & Sons, fitted as electrical lamps, red and clear glass shade
bases 19cm high, 24.5cm high to top of glass shades

£600-800

243
A PAIR OF FRENCH MAHOGANY AND GILT METAL MOUNTED BOOKCASES IN EMPIRE STYLE, LATE 19TH CENTURY AND LATER
Each with a pair of glazed and panel doors, lined with red damask fabric, enclosing shelves
each 212cm high, 123cm wide, 41cm deep

£3,000-5,000



243



244

244
A REGENCY GILTWOOD AND EBONISED PIER GLASS MIRROR
EARLY 19TH CENTURY AND LATER
217cm high, 126cm wide, 18cm deep

Provenance:
Sotheby's, English and Continental Furniture Part I & The Mirror Sale, Lot 119

£3,000-5,000



245

245
A VICTORIAN GILTWOOD AND AMBOYNA CONSOLE TABLE
LATE 19TH CENTURY
With white marble top and mirrored back
91cm high, 132cm wide, 39cm deep

£1,000-1,500

THE DINING ROOM

LOTS 246-264



246

A PAIR OF EMPIRE GILT BRONZE CANDELABRA
 ITALIAN, POSSIBLY LUIGI MANFREDINI, EARLY 19TH CENTURY
 Each with distinctive male mask design beneath the candle nozzles,
 reeded stem on Herculeanum style tripod paw feet
 69.5cm high

An attribution to the Milanese maker Luigi Manfredini has been suggested for these candelabra with the workmanship being compared with a surtout-de-table currently with Luca Burzio Antiques

£2,000-3,000



246

247

A WILLIAM IV MAHOGANY PEDESTAL SIDEBOARD
 SCOTTISH, CIRCA 1830

The pedestal doors enclosing drawers, sliding trays and a cellaret drawer, stencilled to the back 'FROM THOS. MASH Upholsterer & FURNITURE BROKER 102 & 103 Wardour Street SOHO', with paper label inscribed in pencil 'Mrs H. S. Osment'
 133cm high, 263cm wide, 75cm deep

Provenance:

Christie's, London, Important Furniture and Carpets, 25th November 2004, lot 211

Thomas Mash was recorded between 1829 and 1839 as an upholsterer and furniture broker at 102 Wardour Street, Soho, London

£2,000-3,000



247



248

248
ENGLISH SCHOOL (18TH CENTURY)
*PORTRAIT OF A GENTLEMAN
HOLDING A BOOK*
Oil on canvas
73 x 61.5cm (28½ x 24 in.)

£1,000-1,500



249

249
ENGLISH SCHOOL (20TH CENTURY)
*STILL LIFE OF GRAPES ON A MARBLE
LEDGE*
Oil on panel
Signed with monogram and dated '04'
(lower right)
19 x 24cm (7¼ x 9¼ in.)

Together with three colour prints of the
Great Exhibition, Various sizes (4)

£200-300

250
A REGENCY GILT-BRONZE FOUR LIGHT
COLZA CHANDELIER

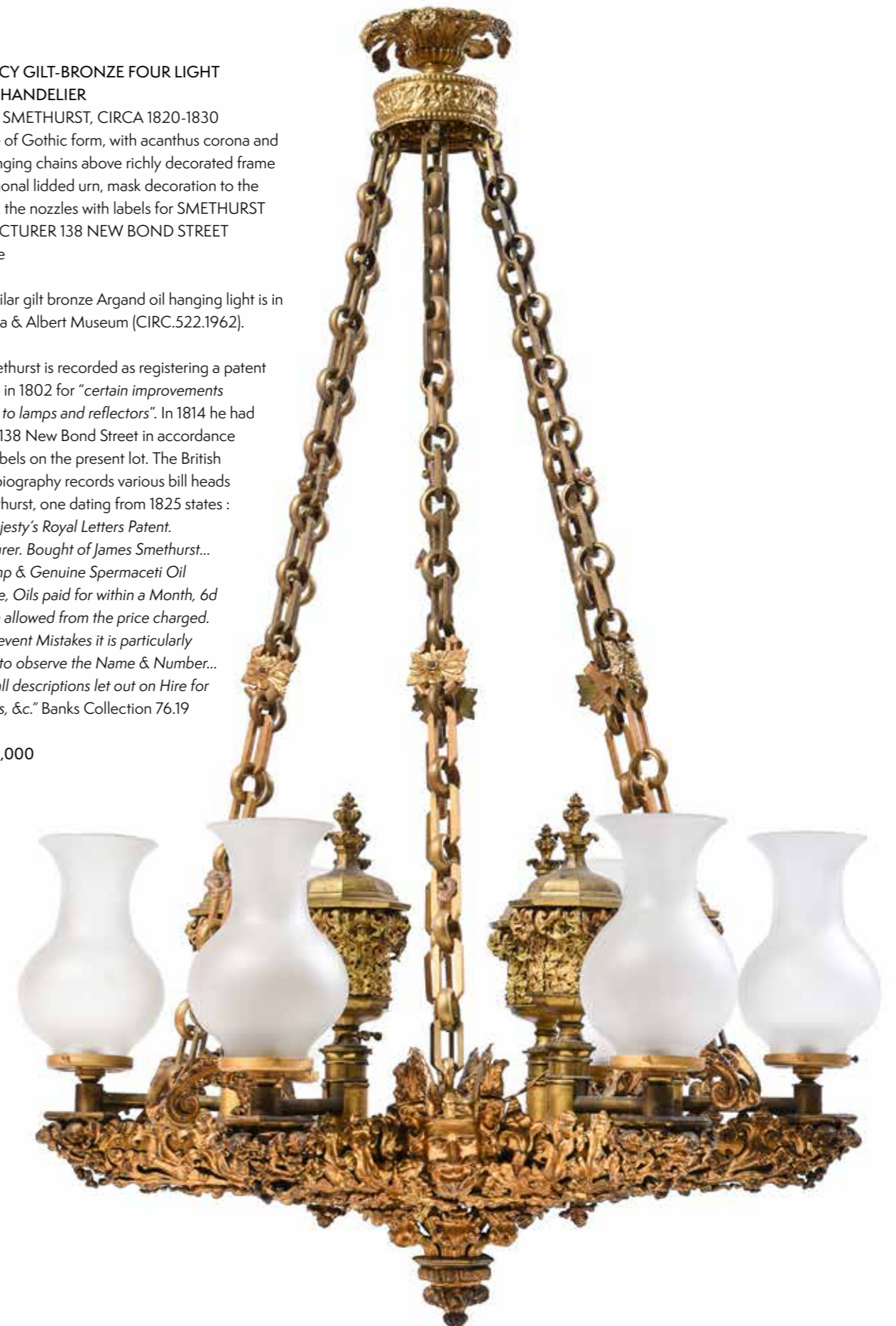
BY JAMES SMETHURST, CIRCA 1820-1830

The whole of Gothic form, with acanthus corona and
ornate hanging chains above richly decorated frame
with octagonal lidded urn, mask decoration to the
underside, the nozzles with labels for SMETHURST
MANUFACTURER 138 NEW BOND STREET
85cm wide

A very similar gilt bronze Argand oil hanging light is in
the Victoria & Albert Museum (CIRC.522.1962).

James Smethurst is recorded as registering a patent
(No.2654) in 1802 for "certain improvements
applicable to lamps and reflectors". In 1814 he had
moved to 138 New Bond Street in accordance
with the labels on the present lot. The British
Museum biography records various bill heads
from Smethurst, one dating from 1825 states :
"By his Majesty's Royal Letters Patent.
Manufacturer. Bought of James Smethurst...
Patent Lamp & Genuine Spermaceti Oil
Warehouse, Oils paid for within a Month, 6d
per Gallon allowed from the price charged.
N.B. To prevent Mistakes it is particularly
necessary to observe the Name & Number...
Lamps of all descriptions let out on Hire for
Balls, Routs, &c." Banks Collection 76.19

£4,000-6,000



250



251

251
FOLLOWER OF RICHARD WILSON
FIGURE IN A LANDSCAPE
Oil on panel
22 x 32cm (8½ x 12½ in.)

£300-500



252

252
AFTER THE ANTIQUE- A WEATHERED
RECONSTITUTED STONE BUST OF
MINERVA
20TH CENTURY
99cm high

£400-600

253
TWO YELLOW SCAGLIOLA PEDESTALS
LATE 19TH/ EARLY 20TH CENTURY
one with white base 116cm high, 43cm diameter
the other 117cm high, 40cm diameter

£600-800



254

254
ENGLISH SCHOOL (20TH CENTURY)
DESIGN FOR A DRESS CHARIOT
Oil and bodycolour on board
13.5 x 20cm (5¼ x 7¾ in.)

£300-500



255

255
NORWICH SCHOOL (19TH CENTURY)
LANDSCAPE WITH WINDMILLS
Oil on panel
23.5 x 28.5cm (9¼ x 11 in.)

£400-600



256

256
BRITISH SCHOOL (19TH CENTURY)
SHIPPING SCENE
Oil on panel
19 x 24cm (7¼ x 9¼ in.)

£300-500



253





257
 A PAIR OF REGENCY GILT BRONZE TRIPLE LIGHT COLZA TABLE LAMPS
 IN THE MANNER OF THOMAS MESSENGER, EARLY 19TH CENTURY
 Each with stiff leaf decorated central reservoir above three lights on scrolling acanthus arms
 37.5cm high, 46.5cm wide

Provenance:
 Christie's London, Fine English Furniture, 22 April 2004, lot 151

£1,000-2,000



258
 A PAIR OF DANISH
 MAHOGANY PEDESTAL
 CABINETS
 IN THE MANNER OF
 SNEDKERLAUGET
 COPENHAGEN, CIRCA 1830
 Carved with stylised and
 Athenian pinecones, the doors
 enclosing shelves with shaped
 fronts, the backs flat
 each 143cm high, 61cm wide,
 38cm deep

For a related pair of pedestal
 cabinets see Christie's,
 London, Important European
 Furniture, Sculpture and
 Tapestries, 6th December
 2007, Lot 145

£4,000-6,000



259

259
PETER HOLLINS (1800-1886) A CARVED MARBLE
BUST OF WILLIAM CONGREVE RUSSELL MP
DATED 1853
 Signed to reverse Peter Hollins, Sculptor BIRMm 1853
 approximately 73cm high, 53cm wide

Peter Hollins was a British sculptor working throughout the 19th century, mostly in his hometown of Birmingham. After working initially in his father's studio, in 1822 he moved to London to study and work under Sir Francis Chantrey. In a lifetime of work he produced over one hundred and fifty major works, including statuary at Malvern Priory, Bodelwyddan Castle, the Royal College of Surgeons and Weston Park. Hollins was vice-President of the Royal Birmingham Society of Artists for 37 years, and also exhibited frequently at the Royal Academy.

This bust, titled "Bust of the late William Congreve Russell, Esq.", was exhibited at the Exhibition of Modern Works of Art, at the Rooms of the Society, Temple Row (Birmingham Society of Artists), in 1853.

£2,000-3,000



260

260
A PAIR OF GREY SCAGLIOLA PEDESTALS
19TH CENTURY
 116.5cm high, 45cm wide

£1,000-2,000

261
AFTER CHRISTOPHER PROSPERI- A PLASTER LIBRARY
BUST OF AUGUSTUS FREDERICK, DUKE OF SUSSEX
EARLY 19TH CENTURY
 Signed to cast Mr Prosperi fecit
 51.5cm high, 30.5cm wide

Christopher Prosperi (fl. 1800-1816) exhibited at the Royal Academy between 1810 and 1816 and displayed a marble bust of The Duke of Sussex in 1811 (no.953). The marble is now held at Woburn Abbey Bedfordshire. The Duke was the ninth son of George III and the brother of George IV. He was given apartments in Kensington Palace (presently occupied by the Prince and Princess of Wales)

£300-500

262
AFTER THE ANTIQUE- A PAIR OF WHITE MARBLE LIBRARY
BUSTS OF CICERO AND DEMOSTHENES
PROBABLY ITALIAN, 19TH CENTURY
 Inscribed with names to tablets of socles
 53 and 51cm high respectively

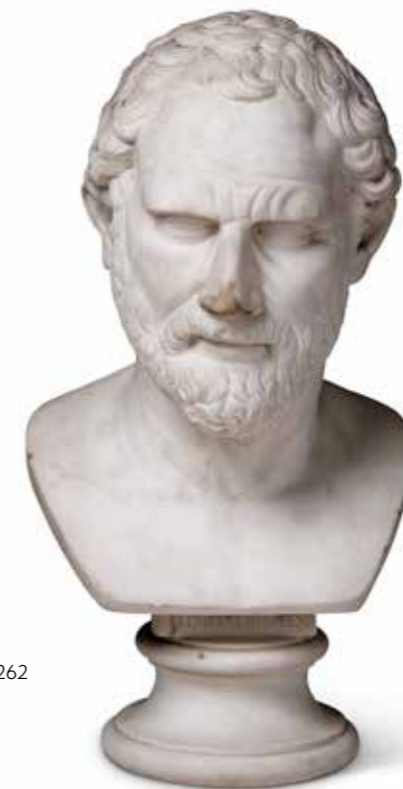
£3,000-5,000



261



262



THE LONDONDERRY HOUSE BUST

263

SIR FRANCIS CHANTREY (1781-1841) A CARVED MARBLE BUST OF LORD CASTLEREAGH, SECOND MARQUESS OF LONDONDERRY DATED 1828

Signed and dated 'CHANTREY, SC. 1828. LORD CASTLEREAGH 1821.' to reverse, on a circular marble socle inscribed 'CASTLEREAGH'
75cm high

Provenance:

Charles, 7th Marquess of Londonderry (1878-1949).
Sotheby's London, Londonderry House sale, 16 Nov 1962, lot 29 (£15 to Lidley).

In 1820 The Anglo-Irish statesman, diplomat and politician Robert Stewart, 2nd Marquess of Londonderry commissioned Chantrey "to make his bust for the price of 150 guineas". In March 1821 Harriet Arbuthnot, the social diarist and close friend of Castlereagh (her "*dearest and best friend*"), visited Chantrey's studio where she saw the unfinished work and wrote:

"it will be wonderfully like and has just the beautiful expression of his countenance when he speaks".

Shortly after this the finished bust was exhibited at the Royal Academy (1132), the first exhibition of one of his portraits of prominent Tory politicians "*in the grand style*".

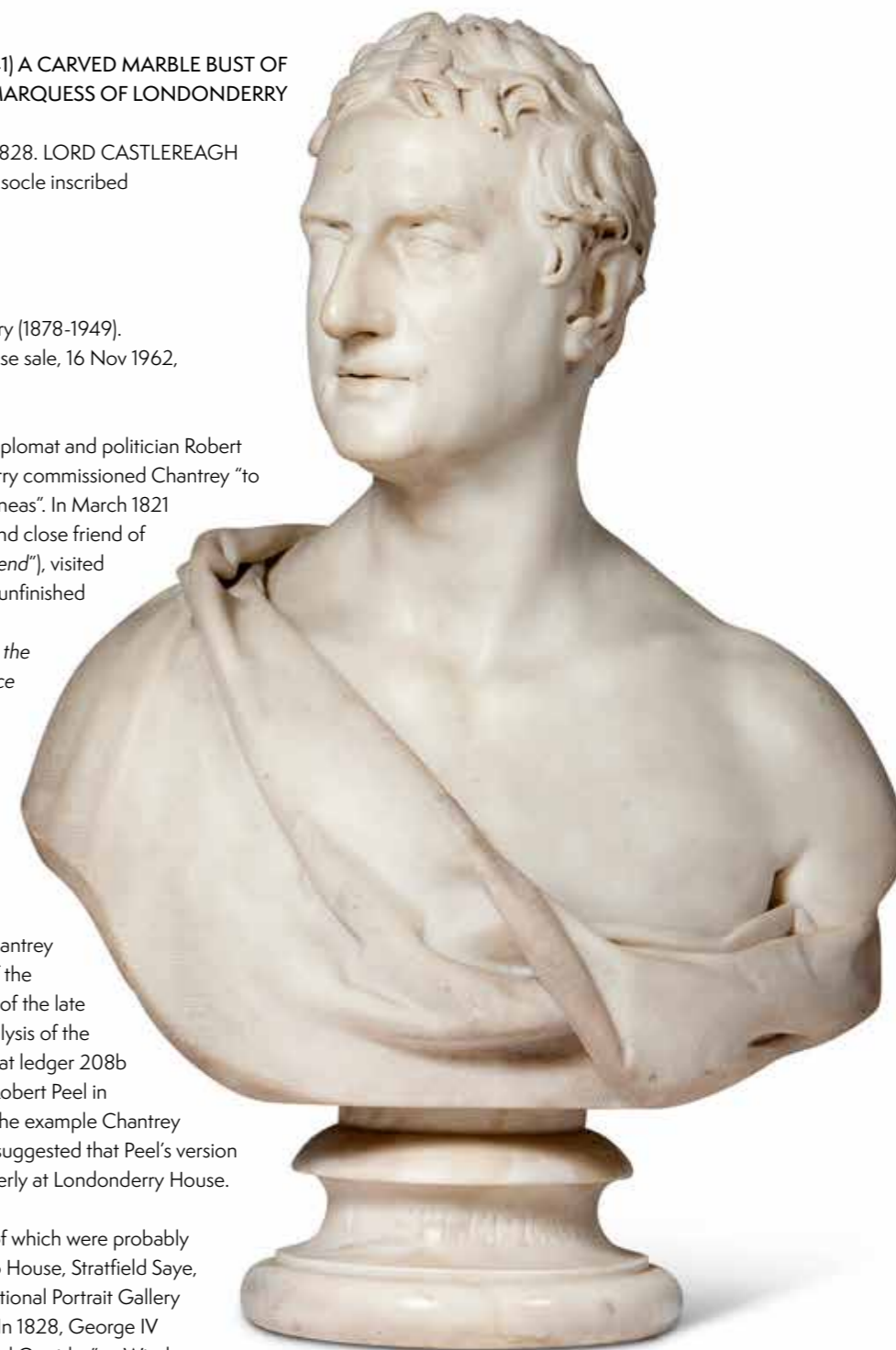
After Castlereagh's death in 1822, Chantrey went on to produce other versions of the portrait bust for friends and admirers of the late politician. In the Walpole Society analysis of the Chantrey ledgers, Alex Potts notes that ledger 208b records a version which was sent to Robert Peel in 1838 but which may well have been the example Chantrey executed earlier in 1828. It is further suggested that Peel's version could well be this lot which was formerly at Londonderry House.

Further examples of this bust, some of which were probably studio copies, are now held in Haddo House, Stratfield Saye, the Yale Centre for British Art, the National Portrait Gallery and the Traveller's Club on Pall Mall. In 1828, George IV commissioned a version for his "Grand Corridor" at Windsor Castle (RCIN 35411 Chantrey Ledger 207a). For these subsequent versions it has been suggested that Chantrey and his studio worked from the plaster cast now in the Ashmolean Museum, Oxford.

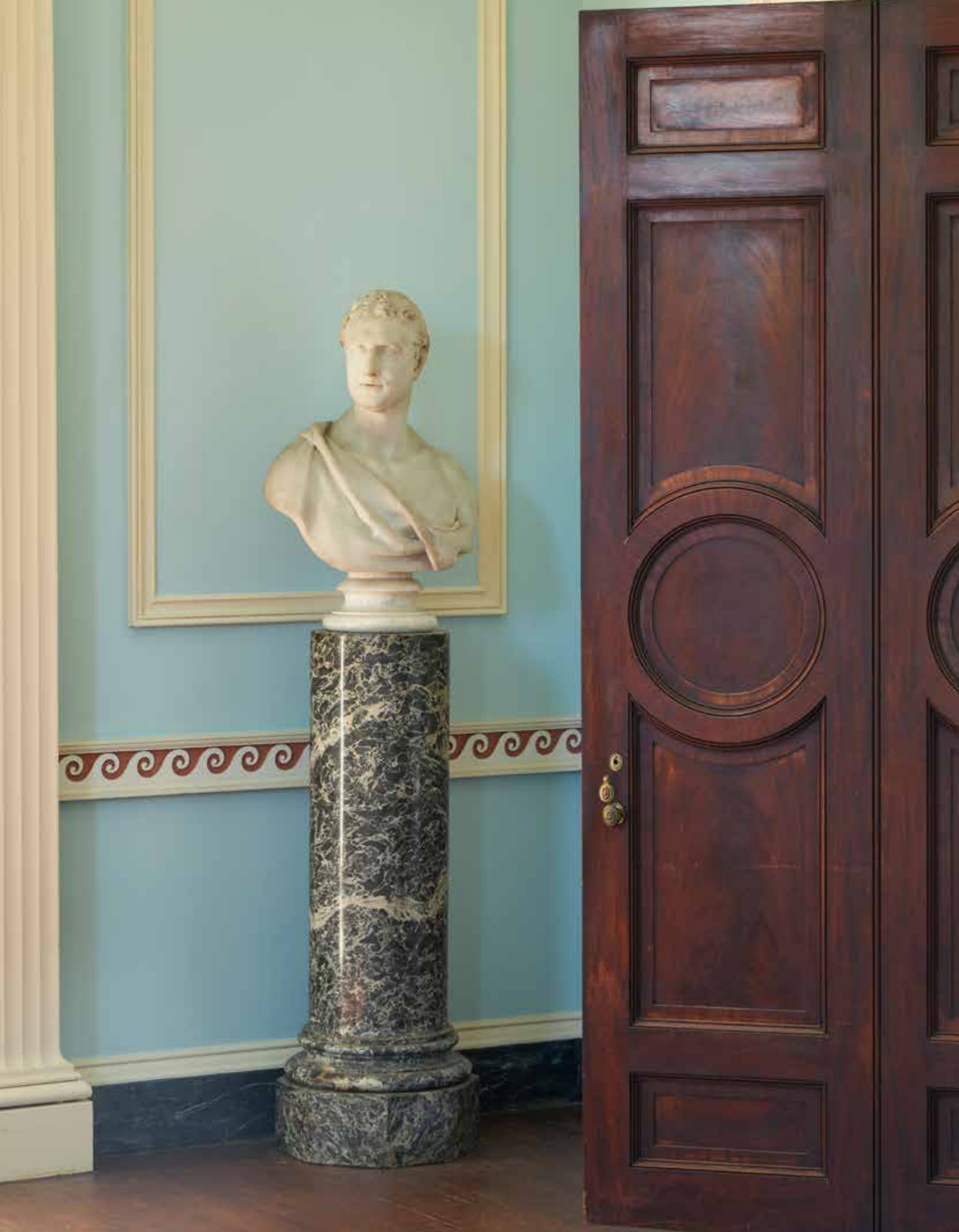
Literature:

Alison Yarrington, Ilene D Lieberman, Alex Potts and Malcolm Barber, *An Edition of the Ledger of Sir Francis Chantrey, R.A., at the Royal Academy, 1809-1842*, The Walpole Society Volume 56, Publ. 1994, pp. 145-146

£10,000-15,000



263





264

264 λ
JAMES ARDEN GRANT (BRITISH 1885-1973)
PORTRAIT OF THE ARTIST'S WIFE ANN GRANT
Oil on canvas
Signed (lower left)
80 x 65cm (31¼ x 25½ in.)

£3,000-5,000



265
A GILTWOOD
AND GESSO
PELMET
20TH CENTURY
25cm high, 159cm
wide, 20cm deep

Together with an
olive green ribbed
inner pelmet and
dress curtain and
an olive velvet lined
door curtain
260cm long,
242cm wide

£400-600

265

266
A PAIR OF BRASS HALL LANTERNS
20TH CENTURY

Each with foliate coronet above octagonal tapering
glazed body, single electric light
64cm high, 38cm wide

£800-1,200



266



267

267
AFTER ROBERT NANTEUIL
PORTRAIT OF LOUIS XIV
Engraving
58 x 67cm (22¾ x 26¼ in.)

Together with a portrait print of Thomas Cubitt after George Clint, a portrait
print of the Duke of Wellington after John Linnell, a print of Van Dyke's self
portrait, and a watercolour portrait of a lady, Various sizes (5)

£300-500

268
AN OAK SETTLE
IN 18TH CENTURY STYLE, 20TH CENTURY
123cm high, 40cm deep, 221cm wide

£400-600



268

201

THE STUDY

LOTS 269-289



269
A BRONZED PLASTER
BUST OF CICERO
19TH/20TH CENTURY
Title inscribed to base
49cm high, 16.5cm wide

£400-600

271
A MAHOGANY AND UPHOLSTERED SOFA
ATTRIBUTED TO WHYTOCK AND REID EDINBURGH,
20TH CENTURY
Upholstered in brown herringbone woven cloth, one leg
stamped '3 194', on brass castors
80cm high, 185cm wide, 80cm deep

£400-600



270



269



271

270
A GEORGE III MAHOGANY DROP LEAF TABLE
IN THE MANNER OF ALEXANDER PETER, CIRCA 1780
The single drop leaf supported by two hinged legs
73cm high, 121cm wide, 58cm deep

£300-500

Provenance:
Formerly Ardgowan House. This distinctive form of Scottish table with the single drop leaf/flap to the reverse is sometimes referred to as a "fly table". To Scottish cabinet makers of the 18th century they were perhaps better known as "bedroom tables". For similar slightly earlier and smaller examples please see lots 128, 248, 269 in Christie's Dumfries House catalogue July 2007



272

272
AFTER LOUIS LEOPOLD BOILLY
NAPOLEON AS FIRST CONSUL WITH AN ETCHING DEPICTING A TROUP REVIEW BY NAPOLEON ON THE FIFTH DAY OF THE WEEK ACCORDING TO THE REPUBLICAN CALENDAR AT THE PALAIS DES TUILERIES
Etching
42.5 x 29cm (16½ x 11¼ in.)

Together with a print dated 1863 depicting a military parade through Waterloo Place, a print of a lady in the wilderness after Angelica Kaufman, and two prints from Dolby's Sketches of the Baltic, plates 12 and 18, Various sizes, (5)

£300-500



273

273
EIGHT VARIOUS DECANTERS AND SEVEN STOPPERS
VARIOUS DATES MOSTLY 19TH CENTURY
30.5cm high and smaller

£100-200



274

274
AN UPHOLSTERED BEDROOM CHAIR
20TH CENTURY
The chair with a linen loose cover, printed with peonies on an olive green ground
67cm high, 49cm wide, 53cm deep

Together with a mahogany tripod table in George II style, 20th century
61cm high, 36cm wide

£40-60



275

275
A GROUP OF FIVE RELIEF PORTRAIT MEDALLIONS
20TH CENTURY
To include Karl Schinkel, Christian Rauch, Thorvaldsen, all framed and glazed, plaster and bisque, largest frame 17.5cm diameter:
A pair of 20th century eglomise glazed framed watercolour and pencil sketches of lost country houses, Gresford Lodge and Copped Hall Essex, 17.5cm diameter

An oval plaster deep relief portrait of a young woman, 22.5cm high and a glazed and framed plaster relief of a court scene, possibly Elizabeth I, 32.5 by 22cm

£100-150



276

276
A BRONZED PLASTER BUST OF HOMER
19TH/20TH CENTURY
51.5cm high, base 18cm wide

£400-600

277
A LOUIS PHILIPPE MAHOGANY AND GILT METAL MOUNTED BERGERE
FRENCH BY JEAN-BAPTISTE BERNARD DEMAY, CIRCA 1830
Stamped to the seat rail 'Demay rue de Clery', upholstered in black fabric woven with Empire motifs on a striped ground
94cm high, 67cm wide, 73cm deep

Jean-Baptiste Bernard Demay (1759-1848), Maitre Ebeniste 1784. Worked for 30 years from Rue de Clery, Paris

£500-800



277



278
 AN ITALIAN MARBLE BUST OF SCIPIO AFRICANUS
 PROBABLY LATE 18TH CENTURY/
 EARLY 19TH CENTURY
 Socle possibly associated, with strengthened
 name tablet
 42cm high

The Roman marble prototype for this bust
 is depicted in Cassell's *Illustrated History* by
 Edward Ollier, 1890 as drawn by P. Beckert
 and described as "Old Roman Type;
 Scipio Africanus the Elder"

£2,000-4,000



278



279

279
 A WALUT AND MOQUETTE
 UPHOLSTERED ARMCHAIR
 FIRST QUARTER 20TH CENTURY
 The back and seat centred with urns of birds
 and flowers, one back leg stamped 'X 2256'
 90cm high, 77cm wide, 72cm deep

£200-300

280
 A FRENCH GREEN PAINTED
 AND PARCEL GILT CARVED
 LOW TABLE
 LATE 19TH/EARLY 20TH
 CENTURY
 The later top painted to
 simulate porphyry
 45cm high, 113cm wide,
 52cm deep

£300-500



280



281
FOLLOWER OF PIERRE MIGNARD
 PORTRAIT SAID TO BE OF MISS FRANCES JENNINGS (1648 - 1730), SISTER OF SARAH
 DUCHESS OF MARLBOROUGH
 Oil on copper
 12.3 x 10cm (4¾ x 3¾ in.)

£300-500



281

282
AFTER NOLLEKENS- A PLASTER
LIBRARY BUST OF FRANCIS RUSSELL,
DUKE OF BEDFORD
 19TH CENTURY
 Later strengthened title to name tablet
 of socle
 77.5cm high

Literature:
 C. Hussey, 'Endsleigh House - Devon - II',
 Country Life, 10 August 1961, p. 299, fig. 10
 (the Entrance Hall)

The bust is depicted in the Hall, Endsleigh,
 Devon in an oil sketch by Lady Ela Russell,
 1896 (Bedford Archive; see Christie's
 auction catalogue, 'Two Ducal Collections',
 20-21 September 2004, p. 227).

The original bust of Francis Russell
 (1765-1802), 5th Duke of Bedford was
 commissioned by the Prince of Wales
 from Joseph Nollekens (1737-1823) in 1808
 and is now held in the Royal Collection
 (RCIN 35412).

£800-1,200



282

283
AN EARLY VICTORIAN MAHOGANY AND BUTTONED
LEATHER UPHOLSTERED LIBRARY ARMCHAIR
 MID 19TH CENTURY
 105cm high, 74cm wide, 90cm deep

There is an identical chair featured in the *Howards End* film, 1992

£800-1,200



283



284



285

284
AN EBONISED AND GILT BRASS
COLUMNAR LAMP BASE
20TH CENTURY
with fitment 66cm high, 99cm high to
top of existing shade

£200-300

285
A BRONZE BUST OF ARIADNE
ITALIAN OR FRENCH, MID/EARLY
19TH CENTURY
On turned support and square polished
marble base
36cm high, base 14.3cm wide

£600-800



286

286
AN EARLY GEORGE III
MAHOGANY DROP
LEAF TABLE
PROBABLY SCOTTISH,
CIRCA 1760
The frieze of shaped
outline
71cm high, 103cm wide,
when closed 46cm deep
(139cm deep when open)

£400-600



THE FIRST FLOOR LANDING

LOTS 290-292



287

287
ENGLISH SCHOOL
(19TH CENTURY)
PORTRAIT OF LADY PEEL
 Oil on canvas laid to panel, oval
 25.5 x 20.5cm (10 x 8 in.)

Together with a portrait of a lady in a white and blue bonnet, and a study of a girl in a blue cape, Various sizes (3)

£30-50



289
FOLLOWER OF RICHARD WILSON
FIGURES IN A WOODED LANDSCAPE
 Oil on panel
 13 x 17cm (5 x 6½ in.)

Together with a view of Vesuvius erupting, signed 'RPD 1822' (lower right), a primitive watercolour of a moated castle, and a print of Carlisle after Thomas Allom, Various sizes, (4)

£300-500



288
BRITISH SCHOOL
(19TH CENTURY)
PORTRAIT OF MARY QUEEN OF SCOTS
 Watercolour heightened with white
 15 x 11.5cm (5¾ x 4½ in.)

Together with a number of reproduction print miniatures (5)

£150-250

288



289



290



291



292

290
A TIN PEDESTAL PAINTED TO SIMULATE MARBLE
LATE 19TH/EARLY 20TH CENTURY
102cm high, 36cm diameter

Together with an ebonised composition table lamp
83cm high overall

£200-300

291
A MACHINED TAPESTRY IN A VERDURE DESIGN
20TH CENTURY
approximately 231 by 200cm

£100-200

292
A WILLIAM IV MAHOGANY CLOTHES PRESS
CIRCA 1835
The interior with hanging space, short sliding trays and
drawers
211cm high, 138cm wide, 64cm deep

£300-500

THE GREEN BISCUIT BEDROOM

LOTS 293-302





293

293
AFTER ALEXANDER NASMYTH
ROBERT BURNS
Engraving, oval
56 x 42cm (22 x 16½ in.)

Together with a coloured engraving of Miss O'Neill in the Character of Juliet after George Dawe, and another print of Miss O'Neill after A W Davis engraved by H Myer, various sizes, (3)

£100-150

294
A GEORGE IV MAHOGANY AND BRASS INLAID CHEST OF DRAWERS
SCOTTISH, CIRCA 1825
The arrangement of four short drawers simulation five, the outset corners with turned and reeded detail
114cm high, 128cm wide, 59.5cm deep

£500-700



294



295

295
AN EDWARDIAN MAHOGANY AND UPHOLSTERED SOFA
IN THE MANNER OF HOWARD & SONS, EARLY 20TH CENTURY
Upholstered in cotton green cream striped fabric, the green seat cushion with Greek key border, with brass castors
72cm high, 167cm wide, 78cm deep

Provenance:
Ardgowan House, Scotland

£500-700



296

296
AFTER GEORGE CATTERMOLLE
THE FIRST REFORMERS PRESENTING THEIR FAMOUS PROTEST AT THE DIET OF SPIRES 15 APRIL 1529
Engraved by William Walker
62.5 x 84.5cm (24½ x 33¼ in.)

Together with a photogravure entitled *Lever De Lune* by Smith Hald (2)

£80-120



297

297
A COLLECTION OF TWENTY-SIX GLASS ELECTRIC AND PARAFIN LAMP SHADES OF VARIOUS SHAPES AND SIZES
LATE 19TH CENTURY AND 20TH CENTURY
tallest 19.5cm high, smallest 8.5cm high

£300-500

Together with a photogravure entitled *Lever De Lune* by Smith Hald (2)

£80-120



298

298
A MAHOGANY FOUR POSTER BED
IN GEORGE III STYLE, 19TH CENTURY AND LATER
With flower printed cotton hangings and Bullion trim
approximately 253cm high, the cornice 243cm long, 168cm wide

£600-800



299

299
AFTER SELLIER
TWO CLASSICAL URN STUDIES; ONE FOR
THE WARWICK VASE
Engraving by Johann Matthäus von Mauch
45 x 33cm (17½ x 12 in.) (2)

£200-300



300
TWO REGENCY MAHOGANY TRAY
TOP BEDSIDE CABINETS
CIRCA 1815
One with a shaped gallery door and
turned legs
82cm high, 38cm wide, 36cm deep
The other with a tambour front
80cm high, 36cm wide, 33cm deep

£400-700



300



301

301
A LOUIS PHILIPPE MAHOGANY AND
MARBLE TOP COMMODO
CIRCA 1840
85cm high, 98cm wide, 44cm deep

£300-500



302
A VICTORIAN MAHOGANY BOOKCASE
SECOND HALF 19TH CENTURY

The four glazed doors enclosing shelves, the lower doors lined with brown watermarked taffeta
208cm high, 114cm wide, 37cm deep

£300-500

302

THE WHITE BEDROOM

LOTS 303-320



303
 AN ENGLISH POTTERY 'ETRUSCAN VASES' CHAMBER POT AND COVER OF F & R PRATT TYPE
 THIRD QUARTER 19TH CENTURY
 printed in sepia and ochre shade with Greek vases reserved on a malachite ground
 titled to the underside
 22cm high, 30cm wide

Together with an Ashworth's Ironstone 'Hydra' jug, late 19th century, 29cm high, a modern Portmerion Botanic Garden pattern bowl, 28.5cm diameter; and a modern jar and cover, probably Iberian, 46cm high

£200-300



303



304

304
 A WILLIAM IV MAHOGANY CHEST OF DRAWERS
 SCOTTISH, CIRCA 1835
 The arrangement of four short drawers simulating five drawer fronts
 105cm high, 118cm wide, 53cm deep

£150-250

305
 A VICTORIAN BRASS BEDSTEAD
 LATE 19TH CENTURY
 Of tubular brass form with ceramic castors
 150cm high, 141cm wide,
 205cm long overall

£400-600



305



306

306 λ
JAMES ARDEN GRANT (BRITISH 1885-1973)
PORTRAIT OF THE ARTIST'S WIFE, ANN GRANT
Coloured chalks
36.5 x 25cm (14¼ x 9¾ in.)

£50-80



307

307 λ
ATTRIBUTED TO JAMES ARDEN GRANT (BRITISH 1885-1973)
FEMALE NUDE, SEATED
Pastel
60 x 40cm (23½ x 15½ in.)

Provenance:
Sotheby's, Olympia, *The Ian Grant Collection Removed from 41 Ladbroke Square*, 18 September 2001, lot 488 (part lot)

£100-150



308



308
BRITISH SCHOOL (20TH CENTURY)
PORTRAIT OF A GENTLEMAN,
PURPORTED TO BE A PORTRAIT OF
JAMES ARDEN GRANT
Pencil, oval
Indistinctly signed, dated and inscribed S.
a. Wigg/1910 Paris (lower right)
16 x 11.5cm (6¼ x 4½ in.)

Together with another red pencil study,
attributed to James Arden Grant, portrait
of a gentleman, purported to be a portrait
of Ralph Grant, James Arden Grant's
brother (2)

£100-150

309 λ
JOHN DANIEL REVEL (SCOTTISH 1884-1967)
PORTRAIT OF A DANCER
Oil on canvas
76 x 63.5cm (29¾ x 25 in.)

Provenance:
Sale, Sotheby's, Olympia, *The Ian Grant Collection Removed from 41 Ladbroke Square*, 18 September 2001, lot 42, catalogued as by 'Jock Revell'

It has been suggested that the dancer depicted is Margaret Morris.

John Daniel Revel was born in Dundee in 1884. Revel went onto study at the Dundee Art School and in 1906 he made the move to London to study at the Royal College of Art until 1911. In 1925 Revel took up the post of Director of the Glasgow School of Art. Revel exhibited at the Royal Academy and the Royal Society of Arts throughout his career.

£300-500



310



309

310
BRITISH SCHOOL (20TH CENTURY)
HARBOUR VIEW
Oil on canvas
46 x 61cm (18 x 24 in.)

Provenance:
Sale, Sotheby's, Olympia, *The Ian Grant Collection Removed from 41 Ladbroke Square*, 18 September 2001, lot 271 (part lot)

£200-400

311 λ
ATTRIBUTED TO JAMES ARDEN
GRANT (BRITISH 1885-1973)
CAFE SCENE
Oil on canvas
Indistinctly signed and dated 21 (lower left)
51 x 62cm (20 x 24¼ in.)

£400-600



311



312

312
A MAHOGANY AND GILT METAL MOUNTED BED CANOPY
IN EMPIRE STYLE, 20TH CENTURY
18cm high, 142.5 cm wide, 95cm deep

£100-150



313

313
ATTRIBUTED TO JENARO PEREZ
VILLAAMIL (SPANISH 1807 - 1854)
THE BRIDGE OF ALCANTARA, TOLEDO
Watercolour
Indistinctly signed and dated '1839' [?]
(lower right)
25 x 36.5cm (9¾ x 14¼ in.)

£300-500

314
A VICTORIAN BLACK LACQUERED
METAL AND BRASS BEDSTEAD
LATE 19TH CENTURY
Of tubular and turned form, with
ceramic castors
137cm high, 138cm wide, 200cm long

£300-500



314



315
A PAIR OF WILLIAM IV
COLZA HANGING LIGHTS
CIRCA 1830-1840
Each with foliate arms above
pine cone terminal, square
and circle chains from foliate
rose suspension, now fitted
for electricity
30cm wide, drop
approximately 66cm

£800-1,200

315



316 (part lot)

316
A GROUP OF NINETEEN BERLIN NEEDLEWORK PANELS
LATE 19TH CENTURY
Sections for a floral needlework carpet, corner spandrel with initials MA
largest 83 by 81cm

Together with a framed and glazed needlework picture of a girl with a cat
Late 19th/early 20th century
frame 75 by 66cm

£400-600



317

317
A WILLIAM IV MAHOGANY SIDE TABLE
SCOTTISH, CIRCA 1835
73cm high, 104cm wide, 60cm deep

£200-300



318

318
ATTRIBUTED TO GEORGE BOYLE (BRITISH
1842 - 1930)
FIGURE WITH CATTLE IN A FIELD
Oil on canvas
25 x 32cm (9¾ x 12½ in.)

£250-350



319

319
A GEORGE IV MAHOGANY BOW FRONT CHEST
OF DRAWERS
CIRCA 1830
94cm high, 118cm wide, 52cm deep

£300-500

320
A CARVED GILTWOOD STANDARD LAMP
20TH CENTURY
141cm high overall

Together with a brass standard lamp of columnar form,
136cm high overall
And an ebonised wood standard lamp, 156cm high

£200-400



320

THE KITCHEN

LOTS 321-326





321

321
A PAIR OF WEATHERED CAST IRON SPIKED BALL FINIALS
 20TH CENTURY
 With deep blue paint surface
 47.5cm high

Together with a small Regency design cast iron basket
 Embossed internal lettering C C Co
 60cm high, 56cm wide, 22cm deep

£200-300



322

322
ASSORTED METALWARE TO INCLUDE:
 A pair of iron Greek key furniture mounts/feet
 Possibly French or Baltic, early 19th century
 13cm high, 12.5cm deep, 12.5cm wide
 And six 19th century ornate iron trivet stands
 largest 21cm wide

£200-300

323
A GREY PAINTED RUSTIC TABLE
 20TH CENTURY ELEMENTS AND LATER
 79cm high, 121cm wide, 305cm long

£800-1,200



323



325



324 (part lot)



326

324
A COLLECTION OF DOMESTIC IRONMONGERY
 MOSTLY 19TH/EARLY 20TH CENTURY AND LATER
 To include: a pair of pressed brass floral hangings,
 37cm high, a pair of gilt brass door plates, 25.5cm high,
 assorted Second Empire column mounts, brass 'IN/OUT'
 university tabs, assorted finials, lighting mounts, curtain
 finials, door and domestic fittings and mounts

£200-400

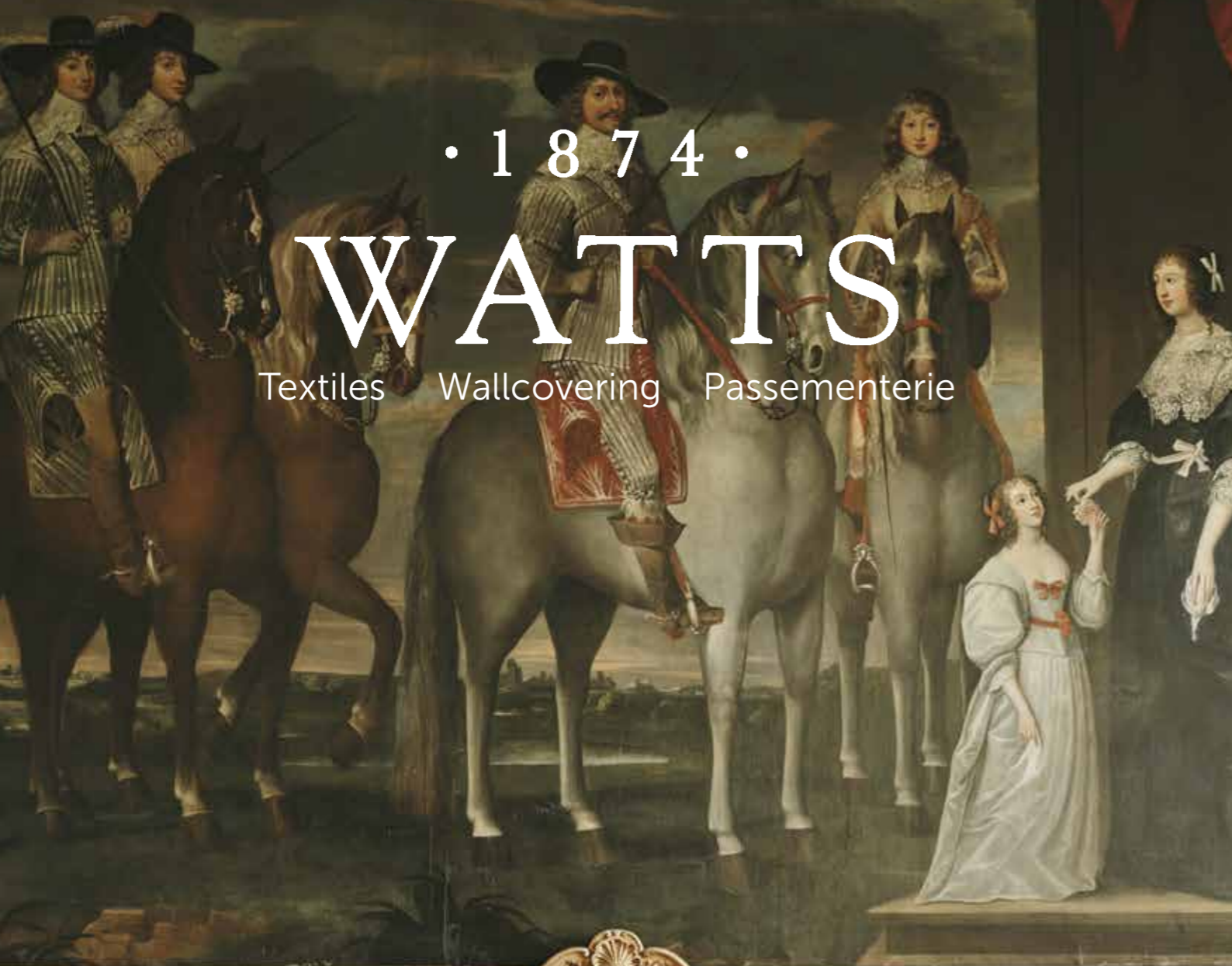
325
A SELECTION OF RED POTTERY AND STONEWARE
 ENGLISH, VARIOUS DATES 19TH CENTURY
 Comprising five black encaustic decorated ashtrays and covers in the Greek
 manner, three with metal clamps, a pair of Doulton stoneware match strikes
 Ashtray 12cm high and smaller

£200-300

326
T C JONES- A COMPOSITION STONE BUST OF A ROMAN MAN
 DATED 1964
 Head tilted to right, socle base, incised to reverse T C Jones Aug 1964
 approximately 85cm high

£200-400

END OF SALE



• 1 8 7 4 •

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Textiles Wallcovering Passementerie



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THOMAS FRYE (BRITISH 1710-1762)
PORTRAIT OF A LADY
In an elaborate Rococo frame
Est. £15,000 – 25,000 (+ fees)

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EST. 1759

dreweatts.com

info@dreweatts.com

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forumauctions.co.uk

info@forumauctions.co.uk

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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.

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

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All purchases are subject to a buyer's premium, which is charged per lot at 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.

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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.

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

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Unless otherwise stated below, purchases are available for collection from Dreweatts Donnington Priory salerooms from Monday to Friday (9am-5pm) by appointment only. If you wish to have items shipped to you, please see our list of suggested shippers on our website.

Garden items and smaller objects and pictures: items will remain at Donnington Priory, but please check when booking your collection.

Large items (furniture, mirrors, large works of art, carpets and rugs): items will be removed to commercial storage at Sackville-West Moving & Storing (Andover SP10 3SA) on Saturday 3 February and will be available for collection from Monday 5 February onwards. Items removed to Sackville West Moving & Storing will be stored free of charge until Wednesday 7 February. From Thursday 8 February, items will be subject to a transfer fee of £20 (plus VAT) and a 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 will provide an additional week's free storage if they are instructed by the purchaser to deliver to them. On payment of all sales and storage costs, items will be available for collection by appointment from Sackville-West Moving & Storing (tel: + 44 (0) 2080 909988; email: office@sackvillewest.co.uk).

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

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

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

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INFORMATION FOR BUYERS AT PUBLIC AUCTIONS

1. **INTRODUCTION.** The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

2. **AGENCY.** As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. **ESTIMATES.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

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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 (\dagger) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an 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 (\ddagger) 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).

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Where the purchase has been made in the business or trading name, VAT refund will be available on proof of export provided within 3 months of the sale.

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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 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. **λ 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.

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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 you 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 1.5% 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 (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or (2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.

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

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

GENERAL

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

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.

(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

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

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

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

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

DREWEATTS

NEWBURY

Dreweatts
Donnington Priory
Newbury
Berkshire RG14 2JE
+44 (0) 1635 553 553
info@dreweatts.com

MANAGING DIRECTOR

Jonathan Pratt

DEPUTY CHAIRMAN

Will Richards
James Nicholson

GROUP DEPARTMENTS

AUTOGRAPHS AND EPHEMERA

Ania Hanrahan
ahanrahan@dreweatts.com

ASIAN CERAMICS AND WORKS OF ART

Mark Newstead
Dr Yingwen Tao
Lavinia Jin
asian@dreweatts.com

BLOOMSBURY AUCTIONS BOOKS

AND MANUSCRIPTS
Rupert Powell
Dido Arthur
Justin Phillips
Max Hasler
Richard Caroll
info@bloomsburyauctions.com

BRITISH AND EUROPEAN CERAMICS

AND GLASS
Mark Newstead
Geoffrey Stafford Charles
interiors@dreweatts.com

BRITISH AND EUROPEAN SCULPTURE

AND WORKS OF ART
Silas Currie Leigh-Wood
sculpture@dreweatts.com

CLOCKS AND SCIENTIFIC INSTRUMENTS

Leighton Gillibrand
clocks@dreweatts.com

LONDON

Dreweatts / Bloomsbury Auctions
16-17 Pall Mall
St James's
London SW1Y 5LU
+44 (0) 20 7839 8880
info@bloomsburyauctions.com
info@dreweatts.com

COUNTRY SPORTING

Geoffrey Stafford Charles
gscharles@dreweatts.com

DECORATIVE ARTS AND MODERN DESIGN

Geoffrey Stafford Charles
Ashley Matthews
interiors@dreweatts.com

FURNITURE AND CARPETS

Ben Brown
Elaine Binning
Ashley Matthews
William Turkington
Mitchell Tompkins
furniture@dreweatts.com

HOUSE SALES AND PRIVATE COLLECTIONS

Joe Robinson
Eloise Kerr-Smiley
Arabella Methuen
housesales@dreweatts.com

JEWELLERY, SILVER, WATCHES AND OBJECTS

OF VERTU
James Nicholson
Nick Mann
Tessa Parry
jsw@dreweatts.com

LIVE STEAM AND MODEL ENGINEERING

WORKS OF ART
Michael Matthews
Lucie Hobbs
transport@dreweatts.com

HAMBRIDGE LANE

Dreweatts
1 Hambridge Lane
Newbury
Berkshire RG14 5TU
+44 (0) 1635 553 553
info@dreweatts.com

MODERN AND CONTEMPORARY ART

Jennie Fisher
Francesca Whitham
Will Porter (Business Development)
pictures@dreweatts.com

OLD MASTERS, BRITISH AND

EUROPEAN ART
Brandon Lindberg
Lucy Darlington
pictures@dreweatts.com

WINE

Mark Robertson
Caroline Shepherd
Violette Jongbloed
Dianne Wall
wine@dreweatts.com

BUSINESS DEVELOPMENT

Will Richards
Will Porter
Joe Robinson
Ana Moas
Isabelle Rietkerk
irietkerk@dreweatts.com

CONSIGNMENT MANAGEMENT

Lucie Hobbs
Christy Chambers
consignments@dreweatts.com

VALUATIONS FOR PROBATE,

INSURANCE AND CGT
Emma Terry
Janice Cliff
valuations@dreweatts.com

DREWATTS

EST. 1759