

THE PALMER FAMILY AT BUSSOCK WOOD

FOUR GENERATIONS OF CONNOISSEURSHIP

In collaboration with

ALICE PALMER & CO

TUESDAY 4 & WEDNESDAY 5 JUNE 2024

DREWEATTS

EST. 1759



THE PALMER FAMILY
AT BUSSOCK WOOD

FOUR GENERATIONS OF CONNOISSEURSHIP





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DAY ONE | TUESDAY 4 JUNE 2024 | 10.30AM | CONTENTS FROM BUSSOCK WOOD (LOTS 1-324)

DAY TWO | WEDNESDAY 5 JUNE 2024 | 10.30AM | CHINESE CERAMICS AND WORKS OF ART:
SELECTED ITEMS FROM THE REGINALD AND LENA PALMER COLLECTION (LOTS 325-413)

VIEWING IN LONDON (HIGHLIGHTS)

DAY TWO | Selected items from the Reginald and Lena Palmer Collection

Tuesday 14 May: 10am-4pm

Wednesday 15 May: 10am-4pm

DAY ONE | Contents from Bussock Wood

Tuesday 21 May: 10am-4pm

Wednesday 22 May: 10am-4pm

Thursday 23 May: 10am-4pm

VIEWING IN NEWBURY

DAY TWO | Selected items from the Reginald and Lena Palmer Collection

Sunday 19 May: 10am-3pm

Monday 20 May: 10am-4pm

Tuesday 21 May: 10am-4pm

Wednesday 22 May: 10am-4pm

DAY ONE AND DAY TWO | Full Sale

Saturday 1 June: 10am-3pm

Sunday 2 June: 10am-3pm

Monday 3 June: 10am-4pm

Tuesday 4 June: 9am-4pm

ENQUIRIES & CONDITION REPORTS

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DREWEATTS

EST. 1759

A GUIDE FOR BUYERS

REGISTRATION AND BIDDING

Bidders wishing to bid in Day 1 and Day 2 need to register for each auction separately. Bidders in Day 2 may be asked to pay a deposit (see below).

We advise bidders to register at least 48 hours in advance of the auction as we will need to complete Know Your Client checks on all registrants. We allow commission (or absentee bids), telephone bids, live online bidding, and in person bidding. More information is available in our Terms of Sale at the back of this catalogue, and on our website.

BUYER'S PREMIUM

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

20% of hammer price from £500,001 up to £1,000,000 (24% including VAT), plus

12.5% of hammer price in excess of £1,000,000 (15% including VAT)

ADDITIONAL CHARGES AND SYMBOLS

λ - Indicates that this lot may be subject to Droit de Suite (Artist Resale Right) royalty charges.

Y - Indicates that this lot may be subject to CITES regulations when exported.

† - Indicates that VAT is payable by the purchaser at the standard rate of 20% on the hammer price as well as being charged on the buyers' premium.

θ - Indicates that the lot is a zero rated item and therefore subject to buyer's premium of 26% exclusive of VAT (0% VAT).

‡ - Indicates that the lot is being sold whilst subject to temporary importation and that VAT is due at the reduced rate (5%).

Ω - Indicates that the lot has been imported from outside the UK and is liable to the standard rate of Import VAT currently 20% on the hammer price.

β - Indicates that the lot is offered in Bond. This applies to wine. Bidding will be at duty paid prices other than for those lots marked 'IN BOND/β'.

DEPOSITS FOR DAY 2 (5 JUNE): CHINESE CERAMICS & WORKS OF ART

- New registrants (and existing clients with no purchase history) must pay a deposit of £5,000;

- The deposit must be paid online via SagePay, by bank transfer or in person by debit / credit card; Dreweatts must have cleared funds no later than 12 noon (BST) the day before the auctions.

- If you are not successful at the auction, the deposit will be refunded (without interest) within 7 working days.

PAYMENT

If you are successful, you will receive an invoice to your registered email address, which will include detailed payment and collection information. If you wish to see this in advance, please visit our website. Items must be paid for in full and

Know Your Client checks must be complete before we can release any purchases; first time buyers may also be subject to restrictions on the methods of payment we can accept. Please confirm this with the saleroom prior to collection.

COLLECTIONS, SHIPPING AND STORAGE

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. **Note:** Buyers of large garden items and statuary should ensure they/their carriers are able to remove the items themselves. Please call Dreweatts in advance of any collection for further advice.

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 Wednesday 5 June and Thursday 6 June and will be available for collection from Friday 7 June onwards. Items removed to Sackville-West will be stored free of charge until Wednesday 12 June. From Thursday 13 June, 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 and waive the transfer fee 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).

CONDITIONS OF SALE

Any registration to bid is subject to acceptance of our Auction Terms and Conditions and Privacy Policy. Both are available on our website.

CONDITION OF ITEMS

Buyers must satisfy themselves to the condition of any item prior to bidding. Detailed condition reports and additional images are available upon request.

EXPORT OF ITEMS

If you intend to export goods out of the UK, we ask you to satisfy yourselves as to whether there is prohibition on exporting goods of that character e.g. if the goods contain prohibited materials such as ivory or they require an Export Licence on the grounds of exceeding a specific age and/ or monetary value threshold as set by the Export Licensing unit. We are happy to make the submission of necessary applications on behalf of our buyers, but we will charge for this service only to cover the costs of our time.

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)



Peter Horwood
Senior Specialist, House Sales and Private Collections



Eloise Kerr-Smiley
Sale Co-ordinator, House Sales and Private Collections



Brandon Lindberg
Old Master Pictures



Silas Currie Leigh-Wood
Sculpture & Works of Art



Jennie Fisher
Modern and Contemporary Art



Will Porter
Modern and Contemporary Art



Geoffrey Stafford Charles
MRICS
Ceramics & Glass



Mark Newstead
(Consultant)
Chinese and Asian Art



Dr Yingwen Tao
Chinese and Asian Art



Nick Mann
Silver



Leighton Gillibrand
Clocks & Barometers



INTRODUCTION | A PERSONAL VIEW

BY HOWARD PALMER – CO-EXECUTOR

I have a vague recollection, at about the age of 7, of being shocked and delighted at the same time by the appearance of Matthew Smith's *Reclining Nude* (lot 170) above the fireplace at our home in Cheshire in 1961. Shocked at the naughtiness of a nude in a picture and worried that I might be told 'not to stare' but delighted by the picture itself and also admiring of my parents, who had dared to acquire it and hang it for all to see.

Bill and Cherry Palmer were, I suppose, a little *avant garde*, although they would have been the last to admit it. They exhibited many very conventional attributes (respectively, Eton, Army, Director in the Family Business. Downe House, Nursing, married at 21), and were proud of them. They moved from Cheshire to Bussock Wood House in 1963, having purchased it from a Palmer uncle who lived down the road. Cherry's cousin was Sam Beazley (later famous as an aged Harry Potter film star), an accomplished interior designer, and he produced a stunning design for the house which basically remained in place for 60 years. Gradually, the house filled up with pictures which (as a nine-year old) I liked, without having any proper artistic appreciation. I can recall Bill Brooker paintings being added to the Dining Room Walls (*Shelf End*, lot 120, bought in 1968, joined *Gloucester Road*, lot 122 which was there from the outset, but others came in as well on dates which I cannot recall).

A lot more art joined the House in the 1980s. My maternal grandmother, Barbara Gibbs, née Williams, died in 1981. She had been an avid collector, and certain paintings were acquired by Bill and Cherry from the Estate. In particular, they bought from Cherry's brother David the portrait of Barbara Gibbs, in the year of her marriage, by William Orpen (lot 16), who was commissioned to paint portraits of all 3 daughters of Trevor Williams. Barbara was 21 at the time. Cherry also acquired the Paul Nash *Studio Interior* (lot 186), which had been bought by her mother in the 1930s. Cherry's taste was unerring (except in one respect – her determination to acquire every sort of artistic delineation of her favourite dog – The Pug) and was surely an inherited family trait. Her parents were keen collectors with a good eye and her brother David

had his happiest years working for Arthur Tooth, Marlborough Fine Art and the Pace Gallery in London and America, and alongside Lee Krasner as co-manager of the Jackson Pollock estate. Examples of the Gibbs' taste are shown in the Duncan Grants (lots 94 and 224), Cedric Morris (lot 95) and Allan Gwynne Jones (lot 65), who served with. and was a lifelong friend of, my grandfather Arthur in the Welsh Guards in the First World War.

Bill and Cherry remained at Bussock Wood for the rest of their lives and threw themselves into local causes, charitable, political and artistic. Cherry did an enormous amount of work for the Red Cross in Newbury and Berkshire, rising ultimately to Divisional President; Bill, as well as working as a director of Huntley & Palmers, was a District and County Councillor, High Sheriff, and Deputy Lieutenant of the County. He supported many local causes close to his heart such as the Grenadier Guards Association and the Pang Valley Scouts. He also served for many years on the Council of the University of Reading where the wider Palmer family, dating back to George, William Isaac, and Samuel Palmer, had been generous benefactors for generations. They were keen supporters of the Newbury Arts Festival, the Newbury Society, the Watermill Theatre and of many local artists and galleries. Whilst the Gibbs ancestry was firmly London based, the Palmers and Cobhams had lived in Berkshire since the 1840s and the connection with the firm of Huntley and Palmers meant that many cousins lived within the county.

There were many more acquisitions of paintings in the 1980s, with Cherry (I believe) being the leading light in the selection. In her last years she was confined to her bedroom and loved nothing more than to discuss the paintings which surrounded her. *Edith Sitwell* by Percy Wyndham Lewis (lot 255, originally acquired by Barbara Gibbs); the *Mary Newcombs* (Lots 179 and 262); *The Crucifixion* by Craigie Aitchison (lot 256) – very much a Cherry inspired acquisition in 1968; the Albert Goodwin showing the *Amalfi Coast* (lot 198), the site of her honeymoon, which she bought from the Portmeirion Shop in Pont St from the beloved Sam Beazley. And the Edward Lear painting of *Turbia* (lot 245) which she

bought on sight at the Thomas Agnew gallery in 1982 and was delighted to be rung the next day to be asked by the National Gallery if they could have it instead. 'No', was the immediate and clear answer, but she was pleased to tell the story to those who came to visit her in the last few years and admired the Lear. One of those visitors, studying Lear in a post-graduate degree, explained that it was one of an ambitious series (which sadly never came to fruition) of Lear's producing a series of illustrations for Alfred Lord Tennyson's poems (hence the 'AT' initials in the bottom left-hand corner).

My paternal grandmother, Lena Palmer (née Cobham) also died in 1981 and an influx of paintings, furniture and Chinese Art came to Bill, to be accommodated at Bussock Wood House. The Cobham ancestry had left the beautiful miniatures of Mr. and Mrs. Cobham by William Wood (lot 86) – and why are Mr. Cobham's initials 'JM'? There is a huge story there, of wills changed at 2 a.m. on the day of death and proceedings challenging the will in the Reading Assizes in 1810. Also, from the Cobhams, the oak chairs in the Hall with the Cobham crest (lot 42) and silver with the same crest. My paternal grandparents passed on wonderful mahogany furniture of superb quality, much of it from great grandparents Howard and Ada Palmer (whose only child was Reginald Howard Reed Palmer – RHRP – who married Lena in 1924). My favourite piece is the wine cooler made by J.T. Needs of New Bond St., (lot 105) with an unpickable lock by Joseph Bramah (essential for a wine cooler!). This was bought by Howard Palmer in about 1909 for £85. The bureau, lot 89, comes a close second, with its secret drawer and mirrored compartment with further secret drawers. Although mahogany seems to have become unfashionable nowadays, the tables, chairs and chests of drawers are magnificent. (The more trendy Heals furniture (lots 200, 298 & 305) of course was Barbara Gibbs' choice).

As for art, these grandparents, great grandparents and great great grandparents collected very different art from my maternal grandparents and parents. The oldest recorded acquisition is probably the B. W. Leader painting of *Stratford Lock* (lot 50) which was painted in 1885 and bought by William Reed, shortly thereafter. It was then acquired by Howard and Ada Palmer from Wm Reed's estate in 1920 for 270 guineas (£283.50). There were also many beautifully executed watercolours by Birket Foster bought by three generations of Palmers (lots 69, 70, 71, 72, 73, 74, 75, 76, 227 & 288) at various dates from 1900 to 1984.

There was also an influx of Chinese porcelain, jade, enamels and bronzes from RHR Palmer's collection, which was extensive and much respected as of excellent quality, but perhaps more so of excellent taste. RHRP bought from dealers in London – Sparks, Bluetts, Spinks, Malletts and others – in prodigious quantities. Bill was almost overwhelmed by this huge collection, but he was delighted to study and appreciate the art and craftsmanship involved. He did not need to add to it, but the few purchases he did make (lots 325, 346, 347, 361 & 370 for example) show a similar taste to his parents' and grandparents before him. Although RHRP was the predominant collector of the family, his parents had also enjoyed Chinese Art – lots 385 & 386 are typical examples of their extravagant *Famille Verte* purchases which have given the family enormous pleasure over 100 years. I personally have also had enormous satisfaction marrying up the individual pieces with ledger entries and receipts kept by my ancestors, some of which only came to light during the clear out of the attics at Bussock Wood – which also disclosed a Louis Vuitton trunk used on my grandmother's honeymoon Cunard voyage in 1924 (lot 290)!

We are all, as a family, immensely grateful to our parents and ancestors for allowing us to live with such marvellous treasures (except the hidden trunk) for 65 years and more, and hope others will now acquire them to enjoy them themselves and with their families.



THE HALL
LOTS 1-43



1
A DUTCH BRASS TWELVE LIGHT CHANDELIER
DATED 1770

With two tiers of six scrolling branches, globular base to stem with contemporary presentation inscription "Gegeven dor Jan. H. Eskes 1770" ('The gift of Jan H Eskes 1770'), now drilled for electricity
approximately 74cm high, 62cm wide

Provenance:
Acquired from Stanley Pratt, London,
February 1960

£1,200-1,800



1

2
A SELECTION OF CANES AND WALKING STICKS
MOSTLY LATE 19TH CENTURY AND LATER

Including a gilt metal Malacca example with embossed pommel inscribed 'A C Cobham from numerous Daffodil Party friends 25th June 1897', 85cm long, an Ede and Ravenscroft umbrella with 9 carat gold band; with accompanying red leather, gilt embossed visitors book inscribed A.C.C. to the cover and signed within by friends of Mr Cobham's Daffodil Party

Together with two swords

A George V Grenadier Guards officer's Levee sword, formally the property of Reginald Howard Reed Palmer, 82cm blade with single edge and single fuller on each side, etched overall with Regimental devices, GRV cypher, and owner initials 'RHR', stamped on the recasso 'E. Smith 139 Ebury St London', with engraved pierced hilt with flaming grenade motif, wire bound fish skin grip, contained in its leather covered scabbard, and an Imperial German army officer's dress sword and scabbard

All held in an oval coopered oak barrel, 63cm high

£400-600



2 (part lot)

3
A MID-VICTORIAN WALNUT SOFA
CIRCA 1880

The slightly curved back, scrolled arms and incurved seat upholstered in Turkey-work on ring-turned baluster legs with brown ceramic castors
89cm high, 166cm wide, 86cm deep

£800-1,200



3



4

4
A PAIR OF GEORGE III STYLE
GILTWOOD TWIN BRANCH
WALL-LIGHTS
EARLY 20TH CENTURY
Each with a ribbon-tied rockwork
backplate with spread eagle above
twin scrolling branches, drilled for
electricity
111cm high

Provenance:
Acquired from Quinneys Ltd,
Chester, 27 April 1957

£1,200-1,800



5
A SHEFFIELD PLATE MOUNTED
TÔLE PEINTE TWIN HANDLED
OVAL TRAY
MID 19TH CENTURY
Decorated with peasants cavorting
and merrymaking outside an inn,
signed Vogel Pinx
67.5cm wide

£400-600



5

7
A GEORGE II STYLE GILTWOOD TRIPLE-
PLATE OVERMANTEL MIRROR
19TH CENTURY
With bevelled rectangular plates within a
carved and pierced surround with scrolling
foliage, egg-and-dart, flowerheads and shells,
the pierced cresting with palm fronds
79cm high, 140cm wide

Provenance:
Acquired from Biggs of Maidenhead at the
Antique Dealers Fair, June 1960, Carved wood
& gilt landscape Chippendale Mirror - oblong
lengthwise

£2,000-3,000



7

8
A PAIR OF FLEMISH WALNUT BACKSTOOLS
19TH CENTURY, POSSIBLY INCORPORATING 17TH
CENTURY ELEMENTS
The carved panelled backs depicting the story of Susanna and
the Elders, the seats upholstered in 17th Century tapestry upon
Atlantes supports joined by stretchers
83cm high, 37cm wide 47cm deep

Provenance:
Acquired from Mallett, September 1925

£500-800



8



9

6 Y
A GEORGE III MAHOGANY,
SATINWOOD AND ROSEWOOD
CROSSBANDED BREAKFAST TABLE
CIRCA 1800
The rounded rectangular tip-up top
on a spirally-turned shaft and splayed
quadripartite base inlaid with ebony
stringing and with brass caps and castors
72cm high, 142cm wide, 105cm deep

£1,000-1,500

9
AN ISFAHAN RUG
CENTRAL PERSIA, CIRCA 1900
With Mihrab and Tree of Life motif,
incorporating birds, animals and floral sprays
approximately 209 x 142cm

£2,000-2,500



6



10

A WILLIAM III/QUEEN-ANNE WALNUT AND FLORAL MARQUETRY EIGHT-DAY LONGCASE CLOCK

JOSEPH WINDMILLS LONDON, CIRCA 1700-05

The six finned and latched inside countwheel bell striking movement with anchor escapement regulated by seconds pendulum, the 11 inch square gilt brass dial with subsidiary seconds, ringed winding holes and conforming calendar aperture to the matted centre within applied silvered Roman numeral chapter ring with stylised sword-hilt half hour markers and signed *J. Windmills, London* to lower margin, the angles applied with twin cherub and crown spandrels with foliate scroll engraved infill to the plate between, the case decorated with floral and foliate marquetry and with caddy top over glazed hood door with turned columns flanking the aperture, with concave throat moulding and trunk door centred with a lenticle and decorated with three-shaped panels incorporating central bird amid flowers, on conforming plinth base with decorated shallow skirt.

232cm high excluding later finials, 49cm wide, 26.5cm deep.

Provenance:

Acquired August 1919, 'A fine Wm & Mary long case clock with bird & flower marquetry panels'

The life and work of Joseph Windmills and his successors is comprehensively documented in Neale, J.A. *Joseph and Thomas Windmills Clock and Watch Makers 1671-1737*. Joseph joined the Clockmakers' Company as a free Brother on 29th September 1671 - the same year that Joseph Knibb, Daniel Quare and Thomas Tompion also gained their freedom of the Company. He initially worked from Blow Bladder Street in St. Martins le Grand, London before moving to premises at 'Swan Court, Mark Lane End, next Tower Street' by April 1674 where the business remained. Joseph took his son, Thomas, as an apprentice who, after gaining his freedom in 1696, is thought to have immediately gone into business with his father; shortly after 1700 the firm became a partnership which lasted until Joseph's death in 1724. As a contemporary of Knibb, Quare and Tompion, Joseph Windmills would have had to compete with some of the finest clockmakers that have ever lived during a period of heightened scientific enlightenment. In this environment Windmills excelled, producing clocks of a quality that equalled many of his more famous peers.

£7,000-10,000



10

11 λ

LAURA SYLVIA GOSSE (BRITISH 1881-1968)

LE QUATORZE JUILLET, ENVERMEU, PRÈS DIEPPE

Oil on canvas

Signed (lower right)

60 x 45cm (23½ x 17½ in.)

Painted in 1927.

Provenance:

Arthur Tooth & Sons Ltd., London

Acquired from the above by Bill Palmer for Cherry as a wedding anniversary present

£3,000-5,000



11

12 λ

ANTHONY DEVAS (BRITISH 1911-1958)

HAUTE COUTURE

Oil on canvas

75 x 50cm (29½ x 19½ in.)

Provenance:

Thomas Agnew & Sons Ltd., London

Acquired from the above as a Christmas present from Bill to Cherry, 16th December 1959

£1,000-1,500



12



13
 A PAIR OF EARLY VICTORIAN BROWN PAINTED
 TERRACOTTA MODELS OF SEATED PUGS
 DATED 1846
 Signed 'S.T. Wilson Eng(land)' and dated 1846
 33cm high

Provenance:
 Adrian Maynard, Jermyn Street, London 19th December
 1985

£800-1,200



13



14

14
 A FRUITWOOD DOG KENNEL
 LATE 18TH OR EARLY 19TH CENTURY
 With panelled sides and canted roof, with pierced arch entrance
 36.5cm wide, 47cm high, 46cm deep

Provenance:
 Acquired from Spink, February 1933, 'Charles II walnut dog kennel
 from the Duchess of Hamilton's Collection. This was given by D. of
 H. to the seller. D. of H. stated that it had been given to her by a lady
 who stated it had been in her family for very many years £20'

£400-800

15
 AN OAK COFFER
 17TH CENTURY
 With triple-panelled hinged lid and double
 arcaded fielded front with conforming sides
 on channelled stile feet
 63cm high, 114cm wide, 50cm deep

£400-600



15

16

SIR WILLIAM ORPEN (BRITISH 1878-1931)

PORTRAIT OF MRS. ARTHUR GIBBS WITH A JADE NECKLACE

Oil on canvas

Signed (upper left)

78 x 63cm (30½ x 24¾ in.)

Painted in October 1921.

Provenance:

The sitter

Thence by descent to the present owners

Exhibited:

London, Royal Academy, 1922, no. 34

Literature:

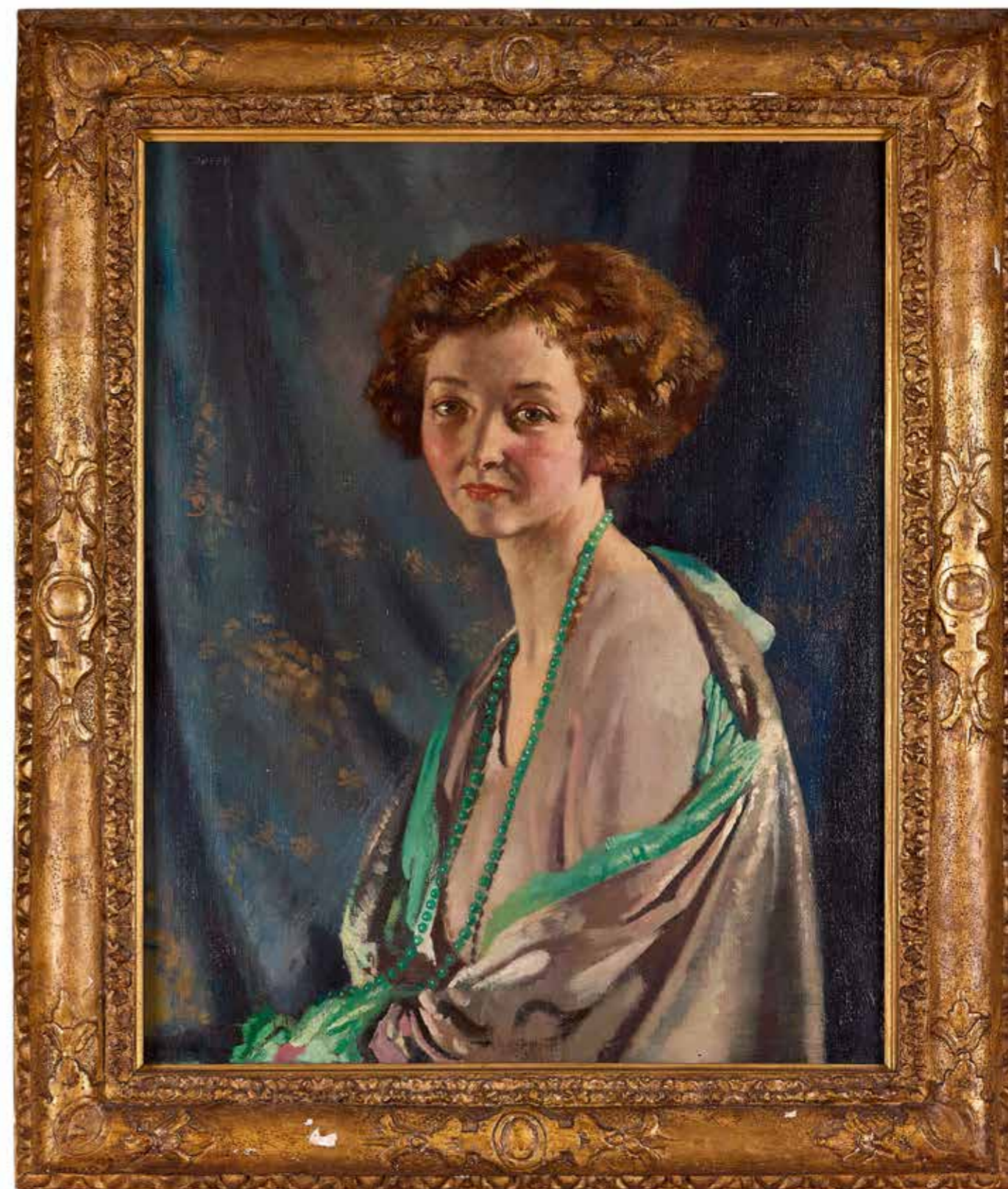
P. G. Konody & S. Dark, *Sir William Orpen, Artist and Man*, London, 1932, p. 272

Following her engagement to Arthur Gibbs in November of 1920, Barbara Trevor Williams received a very special wedding gift from her father's business partner and family friend, Eldridge R. Johnson. He wanted to commission a portrait of her by any artist of her choice. There was much debate over which artist she should sit for, but her father's previous experience sitting for Sir William Orpen, coupled with Barbara's own preference for his works, ultimately settled the matter.

After her wedding, Barbara sat for Orpen on five or six occasions, building a relationship with the artist, and developing a level of trust. It was during these sessions that she confessed her pregnancy. Orpen took good care of the young lady, ensuring her comfort throughout, even taking her home in a taxi after a particularly long sitting.

Upon completion, the portrait was exhibited at the Royal Academy in the Spring of 1922, alongside works by George Clausen and notably John Singer Sargent's *Countess of Rocksavage*. Despite being well received at the Academy, Orpen wasn't entirely satisfied with the final result. In 1926, Orpen wrote to Barbara, expressing his desire to correct the colour values, which he deemed to be incorrect due to his own illness at the time of painting. Barbara obliged, taking the painting to his studio for adjustments. There, she sat for him twice more as he meticulously corrected the tones of her skin, resulting in the portrait we see today.

£50,000-80,000



16



18



17

17 λ
RUSKIN SPEAR (BRITISH 1911-1990)
A BARN IN ESSEX
Oil on panel
Signed (lower right)
22.5 x 30cm (8¾ x 11¾ in.)

Provenance:
Crane Kalman Gallery, London
Acquired from the above by the family of the present owner

£1,000-1,500



19

18
A PAIR OF EARLY VICTORIAN OVAL MIRRORS
MID-19TH CENTURY
Each with a pierced foliate and flowerhead surround
Each 48cm high, 37cm wide

£150-250

19
A CHARLES II OAK CHEST
MID-17TH CENTURY
In two sections with a moulded rectangular top and four panelled drawers with panelled sides and later bun feet, later handles
98cm high, 110cm wide, 57cm deep

£400-600

20
A GEORGE II OIL-GILT WALNUT TORCHÈRE
MID-18TH CENTURY

The circular top with gadrooned and spindle gallery above a spirally-fluted and foliate baluster shaft, the foliate and scroll-carved tripod base on claw-and-ball feet, retaining some gilt enrichments
109cm high, 36cm diameter (the top)

Provenance:
Possibly acquired before 1910, 'A finest quality Chippendale flower stand'.

The torchere is a variation on a pattern that has traditionally been highly prized by connoisseurs. Among a small group of such, the majority are consistent in having pierced and slightly everted galleries though with the same gadrooned rim and scrolled feet. Foremost among these is a pair formerly at Campsea Ashe, Suffolk and which were subsequently acquired by two of the greatest 20th century collectors of English Furniture. They were probably supplied to Sir William Lowther for Swillington Hall, Yorkshire, and then passed by descent to the Hon. William Lowther (d.1912), youngest brother of the 3rd Earl of Lonsdale, at Lowther Lodge, and subsequently to James, Viscount Ullswater (d.1949) at The High House, Campsea Ashe, Suffolk. Among the exceptional Queen Anne walnut and parcel-gilt furniture sold from Campsea Ashe in 1949, the torcheres were acquired by Samuel Messer. They were, in turn, sold after Messer's death, Christie's, London, 5 December 1991, lot 69 and later were acquired by Simon Sainsbury, only to be sold once more at Christie's, London, 18 June 2008, lot 90. Another single torchere of identical pattern (acquired from Mallett in 1947) was sold from the collection of Mr. & Mrs. Jack Steinberg who, like Messer, was advised in their collecting by the furniture historian and writer R.W.Symonds, Christie's, London, 19 May 2016, lot 35.

Another related pair was in the collection of Mrs. Hannah Gubbay at Clandon Park, Surrey; these differed in having paw feet (like the torchere offered here). They were unfortunately destroyed in the fire that consumed Clandon Park in 2015. Others include a pair formerly in the collection of Lord Barnard at Raby Castle, Co. Durham, a pair with the collector James Thursby-Pelham collection (possibly the Raby castle pair, illustrated in P.Macquoid, *Dictionary of English Furniture*, London, rev. ed., 1954, vol. III, p.150, fig. 19), and another pair lacking gilding formerly in the Leopold Hirsch collection.

£5,000-8,000



20



21

21 λ
TRISTRAM HILLIER (BRITISH 1905-1983)
THE ESTUARY, 1952
 Oil on canvas
 Signed and dated '52 (lower right)
 53 x 90cm (20¾ x 35¼ in.)

Provenance:
 Arthur Tooth & Sons Ltd., London

Exhibited:
 possibly, London Redfern Gallery, 1953 (details untraced)
 London, Arthur Tooth and Sons Ltd, *To-Day and Yesterday, Some Important Contemporaries*,
 January 1953, cat.no.28
 possibly, Arthur Tooth and Sons Ltd, *The Crucifixion and other Recent Paintings by Tristram Hillier*,
 October-November 1954, cat.no.7 (where dated 1953)
 probably, Royal Academy of Arts, *Summer Exhibition, 1955*, cat.no.449

A drawing related to this composition is held in a Private Collection.

We are very grateful to the Estate of Tristram Hillier for their assistance in cataloguing this lot.

£20,000-30,000



22

22 λ
TRISTRAM HILLIER (BRITISH 1905-1983)
WYKE CHAMPFLOWER, 1950
 Oil on canvas
 Signed with monogram and dated 50 (on the
 milestone, lower right)
 59.5 x 79cm (23¼ x 31 in.)

Provenance:
 Arthur Tooth & Sons Ltd., London

Exhibited:
 London, Arthur Tooth and Sons Ltd., *Recent Paintings by Tristram Hillier and Geoffrey Tribble*,
 October- November 1950, cat.no.13
 Bradford, Cartwright Memorial Hall, 1952 (according to label verso, details untraced) London,
 Royal Academy of Arts, *Summer Exhibition, 1953*, cat.no.471

A drawing related to this composition is held by the Artist's estate. Tooth's erroneously record the date of the work as 1949, possibly suggesting an early 1950 completion date.

We are very grateful to the Estate of Tristram Hillier for their assistance in cataloguing this lot.

£15,000-25,000



23

23
A PAIR OF GEORGE III STYLE MAHOGANY LIBRARY ARMCHAIRS
AFTER THE DESIGN ATTRIBUTED TO WILLIAM VILE, PROBABLY
19TH CENTURY

The rectangular padded backs, arms and seats upholstered in machine-made floral needlework, the arm supports carved with florets and with incised hatched trellis decoration, on square legs carved with similar hatched panels and wrapped with carved foliage, fruit and acorns on guttae feet and headed by pierced 'Chinese' angle brackets, with metal castors, the backs unusually low and possibly reduced in height 89cm high, 66cm wide, 68cm deep

Provenance:

Acquired August 1919, 'A pair of fine Chippendale stuffed back chairs with carved arms & straight legs with raised fruit & flowers £300'

The chairs feature distinctive foliate-wrapped legs carved with oblong trellis panels and guttae feet derived from the pattern for the celebrated drawing-room suite commissioned by Anthony Ashley-Cooper, 4th Earl of Shaftesbury (d. 1771) for St. Giles's House, Dorset, which originally comprised four settees and at least twenty-five open armchairs. For many years the manufacture of the suite was credited to Thomas Chippendale who illustrated such chairs which he described as being in the 'Modern' style in his *Director*; indeed, the 7th Earl of Shaftesbury (d. 1885) described the St Giles' furniture as being 'very valuable and fine, being by Chippendale'.

However, the suite is now attributed to William Vile (d. 1767), who worked with William Hallett (d. 1773) before receiving his appointment as 'cabinet-maker' to George III. Vile adopted guttae feet for the stools which he and his partner John Cobb supplied in 1753 for the Wyne, Hampshire (A. Coleridge, *Chippendale Furniture*, London, 1968, p. 27, fig. 28). The attribution also derives from the superb and intricate carving of the suite corresponding to furnishings supplied by Vile and Cobb to George III and Queen Charlotte for Royal residences including St. James Palace and the Queen's House, now Buckingham Palace.

A related suite of seat furniture in walnut, attributed to Vile, was at Harleyford Manor, Buckinghamshire, presumably supplied around 1760 to William Clayton (d.1783). The house was built from a design by the architect Sir Robert Taylor who pulled down an earlier house bought by Sir William Clayton, 1st Bt. (d.1744) and replaced it with the design that survives today. The Harleyford suite was sold from a private Eaton Square collection at Christie's, London, 2 May 2013, lots 79 (ten side chairs and a pair of sofas), 80 (pair of stools) and 81 (single stool). The ten chairs and sofas were sold again anonymously at Christie's, London, 17 March 2022, lots 11 and 13 respectively.

£5,000-8,000



24

24
A PAIR OF PARCEL GILT AND PATINATED CAST IRON FIGURAL TORCHÈRES IN THE EGYPTIAN REVIVAL STYLE
 CAST BY VAL D'OSNE AFTER THE MODEL BY MATHURIN MOREAU, LATE 19TH CENTURY
 Each in the form of a child wearing shendyt, khat, diadem, embossed sash and jewelled armbands, standing in contrapposto with torch raised in one hand, glass 'flame' moulded shades, the circular base of one signed Barbezat & Cie Val D'Osne, the other with shadow mark of old label, now on grey marble stepped square plinths, wired for electricity, re-patinated 164cm high overall, figures with shades 134cm high, marble plinths 36cm high, 33cm square

Provenance:
 Recorded as having been purchased from E Lineham, Kensington Church Street in November 1967 for £255.

For a similar example by the same maker see the pair at Cliveden Estate, Buckinghamshire (NT 765997.2), acquired by Hugh Grosvenor, 1st Duke of Westminster (1825-99), probably via the Barbezat agent in London. Grosvenor lived at Cliveden from 1868 to 1893. Another pair was sold Christie's, New York, 18 April 2013, lot 214.

£5,000-8,000



24

25
A WALNUT CUSHION-FRAMED MIRROR OF CHARLES II STYLE, 19TH CENTURY
 With a rectangular plate and moulded slip
 56cm high, 51cm wide

And another similar with bevelled rectangular plate and moulded frame
 59cm high, 53cm wide

£1,000-1,500



25



26 (part lot)



26
FIREPLACE METALWARE AND FURNITURE TO INCLUDE:
 A pair of polished steel andirons with scrolled finials, 42cm high
 A set of three polished steel fire tools in the George III manner, shovel 75.5cm long
 A polished steel and mesh cheval spark guard, 103cm wide, 79cm high
 A steel log bucket, 32cm high
 A polished steel fender, pierced with Greek meander pattern and decorated with studs, 145cm wide

£400-800



27
A POLISHED STEEL CLUB FENDER
 EARLY 20TH CENTURY
 Maroon leather upholstered on square supports external at base 178cm wide, 82.5cm deep, 43cm high internal at the base 160cm wide, 73cm deep

£400-600



27



28 Y
A GEORGE III YEWOOD CHEVERET TABLE
 LATE 18TH CENTURY
 The detachable superstructure with a handle, two short and one long drawer, the stand with crossbanded top and a frieze drawer on square tapering legs joined by a concave-fronted platform, formerly with a work-basket
 107cm high, 53cm wide, 39cm deep

Provenance:
 Acquired from Mallett, October 1952, '18th Cent. Yewwood Bonheur de jour with basket top'

Please note, Dreweatts have applied for a de minimis exemption licence for the ivory in this lot (Ref: BH2MFP88)

£800-1,200

28



29



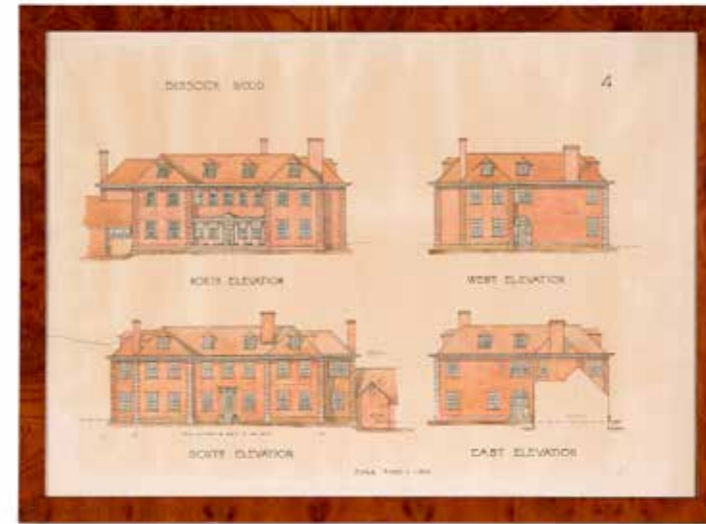
29
TWO HUNTLEY & PALMERS 'LITERATURE' BISCUIT TINS
 EARLY 20TH CENTURY
 Each in the form of a wrapped stack of books, printed "Huntley & Palmer Biscuits Reading & London" on the undersides
 16cm high, 16cm wide, 10cm deep

£150-250

30
A GEORGE II WALNUT CHEST
 SECOND QUARTER 18TH CENTURY AND LATER
 With a crossbanded and quarter-veneered rectangular top above two short and three graduated long drawers on bracket feet
 93cm high, 95cm wide, 53cm deep

£700-1,000

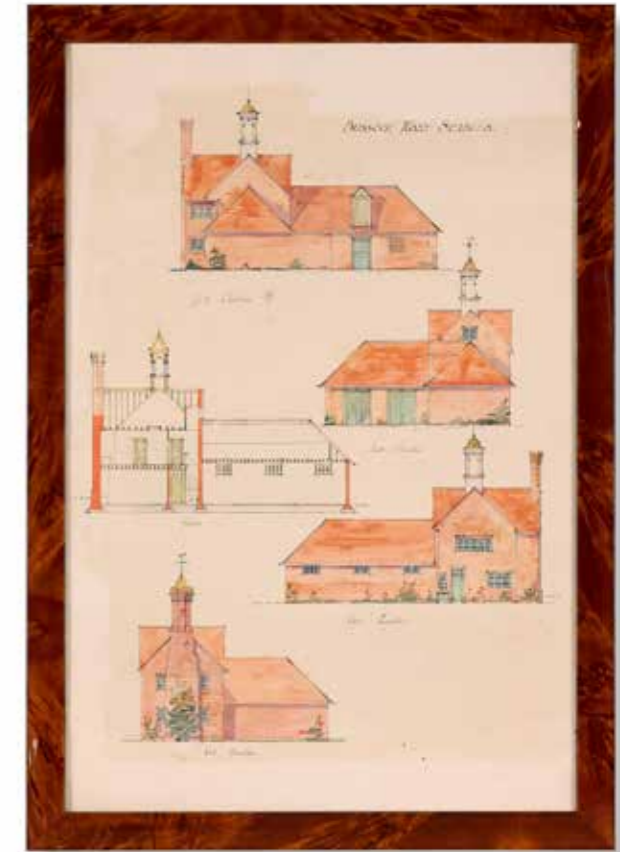
30



31

31
BRITISH SCHOOL (EARLY 20TH CENTURY)
ELEVATIONS
 Ink and watercolour
 Both variously inscribed and annotated
 52 x 73cm (20¼ x 28½ in.) & 58 x 39cm (22¾ x 15¼ in.) (2)

£300-500



31

32
ALFRED WILLIAM RICH
 (BRITISH 1856-1921)
BUSSOCK WOOD HOUSE, BERKSHIRE
 Pen, ink and watercolour on paper
 Signed (lower left)
 23.5 x 29cm (9¼ x 11¼ in.)

£150-250

33 (NO LOT)



32



34

34 λ
ROBERT HUMBLLOT (FRENCH 1907-1962)
LES HUPPES
 Oil on canvas
 Signed and dated 49 (lower left)
 80 x 129cm (31¼ x 50¾ in.)

Provenance:
 Arthur Tooth & Sons Ltd., London
 Acquired from the above by W.A. Palmer, 1954

£1,000-1,500



36

35 (NO LOT)

36
A DUTCH MAHOGANY SIDE TABLE
 MID 18TH CENTURY
 With a moulded rectangular tray top and bombe
 frieze with one drawer on cabriole legs with pad feet
 78cm high, 98cm wide, 63cm deep

£1,500-2,500

37 λ
**AN ALDERMASTON POTTERY GLAZED
 EARTHENWARE DISH**
 ALAN CAIGER-SMITH
 (B.1931), 20TH CENTURY
 38cm diameter

Together with the remaining
 Studio Pottery

£300-500



37



38

38
A PAIR OF PRESENTATION FANFARE TRUMPETS
 BOOSEY & CO, EARLY 20TH CENTURY
 Each inscribed 'WILLIAM HOWARD PALMER THE HIGH SHERIFF FOR THE
 COUNTY OF BERKSHIRE 1903-1904' and 'REGINALD H.R. PALMER THE
 HIGH SHERIFF FOR THE COUNTY OF BERKSHIRE 1935-1936'

Together with a framed banner bearing the Palmer coat of arms as well as
 three copper hunting horns
 The trumpets 42cm long
 The banner (without frame) 60cm high, 50cm wide

£200-400

39
**A CHARLES II OAK, WALNUT AND
 STAINED PEARWOOD CHEST**
 MID-17TH CENTURY AND LATER
 With a moulded rectangular top and four
 graduated panelled drawers flanked by
 spirally-turned pilasters, with panelled sides
 and later bun feet
 93cm high, 103cm wide, 43cm deep

£600-900



39



40 λ
JANE SKINGLEY
 (BRITISH, 20TH/21ST CENTURY)
BULLFINCH IN WINTER
 Oil on board
 Signed and dated 2014 (verso)
 30 x 30cm (11¾ x 11¾ in.)

Provenance:
 Jenna Burlingham Fine Art, Kingsclere
 Acquired from the above by the family of the
 present owners

£300-500



40

41

41
A MAHOGANY TRIPOD TABLE
 LATE 19TH OR EARLY 20TH CENTURY, THE BASE POSSIBLY 18TH CENTURY AND LATER CARVED
 The lobed top with eight circular reserves on a gothic cluster column shaft, the base carved with
 rockwork, flowerheads and foliage and with scrolled feet, 71cm high, 50cm diameter

£400-600



42

42
A SET OF FOUR GEORGE II OAK 'SGABELLO' HALL CHAIRS
 MID-18TH CENTURY
 The waisted backs applied with crests and with dished seats on scrolled solid
 supports, with original stone-coloured paint beneath the seats, crest of Cobham
 96cm high, 41cm wide, 56cm deep

£1,500-2,500

43
JAMES DICKSON INNES (BRITISH 1887-1914)
LANDSCAPE, SOUTH OF FRANCE
Oil on panel
30 x 40cm (11¾ x 15½ in.)

Painted circa 1912.

Provenance:
Roland Browse & Delbanco, London
Thomas Agnew & Sons Ltd., London
Guy Morrison, London
Acquired from the above by the family of the present
owners, 13th March 1986

Exhibited:
Southampton, City Art Gallery, *James Dickson Innes*,
September-October 1977, no. 98

£10,000-15,000



43

THE DRAWING ROOM
LOTS 44-97





44

44 λ
SUE PALMER
(BRITISH 20TH CENTURY)
TREES IN A LANDSCAPE
Oil on canvas
Signed (to label verso)
75 x 49cm (29½ x 19¼ in.)

£100-200



45

45
A PAIR OF BRASS FIGURAL
LAMPS
EARLY 20TH CENTURY
Each with cherub musician base,
fitted for electricity
57cm high with current shade

£200-400



48

48
A REGENCY MAHOGANY SOFA TABLE
EARLY 19TH CENTURY
With a rounded rectangular twin-flap top and
drawers and false drawers to both sides on
standard end supports with splayed legs and
brass caps and castors, one flap slightly bowed,
standards, stretcher and two legs replaced
71cm high, 149cm wide, 70cm deep

£400-600



47

47
A GILT METAL MOUNTED MILK GLASS TABLE LAMP
LATE 19TH CENTURY
Possibly French, adapted from an oil lamp
base 41.5cm high, 85cm high with current shade

£150-250

46
A PAIR OF GEORGE III MAHOGANY AND BOXWOOD-LINED SIDE TABLES
LATE 18TH CENTURY
Each with a rectangular cut-cornered top and conforming frieze on square
tapering legs headed by oval panels, possibly adapted from card tables
79cm high, 92cm wide, 43cm deep

£1,500-2,000



46



49



49
A PAIR OF ARMCHAIRS
HOWARD & SONS, EARLY 20TH CENTURY
Now upholstered in pale grey-green diaper-pattern covers, each
with a loose cushion and square tapering legs with Howard & Sons
brass castors, legs stamped 'HOWARD & SONS LTD BERNERS
ST' and numbered '19394 2204' and '1357 685' respectively
Each 86cm high, 75cm wide, 83cm deep

£3,000-5,000



50

50
BENJAMIN WILLIAMS LEADER (BRITISH 1831-1923)
STRATFORD LOCK
Oil on canvas
Signed and dated 'B.W. Leader 1885' (lower left)
61 x 91cm (24 x 35¾ in.)

Provenance:
Sale, The estate of William Reed, Christie's, London, 10 December 1920, lot 154 (270gns)
William Reed was the father of Ada Palmer, wife of William Howard Palmer.

£5,000-8,000

51
A PAIR OF DIXON, AUSTIN & Co. (SUNDERLAND)
PEARLWARE FIGURES EMBLEMATIC OF 'SPRING' AND
'AUTUMN' FROM A SERIES OF THE FOUR SEASONS
CIRCA 1820

Impressed marks, 21cm & 22cm high; and another
pearlware figure emblematic of Summer, 25cm high

Provenance:
Ships Wheel, Thurso, September 1980

£300-500



51



52

52
AN EARLY VICTORIAN POLYCHROME AND GILT
DECORATED TOLE PEINTE PURDONIUM
CIRCA 1840-1860

Of demi lune outline, slant lid, lion mask to front
58cm high, 31cm wide 23cm deep

Provenance:
Ships Wheel, Thurso, September 1980

£300-500

53
A GEORGE III MAHOGANY TRIPOD TABLE
LATE 18TH CENTURY

The octagonal top with boxwood stringing on a slender
turned vase-shaped shaft and cabriole legs with pad feet
71cm high, 42cm wide

£300-500



53

54
AN UNUSUAL GILT METAL FRAMED DOUBLE SIDED MIRROR
POSSIBLY AUSTRIAN OR FRENCH, LATE 18TH CENTURY
Reverse painted panel to one side, the other with foxed mercury plate,
both within hand cut paste banding, scroll surmount
21.5cm high inc suspension loops, 14.5cm wide

£400-600



55

55
AN ENAMEL SNUFF BOX
GERMAN, LATE 18TH CENTURY
5cm high, 12cm wide, 12cm deep

£200-400

56
A GEORGE II MAHOGANY CONCERTINA
ACTION CARD-TABLE

The hinged red baize-lined eared rectangular
top enclosing with counter wells and candle
stands on lapped club legs and pad feet,
restorations
73cm high, 84cm wide, 42cm deep

£700-1,000



54



56



57

57 Y
A SHAGREEN SERPENTINE SHAPED ETUI
MID 18TH CENTURY
The push button hinged cover opening to steel fittings, a pen knife, a pair of scissors, a pair of tweezers, a pencil, a spoon, a needle and two scent bottles with enamel dove stoppers
7cm high

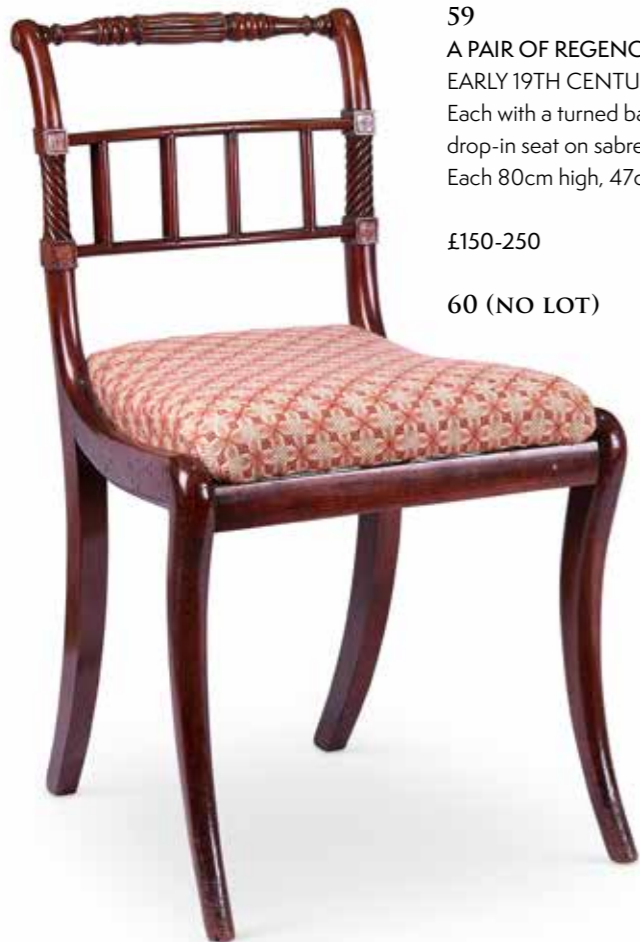
£300-500



58

58
A FRENCH LACQUERED-BRASS CARRIAGE CLOCK WITH PUSH-BUTTON REPEAT
LATE 19TH CENTURY
The eight-day gong-striking movement with silvered platform lever escapement and backplate stamped with initials C.V. to centre over serial number 26662 to lower left hand corner, with circular white enamel Arabic numeral dial with blued steel hands within a rectangular gilt mask, the bevel-glazed case with scroll-turned S-scroll handle over part-fluted pilasters to angles.
16.5cm high with handle down

£300-500



59
A PAIR OF REGENCY MAHOGANY SIDE CHAIRS
EARLY 19TH CENTURY
Each with a turned bar top rail, railed splat and padded drop-in seat on sabre legs
Each 80cm high, 47cm wide, 55cm deep

£150-250

60 (NO LOT)



59

61
A WALNUT AND FLORAL TAPESTRY UPHOLSTERED WING ARMCHAIR
OF GEORGE I STYLE, EARLY 20TH CENTURY
With a rectangular back and out-turned arms on scroll carved cabriole legs and pad feet
118cm high, 86cm wide, 63cm deep

£500-800



61

62
A GEORGE II MAHOGANY CONCERTINA ACTION TEA-TABLE
MID 18TH CENTURY
With a moulded rectangular hinged top and plain frieze with a gadrooned border on foliate and C-scroll carved cabriole legs with claw and ball feet, minor splits to top
72cm high, 92cm wide, 45cm deep

Provenance:
Probably acquired before 1910, 'Finest Geo II card table with claw & ball cabriole legs'.

£3,000-5,000



62





63
 WILLIAM MARK FISHER (AMERICAN 1841-1923)
 SAINT-SIMEON, NORMANDY
 Oil on canvas
 Signed and dated 'Mark Fisher 1890' (lower right)
 89 x 70cm (35 x 27½ in.)

Provenance:
 Arthur Tooth & Sons Ltd

William Mark Fisher was born and studied in Boston Massachusetts. He continued his training in Paris in the early 1860's under Gleyre and was influenced by Corot. He also studied in Saint-Simeon, Normandy where this picture was later painted. He settled in England and in 1893 the critic George Moore described him as 'Our greatest living landscape painter'

£2,000-3,000

64
 A HOWARD & SONS DROP-END SOFA
 EARLY 20TH CENTURY

Now upholstered in eau-de-Nil striped covers with two loose cushions on square tapering legs, and Howard & Sons brass castors, leg stamped 'HOWARD & SONS LTD BERNERS ST' and numbered '2915 7891'
 68cm high, 163cm wide, 84cm deep

£2,000-3,000



63



64



65

65 A
ALLAN GWYNNE-JONES
(BRITISH 1892- 1982)

CHURCH FARM,
WENHASTON

Oil on canvas
Signed with initials and dated
1936 (lower left)

50 x 75cm (19½ x 29½ in.)

Provenance:
Captain Arthur Gibbs, M.C.

Exhibited:
London, British Institute of
Adult Education, 1941, no.75

£1,000-1,500



66

66
A PAIR OF GEORGE III MAHOGANY SIDE CHAIRS
CIRCA 1780

Each with an interlaced heart-shaped back and pierced
fan-shaped splat above a bowed seat upholstered in
yellow floral silk damask on square tapering legs and
spade feet

Each 95cm high, 52cm wide, 52cm deep

£400-600

67
AN ISFAHAN RUG
CENTRAL PERSIA, CIRCA 1900

With Mihrab and flowering trees, incorporating birds,
tigers and gazelles
approximately 217cm x 134cm

£800-1,200



67



68

68
A GEORGE III MAHOGANY SERPENTINE
DRESSING-COMMODE
CIRCA 1760

With a cut-cornered moulded top above four long
drawers, the first drawer with a later leather-lined
slide enclosing a divided interior, the chamfered
angles carved with foliage, ribbon and leaf-and-
berry swags, above a concave-moulded plinth
on bracket feet, the angles possibly slightly later
carved, with laminated glue blocks and red wash
to underside

85cm high, 135cm wide, 70cm deep

Provenance:
Acquired from Mallett, May 1943, 'Chippendale
Mahogany Commode of drawers with serpentine
front & carved corners'

£10,000-15,000





69

69
MYLES BIRKET FOSTER (BRITISH 1825-1899)
CAMBUSKENNETH ABBEY, NEAR STIRLING, SCOTLAND
 Watercolour and bodycolour
 Signed with monogram (lower right)
 14 x 10cm (5½ x 3¾ in.)

£600-800



70

70
MYLES BIRKET FOSTER (BRITISH 1825-1899)
ELFELD ON THE RHINE
 Watercolour and bodycolour
 Signed with monogram (lower left)
 13.5 x 10cm (5¼ x 3¾ in.)

Provenance:
 Bought by William Howard Palmer in 1917 from his father-in-law William Reed

£500-700



72

72
MYLES BIRKET FOSTER (BRITISH 1825-1899)
AT BEDDGELERT, WALES
 Watercolour and bodycolour
 Signed with monogram (lower right); and inscribed 'AT BEDD GELERT. These sketches were given to my father at Waybridge by the late Mr. Foster'. Signed 'Phyllis Palgrave' (verso)
 12.5 x 8.5cm (4¾ x 3¼ in.)

Provenance:
 Sale, Sotheby's, London, 17 October 1984, lot 355
 Thomas Agnew & Sons Ltd., London

£400-600



73

73
MYLES BIRKET FOSTER (BRITISH 1825-1899)
THE ARCHES, BELLAGGIO
 Watercolour and bodycolour
 Signed with monogram (lower left)
 14 x 9.5cm (5½ x 3½ in.)

£800-1,200



71

71
MYLES BIRKET FOSTER (BRITISH 1825-1899)
LAKE ORTA
 Watercolour and bodycolour
 14.4 x 22.2cm (5½ x 8½ in.)

Provenance:
 Bought by William Howard Palmer in 1917 from his father-in-law William Reed

£1,500-2,500

74
MYLES BIRKET FOSTER (BRITISH 1825-1899)
BELLAGGIO, LAKE COMO
 Watercolour heightened with bodycolour
 Signed with monogram (lower right)
 14.5 x 22cm (5½ x 8½ in.)

Provenance:
 Bought by William Howard Palmer in 1917 from his father-in-law William Reed

£1,000-1,500



74



75

75
MYLES BIRKET FOSTER
 (BRITISH 1825-1899)
ISOLA BELLA, LAGO MAGGIORE
 Watercolour and bodycolour
 Signed with monogram (lower left)
 14 x 10cm (5½ x 3¾ in.)

£800-1,200



76

76
MYLES BIRKET FOSTER
 (BRITISH 1825-1899)
RUSTIC SCENE AND POND
 Watercolour and bodycolour
 Signed with monogram and indistinctly dated
 (lower right)
 8.5 x 11cm (3¼ x 4¼ in.)

Provenance:
 Bought by William Howard Palmer in 1917
 from his father-in-law William Reed

£700-1,000

77
A GRADUATED SET OF THREE VICTORIAN PAPIER MÂCHÉ TRAYS
 MID/LATE 19TH CENTURY

Each with rope twist parcel gilt and red border with central laid on coloured print, the largest with dead stag on a pony after Landseer, second with a fox seizing a duck, the third with a dog

£200-300

78 Y
ENGLISH SCHOOL (LATE 19TH CENTURY)
DOUBLE PORTRAIT OF DORA AND ARMORER WILLIAMS IN AN INTERIOR
 Watercolour and bodycolour on ivory
 Signed with monogram possibly EJM (lower left)
 16 x 12.5cm (6¼ x 4¾ in.)

Set in a richly moulded ormolu frame in a glazed rosewood easel frame
 37.5 by 31cm

Dora Williams was a great aunt of Cherry Palmer. She is depicted with her daughter Armorer, circa 1892. Armorer went on to marry Charles Campbell, the 9th Earl of Breadalbane

Please note, Dreweatts have applied for a de minimis exemption licence for the ivory in this lot (Ref:KXX81UR1)

£700-1,000

79
A VICTORIAN EBONISED, GILT AND POLYCHROME SLATE TOP CHESS TABLE
 CIRCA 1880

The circular top with a band of scrolling foliage and floral bouquets around the chess squares on a baluster shaft and scrolled tripartite base

£300-400



78



77



77



79



80

80
A VICTORIAN PARCEL GILT, POLYCHROME
AND BLACK TÔLE PEINTE TRAY
19TH CENTURY

Decorated with floral sprays, flowerheads and foliage and gilt ferns, now set on a modern ebonised rectangular stand the tray 80cm wide, 60cm deep, 45cm high overall

£300-500



81

81
A PAIR OF GILT METAL
MOUNTED BRËCHE
VIOLETTE URNS
FRENCH, EARLY
20TH CENTURY

Of shaped ovoid form with entwined serpent handles and square bases, one later 32.5cm high, bases 9cm wide

Provenance:
Jarvis Antiques, Newbury,
December 1965

£500-800



82

82
A GEORGE III MAHOGANY KETTLE STAND
CIRCA 1760

The square top with pierced gallery and a candle-slide on square tapering legs headed by pierced scrolled brackets, the top and legs inlaid with ebony and boxwood stringing, restorations to gallery and brackets 65cm high, 29cm square (the top)

£1,200-1,800



84 (part lot)

84
A PAIR OF VENETIAN GILTWOOD GIRANDOLES
19TH CENTURY

With cartouche-shaped plates engraved with elegantly dressed standing figures, the frames carved with trailing foliage and rockwork and flowerheads with twin scrolled iron candle branches, one plate replaced, regilt Each 78cm high, 45cm wide

£1,000-1,500



83

83
A REGENCY BRASS AND EBONY-MOUNTED MAHOGANY BRACKET CLOCK
THE DIAL SIGNED FOR JAMES WILSHIRE, LONDON, EARLY 19TH CENTURY

The eight-day five pillar twin fusee bell striking movement with anchor escapement regulated by heavy disc-bob half-seconds pendulum, the backplate engraved with oval floral reserve within conforming borders, the 7 inch circular cream painted Roman numeral dial inscribed *JA'S WILSHIRE, LONDON* to centre and with strike/silent selection lever set behind a convex-glazed cast brass bezel, the break-arch case with carrying handle and single brass-edged pad to top and recessed brass-bordered panel beneath the dial, the sides with brass grille sound frets, on brass ball feet

41cm high with handle down, 25cm wide, 16.5cm deep.

£1,000-1,500

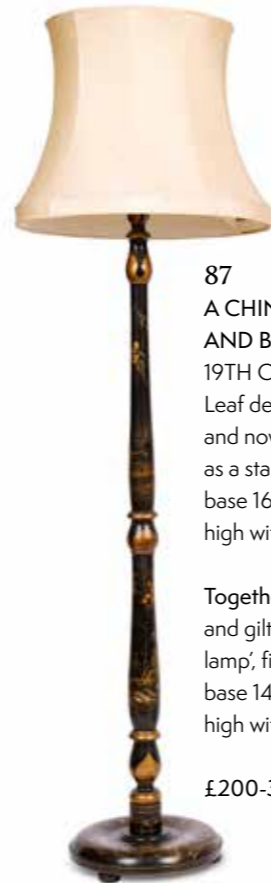


85

85
A GEORGE III MAHOGANY
KETTLE STAND
CIRCA 1760

With moulded square top and a candle-slide on chamfered square legs headed by later pierced angle brackets, restorations 63cm high, 31cm square (the top)

£600-900



87

87
A CHINESE PARCEL GILT AND BLACK TORCHÈRE
19TH CENTURY
 Leaf decoration, adapted and now fitted for electricity as a standard lamp
 base 165cm high, 193cm high with current shade

Together with a polychrome and gilt chinoiserie standard lamp', fitted for electricity, base 147cm high, 186cm high with current shade

£200-300



86 Y
WILLIAM WOOD (BRITISH 1769-1810)
A PAIR OF PORTRAIT MINIATURES OF CATHERINE COBHAM AND HER HUSBAND JOSEPH MARTYR
 She wearing white dress with a coral necklace, he in blue coat and white stock she in a later gilt metal frame, signed to reverse *"**illegible** Will: Wood, Cork St. Lond."*, he in contemporary glazed gilt metal case with a blue enamel and hairwork reverse, applied with entwined initials 'JM'
 She visible image 7.8cm, frame 9.3cm high, he visible image 7.5cm, frame including loop 9.3cm high

Joseph Martyr married Catherine Cobham in 1798 and they were staying with Catherine's childless uncle Alexander Cobham at Shinfield in July 1809. Alexander fell from his horse on his way home from Reading and was rendered tetraplegic.

86



He was rescued and taken home. That night, with his solicitors (Blandy & Blandy) peremptorily summoned, and only hours before his impending death, he changed his will to cut out other nephews and leave everything to Catherine's son (whom she had with foresight christened Alexander Cobham Martyr), on condition that the boy changed his surname to Cobham. This he did, together with his parents, and thus did Miss Cobham/ Mrs Martyr become Mrs. Cobham, and Alexander Cobham Martyr become Alexander Cobham Cobham, great great grandfather of William Palmer.

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

£3,000-5,000

88
A GEORGE II MAHOGANY AND PARCEL-GILT STOOL
MID 18TH CENTURY
 The rectangular close-nailed seat upholstered in gros-point floral needlework on scrolled square cabriole legs carved with foliage and scales and leaves and with claw feet, possibly originally parcel-gilt with traces remaining
 44cm high, 62cm wide, 48cm deep

£4,000-6,000



88

89 Y

A GEORGE III MAHOGANY BUREAU-CABINET
ATTRIBUTED TO WRIGHT AND ELWICK, CIRCA 1770

The elaborate scrolled, beaded and foliate-carved pediment centred by a plinth and with foliate and pierced strapwork brackets above a concave cornice with foliage and pendant husks, the doors with reeded gothic arched and foliate astragal glazing and enclosing two shelves and three short drawers, above a stiff-leaf waist moulding, the cleated fall front with engraved brass shield-shaped escutcheon revealing a fitted interior with pigeon holes, drawers and concealed document drawers around a central sliding compartment with mirrored architectural interior, ebony and ivory parquetry floor with central boxwood stepped plinth and with further secret drawers behind, above two short and three long drawers with rope-twist cockbeading, on an associated foliate-carved plinth with ogee bracket feet, with a concealed, spring-loaded drawer to the right side waist moulding, restorations, perhaps with later embellishments

240cm high, 117cm wide, 64cm deep

Provenance:

H. Percy Dean, Esq

Acquired in 1909, 'A very fine Chippendale bureau bookcase with finely carved mouldings & pediment...'

Literature:

P. MacQuoid, *The Age of Mahogany*, London, 1906, fig. 146

The cabinet corresponds to designs published by Thomas Chippendale in the various editions of *The Gentleman and Cabinet-Maker's Director*. In particular the glazing pattern of gothic arches featured in a bookcase design of 1762, pl. CXVII, and was employed in the bookcase (probably one of four) supplied by around 1766 by Chippendale for Sir Rowland Winn's London house in St. James's Square (C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. II, p.41, figs. 64 and 65), while the distinctive foot pattern corresponds closely to the design for a Desk & Bookcase (bureau-cabinet) that was first issued in the first edition of the *Director*, 1753, and again in the third edition, 1762, pl. CIX. The latter also featured a fret-carved panel between the upper doors and the flap which Chippendale noted 'may be two drawers'; in the lot offered here a bank of conventional drawers are located behind the glazed doors, while a further shallow drawer is concealed behind the leaf mouldings on the right side. The swan-neck pediment with a central vase stand bears comparison with Chippendale's bookcase design also issued in the third edition of the *Director* as plate XCII.

Chippendale's designs were celebrated and widely adopted by contemporaries and competitors. Among them were the Wakefield, Yorkshire, cabinet-makers and upholsterers Messrs Wright and Elwick, whose business was established in the 1750s and who became the pre-eminent furniture-makers in Yorkshire in the second half of the 18th century. Richard Wright was probably employed at, and may have directed the Soho tapestry manufactory in London before forming a partnership with Edward Elwick, furniture maker and designer, in Wakefield. Both were subscribers to the first edition of Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director*, 1753, and they went on to supply an enormous number of houses in Yorkshire including Wentworth Woodhouse, Wentworth Castle, Temple Newsam House, Cusworth Hall, Cannons Hall and Burton Constable; they likely also worked at Nostell Priory since Chippendale referred in correspondence (in disparaging fashion) to 'the Ingenious Mr. Elwick'. Their furniture often aligns closely with Chippendale's designs but with additional or more elaborate and idiosyncratic carving, as noted in Christie's catalogue for the sale of furniture from Wentworth Woodhouse, London, 8 July 1998, and elsewhere.

Please note, Dreweatts have applied for a de minimis exemption licence for the ivory in this lot (X4CGM12C)

£12,000-18,000



89



90

90
A CHINESE RECTANGULAR REVERSE GLASS PAINTING OF TWO FIGURES BY A RIVER
 QING DYNASTY, 18TH CENTURY
 With building by a lake in the background and hills beyond
 29cm high, 19cm wide not including frame

£5,000-7,000

91
A PAIR OF CHINESE REVERSE GLASS PORTRAITS OF COURT LADIES
 QING DYNASTY
 15cm high, 11cm wide without frame

Provenance:
 These portraits are recorded in the RHRP Miscellaneous Ledger at entry no. 41, bought from Sparks in January 1942 for £30, and described by RHRP as: "Pair of 18th Cent. Chinese paintings on glass of court ladies in cream lacquer frames. Small size. 18th Cent."

£3,000-5,000



91



92

92
A GEORGE II/III GREEN JAPANNED EIGHT-DAY LONGCASE CLOCK
 THE MOVEMENT AND DIAL BY JOHN BURGESS, GOSPORT, CIRCA 1730, THE CASE CIRCA 1760 WITH LATER DECORATION
 The five pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch brass break-arch dial with subsidiary seconds and calendar aperture to the matted centre within silvered Roman numeral chapter ring and female mask and scroll cast spandrels to angles, the arch with recessed shaped silvered plate signed *John Burgess, GOSPORT* within foliate scroll engraved infill, now in a pagoda-top case later decorated in polychrome and gilt with chinoiserie designs onto a mid-green ground 23cm high, 52cm wide, 25.5cm deep

John Burgess is recorded in Loomes, *Brian Watchmakers & Clockmakers of the World, Volume 2* as working in Gosport circa 1726

Provenance:
 Barbara Gibbs and thence by descent

£800-1,200

93
A GEORGE III MAHOGANY OPEN ARMCHAIR
 CIRCA 1780
 The oval padded back, arms and bowed seat upholstered in pale-yellow floral silk, the cresting carved with stiff leaves and with trailing berried foliage on stop-fluted square tapering legs headed by oval rosettes and with spade feet, the arms repaired 99cm high, 60cm wide, 63cm deep

And another similar with plain oval back, channelled arms and beaded square tapering legs on channelled square tapering legs headed by rosettes and with block feet 94cm high, 61cm wide, 63cm deep

£1,000-1,500



93



94

94 λ
 DUNCAN GRANT (BRITISH 1885- 1978)
 THE SUSSEX WEALD
 Oil on canvas
 Signed (centre left)
 60 x 72cm (23½ x 28¼ in.)

Painted circa. 1920s.

Provenance:
 Barbara Gibbs and thence by descent

The view illustrates flat farmland looking east at the foot of the downs with Firle Beacon to the right of the composition.

We are grateful to Richard Shone for his kind assistance in cataloguing this work.

£15,000-25,000

95 λ

SIR CEDRIC MORRIS (BRITISH 1889-1982)

NEAR BURWASH, SUSSEX

Oil on canvas

62 x 77cm (24¼ x 30¼ in.)

Painted in 1928.

Moving with his partner Arthur Lett-Haines back to London from Paris in 1926, Cedric Morris networked with gallery owners and potential patrons to rebuild his reputation as a leading contemporary artist. The pair frequently visited the Sussex countryside to escape the metropolis, where Morris produced a variety of landscape paintings such as *Near Burwash, Sussex*.

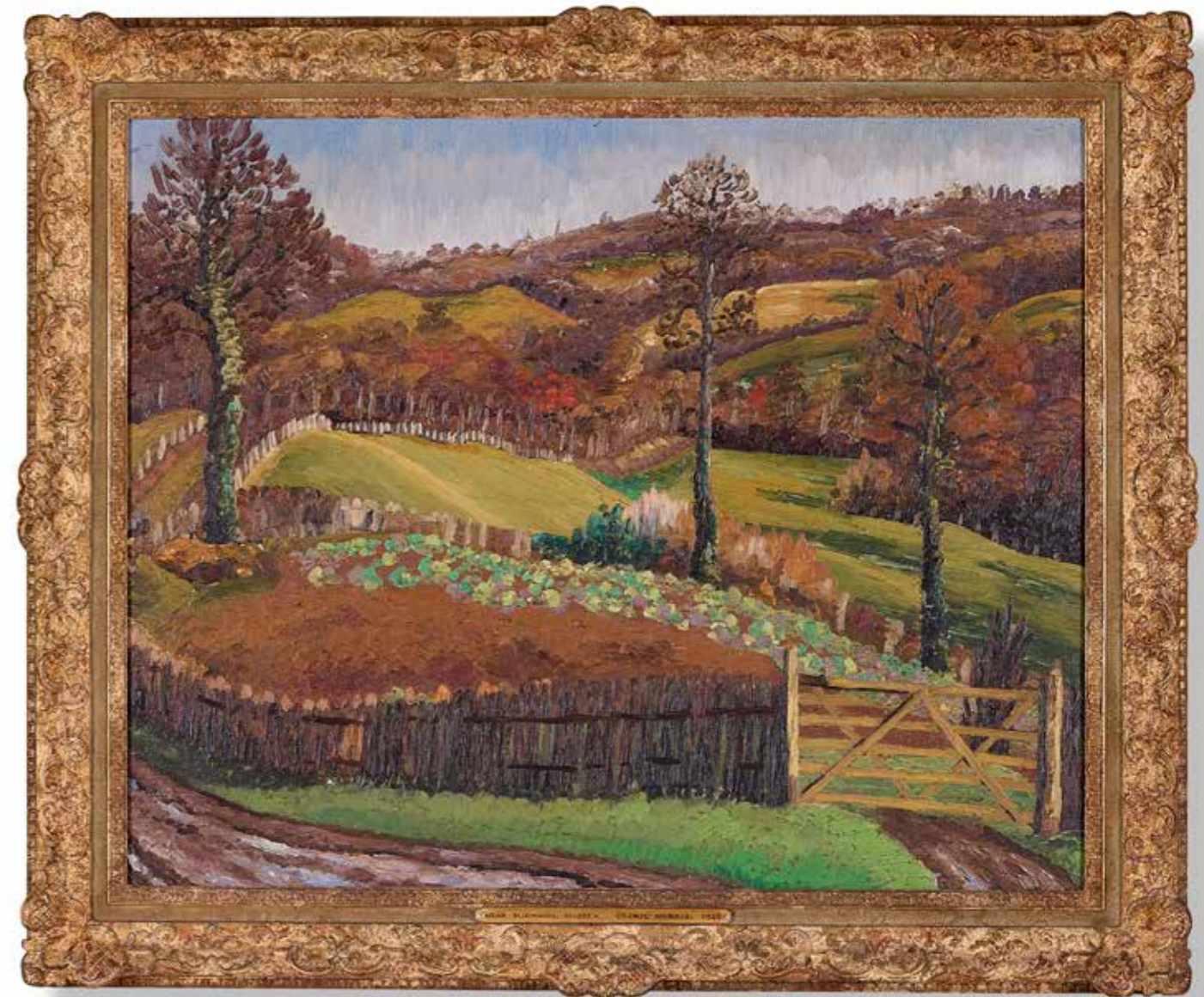
During the early stages of his career, Morris was interested in form, colour, and texture, as he experimented with compositional harmony. Ignoring established artistic conventions, he sought to depict his subject exactly as he viewed it, blending planes of perspective together to create a distorted composition. He was adamant in using untinned oil paint for its thick texture that could be pushed and manipulated across the canvas in an impasto style, adding movement and depth to his works. Former student Millie Hayes recalls how Morris advised not to draw with paint, but rather to 'bounce' with it across the canvas, injecting the work with energy and dynamism, evident in this piece. He worked in small, horizontal brushstrokes, resulting in a multi-dimensional composition infused with the same passion that Morris had for horticulture.

Morris and Lett-Haines moved to Suffolk, where they rented what would later become known as 'The Pound.' It was here that Morris fully embraced his fascination for gardening, curating the first of his many gardens, which later became a source of inspiration for many of his works. In 1937, the pair opened *The East Anglian School of Painting and Drawing*, where they encouraged their students to pursue artistic experimentation over the rigid formalities of the academies. Notable students include Lucian Freud, Maggi Hambling, Waveney Frederick, and Joan Warburton. Morris' dedication to teaching led him to lecture at the Royal College of Art in 1950, where he emphasised experimentation, freedom of expression and non-conventional practices.

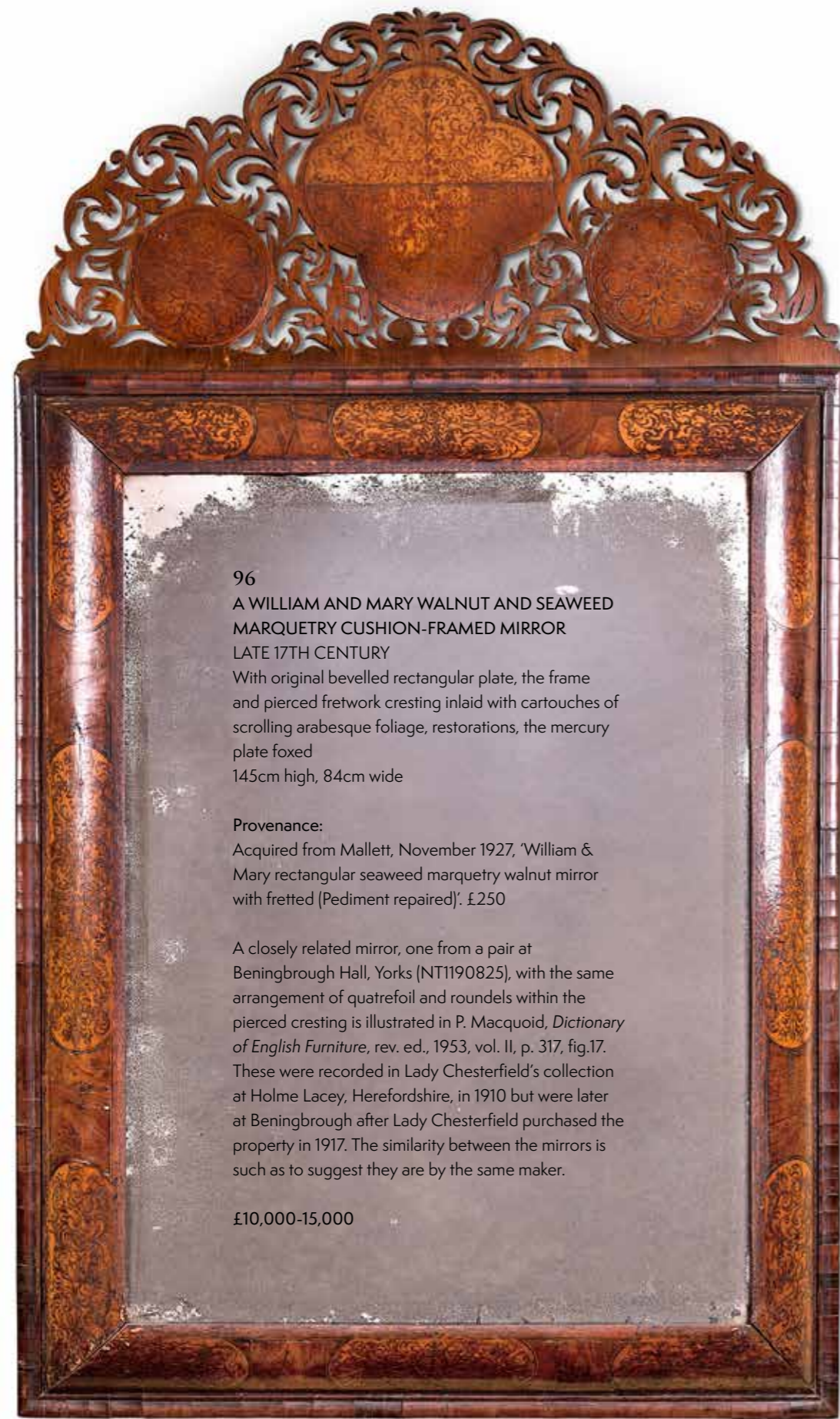
Provenance:

Barbara Gibbs and thence by descent

£20,000-30,000



95



96

A WILLIAM AND MARY WALNUT AND SEAWEED
MARQUETRY CUSHION-FRAMED MIRROR
LATE 17TH CENTURY

With original bevelled rectangular plate, the frame
and pierced fretwork cresting inlaid with cartouches of
scrolling arabesque foliage, restorations, the mercury
plate foxed
145cm high, 84cm wide

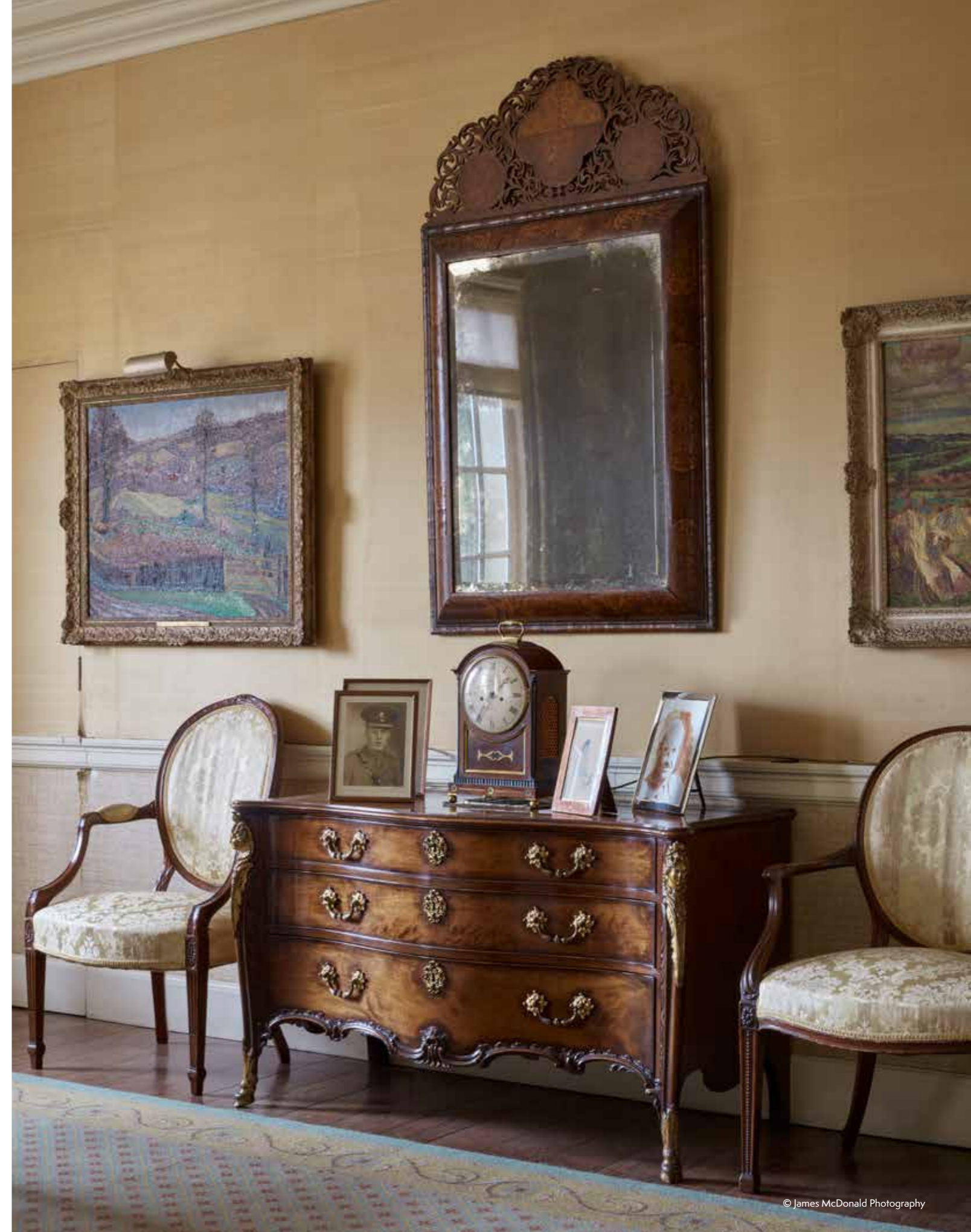
Provenance:

Acquired from Mallett, November 1927, 'William &
Mary rectangular seaweed marquetry walnut mirror
with fretted (Pediment repaired)'. £250

A closely related mirror, one from a pair at
Beningbrough Hall, Yorks (NT1190825), with the same
arrangement of quatrefoil and roundels within the
pierced cresting is illustrated in P. Macquoid, *Dictionary
of English Furniture*, rev. ed., 1953, vol. II, p. 317, fig.17.
These were recorded in Lady Chesterfield's collection
at Holme Lacey, Herefordshire, in 1910 but were later
at Beningbrough after Lady Chesterfield purchased the
property in 1917. The similarity between the mirrors is
such as to suggest they are by the same maker.

£10,000-15,000

96





97

**A GEORGE III ORMOLU-MOUNTED
MAHOGANY SERPENTINE COMMODE
ATTRIBUTED TO JOHN COBB, MID 18TH
CENTURY**

With a moulded top above three graduated long drawers, the top drawer formerly fitted, the apron to the bottom drawer carved with foliage, C-scrolls and rockwork, the keeled foliate-carved angles surmounted by female terms with rocaille collars and gadrooned borders, acanthus and lapped lambrequins, and with hairy hoof sabots, the drawers with concave quarter-panels the legs cut down by about 8cm

75cm high, 126cm wide, 61cm deep

Provenance:

H. Percy Dean, Esq.

Acquired January 1910, 'An Antique Chippendale commode from the Collection of Dr Deane, illustrated in Macquoid's "Age of Mahogany" plate X'.

Literature:

P. MacQuoid, *The Age of Mahogany*, London, 1906, plate X.

L. Wood, *Catalogue of Commodes*, London, 1994, p. 52.

£30,000-50,000



97

The commode, of elegant serpentine outline and enriched with bronze female terms to the angles is conceived in the 'Picturesque' French antique manner introduced and promoted by Thomas Chippendale (d.1779) with the publication of the first edition of *The Gentleman and Cabinet-Maker's Director* (1754). It was almost certainly executed by John Cobb (d.1778), Chippendale's close neighbour with premises in St Martin's Lane, both of whom were highly aware of prevailing French designs. Cobb, with his partner William Vile (d.1767), held a Royal warrant from 1761 – 64 as 'Cabinet makers and Upholsters to His Majesty King George III' to supply furniture under the direction of the Great Wardrobe to St. James's Palace and The Queen's House (now Buckingham Palace). In partnership with Vile and in his early years as an independent craftsman after 1764, Cobb made mainly plain furniture in mahogany, rosewood, padouk and sabicu, but later in his career he became renowned for marquetry work, the pinnacle of which included the satinwood commode and matching pedestals supplied in 1772 – 74 to Paul Methuen for Corsham Court, Wiltshire.

The commode offered here, probably executed after 1764 relates to a pair of mahogany commodes from Blickling Hall, Norfolk, and another sabicu and padouk commode at Alscot Park, Warwickshire, by Cobb, that date from the mid-1760s and for which bills exist.

These and other related commodes are analysed in detail in Lucy Wood, *Catalogue of Commodes*, London, 1994, pp.43 – 53. A

comparable commode was in the collection of Sir Archibald Edmonstone, Bt., sold at Christie's, London, 27 March 1958, lot 82, and Wood notes similarity in the distinctive carved apron on the commode offered here with another sold by Mrs Venetia Gairdner, Lawrence Fine Art, Crewkerne, 19 February 1981, lot 215, and another from the Untermyer Collection in the Metropolitan Museum of Art (accession no. 64.101.1142).

According to the literature, the commode appears to be one of a pair, or two almost identical. While the lot offered here was illustrated by Percy Macquoid in *The Age of Mahogany*, London, 1906, pl. X, correctly credited to Percy Dean, its counterpart, which retained its original longer legs, was later illustrated in an article by Herbert Cescinsky, 'The collection of the Hon. Sir John Ward, K.C.V.O.', part IV, *Connoisseur*, August 1921, pp. 195 – 7, fig. III (and Macquoid later muddled the two commodes in his *Dictionary of English Furniture*, rev. ed, 1953, vol. II, p. 114, fig. 10, illustrating the Ward commode but crediting it to Percy Dean).

Related commodes attributed to Cobb sold at auction include two from the collection of Lord & Lady Weinstock, Christie's, London, 22 November 2022, lot 89 (of three long drawers, the bottom drawer displaying similar carving and with carved angles and feet) and lot 94 (of two short and two long drawers, with a shaped but not carved rail below the bottom drawer, but with the same ormolu angle mounts and sabots).

THE DINING ROOM
LOTS 98-169





98
A CUT GLASS SIX LIGHT CHANDELIER
IN THE REGENCY MANNER
 20TH CENTURY
 With baluster shaft surmounted by three tiers of graduated drops, scrolling branches with similar drops to the drip-pans and two tiers to the base about a faceted knob, fitted for electricity approximately 103cm high

£700-1,000

98



99
A GEORGE III MAHOGANY KNIFE BOX
 CIRCA 1800
 Later adapted as a voting box, of bowfront form with scrolling claw feet
 34cm high, 22.5cm wide

And another similar, adapted as a stationery box, 33.5cm high, 22.5cm wide

£300-500

99



101
A PAIR OF LATE VICTORIAN MAHOGANY ARMCHAIRS
OF GEORGE III STYLE, LATE 19TH CENTURY

Each with a shaped foliate-carved top rail above a pierced interlaced and scrolled splat, the uprights with strapwork lancet-shaped panels, the foliate-carved arms with scrolled and strapwork supports, above a padded seat on foliate cabriole legs with scrolled feet, the back feet tipped

108cm high, 75cm wide, 66cm deep

£1,500-2,500

101

102
A GEORGE III MAHOGANY THREE PEDESTAL DINING-TABLE
LATE 18TH CENTURY AND LATER

With D-shaped end-sections on turned tapering pedestals with cabriole legs and pad feet with reeded brass caps and castors, the end sections possibly re-shaped, with two later additional leaves, the reeded brass caps and castors probably original

72cm high, 137cm wide, 339cm long including two leaves

£8,000-12,000

102



100
A GEORGE III MAHOGANY
BOWFRONT SIDEBOARD
 LATE 18TH CENTURY
 With boxwood stringing throughout and three frieze drawers, the arched kneehole flanked by a fitted cellaret drawer to the left and a plain deep drawer to the right on square tapering legs with spade feet

£600-900

100



103 λ
JOHANNES VON STUMM (GERMAN B. 1959)
UNTITLED
 Granite and glass
 Height: 50cm (19½ in.)

£800-1,200

103



104

104
A REGENCY MAHOGANY BREAKFAST TABLE
 EARLY 19TH CENTURY

The oval tilt-top with a reeded edge on a slender vase-turned shaft on reeded sabre legs with brass caps and castors

76cm high, 122cm wide, 100cm deep

£400-600



106 (set of 12)

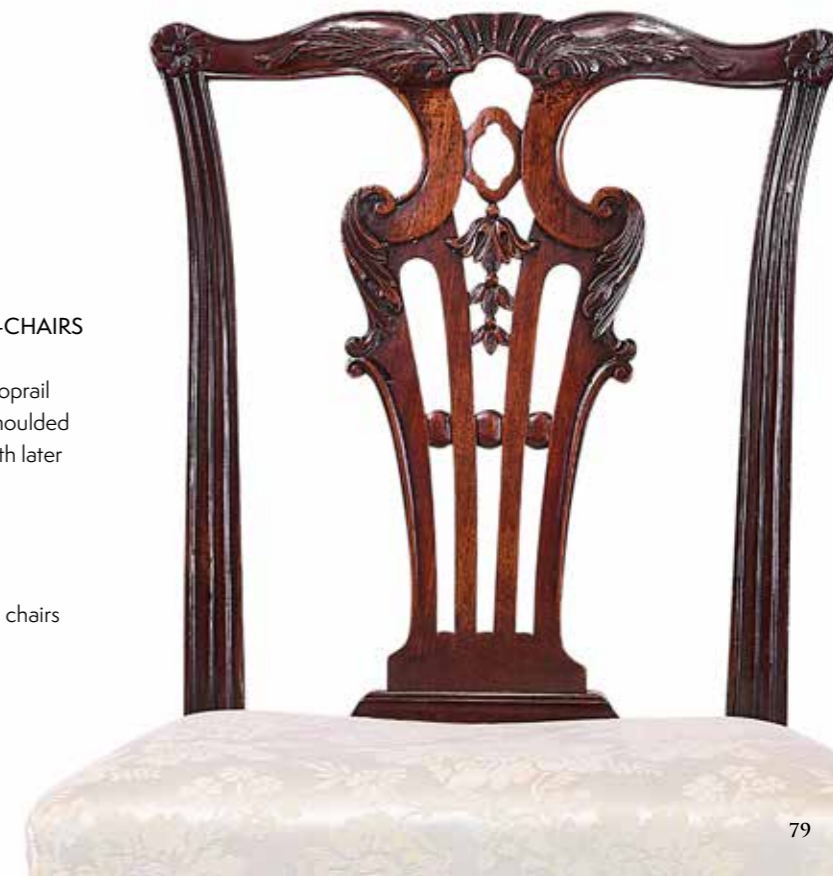
106
A SET OF TWELVE GEORGE II MAHOGANY DINING-CHAIRS
 CIRCA 1755

Each with a shaped foliate, flowerhead and shell-carved top rail above a pierced vase-shaped splat and padded seat on moulded and chamfered square legs joined by H-stretchers and with later brass castors

98cm high, 57cm wide, 57cm deep

Provenance:
 Acquired before 1910, '12 Old Chippendale Dining Room chairs of finest quality'

£15,000-25,000



105

105
A GEORGE III BRASS-MOUNTED MAHOGANY WINE COOLER
 ATTRIBUTED TO GILLOWS, CIRCA 1800-10

Of fluted oval form, the hinged cover with a berried finial and band of carved foliage enclosing a fitted and later baize-lined interior, the body with two plain brass bands and four bronzed brass lion mask and ring handles, the lock stamped J.T. Needs, 100 New Bond Street (late J. Bramah, 124 Piccadilly), lacking stand and now on castors

Provenance:
 Acquired before 1910, 'A Chippendale wine bin' £85

£4,000-6,000



107

107
A DUTCH BRONZE MORTAR BY HEINRICK TER HORST
 DATED 1607
 Cast with a band of foliage with putti and vases, inscribed in raised lettering 'HEINRICK. TER. HORST. ME. FECIT. ANNO. 1607'
 14cm high

£300-500

108
A BRASS-FRAMED GLAZED AND MAHOGANY DISPLAY-CASE
 BY MALLETT, 1928
 with door enclosing glass shelves and pale ivory raw silk back, the slightly breakfront base with three panelled doors and applied flowerhead corner pieces
 206cm high, 117cm wide, 39cm deep

Provenance:
 Commissioned from Mallett in 1928 to display the Palmer collection of jades, 'French glass cabinet metal frame on mahogany base'.

Please note the contents of this cabinet are not included in the sale of this item.

£1,000-1,500



108



109

109
TWELVE ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' PIERCED DESSERT PLATES 20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARKS, SHAPE NO. 3554, PATTERN NO. 20
 Each finely painted with a botanical specimen, identified in Latin on the underside: The *Potentilla Maculata*; The *Primula Grandiflora*; The *Veronica Agrestis*, and others, one with repaired crack to border, minor fritting to other borders
 22cm diameter

£5,000-8,000

110
A GEORGE III MAHOGANY CHEST
 CIRCA 1760
 The moulded rectangular top above a brushing-slide and four graduated long drawers on ogee bracket feet
 80cm high, 70cm wide, 45cm deep

£800-1,200



110



111

111 λ
RICHARD EURICH (BRITISH 1903-1992)
SHELLS ON A BEACH WITH FIGURES, A FISHING BOAT AND LIGHTHOUSE
Oil on panel
Signed and dated 1934 (lower right)
25 x 35.5cm (9¾ x 13¾ in.)

Provenance:
Thomas Agnew & Sons Ltd., London
Acquired from the above by the family of present owners, July 1993

£5,000-7,000



112

112 λ
RICHARD EURICH (BRITISH 1903-1992)
'THE HAMMOCK': WITH ACKNOWLEDGEMENTS TO WADSWORTH
Oil on panel
Signed (verso)
25.5 x 35cm (10 x 13¾ in.)

Provenance:
The Fine Arts Society, London, 1983
Thomas Agnew & Sons Ltd., London
Acquired from the above by the family of present owners, September 1987

£7,000-10,000



113

113 λ
EDWARD LE BAS (BRITISH 1904-1966)
STILL LIFE
Oil on board
Signed (lower left), further signed and titled *Still Life* (on the reverse)
75 x 100cm (29½ x 39¼ in.)

Provenance:
Thomas Agnew & Sons Ltd, London.

£4,000-6,000



114

114
A SET OF FOUR OVOID GLAZED
BUD VASES
FRENCH, CIRCA 1900
the tallest 16cm high

£80-120



115

115
AN UNUSUAL GEORGE II MAHOGANY
BASIN OR VASE-STAND
18 CENTURY
With circular open top supported by four
pillars above a square platform on a turned
tapering column and tripod base with pad
feet, one foot repaired
108cm high, 33cm diameter (the top)

£1,000-1,500



116

116
A GEORGE III STYLE SATINWOOD
CROSSBANDED MAHOGANY
SIDEBOARD
LATE 19TH OR EARLY 20TH CENTURY
With five drawers to the frieze and
shaped central apron on square tapering
legs inlaid with boxwood stringing
82cm high, 138cm wide, 60cm deep

£500-800

117
A BIDJAR TRICLINIUM CARPET
TEHRAN, SECOND HALF 19TH CENTURY

Composed of four parts: the central field (mian farsh) with a brick-red field with overall herati pattern; the indigo side panels (kenareh) with similar design; the upper panel (kellegi) with similar indigo herati pattern, in a brick-red turtle[1] palmette and angular flowering vine borders between ivory floral meander minor stripes approximately 35cm x 427cm

£8,000-12,000

117



“ When art reaches an over-sophisticated stage, someone who can paint out of his experience with an unsullied and intense personal vision becomes of inestimable value. The way in which he used the very simple means at his disposal - yacht paint and odd, irregular scraps of cardboard and wood - is an object lesson to any painter. Wallis shows such an easy natural mastery of colour and forms that one can only look with delight and astonishment. ”

A. BOWNESS, EXHIBITION CATALOGUE, ALFRED WALLIS, TATE GALLERY, MAY-JUNE 1968

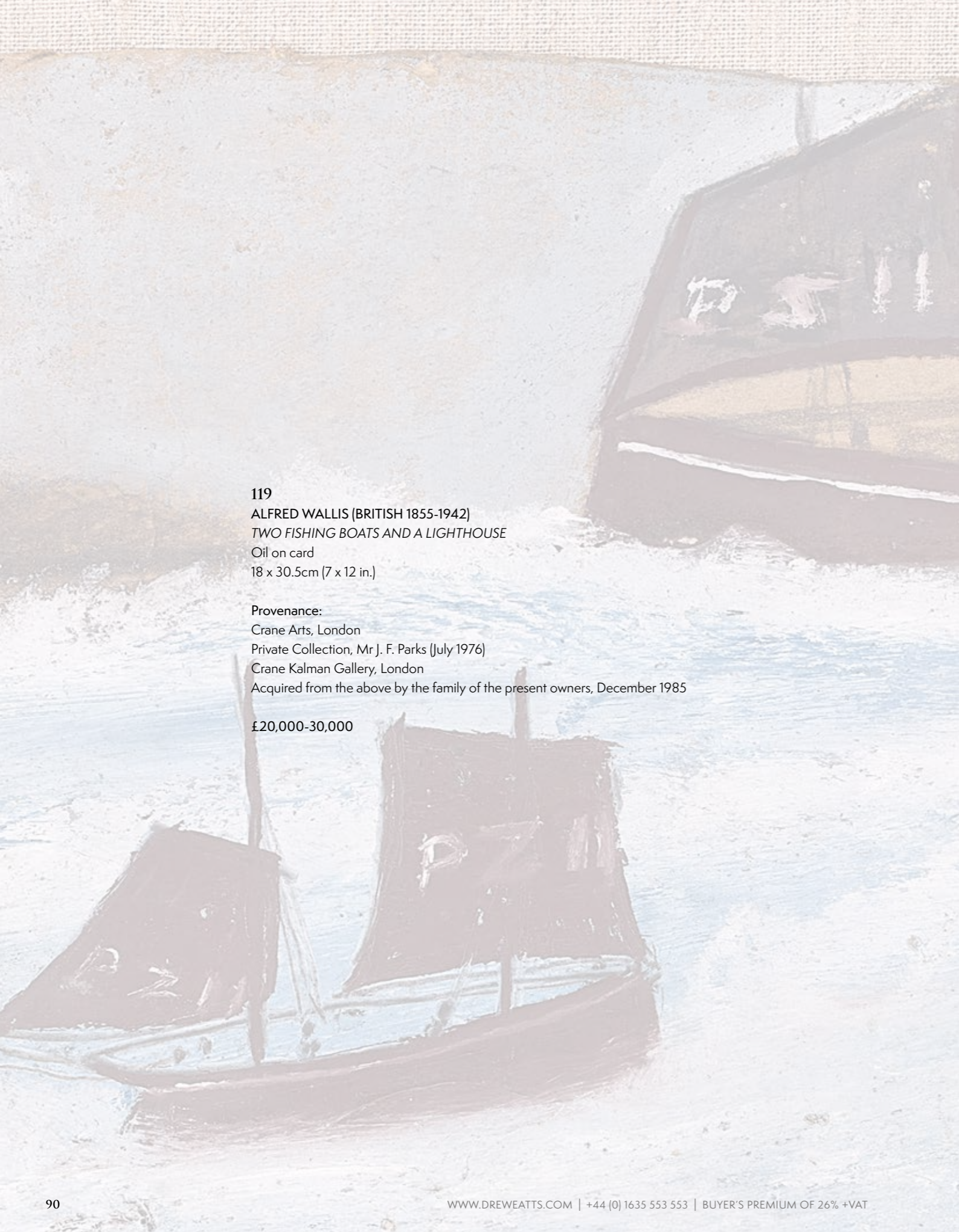
118 λ
ALFRED WALLIS (BRITISH 1855-1942)
PENZANCE FISHING BOAT NEAR THE COAST
Pencil and oil on card
22.5 x 21.5cm (8¾ x 8¼ in.)

Provenance:
Sotheby's, London, *Drawings and Watercolours from the Collection of the late Sir John and Lady Witt*, 19 February 1987, Lot 368

£20,000-30,000



118



119

ALFRED WALLIS (BRITISH 1855-1942)
TWO FISHING BOATS AND A LIGHTHOUSE

Oil on card
18 x 30.5cm (7 x 12 in.)

Provenance:

Crane Arts, London

Private Collection, Mr J. F. Parks (July 1976)

Crane Kalman Gallery, London

Acquired from the above by the family of the present owners, December 1985

£20,000-30,000



119



120

120 λ
WILLIAM BROOKER (BRITISH 1918-1983)
SHELF END
Oil on canvas
Signed and dated 67 (lower right)
50 x 60cm (19½ x 23½ in.)

Provenance:
Arthur Tooth & Sons Ltd., London
Acquired from the above by the family of
the present owner, August 1968

£3,000-5,000



121

121 λ
WILLIAM BROOKER (BRITISH 1918-1983)
NEAR GOUDHURST, KENT
Oil on canvas
Signed and dated 54 (lower right)
45 x 60cm (17½ x 23½ in.)

Provenance:
Arthur Tooth & Sons Ltd., London

£2,000-3,000

122 λ
WILLIAM BROOKER (BRITISH 1918-1983)
GLOUCESTER ROAD, LONDON
Oil on board
Signed and dated 56 (lower right)
76 x 30cm (29¾ x 11¾ in.)

Provenance:
Arthur Tooth & Sons Ltd., London
Acquired from the above by the family of
the present owner, 20th March 1958

£3,000-5,000



122



123

123 λ
WILLIAM BROOKER (BRITISH 1918-1983)
THE NELSON JUG
Oil on board
Signed and dated 54 (lower right)
46 x 52cm (18 x 20¼ in.)

Provenance:
Arthur Tooth & Sons Ltd., London

£2,000-3,000



124

124 λ
JOHN LESSORE (BRITISH B. 1939)
CHILDREN IN A GARDEN
Oil on board
39 x 46cm (15¼ x 18 in.)

Painted in 1969-70.

Provenance:
The New Art Centre, London
Acquired from the above by the family of the present owners, 10th March 1971

Exhibited:
London, New Art Centre, March-April 1971, cat. no. 20

£500-800

125 λ
ANTHONY DEVAS (BRITISH 1911-1958)
NUDE SEATED
Oil on canvas
Signed (lower left)
50 x 35cm (19½ x 13¾ in.)

Provenance:
The Leicester Galleries, London
Private Collection, B. Piess (acquired from the above in 1944)
Thomas Agnew & Sons Ltd., London
Acquired from the above by the family of the present owners, 27th July 1983

Exhibited:
London, The Leicester Galleries, *Anthony Devas*, October 1944, no. 74

£600-800



125

126 λ
PETER JACKSON (BRITISH 1930-2019)
HAPPENSTANCE
Slate on marble
22 x 36cm (8½ x 14 in.)

Provenance:
North House Gallery, Manningtree, Suffolk
Acquired from the above by the family of the present owner, 11th October 2003

£1,000-1,500



126



127

127 λ
DANIEL O'NEILL (NORTHERN IRISH 1920-1974)
SNOW ON TYRELLA
Oil on board
Signed (lower right)
46 x 61cm (18 x 24 in.)

Painted in 1953.

Provenance:
Arthur Tooth & Sons Ltd., London

£6,000-8,000



128
R. LALIQUE: VASE 'SAINT- MARC'
 DESIGNED BY RENE LALIQUE 1939
 Clear, frosted and blue stained glass,
 stencilled 'R. LALIQUE FRANCE'
 17cm high

Provenance:
 With David J. Pym Antiques. F. Marcilhac,
 'René Lalique, catalog raisonné', another example
 illustrated p. 471, under the number 10-934

£800-1,200



128



129

129 λ
TORY LAWRENCE (BRITISH B. 1940)
GREY HORSES
 Gouache, ink and wash
 Signed and dated 1993 (lower right)
 36 x 43.5cm (14 x 17 in.)

£200-300



130 Y
**A REGENCY BRASS-
 INLAID BRAZILIAN
 ROSEWOOD SIDE
 CABINET**
 EARLY 19TH CENTURY,
 POSSIBLY BY GILLOWS
 The rectangular top with
 pierced brass three quarter
 gallery above a pair of
 gilt-brass grille doors with
 pleated pink silk lining,
 flanked by channeled
 pilasters on a plinth base
 88cm high, 92cm wide,
 32cm deep

Provenance:
 Acquired from Quinneys,
 Chester

£1,200-1,800

130

“*Matthew Smith’s art is pure painting...There is no need to write about the context or the subject, his is an art entirely of the here and now. What he places before us we believe that he has seen; and we believe that he painted it while he was enjoying it, and that he enjoyed painting it. We feel that the particular fervour which he felt could be expressed only in paint.*”

SIR PHILIP HENDY, DIRECTOR OF THE NATIONAL GALLERY, LONDON 1947-1967

131 λ
SIR MATTHEW SMITH (BRITISH 1879-1959)
DIEPPE HARBOUR (III) 1926
Oil on canvas
Signed with initials (lower left)
63 x 79cm (24¾ x 31 in.)

Painted in 1926

Provenance:
Crane Kalman Gallery, London

Exhibited:
London, Crane Kalman Gallery, *Sir Matthew Smith (1879-1959)*
Landscapes, 2010
Bath, Victoria Art Gallery, *The English Matisse: Landscapes by Matthew Smith*, June-September 2010

£20,000-30,000



131



132

132 λ
 ALAN LOWNDES (BRITISH 1921-1978)
 A STOCKPORT STREET SCENE
 Oil on board
 Signed (lower left)
 40 x 60cm (15½ x 23½ in.)

Provenance:
 Crane Kalman Gallery, London
 Acquired from the above by the family of the present owners, January 1986

£8,000-12,000



133

133 λ
 ALAN LOWNDES (BRITISH 1921-1978)
 BOAT AND LIGHTHOUSE, ST. IVES
 Oil on canvas
 Signed and dated 1961 (lower left), further signed, inscribed and dated
Boat & Lighthouse, Completed St Ives/Aug 1961 (on the reverse)
 60 x 44cm (23½ x 17¼ in.)

Provenance:
 Crane Kalman Gallery, London
 Acquired from the above by W.A. Palmer, June 1984

£4,000-6,000



134

A LATE VICTORIAN SILVER CENTREPIECE REPRESENTING THE LIBERAL ARTS)
BRACHER & SYDENHAM, BIRMINGHAM, 1884

With Painting standing on a plinth with a view of the College at Reading built by the Palmer family and flanked by two further seated figures with children, the front with a globe, a book, a palette and paintbrushes and two mallets, the back with symbols of agriculture, a plough, a sickle and a barrel of beer

53cm (20 3/4in) long

6309g (202.85 oz)

On a stepped ebonised base

Accompanied by a gilt-tooled brown leather presentation book to William Isaac Palmer, J.P. dated March 1885, the exterior with his cypher. The central figures unscrews from the plinth, which would originally allow a stand with crystal fruit bowl to be fitted. This is now missing, but can be seen in an accompanying framed picture. This lot comes with a wooden case.

William Isaac Palmer, J.P. was a philanthropist who gave generously to municipal ventures in the town and he supported in particular the establishment of a Free Library in Reading as well as providing financial aid to Schools (and to Reading University)

£5,000-7,000



134



135

135
A GEORGE III SILVER SHAPED OVAL TEA POT AND STAND
WILLIAM PLUMMER, LONDON 1790
The tea pot with a wooden oval finial and loop handle, engraved decorative borders and fluted decoration
28cm (11in) long
522g (16.8 oz) gross
The stand conforming, with a wooden base, 18.5cm (7 1/4in) long

£300-500



136

136
A GEORGE II SILVER SUGAR CASTOR
HENRY HAYENS, LONDON 1755
With a knopped finial to the pierced and domed cover, a wrythen lobed body, engraved with an armorial and on a conforming foot
20cm (8in) high
302g (9.7 oz)

£400-600



137

137
A GEORGE II SILVER GLOBULAR KETTLE ON STAND
JOHN CHARTIER, LONDON 1732
With a wooden circular finial and a swing loop handle, engraved with strapwork and an armorial, the shaped circular stand above a burner, on three scroll legs and pad feet
31cm (12 1/4in) high
1622g (52.15 oz) gross

£800-1,200



139

139
A VICTORIAN SILVER SHAPED CIRCULAR SALVER
LONDON 1899
With a foliate scroll border, engraved with foliage and a crest, on three foliate scroll feet
38cm (15in) diameter
1255g (40.4 oz)

£400-600

138
TWO SILVER MODELS OF BIRDS
IMPORT MARKS FOR BERTHOLD MULLER
14cm (5 1/2in) and 9.5cm (3 3/4in) high
390g (12.55 oz) gross

£300-500



138



140

140
A PAIR OF CONTINENTAL SILVER TWIN LIGHT CANDELABRA
MARKS OBSCURED
With reel capitals, circular drip pans, twin scroll arms, turned stems, engraved with an armorial and on circular bases
27cm (10 1/2in) high
2484g (79.9 oz)

£800-1,200



141 Y
A CASED SET OF TWELVE SILVER AND MOTHER OF PEARL HANDLED FRUIT KNIVES AND FORKS
 TWELVE KNIVES AND TEN FORKS BY HARRISON BROTHERS & HOWSON, SHEFFIELD 1918, THE FERRULES 1919, TWO FORKS BY ATKIN & OXLEY, SHEFFIELD 1834
 The forks 15.5cm (6in) long, the knives 19cm (7 1/2in) long

£100-150

141



142

142
A CASED SET OF TWELVE ELECTRO-PLATED TEA KNIVES AND FORKS
 With shell terminal and engraved with a crest
 The knives 22cm (8 3/4in) long, the forks 18cm (7in) long

£70-100

144
AN EDWARDIAN SILVER SHAPED CIRCULAR COASTER
 ELKINGTON & CO. LTD., BIRMINGHAM 1902
 With shells and foliage to the border
 23cm (9in) diameter
 With a turned wooden base

Together with another coaster

£100-150



144



143

143
A CASED VICTORIAN SILVER MOUNTED JUG
 MAKER'S MARK FF, BIRMINGHAM 1888
 With a cone finial to the domed cover and a loop handle, engraved with foliate swags and a crest
 25cm (10in) high

£100-150



144

145
A SET OF FOUR GEORGE III SILVER OVAL DISHES
 MAKER'S MARK RH OVER DH, LONDON 1798
 With reeded borders
 12cm (4 3/4in) long

Together with a George IV cream jug, London 1822, with a leaf capped scroll handle, gadrooned border and on four ball feet, 15cm (6in) long
 391g (12.6 oz) gross

£150-250

146 (NO LOT)

147
THREE SILVER ITEMS
 To include: a half lobed pedestal bowl by Aitken Brothers, Sheffield 1933, on a conforming pedestal foot, 12cm (4 3/4in) diameter; a circular bowl, maker's mark FB & Co., London 1904, engraved with a foliate swag band, 10cm (4in) diameter; and a bottle coaster by Asprey, London 1974, with a pierced border, 13cm (5in) diameter, with a turned wooden base
 331g (10.65 oz) gross weighable

£150-250

148
A GEORGE III OLD ENGLISH PATTERN SOUP LADLE
 MAKER'S MARK OBSCURED, LONDON 1788
 36cm (14in) long

Together with a George III Old English pattern serving spoon, London 1809, engraved with a monogram, 31cm (12 1/4in) long; and a toddy ladle with turned wooden handle
 279g (9 oz) gross weighable

£150-250



145



147



148

148



149
A SILVER OCTAGONAL BALUSTER CASTOR
 MARTIN, HALL & CO., SHEFFIELD 1901
 With a bell shaped finial to the pierced domed cover and
 on an octagonal moulded spreading foot
 21.5cm (8 1/2in) high

£70-100

149



150
**FIVE SILVER SHELL SHAPED BUTTER
 DISHES**
 VARIOUS MAKER'S AND DATES
 349g (11.2 oz) gross

£150-250



150



151
A VICTORIAN SILVER SHAPED OVAL TEA CADDY
 CHARLES STUART HARRIS, LONDON 1888
 The cover engraved with a crest, the interior engraved A. A. C. C
 from R. G. C 26th Oct. 1888
 240g (7.75 oz)

£80-120

151

152
A DANISH SILVER PEDESTAL BOWL
 GEORG JENSEN, MODEL 17A, IMPORT MARK FOR LONDON 1927
 With a hammered body, foliate stem and circular moulded spreading base
 11cm (4 1/4in) high
 175g (5.6 oz)

£400-600



152



153



153
A GEORGE III SILVER HELMET SHAPED CREAM JUG
 MAKER'S MARK OBSCURED, LONDON 1811
 With a beaded border, reeded loop handle, engraved with a decorative band and a
 monogram, on a square foot
 14cm (5 1/2in) high

Together with a wrythen baluster cream jug by Charles Stuart Harris, London 1914,
 with a leaf capped double scroll handle and on a circular moulded spreading foot
 12cm (4 3/4in) high
 313g (10.1 oz) gross

£100-150

154
A SILVER-PLATED MODEL OF A GRENADIER
 UNMARKED
 Mounted on a plinth
 36cm (14 1/4in) high

£80-120



154



155

155
AN EDWARDIAN SILVER PEDESTAL BOWL
 BIRMINGHAM 1908
 The half lobed and fluted body engraved with a presentation inscription, on a circular pedestal foot
 24cm (8 1/2in) diameter
 682g (21.9 oz)

£200-300



158

158
A PAIR OF SILVER-MOUNTED
GLASS DECANTERS
 EARLY 20TH CENTURY, MARKED
 STERLING SILVER
 Each of out-tapering form, applied
 overall with arabesque pierced
 mounts and engraved with a crest
 28cm (11in) high
 Each in fitted case

£300-500

159
A COLLECTION OF SILVER
ITEMS
 To include: a wine funnel by
 David R. Mills, London 1997, with
 a shell clip, 12.5cm (5in) long; a
 pair of Edwardian circular dishes
 by Mappin & Webb, Birmingham
 1905, on circular pedestal feet,
 11.5cm (4 1/2in) diameter;
 a brandy pan on warming stand by
 Asprey & Co. Ltd., Birmingham
 1932, with a wooden handle,
 14cm (5 1/2in) long; a shaped oval
 sauce boat, 15cm (6in) long;
 and a twin handled bowl, 8cm
 (3in) diameter
 577g (18.55 oz) gross

£200-300



156

156
A SILVER SHAPED CIRCULAR SALVER
 ELKINGTON & CO., BIRMINGHAM 1927
 With a raised moulded border, engraved
 with a presentation inscription and on three
 stepped pad feet
 30.5cm (12in) diameter
 789g (25.35 oz)

£250-350



159

157
A SILVER FOUR PIECE HALF LOBED
CIRCULAR TEA AND COFFEE SET
 MAPPIN & WEBB, SHEFFIELD 1923
 The tea and coffee pots with wooden finials
 and tongue capped serpent loop handles,
 engraved with a crest above a motto
 The tea pot 19cm (11 1/2in) long, the coffee
 pot 20.5cm (8in) high
 2456g (79 oz) gross

£800-1,200



157

160
A PAIR OF GEORGE V SILVER OBLONG ENTREE DISHES AND COVERS
 HARRISON BROTHERS, SHEFFIELD 1923
 With loop handles and gadrooned borders
 27.5cm (10 3/4in) long
 3113g (100.1 oz)

£1,000-1,500



160



161

161
AN OVAL SILVER BOX
UNMARKED
The cover embossed with a figure of the King Charles II wearing Order of The Garter
7.5cm (3in) long
94g (3.05 oz)

Provenance:
The Percival D. Griffiths Collection

£500-700



162

162
A GEORGE III SILVER GILT OBLONG
VINAIGRETTE
MAKER'S MARK LV & V
With a chased foliate border and engine
turned decoration
2.5cm (1in) long

Together with another George III rectangular
vinaigrette, London 1814, with engine turned
decoration, 4.5cm (1 3/4in) long
40g (1.3 oz) gross

£100-150



163

163
A CONTINENTAL SILVER
COLOURED BOX
UNMARKED
Inset with a cornelian, gilt interior,
engraved with foliage and
flowerheads
8.5cm (3 1/4in) long
121g (3.9 oz)

£100-150

164
A FRENCH VARI-COLOURED GOLD AND ENAMEL SNUFFBOX
CIRCA 1810

Oblong, the hinged cover chased with central trellis within a foliate scrolling border
with flowerhead roundels, conforming sides and base
9cm (3 1/2in) long
145g

In a fitted S. J. Phillips Ltd. box with presentation plaque, engraved 'Associated Biscuit
Manufacturers Ltd., Present to Reginald H. R. Palmer, M.C, D. L., Director 1921- 1957,
Chairman 1957-1963, on his retirement by his Co-directors'

£3,000-5,000



164



165

165
A SILVER GILT SHAPED CIRCULAR WAITER
 JAMES DIXON & SON, SHEFFIELD 1945
 With a raised moulded border, engraved with a presentation inscription and on four scroll feet
 16cm (6 1/4in) diameter
 180g (5.8 oz)

£80-120

166 (NO LOT)



167

167
A SILVER RECTANGULAR CIGARETTE BOX
 W. D. PRITCHARD, BIRMINGHAM 1948
 With engine turned decoration and engraved WAP
 22cm (8 1/2in) long
 With a cedar liner

Together with a pair of circular ashtrays by Albert Edward Jones, Birmingham 1920, each inset with a George III Britannia penny of 1797, 11cm (4 1/4in) diameter

£100-150



168
A VICTORIAN SILVER PRESENTATION PEDESTAL BOWL

H. W. & CO., LONDON 1898
 With a shaped border, engraved with a presentation inscription and on a pedestal foot
 26cm (10in) diameter
 1079g (34.7 oz)

The Haynes Hill Cup was originally presented by Capt. and Mrs. William Godsall to the Woking-ham and District Agricultural Association and was won three times in succession by Ada (Mrs. Howard Palmer) which meant that she was entitled to keep it in perpetuity. She then re-presented it to the Association as an annual Challenge Cup. When the Association closed down in 2004, it was returned to the Palmer family

£400-600



168

169
A CASED VICTORIAN CHRISTENING SILVER TWIN HANDLED BOWL, KNIFE, FORK AND SPOON
 WAKELY & WHEELER, LONDON 1897

The twin handled bowl with a chased C-scroll and pierced lattice border, twin scroll handles, chased with foliate swags, C-scroll and flowers, engraved with a monogram and May 26h 1898, on a shaped circular foot
 20.5cm (8in) long
 The knife, fork and spoon handles chased with figures, the knife handle filled
 478g (15.35 oz) weighable

£150-250



169 (detail)



169

THE LIBRARY
LOTS 170-216



170 λ
SIR MATTHEW SMITH (BRITISH 1879-1959)
RECLINING NUDE
Oil on canvas
53.5 x 81cm (21 x 31¾ in.)

Painted *circa* 1925.

Provenance:
Arthur Tooth & Sons Ltd., London
Acquired from the above by the family of the present owners,
14th September 1961

£20,000-30,000



170



171

171 λ
PHILIP MATTHEWS (BRITISH 1916-1984)
STILL LIFE OF ORANGES
 Oil on panel
 Signed with initials (lower left)
 20 x 25cm (7¾ x 9¾ in.)

Provenance:
 Thomas Agnew & Sons Ltd., London
 Acquired from the above by W.A. Palmer for Cherry,
 December 1988

Exhibited:
 London, Thomas Agnew & Sons Ltd., November-
 December 1988, no. 50

£500-800



174



174
A PAIR OF PILL POTTERY (NEWPORT MONMOUTHSHIRE)
TREACLE-GLAZED RED POTTERY MODELS OF RECUMBENT LIONS
 1850
 Modelled facing left and right, inscribed to base recto and dated 1850
 16cm high, 24cm long

Cf. A Medici lion in the Fitzwilliam Museum, Cambridge, Dr. Glaiser bequest,
 C. 182B-1928 & Aberystwyth University Ceramics Collection, C. 615.

£700-1,000

172 λ
OLIFFE RICHMOND (AUSTRALIAN 1919-1977)
SUN
 Bronze
 Signed with initials (on the base)
 Height (including base): 18cm (7 in.)

Conceived in 1965 in an edition of six.

Provenance:
 Hamilton Galleries, London
 The New Art Centre, London
 Acquired from the above by the family of the
 present owners, June 1986

Exhibited:
 London, Hamilton Galleries, *Recent Sculpture*, October 1965, no. 16

£400-600

173
A LATE VICTORIAN BRASS CLUB FENDER
 LATE 19TH CENTURY
 Upholstered in maroon leather
 on square supports
 external 176.5cm wide,
 43cm high, 62.5cm deep
 internal at the base 149cm
 wide, 46cm deep

£400-800



172



175

175 λ
GERALD LESLIE BROCKHURST (BRITISH 1890- 1978)
THE WEST OF IRELAND (WRIGHT/FLETCHER 61)
 Etching, 1928
 Signed in pencil
 Plate: 12 x 14.5cm (4½ x 5½ in.)

Provenance:
 The Fine Art Society, London (March 1936)
 Barbara Gibbs and thence by descent

£600-800

176
A STAINED BEECH LONG STOOL
 EARLY 20TH CENTURY
 The padded seat upholstered in floral gros-
 point needlework on spiral-turned and square
 section legs joined by similar H-stretchers
 42cm high, 86cm wide, 41cm deep

£200-300



176



173



177

177
A QUEEN ANNE WALNUT AND SEAWEEED MARQUETRY BUREAU
EARLY 18TH CENTURY

With a moulded cornice above a pair of later glazed doors enclosing three adjustable shelves, the leather lined fall-flap enclosing a fitted interior with pigeonholes and small drawers and a well above two short and two graduated long drawers on later bun feet, the bureau made in two sections, restorations, drawer handles replaced, originally with mirrors

200cm high, 95cm wide, 59cm deep

Provenance:

Almost certainly acquired from Mallett, November 1927, £520

A closely related bureau-cabinet with panels of seaweed marquetry is illustrated in Adam Bowett, *English Furniture 1660 – 1714, From Charles II to Queen Anne*, Woodbridge, 2002, p. 221, pl. 7:51. Bowett notes the earliest clear reference to a 'fully-formed desk-and -bookcase' was an entry in the *Spectator*, March 1711, advertising the stock in trade of the cabinet-maker Thomas Pistor. The 'Cabbinet maker and Glasse seller' Gerrit Jensen (d.1715) who was particularly associated with so-called 'seaweed' or 'arabesque' marquetry, supplied several such cabinets for the Royal Household from 1710 onwards and John Gumley (d.1728), Jensen's successor as Royal Cabinet-Maker supplied another 'Wallnuttee Desk & Bookcase with a glass door' for the Princess's Dressing Room at St James's palace in 1716 (ibid, p. 220)

£8,000-12,000

178 λ
DOROTHEA SHARP (BRITISH 1874-1955)
PADDLING

Oil on board
Signed with initials (lower left)
19 x 21.5cm (7¼ x 8¼ in.)

Provenance:

Purchased in July 1983
Barbara Gibbs and thence by descent

£3,000-5,000

179 λ
MARY NEWCOMB (BRITISH 1922-2008)
AT THE AGRICULTURAL SHOW

Oil on board
Signed and dated 80 (lower right); further signed, titled, and dated *At the agricultural show/80* (verso)
50 x 60cm (19½ x 23½ in.)

Provenance:

Crane Kalman Gallery, London
Acquired from the above by the family of the present owners, November 1982

£4,000-6,000



178



179

180 λ
 JAMES MCBEY (BRITISH 1883-1959)
THE SEINE AT ROUEN (HARDIE 173)
 Etching, 1916
 Signed in ink and numbered XIV (from the edition of 76)
 Plate: 15 x 22cm (5¾ x 8½ in.)

£100-150



180



181

181
 A WILLIAM AND MARY WALNUT
 STOOL
 POSSIBLY BY THOMAS ROBERTS,
 CIRCA 1700
 The rectangular seat upholstered in
 stamped green velvet with knotted
 bullion trim, on scrolled and square
 section supports joined by shaped,
 arched and scroll-carved stretchers,
 with knuckled and turned feet
 41cm high, 52cm wide, 37cm deep

A giltwood stool from Hampton Court Palace attributed to Thomas Roberts and with the same leg pattern is illustrated in P. Macquoid, *Dictionary of English Furniture*, rev. ed., 1953, vol. III, p. 173, fig.30. Roberts (d.1714) was the main supplier of bed frames and seat furniture to the Royal Household from 1686, serving three monarchs, and he has become synonymous with the style of seat furniture that became fashionable in this period, particularly the so-called 'horsebone' legs and stretchers while his accounts in the 1790s reveal many references to 'French tables' and 'French beds'. He fulfilled many Royal commissions, for Whitehall, Kensington, Hampton Court and Windsor, and for houses including Knole, Chatsworth and Houghton Hall. Another related stool with distinctive, though not uncommon arched fore-rails, is illustrated in A. Bowett, *English Furniture 1660 - 1714*, 2002, p.250, pl.8.40. He notes many references in Roberts' accounts between 1700-1710 to seat furniture featuring 'arched railles'.

£600-900



182

182
 A GEORGE I PROVINCIAL
 WALNUT AND ASH CARD-TABLE
 CIRCA 1720
 The feather-banded and quarter-veneered green
 baize lined top above a pierced scrolled frieze on
 slender cabriole legs and pad feet

71cm high, 83cm wide, 39cm deep

£600-900



184

184 λ
 JOHANNES VON STUMM
 (GERMAN B. 1959)
SMALL SEATED FIGURE
 Bronze
 Signed with initials, dated 2004 and
 numbered 1/12 (to underside)
 Height: 35cm (13¾ in.)

£1,000-1,500

185
 A GEORGE II MAHOGANY BACHELOR'S
 CHEST
 CIRCA 1740
 The rectangular hinged flap top above four
 graduated long drawers on bracket feet,
 handles replaced, repairs to feet
 81cm high, 78cm wide, 36cm deep

Provenance:
 Possibly acquired from Mallett, June 1931,
 'Queen Anne walnut chest of drawers with
 fold over top'

£1,500-2,500



183

183
 ATTRIBUTED TO GEORGE
 MORLAND (BRITISH 1763-1804)
CATTLE IN A BARN
 Oil on panel
 14.5 x 20cm (5½ x 7¾ in.)

Provenance:
 Spink, London, 1982

£700-1,000



185



186

PAUL NASH (BRITISH 1889-1946)

STUDIO INTERIOR

Oil on canvas

Signed (lower right)

81 x 39cm (31¾ x 15¼ in.)

Painted in 1930.

Provenance:

Arthur Tooth & Sons Ltd., London

Barbara Gibbs and thence by descent

Exhibited:

London, Arthur Tooth & Sons Ltd.,

Recent Developments in British Painting,

October 1931, no. 4

London, Tate Gallery, *Paul Nash,*

November-December 1975, no. 119

Literature:

A. Causey, *Paul Nash,* Oxford, 1980,

no. 668, p1. 493

£50,000-80,000



The present painting forms part of a rare body of work by Paul Nash that solely depicts an interior, without it being a construct for an external landscape beyond. A tall slender jug holds tentacles of dried grasses and flower heads, perched upon a bookcase filled with casually inserted volumes. Before the bookcase a wooden armchair sits semi shrouded in a white sheet and an architect's T Square rests in the corner, throwing a dark shadow of a cross onto the wall behind.

Nash had recently incorporated mathematical instruments into *Dead Spring*, painted in the previous year following the death of his father, who he was very close to. Writing to his friend Gordon Bottomley he confided that "It was a tragic business losing my Dad...As you know I loved him very much...A part of my life goes with him for in so many ways he and I were linked." (A.Causey, *Paul Nash, Landscape and the Life of Objects*, Farnham, 2013, p.67)

In writing about *Dead Spring*, Causey observes that "A ruler and set square add to the sense that design is about geometry, measurement and control, from which the plant is suffering" (ibid, p.66) and indeed the tension within the painting is created through the strong linear construction juxtaposed to the withering natural curves of the pot plant.

The use of similar subject matter correlates to the present work, however the context in which it is used feels altogether more personal. The dry, formalised technique that Nash started to experiment with in 1929 where the brushstroke is disguised, eliminating the presence of the artist's individual hand and thus giving the work a timelessness and in the case of *Dead Spring*, a memorialising atmosphere, has been used. However, this artistic objectification is conflicted with the intimate private space in *Studio Interior*. We the onlooker have stumbled on a quiet overlooked corner of this room. The still life is not formally constructed but seemingly happened upon. These are real objects in a real space acutely positioned to create an emptiness in what appears to be a busy studio. Slightly claustrophobic and nostalgic but with an underlying disquiet that is present in Nash's finest works. This painting is reflective but not sentimental. It does not represent or mark a specific moment but rather the conscious inevitability of time passing for us all.





187

187 λ
SIR JACOB EPSTEIN
(AMERICAN/BRITISH 1880-1959)
BABY ASLEEP
Bronze
Stamped with the foundry mark *Cire Perdue*
A.A. Hebrard (on the back of the neck)
Height (excluding base): 13cm (5 in.)

Conceived in 1902-04.

Provenance:
Thomas Agnew & Sons Ltd., London
Acquired from the above by the family of the present owner, 18th February 1987

Literature:
Evelyn Silber, *The Sculpture of Epstein*, Oxford, 1986, no.3 (illustration of another cast)

£2,000-3,000



188

188 λ
DAVID WYNNE (BRITISH 1926-2014)
EGG FIGURE
Bronze
Signed with monogram and dated 196?
(to back)
11.5 x 11.5cm (4½ x 4½ in.)

Provenance:
Thomas Agnew & Sons Ltd., London
Acquired from the above by the family of the present owners, 14th March 1985

£1,000-1,500

189
JOSEPH GOTT (BRITISH, 1786-1860)
A TERRACOTTA GROUP OF A DOG WITH HER THREE YOUNG PUPPIES
1830
Oval base signed and dated J. GOTT 1830, set on further polished marble plinth base
6.8cm high overall, base 11.5cm wide

Provenance:
Malletts London

£400-800



189



190

190
AN EARLY VICTORIAN MAHOGANY WORK TABLE
MID-19TH CENTURY

The rectangular top and lapetted frieze concealing a fitted drawer with a sliding work basket below on triple turned scrolled and lotus-lapetted end supports joined by a turned stretcher and with scrolled feet
72cm high, 57cm wide, 38cm deep

£300-500

191
A VICTORIAN MAHOGANY ROCKING-CHAIR
MID-19TH CENTURY
With a deep-buttoned padded back and seat upholstered in buttoned red leather and with scrolled arms
56cm wide, 76cm deep

Provenance:
By family tradition William Isaac Palmer (d.1893), given to his brother George Palmer (d.1897), thence by descent to his niece Dolly French, given by her to Cherry Anne Palmer in 1967.

£300-500



191

192 λ
SIR MATTHEW SMITH (BRITISH 1879-1959)
STILL LIFE WITH A CLAY EPSTEIN FIGURE
Oil on canvas
53 x 72cm (20¾ x 28¼ in.)

Provenance:

Leicester Galleries, London
Crane Kalman Gallery, London
Acquired from the above by the family of the present owners, January 1986

Exhibited:

Adelaide, *The Adelaide State Gallery, The Herald Exhibition of French and British Contemporary Art*, August 1939, this exhibition travelled to Melbourne and Sydney

£15,000-25,000



192



193

193 λ
ALAN KINGSBURY (BRITISH B. 1960)
CHIESA DELLA ZITELLE, VENICE, MORNING

Oil on canvas-board
Signed (lower left); signed and titled (verso)
15 x 25cm (5¾ x 9¾ in.)

Provenance:
Park Walk Gallery, London

£400-600



194

194
A QUEEN ANNE WALNUT OPEN
ARMCHAIR
CIRCA 1710

The shaped and pierced crest rail above a solid splat and caned panels, the scrolled arms with turned supports and caned seat with a shaped apron on cabriole legs joined by turned H-stretchers and with pad feet, spliced repairs to front legs, the cane distressed
109cm high, 71cm wide, 54cm deep

£500-800



195

195
A GEORGE III MAHOGANY SMALL
PARTNER'S DESK
LATE 18TH CENTURY

The rectangular leather-lined top above three drawers to each side, the pedestals each with three graduated drawers and opposing panelled cupboard on plinth bases
80cm high, 122cm wide, 89cm deep

Provenance:
Dreweatts, Newbury, 7 February 1996

£2,000-3,000



196

196
A GEORGE I OAK BOOKCASE
EARLY 18TH CENTURY

With a shallow moulded cornice above two pairs of glazed doors, the upper section with fixed shelves and originally with vertical divisions forming pigeon holes, possibly now re-backed, the lower section with adjustable shelves, on later bracket feet, the glass apparently largely original
202cm high, 142cm wide, 40cm deep

Please note the contents of this cabinet are not included in the sale of this item.

£4,000-6,000



197

197
A ZIEGLER MAHAL CARPET
 SULTANABAD DISTRICT, WEST PERSIA, CIRCA 1880
 Woven with a central lozenge, the areas of mid-blue ground with of flowerheads and foliage
 approximately 495 x 445cm

£4,000-6,000

198
ALBERT GOODWIN (BRITISH 1805-1881)
AMALFI
 Watercolour and bodycolour
 Signed and dated 'Albert Goodwin
 1915' (lower right); and inscribed as titled
 'Amalfi' (lower left)
 26 x 37cm (10 x 14½ in.)

£1,000-1,500



198



199

199
JO FIRTH (b. 1955) A STUDIO POTTERY ROKU FIRED
BOTTLE VASE OF COMPRESSED GLOBULAR FORM
 20TH CENTURY
 With horizontally ribbed neck, 20cm high

£60-80



200

200
A HEALS 'LETCWORTH' OAK TABLE
 EARLY 20TH CENTURY
 The rectangular top on slightly splayed square legs, the
 end rails slightly arched, on sleigh feet with shaped ends
 76cm high, 163cm long, 76cm wide

£500-800

201 λ
 LOUISE POWELL (1882-1956) FOR WEDGWOOD:
 A CREAM-COLOURED POTTERY VASE OF ITALIAN
 ALBARELLO FORM
 FIRST HALF 20TH CENTURY
 Artist's monogram and number 4319, 31cm high



Together with a dish by the same artist, artist's monogram
 and numbered 4969, 32.5cm diameter

£500-700



202
 A GEORGE II OAK BOOKCASE
 MID-18TH CENTURY
 The moulded dentil cornice above a pair of glazed doors
 enclosing three shelves, the base with fielded panelled
 doors, on bracket feet, the glass apparently largely original
 225cm high, 120cm wide, 40cm deep

Please note the contents of this cabinet are not included in
 the sale of this item.

£2,000-3,000

203
 A PAIR OF ROYAL DOULTON POTTERY NURSERY
 RHYME BISCUIT BOXES FOR HUNTLEY AND PALMER
 CIRCA 1905

Of commode form, decorated after Walter
 Savage Cooper with "Old Mother Goose"
 and "Ride a Cockhorse..", the underside of
 the lid marked "Huntley & Palmer Biscuits
 Reading & London" and "Copyright Nursery
 Rhymes", base with printed factory mark and
 date registration for 1905/1906
 18cm wide, 13.5cm high

£100-200



204
 A GEORGE III MAHOGANY CORNER
 ARMCHAIR
 CIRCA 1770

The yoke top rail above pierced splats and a
 padded drop-in seat covered in geometric
 gros-point needlework on square
 chamfered legs joined by turned stretchers
 82cm high, 77cm wide, 93cm deep

Provenance:
 Sir Claude Elliott, OBE, headmaster of Eton
 (1933-49) (d.1973)

£300-400

205
 A LATE VICTORIAN MAHOGANY
 PEDESTAL DESK
 CIRCA 1880

The rectangular leather-lined top above
 three drawers and opposing false drawers,
 the pedestals each with three graduated
 drawers and opposing cupboard with
 applied corner flowerheads, on bracket
 feet, locks stamped Hobbs & Co.
 74cm high, 152cm wide, 81cm wide

£600-800





206

206 λ
PHILIP SUTTON (BRITISH B. 1928)
GLITTER AND SUNLIGHT AND LOVE (FROM SAPPHO)
Oil on canvas
Signed, titled and dated 1968 (verso)
102 x 101cm (40 x 39¾ in.)

Provenance:
Roland, Browse and Delbanco, London

£600-800

207
AN IRISH GEORGE III MAHOGANY DISPLAY CABINET
PROBABLY CIRCA 1760
The scrolled pediment carved with flowerheads and centred by a cartouche above a cushion frieze of scrolling foliage on a pounced ground above a glazed door enclosing velvet-lined shelves and a drawer, the stand centred by a large scallop shell on foliate cabriole legs and trifold feet 222cm high, 80cm wide, 34cm deep

Provenance:
Acquired from Mallett, June 1948, 'Irish mahogany 18th Cent China Cabinet wired & lighted'

Please note the contents of this cabinet are not included in the sale of this item.

£1,500-2,500



207

208 λ
JAMES FAIRGRIEVE (BRITISH B. 1944)
BIG STONE, STENNESS
Acrylic on board
Signed and dated 1985 (lower right)
92 x 76.5cm (36 x 30 in.)

Provenance:
Mercury Gallery, London
Acquired from the above by W. A. Palmer,
27th March 1987

£600-800



209

209
A ROYAL DOULTON RIBBED GREY
POTTERY CYLINDRICAL VASE BY VERA
HUGGINS, 20TH CENTURY
With Royal Doulton stamp no. 47, the initials
BW and Vera Huggins, facsimile signature
31cm high

£500-700

210
A GEORGE III PALE OAK BUREAU
POSSIBLY ESTATE-MADE,
LATE 19TH CENTURY
The sloping flap enclosing a fitted interior
above two short and three graduated long
drawers on a shaped plinth and bracket
feet, mismatched and later handles
106cm high, 101cm wide, 52cm deep

£200-400



208



210



211

211
PAIR OF VICTORIAN VASELINE VASES
CIRCA 1880
the largest 33.5cm high
the smallest 16cm high

£150-250



212
A NORTH EUROPEAN OAK TRESTLE TABLE
18TH CENTURY AND LATER
The rounded rectangular top with a shelf below
on shaped end supports with and sleigh feet
joined by a stretcher, pegged construction
71cm high, 78cm wide, 142cm long

£300-500

213 (NO LOT)



212

214
ENGLISH SCHOOL (19TH CENTURY)
A WOODED LANDSCAPE WITH FIGURES ON A TRACK
BY A COTTAGE
Oil on panel
44.5 x 56cm (17½ x 22 in.)

£100-200



214

215
FOLLOWER OF JAN BRUEGHEL THE ELDER
CERES AND ATTENDANTS
Oil on copper
Bears signature and date 'BRUEGHEL 1606' (lower left)
10 x 10cm (3¾ x 3¾ in.)

Provenance:
The Rowley Gallery Ltd, London

The painting is based on two original versions of the subject held at the Galleria Doria Pamphilj in Rome and the Musée des Beaux-Arts of Lyon

£1,000-1,500



215

216 λ
JAMES MCBEY (BRITISH 1883-1959)
A MOROCCAN BREADMARKET
Etching, 1913
Signed in ink and numbered XVI
Plate: 15 x 27.5cm (5¾ x 10¾ in.)

£100-150



216





217

217 λ
RICHARD KIDD (BRITISH 1952-2008)
COMPOSITION
Mixed media and collage
Signed and dated 14/7/90 (lower right)
63 x 88cm (24¾ x 34½ in.)

Provenance:
The Mayor Rowan Gallery, London
Acquired from the above by the family of the present owners, August 1990

£600-800



218

218 λ
SIR TERRY FROST (BRITISH 1915-2003)
RED, BLACK AND MUSTARD
Oil and wash on paper
Signed and dated 96 (lower right)
26 x 48cm (10 x 18¾ in.)

Exhibited:
London, Royal College of Art, October 1999
Keith Chapman, London
Acquired from the above by the family of the present owners

£800-1,200



219

219 λ
ANTHONY GREEN (BRITISH 1939-2023)
PERIGORD (STRIPES)
Oil on board
122 x 92cm (48 x 36 in.)

Provenance:
The Rowan Gallery, London, 1968

£2,000-3,000



220

220
A GEORGE III MAHOGANY BREAKFRONT BOOKCASE
MID-18TH CENTURY AND LATER

The foliate and dentil-moulded triangular pediment and cornice centred by a carved C-scroll cartouche and palm leaves above glazed doors with gothic-pattern astragals, some naturalistically carved as leafy branches, enclosing adjustable shelves, the associated and adapted base with two drawers and panelled doors on a conforming plinth 280cm high, 320cm wide, 58cm deep

Please note the contents of this cabinet are not included in the sale of this item.

£5,000-8,000



221

221
CIRCLE OF NICOLAES PIETERSZ. BERCHEM
(DUTCH 1620-1683)
A WOODED LANDSCAPE WITH TRAVELLERS,
GOATS AND HORSES RESTING BEFORE A
RUINED ARCH
Oil on panel
45.5 x 61cm (17¾ x 24 in.)

£1,500-2,500



222

222
A GEORGE II STYLE WALNUT OPEN
ARMCHAIR
EARLY 20TH CENTURY
With rectangular petit-point needlework back
and seat on scrolled cabriole legs
97cm high, 69cm wide, 70cm deep

£400-600



223

223
A WILLIAM AND MARY WALNUT,
YEWOOD AND FRUITWOOD CHEST
LATE 17TH CENTURY
Crossbanded throughout and with ebony and
boxwood stringing, the rectangular quarter-
veneered top above two short and three
graduated long drawers on later bun feet,
restorations and losses
88cm high, 96cm wide, 56cm deep

Provenance:
Probably acquired before 1910, 'A Chas II
marquetry chest of drawers about 1670'.

£1,500-2,500

224 λ
DUNCAN GRANT (BRITISH 1885-
1978)
SEATED WOMAN
Black and brown chalk
Signed and dated 29 (lower left)
60 x 45cm (23½ x 17½ in.)

Literature:
Richard Shone, *Bloomsbury Portraits*,
Oxford, 1976, ill. 146, p.243

We are grateful to Richard Shone
for his kind assistance in cataloguing
this work.

Provenance:
Gallery Edward Harvane, London
Acquired from the above by the
family of the present owners,
September 1974

£2,000-3,000



224

225 Y
A CHINESE EXPORT BLACK AND GILT LACQUER TEA CADDY
MID-19TH CENTURY

The top decorated with two figures beneath fern sprays and
with script and enclosing an engraved pewter-lined interior
28.5cm wide, 15cm high, 19cm deep

Together with a scarlet lacquered sewing
tray, early 20th century, 32cm wide

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

£200-400



225



226

226 Y
AN ANGLO-INDIAN SATINWOOD AND EBONY
WORK-TABLE
EARLY 19TH CENTURY
Of octagonal form, the hinged lid enclosing a fitted interior
with thirteen various-shaped lidded compartments and
with bowed lidded compartment to each side, on slightly
splayed square tapering legs joined by an X-stretcher with
central rosewood-banded platform, legs and stretchers
possibly associated
70cm high, 70cm wide, 43cm deep

Provenance:
Barbara Gibbs and thence by descent

Please note, Dreweatts have applied for a de minimis
exemption licence for the ivory in this lot (Ref: H7K6B1YP)

£800-1,200



227

227
 MYLES BIRKET FOSTER (BRITISH 1825-1899)
 ANNE HATHAWAY'S COTTAGE
 Watercolour and bodycolour
 Signed with monogram (lower right)
 56 x 86cm (22 x 33¾ in.)

Provenance:
 Bought by William Howard Palmer from his father-in-law William Reed in
 June 1918, for £750
 £12,000-18,000



228

228
 MYLES BIRKET FOSTER (BRITISH 1825-1899)
 SPRING TIME
 Watercolour and bodycolour
 Signed with monogram (lower left)
 56 x 86cm (22 x 33¾ in.)

Provenance:
 Bought by William Howard Palmer from his father-in-law William Reed in
 June 1918, for £750
 £12,000-18,000



229

229 λ
PIERRE-CHRISTIAN GANNE
 (FRENCH 1902-1984)
LE PORT DE PASSY
 Oil on canvas
 Signed (upper left), further signed and
 titled *Le Port de Passy* (on the reverse)
 71.5 x 91.5cm (28 x 36 in.)

Painted in 1963.

Provenance:
 Arthur Tooth & Sons Ltd, London
 Acquired from the above by the
 family of the present owners, 15th
 April 1964

£800-1,200



231

231
A GEORGE III MAHOGANY BREAKFRONT
BOOKCASE
 LATE 18TH CENTURY
 The scrolled foliate and fret-carved pediment
 above a dentil cornice and frieze with ribbon-twist
 garlands, with lozenge-pattern astragal glazed
 doors enclosing three long and six short shelves
 and with cut-cornered panelled doors below, on a
 plinth base, some carved decoration possibly later
 236cm high, 154cm wide, 43cm deep

Please note the contents of this cabinet are not
 included in the sale of this item.

£1,500-2,500

230
A FLEMISH BEECH AND WALNUT
ARMCHAIR
 LATE 17TH CENTURY
 The arched rectangular back and seat
 upholstered in verdure tapestry with
 scrolled arms on turned and square-
 section legs and stretchers
 117cm high, 64cm wide, 72cm deep

£400-600



230



232

232
A GEORGE I GROS
AND PETIT POINT
NEEDLEWORK DOMED
COFFER ON LATER STAND
 CIRCA 1720, THE STAND
 20TH CENTURY
 The whole decorated with
 peacocks, love birds among
 flowers, possibly emblematic
 of marriage love, interior with
 ribbon and nailed letter P,
 close nailed decoration and
 brass embossed lock plate in
 the form of a vase of flowers,
 iron carrying handle, the
 associated mahogany stand
 with chamfered moulded
 legs, joined by stretchers
 95cm high overall, 61cm wide
 coffer 41cm high, 33cm deep

Provenance:
 Probably acquired July 1910

£3,000-5,000



233

233 λ
HENRY LAMB (BRITISH 1883- 1960)
COOMBE BISSETT
Oil on canvas
Signed and dated 34 (lower left)
45 x 91cm (17½ x 35¾ in.)

Provenance:
Gallery Edward Harvane, London
Acquired from the above by the family of the present owners, September 1974

£4,000-6,000

234
WILLIAM ANDREWS NESFIELD
(BRITISH 1793-1881)
*A MOUNTAINOUS LANDSCAPE WITH A RIVER
IN SPATE*
Watercolour
24 x 37.5cm (9¼ x 14¾ in.)

£100-200



234

235 λ
JOHN PIPER (BRITISH 1903-1992)
ETTINGTON PARK
Screenprint in colours, 1977
Signed in pencil and numbered 47/75
57 x 71cm (22¼ x 27¾ in.)

£300-500



235

236
ATTRIBUTED TO JOHN VARLEY
(BRITISH 1778-1842)
THE VALE OF CONWAY
Watercolour
15.2 x 36cm (5 x 14 in.)

£300-500



236



237

237
A GEORGE III MAHOGANY BOOKCASE
CIRCA 1770

The stepped dentil-moulded cornice with associated pierced and scrolled brackets above astragal-glazed doors enclosing adjustable shelves, the base with central panelled doors flanked on each side by four graduated short drawers on a plinth base, Hobbs, London lever locks
219cm high, 197cm wide, 44cm deep

Please note the contents of this cabinet are not included in the sale of this item.

£3,000-5,000

238
A MEDICAL MIRROR
LATE 19TH CENTURY
35cm high

£200-400

239 (NO LOT)

240
A GEORGE III MAHOGANY
AND SATINWOOD SERPENTINE
CHEST

LATE 18TH CENTURY
The crossbanded top above three drawers on square tapering legs, restorations
89cm high, 110cm wide, 58cm deep

Provenance:
Acquired from N.H Rollason,
Peplow Hall, Salop, 28 June 1963

£800-1,200



238



240





241

241
SIR OSWALD BIRLEY (BRITISH 1880-1952)
PORTRAIT OF ARTHUR GIBBS
 Pencil on 62 St. James's Street writing paper
 Signed with initials (lower right)
 19.5 x 24.5cm (7½ x 9½ in.)

£200-300



242

242
SIR OSWALD BIRLEY (BRITISH 1880-1952)
PORTRAIT OF BARBARA GIBBS
 Pencil
 Signed and dated 1920 (lower left)
 13 x 8.5cm (5 x 3¼ in.)

£200-300

243 (NO LOT)



244

244 λ
AUGUSTUS JOHN (BRITISH 1878-1961)
THE LITTLE PILGRIMS (CAMPBELL DODGSON 92)
 Etching, 1906
 Signed in pencil
 Plate: 13 x 10cm (5 x 3¾ in.)

Provenance:
 Colnaghi's, London (December 1974)
 Acquired from the above by the family of the present owners, December 1974

£150-200



245

245
EDWARD LEAR (BRITISH 1812-1888)
TURBIA (LA TURBIE), SOUTH EASTERN FRANCE
 Pen and grey wash
 Numbered and inscribed as titled '153 AT' (lower left)
 31.5 x 51cm (12¼ x 20 in.)

Provenance:
 Thomas Agnew and Sons Ltd., London, 1982, no 212

Edward Lear travelled to Southern France in the winter of 1864/5 and at the end of his journey along the Corniche wrote to his patron Lord Carlingford that he 'brought back 144 drawings great and small'. The present work was derived from these sketches and depicts Turbia (La Turbie) which lies in the hills above Monaco on the highest point of the Via Aurelia. He used the work to illustrate Alfred, Lord Tennyson's poem, *The Daisy*, a project that he originally conceived in 1852 that envisaged illustrating many of his poems with 200 works of 'poetical topography'. *The Daisy* featured in 28 works and the inscription '153 AT' refers to line five in the poem 'What Roman strength Turbia showed' and the poet's initials. The project was never completed, but after Lear's death Tennyson published a slim volume of three poems including *The Daisy*. The present lot was not illustrated but other works were, including a view of Monaco from Turbia.

£2,500-3,500



246

246 λ
KENNETH SIMMONDS (BRITISH 20TH CENTURY)
BRIMPTON MILL
Oil on board
Signed and dated 1972 (lower right)
30 x 21cm (11¾ x 8¼ in.)

Provenance:
The Bladon Gallery, Hurstbourne Tarrant
Acquired from the above by the family of the present owners, May 1973

£150-200



247

247 λ
DAVID HUMPHREYS (BRITISH B.1937)
RAILWAY LINE - ALNWICK, NORTHUMBERLAND
Oil on board
Signed and dated 59 (lower left); further signed, titled and dated March 1959 (verso)
31 x 39cm (12 x 15¼ in.)

Provenance:
The New Art Centre, London, 1959

£300-500



248

248 λ
NICHOLAS TURNER (BRITISH B. 1972)
POPPY HEADS
Oil on board
Signed (verso)
25 x 20cm (9¾ x 7¾ in.)

Provenance:
Jenna Burlingham Fine Art, Kingsclere
Acquired from the above by W.A. Palmer on the occasion of Cherry's 90th birthday, 24th November 2018

£300-500

249
A VICTORIAN MAHOGANY MERCURY
WHEEL BAROMETER
MID 19TH CENTURY
With 9.5 inch glazed circular star-centred
register beneath circular mirror, spirit
thermometer and hygrometer to the baluster
upright, surmounted by a open swan neck
pediment and with spirit level inscribed
WARRANTED CORRECT to the rounded base
106cm high

Provenance:
Possibly acquired from Ye Olde Mint House,
Pevensey, May 1956, 'Old Mahogany
Barometer'

£150-250



250

251
AN GEORGE III FIDDLEBACK MAHOGANY, SYCAMORE AND TULIPWOOD
CABINET-ON-CHEST
CIRCA 1780
With a low gallery to the top above an oval panelled door later painted with a
polychrome floral spray enclosing a fitted interior of seventeen various-sized
drawers about a cupboard, above a chest two short and two long drawers on
bracket feet, original gilt brass drawer handles
157cm high, 64cm wide, 40cm deep

Provenance:
Acquired from Mallett at the Antique Dealers' Fair, Grosvenor House, June 1947

£2,000-3,000



249

250
A FRENCH GILT METAL-MOUNTED KINGWOOD
AND TULIPWOOD BONHEUR DU JOUR
SECOND HALF 19TH CENTURY OF LOUIS XV STYLE
With a pierced three-quarter gallery above open shelves
flanked by cupboards fronted with leather book spines
above a sliding leather-lined writing surface and frieze
drawer on slender cabriole legs headed by foliate clasps
and sabot feet
97cm high, 84cm, wide, 51cm deep

Provenance:
Acquired from M.Jarvis (Antiques) Ltd, 31 May 1965

£1,200-1,800



251



252

252 λ
TORY LAWRENCE (BRITISH B. 1940)
SHEEP IN A WATERMEADOW
Oil on panel
Signed with initials and dated 2004 (lower right)
23 x 30.5cm (9 x 12 in.)

Together with two others of Horses in a farmyard and Geese in a river landscape, by the same hand. (3)

£500-800



253

253
A MAHOGANY HANGING DISPLAY CABINET
19TH CENTURY
With waved cornice and apron, a geometrically-glazed door flanked and glazed fret-carved sides
115cm high, 92cm wide, 18cm deep

£400-600



254

254
A VICTORIAN MAHOGANY BRASS-MOUNTED
DRESSING-TABLE OR POUFREUSE
CIRCA 1870 OF LOUIS XV STYLE
Of serpentine outline with crossbanded divided top, the central section hinged and enclosing a mirror above a blue baize lined slide and a drawer flanked by two hinged compartments with false drawers to the left and two false drawers above one drawer to the right on slender cabriole legs with foliate sabots
73cm high, 82cm wide, 48cm deep

£1,000-1,500



255

255 λ
PERCY WYNDHAM LEWIS (BRITISH 1882-1957)
DAME EDITH SITWELL
Pencil
Signed and dated 1921 (lower right)
54 x 36cm (21¼ x 14 in.)

Provenance:
Arthur Tooth & Sons Ltd., London
Private Collection, Barbara Gibbs (acquired from the above in 1957)

£8,000-12,000

256 λ

CRAIGIE AITCHISON (BRITISH 1926-2009)

CRUCIFIXION

Oil on canvas

45 x 35cm (17½ x 13¾ in.)

Painted in 1963.

Provenance:

Marlborough Gallery, London

Acquired from the above by the family of the present owners, 1st March 1968

Exhibited:

London, Marlborough Gallery, *Helen Lessore and the Beaux Arts Gallery*,
February, 1968

Scottish born painter Craigie Aitchison is renowned for his distinct style characterised by bold colour, simplified forms and emotive compositions. His father a United Free Minister, inspired Aitchison's works often exploring themes of faith, due to attending weekly services at Church from a very young age. This, in combination with a viewing of Dali's *Christ of St John of the Cross* at Kelvingrove Gallery, Glasgow, inspired him to explore religious or spiritual themes in his work.

Having failed his law exams, Aitchison studied at the Slade, where he made friends with Michael Andrews, Paula Rego, Myles Murphy and Euan Uglow. A scholarship allowed Aitchison to travel to Italy, where the rich art and architectural history changed his approach to colour and emotion in his paintings.

Aitchison had his first one man show at the Beaux Arts Gallery, London, at the age of 33, with one of his pieces purchased by the Tate. His success continued throughout his life, with a major retrospective held at the Serpentine Gallery and Royal Academy in 1981, as well as further retrospectives in Leeds in 1994. Furthermore, towards the end of his artistic career, at age seventy, he had a one man show at the Glasgow Gallery of Modern Art in 1996.

£10,000-15,000



256



257

257 λ
JOHN REAY (BRITISH B. 1947)
SEASCAPE
Watercolour
17 x 25cm (6½ x 9¾ in.)

Provenance:
Crane Kalman Gallery, London
Acquired from the above by the family of
the present owners, 2nd October 1982

£300-500



258

258
A GEORGE III MAHOGANY TALLBOY
LATE 18TH CENTURY
The upper section with a dentil moulded
cornice above two short and three
graduated long drawers flanked by fluted
angles, the lower section with a brushing
slide and three further graduated long
drawers on bracket feet
180cm high, 111cm wide, 57cm deep

£800-1,200

259 (NO LOT)



260

260 λ
KEITH VAUGHAN (BRITISH 1912-1977)
SAILORS
Pen and black ink
12 x 16cm (4½ x 6¼ in.)

Provenance:
Thomas Agnew & Sons Ltd, London
Acquired from the above by the family of the
present owners, 22nd November 1990

Exhibited:
London, Thomas Agnew & Sons Ltd.,
Keith Vaughan: Retrospective, 1990

£600-800



261

261 λ
MARY POTTER (BRITISH 1900-1981)
STILL LIFE OF JUGS
Pencil and watercolour
16 x 23.5cm (6¼ x 9¼ in.)

Provenance:
The New Art Centre, London
Acquired from the above by the family of the
present owners, April 1986

£600-800



262

262 λ
MARY NEWCOMB (BRITISH 1922-2008)
BIRDS FEEDING; AND BIRDS NESTING
 Pencil and brown crayon on paper, two in a
 common mount
 Each signed with initials (lower right)
 Overall: 29 x 30cm (11¼ x 11¾ in.)

Provenance:
 Crane Kalman Gallery, London (February
 1982)
 Acquired from the above by the family of the
 present owners, March 1982

£600-800



263

263
HELEN ALLINGHAM (BRITISH 1848-1926)
AT THE COTTAGE GATE
 Watercolour
 Signed (lower right)
 22 x 18cm (8½ x 7 in.)

£1,000-1,500



264

264 λ
GILBERT SPENCER (BRITISH 1892-1979)
THE WAGON
 Pencil and watercolour
 Signed and dated 1928 (lower right)
 36 x 55cm (14 x 21½ in.)

Provenance:
 The Goupil Gallery, London
 Spink, London
 Acquired from the above by the family of the present owners, 25th July 1980

£2,000-3,000



265

265
FRANCIS WHEATLEY (BRITISH 1747-1801)
MILKMAIDS IN A FARMYARD
 Pencil and watercolour
 Signed and dated 'F. Wheatley delt.1795' (lower left)
 23.7 x 31.5cm (9¼ x 12¼ in.)

Provenance:
 Ellis & Smith, London
 Arthur N. Gilbey
 Sale, Christie's, London, 25-26 April 1940, lot 227
 Spink, London

£300-500

266
AN EARLY VICTORIAN WALNUT MINIATURE CHEST OR APPRENTICE PIECE
 CIRCA 1840
 Of two short and three long drawers with knob handles
 35cm high, 38cm wide, 17cm deep

£100-200



266

267
A MAHOGANY CHEST
 LATE 19TH CENTURY
 The reeded top above four graduated drawers on bracket feet
 73cm high, 69cm wide, 45cm deep

£200-300



267

268 λ
WILLIAM DRING (BRITISH 1904-1990)
FARM BUILDINGS
 Pencil and watercolour
 Signed and dated 1928 (lower left)
 32 x 26cm (12½ x 10 in.)

Provenance:
 Thomas Agnew & Sons Ltd., London
 Acquired from the above by the family of the present owners,
 August 1990

£500-800



268



269

269 λ
ANTHONY GREEN (BRITISH 1939-2023)
DRAWING FOR HIROSHIMA
 Black chalk and watercolour
 Signed, dated July 87 and variously inscribed (lower right)
 86 x 65cm (33¾ x 25½ in.)

Provenance:
 Mayer Rowan Gallery, London
 Acquired from the above on the occasion of William and Cherry Palmer's Ruby Wedding, June 1989

£400-600

270 Y
A MATCHED PAIR OF SCOTTISH GEORGE V BEDSIDE CABINETS
 BY WHYTOCK AND REID, 1928 AND 1930
 One in walnut, with hand inked label "Walnut bedside table Whytock & Reid Edinburgh, Dec 1930, £14-10-0"; 67cm wide, 76cm high, 37cm deep;
 The other in Cuban mahogany veneered with Himalayan elm, with hand inked label "Bedside table, carcase of Cuban mahogany veneered with Himalayan Elm made by Whytock & Reid Edinburgh, Dec 1928, £14" 67cm wide, 76.5cm high, 38cm deep

£2,000-3,000



270

271
 GEORGE ARTHUR FRIPP (BRITISH 1813-1896)
 A SCOTTISH LANDSCAPE, POSSIBLY LOCH AWE
 Watercolour and bodycolour
 Signed (lower right)
 12.5 x 23cm (4¾ x 9 in.)

£100-150



271

272
 A REGENCY MAHOGANY CHEVAL MIRROR
 EARLY 19TH CENTURY
 The rectangular plate and moulded frame flanked by reeded and ring-turned uprights joined by a double-stretcher on short sabre legs with brass caps and castors 167cm high, 85cm wide, 54cm deep

£600-800



272

273
 A KINGWOOD SERPENTINE BEDSIDE CABINET
 OF LOUIS XVI STYLE, 19TH CENTURY
 Inlaid 'à quatre-faces' with a three-quarter gallery above a pair of doors and a drawer on slender cabriole legs
 79cm high, 51cm wide, 36cm deep

£600-800



273

274 λ
 JOHN HUBBARD (BRITISH 1931-2017)
 CORNISH LANDSCAPE NO. 2,
 PENDOGGET
 Oil on board
 Signed and dated 1966 (lower right)
 29 x 30cm (11¼ x 11¾ in.)

Provenance:
 New Art Centre, London
 Acquired from the above by the
 family of the present owners,
 28th November 1987

£600-800



274



275

275
 A GEORGE II MAHOGANY POLE SCREEN
 MID-18TH CENTURY
 The rectangular 18th Century panel worked in petit point needlework with a lady and a lap dog and a squirrel in a landscape among trailing flowering branches, the turned, fluted and vase-shaped shaft carved with foliate-carved shaft on a tripod base with claw and ball feet, restorations, pole replaced, the needlework distressed
 144cm high

Provenance:
 Probably acquired before 1910, 'A fine claw & ball screen with original needlework.'

£400-600

276
 A MAHOGANY LIBRARY BOOK TROUGH
 20TH CENTURY
 With a rectangular shelf above a divided trough on turned legs joined by stretchers the back with card inscribed 'Property of Captain Arthur Gibbs, Sir R.W. Carden & Co.'
 84cm high 92cm wide, 39cm deep,

£200-300



276



277 Y
A GEORGE III SATINWOOD AND AMARANTH
CROSSBANDED CLOTHES PRESS
CIRCA 1780, POSSIBLY BY INCE AND MAYHEW
With a moulded and false dentil cornice above
a pair of oval panelled doors enclosing hanging
space, the base with two short and two graduated
long drawers with original gilt-brass handles on
shaped bracket feet, slight shrinkage to door panels
205cm high, 143cm wide, 68cm deep

Provenance:
Acquired from Quinney's Ltd, Chester, 1965

Please note, Dreweatts have applied for a de
minimis exemption licence for the ivory in this lot
(Ref:7EB6TF5Z)

£3,000-5,000



279

278 (NO LOT)

279 λ
CYLLA DUGDALE
(BRITISH 1931-2018)
PURPLE IRISES IN A VASE
Oil on canvas
Signed (lower right)
73 x 63cm (28½ x 24¾ in.)

Provenance:
Acquired directly from the artist by
the family of the present owners,
May 1989

£150-200



280

280
A WALNUT CHEST
19TH CENTURY

The rounded rectangular top with above a slide and an arrangement of
five short and two long drawers on bracket feet
79cm high, 64cm wide, 46cm deep

Provenance:
The chest possibly acquired from Moss Harris, London, October
1929, Chippendale mahogany small chest of seven drawers fitted
slide with original handles

£300-500

281
A FEREGHAN CARPET
WEST PERSIA, CIRCA 1900
With overall linked trellis foliage design
approximately 490 x 402cm

£500-800



281

282
ROBERT DIGHTON (BRITISH 1752-1814)
THE RECRUITING OFFICER
Pen and watercolour
Signed (lower left)
17.5 x 23.5cm (6¾ x 9¼ in.)

Provenance:
Spink & Sons Ltd, London

Together with four military prints, one titled 'Changing guards,
St. James Palace'; and a watercolour

£200-300



282 (part lot)



283
A LATE VICTORIAN GOLD AND BRONZE PAINTED MIRROR
LATE 19TH CENTURY
The arched plate within a gadrooned, foliate and C-scroll border
with flowerhead clasps and baskets of flowers
76cm high, 158cm wide

£500-800

283



284

284
A REGENCY MAHOGANY
SOFA TABLE
EARLY 19TH CENTURY
The rounded rectangular twin-flap top
above two frieze drawers on standard
end supports with sabre legs and brass
caps and castors
72cm high, 146cm wide, 69cm deep

£400-600



285

285
 CHARLES GREGORY (BRITISH 1810-1896)
 A VILLAGE GARDEN
 Watercolour
 Signed (lower left)
 36 x 53.5cm (14 x 21 in.)

£300-500



286

286 λ
 REBECCA POLYBLANK (BRITISH B. 1962)
 A CHAFFINCH, SPARROW AND
 GREENFINCH ON A SLOE HEDGE
 Watercolour and pencil on paper
 Signed (lower right)
 44.5 x 58.5cm (17½ x 23 in.)

Provenance:
 Trelissick Gallery, Feock
 Acquired from the above
 by the family of the present
 owners, March 2005

£200-300



287

287
 A GEORGE II MAHOGANY KNEEHOLE DESK
 OR DRESSING-TABLE
 CIRCA 1750

The rectangular top and re-entrant corners above
 a long frieze drawer and six short drawers around
 a knee-hole with shallow drawer and recessed
 cupboard on bracket feet
 78cm high, 73cm wide, 47cm deep

Provenance:
 Possibly acquired from Ye Olde Mint House,
 Pevensey, May 1953, 'Chippendale mahogany
 knee-hole desk'

£300-500



288
 CECIL CHARLES WINDSOR ALDIN (BRITISH 1870-1935)
 ILLUSTRATIONS TO 'MRS. TICKLER'S CARAVAN', ORIGINALLY PUBLISHED 1932:
 A MAN HANDING A RABBIT TO A WOMAN ON THE STEPS OF A CARAVAN;
 A MAN RUNNING AWAY FROM CAGED LIONS; A GYPSY ENCAMPMENT;
 AND GYPSY ENCAMPMENT ON THE MOVE
 Pen and black ink and watercolour on ivoryine
 All signed, one with monogram (lower right and left)
 25.5 x 37.5cm (10 x 14¾ in.) (4)

Provenance:
 Guy Morrison, London 1988 (Part lot)

Exhibited:
 The British Sporting Art Trust, Cecil Aldin
 Exhibition, 1990, n 67

£3,000-5,000



288





289
A SET OF THREE LINEN SUITCASES
20TH CENTURY
Three stamped 'PALMER'
the tallest 37cm high, 60cm wide, 16cm deep

£200-400

290
LOUIS VUITTON
A BROWN LEATHER WARDROBE STEAMER
TRUNK, NO. 777259, CIRCA 1925
With a leather loop handle, brass corners, flip
and key lock clasps, Monogrammed L. F. P,
on four wooden feet, opening to five clothes
hangers, a rail and five removeable storage
boxes/drawers
113cm long, 56cm wide, 43cm high

Used by Lena Palmer on HMS Berengaria
(label attached) to New York for her
honeymoon

£3,000-5,000



289



290



292 Y
A REGENCY MAHOGANY AND BOXWOOD-LINED TOILET-MIRROR
 EARLY 19TH CENTURY
 The arched bevelled plate with a shaped cresting supported by turned uprights with ivory ball finials, the bowed and rosewood crossbanded base with three drawers on ivory ball feet,
 71cm high, 64cm wide, 23cm deep

Please note, Dreweatts have applied for a de minimis exemption licence for the ivory in this lot (Ref: SZB6449G)

£500-700

293
A REGENCY MAHOGANY BOWFRONT CHEST
 EARLY 19TH CENTURY
 With three graduated long drawers upon splayed bracket feet
 87cm high, 92cm wide, 54cm deep

£400-600



291

291
FOLLOWER OF ADRIAEN FRANS BOUDEWIJNS
FIGURES IN A VILLAGE STREET
 Oil on panel
 24 x 30.5cm (9¼ x 12 in.)

£400-600



293



294

294
TWO WILLIAM MOORCROFT (1872-1945) FOR JAMES
MACINTYRE & CO. 'FLORIAN WARE' BLUE POPPY VASES
CIRCA 1900
Green signature and printed factory marks
Both 14.5cm high

£300-500

295
A GEORGE III MAHOGANY TRIPOD TABLE
CIRCA 1760

The circular tilt top on a turned tapering pedestal and cabriole
legs with pad feet, repolished
70cm high, 78cm diameter

£200-400

296



295

296
A KASHAN CARPET
CENTRAL PERSIA, EARLY 20TH CENTURY
With Mihrab and motifs including a vase of flowers, flowering
trees, beasts and birds
approximately 210 x 132cm

£600-800

297
KATE GREENAWAY (BRITISH 1846-1901)
THE SCHOOLGIRL
Watercolour
Signed with initial (lower left); signed and inscribed on label (verso)
41 x 25cm (16 x 9¾ in.)

Provenance:
Red Cross Sale, Christie's, April 1918, where acquired by
William Howard Palmer for 50gns

£1,000-1,500



297



298

298
A HEALS OAK SIDE CABINET
CIRCA 1930
The superstructure with a central
cabinet flanked by open shelves above
two doors on stile feet, with 'HEAL &
SON LTD' ivorine inset roundel
154cm high, 107cm wide, 45cm deep

£300-500





299



299
AFTER JOHN COLLET
A LADY WALKING IN A PARK;
AND A SEATED GENTLEMAN
Watercolour over an engraved
base
19 x 13cm (7¼ x 5 in.)(2)

Provenance:
The Executors of the late
Montague Guest; Christie's,
London, 7 April 1910, lot 55

£100-200

300
ITALIAN SCHOOL
(LATE 19TH CENTURY)
A VILLAGE ON THE NORTH
AFRICAN COAST
Watercolour on paper
Indistinctly signed 'Fatori [?]'
(lower right)
11.5 x 20cm (4½ x 7¾ in.)

£400-600

301
A PAIR OF EDWARDIAN SATINWOOD AND EBONY-LINE
INLAID BOWFRONT SIDE CABINETS
EARLY 20TH CENTURY
Each with two doors decorated with ovals on splayed bracket feet
Each 91cm high, 84cm wide, 45cm deep

Provenance:
Acquired from M.Jarvis (Antiques) Ltd, Newbury,

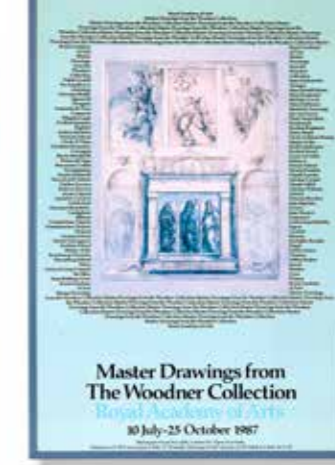
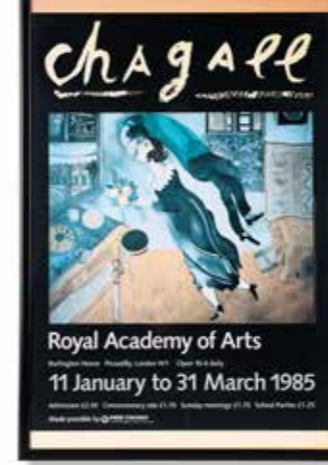
£500-800



300



301



302

302
A GROUP OF SEVEN EXHIBITION
POSTERS
To include Egon Schiele and His
Contemporaries, Royal Academy
of Arts; Master Drawings from The
Woodner Collection, Royal Academy
of Arts; Van Dyck in England, National
Portrait Gallery
Each 75 x 50cm (29½ x 19½ in.) (7)

£300-500

303
CECIL CHARLES WINDSOR ALDIN
(BRITISH 1870- 1935)
THE SCHOOLYARD, ETON, WITH
LUPTON'S TOWER AND COLLEGE
CHAPEL
Chalk on buff paper
Signed and inscribed 'Cecil Aldin/
to Lady Watson' (lower left)
60 x 46cm (23½ x 18 in.)

Provenance:
Spink, London
Guy Morrison, London

Exhibited:
Leicester, Leicestershire Museum and
Art Gallery London, The Alpine Gallery
Sotheby's, West Sussex, The British
Sporting Arts Trust, Cecil Aldin's Art,
1990-91, no 50

£1,500-2,500



303



304
LECOULTRE, A COMPASS CAMERA
 NO. 2292, MID-20TH CENTURY
 With Anastigmat 35mm lens
 54mm wide
 With an unsigned brown leather case

£1,000-1,500

305
A HEALS LIMED OAK THREE-DOOR WARDROBE
 CIRCA 1930
 The central door enclosing four trays and two drawers, on turned legs joined by box stretchers, with 'HEAL & SON LTD' inset ivorine roundel
 184cm high, 182cm wide, 53cm deep

£500-800



305

306
G. BREWSTER (BRITISH 18TH CENTURY)
A WOODED LANDSCAPE WITH A DROVER AND CATTLE BEFORE A RUIN, OTHER BUILDINGS BEYOND
 Watercolour and grey wash
 Signed and dated 'G. Brewster fecit 1779' (lower right)
 36 x 53cm (14 x 20¾ in.)

Provenance:
 Spink & Sons Ltd, London

£300-500



306



307

307λ
MARDI BARRIE (BRITISH 1930-2004)
REFLECTION, STUDIO
 Oil on canvas
 41 x 51cm (16 x 20 in.)

Provenance:
 Gallery Edward Harvane, London
 Acquired from the above by the family of the present owners,
 July 1974

£400-600



308

308
A LATE VICTORIAN WICKER PUSH CHAIR
 CIRCA 1900
 130cm long

£150-250



309
A TIN-PLATE CLOCKWORK TOY CAR 'GOLDEN ARROW RACER'
 KINGSBURY MANUFACTURING CO, NEW HAMPSHIRE, USA, CIRCA 1929
 In gold paint finish, manufacturers printed label to underside 50cm in length

309

Cf. an example by this manufacturer can be found in the collection of the Victoria and Albert Museum, London, accession number MISC.195&A-1978, where the curators suggest this model was made in 1929 and is based on the car designed by Captain J.S. Irving and driven by Major H.O.D. Segrave at Daytona beach which broke the land speed record in 1929 at 231.446 mph

£300-500



310
A COLLECTION OF TIN PLATE TOYS
 20TH CENTURY
 including 'SUNNY ANDY' tank made by Wolverine supply and MFG.CO, Pitsburg PA, 37cm in length and various others

£300-500



310



311
AN ASSORTEMENT OF CHILDREN'S TOYS
 MOSTLY 20TH CENTURY
 Including clockwork toys, a lead press for toy soldiers with an associated biscuit tin containing die stamp presses, and a moveable toy book

£100-200

311

312
REGINALD AUGUSTUS WYMER (1849-1935)
A MOUNTED GUARDS OFFICER
 Watercolour heightened with white on paper
 Signed (lower right)
 37 x 27cm (14½ x 10½ in.)

£100-200



312

313
WILLIAM HENRY TUCK (BRITISH 19TH CENTURY)
THE ROYAL HUNT 1886
 Five watercolour vignettes and a lithograph in a common mount
 77 x 57cm (30¼ x 22¼ in.)

Together with an identifying key for all the sitters.

£300-500

314 (NO LOT)



313



315
 AFTER BENOZZO GOZZLI
 PRAYING ANGELS
 The image copies a section of Benozzo Gozzoli's Magi Chapel frescoes in Palazzo Medici Ricciardi, Florence

Together with two oval engravings of children playing after Bartolozzi (3)

£100-200



317



315



316
 AFTER GEORGE MORLAND
 RETURN FROM MARKET, BY JOHN RAPHAEL SMITH; AND CHILDREN PLAYING SOLDIERS, BY G. KEATING
 Coloured mezzotints
 48 x 58.5cm (18¾ x 23 in.) (2)

£100-200



316

317
 WILLIAM PAYNE (BRITISH 1754-1833)
 COTTAGES BY A STREAM WITH A MOTHER AND CHILDREN ON A TRACK
 Pen and black ink and watercolour on paper
 11.5 x 16.5cm (4½ x 6¼ in.)

Provenance:
 Thomas Agnew & Sons Ltd, London

£100-200



THE GARDEN
 LOTS 318-324



318
A SMALL LEAD FIGURE OF A CHILD ON A SHELL
20TH CENTURY

£100-100

318



321
A LARGE PAIR OF MARBLE PEDESTAL TAZZA
19TH CENTURY
Circular bodies on fluted spreading socles and square bases
approximately 58cm high, tops 78cm diameter

£1,000-1,500

321

319
A LARGE RECONSTITUTED STONE
BIRDBATH
EARLY 20TH CENTURY
With circular foliate decorated bowl
110cm high, top 80cm diameter

£600-1,000

320
A COMPOSITION STONE BENCH IN
THE 17TH CENTURY MANNER
20TH CENTURY
With dolphin end supports
165cm wide, 102cm high, 65cm deep

£300-500



319



320



322

322
A LUTYENS STYLE HARDWOOD BENCH
MODERN
165.5cm wide, 103cm high, 61cm deep

Together with another modern hardwood bench,
162cm wide and another bench (3)

£300-500

323
A PAIR OF COMPOSITION STONE PLANTERS
20TH CENTURY
48cm square, 44cm high

£200-400



323

324

A PAIR OF FRENCH TERRACOTTA RECUMBENT LIONS

19TH CENTURY

58.5cm high, bases 40.5cm wide, 121.5cm long

£1,000-1,500



324



END OF DAY ONE



THE PALMER FAMILY AT BUSSOCK WOOD

SELECTED ITEMS FROM THE
REGINALD AND LENA PALMER COLLECTION

VIEWING IN LONDON (HIGHLIGHTS)

DAY TWO | Selected items from the Reginald and Lena Palmer Collection

Tuesday 14 May: 10am-4pm

Wednesday 15 May: 10am-4pm

DAY ONE | Contents from Bussock Wood

Tuesday 21 May: 10am-4pm

Wednesday 22 May: 10am-4pm

Thursday 23 May: 10am-4pm

VIEWING IN NEWBURY

DAY TWO | Selected items from the Reginald and Lena Palmer Collection

Sunday 19 May: 10am-3pm

Monday 20 May: 10am-4pm

Tuesday 21 May: 10am-4pm

Wednesday 22 May: 10am-4pm

DAY ONE AND DAY TWO | Full Sale

Saturday 1 June: 10am-3pm

Sunday 2 June: 10am-3pm

Monday 3 June: 10am-4pm

Tuesday 4 June: 9am-4pm

ENQUIRIES & CONDITION REPORTS

housesales@dreweatts.com

REGISTRATION AND BIDDING

Bidders wishing to bid in Day 1 and Day 2 need to register for each auction separately.

Bidders in Day 2 may be asked to pay a deposit (see below).

DEPOSITS FOR DAY 2 (5 JUNE): CHINESE CERAMICS & WORKS OF ART

- New registrants (and existing clients with no purchase history) must pay a deposit of £5,000;
- The deposit must be paid online via SagePay, by bank transfer or in person by debit / credit card; Dreweatts must have cleared funds no later than 12 noon (BST) the day before the auctions.
- If you are not successful at the auction, the deposit will be refunded (without interest) within 7 working days.



THE PALMER FAMILY AT BUSSOCK WOOD

SELECTED ITEMS FROM THE
REGINALD AND LENA PALMER COLLECTION

The Reginald and Lena Palmer Collection (1924-1970) has legendary status, being one of the finest groups of Chinese porcelain amassed in the 20th century. The breadth of their interests was wide including, blue and white porcelain, 17th and 18th century Export wares and fine Imperial pieces. The small part offered on the following pages reflects the enthusiasm and appreciation of Chinese art by these knowledgeable collectors. Many of the items have been widely exhibited and published, ranging from the historic 1948 *Chinese Jades* exhibition organised by the Oriental Ceramics Society in London, and other noteworthy exhibitions such as *Chinese Painted Enamels* at the Ashmolean Museum in 1978. Reginald Howard Reed Palmer bought from most of the principal dealers in London in prodigious quantities, including, John Sparks, Bluett & Sons, H.R.N. Norton, Spink & Son, Mallett and others and most purchases have been meticulously documented in various family ledgers. This sale comprises 89 lots selected from this remarkable collection, including examples of Qing painted enamels, blue and white porcelain, archaic and archaistic jade carvings, bronzes, classic Kangxi *Famille Verte* porcelain and cinnabar lacquer.

作為20世紀最優秀的中國藝術品收藏之一，雷金納德·帕瑪與妻子莉娜（1924-1970）的私人收藏在整個世界都享有傳奇地位，德物茲本次有幸為全球藏家帶來其中一部份約八十九件藏品，包含了中國傳統的青花器及康熙五彩，明代雕漆，玉器以及銅胎畫琺瑯器等。

本次上拍的帕瑪家族的收藏很多在上個世紀五十到八十年代已經廣泛展出及發表，包括1948年倫敦東方陶瓷學會組織的《中國玉器展》以及1978年在牛津阿什莫林博物館舉辦的《中國銅胎琺瑯展》等。雷金納德·帕瑪在上個世紀從倫敦的著名古董商如John Sparks、Bluett & Sons、H.R.H. Norton、Spink & Son、Mallett等購買了大量藏品，大部分消費都被詳細記錄在其家族賬冊中，其來源有序亦反映了這些知識淵博的海外藏家對中國藝術品的熱情和讚譽。



DAY TWO | WEDNESDAY 5 JUNE



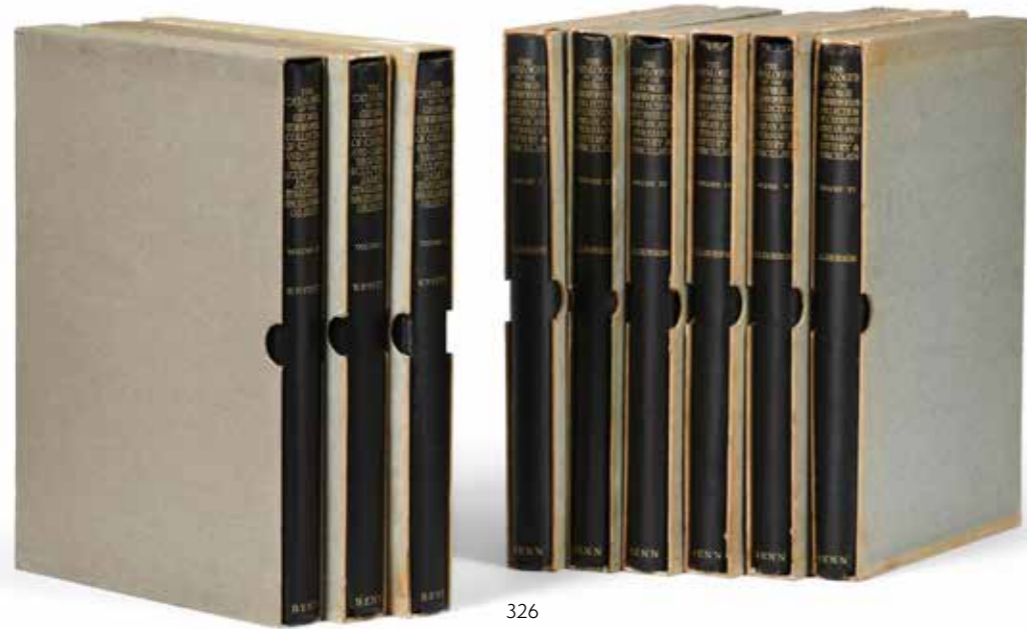
325

325
A CHINESE SCHOOL PORTRAIT OF A MONGOLIAN KHAGAN
 QING DYNASTY (1644-1911)
 Painting on silk, framed
 28cm x 22cm

Provenance:
 Purchased by William Alexander Palmer (date of purchase unknown)
 1925-2020

清《蒙古貴族像》絹本設色 鏡心
 拍品來源：英國帕瑪家族顯赫私人收藏

£400-600



326

326
R.L. HOBSON - THE CATALOGUE OF THE GEORGE EUMORFOPOULOS COLLECTION OF CHINESE, COREAN AND PERSIAN POTTERY & PORCELAIN
 London, Ernest Benn, volumes 1-6, 1925-1928, limited edition, number 585 of 725, original black and gold textured cloth, numerous photographic plates, dust jackets and Perceval Yetts, Catalogue of the Chinese and Korean Bronzes, Sculptures, Jades, volumes 1-3, number 410 of 560 (9)

Provenance:
 Almost certainly purchased by R.H.R. Palmer shortly after publication

R.L. HOBSON中國、韓國及波斯藝術參考書一組九本
 拍品來源：英國帕瑪家族顯赫私人收藏，出版後即入藏

£1,500-2,000



327

327
A CHINESE HARDWOOD 'SHOULAO' WALKING STICK
 QING DYNASTY, 19TH CENTURY
 The figure standing holding a peach above clouds, metal tipped
 97cm high

Provenance:
 The Palmer Family Collection

清十九世紀 木雕壽老手杖
 拍品來源：英國帕瑪家族顯赫私人收藏

£200-300



328

328
TWENTY-ONE ESKENAZI EXHIBITION CATALOGUES
 2005-2016

comprising: Song Ceramics from the Hans Popper Collection, London, November 2005; A selection of Early Chinese Bronzes, New York, 2005; Chinese Porcelain from the 15th to the 18th century, London, November 2006; Song Ceramics from the 10th to the 13th Century (part 3), New York, March 2007; Mountain Landscapes by Li Huayi, London, November 2007; Chinese sculpture and Works of Art, New York, March 2008; Chinese Ceramics and Stone Sculpture, London, November 2008; Seven Chinese Classical Paintings, London, November 2009; Trees, Rocks, Mist and Mountains by Li Huayi, New York, April 2010; Fiftieth Anniversary Exhibition; Twelve Chinese Masterworks, London, November 2010; Early Chinese Metalwork-Ming to Qing, New York, March 2011; Chinese Huanghuali Furniture, November, 2011; Qing Porcelain from a Private Collection, London, November 2012; Junyao, London, November 2013; Bo Ju Gui, London, November 2013; Chinese Sculpture, London, November 2014; Waterfall, rocks and bamboo by Li Huayi, London, November, 2014; Principal Wares of the Song Period, London, May 2015; Recent Paintings by Liu Dan, London, November 2015; Recent Paintings by Zeng Xiaojun, November 2016; Early Chinese Art from Private Collections, London, November, 2016 (21)

埃斯肯納奇歷年圖錄一組二十一件

£500-800



329

329
A CHINESE BRONZE GU VASE
MING DYNASTY, 16TH OR
17TH CENTURY

The central section with archaic *taotie* masks and with two loop handles with dragon mouth terminals, with bell-shaped foot and the trumpet neck with foliate rim, 1445 grams
28cm high

Provenance:
The Palmer Family Collection

明 銅饕餮紋龍耳花斛
拍品來源：英國帕瑪家族顯赫私人收藏

£200-300



330

330
A CHINESE BRONZE 'ARCHAISTIC' VASE
QING DYNASTY, 19TH CENTURY

Of lobed form, with multiple panels of small stylised *chilong* dragons and the shoulders applied with *chilong* dragon handles, the base with archaic style seal mark, 2344 grams
25cm high

Provenance:
The Palmer Family Collection

清十九世紀 銅蟠螭紋仿古雙耳壺
(克重2344g)
拍品來源：英國帕瑪家族顯赫私人收藏

£400-600



331

331
A CHINESE BRONZE GILT AND
SILVER INLAID VASE
QING DYNASTY, 17TH OR 18TH
CENTURY

The body inlaid with a band of Kui dragons, the neck with geometric cicada lappets, 590 grams
15cm high

Provenance:
The Palmer Family Collection

清 銅鍍金銀鑲龍紋仿古壺 (克重590g)
拍品來源：英國帕瑪家族顯赫私人收藏

£800-1,200

332
A CHINESE BRONZE 'ARCHAISTIC'
TRIPOD CENSER
17TH OR 18TH CENTURY

The body cast with stylised geometric cicada lappets, 967 grams
15.4cm high

Provenance:
The Palmer Family Collection

十七/十八世紀 銅仿古三足香爐 (克重967g)
拍品來源：英國帕瑪家族顯赫私人收藏

£200-300



332

333
A CHINESE BRONZE 'ARCHAISTIC' VASE
LATE MING DYNASTY, 17th CENTURY

The body cast with *taotie* masks with a band of trigrams above, flanked by a pair of loop handles in the form of dragons, the smooth surface patinated to a warm coppery-brown colour, 1090 grams, 23cm high

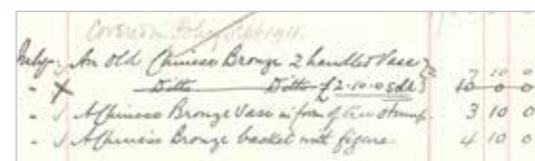
Provenance:
Possibly p. 31 of Heathlands
Ledger "An old Chinese Bronze
2 handled vase" purchased by
W. Howard and Ada Palmer in
July 1911 from Mallett

晚明 銅獸面八卦紋雙耳壺 (克重1090g)
拍品來源：英國帕瑪家族顯赫私人收藏，W.
Howard和Ada Palmer1911年7月購買於英國
古董商Mallett, Heathlands 家族收藏檔案31
頁 (可能) 記錄, "一件中國雙耳銅器"

£400-600



333



333 (ledger entry)

334
A CHINESE BRONZE ARCHAISTIC GU VASE
MING DYNASTY, 17TH CENTURY

The central squared section cast with dragon holding a lingzhi fungus, supported foliate spreading base and with tall flared lobed neck, 847 grams
26.5cm high

Provenance:
The Palmer Family Collection

明十七世紀 銅螭龍紋花觚 (克重847g)
拍品來源：英國帕瑪家族顯赫私人收藏

£800-1,200



334



335

335
A CHINESE BRONZE 'ARCHAISTIC' GU VASE
QING DYNASTY, 18TH OR 19TH CENTURY
The polished surface cast with panels of chilong dragons and the central section and base with flanges, 1634 grams
25cm high

Provenance:
The Palmer Family Collection

清十八/十九世紀 銅仿古螭龍紋花觚 (克重1634g)
拍品來源: 英國帕瑪家族顯赫私人收藏

£250-350



336

336
A CHINESE BRONZE 'ARCHAISTIC'
TWIN-HANDLED VASE
MING DYNASTY, 17TH CENTURY
The body and neck cast with zoomorphic motifs, 960 grams
24.5cm high

Provenance:
The Palmer Family Collection

明17世紀 銅仿古盤口雙耳瓶 (克重960g)
拍品來源: 英國帕瑪家族顯赫私人收藏

£300-500



337

337
A CHINESE BRONZE 'EIGHT IMMORTALS'
CENSER
QING DYNASTY, 17TH OR 18TH CENTURY
The exterior well cast with two panels of figures in a garden, the handles simulating bamboo, the base with recessed six character Yong Shen Tang Zhi seal mark, 2140 grams
20cm wide x 10.5cm high

Provenance:
The Palmer Family Collection

十七/十八世紀 "詠詒堂製"款八仙圖銅雙耳爐
(克重2140g)
拍品來源: 英國帕瑪家族顯赫私人收藏

£700-1,000

338
A CHINESE BRONZE BOMBE CENSER AND STAND
QING DYNASTY, 18TH CENTURY
With everted rim, loop handles and tripod stand with scrolling feet, recessed Xuande seal mark to base of censer
28cm wide including handles

Provenance:
The Palmer Family Collection

清十八世紀 銅"大明宣德年制"款大蚺龍耳爐及座 (克重5506g)
拍品來源: 英國帕瑪家族顯赫私人收藏

£4,000-6,000



338



339

339
A CHINESE BRONZE 'ARCHAISTIC' TRIPOD CENSER
QING DYNASTY, 18-19TH CENTURY
With stylised geometric cicada band above key-fret border, upright handles
23cm high

Provenance:
The Palmer Family Collection

清十八/十九世紀 銅蟬紋衝耳鼎式爐
拍品來源：英國帕瑪家族顯赫私人收藏

£600-800



340

340
A CHINESE BRONZE SILVER-INLAID
AND GILT 'ARCHAISTIC' DING
TRIPOD CENSER
17TH OR 18TH CENTURY
Cast and inlaid with *taotie* heads,
upright loop handles, 964 grams
16.5cm high

Provenance:
The Palmer Family Collection

清17/18世紀 銅仿古錯金銀鼎式爐 (克
重964g)
拍品來源：英國帕瑪家族顯赫私人收藏

£800-1,200

341
A CHINESE BRONZE SILVER-INLAID
'ARCHAISTIC' GU VASE
17TH OR 18TH CENTURY
With stylised zoomorphic motifs
between flanges, 1514 grams
23.7cm high

Provenance:
The Palmer Family Collection

清十七/十八世紀 銅仿古錯銀花觚 (克
重1514g)
拍品來源：英國帕瑪家族顯赫私人收藏

£600-800

342
A PAIR OF CHINESE BRONZE
'MANDARIN DUCK' CENSERS
AND COVERS
MING DYNASTY, 17TH CENTURY
Playfully standing on one leg upon
an overturned lotus leaf, with their
heads turned sharply to the right, the
pierced covers in the form of lotus
pods, 1799 grams and 1954 grams
27.5cm high (2)

Provenance:
Mallett, London, 29th May 1914,
purchased for £24-0-0, as recorded
in the Heathlands Ledger p. 39 -
Bought by W. Howard and Ada
Palmer, described as: 'A pair of old
Chinese bronze ducks on stands
Ming period.'

明十七世紀 銅寶鴨熏爐一對
拍品來源：英國帕瑪家族顯赫私人
收藏，Heathlands檔案39頁記載
道，W. Howard和Ada Palmer 1914
年5月29日以24英鎊的價格購買於知
名古董商Mallett，記為“一对支架上
的中国明朝銅鴨”

£2,000-3,000



342

✓ A pair of old Chinese bronze ducks on
stands Ming period. 24 0 0

342 (ledger entry)



341



343

343 (ledger entry)

343
A CHINESE SMALL BRONZE THREE-
LEGGED LAMP
HAN DYNASTY (206 BC-220 AD)
With horned mask handle terminal, green
encrusted patina, inventory label numbered
'9', 176 grams
17cm long x 4.1cm high

Provenance:
John Sparks, London, December 1927, purchased for £10-0-0 as recorded in the RHRP Bronze
ledger no. B 9
The Reginald and Lena Palmer Collection, no. B 9

漢 青銅三足燈 (克重176g)
拍品來源：英國帕瑪家族顯赫私人收藏，檔案記載1927年12月以10鎊的價格購買於倫敦古董商
John Sparks，收藏檔案銅器類編號B9號

£600-800

344

A CHINESE BRONZE TRIPOD CENSER
17TH OR 18TH CENTURY

The rim with archaistic band with stylised *chilong* on a *leiwen* ground, the handles and feet with further details, the base with apocryphal recessed Xuande six-character mark, 3981 grams
30cm wide handle to handle and 18.8cm high to top of handle

Provenance:
The Palmer Family Collection

十七/十八世紀 "大明宣德年制"款銅螭龍紋三足沖耳爐 (克重3981g)
拍品來源: 英國帕瑪家族顯赫私人收藏

£1,500-2,000



344

345

A PAIR OF CHINESE CANTON ENAMEL SQUARE DISHES
QING DYNASTY, 18TH CENTURY

Of canted square shape, painted with riverside landscapes with dramatic rocks above buildings beside trees with figures approaching a bridge on one and the other with a fisherman in a boat, each with red enamelled seal mark to base, one with Spink & Sons Ltd label and inventory label '96', both with unrecorded label number 'W2'
10cm square (2)

Provenance:
Spink & Son, London, 29th March 1983, illustrated in *The Minor Arts of China* p.64, pl.96, purchased for £850.00 and sold with original purchase receipt

清十八世紀 銅胎畫琺瑯山水人物圖方碟一對
拍品來源: 英國帕瑪家族顯赫私人收藏, 1983年3月29日以850英鎊的價格購自英國古董商Spink & Sons (編號W2), 家族檔案編號96

£700-1,000



345

346

A CHINESE FAMILLE ROSE CANTON ENAMEL 'COCKEREL AND QUAIL' DISH
QING DYNASTY, YONGZHENG OR EARLY QIANLONG, 18TH CENTURY

Well painted in bright enamels with a cockerel standing over a hen quail with her chicks, within lobed reserve with lilac scroll foliate border, the reverse with a band of lime-green with 'cracked ice' pattern and prunus flowers
15cm diameter

Provenance:
John Sparks, London, 1st March, 1990, purchased for £1,800 by William Alexander Palmer and sold with the original purchase receipt

清乾隆 銅胎畫琺瑯天雞圖盤
拍品來源: 英國帕瑪家族顯赫私人收藏, 1990年3月1日W. A. Palmer以1800鎊的價格購自倫敦知名古董商John Sparks

£2,000-3,000



346 (sales receipt)



346

347

A LARGE CANTON ENAMEL 'FIVE SCHOLARS' DISH
QING DYNASTY, 18TH CENTURY

Finely painted on the white ground with five scholars inspecting a scroll, dressed in ample yellow and pink robes, one carrying a gnarled staff, within yellow flower and scroll border, the reverse painted with a wide border of *chilong* amongst scrolling foliage on a yellow ground, the white base centred with blue *chilong* dragon roundel
44.5cm diameter

Provenance:

John Sparks, London, 18th March 1987 purchased by William Alexander Palmer (1925-2020) and sold with original purchase receipt and covering letter

清十八世紀 銅胎畫琺瑯陽五老圖大盤

拍品來源：英國帕瑪家族顯赫私人收藏，1987年3月18日William Palmer購於著名古董商John Sparks

£5,000-7,000



347 (detail from underneath)



347 (sales receipts)



347 (detail)



347

348

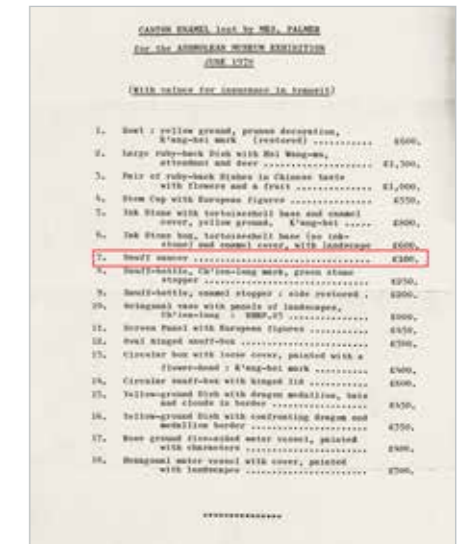
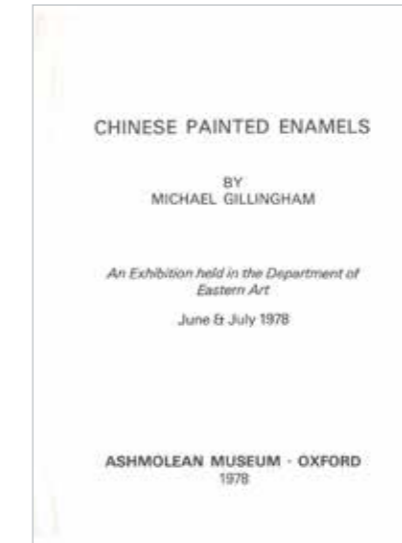
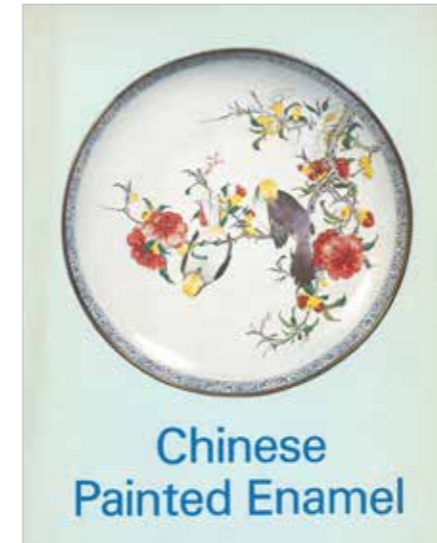
A SMALL CHINESE CANTON ENAMEL SNUFF DISH
QIANLONG PERIOD (1736-1795)

Decorated with three chicks at play underneath a climbing bean plant,
enamelled with *Jinwei Tang Zhi* hallmark on the base, with label reference
'114' and 'H.R.N. Norton 194'

4.4cm diameter



348



348 (details)

Provenance:

The Palmer Family Collection

H. R. N. Norton appears as a supplier to Reginald Howard Reed Palmer (1898-1970) in his ledger some 33 times. Norton had died by 1961 and so if this piece came from Norton, as its label suggests, it must have been bought by RHRP before 1961 and given to William Alexander Palmer shortly thereafter, or handed down to WAP in 1970 or 1981.

According to Yinliuzhai shuoci [Commentary on Porcelain from the Studio of Drinking Streams], composed by Xu Zhiheng, the Jingweitang hallmark was used by princes of the royal family during the Yongzheng and Qianlong periods. Ming Wilson, in the exhibition catalogue *Rare Marks on Chinese Ceramics*, Victoria and Albert Museum, London, 1998, quotes Wang Qingzheng to suggest that objects bearing the Jingwei Tang mark possibly belonged to the Manchu high official Agedunbu.

Exhibited:

Michael Gillingham, *Chinese Painted Enamels*, An Exhibition held in the Department of Eastern Art, June & July 1978, Ashmolean Museum, illustrated p.86, no.114

清乾隆 "敬畏堂製"款銅胎畫琺瑯安居圖鼻煙碟

拍品來源：英國帕瑪家族顯赫私人收藏，作為 RHRP 的供應商，H. R. N. Norton 在他的收藏檔案中出現了大約 33 次；他去世於 1961 年，所以如果這件藏品來自諾頓，正如其標籤表明，它一定是在 1961 年之前被 RHRP 買下，並在此後不久送給 William Alexander Palmer，或者在 1970 年或 1981 年傳於他

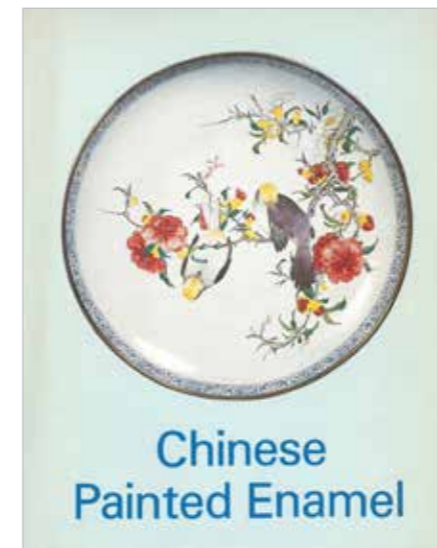
展覽信息：牛津阿什莫林博物館《中國畫琺瑯器》展覽，1978 年六月-七月，展品編號 114 號
《飲流齋說瓷》記載，"敬畏堂制"器物是雍乾年間"親貴諸王"所定燒，取名"敬畏"，為宋朝理學的核心術語，王陽明說："灑落為吾心之體，敬畏為灑落之功。"因雍、乾二帝好講理學，故內廷和親王的堂名多用理學名詞命名，乃一時風氣。劉明倩曾於其展覽圖錄《Rare Marks on Chinese Ceramics》，維多利亞與艾伯特博物館，倫敦，1998 年，頁 114，引述汪慶正之說，指敬畏堂號應屬滿族高官阿格敦布之物。

£5,000-7,000

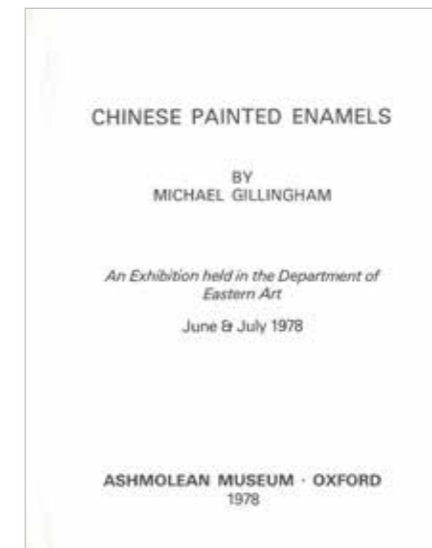


349

349
 A CHINESE FAMILLE ROSE CANTON
 ENAMEL TABLE SCREEN
 QING DYNASTY, 18TH CENTURY
 Decorated with a Western figure observing a
 small dog and an attendant, seated between
 trees and beside a lake, mounted in a hardwood
 frame, the enamel plaque, with Spink & Son Ltd
 label and inventory labels '10' and 'X 205'
 approximately 16.8cm high x 9.9cm wide and
 overall including wood mount
 26.5cm high x 12cm wide



Chinese
 Painted Enamel



9 Panel, painted in "lacille rose" enamel, one side with grasses and a spray of blue
 peonies with buds, on a white ground; the reverse with two figures perhaps representing
 St. Christopher with the Infant Christ.
 Size 4.55 x 4 Early 18th Century.
 This panel, of robust construction, has suffered from crazing in the enamel. It appears
 to be an early piece, from the drawing of the flowers and the rather sketchy treatment
 of the figures.
 10 Panel, slightly convex, painted with a European figure seated on a rock by two trees.
 He is wearing breeches and stockings, buckled shoes, lace ruff and jacket and curly
 trimmed hat, with a child crouching up beside him and a dog in the foreground. Blue-
 speckled white enamel on reverse.
 Size 4.55 x 4 Early 18th Century.
 This panel may have been intended to be mounted on the corner of a box. The pictorial
 treatment belongs to the earliest group, with large figures and much brownish peeling
 in the tone.

Provenance:
 The small screen was bought by Ada Palmer, the mother of Reginald Howard Reed Palmer, as an
 ornament to place on the central plinth at the top of the mahogany bureau-cabinet at Bussock
 Wood, see lot 89 in this auction. It is recorded in her estate's probate valuation by Simmons
 of Basingstoke in 1953 as item 54: 'A Ch'ien Lung Table Screen with Canton enamel panel
 decorated figures in a landscape, 10½ in. high.'

Spink & Son, 30th September 1934, £9-0-0 and sold with the original purchase receipt.

Exhibited:
 Michael Gillingham, *Chinese Painted Enamels*, An Exhibition held in the Department of Eastern
 Art, June & July 1978, Ashmolean Museum, illustrated p.17, no.10

清十八世紀 銅胎畫琺瑯西洋人物圖插屏
 拍品來源：英國帕瑪家族收藏，Reginald Palmer的母親Ada Palmer於1934年9月30日以9英
 鎊購買於倫敦古董商Spink & Son，作為放置在Bussockwood桃花心木櫃上的的擺件。1953
 年，Simmons of Basingstoke 在遺產估價中記為54號，”一件乾隆朝的琺瑯山水人物插
 屏，10½ 英尺高”
 展覽信息：牛津阿什莫林博物館《中國畫琺瑯器》展覽，1978年六月-七月，展品編號10號

£4,000-6,000



349 (details)



350

350
A CHINESE CELADON AND BLACK JADE LIBATION POURING VESSEL, YI
 SONG OR MING DYNASTY

The body incised with dragons amongst clouds and with dragon handle, with Reginald Howard Reed Palmer (R.H.R.P) label number '36'
 10.3cm long x 4cm high x 5cm wide

Provenance:

Spink & Son, London, February 1927, purchased for £25-0-0, as recorded in the RHRP Jade and Hardstones ledger no. J 36
 The Reginald and Lena Palmer Collection, no. J 36

Exhibited:

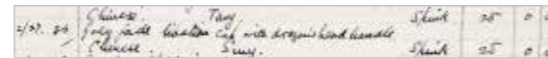
The Oriental Ceramic Society, *Chinese Jade Throughout the Ages*, 1st May-22nd June 1975

宋/明 灰白玉螭龍紋爵杯

拍品來源：英國帕瑪家族顯赫私人收藏，家族檔案編號J36號

展覽信息：英國東方陶瓷協會《中國歷代玉器》展覽，1975年5月1日-6月22日

£2,000-3,000



350 (ledger entry)



351

351
A CHINESE MOTTLED GREEN AND BROWN JADE BRACELET
 QING DYNASTY (1644-1911)

Carved with animals amongst rocks, including horses, dogs and lions, with inventory label 'X 43'
 outer diameter 8.2cm and inner diameter 6.8cm

Provenance:

No written record within the Reginald and Lena Palmer Collection before 1970 when it was valued for probate on the death of Reginald Howard Reed Palmer.

清 青白玉雕走獸圖鐲

拍品來源：英國帕瑪家族收藏，家族檔案編號X43號

£1,000-1,500

352

A CHINESE 'CHICKEN BONE' JADE LOBED TWO-HANDLED VASE
 QING DYNASTY, 18TH CENTURY

The handles carved with bats and vine, with Reginald Howard Reed Palmer (R.H.R.P) label numbered '71'
 11.5cm high



352

Provenance:

Mallett, London, December 1927, purchased for £21-0-0, as recorded in the RHRP Jade and Hardstones ledger as no. J 71
 The Reginald and Lena Palmer Collection, no. J 71

There have been a number of theories put forward as to the history of its appearance. One suggestion is that it is a survivor of a fire deliberately started by the eunuchs in a pavilion of the Forbidden City to prevent the last emperor (Puyi) from carrying out an inventory to discover what had been stolen by the eunuchs; another hypothesis is that the original piece was quite a bit larger and was deliberately cut down after being damaged in a fire so as to save and display the beautifully carved handles.

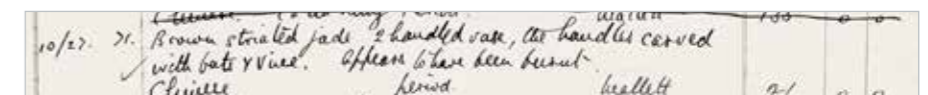
The RHRP ledger describes the piece as:

'Brown striated jade 2 handled vase, the handles carved with bats & vine. Appears to have been burnt Chinese.'

清十八世紀 雞骨白玉雙耳杯

拍品來源：英國帕瑪家族顯赫私人收藏，1927年12月以21磅的價格購自知名古董商Mallett，檔案收藏編號為J71號

£2,000-3,000



352 (ledger entry)

353
A CHINESE WHITE OR PALE CELADON JADE BRUSH AND COVER
QING DYNASTY, 18TH CENTURY
23.5cm long

Provenance:
William Alexander Palmer (1925-2020)
Roger Keverne Ltd, 120 Mount St., Exhibition, *The Kunstammer, a Collector's Cabinet*,
December 1997, No. 153, 3rd December 1997

清十八世紀 青白玉筆
拍品來源：英國帕瑪家族顯赫私人收藏，刊登于Roger Keverne Ltd出版展覽圖
錄，*The Kunstammer, a Collector's Cabinet*，1997年12月3日，編號153號

£4,000-6,000



353

354
A CHINESE AQUAMARINE SEATED FIGURE OF BUDDHA
LATE QING DYNASTY, 20TH CENTURY
With inventory label 'X 56', on wood stand
6.5cm high

Provenance:
No written record within the Reginald and Lena Palmer
Collection before 1970 when it was valued for probate on the
death of Reginald Howard Reed Palmer.

晚清 海藍寶石佛像
拍品來源：英國帕瑪家族收藏

£500-800



354

355
A CHINESE PALE CELADON JADE ARCHER'S THUMB RING
QING DYNASTY, 18TH OR 19TH CENTURY
With russet inclusion to one side, with Reginald Howard Reed Palmer (R.H.R.P) label
numbered 'X 128'
2.8cm across

Provenance:
No written record within the Reginald and Lena Palmer Collection before 1970 when it was
valued for probate on the death of Reginald Howard Reed Palmer.

清十八/十九世紀 青白玉扳指
拍品來源：英國帕瑪家族收藏，家族檔案編號X128號

£800-1,200



355

356
A CHINESE PALE CELADON JADE CARVING OF A 'BOY AND DRUM'
QING DYNASTY, 18TH OR 19TH CENTURY
The father depicted holding a chime and carrying a small boy on his arm
who beats the drum
5.3cm high x 4cm wide x 2cm deep

Provenance:
The Palmer Family Collection

清十八/十九世紀 青白玉雕擊鼓童子擺件
拍品來源：英國帕瑪家族顯赫私人收藏

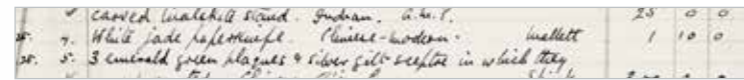
£800-1,200



356



357



357 (ledger entry)

357
A CHINESE WHITE JADE RETICULATED HAIR
'FLOWERHEAD' PIN
QING DYNASTY, 19TH CENTURY
Reticulated and of even white tone, with Reginald
Howard Reed Palmer (R.H.R.P) label numbered '4'
19cm long

Provenance:
Mallett, London, September 1925, purchased for £1-
10s-0d, as recorded in the RHRP Jade and Hardstones
ledger as no. J 4, one of the earliest pieces of jade
bought for the collection.
The Reginald and Lena Palmer Collection, no. J 4

清十九世紀 鏤雕白玉髮簪
拍品來源：英國帕瑪家族顯赫私人收藏，1925年9月以
1鎊10先令的價格購自古董商Mallett，為家族最早一批
藏品，檔案編號J4號

£400-600

358 Y
A CHINESE GREEN JADE OPIUM PIPE
QING DYNASTY, 18TH-19TH CENTURY
The central section of celadon jade with white jade
terminals, all with a fine and smooth polish, the silvered
metal mount with pink quartz and coral inlay, the bowl
glazed in pink, with Reginald Howard Reed Palmer
(R.H.R.P) label numbered '47', two wood stands
52.5cm long

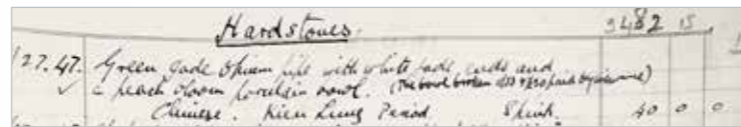
Provenance:
Spink & Son, London, June 1927, purchased for £40-0-
0, as recorded in the RHRP Jade Ledger as no. 47
The Reginald and Lena Palmer Collection, no. J 47

Described by RHRP in the Jade and Hardstones
Ledger: "Green jade opium pipe with white jade ends
and a peach bloom porcelain bowl. Chinese. Kien
Lung Period."

There is a Sparks quarterly account, dated December
1951, charging £2-13s, 'To: - restoring invisibly top of
opium pipe.'

清十九世紀 碧玉煙槍
拍品來源：英國帕瑪家族顯赫私人收藏，家族檔案編
號J47號，玉器卷中描述："一桿碧玉鴉片煙槍，飾釉
白玉末端和一只桃紅色的煙葫蘆，製於中國乾隆朝"
另Sparks 1951年 12月份季刊記載，"修復煙槍的的頂
端"花費2英鎊13先令

£2,000-3,000



358 (ledger entry)



358

359
A CHINESE GREEN-GREY AND BLACK JADE BANGLE
QING DYNASTY (1644-1911)
With Reginald Howard Reed Palmer (R.H.R.P) label numbered '23'
8.5cm outer diameter and inner diameter 6.2cm

Provenance:
Bluett & Sons, London, October 1926 purchased for £20-0-0, as recorded
in the RHRP Jade and Hardstones ledger no. J 23
The Reginald and Lena Palmer Collection, no. J 23

清 灰白玉手鐲
拍品來源：英國帕瑪家族顯赫私人收藏，家族檔案玉器檔收藏編號J23
號；1926年10月以20鎊購自Bluett & Sons

£600-800



359 (ledger entry)



359

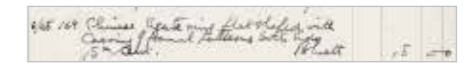
360
A CHINESE MOTTLED BROWN AND
AMBER AGATE BI DISC
QING DYNASTY, 18TH-19TH CENTURY
Incised and carved with interlaced serpents to
both sides, with inventory label 'X 45'
6.1cm diameter

Provenance:
Bluett & Sons, London, June 1948, purchased
for £18-0-0, as recorded in the RHRP Jade and
Hardstones ledger at number J 169. The RHRP
label, with the ledger number, had become
detached by 1970 and hence the number 'X
45' was assigned to the piece.

The Reginald and Lena Palmer Collection, no.
J 169

清十八/十九世紀 仿古瑪瑙雕蟠螭紋圓璧
拍品來源：英國帕瑪家族顯赫私人收藏，家族
檔案記載，1926年10月以18鎊的價格購自倫敦
知名古董商Bluett & Sons，舊藏記錄編號為
J169號，1970年後新編號為X45號

£800-1,200



360 (ledger entry)

361
A CHINESE CIRCULAR CINNABAR LACQUER DISH
QING DYNASTY (1644-1911)
Carved in the 16th century style, with scholars and attendants
seated in a bamboo grove, within wide floral border, the reverse
similarly decorated with a wide floral band
35.7cm diameter

Provenance:
William Alexander Palmer, 1925-2020

清 剔紅人物圖圓盤
拍品來源：英國帕瑪家族William Alexander Palmer收藏，
購於倫敦知名古董商John Sparks

£1,000-1,500



361

362

A CHINESE RED CINNABAR LACQUER CARVED SQUARE DISH
MING DYNASTY, 16TH-17TH CENTURY

Decorated to the interior with the Tang dynasty poet-scholar Li Bai leaning against the railing from the upper terrace of an elegant pavilion, gazing thoughtfully up at a full moon, with two young attendants standing nearby, the border with squirrel and fruiting vines, exterior of the dish decorated with a band of peony sprays

18.5cm square

Provenance:

Purchased by William Alexander Palmer, 1925-2020 (purchase date unknown)

明 剔紅太白望月圖倭角盤

拍品來源：英國帕瑪家族顯赫私人收藏，為W. A. Palmer所購

£2,000-3,000



362

363

A CHINESE CARVED CINNABAR
LACQUER RECTANGULAR SCROLL TRAY
QING DYNASTY, 17TH-18TH CENTURY

The interior with terraced buildings with pine, willow, prunus and peony beneath clouds, within leaf and flower border, the exterior carved with a band of composite floral blossoms and classic key scroll, the base lacquered in black

37.5cm high x 15.7cm wide

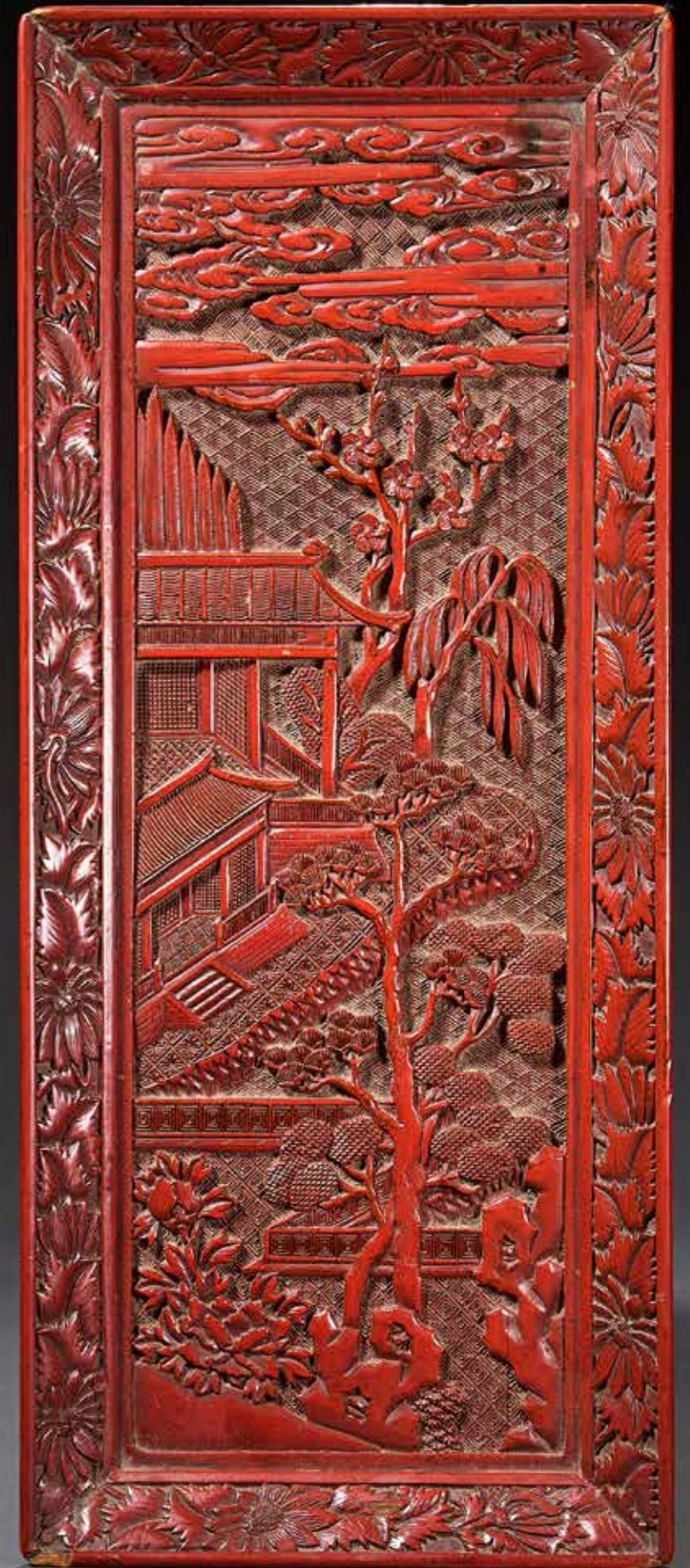
Provenance:

No written record within the Reginald and Lena Palmer Collection before 1970 when it was valued for probate on the death of Reginald Howard Reed Palmer.

十七/十八世紀 剔紅山水樓閣盤

拍品來源：英國帕瑪家族上世紀七十年代前收藏，後記載於1970佳士得遺產認證目錄

£6,000-8,000



363

364

A CHINESE BLUE-GROUND 'FISH' JAR

MING DYNASTY, LATE 16TH OR EARLY 17TH CENTURY

Moulded and incised 'carp' leaping amongst breaking waves and left in the biscuit against a deep blue ground, base unglazed and with label numbered '648'

16.5cm high

Provenance:

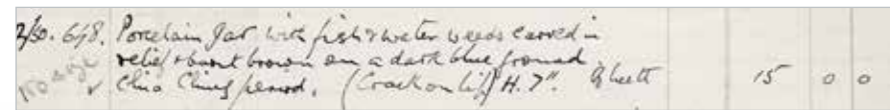
Bluett & Sons, London, February 1950, purchased for £15-0-0, as recorded in the RHRP China ledger no. C 648

The Reginald and Lena Palmer Collection, no. C 648

明十六/十七世紀 藍釉魚紋罐

拍品來源：英國帕瑪家族顯赫私人收藏，1950年2月以15英鎊的價格購於倫敦知名古董商Bluett & Sons，收藏編號為C648號

£3,000-5,000



364 (ledger entry)



364

365

A CHINESE FAHUA BALUSTER VASE

MING DYNASTY, 17TH CENTURY

Moulded in low relief with flowering branches, glazed in white, aubergine and yellow and reserved on a turquoise ground, with Reginald Howard Reed Palmer (R.H.R.P) label numbered '672' the vase 15cm high and with wood cover and stand 25cm high

Provenance:

Bluett & Sons, London, November 1953, purchased for £275-0-0, as recorded in the RHRP China ledger no. C 672 and sold with original Bluett & Sons purchase receipt.

The Reginald and Lena Palmer Collection, no. C 672

Exhibited:

Oriental Ceramic Society, *The Arts of the Ming Dynasty*, 1957, no. 218

明晚期 珮華釉花卉紋罐

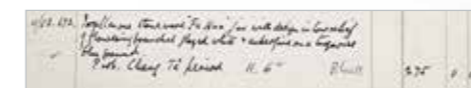
拍品來源：英國帕瑪家族顯赫私人收藏，1953年11月以275鎊的價格購自倫敦知名古董商Bluett & Sons，收藏編號為C672號

展覽信息：東方陶瓷協會1957年《明朝藝術精品展》，218號展品

£3,000-5,000



365 (detail)



365 (ledger entry)



365

366

A CHINESE DEHUA 'DRAGON' BOTTLE VASE
QING DYNASTY, 17TH CENTURY

The ovoid body applied with a *chilong* coiled around the tall neck holding a lingzhi fungus in its mouth, covered in a milk-white glaze, the base with old labels and inventory number 'X 157'
18.5cm high

Provenance:

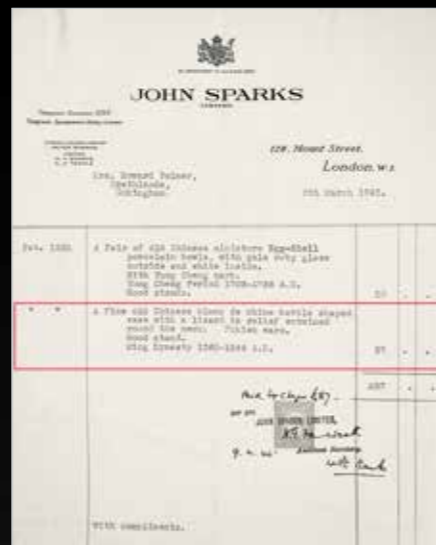
John Sparks, London, 8th March 1945, £37-0-0
Purchased by W. Howard and Ada Palmer as above and passed to Reginald Howard Reed Palmer in 1953 upon the death of Ada.
Listed in the Christie's probate valuation of 1970 and assigned reference number (X) 157.

清十七世紀 德化白釉堆塑螭龍紋蒜頭瓶
拍品來源：英國帕瑪家族顯赫私人收藏，W. Howard和Ada Palmer於1945年3月8日以37鎊購自著名古董商John Sparks，並於1953年Ada去世後傳給Reginald Palmer

£4,000-6,000



366



366 (detail)

367

A PAIR OF CHINESE DEHUA 'LOTUS' BRUSH WASHERS
QING DYNASTY, 17TH CENTURY

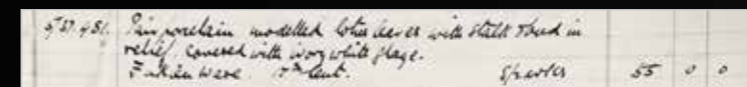
Applied with stalk and bud in relief, under an ivory glaze, each with Reginald Howard Reed Palmer (R.H.R.P) label number '481', on carved wood stands
11.5cm wide (2)

Provenance:

John Sparks, London, May 1937, purchased for £55-0-0 as recorded in the RHRP China ledger no. C 481
The Reginald and Lena Palmer Collection, no. C 481

清十七世紀 德化白釉荷葉形筆洗一對
拍品來源：英國帕瑪家族私人收藏，家族檔案記載，1937年5月以55鎊的價格購自知名古董商John Sparks，收藏檔案編號為C481號

£3,000-5,000



367 (ledger entry)



367





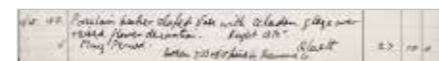
368

368
A CHINESE CELADON-GLAZED 'LONGQUAN' VASE
 MING DYNASTY, 16TH OR 17TH CENTURY
 with moulded floral decoration under a sea-green glaze
 34cm high

Provenance:
 Bluett & Sons, London, April 1928 purchased for £27-10s-0d, as recorded in the RHRP China ledger no. C 153. The ledger notes this piece was damaged in July 1933. The Reginald and Lena Palmer Collection, no. C 153

明十六/十七世紀 龍泉青釉纏枝牡丹鳳尾尊
 拍品來源：英國帕瑪家族顯赫私人收藏，家族檔案記載，1928年4月以27鎊10先令的價格購自知名古董商Bluett & Sons，收藏編號為C153號

£300-500



368 (ledger entry)



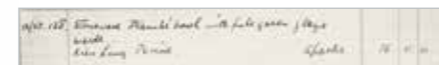
369

369
A CHINESE FLAMBE GLAZED CENSER
 QING DYNASTY, 19TH CENTURY
 The streaked red glaze graduating to mushroom at the rim, supported on three feet, the interior glazed in pale celadon green, the base unglazed, with inventory label 'X 201'
 26cm diameter

Provenance:
 John Sparks, London, December 1927, purchased for £16-0-0 as recorded in the RHRP China ledger no. C 138. The Reginald and Lena Palmer Collection, no. C 138

清十九世紀 窯變釉三足香爐
 拍品來源：英國帕瑪家族顯赫私人收藏，家族檔案記載，1927年12月以16鎊的價格購自倫敦知名古董商Bluett & Sons，銅器類收藏編號C138號

£600-800



369 (ledger entry)



370

370
A CHINESE SMALL YELLOW 'DRAGON AND PHOENIX' BOWL
 QING DYNASTY, DAOGUANG PERIOD (1821-1850)
 The exterior incised with a dragon chasing the flaming pearl and a phoenix amongst clouds, the interior with a circular *shou* symbol, the base with a three-character *Hao Ran Tang* mark in underglaze blue, later wood stand
 7cm diameter

Provenance:
 The Palmer Family Collection

清道光 "浩然堂製"款黃釉暗刻龙纹碗
 拍品來源：英國帕瑪家族顯赫私人收藏

£2,000-3,000

371
A LARGE CHINESE 'DRAGON' JARDINIÈRE
 QING DYNASTY, 19TH CENTURY
 The exterior enamelled in green and aubergine with five-clawed dragons chasing sacred pearls above waves on a pale yellow ground, the interior with dragons to the centre within a border of flying cranes and clouds, raised on four scroll feet, the base with inventory label numbered 'X 86'
 34.5cm diameter

Provenance:
 Sotheby's 12th July, 1960, lot 88, purchased via Bluett & Sons, London, for £26-0-0, as recorded in the RHRP China ledger no. C 685. The Reginald and Lena Palmer Collection, no. C 685

清十九世紀 三彩龍紋三足香爐
 拍品來源：英國帕瑪家族顯赫私人收藏，家族收藏編號C685號；1960年7月12號通過Bluett & Sons以26鎊的價格購於蘇富比，拍品號88號

£1,000-1,500



371 (ledger entry)



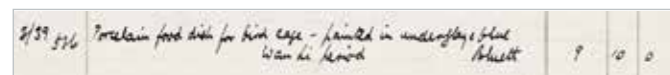
371



372

372
A CHINESE BLUE AND WHITE BIRD FEEDER
MING DYNASTY, WANLI PERIOD (1573-1619)

Of oval quatrefoil form, the exterior decorated with a pair of phoenixes in flight with alternating clouds and *Precious Objects*, and the interior painted with an unusual winged dragon on a washed blue ground, on wood stand, with Reginald Howard Reed Palmer (R.H.R.P) label numbered '536'
9.5cm long x 7.2cm wide



372 (ledger entry)

Provenance:

Bluett & Sons, London, March 1939, purchased for £9-10s-0d, as recorded in the RHRP China ledger entry no. C 536 and described by RHRP as: 'Porcelain food dish for bird cage - painted in underglaze blue. Wan Li period.'
The Reginald and Lena Palmer Collection, no C 536

明萬曆 青花鳥食器

拍品來源：英國帕瑪家族顯赫私人收藏，家族檔案收藏記載道，1939年3月以9鎊10先令的價格購自倫敦知名古董商Bluett & Sons，描述為“萬曆朝供鳥籠使用的青花鳥食器”，收藏編號為C536號

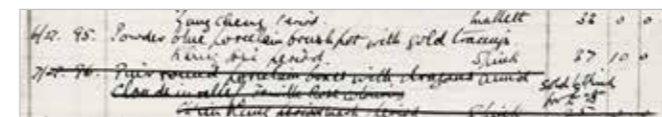
£3,000-5,000



373

373
A CHINESE POWDER-BLUE CYLINDRICAL BRUSHPOT, BITONG
KANGXI PERIOD (1662-1722)

With gilt inscription and landscape panels relating to the story of *The Ode to the Red Cliff*, with inventory label to base 'X 93'
15.3cm high x 18cm wide



373 (ledger entry)

Provenance:

Spink & Son, London, June 1927, purchased for £37-10s-0d, as recorded in the RHRP China ledger C 95
The Reginald and Lena Palmer Collection, no. C 95

清康熙 灑藍釉描金《赤壁賦》圖筆筒

拍品來源：英國帕瑪家族顯赫私人收藏，家族檔案收藏編號C95號；1927年6月以37鎊10先令的價格購自倫敦知名古董商Spink & Son

£4,000-6,000



374

No. 224. Fine underglaze blue white porcelain salt cellar, of Kangxi period, as written.

374 (ledger entry)

374
A CHINESE BLUE AND WHITE
SALT CELLAR
 QING DYNASTY, KANGXI PERIOD (1662-1722)
 With leaf and dotted circle motifs, with inventory label numbered '224'
 7.7cm wide x 5.6cm high

Provenance:
 Spink & Son, London, August 1929, purchased for £8-0-0, as recorded in the RHRP China ledger as no C 224
 The Reginald and Lena Palmer Collection, no. C 224

清康熙 青花花卉紋鹽罐
 拍品來源：英國帕瑪家族顯赫私人收藏，家族檔案中國卷編號C224號，1929年8月以8鎊的價格購自倫敦知名古董商Spink & Son

£80-120

375
A CHINESE BLUE AND WHITE PORCELAIN
BEAKER
 QING DYNASTY, KANGXI PERIOD
 (1662-1722)
 Of flared form painted with a continuous mountainous landscape, with a fisherman in a boat and two other figures, underglaze blue double circle mark to base, with inventory label numbered '298'
 12cm high

Provenance:
 Mallett, London, December 1933, purchased for £2-17s-0, as recorded in the China RHRP ledger as no. C 298
 The Reginald and Lena Palmer Collection, no. C 298

清康熙 青花人物山水圖杯
 拍品來源：英國帕瑪家族顯赫私人收藏，1933年12月以2鎊17先令的價格購買於Mallett，家族收藏編號C298號

£600-800

No. 225. Underglaze blue white porcelain bowl, the exterior painted with landscape figures, with a child playing with a dog, & a boat on the water, as written.

376 (ledger entry)

376
A CHINESE BLUE AND WHITE 'SEVEN
SAGES OF THE BAMBOO GROVE' BOWL
 QING DYNASTY, KANGXI PERIOD
 (1662-1722)
 The exterior painted with the sages and attendants and the interior with a landscape within a double circle to the centre, flowerhead mark to base within double circle
 22cm diameter

Provenance:
 Bluett & Sons, London, September 1927, purchased for £10-0-0, as recorded in the RHRP China ledger no. C 103
 The Reginald and Lena Palmer Collection, no. C 103

清康熙 青花竹林七賢圖敞口碗
 拍品來源：英國帕瑪家族顯赫私人收藏，家族檔案中國卷編號C103號，1927年9月以10鎊的價格購自倫敦知名古董商Bluett & Sons

£600-800



375

No. 225. Underglaze blue white porcelain bowl, the exterior painted with landscape figures, with a child playing with a dog, & a boat on the water, as written.

375 (ledger entry)



376

377
A CHINESE BLUE AND WHITE PEAR-SHAPED EWER
AND COVER
 QING DYNASTY, KANGXI PERIOD (1662-1722)
 Painted on one side with a lady cradling a baby and the other side with a lady watering a plant, with attendants to either side and under a plantain tree, with inventory label to base 'X 189'
 27.5cm high

Provenance:
 Purchased by Howard and Ada Palmer (parents of Reginald Howard Reed Palmer). It appears in the Heathlands Ledger, p. 24 (purchased before 1909 for £2-2s-6d) and described as "An Oriental Ewer (Old Chinese)". It was left to RHRP by Ada Palmer in 1953. It is described in Ada's probate valuation by Simmons of Basingstoke (line 32) as: 'A Chinese porcelain blue and white wine vessel and cover, 10½ in.' The number (X) 189 was assigned to it in the Christie's valuation of 1970. It was accepted by HMRC as being of pre-eminent quality and outstanding national importance in 1981.

清康熙 青花仕女圖執壺
 拍品來源：英國帕瑪家族顯赫私人收藏，由Howard Palmer和Ada Palmer (RHR Palmer的父母) 以2英鎊2先令6便士的價格於1909年前購買

£10,000-15,000

1	of white porcelain	10	0	0
2	of pair of elegant plates with figure under (damaged)	4	0	0
3	of large blue and white porcelain plate with landscape scene under	10	0	0
4	of blue and white plate	10	0	0
5	of blue and white plate	10	0	0
6	of blue and white plate (all broken)	10	0	0
7	of white porcelain	4	0	0
8	of white coffee pot	4	0	0
9	of white sugar bowl	4	0	0
10	of white coffee pot	4	0	0

377 (detail)



377

378

A CHINESE BLUE AND WHITE DEEP CIRCULAR BOWL

QING DYNASTY, KANGXI SIX-CHARACTER MARK AND OF THE PERIOD (1662-1722)

With wide sloping rim, the exterior painted with four-figural scenes below a diaper border on the underside of the flared rim, the interior with boys playing ball, the base with inventory label 'X 84', 20.4cm diameter

Provenance:

Mallett, London, February 1926, purchased for £15-0-0, as recorded in the RHRP China ledger entry no. C 36

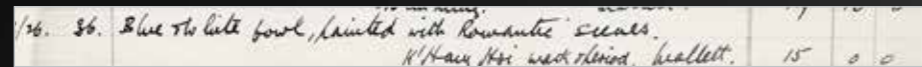
The Reginald and Lena Palmer Collection, no. C 36

Compare with a similar bowl exhibited, London, The Oriental Ceramic Society, Chinese Blue and White Porcelain, 14th-19th Centuries, 16th December 1953 to 23 January 1954.

清康熙 "大清康熙年制"款青花人物故事圖盤

拍品來源：英國帕瑪家族顯赫私人收藏，家族檔案收藏編號C36號，1926年2月以15鎊的價格購自知名古董商Mallett

£10,000-15,000



378 (ledger entry)



378

379

A CHINESE FAMILLE VERTE 'EIGHT HORSES OF MU WANG' BOWL

QING DYNASTY, KANGXI PERIOD (1662-1722)

the sides painted with the Eight Steeds (ba jun ma) of the Emperor Mu Wang of Zhou, arranged in four pairs, the inside bottom with Mu Wang's charioteer Zao Fu, underglaze blue Chenghua six-character mark within double circle, with Reginald Howard Reed Palmer (R.H.R.P) label numbered '468', on wood stand 21cm diameter

Provenance:

The Reginald and Lena Palmer Collection

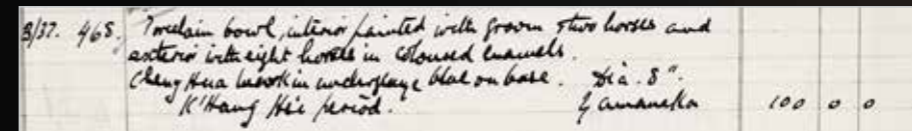
No. C 468

This item is recorded in the RHRP China Ledger at entry no. C 468, bought from Yamanaka in March 1937 for £100-0-0 and described by RHRP as: 'Porcelain bowl, interior painted with groom and two horses and exterior with eight horses in coloured enamels. Cheng Hua mark in underglaze blue on base. Dia 8. K'ang Hsi period.'

Compare with a blue and white version of this bowl, also bearing the Chenghua six-character mark, in the Victoria and Albert Museum, accession no. CIRC.346-1931

清康熙 五彩"大明成化年制"款穆王八駿圖撇口碗
拍品來源：英國帕瑪家族顯赫私人收藏，1937年3月以100英鎊從山中商會購買並記錄在家族檔案，編號C468號

£2,000-3,000



379 (ledger entry)



379



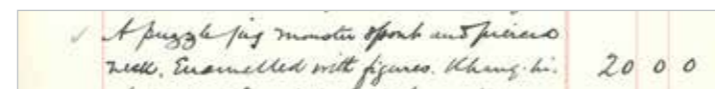
380

380
A CHINESE FAMILLE VERTE
HEXAGONAL EWER
QING DYNASTY, KANGXI PERIOD
(1662-1722)

The faceted sides decorated with panels of dignitaries, attendants, flowers and trees growing amidst rocks, with various flowers on the base of the neck and pierced foliate panels above, all within narrow raised borders, with a pseudo-spout projecting from below the rim and a curved handle set at right angles, raised on a tall spreading foot 20.5cm without wooden cover and with cover 23.5cm high

Provenance:
Mallett, 2nd December 1911,
purchased by W. Howard and
Ada Palmer

Recorded in the Heathlands ledger
p.33, for January 1912 and described
as: "A puzzle jug, monster spout and
pierced neck, enamelled with figures.
'Khang hi.'"



380 (ledger entry)

Two ewers of this unusual type are illustrated by E. Gorer and J. F. Blacker, *Chinese Porcelains and Hard Stones*, vol. I, London, 1911, pl. 135, where they are referred to as 'puzzle pots', and the entry describes how the wine passes by the base of the handle to the spout to bypass the perforations in the neck.

清康熙 五彩人物六方執壺
拍品來源：英國帕瑪家族顯赫私人收藏，Heathlands檔案記錄，W. Howard和Ada Palmer 1911年12月2日購買于知名古董商Mallett。類似藏品見載於E. Gorer和J. F. Blacker編纂的《中國瓷器和寶石》第1卷，圖版135，1911年出版於倫敦。這種不尋常的瓷器被稱為"謎壺"，條目描述了酒如何通過從瓶底繞過頸部的鏤空到達噴嘴的過程。

£800-1,200

381
A CHINESE EXPORT PORCELAIN 'EUROPEAN SUBJECT' VASE
QING DYNASTY, YONGZHENG PERIOD (1723-1735)

Painted with two Europeans standing wearing tailcoats and pantaloons, the reverse side painted with a standing rock with scattered ferns, with inventory label 'X 66' 17cm high

Provenance:
The Reginald and Lena Palmer Collection

Listed in the Christie's probate valuation of 1970 and assigned reference number (X) 66 on the death of Lena Florence Palmer in 1981, when it was accepted by HMRC as being of pre-eminent quality and of outstanding national importance.

清雍正 粉彩西洋人物圖瓶
拍品來源：英國帕瑪家族顯赫私人收藏，家族檔案編號66號，列入1970年佳士得遺囑認證估價目錄，1981年Lena Palmer去世時記為X66，英國稅務海關總署認為這件瓷器具有卓越的藝術造詣和重要的歷史文化內涵

£2,000-3,000



381



382

382
A CHINESE FAMILLE VERTE 'BAMBOO' TEAPOT AND COVER
KANGXI PERIOD (1662-1722)

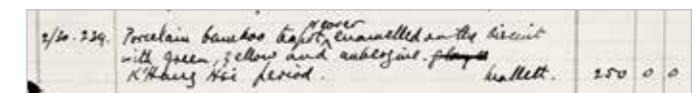
The cylindrical body vertically moulded in twelve lobes resembling bamboo, the curling handle and spout also simulating lengths of bamboo, all enamelled in turquoise, aubergine, yellow and pale green, with alternating panels of shrubs and flying birds, the flat cover with a mock bamboo finial, with Reginald Howard Reed Palmer (R.H.R.P) label number '234' 10.8cm high

Provenance:
Mallett, London, February 1930, purchased for £250-0-0,
as recorded in the RHRP China ledger as no. C 234
The Reginald and Lena Palmer Collection, no. C 234

Compare with a similar *famille verte* Kangxi bamboo-mounded teapot and cover, in the collection of the Victoria and Albert Museum, London, acc. no. C.1096&A-1910.

清康熙 素三彩花鳥竹節壺
拍品來源：英國帕瑪家族顯赫私人收藏，家族檔案編號C234號，1930年2月以250鎊的價格購自知名古董商Mallett

£2,000-3,000



382 (ledger entry)



383



383
A PAIR OF CHINESE FAMILLE VERTE BARREL SHAPED TANKARDS AND COVERS

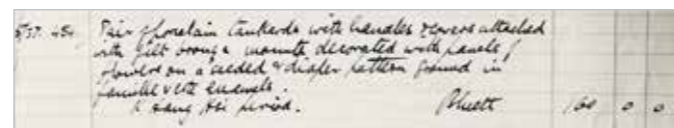
QING DYNASTY, KANGXI PERIOD (1662-1722)
Attached with gilt-bronze mounts, the barrel-form bodies reserved with four shaped panels enclosing birds among flowering peonies and rockwork alternating with three ruyi-head shaped panels on a fish-roe ground, the rim and foot each with a diaper band border, the cover, mounted with a silver-gilt hinges, similarly decorated with a central medallion painted with a butterfly among flowers and rockwork, affixed with large loop handles, each with Reginald Howard Reed Palmer (R.H.R.P) label number '484' each approximately 15cm high (2)

Provenance:
Bluett & Sons, London, May 1937, purchased for £160-0-0, as recorded in the RHRP China ledger no. C 484
The Reginald and Lena Palmer Collection, no. C 484

Compare with a similar example, illustrated in Christiaan J. A. Jörg, *Famille Verte: Chinese Porcelain in Green Enamels*, Groninger, 2011, cat. no. 143, where the author notes that this type of tankard was probably only produced for a brief period and all existing examples appear to have similar designs.

清康熙 五彩花卉圖杯一對
拍品來源：英國帕瑪家族顯赫私人收藏，家族檔案編號C484號，1937年5月以160鎊的價格購自倫敦知名古董商Bluett & Sons

£2,000-3,000



383 (ledger entry)



384

384
A CHINESE FAMILLE NOIRE HEXAGONAL 'THREE FRIENDS OF WINTER' TEAPOT AND COVER

QING DYNASTY, KANGXI PERIOD (1662-1722)
With fish-dragon handle and dragon-headed spout, the sides and cover with raised reticulated panels of flowers, the base with label 'X 182' 14.5cm high

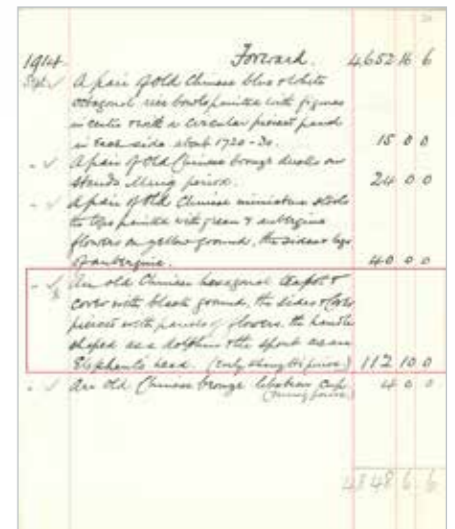
Provenance:
Mallett, London, 3rd July 1914, purchased by W. Howard and Ada Palmer for £112-10s-0

Recorded in the Heathlands Inventory, dated Sept 1914, p.39, as: 'An old Chinese hexagonal teapot and cover with black ground, the sides and cover pierced with panels of flowers, the handle shaped as a sea dolphin, the spout as an Elephant's head (Early Khang Hi period.)'

Compare with similar examples in the Leonard Gow Collection, the Taft Museum, Cincinnati and at Burghley House.

清康熙 墨地五彩歲寒三友圖六角執壺
拍品來源：英國帕瑪家族顯赫私人收藏，Heathlands家族收藏檔案39頁記錄，Howard和Ada Palmer 1914年7月3日以112鎊10先令的價格購於Mallett，收藏編號為182號

£4,000-6,000



384 (detail)



385
A LARGE CHINESE FAMILLE VERTE
'BIRTHDAY CELEBRATION' VASE
KANGXI PERIOD (1662-1722)
Enamelled with equestrian figures below a
building on a terraced garden, the neck with a
landscape scene
43cm high

Provenance:
Purchased by Ada Palmer (mother of Reginald
Howard Reed Palmer) and left under her
Will in 1953 to William Alexander Palmer.
Described in Ada's probate valuation by
Simmons of Basingstoke as a pair (with the
following lot): 'Pair of Famille Verte vases
decorated with scenes with figures'.

清康熙 五彩賀壽圖大瓶
拍品來源：英國帕瑪家族顯赫私人收藏，原為
Ada Palmer (RHR Palmer的母亲) 购买，后
根据其遗嘱于1953年留给William Palmer，遗
嘱认证估价中記有：“一对五彩人物圖花瓶”
(另一件為386號拍品)

£30,000-50,000



386
A LARGE CHINESE FAMILLE-VERTE 'ROMANCE
OF THE THREE KINGDOMS' VASE
KANGXI PERIOD (1662-1722)
Enamelled with military officers around a flag pole,
the neck with a landscape scene
44cm high

Provenance:
Purchased by Ada Palmer (mother of Reginald
Howard Reed Palmer) and left under her Will in
1953 to William Alexander Palmer. Described
in Ada's probate valuation by Simmons of
Basingstoke as a pair (with the previous lot):
'Pair of Famille Verte vases decorated with
scenes with figures'.

清康熙 五彩三國故事圖大瓶
拍品來源：英國帕瑪家族顯赫私人收藏，原為
Ada Palmer (RHR Palmer的母亲) 购买，后
根据其遗嘱于1953年留给William Palmer，遗
嘱认证估价中記有：“一对五彩人物圖花瓶”
(另一件為385號拍品)

£20,000-30,000



387

387
A CHINESE FAMILLE VERTE
'FISHERMAN' BEAKER
 QING DYNASTY, KANGXI PERIOD
 (1662-1722)
 Painted with leaf-shaped panels of figures
 one holding a fishing rod with a gourd
 attached to his belt, on a floral seeded
 pale green ground painted with flowers
 and foliage, with unrecorded label
 reference '350'
 10.5cm high

Provenance:
 Mallett, London, March 1935, purchased
 for £25-0-0

The label attached to this piece is not
 a ledger reference. This piece is almost
 certainly recorded at no. 382 in the RHRP
 China Ledger in the following terms -'Tall
 slender porcelain Famille Verte Goblet
 with figures in leaf shaped panels on a
 pale seeded green and red hawthorn
 ground. K'ang Hsi.'

It was recorded by Christie's in 1970
 (with the incorrect number) with the
 same description and adding the height
 dimension of 4 ¼ in, which matches this
 piece.

The Reginald and Lena Palmer Collection
 no. C. 382

清康熙 三彩漁夫圖杯
 拍品來源：英國帕瑪家族顯赫私人收藏，
 家族檔案編號C382，1935年3月以25英
 鎊購自倫敦古董商Mallett

£6,000-8,000

6/60. 387 Tall slender porcelain Famille Verte Goblet with figures
 in leaf shaped panels on a pale seeded green ground
 red hawthorn ground. K'ang Hsi. Mallett £25 0 0

387 (ledger entry)

388

A PAIR OF CHINESE FAMILLE VERTE PLATES
 QING DYNASTY, KANGXI PERIOD (1662-1722)

Each painted with three magpies in flight and perched amongst prunus branches surrounded by bands of phoenix on seeded green grounds,
 each with inventory labels 'X 135'
 24cm diameter (2)

Provenance:

This pair of plates does not appear in the RHRP Ledger, but were valued by
 Christie's at probate in 1970 and assigned the reference number
 (X) 135 as being of pre-eminent quality and outstanding
 national importance. The label on the underside
 stating; 'K'ang Hsi period 1662-1723 [sic]' suggests
 that the pair were almost certainly bought by
 W. Howard and Ada Palmer and passed to
 Reginald Howard Reed Palmer in 1953 upon
 the death of Ada.

清康熙 五彩喜上眉梢圖折沿盤一對
 拍品來源：英國帕瑪家族顯赫私人收藏；
 這對餐具並未出現在家族收藏檔案中，但
 在1970年被佳士得遺囑認證目錄中，參考編
 號(X)135，因其藝術和歷史文化價值廣受讚
 譽。盤底的康熙款表明，其很可能最初由 W.
 Howard和Ada Palmer購買，並於1953年Ada去
 世後傳給Reginald Palmer

£2,000-3,000



388

389

A PAIR OF CHINESE FAMILLE VERTE 'THREE FRIENDS OF WINTER' PLATES
 QING DYNASTY, KANGXI PERIOD (1662-1722)

Enamelled with bamboo, pine and prunus, the bases with *jue* marks in underglaze blue within double circles
 22.2cm diameter (2)

Provenance:

Probably part of a group of 13 Kangxi plates bought
 by W. Howard and Ada Palmer from Mallett,
 2nd December 1911, and recorded (somewhat
 sparsely) at page 32 of the Heathlands Ledger
 in January 1912. In particular, there are 4
 plates described as being decorated with
 'pine tree, cherry and bamboo', bought for
 £3-10s-0 each.

清康熙 三彩歲寒三友圖盤一對
 拍品來源：英國帕瑪家族顯赫私人收藏，可
 能是W. Howard和Ada Palmer于1911年12月
 2日从Mallett购买的一组康熙盘子（13件）的
 一部分，并在Heathlands Ledger（1912年1月）
 第32页上进行了简要记录，每个3英镑10先令

£1,000-1,500



389

3 others similar at 3-10-0 each. 10 10 0
 another lotus wheel pattern centre. 1 10 0

389 (ledger entry)



390
A LARGE PAIR OF CHINESE FAMILLE VERTE
CORAL-GROUND DISHES

QING DYNASTY, KANGXI PERIOD (1662-1722)
Each with leaf-shaped panels of ladies on terraces alternating with precious vessels, with central panel of birds amongst branches, each with underglaze blue flower marks within double circles to the bases 36.5cm wide (2)

Provenance:
This pair of dishes does not appear in the RHRP Ledger, but were valued by Christie's for probate in 1970 and assigned the reference number (X) 141EE as being of pre-eminent quality and outstanding national importance. Originally bought by W. Howard and Ada Palmer and passed to RHRP in 1953 upon the death of Ada. Recorded in her estate's probate valuation by Simmons of Basingstoke in 1953, item 39, and described as: 'A pair of Famille Verte circular dishes, decorated with figures, utensils and birds in the reserves with red ground, 14½ in.'

清康熙 五彩仕女人物博古圖大盤一對
拍品來源：英國帕瑪家族顯赫私人收藏；這對餐具並未出現在家族收藏檔案中，後記載於1970佳士得遺產認證目錄，參考編號(X)141EE，因其藝術和歷史文化價值廣受讚譽。其最初由W. Howard和Ada Palmer購買，並於1953年Ada去世後傳給Reginald Palmer

£3,000-5,000

390

391
A CHINESE FAMILLE ROSE BOWL
QING DYNASTY, EARLY QIANLONG PERIOD (1736-1795)
Finely painted with two panels of peacocks and peony on a grey cell-pattern ground, gilt floral borders, the interior with a single pink peony, with script label to base inscribed '60'
13.8cm diameter

Provenance:
The Reginald and Lena Palmer Collection, no. C 60

Recorded in the RHRP China Ledger at entry no. C 60 as, 'a gift from AM received in April 1926-probably his birthday-7th April-and described by RHRP as; 'Eggshell bowl, painted with diaper pattern with reserves painted with male and female phoenix amid peonies and butterflies; Yung Cheng or early Ch'ien Lung'.

清乾隆 粉彩鳳鳥圖盃
拍品來源：英國帕瑪家族顯赫私人收藏，家族檔案編號C60號，家族收藏檔案記錄，這件藏品可能為Reginald Palmer1926年4月收到的生日禮物

£500-800

392
A CHINESE BLUE-ENAMEL PORCELAIN BOWL
QING DYNASTY, 18TH CENTURY
Painted with a lady and two boys in a landscape, in overglaze-blue with black and gilt details, with Reginald Howard Reed Palmer (R.H.R.P) label numbered '599'
14.2cm diameter

Provenance:
The R.W.M Walker Collection, Christies, London, July 1945, lot 51, £52-10s-0
The Reginald and Lena Palmer Collection, as recorded in the RHRP China ledger no. C 599

清十八世紀 藍釉仕女圖盃
拍品來源：英國帕瑪家族顯赫私人收藏，家族檔案編號C599號，1945年以52英鎊10先令的價格購自佳士得，R.W.M Walker Collection拍賣，拍品號51號

£2,000-3,000

393
A CHINESE FAMILLE ROSE SILVER-GROUND BOWL
QING DYNASTY, YONGZHENG-EARLY QIANLONG, 18TH CENTURY
Painted with ladies on horseback and with one panel showing figures standing before an altar table with a lady holding out a teapot towards a man holding out his cup, with script label to base 'C.152', wood stand
11.4cm diameter

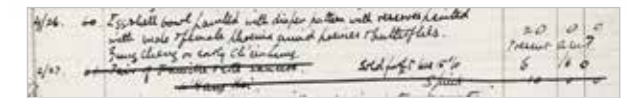
Provenance:
Mallett, London, March 1928, purchased for £53-0-0, as recorded in the RHRP ledger as no. C 152
The Reginald and Lena Palmer Collection, no. C 152

清雍正/乾隆 銀地粉彩仕女乘騎圖盃
拍品來源：英國帕瑪家族顯赫私人收藏，家族檔案記載，1928年3月以53鎊的價格購自知名古董商Mallett，收藏編號為C152號

£2,000-3,000



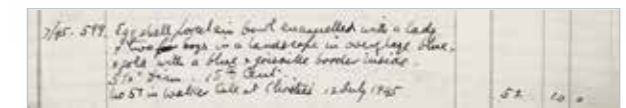
391



391 (ledger entry)



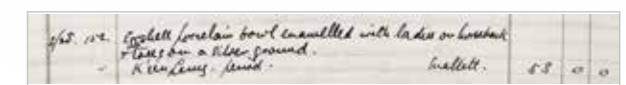
392



392 (ledger entry)



393



393 (ledger entry)



394

5/10. 369. Porcelain vase with bell-shaped body flaring mouth, the outside with black glaze, the inside with lead-glazed flowered glaze. The Chen or Chien mark of Yuan Dynasty. Sparks 8 0 0

394 (ledger entry)

394
A CHINESE 'CIZHOU' STONEWARE VASE

YUAN DYNASTY

With flared neck and covered overall with an oily-black glaze, the vase mouth glazed in white, the foot rim unglazed to reveal the grey-buff body, the base applied with label 369 19.5cm high

Provenance:

John Sparks, London, May 1935, purchased for £8-0-0, as recorded in the RHRP China Ledger as no. C 369 The Reginald and Lena Palmer Collection, no. C 369

元 磁州窯黑釉瓶

拍品來源：英國帕瑪家族顯赫私人收藏，家族收藏編號C369，1935年5月以8英鎊購自倫敦古董商John Sparks

£200-300

3/17. 395. (Chien-Yao (Temmoku) bowl with handle & three feet on black glaze & white. The interior covered with white glaze. Late Sung Period. Sparks 10 0 0

395 (ledger entry)



395

395
A CHINESE 'CIZHOU' TRIPOD POTTERY LAMP

JIN DYNASTY, 12-13TH CENTURY

With a mottled black glaze to the exterior streaking to white at the rim and feet, the interior glazed in white and with unglazed rim 11.2cm diameter rim to handle

Provenance:

Spink & Son, London, March 1927, purchased for £15-0-0, as recorded in the RHRP China ledger, no. C 89 The Reginald and Lena Palmer Collection, no. C 89

金 磁州窯黑釉三足燈

拍品來源：英國帕瑪家族顯赫私人收藏，家族收藏編號C89，1927年3月以15英鎊購自倫敦古董商Spink & Son

£400-600



396

396
A STONEWARE 'TEMAMOKU' GLAZED TWO-HANDLED VASE POSSIBLY KOREAN

With white ground panels of flowers on a tan ground, the foot unglazed to reveal the body 22cm high

Provenance:

The Palmer Family Collection

褐地黑花雙係盤口罐

拍品來源：英國帕瑪家族顯赫私人收藏

£600-800

397

A CHINESE CELADON-GLAZED SEAL PASTE BOX AND COVER QING DYNASTY, 18TH-19TH CENTURY

Decorated in white with two flying cranes interspersed with clouds, the underside of the base with incised lines approximately 8.6cm diameter, wood stand

Provenance:

The Palmer Family Collection

清十八/十九世紀 青釉雲鶴紋印盒

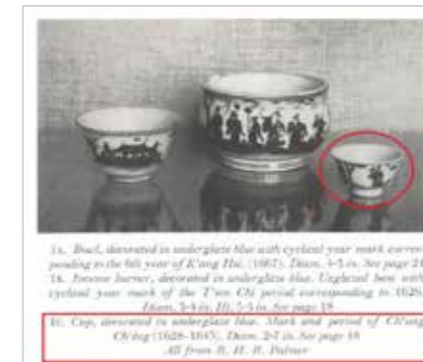
拍品來源：英國帕瑪家族顯赫私人收藏

£200-300



397

398 (detail)



13. Bowl, decorated in underglaze blue with circular year mark corresponding to the 6th year of Kang Hsi (1667). Diam. 4-5 in. See page 24
14. Incense burner, decorated in underglaze blue. Unglazed base with circular year mark of the T'ung Chi period corresponding to 1625. Diam. 5-6 in. H. 3-3 1/2 in. See page 19
15. Cup, decorated in underglaze blue. Mark and period of Ch'ung Ch'eng (1628-1645). Diam. 2 1/2 in. See page 18
All from B. H. R. Palmer

398

A CIRCULAR PORCELAIN BLUE AND WHITE CUP MARK OF CHONGZHEN BUT POSSIBLY LATER

With flat base to interior and flaring sides, decorated on the exterior under a single line border with four figures in a landscape on one side ending with a stylised bank of clouds, the interior is undecorated and the base with a six character mark of Chongzhen, with wood stand 7cm diameter

Provenance:

Sotheby's, Charles G. Russell sale, 6th June, 1935, lot 11, as recorded in the RHRP China Ledger as C 375

Compare with two similar cups at the Museum of East Asian Art in Bath (accession number BATEA : 1478) and Los Angeles County Museum of Art (accession number 59.70.12). The present lot was published in Soame Jenyns (1959) *Later Chinese Porcelain*, Plate 1C., pp 18, which Jenyns considered it to be mark and period, and further argued that 'these pieces have always found favour in Japanese eyes...and the mark of Ch'ung Ch'eng is rarer still'.

“大明崇禎年制”款青花人物圖小杯

拍品來源：英國帕瑪家族顯赫私人收藏，家族檔案編號C375，1935年6月6日購自倫敦蘇富比 Charles G. Russell 專場，11號拍品

出版信息：Soame Jenyns, 1959年，《中國晚期陶瓷器》，圖版1C

£600-800



399

399

A CHINESE SMALL SOFT-PASTE GLOBULAR 'DRAGON' JAR 16TH OR 17TH CENTURY

Incised to the exterior with two four-clawed dragons chasing flaming pearls, covered in a creamy-white glaze suffused with a network of crackles, the base incised with a six-character chenghua mark, the interior applied with RHRP collection label 578, with fitted fabric box and wood stand 8cm high

Provenance:

Peter Boode, London, February 1944, £28-0-0, as recorded in the RHRP China Ledger as no. C 578

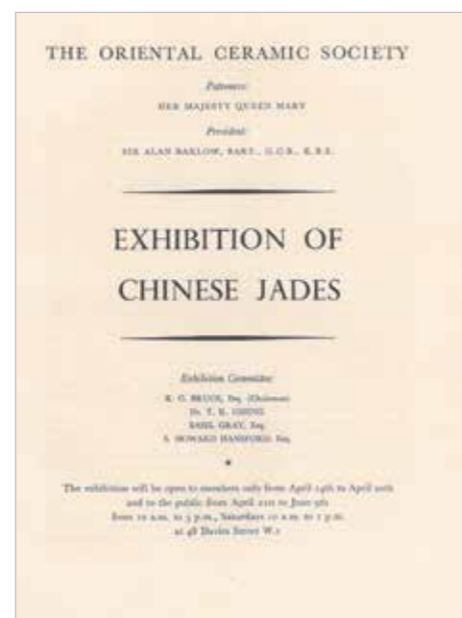
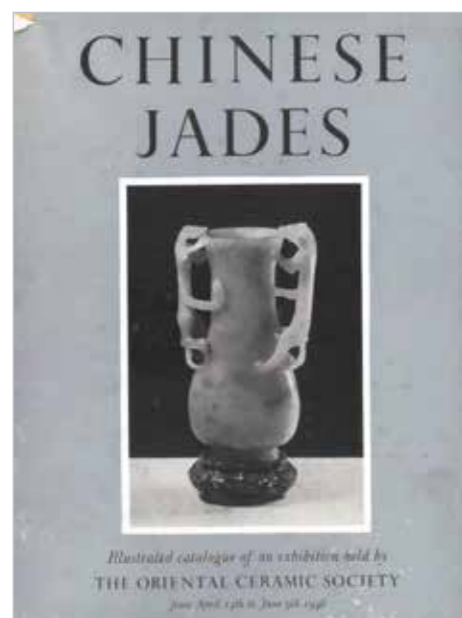
十六/十七世紀“大明成化年制”款煨瓷龍戲珠紋小罐

拍品來源：英國帕瑪家族顯赫私人收藏，家族收藏編號C578，1944年2月以28鎊購自倫敦古董商Peter Boode

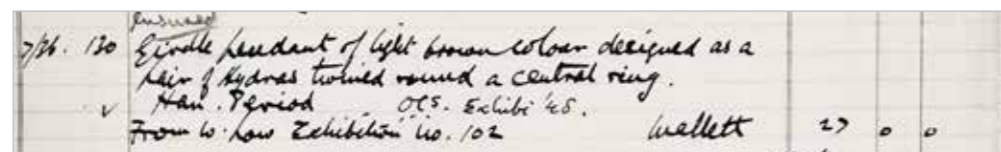
£400-600

2/44.578 Soft-paste porcelain globular jar with finely crackled glaze and incised decoration of 4 clawed dragons chasing flaming pearls. Incised Cheng Hwa mark, Peter Boode 28 0 0

399 (ledger entry)



400 (details)



400 (ledger entry)



400

400
A CHINESE CALCIFIED 'CHICKEN BONE' JADE PLAQUE
WARRING STATES PERIOD (475-221 BC)

Of oval shape, carved in openwork with a design of intertwined *chilong* dragons, shaped to engage with belt hook, the olive-brown stone with areas of chalky calcification and very smooth and glossy patina, with RHRP collection label 130

8.8cm long x 6.5 cm wide

Provenance:

Mallett, London, July 1936, purchased for £27-0-0, as recorded in the RHRP Hardstones and Jade ledger no. J 130 where it is also noted 'W. Low Exhibition no. 102'
The Reginald and Lena Palmer Collection, no. J 130

Exhibited:

Chinese Jades, Illustrated catalogue of an exhibition held by The Oriental Ceramics Society, from April 14th to June 9th 1948, illustrated pl.5, no. 47

戰國-西漢 鏤雕螭龍紋雞骨白鞞形佩

拍品來源：英國帕瑪家族顯赫私人收藏，家族收藏編號J130，1936年7月以27英鎊購自倫敦古董商Mallett
展覽信息：東方陶瓷協會《中國玉器》展覽，1948年4月14日-6月9日，圖版5，展品編號47

£2,000-3,000



401

401
A CHINESE RUSSET AND CELADON JADE 'BIXIE' PENDANT
SONG OR YUAN DYNASTY

Carved to both sides in low relief with the horned mythical beast *bixie*, with RHRP collection label no. 29
4.8cm long x 3.1cm wide

Provenance:
Spink & Son, London, November 1926, purchased for £4-0-0, as recorded in the RHRP Jade and Hardstones Ledger as no. J 29
The Reginald and Lena Palmer Collection, no. J 29

宋-元 浮雕辟邪圖佩
拍品來源：英國帕瑪家族顯赫私人收藏，家族收藏編號J29，1926年11月以4英鎊購自倫敦古董商Spink & Son

£300-500



402

402
A CHINESE WHITE AND GREY JADE 'AXE-HEAD BELL' PENDANT
17TH OR 18TH CENTURY

Carved in openwork in the form of an axe-head bell, the handle crested by an archaic *kui* dragon and further flanked by sprays of *lingzhi*, applied with label 'X 46'
5.8cm high x 4.5cm wide

Provenance:
Bluett & Sons, London, March 1927, purchased for £3-0-0, form the Pope Hennessy Collection (sale catalogue untraced), as recorded in the RHRP Hardstones and Jade ledger no. 46
The Reginald and Lena Palmer Collection, no. J 46

十七/十八世紀 灰白玉鏤雕“鑄鐘”佩
拍品來源：英國帕瑪家族顯赫私人收藏，家族收藏編號J46，1927年3月以3英鎊購自倫敦古董商Bluett & Sons

£200-300

403
A CHINESE CELADON AND RUSSET JADE BANGLE
MING DYNASTY

In archaic style, with black inclusions, the exterior carved in relief with auspicious lines, applied with label 'X 42'
8.4cm diameter

Provenance:
This does not appear in the RHRP Ledger but was valued by Christie's for probate in 1970 and assigned the reference number (X) 42 as being of pre-eminent quality and outstanding national importance
The Reginald and Lena Palmer Collection

明 青玉吉祥文臂釧
拍品來源：英國帕瑪家族顯赫私人收藏，佳士得1970年遺產評估編號X42

£800-1,200

2/57. 40. Spink & Son. Jade axe pendant. Chinese. Pope Hennessy Collection. No change made. sheet 3 0 0

402 (ledger entry)



403

404
A CHINESE PALE CELADON JADE RING
QING DYNASTY, 18-19TH CENTURY

With russet inclusions
Inner diameter approximately 1.5cm and overall diameter 2cm

Provenance:
Spink & Son, London, May 1936, purchased for £3-0-0, as recorded in the RHRP Jade and Hardstones ledger, no. J 127
The Reginald and Lena Palmer Collection, no. J. 127

405
A CHINESE PALE CELADON JADE CIRCULAR 'SHOU' PLAQUE
QING DYNASTY, 19TH CENTURY

The flat plaque carved in openwork and low relief with a central *shou* character surrounded with a foliate meander and facing dragons, with silk tassels suspending two jade discs
7.6 cm diameter

Chinese. Mallett. 18 10 0
1. 20. 2. Mallett. 3. 15 0.
Chinese. Mallett. 3. 15 0.

405 (ledger entry)



406

406
A CHINESE CELADON JADE OPENWORK 'DRAGON' PENDANT
SONG OR MING DYNASTY

Carved with two intertwined *chilong* dragons, with R.H.R.P collection label no. 52
5.6cm long x 5cm wide

Provenance:
Spink & Son, London, March 1926, purchased for £3-10-0, as recorded in the RHRP Jade and Hardstones Ledger as no. J 52
The Reginald and Lena Palmer Collection, no. J 52

宋-明 青玉鏤雕螭龍紋佩
拍品來源：英國帕瑪家族顯赫私人收藏，家族收藏編號J52，1926年3月以3英鎊10先令購自倫敦古董商Spink & Son

£800-12,00

5/27. 52. Openwork jade piddle ornament, in shape of two intertwined dragons. Chinese. Spink & Son. 3 10 0

406 (ledger entry)



404

清十八/十九世紀 青玉戒
拍品來源：英國帕瑪家族顯赫私人收藏，家族收藏編號J127，1936年5月以3英鎊購自倫敦古董商Spink & Son

£300-500

Provenance:
Mallett, London, January 1925, purchased for £3-15-0, as recorded in the RHRP Jade and Hardstones ledger as no. J 2
The Reginald and Lena Palmer Collection, no. J 2

清十九世紀 青白玉鏤雕壽字圖牌
拍品來源：英國帕瑪家族顯赫私人收藏，家族收藏編號J2，1925年1月以3英鎊15先令購自倫敦古董商Mallett

£500-800



405

407
A CHINESE TURQUOISE SMALL 'BIRDS AND NEST' BOWL
QING DYNASTY

with purple veining, carved with openwork branches and leaves to the rim with two birds, applied with label 'X238'
 6cm diameter x 5.5cm deep x 2.5cm high, carved wood stand

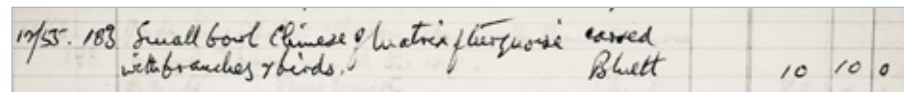
Provenance:
 Bluett & Sons, London, December 1955, purchased for £10-10-0, as recorded in the RHRP Hardstones and Jade ledger no. J 183
 The Reginald and Lena Palmer Collection, no. J 183

清 綠松石桃形小洗
 拍品來源：英國帕瑪家族顯赫私人收藏，家族收藏編號J183，1955年12月以10英鎊10先令購自倫敦古董商Bluett & Sons

£300-500



407



407 (ledger entry)

408
TWO CHINESE HARDSTONE COVERS WITH JADE AND AGATE FINIALS
THE JADE YUAN-MING DYNASTY

12cm diameter and 9.5cm diameter (2)

Provenance:
 The Reginald and Lena Palmer Collection

玉頂紅木蓋兩件（玉為元-明代）
 拍品來源：英國帕瑪家族顯赫私人收藏

£200-300



408

409
A CHINESE INSIDE-PAINTED GLASS SNUFF BOTTLE
QING DYNASTY, DATED 1895

Of compressed rectangular form, painted to one side with three sparrows flying above a flowering tree, the reverse with a vase of flowering branches with other foliage and a scholar's rock, signed Yan Yutian, tourmaline stopper
 6.8cm high overall

Provenance:
 The Palmer Family Collection

閩玉田乙未年製內畫草蟲圖玻璃鼻煙壺
 拍品來源：英國帕瑪家族顯赫私人收藏

£400-600



409

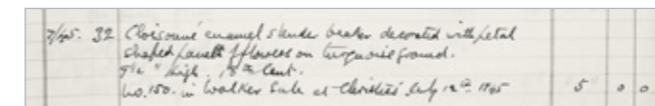
410
A CHINESE CLOISONNE ENAMEL BEAKER VASE, GU MING DYNASTY, 16TH CENTURY

Of archaic form, decorated around the trumpet neck with four tall lappets enclosing stylised lotus, chrysanthemum, white mallow and camellia sprays on lapis-blue grounds below suspended clusters of grapes, the bulbous mid-section and flaring foot with further alternating panels of grapes and flowers separated by gilt flanges, all on turquoise ground
 24cm high

Provenance:
 Possibly purchased at the R.W.M Walker Collection, Christies, London, July 1945, lot 150, £5-0-0, as recorded in the RHRP Enamels ledger no. E32
 The Reginald and Lena Palmer Collection, no. E 32

明十六世紀 掐絲琺瑯花卉紋觚
 拍品來源：英國帕瑪家族顯赫私人收藏，家族收藏編號E32，1945年7月以5英鎊購自倫敦佳士得，拍品編號150號

£2,000-3,000



410 (ledger entry)



410



411

7/16. 21. Small bronze jar with swing handle of open pattern. In New Exhibition no. 176. Han Dynasty. 26 0 0

411 (ledger entry)

411
A CHINESE SMALL BRONZE JAR AND COVER
 HAN DYNASTY OR LATER
 With swing loop overhead handle
 9cm high

Provenance:
 Possibly Mallett, London, July 1936, purchased for £36-0-0, as recorded in the RHRP Bronzes ledger no. B 21 and reference is made to the 'W. Low Exhibition No. 136'
 The Reginald and Lena Palmer Collection, no. B 21

漢或晚 青銅小壺
 拍品來源：英國帕瑪家族顯赫私人收藏，家族收藏編號B21，
 1936年7月以36英鎊購自倫敦古董商Mallett

£400-600

412
A SMALL CHINESE BRONZE 'HORSE AND RIDER' PLAQUE
 LATE MING OR QING DYNASTY
 3.5cm long x 3.3cm high
AND A SMALL OVAL POTTERY PLAQUE DEPICTING A BOY
 SONG DYNASTY
 applied with R.H.R.P collection label 85, 4.5cm high x 3.5cm wide



412

Provenance:
 The bronze plaque with Christies lot number 419, 1st November 1982
 The pottery medallion purchased from Bluett & Sons, London, June 1927, £2-5-0, as recorded in the RHRP China ledger no. C 85
 The Reginald and Lena Palmer Collection, no. C 85

明代銅騎士鏤雕牌及宋人物陶模具
 拍品來源：英國帕瑪家族顯赫私人收藏，銅牌1982年11月1日購自佳士得，拍品編號419，陶模1927年6月以2英鎊5先令購自倫敦古董商Bluett & Sons，家族收藏編號C85

£80-120



413

413 Y
A CHINESE 'EROTIC' SOAPSTONE AND SILK PANEL
 QING DYNASTY, QIANLONG PERIOD
 The rectangular panel depicting a courtship scene finely carved in soapstone, with stained ivory faces and ivory rabbits all on a painted silk ground, with Spink & Sons Ltd label verso
 20.5cm x 15.5cm

recorded in the RHRP Jade and Hardstones ledger, no. J 78
 The Reginald and Lena Palmer Collection, no. J. 78
 Please note, Dreweatts have applied for a de minimis exemption licence for the ivory in this lot (Ref: 6NWN9T6J)

清乾隆 嵌壽山石春宮圖
 拍品來源：英國帕瑪家族顯赫私人收藏，1927年11月購自倫敦古董商Spink & Son，家族收藏編號J78

Provenance:
 Spink & Son, London, November 1927, purchased for £32-0-0, as

£800-1,200

11/27. 75. Large and coloured soapstone painting of a love scene Chinese. 18th Cent. Spink 32 0 0

413 (ledger entry)



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6. **DESCRIPTION AND CONDITION.** Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are

not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. **ELECTRICAL GOODS.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

8. **EXPORT OF GOODS.** Buyers intending to export goods should ascertain (a) whether an export licence is required and (b) whether there is any specific prohibition on importing goods of that character because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

Private overseas buyers can only receive goods free of VAT or have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale, the goods are exported within 3 months of the sale and Dreweatts is in possession of adequate export documents. The VAT refunds are available for transactions exceeding £2,500. If you arrange for the goods to be picked up/delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note, buyers are responsible for completing the importation procedures as well as the payment of any relevant duty/VAT payable on importation into the destination country.

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.

9. **BIDDING.** Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the sale registration form. Bidders are required to provide a government issued identity document and a proof of address. Please enquire in advance about our arrangements for telephone bidding.

10. **COMMISSION BIDDING.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyers' premium. Dreweatts will add these bids to the auctioneers' sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

11. **METHODS OF PAYMENT.** Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of 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 artist's death. This payment is only calculated on qualifying works of art which are sold for a hammer price more than £1,000. 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 £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 £1,000 but less than £50,000 is 4%. For qualifying items that sell for more than £50,000 a sliding scale of royalty charges will apply – for a complete list of the royalty charges and threshold levels, please see www.dacs.org.uk. There is no VAT payable on this royalty charge.

TERMS OF CONSIGNMENT FOR SELLERS IN PUBLIC AUCTIONS

The sale of goods at our public auctions and a seller's relationship with us are governed by our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions. Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue or separately announced prior to the auction. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. Please note that our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions relate to auctions held in our salerooms and we have separate terms and conditions for our online auctions.

If you, or another person acting on your behalf, provide goods to us to sell on your behalf at one of our auctions this signifies that you agree to and will comply with our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions.

1. **INTERPRETATION.** In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent or otherwise on the Seller's behalf we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. All obligations that apply to the Seller under these Terms of Consignment for Sellers in Public Auctions shall apply to the owner of the goods and their agent jointly and separately. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. **WARRANTY.** The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and encumbrances, claims or potential claims. The Seller has provided all information concerning the item's ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.

3. **ALL COMMISSIONS.** and fees are subject to VAT at the prevailing rate.

4. **COMMISSION.** is charged to sellers and all selling terms are available from our salerooms.

5. **REMOVAL COSTS.** Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

6. LOSS AND DAMAGE OF GOODS

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. **ILLUSTRATIONS AND PHOTOGRAPHS.** The cost of any illustrations or photographs is borne by the buyer. 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.

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