

# Collecting Arcadia

THE COLLECTIONS FROM  
GATEWICK AND TRETHILL HOUSE



DREWEATTS

EST. 1759

WEDNESDAY 16 OCTOBER 2024 | NEWBURY



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# Collecting Arcadia

THE COLLECTIONS FROM  
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WEDNESDAY 16 OCTOBER 2024 | 10.30AM | NEWBURY

GATEWICK | LOTS 1-418  
TRETHILL HOUSE | LOTS 430-514

#### VIEWING IN LONDON (HIGHLIGHTS)

Tuesday 17 September: 10am–4pm  
Wednesday 18 September: 10am–4pm  
Thursday 19 September: 10am–4pm

#### VIEWING IN NEWBURY (FULL SALE)

Friday 11 October: 10am–4pm  
Saturday 12 October: 10am–3pm  
Sunday 13 October: 10am–3pm  
Monday 14 October: 10am–4pm  
Tuesday 15 October: 10am–4pm  
Day of sale: 9am–4pm

#### ENQUIRIES & CONDITION REPORTS

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Catalogues £15 (£20 by post)

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**DREWEATTS**  
EST. 1759

# A GUIDE FOR BUYERS

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

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

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

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## GLOSSARY OF TERMS

Where relevant, for example Picture auctions or Clocks auctions, a glossary of cataloguing terms will be available in the printed catalogues as well as on 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



**Arabella Methuen**  
Administrator



**Will Turkington**  
Furniture & Carpets



**Mitchell Tompkins**  
Furniture & Carpets



**Ashley Matthews MRICS**  
Furniture, Clocks, &  
Decorative Arts



**Geoffrey Stafford Charles MRICS**  
Ceramics & Glass



**Silas Currie Leigh-Wood**  
Sculpture & Works of Art



**James Nicholson**  
Silver, Watches and  
Luxury



**Charlotte Peel GG**  
Jewellery



**Nick Mann**  
Silver



**Tessa Parry FGA, DGA**  
Jewellery



**Brandon Lindberg**  
Old Master Pictures



**Daniele Amesso**  
Old Master Pictures



**Lucy Darlington MRICS**  
Old Master Pictures



**Francesca Witham**  
Modern and  
Contemporary Art

# GATEWICK

STEYNING, WEST SUSSEX | LOTS 1-418





# INTRODUCTION

BY JAMES YORKE



In 1953 my parents, David and Anne Yorke, moved out of London and settled in Steyning, West Sussex. London of the early '50s was more reminiscent of the drabness and austerity of Orwell's 1984 than the "Swinging London" of the next decade. In contrast, Steyning was an attractive historic town, with a fine Norman church, opposite Gatewick, the house they bought that year. It must indeed have seemed a haven, in comparison with the bomb-damaged and smog-ridden London they had just left. My paternal grandfather, The Hon. Claude Yorke (1872-1940), the third son of the 7th Earl of Hardwicke, had been a professional architect and my father had inherited his love for historic houses. Gatewick was mostly built from about 1690. It had in its time served as a vicarage and has a splendid Jacobean-style folly in front, built in 1749. But by 1953, it had acquired quite a number of architectural excrescences that my father was only too happy to sweep away. An ugly mock Tudor porch of about 1930 was replaced with a copy of a doorway originally from Downing Street, then on display at the V&A.

An old barn at the side was embellished with battlements and Georgian "Gothick" window trompe-l'oeils, and it partly served as a loggia to house his collection of marble statues and busts (lots 406-413) where one could sit and enjoy the view. In the '50s, Gatewick was largely surrounded by countryside, and my father created something of an Arcadia with lawns, trees, vistas, and architectural features, such as an obelisk, and the head of a River God, forming a keystone to the arch over a waterfall.



In the 1950s, there were good antique shops in nearby Worthing and Brighton. My father loved Georgian and Regency furniture, paintings and objets d'art, and he learnt much from my grandfather. Their favourite pastime was hunting for antiques together in Bermondsey and Caledonian Markets up until the Second World War. Antique collecting was then considered rather eccentric and fine objects, such as miniatures (lots 76-85 etc) and cameos (lots 276-284, etc.), could be bought for comparatively little. My father grew up partly in Ulster Place, a Nash terrace just south of Regent's Park, in a house cluttered with items his father had collected. Claude Yorke died in 1940 but his house miraculously survived the Blitz and the collections were held together, almost entirely thanks to Florence Barnet, the redoubtable housekeeper, while my father was away at war. Once he had bought Gatewick, he could house both his father's and his own collections. As well as items from the various London antique markets, they also included inherited family pieces, such as a set of gilt chairs and studies for murals at Wimpole Hall, Cambridgeshire, the seat of the Earls of Hardwicke from 1740 until 1894.



In addition, my grandfather loved porcelain, something that features prominently in the sale, even if my father confessed a certain ignorance of it. My grandfather's star purchases included two massive hall-tables, one supported by gilt eagles (lot 21) and the other by a gilt Cupid and Father Time (lot 5). As an architect, he was also no mean cabinet maker: he constructed fine display cases for bouquets of flowers he made himself from sea-shells (lot 263), for which he created something of a brief vogue in America immediately after the First World War. My father was always proud of purchasing an expanding dining table by Gillow and loved showing off a Regency sewing box by R Wass. with its original contents (lot 67). My mother, a great granddaughter of Sir Edward Burne-Jones, treasured her family heirlooms, such as a Morris & Co jacquard-woven hanging (lot 312)

which hung above her bed. There is also an occasional table (lot 313) at which William Morris used to sit when visiting Burne-Jones's London house, the Grange. She introduced my father to Victorian tastes, but she admitted that when it came to objets d'art she too preferred Georgian and Regency.



This arcadia was celebrated by the Westmoreland artist, Claude Harrison, who became a great family friend and with whom my father kept up over forty years of correspondence. Among other things, he painted a conversation piece (lot 346) of the family in front of the house in 1954 and portraits of my brother Charles and myself also in the Gatewick setting in the '70s (lot 345). His most symbolic work was perhaps a letter head for our writing paper. The design included the south front of Gatewick with the Jacobean folly, with satyrs, cupids, and pugs, a breed much loved by my mother. They provided plenty of background barking! With this, Claude Harrison best captured the spirit and atmosphere of Gatewick under my parents' occupancy. It is sad to bid farewell, but now it is time for us to move on and let others enjoy the building – and in this sale – its contents.



The coat of arms of the Earls of Hardwicke





# THE ENTRANCE HALL

## LOTS 1-53



1  
A GEORGE III STYLE BRASS HEXAGONAL HALL LANTERN  
LATE 19TH CENTURY  
66cm high overall, 35cm wide

Together with a French gilt metal mounted cut glass pendant light,  
early 20th century, 45cm high

£600-800



1 (part lot)



2

2  
ATTRIBUTED TO THOMAS BARKER OF BATH (BRITISH 1769-1847)  
*FIGURE IN AN EXTENSIVE LANDSCAPE*  
Oil on canvas  
Indistinctly signed and dated (lower right)  
57 x 70cm (22¼ x 27½ in.)

£500-700

3  
A GROUP OF FIVE PAINTED CAST IRON DOOR STOPS OR PORTERS  
LATE 19TH AND 20TH CENTURY  
Including a trumpeting angel, 48cm high, a trophy of war, 46cm high, a figure  
with a dog, 34cm high, a lion, 29cm high, and a trotting horse, 33.5cm wide

£250-400



3



4

**4**  
**FOLLOWER OF SAMUEL SCOTT**  
**THE THAMES AND ST PAUL'S CATHEDRAL FROM THE GARDENS**  
**OF SOMERSET HOUSE**

Oil on canvas  
 59 x 100.5cm (23 x 39½ in.)  
 In a carved giltwood Kentian frame

**Provenance:**  
 Property of Florence Julia, Lady Granet, mother in law to  
 Denis Mackail, and thence by descent

**Illustrated:**  
 The Connoisseur, May 1965, p.3

This painting is a copy of one by Canaletto (1697-1768) entitled 'The Thames from Somerset House Terrace towards the City', now in the Royal Collection (RCIN 400504, <<https://www.rct.uk/collection/search#/1/collection/400504/london-the-thames-from-somerset-house-terrace-towards-the-city>>house-terrace-towards-the-city><https://www.rct.uk/collection/search#/1/collection/400504/london-the-thames-from-somerset-house-terrace-towards-the-city>>). The Canaletto painting is one of a pair, painted by the artist probably when he returned to Venice from London in c. 1750-1.

The accompanying picture is 'Thames from Somerset House Terrace towards Westminster' (RCIN 400506). The Canaletto pair of paintings was acquired by his great friend and patron, Joseph Smith, who was British Consul in Venice, and from whom they were later purchased in 1762 by George III.

Canaletto became popular in England after his visit in 1746-55, which saw the emergence of a group of English topographical painters. One of the most renowned was Samuel Scott (1710-1772), who evolved from being a marine painter to creating drawings and paintings depicting scenes of the Thames and its environs. Scott, for example, completed a series of at least 62 paintings in oil and all but one use the Thames in the foreground, populated by river craft, together with riverside buildings forming a topographical townscape (M. Ellis, 'River and labour in Samuel Scott's Thames views in the mid-eighteenth century', *The London Journal*, Vol. 37 No. 3, November 2012, pp. 152-73). On occasion, Scott used artistic license rather than topographical accuracy, adding or deleting spires, and omitting material from the background. Scott's sea and cityscapes were fashionable, and he exhibited in London from 1761 at the Society of Artists, the Free Society, the Royal Academy and the Spring Gardens Rooms.

£10,000-15,000



5

**5**  
**AN ITALIAN CARVED GILTWOOD CONSOLE TABLE**  
**PROBABLY ROME, 18TH CENTURY AND LATER**

The serpentine fronted *giallo antico* marble top supported by a carved figural group depicting *Time Conquered by Cupid*, the bearded seated figure of Chronos modelled clutching an hour glass and with attendant figure of Cupid and a rabbit by his feet  
 92cm high, 154cm wide, 77cm deep

**Provenance:**  
 The Hon. Claude John Yorke, and thence by descent

**Literature:**  
 The Connoisseur, May 1965, p.3

**Illustrated:**  
 The Connoisseur, May 1965, p.3

This sculptural console table epitomises furniture being made at the end of the 17th and beginning of the 18th centuries for the most extravagant Italian Baroque interiors. Early designs for such sculptural and figural tables were published in Giardini's *Disegni diversi* (A. Gonzalez-Palacios, 'Giardini and Passarini: facts and hypotheses', *The Burlington Magazine*, June 2014, p. 371, figs. 22-25).

One of the earliest prototypes was the Patrizi table and looking-glass frame in the Palazzo Patrizi near S. Luigi dei Francesi, Rome (*ibid.*, p. 372, fig. 26). Enrico Colle illustrates a number of such console tables with these very sculptural figural supports (E Colle, *Il Mobile Barocco in Italia, Arredi e Decorazioni d' Interni dal 1600 al 1738*, Milan, 2000, pp. 114-119, no. 25). Other examples include early 18th century Roman giltwood tables in Palazzo Colonna, Rome; two of them in the Sala dei Paesaggi, which feature pairs of reclining slaves, by the hand of Isidoro Beati, while the remaining six (four in the Sala Grande and two in the Sala della Colonna Bellica), also with figures of Moors, are documented as the work of the sculptor Giovanni Battista Antonini and his atelier in the early 18th century.

Another console table supported by a carved giltwood figure of Chronos is in The Cleveland Museum of Art, Ohio (<<https://www.clevelandart.org/art/1968.31>>).

An early 18th century sculpted base for a Baroque ebony cabinet by Giacomo Herman with supports of two leaning nude youths sculpted in *tutto tondo* entwined with oak leaves and acorns (Sotheby's, London, 4 December 2007, lot 60).

£10,000-15,000



6

**A GILT BRONZE MOUNTED MEISSEN PORCELAIN TIMEPIECE GARNITURE  
18TH CENTURY AND LATER ASSEMBLED**

The mounts associated and including a 20th century Swiss watch movement, central timepiece holder in the Louis XV manner with extensive hard paste flower decoration in the Vincennes manner and a central 18th century putto holding a basket of flowers, the candelabra in the Louis XVI manner with 18th century figures modelled as Mars and Juno  
Centrepiece 31cm high overall, 28cm high, candlesticks 19cm high

**Provenance:**

The Hon. Claude John Yorke, and thence by descent

£1,000-1,500

7

**A SET OF SIX CREAM, PINK PAINTED AND  
PARCEL GILT SIDE CHAIRS**

CIRCA 1770, POSSIBLY NORTHERN EUROPEAN  
Each with a hooped back carved with leaf tips, husks and scrolls, with upholstered seats. on cabriole legs

**Provenance:**

The Hon. Claude John Yorke, and thence by descent

£3,000-5,000



7



**8**  
**A GILT BRONZE FIGURE OF A WINGED CHERUB**  
 FRENCH, 19TH CENTURY  
 Of seated form playing a lyre, variegated pink marble base 38.5cm high, base 21cm wide

£400-600

8

**9**  
**A PAIR OF NAPOLEON III GILT METAL MOUNTED SEVRES STYLE PORCELAIN CANDELABRA**  
 MID 19TH CENTURY IN THE LOUIS XV MANNER  
 Each with six branches above the central *bleu celeste* Sevres style porcelain sucriers and covers, supported by addorsed dolphins on rocaille bases 33cm high

£800-1,200



9

**10**  
**A SET OF FOUR ORMOLU CIRCULAR VASE STANDS**  
 FRENCH, 19TH CENTURY  
 13.5cm wide, internal diameter 8.3cm

Together with a similar but larger pair, 15.5cm wide, internal diameter 8.6cm

And another two pairs of rectangular ormolu stands, 22cm and 6.5cm wide

£600-1,000



10

**11**  
**A PAIR OF GEORGE III STYLE CARVED GILTWOOD WALL BRACKETS**  
 19TH CENTURY  
 With leaf and blossom carved decoration 26.5cm high, top 21.5cm wide, 16cm deep

Provenance:  
 The Hon. Claude John Yorke, and thence by descent

Illustrated:  
 The Connoisseur, May 1965, p.3

£400-600



11



12

**12**  
**A GEORGE III MAHOGANY LONGCASE CLOCK**  
 LATE 18TH CENTURY  
 The eight-day bell striking movement striking on a bell, the 13inch dial with a painted scene to the arch and inscription for the maker THOMAS WORSWICK LANCASTER above Roman numeral chapter ring and Arabic five minutes to the outside track and with central date aperture, the case attributed to Gillows of Lancaster, with fretwork and blind fretwork, fluted quarter columns, and canted plinth base 230cm high

£1,000-1,500

**13**  
**A FRENCH GILTWOOD STICK STAND**  
 LATE 19TH OR EARLY 20TH CENTURY  
 With fluted supports 66cm high, 70cm wide, 25cm deep

£80-120



13



14



14  
ALEXANDER NASMYTH (BRITISH 1758-1840)  
PONT ABERGLASYN, NORTH WALES; AND AUCHINLECK CASTLE, AYRSHIRE  
The first, oil on panel; the second, oil on canvas, a pair  
Each 46 x 61cm (18 x 24 in.) (2)

£4,000-6,000



15  
FOLLOWER OF GIOVANNI PAOLO PANNINI  
CLASSICAL RUINS WITH FIGURES  
Oil on canvas, a pair  
Each 63 x 46cm (24¾ x 18 in.) (2)

£5,000-7,000



15



16

**16**  
**A PAIR OF WEST PANS PORCELAIN ROCOCO SCROLL**  
**VASES AND COVERS**  
 CIRCA 1765  
 Flower encrusted and painted with panels of flowers  
 25cm high  
 £800-1,200



17

**17**  
**A PAIR OF CARVED GILTWOOD AND COMPOSITION**  
**WALL BRACKETS IN GEORGE II STYLE**  
 19TH CENTURY  
 Decorated with carved acanthus scrolls  
 32cm high, 24cm wide, 15cm deep  
 Provenance:  
 The Hon. Claude John Yorke, and thence by descent

£600-800



18

**18**  
**A LOUIS XVI-STYLE GILT-METAL MOUNTED KINGWOOD,**  
**TULIPWOOD AND PARQUETRY OVAL MAHOGANY BEDSIDE**  
**CUPBOARD**  
 LATE 19TH CENTURY  
 The with marble top with a pierced brass gallery, with a drawer and cupboard  
 below, on square cabriole legs with foliate sabots  
 73cm high, 46cm wide, 34cm deep

£300-500





19

**19**  
**FOLLOWER OF SAMUEL SCOTT**  
**SOMERSET HOUSE, ST PAUL'S CATHEDRAL BEYOND**

Oil on canvas  
 61 x 131cm (24 x 51½ in.)  
 In a carved and pierced giltwood frame

**Provenance:**  
 Property of Florence Julia, Lady Granet, mother in law to Denis Mackail, and thence by descent

On the second day of Samuel Scott's Studio Sale, 12-13 January 1773, lot 61 is listed: 'one large view from Somerset House to St Pauls by ditto [Samuel Scott]'; suggesting this was a popular vista for topographical artists such as Scott (1710-1772), a follower of Canaletto [R. Kingzett, 'A Catalogue of the Works of Samuel Scott', *The Volume of the Walpole Society*, vol. 48, 1980-82, pp. 24, 124].

The Hon. Florence Julia Gully (1871-1949) was the daughter of William Court Gully, 1st Viscount Selby. On 12 November 1892, she married Sir William Guy Granet, later General Manager of the Midland Railway. They lived in St George Hanover Square, London, in 1901, and from 1934 until Sir Guy's death in 1944 at Burleigh Court, nr. Stroud, Gloucestershire. She died on 17 September 1949, in Sussex, at the age of 78. Their daughter, Diana Caroline Granet (1893-1949) married Denis George Mackail in 1917.

£10,000-15,000

**20**  
**A GILT AND PATINATED BRONZE MANTEL CLOCK IN LOUIS XV STYLE**  
**SECOND HALF 19TH CENTURY**

With eight-day bell striking movement with outside countwheel and initialed J.E.D. the white enamel blue Roman numeral dial signed BRINDEAU A PARIS, the case with classical figures, the movement sat atop a model of a bull with flanking figures on a stylised naturalistic base  
 61cm high, 54cm wide

**Illustrated:**  
 The Connoisseur, May 1965, p.3

£2,000-3,000

**21**  
**A CARVED GILTWOOD CONSOLE TABLE**  
**18TH CENTURY AND LATER, IN THE MANNER OF WILLIAM KENT**

The rectangular Portor marble top above an acanthus-carved frieze on paired massive eagle supports with spread wings and rocky plinth bases, regilt  
 95cm high, 184cm wide, 74cm deep

**Provenance:**  
 The Hon. Claude John Yorke, and thence by descent

**Illustrated:**  
 The Connoisseur, May 1965, p.3

Please see our website for the full footnote.

£6,000-10,000



20



21



22

22  
A PAIR OF MEISSEN ALLEGORICAL FIGURES EMBLEMATIC OF SPRING AND WINTER FROM A SERIES OF THE SEASONS  
MID 18TH CENTURY  
approximately 12.5cm high

£400-600



23

23  
A MEISSEN ALLEGORICAL FIGURE EMBLEMATIC OF WINTER  
MID 18TH CENTURY  
From a series of the Seasons, blue crossed swords mark verso  
12.5cm high

£300-500



24

24  
A MEISSEN ALLEGORICAL FIGURE EMBLEMATIC OF WINTER  
CIRCA 1750  
From a series of the Seasons, blue crossed swords mark  
12cm high

£200-300



25

25  
A MEISSEN ALLEGORICAL FIGURE EMBLEMATIC OF AUTUMN  
CIRCA 1750  
Blue cross swords verso  
11.5cm high

£300-500

26  
A MEISSEN GROUP OF CENTAUR WITH PUTTI  
MID 18TH CENTURY  
Modelled by J.J. Kaendler, blue crossed mark recto  
24cm length

£800-1,200



26



27

27  
A MEISSEN FIGURE OF NEPTUNE WITH HIPPOCAMPUS  
MID 18TH CENTURY  
Modelled by F.E. Meyer with trident, blue crossed swords verso  
15cm high

Together with a Meissen figure of Minerva, mid 18th century, blue crossed swords mark verso, 15.5cm high

£800-1,200



28

28  
A PAIR OF MEISSEN FIGURES OF MAIDENS EMBLEMATIC OF 'AIR' AND 'EARTH' FROM A SERIES OF THE FOUR ELEMENTS  
MID 18TH CENTURY  
Modelled BY F.E. Meyer, blue crossed swords marks verso  
approximately 15cm high

£800-1,200





29

29  
A MEISSEN FIGURE OF KRONOS  
CIRCA 1750  
Blue crossed swords mark verso  
14.5cm high

£300-500



30

30  
A MEISSEN GROUP OF JUPITER  
CIRCA 1750  
Raised on a square base, blue crossed swords mark  
15cm high

£250-350



31

31  
A MEISSEN GROUP OF A WOMAN WITH  
HOUND  
CIRCA 1760  
Modelled seated and holding a key, blue crossed  
swords mark to underside, 16cm high

£300-500



31A

31A  
A PAIR OF MEISSEN FIGURES OF HARLEQUIN AND COLUMBINE  
CIRCA 1745  
Modelled by J.J. Kaendler, unmarked  
14cm & 13cm high

£600-800



33

32  
A VIENNA PORCELAIN  
CONVERSATION GROUP  
OF AN ACTOR WITH HIS WIFE  
AND CHILDREN  
CIRCA 1770  
Blue shield mark  
31cm high

£1,000-1,500



32

33  
A MEISSEN GROUP OF AENEAS  
RESCUING ANCHISES AND  
ASCANIUS  
CIRCA 1755  
Modelled by J.J. Kaendler and F.E.  
Meyer, blue crossed swords mark  
to side of base  
26cm high

£1,000-1,500



34  
 A MEISSEN GOLD MOUNTED SNUFF BOX OR  
 BONBONNIERE OF TAPERED CYLINDRICAL FORM  
 CIRCA 1750  
 Painted with rustic vignettes in the manner of Teniers  
 6cm high

Together with a Meissen egg shaped box and hinged cover,  
 mid 18th century, 8.5cm long

£400-600



34



35

35  
 A MEISSEN FIGURE OF A DANCER  
 MID 18TH CENTURY  
 Modelled as a girl with blue ribbons on  
 her dress, faint blue crossed swords mark  
 13cm high

£300-500

36  
 A GILT METAL MOUNTED MEISSEN  
 PORCELAIN TÊTE-À-TÊTE  
 PORCELAIN MID 18TH CENTURY,  
 THE MOUNTS 19TH CENTURY  
 Painted with Watteauesque scenes,  
 blue crossed swords marks  
 26.5cm wide

£800-1,200



36





37  
A MEISSEN MODEL OF A POLISH NOBLE WOMAN  
CIRCA 1750  
Modelled by P. Reinicke, unmarked  
16cm high

£700-900

38  
TWO MEISSEN COMMEDIA DELL'ARTE FIGURES  
CIRCA 1750  
Modelled wearing eighteenth century dress,  
on flower encrusted scroll moulded bases  
13cm & 14cm high

£600-800



38

39  
A SELECTION OF MEISSEN TEA, CHOCOLATE AND  
COFFEE WARES

VARIOUS DATES 18TH CENTURY

Including: a pair of chocolate cups, covers and stands;  
two Furstenburg and a Vienna cup and saucer and three  
further cups and four saucers  
Various sizes

£400-600



39

40  
TWO SIMILAR MEISSEN VASES  
CIRCA 1740  
Wave moulded with dolphin  
form handles and painted with  
flowers, one with blue crossed  
swords mark  
12.5cm high

£600-800



40



41  
A MEISSEN FIGURE EMBLEMATIC OF AUTUMN  
CIRCA 1750  
Modelled as a man harvesting grapes, blue crossed  
marks verso  
11.5cm high

41  
A MEISSEN FIGURE EMBLEMATIC OF AUTUMN  
CIRCA 1750  
Modelled as a man harvesting grapes, blue crossed  
marks verso  
11.5cm high

Together with a Meissen model of a farmer sowing  
a crop, blue crossed swords mark verso, 11.5cm high

£600-800



42

42  
A MEISSEN FIGURE OF A PILGRIM  
CIRCA 1760  
Modelled by P. Reinicke,  
blue crossed swords mark verso  
19cm high

£600-800



41





43

**43**  
**A PAIR OF BERLIN FIGURES OF PUTTI**  
 CIRCA 1765  
 Probably from a series of the Four Elements, emblematic of 'Air' and 'Water', blue sceptre marks  
 20cm & 21cm high

£600-800

**44**  
**A SELECTION OF ITALIAN PORCELAIN COFFEE WARES**  
 VARIOUS DATES SECOND HALF 18TH CENTURY  
 Comprising: a pair of Doccia coffee cups and saucers painted with vignettes of rustic types in landscapes; a pair of saucers probably Doccia, and a Cozzi saucer painted with a fashionable couple in a palace garden, iron red anchor mark  
 Various sizes

£300-500



44



45

**45**  
**TWO MEISSEN (MARCOLINI) CABINET CUPS AND SAUCERS**  
 CIRCA 1785  
 Each with monochrome decoration, one with a portrait of Frederick II of Prussia and the other with classical scenes in the manner of Angelica Kauffman, within a Konigsblau ground and gilt border, each with blue crossed swords and star marks

£1,000-1,500

**46**  
**A MEISSEN MYTHOLOGICAL GROUP**  
 CIRCA 1755  
 Modelled by F.E. Meyer as Aeneas carrying Anchises, Ascanius at their side  
 16.5cm high

£500-700

**47**  
**EIGHT VARIOUS HOCHST PORCELAIN FIGURES**  
 CIRCA 1770  
 Including examples modelled by J.P. Melchior, blue wheel marks generally  
 19cm high and smaller

£1,000-1,500



46



47

**48**  
**A SELECTION OF HOCHST PORCELAIN**  
 VARIOUS DATES THIRD QUARTER 18TH CENTURY  
 Comprising: a coffee pot and cover painted with flowers, puce wheel mark, 21.5cm high; and five various cups and saucers

£600-800



48



49

**49**  
**A HOCHST HOT WATER JUG AND COVER**  
 THIRD QUARTER 18TH CENTURY  
 Painted with a coastal vignette, gilt wheel mark  
 18cm high

Together with a barrel shaped mustard, cover and spoon, third quarter 18th century, painted with a topographical vignette, blue wheel mark, 9.5cm high

£600-800

**50**  
**A PAIR OF TOURNAI HAGUE**  
**DECORATED PLATES**  
 CIRCA 1770

Painted with topographical vignettes within gilt trellis borders, blue stork marks  
 18.5cm diameter

£400-600



50

**51**  
**NINE VARIOUS HOCHST**  
**PORCELAIN FIGURES**  
 CIRCA 1770

Including examples modelled by J.P. Melchior, blue wheel marks generally  
 16cm high and smaller

£1,000-1,500



51

**52**  
**A VICTORIAN OVAL GILTWOOD OVERMANTLE MIRROR**  
 BY C.NOSOTTI, 19TH CENTURY

The rope-twist surround with tied cresting, supported by dolphins with looped tails and a channelled scrolled base, metal label to reverse 'C.NOSOTTI, CARVER & GILDER, UPHOLSTER & CABINET MAKER, 398 & 399 OXFORD ST' 170cm high, 180cm wide

It is believed the firm of C. Nosotti began in 1822 as evidenced by an early Victorian mirror sold Christie's, London, 9 December 1992, lot 402 bearing the label 'C. Nosotti, House ... Looking Glass Manufacturer 397.398 Oxford Street 399.399, established 1822.' In 1829, Francis Nosotti, looking glass and picture frame maker, is listed at 298 Oxford St, while Andrea Charles Nosotti is listed at 2 Dean St., Soho, from 1835-40, trading as carver, gilder, upholsterer and cabinet maker. Almost certainly born in Milan, Andrea Charles Nosotti's high standard of workmanship led him to exhibit a giltwood cabinet at the 1862 London Exhibition that he had made for the Countess of Waldegrave's drawing room at Strawberry Hill. The cabinet is illustrated in J. Meyer, Great Exhibitions 1851-1900, London, 2006, p.167. Further commissions came from the millionaire industrialist John Allcroft at Stokesay Court, Shropshire. Nosotti advertised furniture in the Art Journal Catalogue of the International Exhibition, 1867, noting that his firm enjoyed the patronage of the Princess of Wales and he later collaborated with the firm Howard and Sons.

£1,000-1,500



52

**53**  
**A MAHOGANY SIDE CABINET**  
 SECOND QUARTER 19TH CENTURY AND LATER

With white marble top surrounded by a pierced three-quarter brass gallery, with two frieze drawers above open adjustable shelves and flanked by panelled cupboards 93cm high, 165cm wide, 36cm deep

**Provenance:**  
 By repute formerly in the collection of the Dukes of Norfolk at Arundel Castle

£400-600



53

THE DRAWING ROOM  
LOTS 54-140



54  
A WILLIAM IV SET OF THREE BRONZE HANDLED STEEL FIRE TOOLS  
CIRCA 1830/1840  
Floral decorated handles  
shovel 77cm long

£300-500



54

55  
A VICTORIAN WALNUT STOOL  
CIRCA 1850  
With an upholstered rectangular seat, on cabriole legs with brass castors  
35cm high; 95cm wide, 61cm deep

Together with a smaller footstool, upholstered in the same fabric

£300-500

56  
A STEEL AND BRASS FIRE FENDER IN THE EMPIRE STYLE  
LAST QUARTER 19TH CENTURY  
Of typical rectangular form, the sides each mounted with a sphinx, the twist rail supported on urns and covers  
External: 24cm high, 168cm wide, 46cm  
Internal: 121cm wide, 34cm deep

£300-500



55

56



57 (part lot)

**57**  
**A SET OF FOUR LOUIS XVI STYLE ORMOLU TWIN BRANCH WALL LIGHTS**  
 EARLY 20TH CENTURY  
 With leaf and vine decoration, stamped MT 400 to reverse, fitted for electricity, backplates 52cm high, 30.5cm wide across the arms

Together with another pair of ormolu wall lights, 20th century, ram head decoration, 52.5cm high 29cm wide

Illustrated:  
 The Connoisseur,  
 May 1965, p.4

£700-1,000



58

**58**  
**A COPPER LOG BASKET**  
 19TH CENTURY  
 Of cylindrical form  
 36cm high, 47cm diameter

£100-200

**59**  
**A REGENCY SIMULATED ROSEWOOD AND PARCEL-GILT SOFA**  
 CIRCA 1815  
 With scrolled padded ends, a padded seat and bolsters on sabre legs with brass caps and castors  
 85cm high, 185cm wide, 69cm deep

£400-600



59



60

**60**  
**A GILT BRONZE AND WHITE MARBLE CLOCK GARNITURE OR GARNITURE DE CHEMINEE IN LOUIS XVI-STYLE**  
 LATE 19TH CENTURY, ETIENNE MAXANT, PARIS  
 The eight-day bell striking movement with maker's roundel to the backplate and numbered 20332, the white enamel Roman numeral dial with Arabic five minutes to the outer track inscribed Boin Taburet A Paris, the case mounted with a putto examining a scroll, the drum movement further flanked by laurel leaves, book, and globe, on a white marble plinth base and gilt metal feet, the case serial numbered 44576  
 34.5cm high

The garniture formed of further putti holding twin candle sconces with fruiting laurel stems above conforming bases and feet, serial numbered 44577 and 44578 respectively, 36cm high

£600-900



61

**61**  
**A GILT AND PATINATED METAL TWIN HANDLED URN IN THE EMPIRE STYLE**  
 SECOND HALF 19TH CENTURY AND LATER  
 FITTED FOR ELECTRICITY  
 The handles modelled as trumpeting putti and now mounted on a square wooden pedestal  
 62cm high excluding fitment

£400-600

**62Y**  
**A MAHOAGANY, ROSEWOOD, AND GILT METAL MOUNTED OCCASIONAL TABLE IN EMPIRE STYLE**  
 MID 19TH CENTURY AND LATER  
 The circular top on scroll supports and simulated porphyry plinth base, and on brass ball feet  
 72cm high, 52cm diameter

£800-1,200



62



63

**63**  
ATTRIBUTED TO KATHERINE READ (BRITISH 1723-1778)  
PORTRAIT OF LETICIA JOHNSON (1747-1798), LATER LADY  
BEAUCHAMP-PROCTOR  
Pastel  
57 x 43cm (22¼ x 16¾ in.)

**Literature:**  
The Connoisseur, May 1965, p.5  
**Illustrated:**  
The Connoisseur, May 1965, p.5

Together with a Pair Of Oval Pastels Of Children, After Sir Joshua Reynolds, one of the Infant Samuel, and the other the artist's niece Theophila Palmer, titled 'Girl with the Muff' (3)

Lady Beauchamp-Proctor was the wife of Sir William Beauchamp-Proctor and the sister of Agneta Yorke (Mrs Charles Yorke). She resided at Langley Hall in Norfolk. By repute, the two pastels painted by Mrs Charles Yorke whilst she had her own portrait painted by Joshua Reynolds.

**Provenance:**  
The present lot is one of a pair of portraits at Gatewick possibly commissioned by Mrs Charles Yorke and thence by descent

£1,500-2,000



64

**64**  
ENGLISH SCHOOL (18TH CENTURY)  
PORTRAIT OF A YOUNG GIRL WEARING  
WHITE  
Pastel in a painted oval  
23 x 37cm (9 x 14½ in.)

£200-300



65

**65**  
FOLLOWER OF GEORGE ROMNEY  
PORTRAIT OF MRS RATTRAY, HALF-LENGTH WEARING  
BLACK WITH POWDERED HAIR AND A WHITE BONNET  
Oil on canvas  
75 x 62cm (29½ x 24¼ in.)

**Illustrated:**  
The Connoisseur, May 1965, p.5

Mrs Rattray was the mother of Elizabeth Weake Rattray, who was the first wife of Sir Joseph Sydney Yorke.

**Provenance:**  
Probably Sir Joseph Sydney Yorke and thence by descent

£1,500-2,000

**Literature:**  
The Connoisseur, May 1965, p.5







**66**  
**A REGENCY CIRCULAR CONVEX WALL MIRROR**  
 CIRCA 1820

The eagle surmount stood atop a rocky outcrop, the convex mirror within an ebonised slip and moulded frame, and with foliate terminal, the plate flanked by glass prism hung candle arms and sconces  
 133cm high, 168cm wide overall

**Provenance:**  
 The Hon. Claude John Yorke, and thence by descent

**Illustrated:**  
 The Connoisseur, May 1965, p.4

£1,000-1,500



66



67

**67**  
**A REGENCY GILT BRASS MOUNTED GILT TOOLED MOROCCO LEATHER WORK OR SEWING BOX**  
 BY R WASS, EARLY 19TH CENTURY

The reverse of lid with pale blue silk quilted lining, enclosing a divided interior, central lidded compartment with maker's paper label for 76 Cornhill and 12 Cheapside London, above a drawer  
 19cm high, 22cm wide, 18cm deep

**Illustrated:**  
 The Connoisseur, May 1965, p.4

£200-400

**68**  
**AN AUBUSSON CARPET**

The ton-sur-ton raspberry ground with a shaped ivory panel enclosing a bouquet of flowers, within a shaped frame surround with floral swags  
 Approximately 365cm by 515cm

**Illustrated:**  
 The Connoisseur, May 1965, p.4

£600-800

68





69

**69**  
**A CARVED WALNUT FIGURE OF THE INFANT CHRIST**  
 SOUTH GERMAN/NORTH ITALIAN, 18TH/19TH CENTURY  
 Seated on an associated giltwood pedestal with leaf scroll surround and crown surmount  
 66cm high, 36cm wide, 28cm deep overall

**Provenance:**  
 By repute, from Sir Anthony Rothschild, 1st Baronet, by descent through his daughter Annie (m. The Hon Eliot Yorke (1843-1878)) and thence by descent

**Illustrated:**  
 The Connoisseur, May 1965, p.4

£600-1,000



70

**70**  
**A GILT BRONZE MOUNTED MALACHITE CIGAR BOX**  
 RUSSIAN OR FRENCH, 19TH CENTURY  
 Steel carcass with Malachite veneers, tulipwood interior  
 7cm high, 26cm wide, 15cm deep

£500-700

**71**  
**A DIRECTOIRE STYLE BRASS INLAID MAHOGANY CARD TABLE**  
 20TH CENTURY  
 Of demi-lune outline with a hinged, baize-lined top on tapering turned and fluted legs  
 75cm high, 100cm wide, 50cm deep

£300-500



71

**72**  
**A LOUIS XV STYLE RED AND GILT LACQUERED DESK STAND**  
 19TH CENTURY  
 With ormolu mounts stamped MB, possibly for Masion Millet  
 24cm wide, 12cm high

£200-400



73



72

**73 Y**  
**A NORTH EUROPEAN ROSEWOOD, WALNUT, AND BRASS MOUNTED OCTAGONAL OCCASIONAL TABLE**  
 POSSIBLY INCORPORATING ASSOCIATED EARLY 19TH CENTURY ELEMENTS  
 The octagonal top above a chamfered stem and three outswept legs with brass paw-capped castors  
 78cm high, 61cm wide

**Illustrated:**  
 The Connoisseur, May 1965, p.4

£300-500



74

**74**  
**A LATE VICTORIAN NEOCLASSICAL BRASS STANDARD OIL LAMP**  
 CIRCA 1880  
 The adjustable reeded column above a swagged urn with rams masks around its base, on a scrolled tripod base hung with further swags and with Greek-key feet  
 159cm high

Together with two other small gilt metal table lamps with shades

£500-800



74



75

75  
**CIRCLE OF MICHAEL DAHL (BRITISH 1656/59-1743)**  
**PORTRAIT OF HENRY GREY, DUKE OF KENT (1671-1740),**  
**HALF-LENGTH, WEARING THE ORDER OF THE GARTER**  
 Oil on canvas  
 Inscribed 'Henry Grey Duke of Kent Anno 1731  
 Father of Amabell Lady Glenorchy' (upper right)  
 76 x 63.5cm (29¾ x 25 in.)

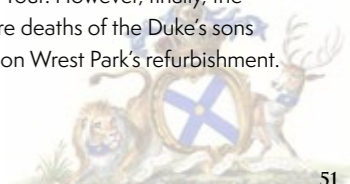
**Illustrated:**  
 The Connoisseur, May 1965, p.4

This painting was possibly at Wrest Park, Bedfordshire in c. 1740. An inventory for the mansion lists a number of portraits of the Duke although the sparsity of their respective descriptions prohibit a firm identification (ed. J. Collett-White, 'Inventories of Bedfordshire Country Houses 1714-1830', The Bedfordshire Historical Record Society, vol. 74, 1995, pp. 251-273). Furthermore, three portraits of the Duke of Kent were sold at the 1917 Wrest Park sale of paintings and drawings (Christie, Manson & Woods, 16 November 1917, lots 8, 26 and 53). Lot 8 in this sale, 'Portrait of Henry, Duke of Kent, in brown coat embroidered with silver and gold, 50 in. by 40 in.' is possibly another closely related ¾ length version of the portrait

offered here, sold Abell Auction Company, Los Angeles on 15 October 1995, lot 13, which has the same dimensions as lot 8 in the 1917 sale.

Henry, 12th Earl and future Duke of Kent (1671-1740), inherited Wrest Park in 1701. A leading courtier and politician, he had been on the Grand Tour in 1690, returning with an appreciation of classicism. At court, throughout his tenure, he was appointed Gentleman of the Bedchamber, Constable of Windsor Castle, Lord Steward of the Household, and Lord Keeper of the Privy Seal while as a politician he held the posts of Privy Councillor, and Lord Chamberlain on the recommendation of Queen Anne's then confidante, Sarah, Duchess of Marlborough The latter role was relinquished when he was created Duke of Kent. In 1715, he engaged the well-known Italian architect, Giacomo Leoni, to modify Wrest Park. Leoni's plans were shown to other leading Italian architects such as Juvarra for their approval by the Duke's two sons whilst on their own Grand Tour. However, finally, the South Sea Bubble and the premature deaths of the Duke's sons deterred the Duke from embarking on Wrest Park's refurbishment.

£1,500-2,500





76



77Y

EARLY 19TH CENTURY SCHOOL- A PORTRAIT MINIATURE OF TWO CHILDREN

Of rectangular form, white vestments, red curtain and landscape beyond, in a later glazed gilt metal frame  
Watercolour on ivory  
image 6cm high, frame 6.5cm high

AND AN EARLY 19TH CENTURY SCHOOL- A MINIATURE OF CLASSICAL SCENE

Of rectangular form, cherub figures attending woman resisting the advances of a soldier, in a later glazed gilt metal frame  
Watercolour  
image 5.5cm high, frame 6cm high

Please note: Dreweatts have applied for a de minimis exemption for this lot. Ref: JV9HRCNY

£300-500

76Y

EARLY 19TH CENTURY FRENCH SCHOOL- A PAIR OF MINIATURE ROUNDEL CLASSICAL SCENES OF VENUS AND CUPID

Each depicted in landscape settings, in glazed gilt metal frames, each with ink inscription and price to reverse  
Watercolour on ivory  
images 7cm diameter, frame 8.4cm diameter

Please note: Dreweatts have applied for a de minimis exemption for this lot. Ref: XF86XF82 and MIQVPUVN

£400-600

78Y

LATE 19TH CENTURY SCHOOL- A PORTRAIT MINIATURE OF AN FASHIONABLE 18TH CENTURY LADY

White dress, pale blue scarf, within a millefiori surround, in a glazed gilt metal frame with textile backing  
Watercolour on ivory  
image 12.5cm high, frame 15.5cm high including suspension loop

Please note: Dreweatts have applied for a de minimis exemption for this lot. Ref: AZRFUKG1

£300-500



78



77



79Y

JOHN SMART (1741-1811)- A PORTRAIT MINIATURE OF A NAVAL OFFICER, POSSIBLY SIR JOSEPH SYDNEY YORKE

The unnamed officer in gold-bordered naval uniform with gold buttons, white facings, white waistcoat and cravat, in a glazed bracelet clasp, later pendant suspension mount, signed faintly with initials lower right and indistinctly dated 17\*\*  
Watercolour on ivory  
image 3.6cm high, frame 4.3cm high including suspension loop

Please note: Dreweatts have applied for a de minimis exemption for this lot. Ref: EXM7WESV

£1,500-2,500



79



80

**80 Y**  
**LATE 19TH CENTURY ENGLISH SCHOOL -**  
**A PORTRAIT MINIATURE OF A FAIRY CHILD**  
 With spotted wings, cloudy pale blue sky background, unsigned, in a later glazed frame  
 Watercolour on ivory  
 image 7.7cm diameter, frame 9.2cm high including suspension loop

**Please note:** Dreweatts have applied for a de minimis exemption for this lot. Ref: MJSUQL35

£300-500



81



**81 Y**  
**FOUR 19TH CENTURY MINIATURE PORTRAITS**

Watercolour on ivory  
 The first of a young boy, glazed gilt metal frame, frame 4.5cm high  
 The second of a gentleman in blue coat, glazed metal frame, frame 7cm high  
 The third loosely after a portrait of Lady Hamilton, glazed gilt metal frame, frame 4.5cm high including loop  
 The fourth said to be Marie Antoinette, applied glass mount, image 5.2cm high

**Please note:** Dreweatts have applied for a de minimis exemption for this lot. Ref: YW8CJPH3, D7S1ZXSK, 3QN5EAQW and WYJMY9T9

£200-400

**82 Y**  
**EARLY 19TH CENTURY SCHOOL- A**  
**PORTRAIT MINIATURE OF AN OFFICER**  
 Blue coat, white collar with gold stripe, gold epaulettes and buttons, in a later glazed gilt metal frame

Watercolour on ivory  
 image 4.6cm high, frame 5.8cm high including suspension loop

**AND AN EARLY 19TH CENTURY**  
**MINIATURE MARITIME MEMORIAL**  
 With lady leaning on a ship's anchor, ship and sea beyond, in a glazed gilt metal frame  
 Watercolour on ivory  
 image 3.5cm diameter, frame 5.5cm high including suspension loop

**Please note:** Dreweatts have applied for a de minimis exemption for this lot. Ref: FPUQLHUH and 277A93PY

£300-500



82



**83**  
**AN EARLY 19TH CENTURY MINIATURE PORCELAIN PLAQUE DEPICTING HIRNISKRETSCHEN**  
 Enamels on porcelain, unsigned but titled to reverse  
 5.2 by 3.7cm

A painted enamel portrait plaque of a young gentleman, gilt metal frame, frame 6cm high  
 A small oval painted porcelain plaque of young lovers 3.2cm high  
 A small enamel plaque with two putti, 1.7cm high

£200-400



83





84



**84 Y**  
A PAIR OF FRENCH LATE 18TH CENTURY CLASP SLIDES WITH MINIATURES OF COURTING COUPLES

The slides each with an oval miniature of a couple in a pastoral scene, one with a with a dog at their feet, painted on ivory, beneath a glazed panel within a gold surround with etches decoration, to a silver setting, stamped with French Paris 1774-1780 poinçon  
Size/dimensions: 4.5cm high  
Gross weight: 20.5 grams

**Please note:** Dreweatts have applied for a de minimis exemption for this lot. Ref: ZLBB5TAW and XDLNQFL7

£200-300

**85 Y**  
CLAUDE JOHN YORKE (EARLY 20TH CENTURY BRITISH)- TWO PORTRAIT MINIATURES OF YOUNG BOYS

The first depicting 'Jackie' (Edward George Humphrey Viscount Chelsea 1903-1910) at the age of 5 years, signed with initials, extensive biography and epigraph to reverse, original glazed gilt metal frame  
The second of a young man, signed CY and dated 1910, later glazed gilt metal frame  
Watercolour over photographic base on ivory

the first frame 8.5cm diameter  
the second frame 10.7cm high including suspension loop

**Please note:** Dreweatts have applied for a de minimis exemption for this lot. Ref: 8BLEWYFC, VUZ28MQN

£300-500



85





86

**86**  
**A LATE 18TH CENTURY SEED PEARL AND BLUE ENAMEL BROOCH**

The marquise shaped blue enameled ground with applied seed pearls in the form of a sheep beneath a willow tree, beneath a glazed domed panel, with a bright cut and beaded border, the gold reverse with brooch fitting and suspensory loop, unmarked  
 Size/dimensions: 4.2cm long  
 Gross weight: 10.7 grams

£300-500



87

**87 Y**  
**A LATE 18TH CENTURY SEED PEARL AND BLUE ENAMEL MOURNING BROOCH**

The marquise shaped blue enameled ground with applied mother-of-pearl and seed pearls in the form of a pineapple plant, beneath a glazed domed panel, blue and white enameled border, the gold reverse inscribed *William Oben died 24 august 1789 aged 23*, with a locket compartment containing woven hair, brooch fitting and suspensory loop, unmarked  
 Size/dimensions: 4.2cm long  
 Gross weight: 10.8 grams

William OBEN (1765-1789) was born at The Grange, Bermondsey, Surrey the last recorded child of the tanner William Oben and his wife Sarah Holness

£300-500



88

**88 Y**  
**A COLLECTION OF FOUR LATE 18TH/EARLY 19TH CENTURY SENTIMENTAL ITEMS**

The first with an oval ivory panel decorated en grisaille with a pair of doves upon a pillar, with *L'Amour* above, within a gold setting with red and white enameled decoration, later suspensory loop; together with a marquise shaped brooch pendant, the ivory panel painted in sepia with a lady beside a birdcage with a dove in flight, with lamb detail, with a blue and opalescent enamel border and half pearl surround, brooch fitting verso; a white paste, mother-of-pearl and seed pearl brooch/pendant, the blue ground with a mother of pearl pillar inscribed *L'Amitie*, below a seed pearl swag, with a white paste set border; and a pendant with ivory panel painted in sepia with a lady holding a plaque stating *Souvenir*, and hairwork panel verso  
 Size/dimensions: first 2.2cm long; second 3.9cm long  
 Gross weight: 25 grams

**Please note:** Dreweatts have applied for a de minimis exemption for this lot. Ref: 2TUE3Z8L, ETBH7RZY and M8NGX7L2

£300-500



89

**89 Y**  
**A LATE 18TH CENTURY MOURNING PENDANT**

Centrally set with an oval ivory panel painted in sepia with a mourning figure next to a tomb, the surround inscribed *Isaac Newton died Sept.r 1 1796 aged 43 years*, within a cut steel and seed pearl surround, mounted on a blue guilloché enamel plaque applied with a floral paper garland, within an engraved gold frame, the glazed reverse with hairwork, unmarked  
 Size/dimensions: 8.1cm long  
 Gross weight: 42.3 grams

**Please note:** Dreweatts have applied for a de minimis exemption for this lot. Ref: 9FREWSNM

£400-600



90

**90 Y**  
**A LATE 18TH CENTURY MOURNING PENDANT/BROOCH**

The ivory plaque painted in sepia and hairwork with two female mourners next to a tomb, inscribed *In grief of heart I drop the duteous tear*, the surround with gilt lettering *Mary Williams, died 3 Dec 1795, aged 59*, with glazed hairwork reverse, unmarked  
 Size/dimensions: 3.1cm long  
 Gross weight: 9.5 grams

**Please note:** Dreweatts have applied for a de minimis exemption for this lot. Ref: RV2VZDV9

£300-500



91

**91 Y**  
**A LATE 18TH CENTURY MOURNING PENDANT**

The ivory plaque painted in sepia with a female mourner next to a tomb, inscribed *M.rs Judith Adolphus OB 24 Nov.r 1795 AE 51*, the surround with gilt lettering *In memory of my dear aunt*, the reverse with hairwork and gilt initials JA, unmarked  
 Size/dimensions: 8.5cm long  
 Gross weight: 43.2 grams

**Please note:** Dreweatts have applied for a de minimis exemption for this lot. Ref: LUUB3W9X

£300-500



92

**92 Y**  
**TWO LATE 18TH/ EARLY 19TH CENTURY SENTIMENTAL JEWELS**

Each navette shaped ivory plaque painted in sepia with a young couple, one mounted as a brooch, the reverse with glazed compartment and engraved decoration, the other mounted as a clasp, unmarked

Size/dimensions: 4.2cm and 3.9cm long

Gross weight: 21.3 grams

**Please note:** Dreweatts have applied for a de minimis exemption for this lot. Ref: 2M2AS4DH and MZPHH1HE

£300-500



93

**93 Y**  
**AN EARLY 19TH CENTURY MOURNING BROOCH**

The ivory plaque painted in sepia and hairwork with two female mourners next to a tomb, inscribed *Affection weeps, heaven rejoices*, the reverse engraved *Josiah Wigzell, ob 30 Mar 1792, at 44*, unmarked

Size/dimensions: 3.8cm long

Gross weight: 6.3 grams

**Please note:** Dreweatts have applied for a de minimis exemption for this lot. Ref: BQ5BK873

£200-300



94

**94 Y**  
**TWO LATE 18TH CENTURY MOURNING PENDANTS**

The first with an ivory plaque painted in sepia with a female mourner next to a tomb, inscribed *I.S, OB 26 Sep 1781, AE 35*, in an engraved frame, the reverse with a glazed hairwork compartment, unmarked; the second with an ivory plaque painted in sepia and light blue and hairwork of a female mourner next to a tomb inscribed with initial P, a putto above holding a banner inscribed *She falls to rise again*, unmarked

Size/dimensions: 4.9cm and 3.3cm long

Gross weight: 18.0 grams

**Please note:** Dreweatts have applied for a de minimis exemption for this lot. Ref: J2T7RX8J and G9TJ93PS

£300-500



95

**95 Y**  
**AN EARLY 19TH CENTURY MOURNING PENDANT**

The ivory plaque painted in colour and hairwork with a female mourner next to a tomb, inscribed *Sacred & ever dear to memory are the remains of Henry Sewell Esq., who died May 18th 1800, and was interred at Madras. His worth & manners were extensively known & admired*, the reverse with opalescent glass set with a mother-of-pearl urn accented with split pearls, seed pearls and gold wire in a hairwork surround, unmarked

Size/dimensions: 9.0cm long

Gross weight: 64.2 grams

Henry SEWELL Esq (c. 1760-1800), was a Royal Naval Officer and Mayor of Madras

**Please note:** Dreweatts have applied for a de minimis exemption for this lot. Ref: S7CZR7JT

£500-700



96

**96 Y**  
**A LATE 18TH CENTURY MOURNING PENDANT**

The ivory plaque painted in sepia and hairwork with a female mourner next to a tomb, inscribed with initials *RL*, beneath inscription *Ann Laming, OB 23 July 1788, AET 28*, the glazed reverse with hairwork, unmarked

Size/dimensions: 6.5cm long

Gross weight: 22.5 grams

**Please note:** Dreweatts have applied for a de minimis exemption for this lot. Ref: NCXQ8UN2

£300-500



97

**97 Y**  
**TWO LATE 18TH CENTURY MOURNING JEWELS**

The first a brooch with an ivory plaque painted in sepia and hairwork with a female mourner next to a tomb, inscribed *M.B, OB 25 Feb 1786, AE 44*, in a reeded frame, unmarked; the second a clasp with an ivory plaque painted in sepia of a family next to a hairwork, seed pearl and gold wire tomb inscribed with initials *IG*, a banner above inscribed *God's will be done*, unmarked

Size/dimensions: 3.8cm and 3.3cm long

Gross weight: 13.6 grams

**Please note:** Dreweatts have applied for a de minimis exemption for this lot. Ref: KFSFDMGN and WGA4NEJU

£200-300





98

**98 Y**  
**TWO LATE 18TH CENTURY SENTIMENTAL BROOCHES AND A PENDANT**  
 Each navette shaped ivory panel painted in sepia with a female figure, one brooch with glazed hairwork compartment to reverse, unmarked  
 Size/dimensions: 3.8cm, 3.6cm and 2.8cm long  
 Gross weight: 15.6 grams

Please note: Dreweatts have applied for a de minimis exemption for this lot. Ref: FF8EAMD, CPXVTTYA and VT9N4G

£300-500

**99**  
**TWO 19TH CENTURY BROOCHES AND A SWISS ENAMELLED BRACELET CLASP**

The first brooch with a rectangular panel enamelled with a boy with a captured dove baiting a dog, with blue border, the reverse with enamelled decoration, within a gold setting, unmarked; together with a gold brooch with an oval panel enamelled with a goddess and leading a child, within an acanthus and scrolled setting, unmarked; and a gilt metal and enamelled porcelain bracelet clasp  
 Size/dimensions: first 3.6cm wide; second 5.6cm wide  
 Gross weight: 40.9 grams

£300-500



99



100

**100**  
**A 19TH CENTURY MINIATURE ENAMEL MEMORIAL PLAQUE**  
 Finely painted with fashionably dressed young girl attending a memorial urn in garden setting  
 4.1cm high

Together with a pair of miniature enamel plaque brooches, each with love birds within blue and white enamel surround, gilt metal backings  
 3cm high

£200-300



**101**  
**AN EARLY 20TH CENTURY GOLD CIRCULAR LOCKET**  
 The engine turned locket opening to a glazed interior with a miniature of a sleeping baby, unmarked  
 Dimensions: 3.2cm diameter  
 Gross weight 15 grams

£250-350



101



102

**102 Y**  
**AN EARLY 20TH CENTURY PEARL AND DIAMOND MINIATURE PENDANT OF MARY SUSAN YORKE**  
 CIRCA 1910

The circular panel painted with a sleeping baby, the only daughter of The Hon. Claude Yorke, within a closed back setting, pearl border and a diamond set M shaped surmount, with swivel hoop attachment, unmarked; with an associated surmount with initials J and C set with rose cut diamonds below a seed pearl and enamel accented coronet, unmarked  
 Size/dimensions: 4.5cm wide  
 Gross weight: 17.7 grams

Please note the pearls are untested and unwarranted as natural pearl

Please note: Dreweatts have applied for a de minimis exemption for this lot. Ref: KX8RCXF6

£200-300



103

**103**  
**A GROUP OF LATE 18TH/EARLY 19TH CENTURY SENTIMENTAL JEWELS**

Including: a glazed locket containing a lock of hair within a chased foliate frame; a glazed locket with hairwork, one side with a seed pearl dove on blue enamel and gold wire; a paste enamel and split pearl target locket brooch; and a lorgnette, the eye glass within a turned gold case with initials EC to the front in a chased floral frame, the reverse a glazed locket containing locks of hair and gold wire, all unmarked  
 Size/dimensions: 3.4cm, 3.2cm, 3.0cm and 3.4cm wide  
 Gross weight: 60.5 grams

£200-300



104

**104**  
TWO FRENCH ENAMEL ROUNDELS  
19TH CENTURY

The first with courting couple, titled "SOUVENIR" "D'AMITIE", unmounted 4.5cm diameter  
The second mounted as a brooch, couple beside a memorial obelisk, 5cm diameter

£200-300

**105**  
A LATE 18TH CENTURY CARVED NUT  
PENDANT AND A GLASS HINGED  
PENDANT

The first carved with a basket of flowers and a dog in a landscape, to an entwined snake surmount, indistinct gold mark; the second a faceted clear glass egg shaped box pendant, with hinged engraved collar, unmarked  
Size/dimensions: 4.0cm and 3.7cm long  
Gross weight: 16.0 grams

£200-300

**106 Y**  
FOUR 19TH CENTURY SENTIMENTAL  
PENDANTS AND AN ENAMEL BROOCH

The first an oval ivory panel painted in colour with a mourning female figure in a landscape, within a mirrored frame with white enamelled glazing, the reverse a glazed compartment with hairwork and gold wire; the second an oval ivory panel painted in sepia within a blue surround, of a female figure holding a mirror, reverse deficient; the third an oval ivory panel painted in colour with a female mourner leaning on a tomb, within a blue, white and gold enamel surround, to a glazed reverse; the fourth with a circular ivory panel painted in colour with a female figure in a landscape, within a black and gold enamel surround, to a glazed reverse; and a Swiss enamel brooch depicting Aphrodite in a chariot pulled by doves, within a gold enamel border and engraved frame, all unmarked  
Size/dimensions: largest 4.7cm, smallest 3.7cm wide  
Gross weight: 106.9 grams

Please note: Dreweatts have applied for a de minimis exemption for this lot. Ref: MXY8S1P6, CLJD7DX6, JX6MN68J and PJSEXB8G

£200-300



107

**107**  
A MID VICTORIAN ENAMELED AND  
DIAMOND SET BROOCH/PENDANT  
CIRCA 1870

The circular blue guilloche enamel ground with an applied rose cut and old cut diamond set fleur-de-lys, white enamelled border, with rose cut diamond and seed pearl surmount, and seed pearl and rose cut diamond drops, brooch fitting verso, unmarked  
Size/dimensions: 4.1cm long  
Gross weight: 10.0 grams

£300-500



108

**108**  
A FRENCH GOLD AND ENAMEL MUSSEL  
SHELL VINAIGRETTE  
PARIS 1847 - 1919 MARK

With alternating foliate engraved and blue enamel bands, opening to a pierced grill  
Size/dimensions: 2.5cm long  
Gross weight: 3 grams

£400-600

**109**  
A SMALL GROUP OF 19TH CENTURY  
JEWELS

Comprising: a faceted glass vinaigrette with floral openwork lid accented with turquoise to a ropetwist handle; a ropetwist basket of flowers with painted shell flower heads and a bloodstone panel base, suspended from a chain; a small French compass, in a sky blue enamel frame with star motifs, the reverse painted with a harbour scene, French poinçon; an enamelled chalice charm, with floral motifs on a sky blue ground, French poinçon; and a small miniature brooch depicting Cupid fishing, in a split pearl frame  
Size/dimensions: 2.0cm, 1.8cm, 1.5cm, 1.6cm and 2.6cm  
Gross weight: 18.3 grams

£300-500



106



109



110

**110**  
A MID 19TH CENTURY DIAMOND AND ENAMEL SENTIMENTAL LOCKET

The oval blue guilloché enamelled ground with a pair of applied interlocking rose cut diamond set hearts below a lovers knot, white enamelled border and blue and white enamelled bale, polished gold back, opening to two glazed locket compartments, unmarked

Size/dimensions: 4.7cm long  
Gross weight: 18.6 grams

£400-600



111

**111**  
ATTRIBUTED TO GIUSEPPE MARIA BONZANIGO (1745-1820) A MICRO-WOOD CARVING OF A BIRD AND HER YOUNG

EARLY 19TH CENTURY  
Carved wood with bird alighting on raised nest, brood inside, encircled with flowerheads, glazed oval gilt metal brooch frame, unsigned  
Frame 3.6cm long

£400-600

**112**  
A SMALL GROUP OF JEWELS

Comprising: a large garnet carbuncle applied with a rose cut diamond 'R'; two banded onyx cameo studs; a fob seal in the shape of an urn, with a vacant agate matrix; a thimble with cornelian cabochon top, the engraved band accented with turquoise and split pearls, stamped 585; a vinaigrette in the shape of a book, unmarked; and a pendant shaped as a cockatrice on a cornelian bead, unmarked  
Size/dimensions: garnet 4.4cm long  
Gross weight: 88.8 grams

£200-300



112

**113**  
A PAIR OF FRENCH GOLD LORGNETTES  
SECOND HALF OF THE 19TH CENTURY

The polished twisted wire handle with floral and foliate motifs, the frames with lovers knots, to a floral accented hinge piece, one side with a rose cut diamond set scrolled monogram, containing spectacle set rectangular glazed lenses, stamped with French poinçons, including maker's mark with JP, loop fitting  
Dimensions: 8.5cm long including loop

£400-600



113



114

**115**  
A COLLECTION OF SILVER BOXES

To include: a William IV rectangular snuff box by Joseph Willmore, Birmingham 1832, with reeded decoration and floral chased thumb piece, the interior engraved with a presentation inscription, 8cm (3 1/4in) long; a William IV rectangular snuff box by William Simpson, Birmingham 1836, with engine turned decoration, a rectangular vacant reserve and floral chased thumb piece, 6.5cm (2 1/2in) long; a William IV vinaigrette by Joseph Bettridge, Birmingham 1832, with engine turned decoration, a rectangular vacant reserve and floral chased thumb piece, opening to a pierced and engraved foliate grate, 3.5cm (1 1/2in) long; a George III vinaigrette by Cocks & Bettridge, Birmingham 1801, with reeded decoration, opening to a pierced dot grill, 3.5cm (1 1/2in) long; and two other vinaigrettes  
187g (6.05 oz) gross

£400-600

**114 Y**  
A REGENCY BOOK SHAPED GOLD AND MOTHER-OF-PEARL DANCE CARD HOLDER  
CIRCA 1820

With mother-of-pearl front and back covers, with applied enamelled floral decoration to the corners, the textured gold spine set with circular cabochon turquoise, removeable pencil holder; together with a further tortoiseshell book shaped dance card, the tortoiseshell front and back covers with applied gold foliate corners to the front, leather spine, the suspensory hoop with Paris 1819-1838 poinçon, suspended from an enamelled ring attachment, stamped with unidentified marks  
Dimension: first 4 x 6cm

£300-500



115



**116**  
**AN ANTIQUARIAN GILT BRONZE AND CHINESE LACQUER MOUNTED BREAKFRONT SIDE CABINET**  
 19TH CENTURY, OF LOUIS XIV STYLE, THE LACQUER PANELS 18TH CENTURY

The marble top above a frieze of foliate scrolls and acanthus above three doors displaying re-used lacquer panels enclosing oak shelves, above a raised plinth centred by a panel with bearded mask and with rosette blocks, on tapering feet with acanthus clasps, one lock stamped Comyn Ching & Co  
 97cm high, 160cm wide, 58cm deep

**Provenance:**  
 The Hon. Claude John Yorke, and thence by descent

This imposing cabinet reflects the antiquarian taste prevalent in England in the 19th century, led by London dealer/agents and manufacturers such as Edward Holmes Baldock who was trading from various addresses in of Hanway Street from 1805 and Robert Hume trading from Berners Street from 1829. Indeed the Covent Garden and Soho areas of London witnessed a huge number of businesses engaged in the trade in new, restored and second hand furniture and works of art, from the likes of Baldock and Hume whose clients included royalty and the nobility, to traders who bought and sold 'curios' and others who were little more than dealers in scrap. The trade was fanned by enthusiastic and wealthy and collectors of 'antiques' such as William

116

Beckford (d.1844) and the Duke of Hamilton (d.1852), historic house refurbishments such as at Hardwick Hall (1839 - 49) and sometimes hare-brained projects such as the Earl of Eglinton's chivalric Tournament of 1839 offered dealers an easy opportunity to make money, while auction sales of eminent collections brought yet more artefacts to the market. Part of this trade saw new furniture created re-using older element, particularly those items deemed precious or valuable, hard stones, Chinese and Japanese lacquer, carved ebony, bouble and tortoiseshell and even old oak. Makers such as Baldock incorporated these in conventional ways, using newly made pieces and the best are superbly executed. A detailed study of the trade was published by Mark Westgarth, Biographical Dictionary of Nineteenth Century Antique and Curiosity Dealers, Regional Furniture Society Journal, 2009, vol.23.

A Regency cabinet of similar type, black and gilt-japanned and incorporating 18th century Kangxi lacquer was sold from Crichel, Dorset, at Christie's, London, 23 May 2013, lot 152 (£22,500 including premium).

The attribution to a London antiquarian manufacturer is reinforced by the use of locks marked by the Seven Dials ironmonger Comyn Ching & Co.

£5,000-8,000



117

**117**  
**A FRENCH ORMOLU CARTEL CLOCK IN LOUIS XVI STYLE**

BELL & SON, PARIS, LATE 19TH CENTURY  
 The eight-day bell striking movement inscribed for the maker and with white enamel Roman numeral dial further inscribed, the case of traditional neo-classical form  
 46cm high

**Illustrated:**  
 The Connoisseur, May 1965, p.4

£600-800



119

**119**  
**A SET OF SIX GEORGE III GILTWOOD ARMCHAIRS**  
 CIRCA 1770

With upholstered seats and backs and padded arms, on cabriole legs, regilt  
 Each 97cm high

**Provenance:**  
 Possibly supplied to Philip Yorke, 2nd Earl of Hardwicke (1720-1790), for Wimpole Hall, Cambridgeshire, Wrest Park, Bedfordshire or St. James's Square, London, thence by descent

**Illustrated:**  
 The Connoisseur, May 1965, p.4

Sets of giltwood Louis XV-style chairs were fashionable in Britain from the 1750s onwards with the publication of Thomas Chippendale's first edition of the *Director* (1754), which featured several designs for 'French chairs' (plates XVII, XVIII, XIX, XX). Chippendale's contemporary, John Linnell, was also making chairs derived from French patterns (Victoria & Albert Museum, E.59-1929; E.85-1929; E.102-1929). The 1835 inventory for Wimpole Hall, Cambridge, included two large sets of such chairs including: '8 Gilt Framed Cabriole Elbow Chairs stuffed seats & backs & Elbows covered to match' (No. 49, Red Drawing Room). A comparable set at Wimpole was probably commissioned by Philip, 2nd Earl Hardwicke, between 1777-80 when a new Eating Room and a Grand State Dining Room was added to the mansion; this set sold Sotheby's New York, 23 October 1998, lot 341. At Wrest Park, the 1917 sale of the contents of the mansion show that three sets of carved and gilt *fauteuils* in the Louis XV-style were sold (Wrest Park: Contents of the Mansion, Messrs. Foster, 10/9/1917 and four following days, lots 65, 77, 155).

£5,000-8,000



118

**118**  
**A LOUIS XVI GILT-BRONZE MOUNTED WALNUT, AMARANTH AND PARQUETRY SECRETAIRE A ABATTANT**  
 IN THE MANNER OF JEAN BAPTISTE TUART, CIRCA 1770

With a white marble top and frieze drawer, the fall front enclosing shelves and six drawers, with two doors below, restorations  
 42cm high, 95cm wide, 39cm deep

**Provenance:**  
 The Hon. Claude John Yorke, and thence by descent

**Literature:**  
 The Connoisseur, May 1965, p.5

Clifford Musgrave, writing in his 1965 Connoisseur article described the present secretaire and noted its similarity to a pair formerly in the collection of Queen Mary at Marlborough House

£800-1,200



Wimpole Hall





120

**120**  
 A MEISSEN PORCELAIN URN AND COVER LATER ADAPTED AS A TIMEPIECE THE PORCELAIN CIRCA 1800 AND ADAPTED LATE 19TH CENTURY  
 The pierced cover with strawberry finial above revolving enamel numbered chapter rings and artichoke-shaped vase supported on a foliate base, un-marked, 26.5cm high

£800-1,200



121

**121**  
 A GILTWOOD AND GREEN PAINTED WALL BRACKET  
 19TH CENTURY AND LATER  
 34cm high, 40cm wide, 20cm deep

£400-600

**122**  
 AFTER CANOVA- A PAIR OF GREEN MARBLE REZZONICO LIONS  
 ITALIAN, 19TH CENTURY  
 20cm high, bases 35cm long, 14cm wide

£1,500-2,500



122



**123**  
 A PAIR OF LOUIS XV STYLE ORMOLU AND PATINATED BRONZE FOUR BRANCH CANDELABRA  
 LATE 19TH CENTURY  
 Each with three putti supporting the branches, on circular bases  
 44cm high, 14cm diameter at base

£500-800



123



**124 Y**  
 A ROSEWOOD, KINGWOOD, AND TULIPWOOD PETIT COMMUNE IN LOUIS XV STYLE  
 LATE 19TH CENTURY, AFTER THE MODEL BY JEAN-FRANCOIS OEBEN/LELEU  
 Crossbanded, strung and ormolu mounted throughout, with arrangement of three drawers, raised on cabriole legs  
 72cm high, 58cm wide, 48cm deep

**Provenance:**  
 The Hon. Claude John Yorke, and thence by descent

£1,500-2,500



124



125

**125**  
**A GEORGE III GOLD AND POLISHED AGATE BOX**  
CIRCA 1780  
The rectangular banded agate box with gold fittings, the lid with pierced and chased floral C-scroll and shell decoration, unmarked  
Dimensions: 5.3 x 4.2 x 3.1cm

£400-600



126

**126**  
**A GEORGE III RECTANGULAR SNUFF BOX**  
MATTHEW LINWOOD, BIRMINGHAM 1813  
With a chased grape vine border, engine turned decoration and a rectangular vacant reserve  
8cm (3in) long  
152g (4.90 oz)

£250-350



127

**127**  
**ROUX, PONCON & CIE, AN EARLY 19TH CENTURY SWISS ENAMELLED GOLD SNUFF BOX**  
GENEVA, CIRCA 1800  
Circular box with engine turned decoration with pale blue and white enamelled borders, the cover with an enamelled panel with an urn of pink roses on a blue guilloché ground, stamped to the lid and base with the maker's mark RPC below a crown  
Size/dimensions: 4.8cm diameter x 1.6cm  
Gross weight: 27.3 grams

£700-1,000

**128**  
**TWO EARLY 19TH CENTURY MINIATURE HARDSTONE SCENT BOTTLES**  
CIRCA 1820  
The first a polished jasper scent bottle with a two colour gold cap, with gold leaf and circular cabochon turquoise accents, stamped with French Paris 1819-1838 poinçon, with wire suspensory handle and hoop;

Together with a cornelian scent bottle carved as a shell, with gold cap with scrolled handles, suspended from a belcher link chain, unmarked  
Size/dimensions: first 5cm long including hoop  
Gross weight: 25.5 grams

£250-350



128



129

**129**  
**A COLLECTION OF FOUR LATE 18TH/EARLY 19TH CENTURY GLASS SCENT BOTTLES**  
The first with blue faceted glass bottle with gold floral lattice strapwork and two decorative oval panels one with a basket of flowers and a hat, the other with a boar's head and hunting horn and crossed spears, unmarked; the second with a flattened circular glass bottle overlain with pierced C-scroll decoration with cherub detail, the neck of the bottle with white enamelled band stating *Dieu Vous Benit*, unmarked;

Together with two further scent bottles  
Dimensions: first 6.9cm high; second 6.2cm high

£300-500

**130**  
**FOUR GLASS SCENT BOTTLES**  
To include: a cased scent bottle, with gilt metal screw down cover, collar and cup, the glass etched H and I to the reverse, 8cm high; a French silver gilt overlaid baluster shaped glass scent bottle, boar's head mark, with lattice and flower head decoration, 11.5cm high; a French silver gilt overlaid glass scent bottle, boar's head mark, with lobed domed cover, overlaid with floral spray decoration, 11cm high; and another French silver gilt overlaid glass scent bottle, boar's head mark, etched with a monogram, 11cm high

£300-500



130



131



**131**  
AN ENGLISH ENAMEL ETUI  
THIRD QUARTER 18TH CENTURY  
Painted with classical C-scroll panels in the manner of Sir James Thornhill, the hinged cover opening to reveal a fitted interior, 10cm high

And another green-ground example similar, 10cm high

£300-400



132

**132**  
A LATE 18TH CENTURY GILT METAL ETUI  
The case with C-scroll decoration and chased with Apollo to one side and another deity to the other, opening to reveal a crochet needle, a pair of scissors, a fold out butter knife and a further implement  
Dimensions: 11cm long

£300-500



133

**133**  
A COLLECTION OF  
OBJECTS OF VERTU  
To include: an ovoid bloodstone and gilt metal vinaigrette, overlaid with cable twist decoration, 6cm long; a gilt metal oblong snuff box, with reeded decoration, 4.5cm long; a blue glass scent bottle with gilt filigree overlay, 6.5cm high; a red enamel scent bottle with gilt fittings, painted with flowers, 5cm high; two other scent bottles; a green fish skin and white metal two scent bottle case, chased with foliate swags, opening to two glass scent bottles, 9.5cm high

£300-500

**134**  
A GEORGE III BLOODSTONE CHATELAINE  
CIRCA 1780

The gilt brass chatelaine with figural, scrolled and floral decoration, suspending a bloodstone set etui containing a spoon, two smaller hinged box drops, the hook back stamped FH, in fitted period shagreen case  
Dimensions: 20.3cm long

£500-700



134

**135**  
A CASED SILVER GILT RUSSIAN ICON  
ST PETERSBURG 1881, UNKNOWN ASSAY MASTER, 84 ZOLOTNIKI  
Depicting the Kazan Mother of God, within a chased floral and beaded guilloche border, the faces painted in oil on wood  
31.5cm high, the case 39cm high

£600-800



135





136

**136**  
**A GEORGE III CASED CHATELAINE**  
 CIRCA 1780

The gilt brass chatelaine with Hermes and Aphrodite and depictions of Cupid, scrolled and foliate decoration, suspending an etui with similar decoration and the figures of two female goddesses containing a spoon, knife, scissors and a pencil holder, two smaller hinged box drops, in fitted later red leather case, stamped William Boore 54. Strand London  
 Dimensions: 20.4cm long

£500-700



137

**137**  
**A FRENCH TWO COLOUR COIN PURSE AND CHATELAINE**

The mesh link purse with chevron two colour design, bead clasp and drops, French poinçons, suspended from a two colour curb link chatelaine with Albert clasp; with an Italian Napoleonic 40 Lire coin, 1812  
 Size/dimensions: 4.0cm wide  
 Gross weight: 70.9 grams

£800-1,200

**138**  
**A GEORGE III BLUE AND GOLDSTONE PASTE CHATELAINE AND BOX**

The gilt brass chatelaine with pierced figural, scrolled and floral decoration, suspending a paste set etui containing a spoon, a fruit knife, a wax spoon, with two smaller screw together paste box drops;

Together with a shaped floral decorated box, the lid set with a polished blue paste and goldstone panel  
 Dimensions: 19.5cm long; box 4.7cm wide

£300-500



138



139

**139**  
**AN ENGLISH ENAMEL SNUFF BOX AND HINGED COVER**  
 MID 18TH CENTURY, BATTERSEA, BILSTON OR BIRMINGHAM

Printed in sepia shades with Britannia and Hibernia, the interior with a portrait of The Countess of Coventry, the box decorated with C-scroll bordered diaper panels, 4cm x 8.5cm x 7cm

Together with another gilt-metal-mounted box and hinged cover, mid 18th century, painted en grisaille with scenes in the manner of Philips Wouverman, 4cm x 9cm x 6.5cm

Maria Coventry, Countess of Coventry (née Gunning; 15 August 1732 - 30 September 1760) was a society beauty of note who married the Earl of Coventry. She died young, a victim of her lead-based make-up.

£800-1,200

**140**  
**FIVE ASSORTED ENGLISH ENAMEL PILL AND PATCH BOXES**  
 MID 18TH CENTURY

Variouly decorated and each with hinged cover

£300-500



140

THE LIBRARY  
LOTS 141-214



141  
JOHN VARLEY (BRITISH 1778-1842)  
*ETON COLLEGE FROM THE RIVER*  
Watercolour  
16 x 21.5cm (6¼ x 8½ in.)

£1,000-1,500



141



142

142  
A REGENCY STYLE SPECIMEN MARBLE, MAHOGANY AND PARCEL-  
GILT TRIPOD TABLE  
20TH CENTURY  
The square top inlaid with vari-coloured marbles for chess or draughts,  
on a tapering pedestal and tricorn base with scrolled feet and castors  
62cm high, 58cm wide

£400-600



143

143  
A VICTORIAN GILTWOOD AND  
UPHOLSTERED LOW OPEN  
ARMCHAIR  
LAST QUARTER 19TH CENTURY,  
IN THE MANNER OF HOLLAND  
& SONS  
82cm high, 76cm wide, 91cm deep

£200-300



144

**144**  
A GEORGE III MAHOGANY BOX  
CIRCA 18TH CENTURY  
Fitted with volumes of the Holy Bible and other religious books, supported on a later stand  
51cm high, 48cm wide, 31cm deep

£500-700



145

**145 Y**  
A GEORGE IV ROSEWOOD READING TABLE  
CIRCA 1830  
The top with a pierced brass three-quarter gallery and adjustable rising flap above frieze drawer, on solid tapering supports joined by a turned stretcher  
75cm high, 66cm wide, 38cm wide

£300-500



146

**146**  
A CARVED MAHOGANY AND GREEN  
DRAYLON UPHOLSTERED ROCKING CHAIR IN  
LOUIS PHILIPPE TASTE  
MID 19TH CENTURY AND LATER  
With swan's neck arms above a rocker base  
106cm high

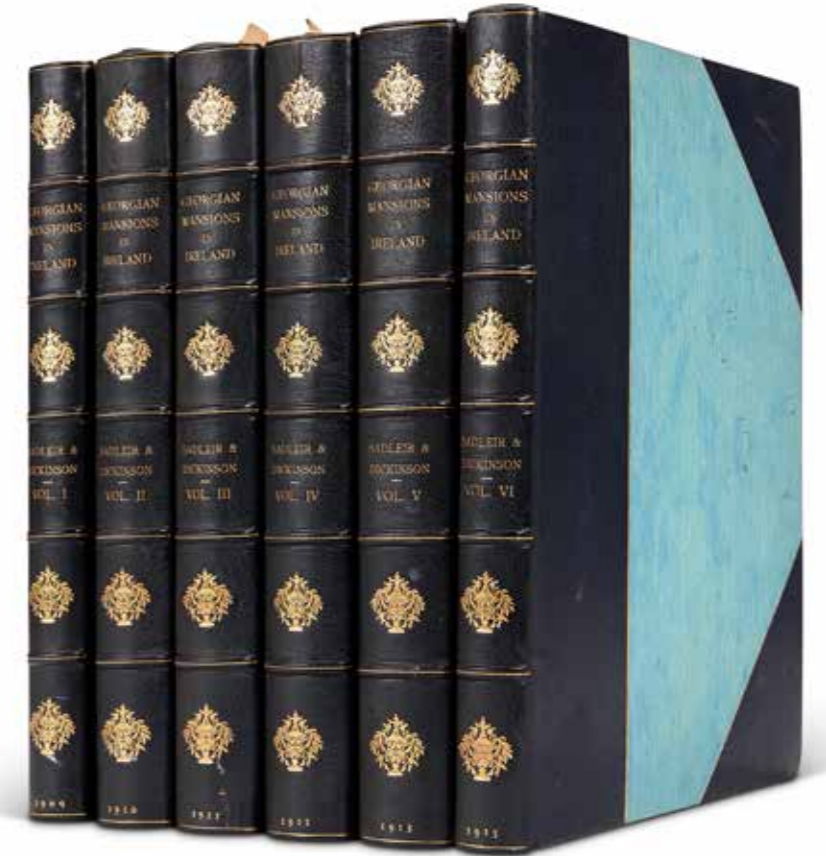
Provenance:  
Purchased from Hugh Williams, 1965

£500-800

**147 θ**  
Georgian Society (The) Records of Eighteenth-Century Domestic Architecture and Decoration in Dublin, 5 vol., *limited editions (300, 400, 550, 550 & 600 copies respectively)*, 1909-13; Sadleir (T.U.) & Page L. Dickinson. *Georgian Mansions in Ireland, one of 700 copies*, 1915, together 6 vol., first editions, *lists of members or subscribers, plates and illustrations, foxing to text, original cloth covers to vol.1-5 bound in, handsome dark blue half morocco, gilt, t.e.g., 4to, Dublin, for the Society or the authors at the Dublin University Press*

Rare complete set of this important Irish architectural record, and including the final complementary volume. Library Hub lists only a handful of copies at Oxford and Birmingham University, and at the National Library of Scotland.

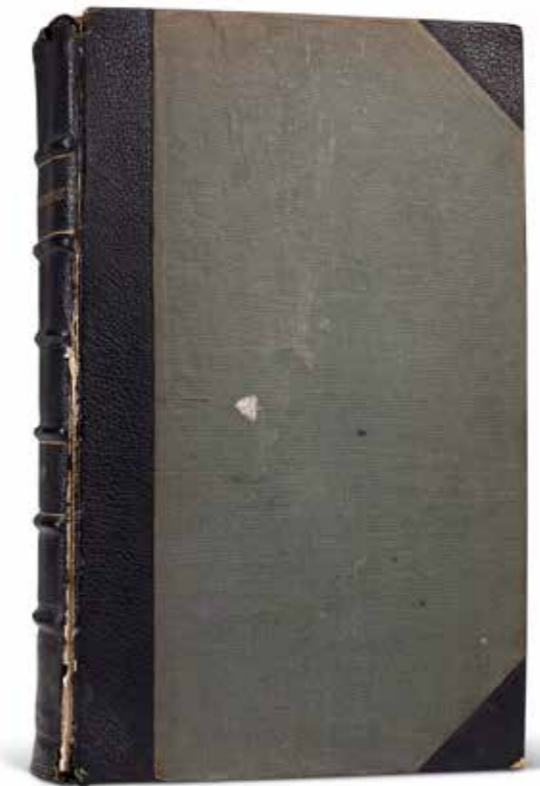
£1,000-1,500



147

**148 θ**  
Ware (Isaac) A Complete Body of Architecture, *title in red and black with engraved vignette, engraved plates, some folding, foxed and browned, later black half morocco, worn, upper cover detached, folio, 1756*

£200-300



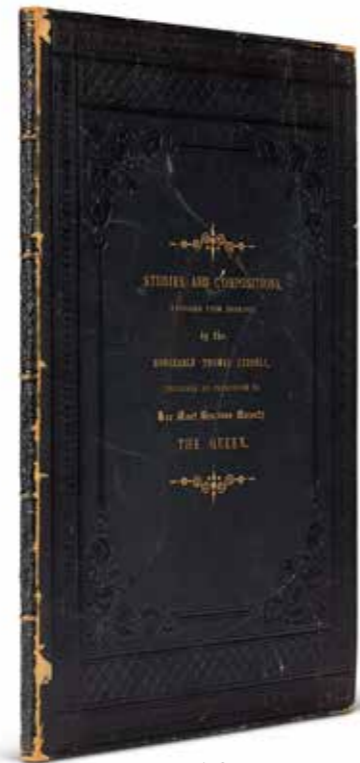
148



149

**149 θ**  
Russell (W.H.) A Memorial of the Marriage of H.R.H. Albert Edward Prince of Wales and H.R.H. Alexandra Princess of Denmark, half-title and dedication in green and grey, chromolithograph title and 42 chromolithograph plates, illustrations, foxing, contemporary black half morocco, gilt, worn, foot of spine defective, folio, 1864

£100-150



150

**150 θ**  
Liddell (Hon. Thomas) Studies and Compositions engraved from drawings, engraved title and 10 plates, the last trimmed and mounted, foxing, sometimes heavy, ink inscription of Susan, Countess of Hardwicke to front free endpaper, ?presentation binding of dark green morocco by T. Hatchard, lettered in gilt on upper cover, rubbed, folio, 1834

£200-300



151

**151 θ**  
Walpole (Horace)  
Aedes Walpolianae: or, A Description of the Collection of Pictures at Houghton-Hall in Norfolk, second edition, 2 engraved portraits by George Vertue, 4 folding engraved plates, some ink marginalia, portraits browned, some marginal staining, contemporary calf, worn, covers detached, 1752; and a set of Walpole's Works, 5 vol., 1798, 4to (6)

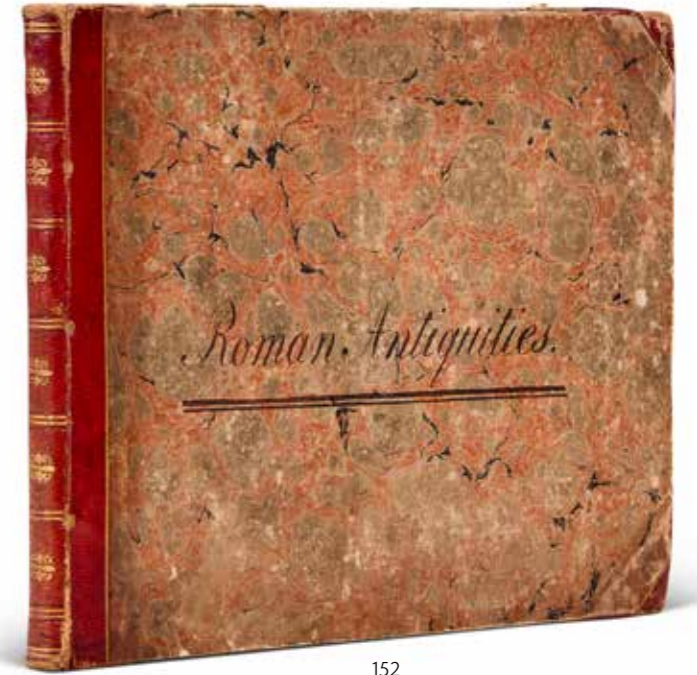
Walpole's expanded description of his father Sir Robert Walpole's magnificent collection of paintings, the majority of which was sold to Catherine the Great of Russia after Sir Robert's death for over £40,000. The work includes 'A Sermon on Painting' by Horace Walpole and 'A Journey to Houghton..A poem. By the Reverend Mr. Whaley'.

**Provenance:**  
John Yorke (bookplate and ink inscription, annotations possibly in his hand); Walter Somerville Gurney (bookplate).

£200-300

**152 θ**  
Pronti (Domenico)  
Nuova Raccolta rappresentante I Costumi Religiosi Civil, e Militari degli antichi Egiziani, Etruschi, Greci, e Romani, engraved throughout, title and 49 plates, occasional foxing, contemporary ink inscription to title, bookplate of William Nourse, contemporary red half morocco, rubbed, ink title "Roman Antiquities" to front cover, [Cicognara 1769. Lipperheide 113. Colas 2431], oblong 4to, c.1805

£100-150



152



153

**153 θ**  
Smith (Charlotte)  
Elegiac Sonnets, fifth edition, list of subscribers, 5 engraved plates, some light offsetting, contemporary tree calf, gilt, joints cracked, spine label lacking, 8vo, Printed for T. Cadell, 1789

£100-150



154

**154 θ**  
La Fayette (Marie-Madeleine Ploche de la Vergne)  
La Princesse de Cleves, 2 vol. in 1, occasional soiling, contemporary French mottled calf, spine gilt, a little rubbed, corners bumped, 12mo, Paris, 1725

£100-150

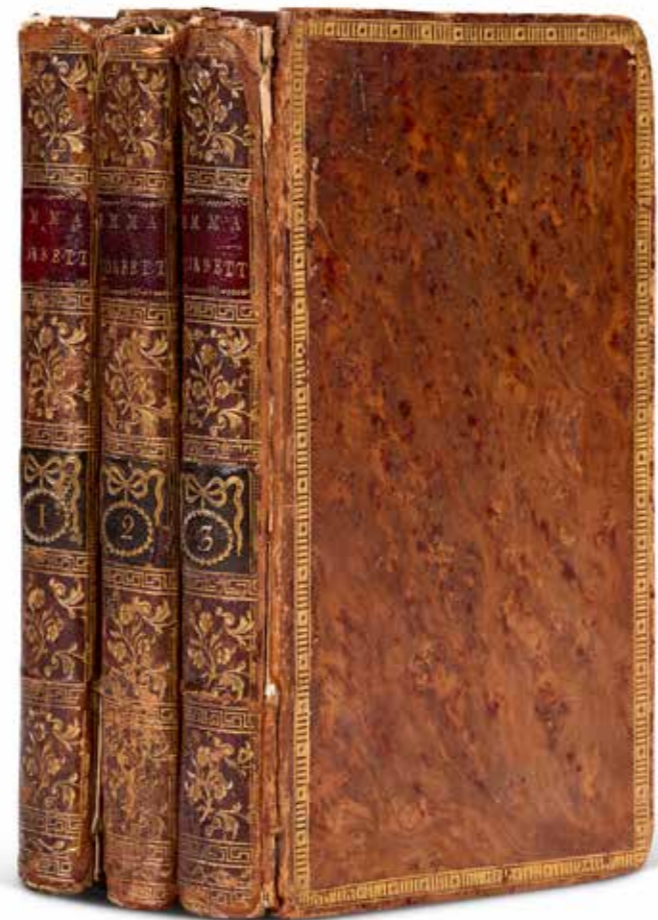
155 0

Pratt (Samuel Jackson)

Emma Corbett, 3 vol., third edition, folding sepia engraved frontispiece to vol.1, engraved titles, 2 preliminary leaves misbound at end of vol.1, ink inscriptions to front free endpaper of Charles John and Anne Millicent Clarke, contemporary tree calf, gilt, joints and spine ends worn, corners bumped, 8vo, London & Bath, [1781].

Rare epistolary novel set against the backdrop of the American Revolutionary war which was hugely popular in its day, running to nine editions in the 1780s after its first appearance in 1780.

£600-800



155

156 0

François Etienne Villeret (1800-1866), and others. Victorian collectors' album containing 75 original prints and drawings, possibly from a tour through France and Switzerland, including two studies of French churches by Villeret, two cat prints by Gottfried Mind, a fine study of two Swiss girls in regional costume by Alexandre Marie Colin (1798-1875), and many others, various sizes, all neatly mounted onto album leaves, some missing or lifting off, minor condition issues to works throughout, bound in fine contemporary olive green morocco, gilt, covers decorated with red and citron morocco onlays to a geometric design, covers detached, lacking spine, very worn, oblong 4to, [19th century]

£500-700



156





157



**157**  
**A PAIR OF CARVED GILTWOOD TWIN  
 BRANCH WALL LIGHTS**  
 CIRCA 1900  
 The backplates carved as ribbon tied swags  
 decorated with musical trophies  
 93cm high

**Illustrated:**  
 The Connoisseur, May 1965, p.6

£300-500



158

**158**  
**AN EMPIRE STYLE ORMOLU MANTEL TIMEPIECE**  
 CIRCA 1840  
 With small drum movement, signed PICKARD A PARIS  
 1565, and with Roman Numeral dial, the case formed  
 as a winged cherub atop on oval base  
 28cm high

Now under an associated Perspex rectangular case  
 and giltwood base  
 32cm high overall

£500-700

**159**  
**A PARIS PORCELAIN PALE BLUE GROUND AND  
 GILT FLOOR VASE**  
 THIRD QUARTER 19TH CENTURY  
 Painted with a central band of flowers and supported  
 on a faux marble base, unmarked  
 95cm high

£600-800



159

**160**  
**A PAIR OF ITALIAN CARVED GILTWOOD OVAL MIRRORS**  
 18TH/EARLY 19TH CENTURY  
 The frames pierced and boldly carved with strapwork and  
 acanthus foliage, each cresting centred by a large sunflower  
 128cm high, 81cm wide

**Illustrated:**  
 The Connoisseur, May 1965, p.6

£3,000-5,000

**161 Y**  
**A REGENCY ROSEWOOD, PARCEL-GILT  
 AND PAINTED SIDE CABINET**  
 IN THE MANNER OF MARSH & TATHAM,  
 CIRCA 1820  
 With a part cedar-lined frieze drawer and two  
 adjustable open shelves flanked by turned, reeded  
 and fluted columns, panelled concave sides and fluted  
 pilasters on turned tapering legs, re-gilt 89cm high,  
 111cm wide, 32cm deep

**Provenance:**  
 The Hon. Claude John Yorke, and thence by descent

**Illustrated:**  
 The Connoisseur, May 1965, p.6

£600-900



160



161

162

A LARGE DERBY PORCELAIN CAMPANA URN  
FIRST QUARTER 19TH CENTURY

Painted with flowers probably by William 'Quaker' Pegg  
(1775-1851), iron red crossed batons mark  
46cm high

Together with an associated wood faux marble base

£800-1,200



162



163

163

AFTER WILLIAM HOGARTH  
*THE LADY'S LAST STAKE*

Oil on canvas  
87.5 x 102.5cm (34¼ x 40¼ in.)  
In a Kentian frame

*The Lady's Last Stake* was originally entitled *Piquet: or Virtue in Danger* and was one of Hogarth's last works. It depicts a domestic scene with a man and a woman who have been gambling on the card game piquet. The woman has lost her fortune to the army officer, and he offers to play one more game. If she wins, he will return her assets, including the money and jewels in his tricorne hat; but if she loses, she must accept him as her lover. She clasps the edge of a fire screen as she considers his offer and make a fateful decision: to be ruined financially, or morally.

The details in the interior are rich in symbolism. These include a small dog, representing faithfulness, which is hiding under the table. There is a painting of a Penitent Magdalene <[https://en.wikipedia.org/wiki/Mary\\_Magdalene](https://en.wikipedia.org/wiki/Mary_Magdalene)> over the fireplace. The mantelpiece bears a clock with the usual figure of Father Time <[https://en.wikipedia.org/wiki/Father\\_Time](https://en.wikipedia.org/wiki/Father_Time)> replaced by Cupid <<https://en.wikipedia.org/wiki/Cupid>>, but still carrying a scythe. The cards are being burned in the fire.

The painting is a copy of after the original in the Albright-Knox Art Gallery, Buffalo, New York.

**Provenance:**  
The Hon. Claude J. Yorke, and thence by descent

**Literature:**  
The Connoisseur, May 1965, p.6

**Illustrated:**  
The Connoisseur, May 1965, p.6

£700-1,000



**164**  
 A PAIR OF ORMOLU AND PATINATED  
 BRONZE DISHES  
 EARLY 20TH CENTURY  
 Each with winged diabolino child supports, on a  
 leaf scroll base  
 20cm high, 19cm diameter

Together with a gilt bronze figure of a standing  
 winged cherub, late 19th century, marble base  
 23cm high

£400-600



164



165



**165**  
 A PAIR OF GILTWOOD CONSOLE TABLES IN  
 LOUIS XVI STYLE  
 LAST QUARTER 19TH CENTURY  
 Each with a simulated marble top decorated with  
 carved ribbons and leaves  
 87cm high, 56cm wide, 34cm deep

Illustrated:  
 The Connoisseur, May 1965, p.6

£500-800

**166**  
 A GEORGE III GILTWOOD ARMCHAIR  
 CIRCA 1800  
 Covered in Aubusson tapestry, on fluted legs  
 90cm high

Provenance:  
 The Hon. Claude John Yorke, and thence by descent

Illustrated:  
 The Connoisseur, May 1965, p.4

£300-500



166





**167**  
**FOLLOWER OF GIOVANNI BATTISTA CIPRIANI**  
**DANCING MUSES**  
 Hand-coloured mezzotints, a pair  
 Each 17 x 12cm (6½ x 4½ in.)

Together with a *Pair Of Studies of Children's Heads*, English School (19th Century), Oil on board, Oval, Each 13 x 10cm (4)

And A *Pair Of Landscapes*, Dutch School (18th Century), Oil on copper, in gilt bronze frames, Each 11.5 x 17cm

£600-800



167 (part lot)

**168**  
**FOLLOWER OF CLAUDE-JOSEPH VERNET**  
**MEDITERRANEAN HARBOUR SCENES WITH FIGURES AND VESSELS**  
 Oil on canvas, a pair  
 Each 25 x 30cm (9¾ x 11¾ in.) (2)

£1,000-1,500



168

**169**  
**JOHN RATHBONE (BRITISH 1750-1807)**  
**A ROCKY WOODED LANDSCAPE WITH A CASCADE; AND A MOUNTAINOUS WOODED LAKE LANDSCAPE, WITH FIGURES BY A LAKE**  
 Oil on canvas, a pair  
 Each 35.5 x 48cm (13¾ x 18¾ in.) (2)

Illustrated:  
 The Connoisseur, May 1965, p.6

£1,500-2,500



169



170

**170**  
 AFTER ANGELICA KAUFFMANN  
*PENELOPE MOURNING UPON THE BOW OF ODYSSEUS;  
 AND CALYPSO, ABANDONED BY ODYSSEUS*  
 Oil on panel, oval, a pair  
 Each 35 x 21.5cm (13¾ x 8¼ in.) (2)

Copies of a pair of paintings in a private Swiss collection. See B. Baumgartel, *Angelica Kauffmann*, Dusseldorf, 1998, p. 413.

£1,000-1,500



172

**172**  
 ROMAN SCHOOL (LATE 17TH/EARLY 18TH CENTURY)  
*PUTTI WITH ECCLESIASTICAL ACCESSORIES*  
 Oil on canvas, a pair  
 Each 57 x 120cm (22¼ x 47 in.) (2)

£3,000-5,000



171

**171**  
 CHARLES CATTON (BRITISH 1728-1798)  
*THE TRIUMPH OF LOVE*  
 Oil on canvas  
 68 x 90cm (26¾ x 35¼ in.)

Exhibited:  
 London, Royal Academy, 1776, as 'The Triumph of Love - an emblematic picture'

£1,000-1,500



173  
**ANGELICA KAUFFMANN**  
 (BRITISH 1726-1795)  
*PORTRAIT OF JOHN SIMPSON*  
*OF CO DURHAM, SEATED FULL*  
*LENGTH WEARING A RED*  
*VANDYCK COSTUME*  
 Oil on canvas  
 Signed 'Angelica Kauffmann Pinx'  
 (lower right)  
 74 x 61cm (29 x 24 in.)  
 In a carved gilt wood Kentian  
 frame

**Provenance:**  
 The sitter, (probably) thence by  
 descent to his daughter Maria  
 Susannah, Lady Ravensworth  
 (1773-1845)  
 (probably) Thence by descent  
 to her daughter Susan Yorke,  
 Countess of Hardwicke (1810-  
 1845)  
 The Earl of Hardwicke Sale,  
 Christie's, London, 27 June 1924,  
 lot 140  
 Probably purchased by The Hon.  
 Claude John Yorke from the above  
 sale  
 Thence by descent to the present  
 owner

**Exhibited:**  
*Sussex and the Grand Tour : a loan*  
*exhibition of paintings and other*  
*works of art from collections in*  
*Sussex and neighbouring counties,*  
 1986

**Illustrated:**  
 The Connoisseur, May 1965, p.6

This picture is one of three versions that the artist painted. One is at National Portrait Gallery, London, and the other (the prime version) in the Belvedere Museum, Vienna. It is a quintessential example of the artist's talent in portraiture. Draped in an elegant red Van Dyck costume, John Simpson is portrayed sitting in a nonchalant posture, crossing his legs and resting his left arm on a classical relief. The calm posture, however, might conceal a hint of melancholy in the eyes, as the relief on the bottom right corner depicting Agrippina and her children mourning over the ashes of Germanicus, seems to suggest - a subject that Kauffmann also painted another time with the painting held at the Kunstpalast of Dusseldorf.

This portrait version probably passed from the sitter to the Yorke family when John Simpson's daughter Maria married in 1796 the 1st Baron Ravensworth, and whose 6th daughter married in 1833 the 4th Earl of Hardwicke, Charles Philip Yorke.

£10,000-15,000



173





174

**174**  
A VICTORIAN FIVE BRANCH GILT BRASS ELECTROLIER  
LATE 19TH/EARLY 20TH CENTURY  
Without shades  
68cm high, 80cm wide (110cm high overall)

Illustrated:  
The Connoisseur, May 1965, p.6

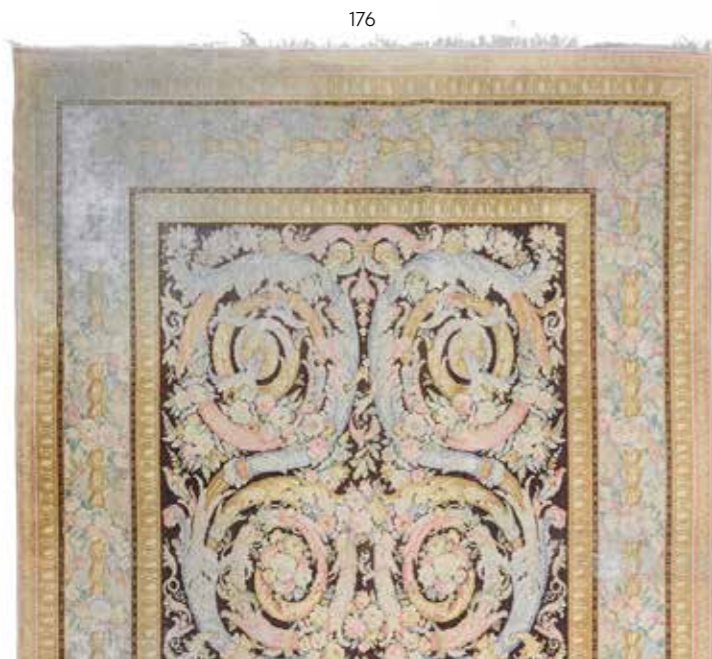
£600-800



175

**175**  
A GEORGE IV MAHOGANY WRITING-TABLE  
CIRCA 1825  
With one long and six short drawers and false drawer to the reverse, with inset gilt-tooled leather top and turned legs with brass caps and castors  
74cm high, 121cm wide, 85cm deep

£300-500



176

**176**  
A TUFTED WOOL CARPET, IN SAVONNERIE STYLE  
20TH CENTURY  
The brown field with rinceaux, within a floral swag border  
Approximately 296cm wide, 444cm long

£800-1,200

**177**  
AN EMPIRE STYLE ORMOLU MOUNTED  
MARBLE DESK STAND  
FRENCH, 19TH CENTURY  
30cm wide, 12cm high



177

Together with another desk stand in the Egyptian taste, late 19th century, gilt metal with sphinx surmount, 18.5cm high, 36cm wide

£400-600

**178 Y**  
AN ITALIAN GILT METAL MOUNTED WATERCOLOUR INSET EBONISED STATIONERY BOX  
19TH CENTURY  
Partially inset with two landscape panels of the Bay of Naples and The Blue Grotto  
17cm high, 26cm wide, 16cm deep

Together with a Victorian rosewood fan shaped paper holder, 13.5cm high, 24cm wide

And a late Victorian giltwood and Wedgwood style jasper mounted book trough, 44.5cm wide, 21cm high

£200-300



178

**179**  
A LATE VICTORIAN CHESTERFIELD SETTEE  
LATE 19TH CENTURY Upholstered in studded grey-green leather on turned legs with castors  
200cm wide

Together with an oak and leather upholstered tub armchair in George III style, circa 1920, with column supports to the arms above tapering fluted legs to the front, 87cm high

£400-600



179 (part lot)



180



181



182

**180  
TWO DESK SEALS**

The first with faceted rose quartz handle to a silver collar with acanthus leaf border, the integral matrix with crest; the second a faceted tapered rock crystal handle with integral vacant matrix  
Size/dimensions: 7.1cm and 4.5cm long  
Gross weight: 78.4 grams

£150-250

**181  
A MID 19TH CENTURY GOLD AND MALACHITE DESK SEAL**

The chased gold mount with gothic style strapwork with a white chalcedony matrix carved with a crest of a collared lions head, to a malachite set tapered shaped handle, in fitted period box  
Dimensions: 8.5cm high

£300-500

**182  
FOUR LATE 18TH CENTURY HARDSTONE FOB SEALS**

The first set with a banded onyx matrix carved with a bearded male profile in a reeded mount with scroll surmount; the second with a cushion shaped cornelian matrix with armorial, to an urn shaped surmount; the third with an oval matrix engraved with initials MB beneath a crest, to a tapered beaded surmount; the fourth a with a bloodstone matrix engraved 'La Veritée' beneath a feather, to a coiled snake surmount, unmarked  
Size/dimensions: first 2.2cm long  
Gross weight: 17.0 grams

£300-500

**183  
FIVE 19TH CENTURY FOB SEALS**

The gilt metal fobs of varying sizes, one carved with the profile of Shakespeare; another with crossed thistles and the motto *Dinna Forget*; two with initials; and the largest fob with a polished quartz panel  
Size/dimensions: largest fob 4.7cm long  
Gross weight: 72.7 grams

£250-350



183

**184  
FIVE LATE 18TH/EARLY 19TH CENTURY HARDSTONE SEALS**

Including an oval cornelian matrix carved with a classical Greek profile, in a tapered gold mount; an oval cornelian matrix engraved *Sarah* to a reeded baluster mount; an oval agate matrix engraved *Liberty, Truth, Justice*, to a circlet mount; a cushion shaped cornelian matrix engraved with initials HC, to a reeded stirrup shaped mount; a vacant cornelian matrix to a scroll surmount; together with a reeded watch key, unmarked  
Size/dimensions: first 4.1cm long  
Gross weight: 56.3 grams

£300-500



184

**185  
A GROUP OF 19TH CENTURY FOB SEALS AND WATCH KEYS**

The fob seals with vacant cushion shaped white agate or bloodstone matrices, to ornately chased mounts; two watch keys set with either cornelian or banded agate cushion shaped panels within foliate chased surrounds; one watch key set with an oval cut amethyst on one side, cornelian to the other within chased floral mount, all unmarked  
Size/dimensions: first fob seal 3.1cm long  
Gross weight: 69.2 grams

£300-500



185



186 (front)



186 (reverse)

**186**  
**MICHAU, PARIS**  
 A GOLD AND ENAMEL OPEN FACE  
 POCKET WATCH, CIRCA 1750  
**Movement:** Vergé fusee, undersprung  
 three armed balance  
**Case:** Gold two piece hinged case, the  
 back cover enameled with an interior  
 scene, unmarked  
**Dial:** White enamel  
**Size:** 44mm  
**Signed:** Unsigned  
**Accessories:** None

£500-700

**189**  
**LEGER, PARIS**  
 A GOLD OPEN FACE POCKET WATCH,  
 LATE 18TH CENTURY  
**Movement:** Vergé fusee, undersprung  
 three armed flat balance  
**Case:** Gold two piece hinged case, the  
 back cover with blue guilloché enamel  
**Dial:** White enamel  
**Size:** 36mm  
**Signed:** Dial, movement  
**Accessories:** None

£300-500



189 (front)



189 (reverse)



187

**187**  
**AN EARLY 19TH CENTURY SERPENT  
 FOB SEAL**  
 CIRCA 1810  
 The oval cornelian panel engraved  
 with scrolled initials, to a scrolled gold  
 serpent setting, with a serpent split ring;

Together with an early Victorian gilt  
 metal trio charm, the suspensory hoop  
 suspending a floral decorated heart,  
 anchor and cross; a gilt metal floral  
 watch key and a propelling pencil  
**Size/dimensions:** first 3.7cm long  
 including ring  
**Gross weight:** 18.1 grams

£200-300

**190**  
**TWO GEM SET VICTORIAN LOCKETS AND  
 A WATCH KEY**  
 CIRCA 1840  
 The first locket pendant in the form of a basket,  
 with an oval cut amethyst base and turquoise  
 and garnet accents, opening to reveal a glazed  
 compartment; the second shaped as a padlock  
 with chased floral decoration and cabochon  
 turquoise accents, opening to reveal a glazed  
 compartment; and a turquoise set watch key in  
 the form of a pansy, suspended from a chased  
 ring, unmarked  
**Size/dimensions:** 2.4cm, 2.2cm and 2.7cm long  
**Gross weight:** 15.1 grams

£400-600



190



188 (front)



188 (reverse)

**188**  
**JEAN SORET, GENEVA**  
 A GILT METAL, PASTE AND ENAMEL  
 OPEN FACE POCKET WATCH, LATE  
 18TH CENTURY  
**Movement:** Vergé fusee, undersprung  
 three armed flat balance  
**Case:** Two piece hinged case with paste  
 set borders, the back cover enameled  
 with two figures  
**Dial:** White enamel  
**Size:** 50mm  
**Signed:** Dial, movement  
**Accessories:** None

£400-600

**191**  
**DANIEL MOILLIET, GENEVA**  
 A GILT METAL, PASTE AND ENAMEL  
 OPEN FACE POCKET WATCH, NO. 14696,  
 LATE 18TH CENTURY  
**Movement:** Vergé fusee, undersprung three  
 armed balance  
**Case:** Gilt metal two piece hinged case,  
 paste set borders, the back cover enameled  
 with two portraits within oval reserves,  
 stamped Leton  
**Dial:** White enamel  
**Size:** 58mm  
**Signed:** Movement  
**Accessories:** None

£400-600



191 (front)



191 (reverse)



192 (front)



192 (reverse)

**192**  
**MARCHAND, PARIS**  
 A THREE COLOUR GOLD, ENAMEL AND WHITE STONE OPEN FACE POCKET WATCH, CIRCA 1800  
**Movement:** Verge fusee, undersprung three armed balance  
**Case:** Three colour gold two piece hinged case, the back cover chased with a foliate band and an enameled portrait within a white stone set border  
**Dial:** White enamel  
**Size:** 40mm  
**Signed:** Movement  
**Accessories:** None

£400-600

**195**  
**JOHN BROGDEN, LONDON**  
 AN 18 CARAT GOLD OPEN FACE POCKET WATCH, CIRCA 1812  
**Movement:** Full plate movement, undersprung three armed flat balance  
**Case:** 18 carat gold four piece hinged case, the glazed back cover chased with birds and foliage in four colour gold, engine turned cuvette, hallmarked London 1812  
**Dial:** Champagne  
**Size:** 45mm  
**Signed:** Movement  
**Accessories:** None

£700-1,000



195 (front)



195 (reverse)



193

**193**  
**A COLLECTION OF 19TH CENTURY FOBS**  
 To include a gold serpent split ring suspending a trio of gilt metal fobs, one with a paste panel cast with a cat toying with a mouse with Please Don't, the others vacant; a polished cornelian fob; and a lead glass fob, carved with initials;  
**Size/dimensions:** split ring 1.7cm diameter  
**Gross weight:** 42.8 grams

£200-300

**196**  
**UNSIGNED**  
 AN 18 CARAT GOLD KEYLESS WIND OPEN FACE POCKET WATCH, CIRCA 1826  
**Movement:** Three quarter plate movement, bimetallic split balance, flat balance spring  
**Case:** 18 carat gold two piece hinged case, with a floral chased border and engine turned back cover, hallmarked London 1826  
**Dial:** Champagne  
**Size:** 46mm  
**Signed:** Unsigned  
**Accessories:** None

£500-700



196 (front)



196 (reverse)



194 (front)



194 (reverse)

**194**  
**FRERES ESQUIVILLON & DE CHOUDENS**  
 A FRENCH GILT METAL AND ENAMEL PAIR CASED POCKET WATCH, NO. 67007, CIRCA 1800  
**Movement:** Verge fusee, undersprung three armed balance  
**Case:** Inner gilt metal two piece hinged case, outer gilt metal two piece hinged case with paste set bezel, the back cover enamelled with two figures  
**Dial:** White enamel  
**Size:** 43mm  
**Signed:** Dial, movement  
**Accessories:** None

£400-600

**197**  
**C. B. FREUNDLER, GENEVA**  
 A GOLD AND ENAMEL OPEN FACE POCKET WATCH, NO. 2486, EARLY 19TH CENTURY  
**Movement:** Cylinder escapement, three armed balance, flat balance spring  
**Case:** Gold four piece hinged case, the back cover enamelled with a female figure carrying an umbrella and C-scrolls, unmarked  
**Dial:** Silvered  
**Size:** 40mm  
**Signed:** Case  
**Accessories:** Chain and key (not illustrated)

£400-600



197 (front)



197 (reverse)



198 (front)



198 (reverse)

**198**  
**UNSIGNED**  
 A GOLD AND ENAMEL OPEN FACE  
 POCKET WATCH  
**Movement:** Cylinder fusee, undersprung  
 three armed balance  
**Case:** Gold two piece hinged case, enamel  
 foliate borders, the back cover with blue  
 guilloché enamel, stamped 7310 CF  
**Dial:** White enamel  
**Size:** 45mm  
**Signed:** Unsigned  
**Accessories:** An associated gold outer case,  
 hallmarked London 1837 (not illustrated)

£500-700



201 (front)



201 (reverse)

**201**  
**UNSIGNED**  
 A GOLD, SEED PEARL AND ENAMEL OPEN  
 FACE POCKET WATCH  
**Movement:** Verge fusee, undersprung three  
 armed flat balance  
**Case:** Gold three piece case, half seed pearl  
 borders, the back cover with blue guilloché  
 enamel, stamped with a poinçon  
**Dial:** Champagne and white enamel  
**Size:** 34mm  
**Signed:** Unsigned  
**Accessories:** None

£300-500



199 (front)



199 (reverse)

**199**  
**UNSIGNED**  
 AN 18 CARAT GOLD OPEN FACE POCKET  
 WATCH, CIRCA 1852  
**Movement:** Lever fusee, undersprung three  
 armed balance  
**Case:** 18 carat gold two piece hinged case,  
 chased foliate borders, the back cover with  
 engine turned decoration and a circular  
 vacant reserve, hallmarked London 1852  
**Dial:** Champagne with turquoise markers  
**Size:** 43mm  
**Signed:** Unsigned  
**Accessories:** None

£600-800



202 (front)



202 (reverse)

**202**  
**UNSIGNED**  
 A SWIS GOLD AND DIAMOND OPEN  
 FACE POCKET WATCH  
**Movement:** Skeleton movement, verge  
 fusee, undersprung three armed flat balance,  
 applied diamond set scroll overlay  
**Case:** Gold two piece hinged case, diamond  
 set bezels, display case back, unmarked  
**Dial:** White enamel  
**Size:** 32mm  
**Signed:** Unsigned  
**Accessories:** None

£300-500



200 (front)



200 (reverse)

**200**  
**ANDREW CORNHILL**  
 A GOLD, SEED PEARL AND ENAMEL OPEN  
 FACE POCKET WATCH  
**Movement:** Verge fusee, balloon balance  
 cock, undersprung three armed balance  
**Case:** Gold two piece hinged case with blue  
 and white enamel borders, the back cover  
 set with half seed pearls in a flower motif to  
 a blue guilloché enamel ground, stamped J.  
 K 1703  
**Dial:** White enamel  
**Size:** 54mm  
**Signed:** Movement  
**Accessories:** Winding key

£500-700



203 (front)



203 (reverse)

**203**  
**UNSIGNED**  
 A GOLD FULL HUNTER FOB WATCH  
**Movement:** Verge fusee, undersprung  
 three armed balance  
**Case:** Gold two piece hinged case,  
 with engine turned decoration  
**Dial:** White enamel  
**Size:** 30mm  
**Signed:** Unsigned  
**Accessories:** None

£200-300





204 (front)



204 (reverse)

**204**  
**UNSIGNED**  
 A SWIS GOLD AND DIAMOND OPEN FACE POCKET WATCH  
**Movement:** Skeleton movement, verge fusee, undersprung three armed flat balance, applied diamond set foliate overlay  
**Case:** Gold two piece hinged case, diamond set bezels, display case back, unmarked  
**Dial:** White enamel  
**Size:** 39mm  
**Signed:** Unsigned  
**Accessories:** None

£400-600



205 (front)



205 (reverse)

**205**  
**UNSIGNED**  
 A GILT METAL, PASTE AND ENAMEL OPEN FACE POCKET WATCH  
**Movement:** Verge fusee, undersprung three armed balance  
**Case:** Gilt metal two piece hinged case with paste set borders, the back cover enamelled with a courting couple  
**Dial:** White enamel  
**Size:** 46mm  
**Signed:** The dial bearing the text Breguet  
**Accessories:** None

£300-500



206 (front)



206 (reverse)

**206**  
**DUCHENE ET COMPAGNIE**  
 A GILT METAL, PASTE AND ENAMEL OPEN FACE POCKET WATCH, NO. 39236  
**Movement:** Verge fusee  
**Case:** Gilt metal two piece hinged case, paste set bezel, the back cover enamelled with a courting couple and a paste set urn, stamped Leton  
**Dial:** White enamel  
**Size:** 51mm  
**Signed:** Dial, movement  
**Accessories:** None

£300-500

**207**  
**ROMILLY, PARIS**  
 A FRENCH GOLD, PASTE AND ENAMEL OPEN FACE POCKET WATCH, NO. 3449  
**Movement:** Verge fusee, undersprung three armed balance  
**Case:** Gold two piece hinged case, paste set bezel, the case back with an enamelled oval portrait within a paste set border, unmarked  
**Dial:** White enamel  
**Size:** 40mm  
**Signed:** Dial, movement  
**Accessories:** None

£600-800



207 (front)



207 (reverse)

**208**  
**FRES VEIGNEUR, PARIS**  
 A GILT METAL, PASTE AND ENAMEL OPEN FACE POCKET WATCH, NO. 6410  
**Movement:** Verge fusee, undersprung three armed balance  
**Case:** Gilt metal two piece hinged case, paste set bezel, the back cover with an applied and paste set foliate, quiver and trumped motif to a blue enamel ground  
**Dial:** White enamel  
**Size:** 56mm  
**Signed:** Dial, movement  
**Accessories:** None

£600-800



208 (front)



208 (reverse)

**209**  
**JEAN, PARIS**  
 A GOLD AND ENAMEL OPEN FACE POCKET WATCH  
**Movement:** Verge fusee, undersprung three armed balance  
**Case:** Gold two piece hinged case, the back cover enamelled with two female figures, unmarked  
**Dial:** White enamel  
**Size:** 53mm  
**Signed:** Movement  
**Accessories:** None

£600-800



209 (front)



209 (reverse)



210 (front)



210 (reverse)

**210**  
**UNSIGNED**  
 A SWIS GOLD AND DIAMOND OPEN FACE POCKET WATCH  
**Movement:** Skeleton movement, verge fusee, undersprung three armed flat balance  
**Case:** Gold two piece hinged case, diamond set bezels, display case back, unmarked  
**Dial:** White enamel  
**Size:** 39mm  
**Signed:** Unsigned  
**Accessories:** Winding key

£400-600



213 (front)



213 (reverse)

**213**  
**WILLIAM HUGHES, LONDON**  
 A GOLD REPEATER OPEN FACE PAIR CASED POCKET WATCH, NO. 2178  
**Movement:** Verge fusee, balloon balance cock, undersprung three armed flat balance, diamond endstone, repeater work  
**Case:** Gold two piece hinged inner case, pierced and engraved with foliate scrolls, metal dust cover, gold and enamelled two piece hinged outer case, the back cover with ribbons, foliate swags and an urn, stamped HT  
**Dial:** White enamel  
**Size:** Inner case 40mm, outer case 48mm  
**Signed:** Case, dial, movement, crown, strap, buckle  
**Accessories:** None

£2,000-3,000

**214**  
**UNSIGNED**  
 AN 18 CARAT GOLD KEYLESS WIND HALF HUNTER POCKET WATCH, NO. 19139, CIRCA 1912  
**Movement:** Lever escapement, bimetallic split balance, overcoil balance spring  
**Case:** 18 carat gold five piece hinged case, the front covet with blue enamel Arabic numeral chapter ring, the back cover with engine turned decoration, blue enamel crest and monogram, import mark for London 1912  
**Dial:** Silvered  
**Size:** 48mm  
**Signed:** Unsigned  
**Accessories:** Leather case

£700-1,000



211 (front)



211 (reverse)

**211**  
**UNSIGNED**  
 A GOLD, ENAMEL AND SEED PEARL OPEN FACE POCKET WATCH  
**Movement:** Full plate  
**Case:** Gold two piece hinged case, half seed pearl borders, the back cover with blue guilloche enamel  
**Dial:** Champagne  
**Size:** 34mm  
**Signed:** Unsigned  
**Accessories:** None

£300-500



212 (front)



212 (both oval reserves)



**212**  
**UNSIGNED**  
 A GOLD AND SEED PEARL FULL HUNTER FOB WATCH  
**Movement:** Verge fusee, undersprung three armed balance  
**Case:** Gold two piece hinged case, the covers set with seed pearls and engraved Agnes and Scott within oval reserves, unmarked  
**Dial:** White enamel  
**Size:** 27mm  
**Signed:** Unsigned  
**Accessories:** None

£400-600



214 (front)



214 (reverse)

THE DINING ROOM  
LOTS 215-269



215  
A GILT BRONZE AND PORPHYRY MOUNTED TABLE  
CENTREPIECE  
ITALIAN, 19TH CENTURY  
With central basket on open scrolling frame, partial  
fitted with porphyry urn ends, green enamelled leaves,  
incomplete, later box  
46.5cm high overall, 53cm wide at the feet

Illustrated:  
The Connoisseur, May 1965, p.4

£500-1,000

216 Y  
A REGENCY MAHOGANY AND EBONY INLAID  
EXTENDING DINING TABLE  
CIRCA 1815  
With four additional leaf insertions and with concertina  
action, with false drawers to the short ends, above  
tapering turned legs  
73cm high, 715cm long fully extended, 126cm wide

£1,000-1,500





**217**  
**A VICTORIAN SET OF THREE GILT METAL HANDLED STEEL FIRE TOOLS**  
 CIRCA 1860-1880  
 Urn handles  
 shovel 74cm long  
 £200-400

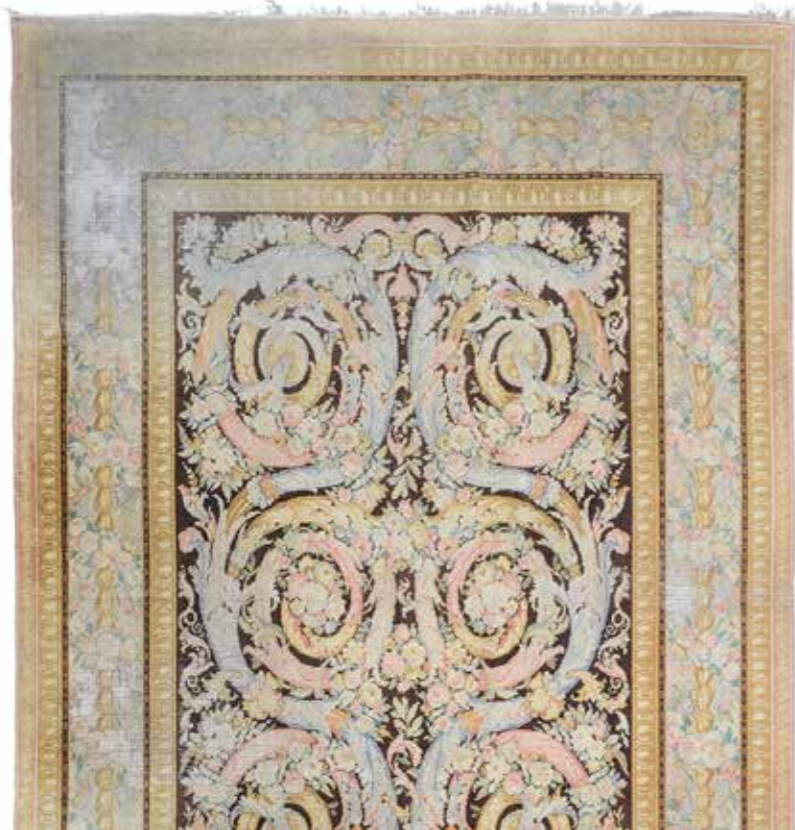
217



218

**218**  
**A WILLIAM IV THREE TIER MAHOGANY ETAGERE**  
 CIRCA 1835  
 The rectangular tiers connected by solid end supports, with supporting scroll carved brackets, on brass paw feet  
 100cm high, 91cm wide, 54cm deep  
 £400-600

219



**219**  
**A TUFTED WOOL CARPET IN SAVONNERIE STYLE**  
 20TH CENTURY  
 The brown field with rinceaux, within a floral swag border  
 Approximately 445cm long, 294cm wide

Illustrated:  
 The Connoisseur, May 1965, p.4

£400-600

**220**  
**A FRENCH GILT BRONZE TABLE CENTREPIECE**  
 EARLY 20TH CENTURY  
 Tole liner, fruit and flower moulded form with six candle branches  
 40.5cm high, 61cm wide

Illustrated:  
 The Connoisseur, May 1965, p.6

£200-400



220



221

**221**  
**A PAIR OF GILT BRASS MOUNTED GLASS THREE BRANCH CANDELABRA**  
 FRENCH, 19TH CENTURY  
 47.5cm high

Together with a near pair of French gilt metal mounted cut glass pedestal urns, late 19th Century, swan head handles, taller 38.5cm high

£500-800

**222**  
**A MATCHED SET OF MAHOGANY DINING CHAIRS**  
 EARLY 19TH CENTURY  
 Comprising eleven chairs, including two armchairs, all with bar backs, padded seats and turned legs, four with X splats, five with pierced splats and one with a tablet-centred splat

£300-500



222 (part lot)



223

**223**  
**A PAIR OF SILVER-GILT BALUSTER CASTERS**  
 R. & S. GARRARD & CO. (SEBASTIAN HENRY GARRARD), LONDON 1912  
 With knopped finials to the pierced and domed covers, Huguenot style strapwork and on circular moulded spreading feet  
 19cm (7 1/2in) high  
 690g (22.2 oz)  
 Each with a Garrard & Co. Ltd. fitted case

**Illustrated:**  
 The Connoisseur, May 1965, p.4

£300-500



224

**224**  
**A PAIR OF VICTORIAN PARCEL SILVER-GILT SHELL SHAPED DISHES**  
 JOHN SAMUEL HUNT, LONDON 1843  
 Crisply modelled, each on three shell feet  
 11cm (4 1/2in) wide  
 334g (10.75 oz)

£150-250



**225**  
**A PAIR OF SILVER-GILT SWEETMEAT STANDS**  
 SEBASTIAN HENRY GARRARD, LONDON 1911  
 With a chased foliate, scroll, shell and grape vine border, pierced with scroll decoration and on three scroll and shell pad feet  
 16cm (6 1/4in) diameter  
 490g (25.4 oz)

£300-500



225



226 (part lot)

**226**  
**A SET OF EIGHT GEORGE III STYLE GILT METAL CANDLESTICKS**  
 20TH CENTURY  
 With a pair of five light candelabra fitments  
 Candlesticks 30cm high, bases 14cm square, 46.5cm high when fitted

£1,000-1,500

**227**  
**A PAIR OF GILT METAL WIREWORK URNS WITH COVERS IN THE GEORGIAN STYLE**  
 20TH CENTURY  
 Oval boat shaped with a pierced band of paterae and loop handles, with detachable covers and blue glass liners  
 28cm high, 33.5cm wide

Together with a set of four gilt metal salt cellars, 20th century, blue glass liners, 7.5cm high, 9.2cm wide  
 Candlesticks 30cm high, bases 14cm square, 46.5cm high when fitted

£200-400



227



228

**228**  
 A VICTORIAN SILVER GILT SHAPED OVAL BOWL  
 MAKER'S MARK JC, LONDON 1895,  
 RETAILED BY THOMAS, 153 NEW BOND STREET  
 With a gadrooned border with foliage at intervals, the body half chased with acanthus leaves and on an oval foot  
 43cm (17in) long  
 1477g (47.5 oz)

£600-800

**229**  
 A PAIR OF VICTORIAN SILVER-GILT SWEETMEAT BASKETS  
 CHAWNER & CO. (GEORGE ADAMS), LONDON 1894  
 Pale-pierced and flower chased, on conforming oval pedestal feet  
 15cm (6in) long  
 363g (11.65 oz)

£300-500



229



230

**230**  
 A CASED SET OF EIGHT SILVER-GILT FRUIT SERVING SPOONS  
 R. & S. GARRARD & CO. (SEBASTIAN HENRY GARRARD), LONDON 1913  
 Pierced vine pattern with scalloped bowls and engraved with a crest  
 23cm (9in) long  
 1030g (33.1 oz)

£300-500



231

**231**  
 A VICTORIAN SILVER-GILT GRAPE VINE PATTERN DESSERT SERVICE  
 ELKINGTON & CO. (FREDERICK ELKINGTON), LONDON 1882  
 Engraved with a monogram, comprising:  
 Twenty four dessert forks, twenty four dessert spoons, twenty four ice spoons, six fruit spoons, a pair of ice spades, a pair of sugar sifters and a pair of grape scissors  
 4942g (158.9 oz)

Together with the following knives with filled handles and silver blades: Twenty four dessert knives

Provenance:  
 Earls of Hardwicke, and thence by descent.

£2,500-3,500

**232**  
 A SILVER-GILT VINE PATTERN DESSERT SERVICE  
 R. & S. GARRARD & CO. (SEBASTIAN HENRY GARRARD), LONDON 1916  
 Engraved with a crest, comprising: Twelve dessert forks, twelve dessert spoons, twelve tea spoons, twelve ice spoons, two serving spoons, two ladles and a pair of grape scissors  
 2750g (88.4 oz)

Together with the following knives with filled handles and silver gilt blades: Twelve dessert knives

And two pairs of nut crackers with gilt fittings  
 In a fitted canteen

Provenance:  
 Earls of Hardwicke, and thence by descent.

Illustrated:  
 The Connoisseur, May 1965, p.7

£2,000-3,000



232





233  
A SET OF FOUR GILT METAL CIRCULAR TABLE STANDS  
20TH CENTURY

Each raised on leaf decorated pedestal supports with three frog feet, in a compartmented wood box  
16.5cm high, 20cm diameter

Illustrated:  
The Connoisseur,  
May 1965, p.4

£600-1,000



234  
A PARIS PORCELAIN (QUEEN'S FACTORY RUE THIROUX) PART DESSERT SERVICE  
CIRCA 1785

Decorated en grisaille and gilt with a foliate band and comprising: a pair of ice pails and covers; a pair of cream tureens, integral stands and covers; four oval dishes; a pair of shell shaped dishes; three shaped square dishes, and twenty four plates, iron red printed crowned 'A' marks  
Various sizes

The factory was established in 1776 by André-Marie Leboeuf (c.1755-1810), his registered mark of an 'A' in blue became a crowned red 'A' in 1778 when it came under the protection of Queen Marie-Antoinette.

Illustrated:  
The Connoisseur, May 1965, p.4

£2,000-3,000





235

**235**  
**A PAIR OF MEISSEN CHARGERS**  
 MID 18TH CENTURY  
 Painted with flower sprays and insects  
 33.5cm diameter

£400-600



236

**236**  
**A PAIR OF MEISSEN SCALLOP EDGE CHARGERS**  
 CIRCA 1755  
 Painted with scattered flower sprays and moulded in relief with a stiff leaf and flower band border  
 32.5cm wide

£600-800



**237**  
**A DUTCH CARAFE**  
 LATE 18TH CENTURY  
 27cm high

Together with another small decanter, 21cm high

And a set of fifteen small green wine glasses

£200-400



237



238

**238**  
**A STOURBRIDGE ENGRAVED AND CRESTED EWER**  
 CIRCA 1880  
 Oviform with tall cylindrical neck, everted rim and domed foot, decorated panels of putti reserved within a Raphaellesque band, unmarked  
 35.5cm high

Together with another smaller Stourbridge engraved glass ewer and a two handled vase, 27cm & 32cm high

£500-800

**239**  
**AN ENGLISH CUT GLASS PART TABLE SERVICE**  
 PROBABLY STOURBRIDGE, LATE 19TH CENTURY  
 Comprising: a pair of claret jugs and stoppers, 29cm high; a decanter and stopper, 27cm high; 6 water jugs, 18cm high; 15 finger bowls and 12 stands; one sugar bowl; 8 water goblets, 4 being 16.5cm high, the other 4 reduced and 15cm high; 8 champagne flutes, 16cm high; 10 red wine glasses, 12.5cm high; 16 white wine glasses, 12.5cm high; 14 pudding wine glasses, 11.5cm high; 13 various liquor glasses, in various sizes

£1,000-1,500



239 (part lot)



**240**  
**A PAIR OF PARIS PORCELAIN (HALLEY) CAMPANA URNS AND COVERS**  
 CIRCA 1815  
 Painted with scenes of children playing with hoops and a ball, gilt script marks *Halley*  
 28.5cm high



240

This mark probably relates to the decorating atelier of Lebron-Halley in the boulevard et rue Montmartre, Paris, fl. 1811-2.

**Illustrated:**  
 The Connoisseur, May 1965, p.4.

£1,500-2,500



241

**241**  
**A PAIR OF WHITE PAINTED PLASTER BRACKET WALL LIGHTS**  
 20TH CENTURY  
 The composition twin light fittings above a platform and tapering wall support  
 75cm high overall excluding fittings

£200-300



242

**242**  
**A GEORGE III MAHOGANY BREAKFRONT SERVING TABLE**  
 CIRCA 1780  
 Of D-shaped outline, the top banded and line-inlaid, formerly with a brass gallery, the fluted frieze with two mahogany-lined drawers between oval sunflower paterae, on fluted square tapering legs with block feet  
 86cm high, 230cm wide, 91cm

**Provenance:**  
 Claude. J. Yorke

**Illustrated:**  
 The Connoisseur, May 1965, p.3

**Literature:**  
 The Connoisseur, May 1965, p.4

£2,000-3,000



243

**243**  
**A SILVER OVAL SWING HANDLED CAKE BASKET**  
 CATCHPOLE & WILLIAMS LTD., LONDON 1912  
 With a beaded swing loop handle and border, the pierced body with draped paterae and engraved CJY, on a conforming oval foot  
 33cm (13in) long  
 847g (27.25 oz)

£300-500



244

**244**  
**A PAIR OF ELECTRO-PLATED THREE LIGHT CANDELABRA AND A PAIR OF CANDLESTICKS**  
 The candelabra with reeded oval sconces, urn shaped capitals, twin scroll arms, tapering stems to oval moulded spreading bases  
 The candelabra 43cm (17in) high, the candlesticks 29cm (11 1/2in) high

£100-150



245

**245**  
**A VICTORIAN MAHOGANY WELLINGTON CHEST**  
 SECOND HALF 19TH CENTURY  
 With arrangement of six drawers all secured by the typical locking arm  
 105cm high, 67cm wide, 43cm deep

£400-600



246

**246 Y**  
**A PORTUGUESE SILVER MOUNTED ROSEWOOD TWIN HANDLED TRAY**  
 LISBON 1886 - 1938, .833 STANDARD  
 Inlaid with central panel engraved with cypher CS beneath an Earl's coronet  
 68.5cm long , 42.5cm wide

£400-600

**247**  
**A SILVER HOT WATER POT**  
 F. B. THOMAS & CO., LONDON 1913  
 With a cone finial to the ogee domed cover, a wicker wrapped scroll handle  
 and gadrooned borders  
 18cm (7in) high  
 378g (12.15 oz) gross

£100-150



247



248

**248**  
**A SILVER SHAPED CIRCULAR SILVER**  
 SKINNER & CO., LONDON 1913  
 With a reed and stitch border, engraved  
 with a crest and on three foliate scroll feet  
 26cm (10 1/4in) diameter  
 614g (19.75 oz)

£200-300



249

**249**  
**A SILVER OBLONG KETTLE ON STAND**  
 F. B. THOMAS & CO. (CHARLES HENRY TOWNLEY &  
 JOHN WILLIAM THOMAS), LONDON 1913  
 With a composition loop handle, gadrooned borders,  
 above a burner and on four scroll legs and lion paw feet  
 31cm (12 1/4in) high  
 1173g (37.7 oz) gross

£400-600

**250 Y**  
**A VICTORIAN SILVER TRAVELLING TEA SERVICE**  
 JOHN SAMUEL HUNT, HUNT & ROSKELL, LATE STORR,  
 MORTIMER & HUNT, LONDON 1848  
 With engraved crowned cyphers and ivory warming bands,  
 comprising: A kettle and lamp stand, a teapot, another teapot, a  
 tea caddy, a sugar bowl, a milk jug, a waste bowl, a small spice  
 box, a rectangular tray and a strainer by Charles Rawlings &  
 William Summers  
 5929g (190.65 oz) gross  
 In a fitted oak case

Please note: Dreweatts have applied for a de minimis exemption  
 for this lot. Ref: RC5MG11C

£2,000-3,000



250



251

**251**  
**A PORTUGUESE SILVER REEDED CIRCULAR BASIN**  
PORTO CIRCA 1850  
With a reeded border and half lobed body, on a conforming circular foot  
32cm 12 1/2in) diameter  
1337g (43 oz)

£400-600



252

**252**  
**A COLLECTION OF SILVER ITEMS**  
To include: a pair of George III shaped oval pedestal salts by Cornelius Bland, London 1788, with twin loop handles, reeded borders, engraved with a crest and on oval pedestal feet, 14cm (5 1/2in) long; a matched pair of George III cauldron salts, marks obscured, with gadrooned borders, chased with masks and on three shell and stepped pad feet, 7.5cm (3in) diameter, with two blue glass liners; a pair of baluster pepperetts by John Henry Rawlings, London 1913, with bell shaped finials to the pierced and domed covers, on circular moulded spreading feet, 11.5cm (4 1/2in) high; two George IV silver mounted dressing table jars by Charles Rawlings, London 1822, engraved with a crest, 4cm (1 3/4in) diameter; and another similar example, maker's mark WP, London 1822, 9cm (3 1/2in) diameter  
607g (19.5 oz) gross weighable

£200-300

**253 Y**  
**A ROSEWOOD, EBONISED AND PARCEL GILT OCCASIONAL TABLE**  
FIRST QUARTER 19TH CENTURY  
The rectangular top above a twist column and triform base, with three paw feet  
71cm high, 47cm wide, 46cm deep

£600-900



253





254

**254**  
**A PAIR OF GILT BRASS EAGLE PATTERN WALL LIGHTS**  
**IN EMPIRE STYLE**  
 LATE 20TH CENTURY  
 Each protruding eagle's head hung with a bell flower fitment and glass pendant lustres  
 23cm high overall, 23cm wide, 14cm protuberance

Illustrated:  
 The Connoisseur, May 1965, p.4

£400-600



255

**255**  
**A PAIR OF WEDGWOOD LILAC-DIP JASPER TRI-COLOUR**  
**CLASSICAL FLASKS AND COVERS**  
 LATE 19TH CENTURY  
 Each applied with four sage green ground medallions sprigged in white with classical figures and suspending swag bands, impressed factory marks and three letter potting codes  
 26.5cm high

£1,000-1,500



256

**256**  
**AN ORMOLU PENDULE**  
**D'OFFICER**  
 LATE 19TH CENTURY  
 The eight-day timepiece movement with white enamel Roman numeral dial mounted in a drum case supported on flanking winged sphinxes and on diapered plinth base  
 17.5cm high

Together with an associated garniture of two scent bottles, each with an Egyptian mask above the cut glass body and gilt metal base, 18cm high

£700-1,000



257

**257**  
 ATTRIBUTED TO GIACOMO (JACOBUS) VICTORS (DUTCH 1640-1705)  
**PIGEONS AND A GOLDFINCH AT A DOVECOTE**  
 Oil on canvas  
 73 x 89cm (28½ x 35 in.)  
 In a white-painted neo-classical overmantel

£4,000-6,000



258

**258**  
**A VENETIAN CARVED GILTWOOD FRAME**  
19TH CENTURY  
The plate contained in a heavy leaf and scroll carved frame  
80cm high, 68cm wide

£400-600



259

**259 Y**  
**A VICTORIAN BRASS-BOUND OAK GENTLEMAN'S CAMPAIGN DRESSING TABLE BOX**  
Opening to various silver mounted items, to include: a shaving pot with lampstand by Thomas Diller, London 1849, the cover with engine turned decoration and a screw on ivory loop handle; a shaving brush, maker's mark TW, London 1828, engraved with a monogram; five glass jars with silver covers by Brownett & Rose (Abraham Brownett & John Rose), London 1862, with engine turned decoration, engraved with a crest above a monogram within a circular reserve; five glass jars with silver covers, maker's mark AB, London 1863, with pierced and engraved scroll decoration, engraved with a crest above a monogram within a circular reserve; and three other jars  
The case 38 x28 x 13.5cm  
737g (23.7 oz) gross weighable  
With a leather cover

Please note: Dreweatts have applied for a de minimis exemption for this lot. Ref: 1F3CQKX6

£500-700



260

**260**  
**AN EARLY VICTORIAN MAHOGANY DRUM OCCASIONAL TABLE**  
CIRCA 1840  
With a dark green leather-lined top above three frieze drawers interspersed with three false drawers, on a tapering faceted pedestal and tripartite base with turned feet and castors  
71cm high, 60cm diameter

£400-600





**261**  
**A PAIR OF GILTWOOD PIER MIRRORS**  
 20TH CENTURY  
 Each with a rectangular mirror and painted canvas depicting peacocks, pigeons and fowl in landscapes by Follower of Marmaduke Cradock, in beaded surrounds with rosette blocks  
 146cm high, 71cm wide

**Illustrated:**  
 The Connoisseur, May 1965, p.4

£1,000-1,500

261



261



262

**262**  
**A PAIR OF CARVED GILTWOOD CONSOLE TABLES**  
 18TH/19TH CENTURY, IN THE MANNER OF WILLIAM KENT  
 Each with a rectangular breche violette marble top supported on carved eagle supports  
 86cm high, 68cm wide, 47cm deep overall

**Provenance:**  
 The Hon. Claude. J. Yorke, and thence by descent



**Illustrated:**  
 The Connoisseur, May 1965, p.3

**Literature:**  
 The Connoisseur, May 1965, p.4

£2,000-3,000



263

**263 Y**  
**A RARE PAIR OF SHELLWORK FLORAL DISPLAYS**  
 POSSIBLY BY LADY SUSAN BIRCH (1881-1965) OR THE HON. CLAUDE YORKE (1872-1940)  
 Each of shaped square form with chamfered tops, painted faux verde antico glazed surrounds enclosing a display of mother-of-pearl and shell and painted metal flowers on mirrored bases, one titled 'From Fancies Garden' the other 'From Ocean Stranded Petals'  
 73cm high, 35.5cm wide and deep at the feet

**Provenance:**  
 Probably created by Lady Susan Birch and thence by family descent

**Illustrated:**  
 The Connoisseur, May 1965, p.4

These floral shellwork displays are likely to have been created by Lady Susan Birch, only daughter of John Manners Yorke, 7th Earl of Hardwicke and sister of the Hon. Claude John (John) Yorke. In the 1920s, having travelled to the United States with her brother, Lady Susan was credited with the renewed interest in shellwork, which had been popular in the 18th century in England and France (*Ripon Observer*, 28 February 1929, p. 3). She advocated that 'women could adopt it as a lucrative way of making a living, more particularly in what is known as shell architecture', and went on to describe a shop



in Brussels where the 'whole shop was devoted to the work, and the variety and colouring of the shell exhibits were amazing'. Earlier, in June 1922, a visit to an exhibition of Lady Susan's shellwork was described as 'an eye-opener on the possibilities of shells' (*Truth*, 28 June 1922, p. 54). The author went on to describe the 'gifted' Lady Susan's decoration for tables: 'a magnolia tree in an Eastern pot, some narcissi in soapstone jars, gold leaved apple-blossoms on natural branches, and varied schemes to show a corolla of tiny shells of gleaming like jewels in the centre of single-shelled petals shining with alluring complexion, and glowing with a hundred tints'.

£4,000-6,000



**264**  
 A PAIR OF BERLIN (OUTSIDE DECORATED)  
 TWO HANDED TUREENS AND COVERS  
 CIRCA 1765

Painted with floral and fruit decoration, the covers with putto and cornucopia finials, each with blue sceptre marks and the cancelling slashes polished out  
 37cm wide

£1,200-1,800

**265**  
 A PAIR OF WHITE PAINTED WALL BRACKETS IN  
 GEORGE III STYLE  
 20TH CENTURY

Each of open scroll form  
 45cm high, 43cm wide,  
 27cm deep (4)

£1,000-2,000



264



265

**266**  
 A PAIR OF GEORGE III MAHOGANY DINING-  
 ROOM PEDESTALS  
 CIRCA 1770

Each surmounted by a vase-shaped covered and lead-lined urn, with bands of fluting and roundels, the part-reeded body fitted with a tap, the plinth with lotus collar, the pedestals each with a reeded and roundel frieze above a door with crossbanded and flame-figured oval panel on a plinth, one pedestal fitted with shelves, the other locked

173cm high, 44cm wide, 44cm deep

**Provenance:**

The Hon. Claude. J. Yorke, and thence by descent

**Illustrated:**

The Connoisseur, May 1965, p.3

**Literature:**

The Connoisseur, May 1965, p.4

£3,000-5,000



266



267

**267**  
CONTINENTAL SCHOOL (EARLY 19TH CENTURY)  
*A BLUE AND YELLOW MACAW IN AN ARCHITECTURAL LANDSCAPE*  
Oil on canvas  
96 x 66cm (37¾ x 25 in.)  
In a white-painted Neo-Classical frame probably designed by  
The Hon. Claude J. Yorke.

**Provenance:**  
Probably The Hon. Claude J. Yorke, and thence by descent

£2,000-3,000

**268**  
BERNARDO AMICONI (BRITISH/ITALIAN CIRCA 1825-1880)  
*PORTRAIT OF MARIGO PETER RODOCANACHI (1861-1947)*  
Oil on canvas, oval  
Signed and dated '1866' (lower left)  
121 x 97cm (47½ x 38 in.)

**Provenance:**  
Marigo Peter Rodocanachi and then by descent

£1,000-1,500



268



269

**269**  
A GEORGE II MAHOGANY CLOTHES PRESS  
CIRCA 1750 With a broken pediment centred by  
a plinth above a pair of shaped, fielded panelled  
doors enclosing six oak-lined slides, above two  
short and two long drawers on ogee bracket feet  
205cm high, 130cm wide, 63cm deep

£800-1,200



THE STAIR HALL  
LOTS 270-295



270  
AFTER WILLIAM MARLOW  
*THE MONUMENT TO THE GREAT FIRE  
OF LONDON AT FISH STREET AND  
GRACECHURCH STREET*  
Oil on canvas  
104 x 87cm (40¾ x 34¼ in.)  
In a carved and pierced giltwood frame

After the engraving by Morris of the picture  
exhibited at the Royal Academy in 1790

Provenance:  
Property of Florence Julia, Lady Granet,  
mother in law to Denis Mackail, and thence  
by descent

Literature:  
*The Connoisseur*, May 1965, p.3

Illustrated:  
*The Connoisseur*, May 1965, p.3

£4,000-6,000



270

271  
FRANCIS WHEATLEY (BRITISH 1747-1801)  
*VIEW OF TARBERT, MUNSTER, IRELAND  
WITH FIGURES DANCING IN THE  
FOREGROUND*  
Oil on panel  
21.5 x 30cm (8¼ x 11¾ in.)

Provenance:  
Mrs. Joseph Mayor  
Her sale, Liverpool, 1887, bought by A.J  
Squarey (according to a hand-written label,  
verso)

£700-1,000



271



272

**272**  
**ALLAN RAMSAY (BRITISH 1713-1784)**  
**PORTRAIT OF JEMIMA, COUNTESS OF HARDWICKE AND**  
**SUO JURE, MARCHIONESS GREY (1722-1797), WIFE OF**  
**PHILIP EARL OF HARDWICKE**

Oil on canvas  
 91 x 71cm (35¾ x 27¾ in.)  
 In a carved and pierced gilt wood frame

**Provenance:**  
 'Historical Portraits, Pictures & Drawings, The Property of Lady Lucas,  
 Removed from Wrest Park, Amptill, Bedfordshire', Christie, Manson &  
 Woods, 16 November 1917, lot 102.  
*Thomas Agnew & Sons, London (5037)*  
 1st Viscount Mackintosh  
 Leggatt, London  
 Christie's, London, 4 May 1959, lot 39

**Exhibited:**  
 Centenary Exhibition, 1948, Bankfield Museum, Halifax, no. 4.  
 Lent by Mackintosh.

**Literature:**  
 A. Stuart, Allan Ramsay, a complete catalogue of his paintings, New  
 Haven and London 1999. p. 131, no. 243. reproduced p. 235, fig 79.  
 This painting was overpainted, possibly in 1836 when Wrest Park,  
 Bedfordshire, was restyled [A. Stuart, Allan Ramsay, a complete  
*catalogue of his paintings, New Haven and London 1999. p. 131, no. 243.*  
*reproduced p. 235, fig 79).* Sold from Wrest Park in 1917, it has been cut  
 down from its original size of 45 in. by 37 in. to its present size, 35 ¾ in.  
 by 27 ¾ in. after this date when it was also cleaned to reveal its original  
 open-air setting (*ibid.*). This portrait is related to a portrait of the sitter by  
 Ramsay at Wimpole Hall (NT 207812.1).

£8,000-12,000





**273**  
**AN ITALIAN SPECIMEN MARBLE CIRCULAR TABLE TOP**  
 LATE 19TH/EARLY 20TH CENTURY, PROBABLY ROME  
 Now supported on an associated cast iron and painted base in Coalbrookdale style, with dolphin pedestal, raised on platform and triple scroll-shaped feet  
 70cm high, 70cm diameter

£600-800

273



**274**  
**WILIAM HAMILTON, 11TH DUKE OF HAMILTON**  
 19TH CENTURY  
 On socle base, unsigned  
 73.5cm high  
 Set on a simulated porphyry pedestal, pedestal 106cm high, 179.5cm high overall

**Literature:**  
 The Connoisseur, May 1965, p2

£1,200-1,800

**275**  
**A GEORGE II LONGCASE CLOCK MOVEMENT**  
 SECOND QUARTER OF THE 18TH CENTURY, RICHARD BURNET, LONDON  
 The eight-day movement striking on a bell, the 12inch arched brass dial with date wheel to the arch above a silvered Roman numeral chapter ring with Arabic five minutes to the outside track and with subsidiary second dial and inscription for the maker, now in a late 18th century regional longcase clock case  
 237cm high overall

£1,200-1,800



275

**276**  
**A MID 19TH CENTURY SHELL CAMEO OF CUPID SITTING UPON A SPANIEL**  
 Carved with Cupid playing a horn whilst sitting on a seated dog  
 Size/dimensions: 5.2cm long  
 Gross weight: 10 grams

£200-300



276

**277**  
**A COLLECTION OF SIX 19TH CENTURY SHELL CAMEOS**  
 The first carved with the profile of Medusa with coiled serpent hair and emerging wings, within a gilt metal setting, brooch fitting verso;

Together with an oval shell cameo of Hera; one of Psyche; a Bacchante; Flora; and one after Apollo Belvedere  
 Size/dimensions: first 5.6cm long  
 Gross weight: 65.0 grams

£300-500



277





278



**278  
THREE UNMOUNTED SHELL CAMEOS**

The first carved with Cupid and Psyche; the second of Nyx; the third of Aurora  
Size/dimensions: 5.8cm , 5.2cm, 5.8cm long  
Gross weight: 27.1 grams

£200-300



279

**279  
THREE UNMOUNTED SHELL CAMEOS**

The first carved with Helios driving his chariot; the second of Ganymede and the Eagle; the third of Venus attended by Cupids  
Size/dimensions: 5.5cm, 5.1cm and 5.5cm long  
Gross weight: 27.1 grams

£200-300



**280  
A LATE 19TH CENTURY CAMEO BROOCH**

The shell cameo carved in high relief with the figure of Eros in a shell, within an archaeological revival style frame with flower head and ropetwist decoration, unmarked  
Size/dimensions: 5.0cm long  
Gross weight: 17.9 grams

£400-600



280

**281  
A MID 19TH CENTURY GOLD MOUNTED CAMEO OF ZEUS**

The oval panel carved with the profile of Zeus, with a laurel wreath upon his head, within a scrolled gold setting, brooch fitting verso  
Size/dimensions: 5.3cm long  
Gross weight: 16.1 grams

£300-500



281

**282  
AN ITALIAN SHELL CAMEO NECKLACE**

CIRCA 1830s  
The graduated shell panels carved primarily with Cupid as a main theme, including a woman selling cupids, based upon a fresco discovered in Pompeii in 1759, Cupid Revives Psyche after Thorvaldsen, Cupid with a butterfly (Psyche), Cupid riding a chariot pulled by lions, and another with him being pulled by lionesses, the clasp with Cupid riding a lion, also a cameo of Theseus defeating the Centaur after Canova, the shells within polished gold settings with chain connectors, stamped with Rome 1815-1870 control mark  
Size/dimensions: 48cm long  
Gross weight: 25 grams

£800-1,200

282



283

**283 Y**  
**A MID 19TH CENTURY HARDSTONE CAMEO OF EOS/AURORA**  
 The unmounted oval hardstone panel carved with the profile of Aurora with morning glory flowers in her hair;

Together with four unmounted oval shell panels carved with muses  
 Size/dimensions: first 3.5cm long; shell panels 1.6cm long  
 Gross weight: 8.5 grams

£150-250



284

**284**  
**A MID 19TH CENTURY UNMOUNTED SHELL CAMEO OF ZEUS AND HERA**  
 The oval shell panel carved with the profiles of Zeus and Hera, with Mercury and Zeus' attribute of the Eagle;

Together with a shell cameo carved with the profiles of Athena and Venus, with Cupid to the base holding an arrow and burning torch; the third with Venus with two cherubs in attendance  
 Size/dimensions: first 5.9cm long; second 4.2cm long  
 Gross weight: 28 grams

£200-300



285

**285**  
**A GREEN PAINTED AND GILT METAL MOUNTED BRACKET CLOCK IN LOUIS XV STYLE**  
 19TH CENTURY, POSSIBLY SWISS

The movement striking on two concentric bells, stamped 1324K, the case after the manner of Andre-Charles Boulle, with putto finial and of typical waisted form and atop a conforming bracket 128cm high

Provenance:  
 The Hon. Claude John Yorke, and thence by descent

£1,500-2,000



286

**286**  
HENDRICK JAN HEIN (DUTCH 1822-1866)  
*FRUIT AND FLOWERS ON A LEDGE*  
Oil on panel  
Signed (lower left)  
23 x 19cm (9 x 7¼ in.)

£700-1,000



287

**287**  
CIRCLE OF FRANCESCO DE MURA  
(ITALIAN 1696-1782)  
*ECCE HOMO; AND THE HOLY FAMILY*  
Oil on copper, oval  
Each 22.5 x 17cm (8¾ x 6½ in.)

£800-1,200



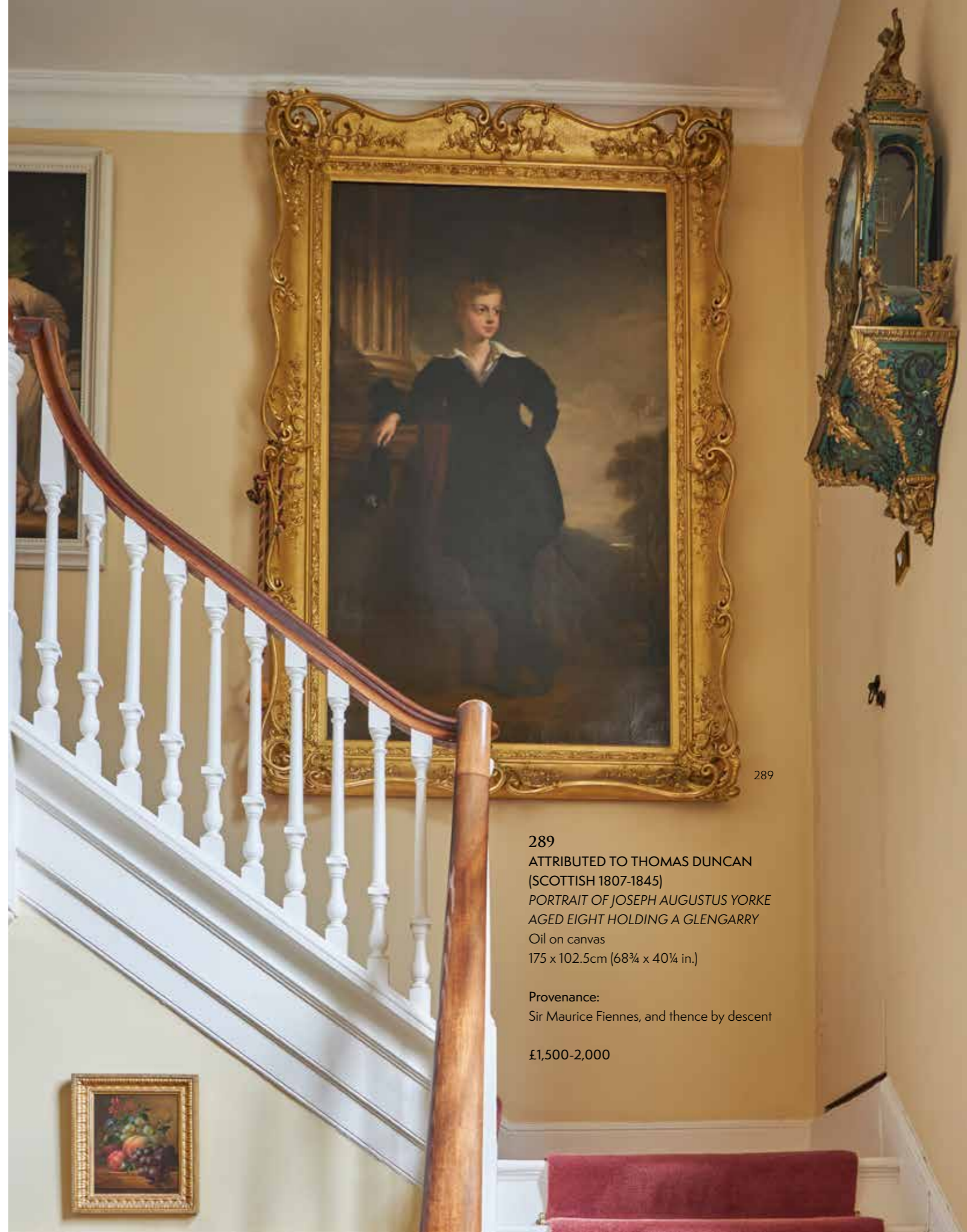
288

**288**  
AFTER FRANCESCO BOTTICINI  
*THE MADONNA OF THE ROSE GARDEN*  
Watercolour over pencil  
78cm diameter

After the original painting in the Pitti Palace,  
Florence

**Provenance:**  
Denis Mackail, according to label on verso,  
and thence by descent

£1,000-1,500



289

**289**  
ATTRIBUTED TO THOMAS DUNCAN  
(SCOTTISH 1807-1845)  
*PORTRAIT OF JOSEPH AUGUSTUS YORKE  
AGED EIGHT HOLDING A GLENGARRY*  
Oil on canvas  
175 x 102.5cm (68¾ x 40¼ in.)

**Provenance:**  
Sir Maurice Fiennes, and thence by descent

£1,500-2,000



290

**290**  
AFTER SIR JOSHUA REYNOLDS  
*PORTRAIT OF MRS LLOYD AS ROSALIND IN AS YOU LIKE IT*

Oil on canvas  
114 x 70cm (44¾ x 27½ in.)

The sitter was the daughter of John Leigh of North Court.

After the picture in the Rothschild Collection, Waddesdon Manor, Buckinghamshire

£1,500-2,000



291

**291**  
HENRY MAURICE PAGE (BRITISH 1845-1908)  
*THE LOVE LETTER*

Oil on canvas  
89 x 69cm (35 x 27 in.)

£600-800



292

**292 Y**  
A REGENCY ROSEWOOD AND BRASS INLAID BOOKCASE IN THE MANNER OF GEORGE OAKLEY, CIRCA 1820

With a triangular pediment above a pair of wire grille doors enclosing three adjustable shelves, the base with three long mahogany and blue paper-lined drawers on a parcel-gilt beaded plinth, patent locks  
226cm high, 125cm wide, 54cm deep

**Provenance:**  
The Hon. Claude John Yorke, and thence by descent

£2,000-3,000

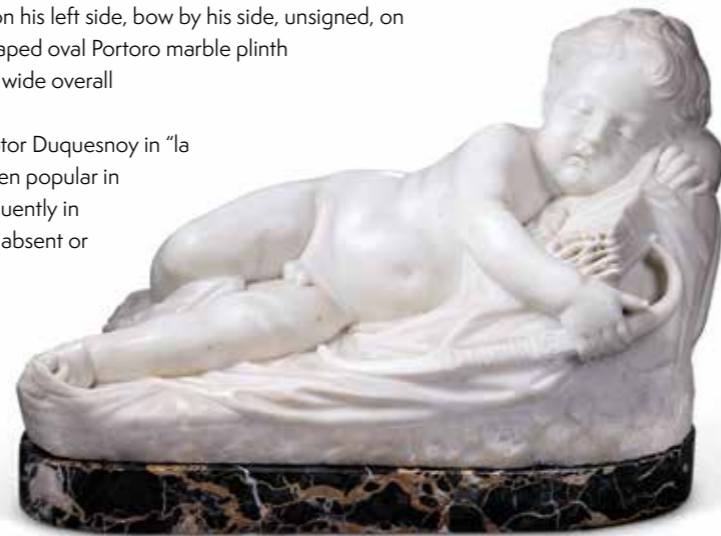


293

**293**  
A SMALL BRASS AND GLASS VERSAILLES LANTERN  
FRENCH, LATE 19TH CENTURY  
Of hexagonal form, the crown above the faceted lantern with bevelled glass plates  
44cm high

£300-500

**294**  
AFTER FRANCOIS DUQUESNOY (1597-1643)- A WHITE MARBLE FIGURE OF THE  
'SLEEPING CUPID'  
ITALIAN, 19TH CENTURY  
Depicted asleep on his left side, bow by his side, unsigned, on  
corresponding shaped oval Portoro marble plinth  
39cm high, 56cm wide overall



294

The sculpture of the sleeping boy God by the Flemish baroque sculptor Duquesnoy in "la gran maniera greca" inspired a series of depictions of sleeping children popular in the 18th and 19th century. The theme of Cupid sleeping appears frequently in classical Greek and Roman art, later becoming a universal symbol of absent or languishing love during the Renaissance period.

£3,000-5,000



295

**295**  
A MAHOGANY AND GILT  
METAL MOUNTED SIDE  
CABINET IN GEORGE IV  
STYLE  
CIRCA 1900  
The black marble top above a  
pair of panelled doors enclosing  
shelves, on bracket feet  
82cm high, 123cm wide,  
40cm deep

£300-500

# THE BURNE-JONES ROOM LOTS 296-313





296 Y  
 A VICTORIAN PAPIER-MACHE AND MOTHER-OF-PEARL INLAID TEA CADDY  
 CIRCA 1850  
 Of sarcophagus form, the hinged cover enclosing two internal canisters with red velvet lining, and a glass mixing bowl, horn feet  
 20cm high 33cm wide, 18cm deep

£300-500



296



297

297  
 A VICTORIAN MAHOGANY WELLINGTON CHEST  
 CIRCA 1850  
 Of six mahogany-lined drawers secured by a locking stile  
 122cm high, 66cm wide, 37cm deep

£300-500

298 Y  
 A VICTORIAN ROSEWOOD FRAMED BUTTON BACK DAYBED OR CHAISE LONGUE  
 LATE 19TH CENTURY  
 80cm high, 150cm long, 71cm wide

£300-500

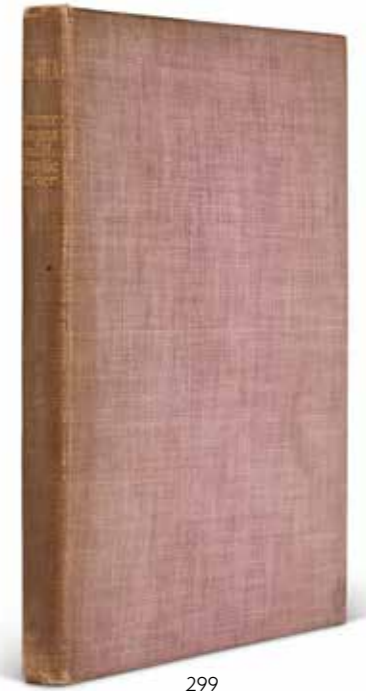


298

299 0  
 Housman (Laurence) and H. Granville Barker  
 Prunella, or Love in a Dutch Garden, first edition,  
 presentation copy signed by Housman on front free  
 endpaper, frontispiece, endpapers foxed and browned,  
 original cloth, spine and cover edges dulled, 1906;

Together with *Back Again* by Denis Mackail, first edition in  
 dust-jacket, 8vo  
 Inscribed "To Denis Mackail from brother-author Laurence  
 Housman Dec. 1906" and with Mackail's bookplate.

£100-150



299

300  
 AN REGENCY-STYLE GILT-METAL MOUNTED  
 MAHOGANY OPEN BOOKCASE  
 EARLY 20TH CENTURY  
 With a marble top above a frieze with foliate mounts and  
 four adjustable shelves on a plinth base  
 97cm high, 112cm wide, 35cm deep

£300-500



300



301



301 (view from above)

**301**  
**A LARGE ITALIAN MOSAIC PLAQUE**  
**PROBABLY ROME, 19TH CENTURY**  
 Worked in macro and micro tesserae depicting the Ponte Lucano over the Aniene river near Rome, stepped malachite surround, now mounted on a later associated, metal table base in the manner of Maison Jansen  
 panel 30.5 x 40.5cm, 48cm high overall

£2,000-4,000

**302 Y**  
**A VICTORIAN MAHOGANY UPRIGHT BABY GRAND PIANO**  
**BY JOHN BROADWOOD & SONS,**  
 The soundboard with fragmentary inscription for JOHN BROADWOOD & SONS . MAKER'S TO HER MAJESTY / GREAT PULTNEY STREET  
 The action marked L R 2360 to the upper corner, with ivory keys  
 179cm high, 124cm wide, 68cm deep

Together with a Victorian rosewood revolving piano stool, circa 1860, 46cm at it's lowest

Please note: Dreweatts have applied for a de minimis exemption for this lot. Ref: ZXGRTADT

£400-600



302





303

**303 Y**  
**A VICTORIAN BLACK LACQUERED PAPIER-MACHE OCCASIONAL TABLE**  
 MID 19TH CENTURY  
 The top inlaid with mother-of-pearl and applied with parcel gilt decoration  
 73cm high, 97cm wide, 51cm deep

Together with a Victorian inlaid black lacquered papier mache occasional chair, in the manner of Jennens & Bettridge, circa 1840, with cane seat, on cabriole legs, 89cm high

£300-500



304

**304**  
**JAMES SHOOLBRED & CO- AN AESTHETIC MOVEMENT EBONISED OAK SIDE CABINET**  
 CIRCA 1880  
 The design attributed to H W Batley, James Shoolbred & Co enamel label to rear and stamped serial number 5631, inset with brass "rubbing" panels with historical figures, the shelved superstructure above a drawer and cupboard doors  
 186cm high, 92cm wide, 53cm deep

£300-500



305

**305**  
**HENRIETTA RAE (BRITISH 1859-1928)**  
*PETS*  
 Oil on canvas  
 Signed and dated '1893' (lower right)  
 126 x 62cm (49½ x 24¼ in.)

**Provenance:**  
 Frost and Reed Ltd., Bristol and London, 13th January 1938  
 F.J. Fry, Leigh Woods, Clifton

£4,000-5,000



306

**306**  
**JAMES SANT (BRITISH 1820-1916)**  
*ECO AND EDITH MAY OSWALD, DAUGHTERS OF ALEXANDER OSWALD OF AUCHINCROVE, Ayrshire*  
 Oil on canvas, oval  
 75 x 62cm (29½ x 24¼ in.)

**Provenance:**  
 Edith Mary Oswald (right) and then by descent

£2,000-3,000



307

**307**  
**A VICTORIAN FIGURED WALNUT STEREOSCOPE VIEWER AND CABINET**  
 MID 19TH CENTURY, BY R & J BECK,  
 CORNHILL, LONDON  
 The cabinet enclosing compartments containing a collection of stereoscope slides and further compartment to house the viewer, the viewer with maker's details to the eye-pieces  
 Cabinet 33cm high, 46cm wide, 23cm deep

Together with a mahogany kaleidoscope, late 19th century, 33cm high

And a further hand-held stereoscope viewer

The collection of slides include a number from the International Exhibition, 1862 held at the Crystal Palace, by the London Stereoscopic and Photography Library, and approximately twenty two glass slides

A notable modern aficionado of Stereoscropy is Sir Brian May, lead guitarist of Queen and astrophysicist.

£600-800

**308**  
**A BEECH AND GILT METAL MOUNTED ARMCHAIR**  
 FIRST HALF 19TH CENTURY  
 With tub-shaped back leading to open arms above a caned seat and with removable squab cushion  
 80cm high

£200-400



308



309

**309 Y**  
**A VICTORIAN PAPIER MACHE AND MOTHER-OF-PEARL INLAID CENTRE TABLE**  
 CIRCA 1850  
 The circular top with mother-of-pearl and painted floral decoration above a baluster pedestal and three outswung legs  
 75cm high, 123cm diameter

£500-800

**310**  
**AFTER THE ANTIQUE- A PLASTER BUST OF A GODDESS**  
 LATE 19TH/EARLY 20TH CENTURY  
 Possibly Demeter or Hera  
 55cm high

Together with *Bell Malcolm*, Edward Burne-Jones: A Record and Review, 1892, original cloth

**Provenance:**  
 By family repute the plaster bust was in the studio of Sir Edward Coley Burne-Jones (1833-1898);  
 By descent to his daughter Mrs J W Mackail (nee Margaret Burne-Jones) (1866-1953);  
 By descent to her daughter Clare Mackail (1896-1975);  
 Thence by family descent.

£300-500



The Burne-Jones and Morris families at The Grange, 1874



The Grange, the home and studio of Edward Burne-Jones



310

# THE BURNE-JONES TABLE



311

A LATE GEORGE III IRISH GREEN BLACK AND GILT JAPANED 'ROYAL PORTABLE HARP' BY JOHN EGAN DATED 1819

Decorated overall with trailing shamrocks with an open soundbox, the brass plates blank but with inscribed paper label to interior "John Egan 30 Dawson Street, June 1819 Dublin" 93cm high

**Provenance:**

Mrs J W Mackail (nee Margaret Burne-Jones) (1866-1953);  
By descent to her daughter Clare Mackail (1896-1975);  
Thence by family descent.

Harp of this form, of varying degrees of sophistication, were made by John Egan of 31 Dawson St, Dublin from 1801-1841. Generally decorated in black, blue, and green and with distinctive shamrock gilding, some of the best examples bear Egan's name inscribed on a brass plaque that proclaims 'Maker-by Special Appointment to his Most Gracious Majesty George IVth'.

A comparable harp with similar paper label is held in The National Trust Collection at Snowhill Manor and Garden, Gloucestershire with label dated for April 1819 (NT 1335364).

Other examples are in the collections of the Victoria and Albert Museum, London; The Fitzwilliam Museum, Cambridge; the Smithsonian, Washington D.C; and the National Museum of Ireland, Dublin.

£1,000-1,500

311

312

WILLIAM MORRIS (1834-1896) FOR MORRIS & CO. A 'BIRD' PATTERN TEXTILE HANGING CIRCA 1890

Original design circa 1877 and 1878, jacquard-woven woollen double cloth approximately 150cm long by 125cm wide

**Provenance:**

Sir Edward Coley Burne-Jones (1833-1898);  
By descent to his daughter Mrs J W Mackail (nee Margaret Burne-Jones) (1866-1953);  
By descent to her daughter Clare Mackail (1896-1975);  
Thence by family descent.

**Literature:**

Parry, L., William Morris Textiles, V&A 2013, pp. 222-223, illus.

This textile was the first hand-loom jacquard woven at Queen Square in London and later at Merton Abbey. In November 1879, Edward Burne-Jones ordered a set of bed hangings in this pattern and it is possible that this hanging may have formed part of this order.

£2,000-4,000



312

313

ATTRIBUTED TO GEORGE JACK, FOR MORRIS & CO., A MAHOGANY OCCASIONAL TABLE CIRCA 1890

The underside stamped Morris & CO / 449 Oxford STW / 530 and a paper label with ink inscription 'WILLIAM MORRIS/ used to work at his designs /for the KELMSCOT CHAUCER/ in the studio at The Grange/ on Sunday Mornings/ while my father Edward Burne-Jones/ worked at his drawings for the/ same book. Morris used this table' and further label with ink inscription 'This Table/ left/ to/ CLARE' 65cm high, 61cm wide, 61cm deep

**Provenance:**

According to paper label the table belonged to Sir Edward Coley Burne-Jones (1833-1898) and was used at The Grange, Fulham;  
By descent to his daughter Mrs J W Mackail (nee Margaret Burne-Jones) (1866-1953);  
By descent to her daughter Clare Mackail (1896-1975);  
Thence by family descent.

This occasional table was almost certainly a popular model, designed by George Jack (1855-1931), and supplied by Morris & Co., Oxford Street, London, in the late 19th century. An identical table sold Christie's, London, 13 May 2014, lot 162.

George Washington Jack, architect, furniture-designer and wood carver, was chief furniture designer for Morris & Co. from 1890 onwards. Jack was born to Scottish and Irish parents in Long Island, New York in 1855 but on his father's death in 1860 the family returned to Glasgow. Jack was articled to a number of architectural practices in Scotland and London before joining Philip Webb's firm as a draughtsman and site architect in 1882. Webb introduced Jack to William Morris and from 1885 Jack began to work for Morris & Co. as chief designer while simultaneously working for Webb. This table in Jack's preferred 18th century revival style probably dates from c. 1890 suggested by its relationship to another similar walnut table now in St. Louis Museum of Art (189:1990). Jack was elected a member of the Art Workers Guild in 1906, and exhibited at the Arts & Crafts Exhibition Society. Another table designed by Jack and exhibited as per above was described as: 'a table [with piecrust top] six carved legs, executed by Sidwell and Thatcher, carving by H. Dodd, exh. Morris & Co. (cat. no. 415). In the Morris & Co. catalogue of this year it featured as No. 376, priced at 8 guineas, and a plain version No. 370 was available in oak or mahogany for £4 10 0' (<<https://bifmo.furniturehistorysociety.org/entry/jack-george-washington-1855-1931>>).

£6,000-8,000



313



Edward Burne-Jones with William Morris, 1874

# THE MASTER BEDROOM

## LOTS 314-333



314

**314**  
A HEPPLWHITE-STYLE MAHOGANY FOUR POSTER BEDSTEAD  
19TH CENTURY AND LATER  
200cm high, 140cm wide, 197cm deep

£800-1,200

**315**  
A PAIR OF CHAMBERLAIN'S WORCESTER  
WALL POCKETS  
CIRCA 1830  
Painted with flowers within gilt borders,  
iron red script marks  
12cm high, 19cm long

£200-300



315



316

**316**  
AN AMARANTH, BOIS SATINE AND MARQUETRY  
SERPENTINE WRITING-TABLE IN LOUIS XV STYLE  
19TH CENTURY, AFTER THE MANNER OF PIERRE LANGOIS  
Inlaid with flower sprays, the sliding top concealing a writing  
slide and a well below, in square cabriole legs  
72cm high, 56cm wide, 41cm deep

£300-500

**317**  
A VICTORIAN MAHOGANY FRAMED BUTTONED AND  
UPHOLSTERED DAYBED OR CHAISE LONGUE  
CIRCA 1870  
On turned supports  
79cm high, 176cm long, 65cm deep

£200-300



317



318

**318 Y**  
**A LEATHER CASED TRAVELLING SILVER AND SILVER MOUNTED TOILET SET**  
 MAKER'S MARK N.M, LONDON 1914  
 The leather case opening to silver and silver mounted items, with chased foliate borders, engine turned decoration and engraved with a monogram within an oval reserve, including: a tray, eleven glass jars with silver covers, four brushes, a hand mirror, two tortoiseshell combs, a pair of gilt metal curling tongs with ivory bands, a gilt metal burner, and other items  
 1654g (53.2 oz) weighable  
 With an outer leather cover

**Please note:** Dreweatts have applied for a de minimis exemption for this lot. Ref: GZBBY8CY

£600-800

**319**  
**A GEORGE III STYLE MAHOGANY CLOTHES PRESS**  
 PROBABLY 19TH CENTURY  
 With a shallow dentil moulded cornice above a pair of cut-cornered panelled doors with applied roundels enclosing five mahogany-lined slides, above two short and two long graduated drawers and bracket feet  
 189cm high, 127cm wide, 53cm deep

£500-800



319



321

**321**  
**A LATE VICTORIAN EGYPTIAN REVIVAL BRASS STANDARD OIL LAMP**  
 CIRCA 1870  
 Surmounted with a vase modelled with sphinxes and medallions hung from strings of pearls, the cluster column topped with vultures, the tripod base with female masks and lion paw feet  
 176cm high

£400-600

**320**  
**A GILT METAL AND WHITE MARBLE SKELETON TIMEPIECE**  
 EARLY TO MID 19TH CENTURY  
 With eight-day single fusee movement, the white enamel chapter ring with Roman numerals, the movement mounted on a chamfered rectangular plinth with further gilt metal mounts  
 29cm high  
 Now under a glass dome and on ebonised stand base  
 40cm high

£1,000-1,500



320



322

**322 Y**  
**A WILLIAM ROSEWOOD SIDE CABINET**  
 LATE 19TH CENTURY  
 The shelved superstructure with mirrored back above a frieze drawer and a cupboard  
 171cm high, 61cm wide, 37cm deep

£400-600



323 (part lot)

323  
**J. CARPENTER (BRITISH ACTIVE CIRCA 1837-1855)**  
*A FAMILY GROUP WITH A DOG IN AN INTERIOR SCENE*  
 Watercolour  
 Signed (lower right)  
 61 x 74cm (24 x 29 in.); and smaller

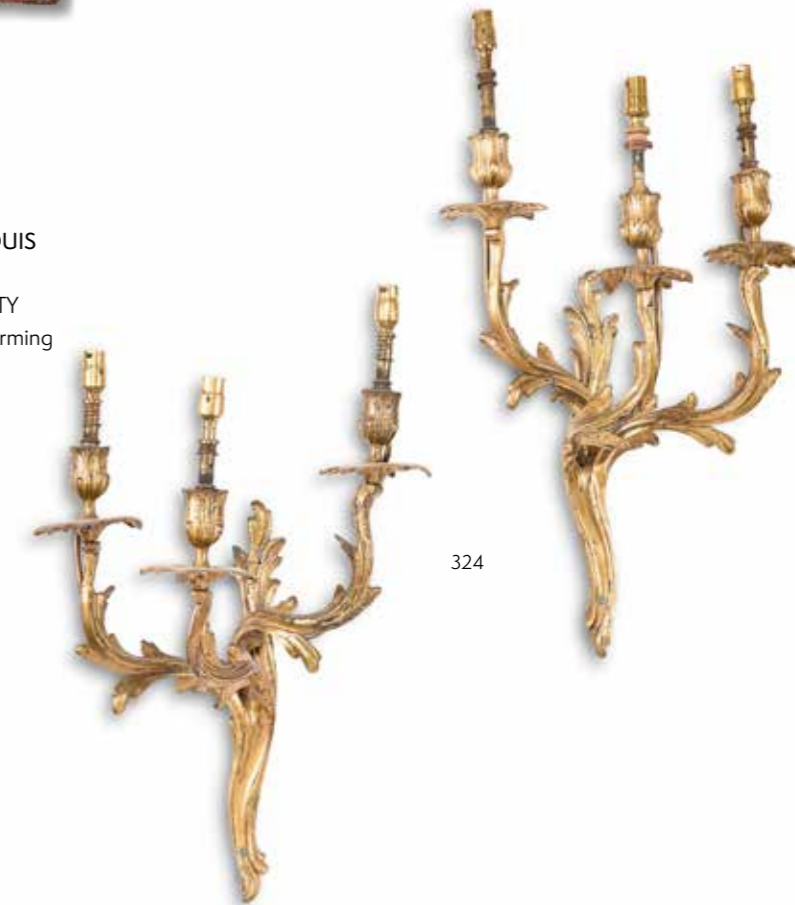
Together with *Three Pastel Portraits* by Follower of George Richmond, including Edith Mary Yorke, daughter of the 7th Earl of Hardwick; and a portrait of Eco Farquharson (nee Oswald), eldest daughter of Alexander Oswald; and a third unidentified portrait. (5)

And a proof engraving of Mr. Phillip Yorke after Reynolds;

£250-350

324  
**A PAIR OF GILT METAL THREE LIGHT WALL LIGHTS IN LOUIS XV STYLE**  
 EARLY 20TH CENTURY AND LATER FITTED FOR ELECTRICITY  
 The floriform sconces and fitments on stiff leaf arms and conforming backplate  
 43cm high overall

£80-120



324



325

325  
**A PAINTED SOFTWOOD LADY'S NECESSAIRE BOX**  
 POSSIBLY SPA BELGIUM, DATED 1808  
 The top and sides painted with Italianate landscapes, the top signed indistinctly "H Nat\*\* in Fecit 1808", part fitted interior  
 26.5cm wide, 6cm high, 19.5cm deep

£600-1,000





**326**  
**A FRENCH WHITE MARBLE AND GILT METAL TIMEPIECE**  
 LATE 19TH CENTURY  
 The movement with balance wheel escapement serial numbered 3475, the globe case surmounted by a putto and held aloft by further two further putti, and mounted on a white metal and gilt metal mounted plinth  
 21cm high

£300-500



**327**  
**AN MAHOGANY TWO TIER OCCASIONAL TABLE IN EMPIRE STYLE**  
 19TH CENTURY  
 Of two circular tiers on scrolled supports and a tricorn base, designed as a washstand with inset bowl, the top tier associated  
 79cm high, 51cm diameter

£300-500



**328 Y**  
**A SWISS ROSEWOOD AND INLAID MUSICAL BOX**  
 LATE 19TH CENTURY, RETAILED BY IMHOF & MUKLE  
 Playing a choice of eight airs via a pinned brass cylinder and tuned steel combs, the movement driven by a single wound spring drum mounted on a gilt iron bed beneath a hinged glass internal cover, marked for the retailer, and with selection levers to the side, the lid with applied printed and hand written tune sheet serial numbered 39967, the case of typical rectangular form with marquetrie inlaid lid  
 24cm high, 78cm wide, 36cm deep

£500-800





329

**329**  
**A GILTWOOD AND COMPOSITION DRESSING TABLE MIRROR**  
 LATE 19TH CENTURY AND LATER  
 Previously a wall mirror and now fitted with an easel support to the rear  
 80cm high, 57cm wide

£100-150



330

**330**  
**A DARK-STAINED MAHOGANY AND PARCEL-GILT STOOL IN GEORGE II STYLE**  
 POSSIBLY IRISH, 19TH CENTURY  
 The padded rectangular seat on cabriole legs carved with masks, foliage and ribbons on lion paw feet 47cm high, 68cm wide, 55cm deep

£200-300

**331**  
**A FRENCH MAHOGANY, BRASS INLAID AND MOUNTED DESK IN DIRECTOIRE STYLE**  
 MID 19TH CENTURY  
 With marble top to the superstructure above an arrangement of drawers, writing surface, and further drawers around the knee-hole  
 110cm high, 124cm wide, 71cm deep

£400-600



331



**332Y**  
**A WILLIAM IV MAHOGANY WORK TABLE**  
 CIRCA 1835  
 With two drop leaves and three drawers, on a pedestal and platform base with four scroll carved feet  
 76cm high, 48cm wide, 48cm deep

Together with a mahogany writing table, 19th Century, with leather inset top above a fitted drawer, with ivory escutcheon, and on tripod base  
 75cm high, 35cm wide, 35cm deep

Please note: Dreweatts have applied for a de minimis exemption for this lot. Ref: Y3VISC6J

£300-500

**333**  
**A GEORGE IV MAHOGANY CHEVAL MIRROR**  
 POSSIBLY BY GILLOWS, CIRCA 1825  
 The turned and reeded frame with a scrolled and foliate cresting, the rectangular plate in a reeded surround on hipped and acanthus and acanthus carved sabre legs with foliate caps and castors

£500-800



332



333

THE DRESSING ROOM  
LOTS 334-356



334  
A FRENCH EMPIRE ORMOLU-MOUNTED  
MAHOGANY DRESSING-TABLE  
EARLY 19TH CENTURY

The superstructure with a concave frieze supported by female herm supports and a mirror, the base with a portor marble top above a drawer, flanked by figures of musicians, on turned tapering supports and a concave plinth  
183cm high, 109cm wide, 55cm deep

£400-600



335  
A VICTORIAN WALNUT AND WOOLWORK  
UPHOLSTERED PRIE DIEU  
MID-19TH CENTURY

The low chair covered with floral woolwork and supported on cabriole legs  
103cm high

£200-300



336

336  
ATTRIBUTED TO HUGH DOUGLAS HAMILTON (IRISH CIRCA 1739-1808)  
PORTRAIT OF A GENTLEMAN HALF-LENGTH IN A BROWN COAT  
Pastel, oval  
27 x 23cm (10½ x 9 in.)

£500-700



337



337  
A PAIR OF CARVED GILTWOOD WALL  
BRACKETS IN GEORGE III 'ADAM' STYLE  
EARLY 20TH CENTURY  
The platforms supports by ram's-head and leaf  
decoration  
32cm high, 26.5cm wide, 16cm deep

£200-300



338

338 Y  
A NORTH EUROPEAN ROSEWOOD GRAINED AND  
PARCEL-GILT ARMCHAIR  
19TH CENTURY  
With a curved tablet top rail the arms with sphinx supports  
above a padded seat on square tapering legs with lion paw  
feet  
90 cm high, 54.5cm, wide, 56cm deep

Illustrated:  
The Connoisseur, May 1965, p.7

£300-500





339  
MICHELANGELO MAESTRI (ITALIAN ACTIVE CIRCA 1802-1812)  
A SET OF SIX ALLEGORICAL SCENES: AMOR VILIS, AMOR POETICUS, AMOR LENTUS, AMOR VOLUBILIS, AMOR NOBILI, AND AMOR FURENS  
Gouache  
All inscribed as titled, and further inscribed 'Raph. San. Urb. In. Romae apud Maestri'  
Each 28 x 37cm (11 x 14½ in.)

Together with a further larger work by Michaelangelo Maestri of 'The Infant Hercules And The Two Snakes' (7)

339

The compositions of the Italian painter Michelangelo Maestri are taken from the frescoes discovered in Pompeii and Herculaneum during the 18th century and from the decorations imagined in particular by Raphael and his pupil Giulio Romano for the great Roman palaces of the Renaissance.

Maestri's gouaches were popular with aristocrats making their Grand Tour of Italy. Thanks to their high quality of execution on the one hand, and because they were based on the great mythological themes known since the Renaissance on the other.

£6,000-8,000



340

340 LY  
CLAUDE HARRISON (BRITISH 1922-2009)  
THE ANGLERS, A PAIR OF WORKS; AND EASEDALE HOUSE GRASMERE  
Oil on board  
The first signed and dated 1960 (lower right); the second signed and dated 1960 (lower left); the third signed with initials (lower left)  
The pair 20.5 x 25cm (8 x 9¾ in.); and the third 19 x 24 cm (3)

£600-800



341

341  
ATTRIBUTED TO CHRISTOPH LUDWIG AGRICOLA (GERMAN 1667-1719)  
A BRAMBLING; AND A BULLFINCH  
Bodycolour, a pair  
Each 28 x 20cm (11 x 7¾ in.) (2)

Illustrated:  
The Connoisseur, May 1965, p.7

£700-1,000



341

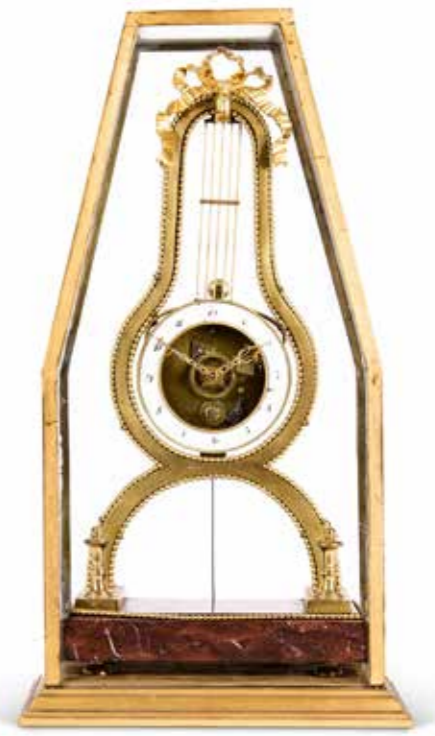


**342**  
 A FRENCH DIRECTOIRE GILT  
 METAL MOUNTED LYRE-SHAPED  
 MANTEL TIMEPIECE  
 UNSIGNED, CIRCA 1800  
 The eight-day movement with open  
 Arabic numeral chapter ring, the lyre-  
 form case above a rouge marble base  
 40cm high  
 Beneath a glass and perspex faceted  
 dome and on a giltwood base  
 43.5cm high overall

Illustrated:  
 The Connoisseur, May 1965, p.7  
 £2,000-3,000

**343**  
 A GEORGE III MAHOGANY  
 AND INLAID TWO DOOR PRESS  
 CUPBOARD  
 CIRCA 1770  
 In the manner of Thomas  
 Chippendale, the inlaid doors  
 enclosing an arrangement of slides,  
 and on bracket feet  
 108cm high, 114cm wide, 60cm deep

Illustrated:  
 The Connoisseur, May 1965, p.7  
 £800-1,200



342



343



344

344 λ  
 CLAUDE HARRISON (BRITISH 1922-2009)  
*TIDAL JOKER*  
 Oil on board  
 Signed and dated 69 (lower left centre); titled (verso)  
 58 x 44cm (22¾ x 17¼ in.)

£500-700

345 λ  
 CLAUDE HARRISON (BRITISH 1922-2009)  
*PORTRAIT OF JAMES YORKE; AND PORTRAIT OF CHARLES YORKE*  
 Oil on board, a pair  
 The former signed and dated 1971 (along the lower edge);  
 the latter signed and dated 1974 (lower left)  
 Each 112 x 72cm (44 x 28¼ in.)  
 (2)

Exhibited:  
 London, Royal Society of Portrait Painters, 1971

£300-500

346 λ  
 CLAUDE HARRISON (BRITISH 1922-2009)  
*THE YORKE FAMILY IN THE GARDEN AT GATEWICK*  
 Oil on board  
 Signed 'Claude Harrison (lower right) and inscribed  
 'SEP/1954/At Steyning/The family/of David/Yorke'  
 (on the book to the centre of the image)  
 79 x 127cm (31 x 50 in.)

£400-600



345 (part lot)



346



347

**347**  
**ATTRIBUTED TO MICHELANGELO MAESTRI (ITALIAN, ACTIVE CIRCA 1779-1812)**  
*THE MUSES OF HEALING, DRAMA, AND DANCE*  
 Gouache  
 Each 44.5 x 35cm (17½ x 13¾ in.) (3)

£4,000-6,000



348

**348**  
**A GRAINED LIBRARY BOOKCASE IN GEORGE III STYLE**  
 EARLY 20TH CENTURY  
 The upper section with four grille doors enclosing shelves above four cupboard doors  
 192cm high, 156cm wide, 45cm deep

**Provenance:**  
 By repute, owned by Denis Mackail

£500-800

**349**  
**A FRENCH GILT METAL MANTEL CLOCK**  
 MID 19TH CENTURY

The eight-day bell striking movement with outside count wheel, the Roman Numeral dial with chapter ring and engine turned centre, the case modelled as Psyche and cupid raised on plinths and with flanking accoutrements  
 33cm high  
 Now under a glass dome and on a giltwood base  
 40.5cm high overall

£800-1,200



349



350

**350**  
**A GEORGE III MAHOGANY CYLINDER DEST AND BOOKCASE DESK**  
 EARLY 19TH CENTURY

The superstructure a bras three-quarter gallery above glazed doors enclosing two mahogany shelves, the desk with a fitted interior with pigeon holes, drawers and a sliding leather-lined writing surface, with side handles, above two frieze drawers and turned tapering legs with brass caps and castors  
 165cm high, 100cm wide, 56cm deep

**Illustrated:**  
 The Connoisseur, May 1965, p.7

£300-500

**351**  
**A LARGE BLUE GROUND CARPET, POSSIBLY A TURKISH USHAK**  
 Approximately 350 x 320cm

£1,000-2,000



351





352

**352**  
**A FRENCH GILT METAL CARRIAGE CLOCK**  
 MID 19TH CENTURY, BOLVILLER, PARIS  
 With push button repeat striking on a bell mounted on the backplate, the white enamel dial with Roman numerals to the centre, the case of typical rectangular form with scrollwork throughout  
 15cm high (handle down)

£800-1,200

**353**  
**A FRENCH EMPIRE ORMOLU-MOUNTED MAHOGANY CONSOLE TABLE**  
 BY CLAUDE OR JEAN JOSEPH CHAPUIS, CIRCA 1820  
 With a grey marble top and frieze drawer centred by a female figure in a chariot drawn by goats, on column supports and a plinth base, stamped twice CHAPUIS

Together with an Empire mahogany ormolu-mounted mahogany pier mirror, the frieze centred by a swan and a pair of chimera, 230cm high, 89cm wide, 43cm deep

The console was executed either by the Parisian ébéniste Claude Chapuis, who was active from 1797 until at least 1818, or by his celebrated Brussels counterpart Jean-Joseph Chapuis (1765-1864). Both employed a stamp without their initials which complicates attribution. Jean-Joseph was undoubtedly the more successful of the two and supplied a wide variety of pieces to the Château de Laeken from 1806 onwards (D. Ledoux-Lebard, *Le Mobilier Français du XIXe Siècle 1795-1889*, Paris, 1989, pp. 118-121).

£1,000-1,500



353

**354**  
**MANNER OF FRANCOIS BOUCHER**  
**APHRODITE AND THE APPLE OF DISCORD**  
 Oil on panel  
 47 x 37cm (18½ x 14½ in.)

Together with an Oil of Venice by Follower of Clarkson Frederick Stanfield in an 18th century carved gilt wood frame (2)

£300-500



354 (part lot)



355

**355**  
**A PAIR OF THREE TIER SIMULATED MARBLE AND BRASS BEDSIDE TABLES**  
 MODERN  
 Each with a single frieze drawer and open shelves below, the top tiers decorated with flowers within Greek-key borders  
 76cm high, 39cm wide, 134cm deep

£200-300

**356**  
**A MID VICTORIAN SATIN BIRCH SIDE OR DRESSING TABLE**  
 CIRCA 1880  
 With raised gallery above the pair of frieze drawers  
 90cm high, 107cm wide, 47cm deep

**Provenance:**  
 Purchased from Christie's, Great Tew Park, 27-29th May 1987, lot 1100, a copy of this catalogue is available with the lot

£200-300



356

THE ATTICS  
LOTS 357-405



357  
AFTER GEORGE STUBBS  
ROSALETTA, A RACEHORSE  
WITH A JOCKEY UP  
Oil on canvas  
62 x 75cm (24¼ x 29½ in.)  
After Stubbs' painting titled  
*Rosaletta*  
£1,500-2,000



357

358  
TWO LARGE BENTWOOD ROCKING CHAIRS  
20TH CENTURY, IN THE MANNER OF THONET  
Each with canework back and seat  
111cm high  
£300-500



358





**359**  
**A FRENCH GILT METAL MANTEL CLOCK**  
 MID 19TH CENTURY  
 With eight-day bell striking movement with outside countwheel, stamped VILLEMSRNS A PARIS and with silvered Roman numeral dial, the case surmounted by a horse and attendant putto loosely in the manner of the Marly Horse atop a plinth, 47cm

£500-800

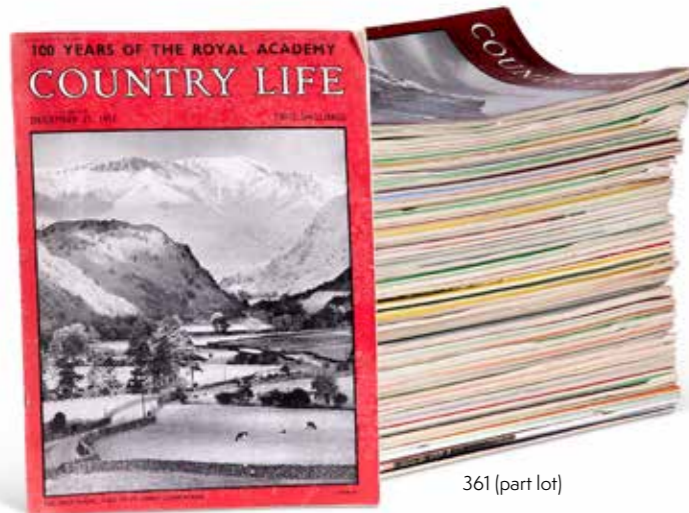
359



**360**  
**A VICTORIAN MAHOGANY FOUR FOLD**  
**DECOPAGE DECORATED SCREEN**  
 CIRCA 1880  
 Each lancet shaped panel variously decorated with applied paper collage  
 186cm high, each panel 64cm wide

£400-600

360



**361**  
**A LARGE QUANTITY OF COUNTRY LIFE MAGAZINES**  
 (1950s AND 1960s)

£100-200

361 (part lot)

**362**  
**A HARDWOOD LINEN CHEST MADE FROM TIMBER**  
**FROM HMS DEFIANCE**  
 CIRCA 1932  
 With a hinged lid and three panel front, labelled 'BUILT FROM TIMBER EX H.M.S DEFIANCE 1860 - 1932'  
 53cm wide, 112cm wide, 45cm deep

*HMS Defiance* was the last wooden line-of-battle ship launched for the Royal Navy.

£200-400



362

**363**  
**A GROUP OF GILTWOOD AND COMPOSITION WALL BRACKETS**  
**IN THE GEORGE III STYLE**  
 20TH CENTURY  
 Comprising; a set of nine with acanthus scrolling leaf supports, each 9cm high, the platforms 9cm square:  
 a set of four with ram head supports, 9cm high, the platforms 13cm wide, 10cm deep:  
 and two gilt metal floral branches and a pair of gilt metal circular stands

£400-600



363 (part lot)

**364**  
**A BROWN, BLONDIN & CO LONDON**  
**'LEOTARD THE ACROBAT' SAND TOY**  
 DATED 1864 IN INK TO REVERSE  
 20.5cm wide

Together with a NUTTO monkey box toy and a framed cut paper diorama with pug dogs in front of St Germain's Priory, maple frame 30 by 24cm

£200-400



364





365

**365**  
A NORTH EUROPEAN MAHOGANY,  
STAINED FRUITWOOD AND GILT METAL-  
MOUNTED PIER MIRROR

19TH CENTURY With a moulded cornice  
above a lunette with a male figure in a horse-  
drawn chariot and stars to the corners of the  
mirror  
187cm high, 72cm wide

£500-800

**367 Y**  
A REGENCY ROSEWOOD AND BRASS INLAID  
DINING TABLE

CIRCA 1820  
The rectangular top with canted corners above a  
pedestal support and quadripartite base, the locking  
mechanism stamped 'BULLOCK PATENT'  
73.5cm high, 158cm wide, 105cm deep

The stamp on the locking mechanism is thought to be  
that of William Bullock of Soho, who is recorded as  
taking out patents for various mechanisms between  
1801 and 1813.

A tilt-top breakfast-table also stamped 'BULLOCK  
PATENT' was sold anonymously, at Christies, 14  
November 1996, lot 69, while one stamped 'BULLOCK', with massive lion-  
paw feet was sold from the collection of the late Mr. and Mrs. Fenton Braithwaite, Sotheby's  
London, 5 July 1991, lot 196

(C. Gilbert, Pictorial Dictionary of Marked London Furniture 1700-1840, Leeds, 1996, p. 20 and  
123, fig. 162).

£400-600



367

**366**  
AN ITALIAN WALNUT AND MARQUETRY  
PETIT COMMODE OR BEDSIDE TABLE

LATE 19TH CENTURY  
With marble top above a drawer and  
cupboard door  
79cm high, 50cm wide, 33cm deep

£400-600



366

**368**  
HENRY BERNARD CHALON  
(BRITISH 1770-1849)  
*A BAY HUNTER WITH A GROOM  
IN BRETTON PARK YORKSHIRE*  
Oil on canvas  
Indistinctly inscribed and dated  
'1820' (to lower frame)  
70 x 89cm (27½ x 35 in.)

According to a later inscription  
on the reverse the horse was the  
propriety of Diana Beaumont,  
Bretton Park Yorkshire.

£1,500-2,000



368

**369**  
AN EARLY VICTORIAN  
EBONISED AND PARCEL-GILT  
OPEN BOOKCASE

MID-19TH CENTURY  
The green baize-lined upstand  
with a scrolled and rockwork  
cresting above two bays of two  
adjustable open shelves flanked  
by reeded turned and tapering  
columns, on a plinth, additional  
plinth added  
113cm high, 203cm wide,  
28cm deep

£500-800



369



370

**370**  
A VICTORIAN MAHOGANY BOOK TROUGH  
CIRCA 1860  
With frieze drawer fitted with a reading stand  
26cm high, 49cm wide, 32cm deep

£300-500

**371**  
A FRENCH GILT TOOLED LEATHER STATIONERY BOX  
LATE 19TH/EARLY 20TH CENTURY  
31.5cm high, 22.5cm wide, 15cm deep

£100-200



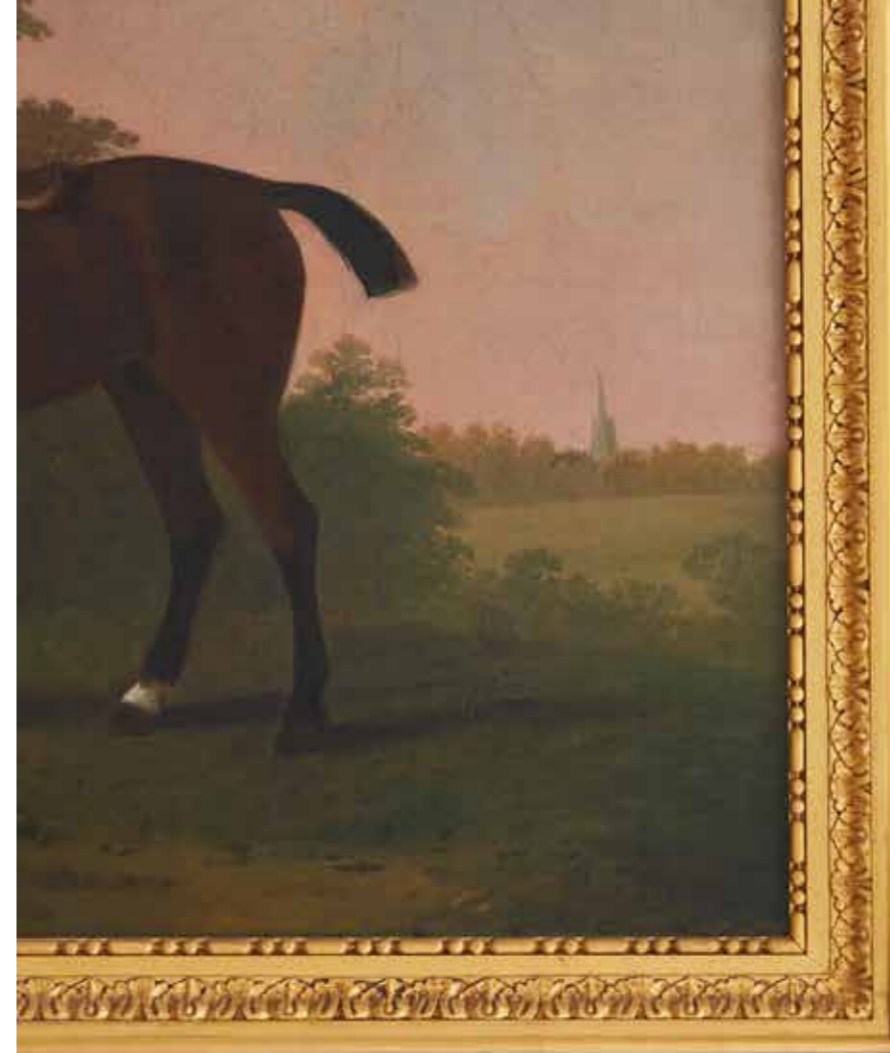
371

**372 Y**  
A KINGWOOD SIDE TABLE IN LOUIS XV STYLE  
EARLY 20TH CENTURY  
The rectangular top above a slide and pair of cupboard doors fronted by leather book bindings and on cabriole legs joined by an undertier

£300-500



372



**373**  
AN ENGLISH PATINATED BRONZE MANTEL TIMEPIECE  
IN THE LOUIS XV TASTE  
SECOND QUARTER 19TH CENTURY, W. PAYNE,  
163 NEW BOND STREET LONDON

The 4.5inch gilt dial with black Roman numerals behind a glass bezel, the movement inscribed to the back plate for the maker, the patinated bronze clock case cast in the Rococo manner  
36cm high overall

£200-400



373





374

374  
CIRCLE OF JOHN BOULTBEE  
(BRITISH 1753-1812)  
*A TETHERED HUNTER OUTSIDE A STABLE*  
Oil on canvas  
62 x 75cm (24¼ x 29½ in.)

£800-1,200



375

375  
A SET OF FOUR ITALIAN CARVED GILTWOOD STOOLS IN NEO-CLASSICAL STYLE  
EARLY 20TH CENTURY  
Each with a rectangular upholstered seat above leaf carved legs and X-stretchers  
49cm high, 55cm wide, 44cm deep

£300-500

376  
A MAHOGANY HANGING BOOKCASE IN GEORGE III STYLE  
19TH CENTURY

With 'Chinese Chippendale' fretwork throughout, the architectural pediment above a pair of two doors enclosing shelves, and with two drawers below, atop conforming wall brackets  
127cm high overall, 74cm wide, 25cm deep

£800-1,200

377  
A FRENCH PROVINCIAL CARVED CHESTNUT SETTLE  
19TH CENTURY

The lifting seat enclosing a compartment and above carved figure panels to the front  
80cm high, 182cm wide, 63cm deep

£200-300



376



377

378  
A COLLECTION OF VARIOUS GILT METAL CURTAIN TIE-BACKS

Comprising two pairs with Prince-of-Wales feathers and motto Ich Dien, 22cm high, a set of four modelled with stiff laurel leaves, 22cm wide, a set of three with 'cabochons', and a further later pair in the form of classical warrior heads

£500-800



378



379

**379**  
A LATE GEORGE III FOLK ART EMBROIDERED  
PICTURE OF A FARMYARD SCENE  
EARLY 19TH CENTURY  
Needlework, felt and textiles on painted  
backdrop, later set in glazed frame  
Panel 36.5cm by 51.5cm, frame 53 by 67cm

£300-500



380

**380**  
FOLLOWER OF THOMAS LAWRENCE  
*A LITTLE BOY, SEATED*  
Black and red chalk  
29 x 22cm (11¼ x 8½ in.)

£400-600



381

**381** λ  
DONALD CURRIE (BRITISH 20TH CENTURY)  
*VIEW OF CHURCH STREET, INCLUDING THE  
CHELSEA ARTS CLUB*  
Oil on canvas  
Signed (lower left)  
36 x 46cm (14 x 18 in.)

**Provenance:**  
Sir W. Guy Granet, G.B.E, bought directly from  
the artist (according to label on stretcher)

£80-120



382 (part lot)

**382**  
HENRY JAMES RICHTER (BRITISH 1771-1857)  
*BONNIE PRINCE CHARLIE LEAVING FLORA  
MACDONALD*  
Pencil, pen and ink, and watercolour heightened  
with white  
Signed and dated '1791' (lower right)  
26 x 33cm (10 x 12 in.)

Together with a Pair Of Coloured Engravings,  
After Wheatley, from the series 'The Cries of  
London'. (3)

£700-1,000



383

**383 Y**  
AN ANGLO-CHINESE BRASS-MOUNTED  
AMBOYNA, EBONY AND CAMPHOR WOOD  
CAMPAIGN CHEST  
LATE 19TH CENTURY  
In two sections, with a foliate-carved gallery above  
five drawers, the second drawer fitted as a secretaire  
with a fall front, drawers and pigeon holes, with  
reeded drawer divisions, side handles and square  
paw feet, patent locks  
135cm high, 106cm wide, 52cm deep

£1,000-1,500

384  
 A VICTORIAN SILVER PRESENTATION TROWEL  
 FRANCIS HIGGINS II, LONDON 1843  
 Engraved with a presentation inscription  
 33cm (13in) long  
 Loaded

£70-100



384

385  
 ? Belonging to the Paul family aka Highgrove  
<https://www.wikitree.com/wiki/Tippetts-27>

PLEASE FILL IN ARMORIAL DETAILS AND DATE  
 TWO PAIRS OF CRESTED SILVERPLATED MEAT COVERS

Each of oval domed form, scrolling foliate grape and vine handles, engraved armorial for \*\*\*\*\*

larger 27cm high, 46cm wide, smaller 19cm high, 36.5cm

£200-400



385

386 Y  
 A GEORGE III SILVER, TORTOISESHELL AND STEEL COMBINATION KNIFE, FORK AND SPOON  
 SAMUEL GODBEHERE & EDWARD WIGAN, LONDON 1813  
 In compact form, with tortoiseshell handles, engraved OJNY within an oval reserve  
 13.5cm (5 1/4in) long  
 With a Tessiers Ltd. long

£200-300



386

387  
 A VICTORIAN TOOLED LEATHER PEER'S DESPATCH BOX  
 BY WICKWAR & CO., LAST QUARTER 19TH CENTURY

Of typical form with handle to the lid enclosing a large compartment, the lid inscribed "THE RIGHT HON. THE EARL OF HARDWICKE / ROYAL COMMISSION FOR MANNING THE NAVY", the leading edge of the interior gilt stamped with maker's details and fitted with a S. Mordan & Co lock  
 15cm high, 41cm wide, 29cm deep

Together with a small archive of letters, documents etc relating to or from the Countess of Hardwicke, c1840 - 1880, c.150 pieces

£600-1,000



387

“ We are not amused ”  
 QUEEN VICTORIA

388  
 ROYAL HOUSEHOLD UNIFORMS OF THE HON. ALEXANDER GRANTHAM YORKE (B.1847-1911)  
 LATE 19TH/EARLY 20TH CENTURY  
 Comprising a blue full dress coat with red facings and gold embroidery, a blue undress coat with red facings and gold embroidery, a black Edwardian evening dress tailcoat with ER VII buttons, a pair of white breeches, three cocked hats with varying loops and buttons a braided sword knot and one uniform trunk

Provenance:  
 The Hon. Alexander Grantham Yorke, and thence by descent

The Hon. Alexander Yorke was a son of the 4th Earl of Hardwicke and was a Groom-in-Waiting to Queen Victoria (1884-1901) and Extra Groom in Waiting to King Edward VII (1901-1911). He was a courtier to Queen Victoria and, by popular account, the provoker of the most famous remark in British regal history. He was attending one of the

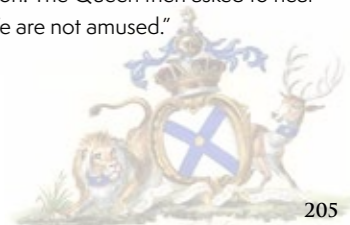


Queen's dinner parties at Windsor Castle and at one point turned to his German neighbour and told him a slightly risqué story. The German, who evidently was pleased easily, burst into near hysterical laughter and began to clutch his sides in riotous appreciation. The Queen then asked to hear the story and, after Yorke had reluctantly repeated it, she delivered her historic riposte: "We are not amused."

£500-800



388







389



389



389

ALEXANDER BLAIKLEY (BRITISH 1816-1903)

PORTRAIT OF JOHN YORKE, 7TH EARL OF HARDWICKE; EDITH MARY COUNTESS OF HARDWICK;  
PORTRAIT OF CHARLE ALEXANDER YORKE AS A BOY, LATER 8TH EARL OF HARDWICKE; AND  
PORTRAIT OF ALFRED ERANEST YORKE AS A BOY, LATER 9TH EARL OF HARDWICKE

Pastel, oval

Three signed and variously dated '1871, 1879, 1873' (lower right)

Each 63 x 48cm (24¾ x 18¾ in.) (4)

£100-150



390

ROYAL EQUERRY'S UNIFORMS OF THE  
HON. ALEXANDER GRANTHAM YORKE  
(B.1847-1911)

THIRD QUARTER 19TH CENTURY

Comprising a scarlet tunic with blue facings and gold embroidery, blue trousers with gold lace, a blue frock coat with mourning bands, a great coat, a cocked hat with gold embroidered loop, a crimson and gold dress sash, a dress waist belt and sling, a pair of brass spurs and two uniform trunks, one labelled for Manning & Co, London.

Provenance:

The Hon. Alexander Grantham Yorke, and thence by descent

Prior to becoming the groom in waiting to Queen Victoria, The Hon. Alexander Yorke was an equerry to H.R.H The Duke of Albany between 1874-1884

£400-600



390



391

ENGLAND, GEORGE III  
HALF GUINEA 1803 (S 3736)

With ornate gold suspension loop, total weight 4.7g. Very fine

£350-400



391  
(front and reverse)



392

ENGLAND, GEORGE IV  
SOVEREIGN 1822 (S 3800)

Extremely fine or nearly so

£1,000-1,500



392  
(front and reverse)



393

ENGLAND, WILLIAM IV  
SOVEREIGN 1833 (S 3829B)

Good fine

£350-450



393  
(front and reverse)





394  
(front and reverse)



**394**  
ENGLAND, VICTORIA  
FIVE POUNDS 1887 (S 3864)  
Good, extremely fine, a few minor hairlines

£2,200-2,500



395  
(front and reverse)



**395**  
ENGLAND, EDWARD VII  
SOVEREIGN 1902P (S 3872)  
Extremely fine

Together with a Half Sovereign 1909  
(S 3974B), very fine

£500-550



396  
(front and reverse)



**396**  
ENGLAND, GEORGE V  
SOVEREIGN 1913 (S 3996),  
HALF SOVEREIGN 1913 (S 4006)  
Good very fine

£500-550



**397**  
FRANCE, LOUIS XV  
A GOLD PENDANT IN IMITATION OF A LOUIS  
D'OR 1786, mm.A, privy mark heron, fuiller flan  
depth with ornate foliate edge, gold suspension  
loop, wt 11.2g. Very fine

£500-550



397  
(front and reverse)



**398**  
ITALY, TUSCANY, LEOPOLD II  
GOLD ZECCHINO 1832  
Fleur de lis, rev. St John the Baptist, wt3.4g (KM 76),  
good very fine, flan a little uneven;

Together with VENICE, LUDOVICO MANIN  
(1789-1797), GOLD ZECCHINO, St Mark with  
kneeling Doge, rev. Christ in beaded ellipse with  
stars, 3.2g (KM 755), fine, uneven flan, ex-mount

£350-400



398  
(front and reverse)

**399**  
A COLLECTION OF GOLD COINS TO INCLUDE:  
USA, gold 1-Dollar 1851, Liberty head left, rev. value in  
wreath, 1.6g (KM 73), good very fine or better; Germany,  
Regensburg, gold ¼-Ducat in the name of Joseph II (1765-  
1790), 0.8g (KM 385), very fine, pierced; gold Indian,  
Ottoman and other coins (total 4), total wt.8.1g, generally  
very fine, all pierced; a jeweller's copy of an Alexander the  
Great gold Stater, in gold mount with suspension loop,  
wt.9.3g, very fine, and a French gilded coin holder tube. (8)

£800-1,200



399  
(front and reverse)



**400**  
**A 9 CARAT GOLD CIGARETTE CASE**  
 S. BLANCKENSEE & SON LTD.,  
 BIRMINGHAM 1923  
 With engine turned decoration  
 11.5cm (4 1/2in) long  
 143g

£1,500-2,000



400

**401**  
**AN EARLY 20TH CENTURY KNIGHT'S BACHELOR BADGE**  
 ROBERT WILLIAM JAY, LONDON 1926  
 The silver gilt badge with the knight bachelor insignia on red enamel ground, full hallmark and maker's mark R.J., fitted case  
 Size/dimensions: 7.6cm long  
 Gross weight: 87.0 grams

£150-250



401



402

**402**  
**AN 18 CARAT GOLD VESTA CASE**  
 ASPREY & CO. LTD., CHESTER 1913  
 With a suspension loop, reeded decoration and applied CY  
 4.5cm long  
 36g

**Provenance:**  
 The Hon. Claude John Yorke, and thence by descent

£800-1,200

**403**  
**AN EARLY 20TH CENTURY MASONIC MEDAL**  
 The blue guilloché enamel ground applied with gilt and paste set Masonic motifs in a foiled paste frame, the reverse engraved 'Presented by the Members of the Lodge of Stability to Br. P. Broadfoot P.M., as a tribute of Gratitude for eminent services rendered their Lodge for upwards of 12 Years, 4 of which he served as W.M. and for his Indefatigable exertions in the cause of Freemasonry in general. April 1823', unmarked, fitted case  
 Size/dimensions: 10.0cm long  
 Gross weight: 109.6 grams

£300-500



404



**404**  
**A SILVER RECTANGULAR CIGARETTE CASE**  
 ASPREY & CO. LTD., LONDON 1937  
 With silver gilt borders, engine turned decoration and applied with a crest, the interior engraved To David Yorke from his family Oct. 17th 1940  
 15cm (6in) long

**Together with** a silver cigarette box by C. J. Vander Ltd., London 1959, with engine turned decoration, applied monogram and floral chased thumb piece, 8cm (3 1/4in) long  
 347g (11.15 oz) gross

£100-150



403

**405 Y**  
**TWO 19TH CENTURY POCKET TELESCOPES**  
 The first by Dollond, the gilt metal telescope with an ivory collar, the eyepiece stamped Dollond London;

**Together with** a lacquered gilt metal telescope within a red leather case

**Please note:** Dreweatts have applied for a de minimis exemption for this lot. Ref: HYJUXDUV

£80-120



405 (detail)



405 (part lot)

THE LOGGIA  
LOTS 406-418



407



406



408

**406**  
A WHITE MARBLE MODEL OF A  
SCULPTOR'S HAND  
LATE 19TH/EARLY 20TH CENTURY  
Holding aloft a clay modelling tool, pink  
marble base  
29.5cm high overall

£300-500

**407**  
RICHARD CLAUDE BELT (1851-1920) A  
MARBLE PORTRAIT BUST OF  
THE HON. ELIOT CONSTANTINE YORKE  
DATED 1879  
On socle base, inscribed to reverse 'R C BELT  
SCULT LONDON 1879'  
69cm high

**Provenance:**  
Probably commissioned by the Earls of  
Hardwicke, and thence by descent.

The Hon. Captain Eliot Constantine Yorke  
(1843-1878) was the fourth son of Admiral  
Charles Philip Yorke, 4th Earl of Hardwicke,  
and the Hon. Susan Liddell. A Member of  
Parliament, he was also a captain in the  
Cambridgeshire Militia, an Equerry to His  
Royal Highness the Duke of Edinburgh and a  
Deputy Lieutenant of Cambridgeshire. On 11  
February 1873, Yorke married Annie, daughter  
of Sir Anthony de Rothschild, 1st Baronet. The  
marriage had no issue and he died in 1878,  
aged 35.

£700-1,000

**408**  
A GEORGE IV MAPLE AND PARCEL-GILT  
SIDE CABINET  
CIRCA 1825, IN THE MANNER OF  
HOLLAND & SONS  
With rectangular red granite marble top  
above a cupboard door  
74cm high, 92cm wide, 41cm deep

**Illustrated:**  
The Connoisseur, May 1965, p.7

£800-1,200





409

**409**  
JOHN ADAMS-ACTON (1830-1910)- A MARBLE PORTRAIT BUST OF A GENTLEMAN  
DATED 1865  
Socle base and grey marble plinth, signed and dated to reverse  
"JOHN ADAMS ACTON FECIT ROMA 1865"  
71cm high overall, base 24.5cm wide

£800-1,200



410

**410**  
A PAIR OF VARIEGATED GREY, BLACK AND WHITE SCAGLIOLA PEDESTALS  
19TH CENTURY  
Each with a circular grey marble top above the simulated cylindrical shafts  
each 103.5cm high

£1,000-1,500



£1,000-1,500

**411**  
A TRENTANOVE (19TH CENTURY) A MARBLE PORTRAIT BUST OF CHARLES PHILIP YORKE, 4TH EARL HARDWICKE (1799-1873)  
MID 19TH CENTURY  
Socle base, titled to tablet "CHARLES PHILIPS YORKE, 4TH EARL HARDWICKE", inscribed to reverse "A TRENTANOVE SCULP LONDON"  
71cm high

**Provenance:**  
Probably commissioned by the Earls of Hardwicke, and thence by descent.

£1,000-1,500



411

**412**  
A WHITE MARBLE PORTRAIT BUST OF A GENTLEMAN  
LATE 19TH/EARLY 20TH CENTURY  
Depicted wearing tie, waistcoat, and double-breasted jacket, unsigned  
69cm high

Affixed to a white marble and scagliola pedestal column, late 19th century, the pedestal 114cm high  
183cm high overall

£800-1,200



412



413

CHARLES-AUGUSTE FRAIKIN (BELGIAN 1817-1893) A RARE MARBLE FIGURAL GROUP 'THE CRADLE OF LOVE'

MID 19TH CENTURY

Carrara marble, sleeping child on shell set on a triform base with carved dolphins, signed, on a painted simulated marble octagonal pedestal group 65cm high, 79cm wide, 130.5cm high overall

Provenance:

Possibly the 4th Earl of Craven and thence by descent

Literature:

Edward MacDermott, "Routledge's Guide to the Crystal Palace and Park at Sydenham", G. Routledge & Company, 1854. PP.146.

Musee Fraikin De Herenthals : Offert Par L'artiste A Sa Ville Natale L'an 1891 : Catalogue De La Galerie 1891, publ. L. Bongaerts-Verbeeck Herenthals.

The Belgian sculptor Charles-Auguste Fraikin (1817-1893) was born in Herentals in Belgium. After a difficult childhood and an early career training to be an apothecary, he re-devoted his life instead to the study and production of sculpture under Pierre Puyenbroeck. Just 6 months after enrolling in the Académie royale des beaux-arts Brussels he won the internal competition for sculpture and more public success followed swiftly. In 1845 at the Salon de Bruxelles the Queen of the Belgians recommended his work "L'Amour captif" to King Leopold I and Royal commissions followed.

The museum at Herentals devoted to his life and work was established by a bequest in his will- leaving the entirety of the plaster casts from his studio. In the gallery guide from 1891 the museum discusses this particular work: "No 11 Amour au Berceau". It recounts how the work came into being after a public lottery in 1850- won by Dr Lombard from Liege. Versions of it were also executed in various materials including, notably, for M. le Baron de Rothschild a Paris.

One of Fraikin's first public exhibitions of this composition was at the Great Exhibition of 1851 where his work was highlighted in Routledge's Guide in the description of the "French and Italian Modern Sculpture Court". His work was noted as being "graceful and delicate in the extreme" and being especially worthy of attention from visitors:

*"M. Fraikin of Brussels, a sculptor who possesses as great a reputation among his fellow artists in Belgium as with amateurs and the public in general... "L'Amour au Berceau" or "Cupid in his cradle" "Psyche" and a "Roman peasant woman" are works also by M Fraikin which will appeal to the sympathies of visitors of all age".*

Exhibiting another version of this work at the 1855 l'Exposition Universelle in Paris he was rewarded with the patronage of Empress Eugenie, who had the group placed into her bedroom at the Tuileries Palace. Sadly, that example was lost in the Tuileries fire in 1871.

£8,000-12,000



413



414

**414**  
A VICTORIAN CARVED  
MARBLE PORTRAIT  
BUST OF LADY MARY  
CATHERINE YORKE  
(1837-1890)  
CIRCA 1860-1870  
Socle base, unsigned  
71cm high

**Provenance:**  
Probably commissioned  
by the Earls of Hardwicke,  
and thence by descent.

Lady Mary Catherine  
Yorke was the daughter of  
the 4th Earl of Hardwicke.  
She married William  
George Craven, Grandson  
of the 1st Earl of Craven.

£800-1,200



**415**  
A PAIR OF WHITE AND BLUE  
PAINTED SIMULATED BAMBOO  
ARMCHAIRS IN REGENCY STYLE  
EARLY 20TH CENTURY  
Each with cane seats

£400-600



415

**416**  
A PAIR OF NORTH EUROPEAN  
GREY, GOLD AND BLUE PAINTED  
PEDESTALS  
EARLY 20TH CENTURY

Of tapered concave-sided triangular  
form with cut corners, the panelled  
fronts depicting cherubs playing  
in water, with bands of foliage and  
strapwork and plinth bases  
141cm high, 65cm wide, 48cm deep

£800-1,200



416





417

**417**  
A FRENCH LOUIS XVI STYLE MARBLE AND GILT METAL CLOCK  
LATE 18TH OR EARLY 19TH CENTURY  
With eight-day bell striking movement with outside countwheel, the white enamel Arabic numeral dial inscribed Gille L'Aine Paris, the case of neo-classical form with eagle and sphinxes  
70cm high

£300-500

**418**  
A CARVED AND WHITE-PAINTED CONSOLE TABLE  
PROBABLY GEORGE III, MID-18TH CENTURY, IN THE MANNER OF MATTHIAS LOCK  
The rectangular Brocatello marble top above a pierced frieze of foliage, C-scrolls, and trellis, the cabriole legs carved with flower garlands and with foliate and block feet, redecorated, the marble replaced  
86cm high, 141cm wide, 67cm deep

Please see our website for the full footnote.

£6,000-10,000



418





THE FOLLOWING TWO LOTS ARE TO BE OFFERED IN:

FINE JEWELLERY, SILVER, WATCHES AND OBJECTS OF VERTU  
AUCTION | NEWBURY | 20 NOVEMBER

Enquiries: [jsw@dreweatts.com](mailto:jsw@dreweatts.com) 01635 553 553



**AN EARLY 20TH CENTURY CULTURED PEARL AND DIAMOND TIARA**

Composed of eleven detachable late 19th century target clusters, centrally set with later mabé cultured pearls within a two tier surround of old European cut diamonds, later surmounted with cultured pearl and rose cut diamond finials, on a removable frame of palmette shaped motifs with box spacers, set throughout with old European cut diamonds and cultured pearls, mounted in silver and gold, unmarked, detachable clusters with pendant and drop fittings, three with clasp fittings, composite, cased by C.A. Barrington Ltd, Diamond Moulder, 30 Alfred Place, SW7

Size/dimensions: inner diameter 17.0cm, 6.2cm high  
Gross weight: 198.3 grams

**Provenance:**

The tiara and necklace were made for The Hon. Claude Yorke (1872 - 1940) as a gift for his wife, the Hon. Mrs Claude Yorke (nee. Fay Zarifi - d. 1928). Claude Yorke was an architect and had worked in Cairo at the turn of the twentieth century between 1897 and 1907. He married Fay Zarifi in 1914, and family repute suggests he would have had an influence in the design of both the tiara and necklace. Thence by direct descent.

£15,000-25,000



The Hon. Mrs Claude Yorke  
(nee Fay Zarifi - d. 1928)



**AN EARLY 20TH CENTURY DIAMOND AND CULTURED PEARL SWAG NECKLACE**

Composed of seven mabé cultured pearls set within old European cut diamond and cultured pearl clusters on filigree and ropetwist frames, between alternating swags of cultured pearls strands and filigree links set with old cut diamonds, suspending a similarly set scrolling filigree pendant, terminating in cultured pearl drops with rose cut diamond caps, composite, cased by C.A. Barrington, Diamond Moulder, 30 Alfred Place, SW7

Size/dimensions: 44.0cm long  
Gross weight: 148.5 grams

**Provenance:**

The tiara and necklace were made for The Hon. Claude Yorke (1872 - 1940) as a gift for his wife, the Hon. Mrs Claude Yorke (nee. Fay Zarifi - d. 1928). Claude Yorke was an architect and had worked in Cairo at the turn of the twentieth century between 1897 and 1907. He married Fay Zarifi in 1914, and family repute suggests he would have had an influence in the design of both the tiara and necklace. Thence by direct descent.

£8,000-12,000

The image shows the entrance to Trethill House. The front door is a double door with a transom window above it. The transom window features a central lantern-shaped light fixture and is flanked by decorative white metalwork in a starburst pattern. The door is set within a stone or concrete frame. The interior is visible through the open doors, showing a checkered tile floor, a patterned rug, and a small table with a framed picture and a decorative object. The exterior walls are covered in green ivy, and there are large potted plants with white and pink flowers in the foreground.

TRETHILL HOUSE

CORNWALL, LOTS 430-514



# MY UNCLE JONATHAN BULMER

BY  
EDWARD BULMER

Trethill House is a wildly romantic, yet characteristically sturdy early Victorian house designed by George Wightwick, a Plymouth architect who studied in Sir John Soane's office. It comprises a generous Drawing Room and Dining Room, two modest sitting rooms and a string of rooms for everyday comfortable living. Amazingly, upon commencement of restoration work, we found the designs for the house in the RIBA Library; efficiently rendered on only five sheets, two of these for the stables and steadings. The architect's intentions for the exteriors, the size and layout of the rooms and the ornamental trim had all been executed and almost nothing had been lost since, nor did it need to be.

My uncle Jonathan sourced one marble chimneypiece (from nearby Lanhydrock) but otherwise concentrated on what to him are the basics for comfort, a functional heating system and well stocked grounds. The house has a lovely aspect, sheltered by one great ridge from the sea, but within walking distance of its sandy beaches. With gently sloping lawns and somewhat neglected woods that Jonathan restocked with generous plantings of species magnolia, rhododendron and spring bulbs, it is now a scene straight out of Shakespeare's Twelfth Night.

Jonathan collects pictures, furniture and artefacts rather as he collects friends or species magnolia – because he likes them. For me this is the most enduring and successful instinct for collecting. These pieces became the backdrop to his varied life, creating homes in London, Malta, Morocco, Herefordshire, Sutherland, Harris and latterly Cornwall.

It is a further move within Cornwall that occasions this sale as it is time to downsize and rationalise. I have helped him move twice but before me he had worked with the wonderful (and much missed) Melissa Wyndham to create his 'signature look' – what you might call distinguished comfort or subdued elegance.

Although coming from Trematon Castle, the 19th century chandeliers suited their new ceiling heights, walnut bookcases, found neatly fitting alcoves and the pictures could adopt the same tiers. In short, the only alteration needed was to extend the height of the Dining Room curtains that formerly dressed the windows of a lower ceilinged kitchen, by adding an apron of velvet – an old country house trick developed over the years to address the effects of unwanted canine relief without binning the whole curtain, one suspects.

Whether in London or the country the scale of the furniture and the discerning eye that combines different centuries and continents ensures that the resulting rooms exude comfort and charm.

That pieces from so many eras of Jonathan's life cohabit so naturally is because they have been collected with that underlying sense that 'we English' have that our homes, our personalities and our lifestyles are indivisible. Jonathan's rooms are hospitable, scented and not a little dishevelled, but always a delight to the eye.

The family have kept a few much loved pieces but hope that what does not now fit in the new house will find happy homes and give new owners as much pleasure as they have given him.

THE ENTRANCE HALL  
LOTS 430-439



430  
A PAIR OF ITALIAN  
ALABASTER URNS  
19TH CENTURY  
In the Neoclassical manner, now  
set on a pair of 'Siena marble'  
scagliola pedestal columns with  
associated black marble and  
wooden plinths, later fitted for  
electricity, old depository labels  
to tops of columns  
urns 63cm high, the columns  
116cm high, plinths 11cm high,  
approximately 190cm high  
overall

£3,000-5,000



430



431

**431**  
A LARGE GILTWOOD, GESSO AND  
CREAM PAINTED MIRROR  
FIRST HALF 19TH CENTURY  
226cm high, 95cm wide

£1,500-2,500

**432Y**  
A GEORGE IV ROSEWOOD TEA CADDY  
CIRCA 1825  
Incorporating earlier silver mounts, with  
ebonised stringing, red velvet and wood  
lining, lock plate with sterling mark and  
maker's mark WT  
18cm high, 33cm wide,  
16cm deep

**Provenance:**  
Gerald Panchaud, Amhuinnsudhe Castle

£300-500



432





433

**433**  
**A BRONZE MODEL OF A SPHINX ON**  
**ORMOLU BASE**

FRENCH, 19TH CENTURY AND LATER  
 Previously a chenet, stamped indistinctly  
 "MILMI", fleur de lys symbol and FON,  
 and with various numbers  
 35.5cm high, 41cm wide, 15cm deep

£700-1,000

**434**  
**A GEORGE IV SIMULATED ROSEWOOD**  
**OCCASIONAL TABLE**

PROBABLY ANGLO-INDIAN, CIRCA 1830  
 The rectangular variegated white marble top on  
 scroll supports with carved acanthus leaf shoulders  
 81cm high, the marble 46cm wide, 25.5cm deep

Provenance:  
 Previously with Johnny Allsopp

£500-800



434



435 (part lot)

**435**  
TWO PAIRS OF FLORAL PRINTED CURTAINS IN CHINTZ STYLE  
20TH CENTURY  
Approximately 260cm drop, 95cm wide at the top

£400-600

**436**  
AFTER JOHN CHRISTIAN SCHETKY  
VIEWS ON SCOTTISH ISLANDS  
Watercolour  
Each approx. 25 x 35cm  
(9¾ x 13¾ in.) (12)

£1,000-1,500



436 (part lot)

**437 Y**  
A GEORGE III SATINWOOD AND  
TULIPWOOD CROSSBANDED DEMI-  
LUNE COMMUNE  
CIRCA 1790, IN THE MANNER OF  
INCE & MAYHEW  
88cm high, 98cm wide, 51cm deep

**Provenance:**  
Bonhams, London, Fine English &  
Continental Furniture and Works of Art  
(12067) 22nd November 2005, Lot 134  
(£5,400 incl. BP).

For a pair of commodes attributed to Ince  
& Mayhew with near identical panels to  
the doors, see Christie's London, Fine  
English and Continental Furniture (7017),  
15th September 2005 (£18,000 incl. BP).

£1,000-1,500



437



438



**438**  
AFTER JOHN WELLS  
VIEWS OF EDINBURGH  
Aquatints, a set of four  
Engraved by J. Barber  
Each 46 x 57cm (18 x 22¼ in.) (4)

£200-300

**439**  
A VICTORIAN CARVED BEECH CHAIR BACK SETTEE  
IN ANGLO-INDIAN STYLE, SECOND HALF 19TH CENTURY  
With a caned seat and loose squab cushion  
84cm high, 191cm long, 77cm deep

£500-800



439

THE DRAWING ROOM  
LOTS 440-455



**440**  
TWO PAIRS OF TAUPE AND PINK  
SILK DAMASK HIGHLIGHTED  
FOLIATE CURTAINS  
20TH CENTURY IN THE  
VICTORIAN TASTE  
Approximately 310cm drop,  
125cm wide at the top  
  
£1,200-1,800





441  
A GLASS PRISM HUNG GILT METAL THIRTY LIGHT CHANDELIER  
LATE 19TH/EARLY 20TH CENTURY  
With 24 candlelights and 6 internal lights  
Approximately 112cm high overall including suspension loop,  
93cm wide

£800-1,200



441



442

442  
AFTER LOUIS-ROBERT CARRIER-  
BELLEUSE (1848-1913) FOR THE CHOISY-  
LE-ROI FACTORY, A FAIENCE BUST OF  
DIANA  
CIRCA 1900  
Set on a fabric covered wooden base,  
incised signature A LOUIS CARRIER  
BELLEUSE to reverse  
61cm high excluding socle,  
76.5cm high overall

£1,000-1,500

443  
AN AGRA CARPET  
approximately 523 x 318cm

£2,000-3,000

443





444

**444**  
A GILT AND PATINATED METAL LAMP  
FRENCH, LATE 19TH CENTURY AND LATER  
Converted for electricity with twin light fitting  
lamp base overall 62cm high excluding fitment, 90cm high overall including shade

£300-500



445

**445 Y**  
A GEORGE III MAHOGANY, BURR  
YEW, SATINWOOD AND TULIPWOOD  
CROSSBANDED PEMBROKE TABLE  
IN THE MANNER OF HENRY KETTLE, CIRCA 1780  
The rectangular drop leaves above a single frieze  
drawer and square section tapering legs  
73cm high, 112cm (with leaves up), 87cm deep

For a Pembroke table in the manner of Henry Kettle  
and incorporating burr yew and remarkably closely  
related inlay to that seen on the table present here,  
see Christie's, London, Apter-Fredericks: 75 Years of  
Important English Furniture, 19th January 2021, Lot  
48 (£10,000).

For another Pembroke table, attributed to Kettle, and  
incorporating related design elements and timbers,  
see Sotheby's, London, Important Furniture, 6th  
December 2011, Lot 108 (£8,125).

£1,000-1,500

**446**  
A PAIR OF INDIAN SILVER METAL SIDE CHAIRS  
MID 20TH CENTURY  
With flanking ram's-heads to the bar back and on sabre legs  
Each 86cm high, 59cm wide, 45cm deep

£1,000-1,500



446



**447**  
A GILT METAL TABLE LAMP IN THE EMPIRE STYLE  
FRENCH, MID/LATE 19TH CENTURY AND LATER  
Fitted for electricity with twin light fitment  
the lamp base 67cm high, overall height 95cm including shade

£300-500

**448**  
THREE TURKEY-WORK COVERED CUSHIONS  
17TH CENTURY  
Each with cut raised work decoration, thick rope twist edging  
51cm square

Provenance:  
Purchased from Joanna Booth

£800-1,200



448



447

**449 Y**  
A HARDWOOD AND EBONISED RED  
VELVET UPHOLSTERED THREE SEAT SOFA  
MODERN  
Supplied by Edward Bulmer  
90cm high, 213cm wide, 102cm deep

£800-1,200



449



450

**450**  
**A SET OF THREE VICTORIAN EBONISED PITCH-PINE HALL STOOLS**  
 CIRCA 1870, POSSIBLY IRISH  
 Each with outscrolling arms above a solid seat and X-frame supports  
 One indistinctly inscribed in pencil '...dor .. Villoffe [?]'  
 Each 74cm high, 76cm wide, 36.5cm deep

**Provenance:**  
 Christie's, London, 16th September 2004, lot 135, previously 'A house in Co. Londonderry'

£600-1,000

**451**  
**A VICTORIAN GILTWOOD AND EMBOSSED LEATHER OCTAGONAL OCCASIONAL TABLE**  
 SECOND HALF 19TH CENTURY  
 The embossed leather-covered top on four fluted columns joined by an X-frame stretcher, on square downswept legs with castors, the castors stamped 'COPE'S PATENT'  
 62cm high, 55cm wide

**Provenance:**  
 Christie's, London, 16 September 2004, Lot 66

£400-600



451



452

**452**  
**A SPODE PORCELAIN PART DESSERT SERVICE**  
 CIRCA 1810

Painted with a band of red, green and gilt scrolls comprising: three shell shaped dishes, 24cm wide and an oval pedestal centre dish, 36cm wide, iron red script marks verso; and a Derby porcelain replacement shell shaped dish ensuite

£200-300



453

**453**  
**CIRCLE OF THOMAS WYCK (DUTCH CIRCA 1616-1777)**  
**A MEDITERRANEAN COASTAL INLET WITH BOATS AND A MAN-O-WAR AT ANCHOR BEYOND**  
 Oil on canvas  
 Initialed (lower right)  
 48.5 x 64cm (19 x 25 in.)

**Provenance:**  
 Sale, Christie's South Kensington, 9th July 2004, lot 28

£2,000-3,000



454

454  
SIR EDWIN HENRY LANDSEER  
(BRITISH 1802-1873)  
PORTRAIT OF MR BRIDGEMAN SMALL  
Oil on canvas  
48.26 x 40.64cm (19 x 16 in.)

Provenance:  
Sale, Christie's, London, 28th November 1969,  
lot 211.  
Somerville & Simpson, May 1984.

Exhibited:  
London, Royal Academy, *Landseer Memorial  
Exhibition*, Winter 1874, no. 452.

Literature:  
Algernon Graves, *Catalogue of Landseer's works*,  
1875, under 1824.

We are grateful to Richard Ormond for his help in  
preparing this catalogue entry

£3,000-5,000



455

455  
CIRCLE OF CARLO INNICENZO CARLONE (ITALIAN 1686-1775)  
THE PERSONIFICATION OF AMERICA;  
AND THE PERSONIFICATION OF ASIA  
Oil on canvas, a pair  
33.66 x 36.2cm (13¼ x 14¼ in.) (2)



Provenance:  
Sale, Christie's, South Kensington,  
6th July 2005, lot 183

£1,200-1,800



# THE DINING ROOM LOTS 456-482



456

**456**  
**THOMAS DANIELL (BRITISH 1749-1840)**  
*THE CHAKEES SAROON IN THE FORT OF ALLAHABAD;  
 LUKNOW TAKEN FROM THE OPPOSITE BANK*  
 Aquatints, a pair  
 Each 50 x 68.5cm (19½ x 26¾ in.) [2]

**Provenance:**  
 Sale, Bonhams, Knightsbridge, *The Franklin Hotel Sale*,  
 3 October 2006, lot 77 [?]

£600-800



**457**  
**A VIENNA PORCELAIN GILT GROUND  
 TRUMPET VASE AND PLINTH BASE**  
 DATE CODE FOR 1827  
 Painted with a rich band of flowers, blue shield  
 mark and impressed date codes  
 28.5cm high

£800-1,200



457



458



**458**  
**A PAIR OF MAHOGANY DINING  
 PEDESTALS**  
 CIRCA 1815 AND LATER  
 Each shaped rectangular top above  
 a drawer and cupboard door fronted  
 by a Neo-Classical pilaster, one  
 opening to a drawer and storage,  
 the other opening to four sliding  
 trays and storage  
 each 105cm high, 50.5cm wide,  
 68cm deep

£600-800

**459**  
**AFTER ANTOINE-DENIS CHAUDET  
 (1763-1810)- A MARBLE PORTRAIT BUST  
 OF NAPOLEON BONAPARTE**  
 19TH CENTURY  
 67cm high

**Provenance:**  
 Possibly the Drury Lowe family, Warwickshire,  
 sold at Sotheby's circa 1987.

This bust of Napoleon I (1769-1821) is inspired  
 by a model by the French Neoclassical  
 sculptor Antoine-Denis Chaudet. His marble  
 version of 1804 was Napoleon's preferred  
 image of himself and became the official  
 portrait that was reproduced in biscuit  
 porcelain made from 1805 at the Sèvres  
 porcelain factory.

£3,000-5,000



459



**460**  
A PAIR OF CHINESE EXPORT BLUE AND WHITE SHAPED 'HERRING' RECTANGULAR DISHES  
QIANLONG, CIRCA 1765-1775  
With re-entrant corners, decorated with fish  
23.5cm long

£1,500-2,500

**461 Y**  
A PAIR OF GEORGE IV ROSEWOOD AND RED LEATHER UPHOLSTERED BERGÈRE LIBRARY ARMCHAIRS OR 'CURRICLE' CHAIRS  
CIRCA 1825, IN THE MANNER OF GILLOWS  
Each of typical 'tub' form and with reeded legs to the front  
89cm high, 55cm wide, 73cm deep

This form of bergere was named a 'curricle', after the Roman magistrate or consul's seat, by Thomas Sheraton in *The Cabinet Dictionary*, London, 1803. The name was adopted by Gillows of London and Lancaster, who supplied five chairs of this model between 1811 and 1812 to Wilbraham Egerton for Tatton Park, Cheshire, at a cost of 5 pounds each and intended for bedrooms and dressing-rooms (N. Goodison and J. Hardy, 'Gillows at Tatton Park', *Furniture History*, 1970, pl. 16A and S. Bourne, 'Gillow Chairs and Fashion', *Exhibition Catalogue*, Blackburn, 1991, pp. 32-33).

For a closely related pair of bergere chairs attributed to Gillows, see Christie's, *500 Years: Decorative Arts Europe*, 18th November 2010, Lot 179 (£12,500).

£1,500-2,500



461



**462**  
SIR WILLIAM ELFORD (BRITISH 1749-1837)  
A SET OF SIXTEEN WATERCOLOURS TO INCLUDE: PARTRIDGE; BLUE TIT; HERON; BULL FINCH; DUCK AND OTHER BIRDS ON BRANCHES AND IN LANDSCAPES IN THE DEVON AND CORNISH ENVIRONS  
Watercolour  
Each 37 x 25.5cm (14½ x 10 in.) (16)

£1,500-2,500

**463**  
A LARGE GRAND TOUR WHITE MARBLE MODEL OF THE TOMB OF SCIPIO AFRICANUS ITALIAN, LATE 19TH CENTURY  
28cm high, 47cm wide, 29cm deep  
**Provenance:**  
Sotheby's, Important Continental Furniture, 10th December 2003, lot 188

£2,000-3,000



463



462 (part lot)



**464**  
A GEORGE III CARVED MAHOGANY CONSOLE TABLE  
LATE 18TH CENTURY, IN GOTHIC TASTE  
The polished stone top above a frieze decorated with quatrefoils and fluting, on square section legs decorated with further Gothic tracery  
78cm high, 152cm wide, 59cm deep

The carved fretwork decoration on the present table demonstrates the influence of 'Gothick' designs featured in the influential design books by leading London cabinet-makers, such as Thomas Chippendale and Ince and

464

Mayhew, in the mid to late 18th century. For a design of side table by Thomas Chippendale that illustrates some of the 'Gothick' attributes shown on this table, see Thomas Chippendale's, *The Gentleman and Cabinet Maker's Director*, The Third Edition (1762), printed John Tiranti Ltd, London, 1939, pl.LVII.

For a centre table of the period incorporating related fretwork carving, see Christie's, *New York, The British Interior*, 25th January 2001, Lot 290 (\$16,500).

£2,000-3,000



465

A PAIR OF RED AND CRIMSON  
CREWELWORK STYLE CURTAINS  
20TH CENTURY

Decorated with pumpkins and gourds  
and foliage

Approximately 330cm drop,  
220cm wide at the top

£800-1,200



466



467

**466**  
**A PATINATED METAL TWELVE LIGHT CHANDELIER IN REGENCY STYLE**  
 20TH CENTURY  
 Approximately 104cm high, including chains  
 91cm wide

£300-500

**467**  
**A VICTORIAN PAINTED PINE SIDE TABLE**  
 MID 19TH CENTURY  
 The scrubbed top above two frieze drawers and turned legs simulating bamboo  
 76cm high, 120cm wide, 54cm deep

£800-1,200

**468**  
**AN AMRITZAR CARPET**  
 approximately 540 x 365cm

£1,500-2,500



468



**469**  
**A SET OF TWELVE REGENCY MAHOGANY DINING CHAIRS**  
 ATTRIBUTED TO GILLOWS, CIRCA 1815  
 To include a pair of armchairs, each with scrolled tablet top rail centred by a shell, above a horizontal splat and padded drop-in seat and on sabre legs, Eight chairs with seat rail incised 'B', three chairs stamped 'I.YALLOT'(?)  
 the armchairs 91cm high, 57cm wide, 56cm deep

**Provenance:**  
 Colonel Norman Coleville M.C (1893-1974), sold Christie's 16th September 2004, Lot 40 (£17,925 incl. BP)

The collection of Colonel Norman Coleville M.C (1893-1974) was well known to Percy Macquoid and Ralph Edwards, compilers of the Dictionary of English Furniture in the 1920s, and many illustrations of his furniture were used in those volumes.

£6,000-8,000



469



470

THOMAS (BRITISH 1749-1840) AND  
WILLIAM (BRITISH 1769-1837) DANIELL

ORIENTAL SCENES COMPRISING: VIEW FROM THE RUINS  
OF THE FORT OF CURRAH; OUSOOR IN THE MISORE;  
VIEW TAKEN NEER THE CITY, SIRINAGUR; VIEW TAKEN BETWEEN  
NATAN AND TAKA; VIEW ON THE RAM GUNGA; VIEW  
BETWEEN TAKS LA MUNDEAR AND SRINAGUR; VIEW IN  
THE KOAN NULLAH; VIEW NEAR DARAMUNDI; RUINS OF  
THE PALACE MADURAI; AND RAJE GANT

Aquatints

Each 46 x 58cm (18 x 22¾ in.) (10)

£5,000-7,000



470



471

**471**  
FOLLOWER OF CLAUDE JOSEPH VERNET  
A VIEW OF POSOLOPPO NEAR NAPLES,  
WITH FISHERFOLK HAULING NETS IN THE  
FOREGROUND

Oil on canvas  
44.45 x 74.3cm (17¼ x 29¼ in.)

Provenance:  
Sale, Sotheby's, London, 5th July 2005, lot 60

£1,000-1,500



472

**472**  
RICHARD BEAVIS (BRITISH 1824-1896)  
A MARE AND FOAL IN A FIELD

Oil on canvas  
Signed and dated '1865' (lower right)  
58.5 x 74.5cm (23 x 29¼ in.)

Provenance:  
Richard Green London  
Gerald Panchaud, Amhuinnsuidhe Castle

£1,000-1,500

**473**  
GIOVANNI MARTINELLI  
(ITALIAN 1610-1659/68)  
PORTRAIT OF A LADY HOLDING A CROWN,  
POSSIBLY THE MUSE MELPOMENE

Oil on canvas, framed as an oval  
76 x 71cm (29¾ x 27¾ in.)

Provenance:  
Sale, Sotheby's, London, 8 July 2004, lot 390

£3,000-5,000



473

**474**  
CIRCLE OF ONORIO MARINARI  
(ITALIAN 1627-1715)  
SAINT CATHERINE OF ALEXANDRIA

Oil on canvas, framed as an oval  
76.5 x 59.5cm (30¼ x 23¼ in.)

Provenance:  
Sale, Christie's, South Kensington,  
26 April 2006, lot 196

After the picture in the Uffizi, Florence.

£3,000-5,000



474



475  
 RICHARD WESTMACOTT (1775-1856)  
 A MARBLE PORTRAIT BUST OF  
 CHARLES JAMES FOX  
 1818  
 Signed and dated "RD. Westmacott R.A 1818"  
 70cm high

It is likely that this exact bust is the one referred to in the National Portrait Gallery summation of the known portraits of the Whig statesman Charles James Fox (1749-1806):  
 "1816- Statue by Richard Westmacott jr., whole-length seated, the Magna Carta in his right hand. Bloomsbury Square, London (illus. M. Busco, *Sir Richard Westmacott*, 1994, p 73). Engraved S. W. Reynolds and W. Ward 1817. A bronze model formerly at Holland House. The head based on Nollekens's 1801 bust. Separate marble busts by Westmacott sold Christie's, 28 January 1988, lot 189, and formerly at Alscot Park; bronze busts sold Sotheby's, 15 July 1998, lot 38 (as Nollekens), and in Brooks's, London."

As the NPG indicates, the Bloomsbury Square statue of Fox and the accompanying separate busts may well have drawn inspiration in their depiction from Nollekens's 1801/1802 bust- a version of which is held in the NPG itself (NPG 3887). The other portrait by Westmacott is in Westminster Abbey- Fox's monument, depicted supported by Liberty, mourned by Peace and thanked by Africa. (illus. M. Busco, *Sir Richard Westmacott*, 1994, p 70). A bronze bust of Fox is held in the Parliamentary Art Collection.

**Literature:**  
 National Portrait Gallery collection catalogue:  
 John Ingamells, *National Portrait Gallery: Mid-Georgian Portraits 1760-1790*, National Portrait Gallery, 2004

£6,000-10,000



475

476

SIR WILLIAM ELFORD (BRITISH 1749-1837)  
A SET OF FIFTEEN WATERCOLOURS TO INCLUDE:  
PARTRIDGE; BLUE TIT; HERON; BULL FINCH; DUCK AND  
OTHER BIRDS ON BRANCHES AND IN LANDSCAPES IN  
THE DEVON AND CORNISH ENVIRONS

Watercolour  
Each 37 x 25.5cm (14½ x 10 in.) (15)

£1,500-2,500



476 (part lot)



477

A LARGE WILLIAM IV CARVED  
GILTWOOD MIRROR  
CIRCA 1835, IN GOTHIC TASTE  
180cm high,  
110cm wide

£1,200-1,800

477

478

A CARVED MAHOGANY GAINSBOROUGH ARMCHAIR  
IN GEORGE III STYLE,  
19TH CENTURY  
With blind fretwork to the front legs and arm supports  
94cm high, 67cm wide,  
75cm deep

£500-800



478

479

A RARE PAIR OF WEDGWOOD BLACK BASALT  
MODELS OF GRYPHONS OR GRIFFINS  
LATE 18TH CENTURY

One with impressed WEDGWOOD mark  
24.5cm high

Provenance:

Sotheby's London 2nd December 2003, lot 85  
where it was noted that a candlestick version  
of this model after a design by Sir William  
Chambers, is illustrated M.H.Grant,  
The Makers of Black Basaltes,  
pl.XXVII, no.2.

£3,000-5,000



479



480

A WORCESTER (FLIGHT BARR & BARR) SALMON PINK AND GILT VERMICULAR  
BORDERED TOPIGRAPHICAL PART DESSERT SERVICE  
CIRCA 1820

Comprising: twenty two dessert plates, 21cm diameter; three shell shaped scalloped dishes,  
20cm in length; four shaped oval scalloped bowls, 28cm wide; four shaped square dishes,  
22cm x 22cm; an oval two handled dish, 34.5cm in length and a pair of cream-tureens and  
covers with flammiform finials, iron red printed and impressed factory marks

Provenance:

Christie's London, 15<sup>th</sup> February 1988, lot 213

£4,000-6,000



480



481

**481**  
**A SELECTION OF ENGLISH CUT GLASS**  
**VARIOUS DATES 19TH CENTURY**  
 Including a pedestal urn, 28cm high, a pair of round dishes, covers and stands, a pair of oval dishes and covers and a bowl with turnover rim

£400-600

**482**  
**A GEORGE III MAHOGANY HALL TABLE**  
**LATE 18TH CENTURY**  
 The moulded rectangular top above plain frieze and cluster column legs  
 76cm high, 183cm wide, 79cm deep

For a design of 'Sideboard Table' by Thomas Chippendale incorporating a related cluster column leg, see Thomas Chippendale's, *The Gentleman and Cabinet Maker's Director*, The Third Edition (1762), printed John Tiranti Ltd, London, 1939, pl. NoLX.

£3,000-5,000



482

THE LIBRARY  
LOTS 483-506





483

**483**  
ITALIAN SCHOOL (18TH CENTURY)  
*DISTANT VIEW OF NAPLES FROM A ROCKY ROAD*  
Pen and black ink  
26.5 x 42cm (10¼ x 16½ in.)

Provenance:  
Clarendon Gallery, London

£400-600



484

**484**  
ANTONIO SENAPE (ITALIAN 1788-1850)  
*A NEOPOLITAN VIEW*  
Pen, black ink and grey wash  
25.5 x 42cm (10 x 16½ in.)

Provenance:  
Clarendon Gallery, London

£400-600



485

**485**  
THOMAS ROWLANDSON (BRITISH 1756-1827)  
*TREES ON A BANK IN A WOOD*  
Pen, ink, pencil and watercolour  
29.21 x 46.99cm (11¼ x 18¼ in.)

Provenance:  
Somerville and Simpson Ltd, London

£1,000-1,500

**487**  
A MAHOGANY AND FRETWORK GAINSBOROUGH ARMCHAIR  
ATTRIBUTED TO WHYTOCK AND REID, IN GEORGE III STYLE,  
CIRCA 1900  
98cm high, 70cm wide, 78cm deep

£2,000-3,000

**486**  
TWO FIGURED WALNUT BOOKCASES  
BY EDWARD BULMER, IN VICTORIAN STYLE, OF  
RECENT MANUFACTURE  
With open upper sections above black marble inset surfaces  
The larger example 240cm high, 120cm wide, 58cm deep

£2,000-3,000



486



487





488

488  
SIR HENRY RAEBURN (SCOTTISH 1756-1823)  
PORTRAIT OF KATHERINE, LADY MACKENZIE OF SLEAT (1754-1829),  
HALF LENGTH IN A GRAY WRAP AND WHITE TURBAN  
Oil on canvas  
73.66 x 60.96cm (29 x 24 in.)

Provenance:  
Sale, Sotheby's, London, 20 November 1985, lot 63

£5,000-8,000





489

**489**  
**A PAIR OF SEVRES STYLE ICE PAILS AND COVERS**  
 MID 19TH CENTURY  
 Painted with flower sprays within gilt band borders, interlaced 'L' style marks en grisaille  
 18cm high

Together with another a pair of Sevres style demi seaux a bouteilles similarly decorated and with interlaced 'L' style marks, 13cm high

£300-500



490

**490**  
**A PAIR OF DERBY (ROBERT BLOOR) WHITE PORCELAIN AND GILT ICE PAILS, LINERS AND COVERS**  
 CIRCA 1825  
 Gilt band borders, iron red factory marks  
 26.5cm high

£200-300



**A COLLECTION OF WEMYSS POTTERY**  
**LOTS 491-496**



491

**491**  
A WEMYSS 'TULIP' PATTERN TYG  
LATE 19TH CENTURY  
Impressed marks for Robt. Heron, retailer's  
mark for Thomas Goode  
19cm high

Together with a small thistle decorated plate,  
14cm diameter

£500-700



492

**492**  
THREE ITEMS OF WEMYSS POTTERY  
LATE 19TH CENTURY  
Comprising: a straight side bowl decorated with  
crocus, impressed WEMYSS, Rogers De Rin label,  
21cm diameter; a similar bowl painted with daffodils,  
impressed and painted WEMYSS marks, Thomas Goode  
stamp, 21cm diameter; and a candlestick painted with  
buttercups, impressed Robt. Heron mark, 29cm high

£300-500



493

**493**  
A LARGE WEMYSS BOWL PAINTED  
WITH SWAGS AND RIBBON  
LATE 19TH CENTURY  
Script WHE monogram and impressed  
marks for Robt. Heron  
35cm diameter

**Provenance:**  
Christie's, Fingask House Sale, April 1993,  
lot 1387, remnants of lot sticker

£300-500



494

**494**  
A SELECTION OF WEMYSS 'CABBAGE ROSE' PATTERN POTTERY  
MOSTLY LATE 19TH CENTURY  
Comprising: a soap box and cover; a dressing table tray; two pairs of candlesticks, 17.5cm  
& 30cm high; a large straight sided bowl, 36cm diameter; a wash basin, 39.5cm  
diam.; a tyg, 19cm high; a small bucket, 14cm high; a planter, 17.5cm high  
and two various bowls, assorted impressed and script marks, some with  
retailer's marks for Thomas Goode

£1,000-2,000



495

**495**  
A WEMYSS POTTERY PART WASH SET  
LATE 19TH CENTURY  
Decorated in puce and with an Earl's  
coronet above a monogram, comprising:  
a jug; a wash basin, and a toothbrush box  
and cover, the jug 26cm high, the basin  
38cm diameter, the toothbrush box  
20cm in length

£600-800



**496**  
A DAVENPORT PEARLWARE ICE PAIL  
AND COVER DECORATED WITH  
TITLED BOTANICAL SUBJECTS  
CIRCA 1820  
Black line borders, impressed and  
script marks  
23.5cm high

£300-500



496



497

**497**  
A PAIR OF BELGIAN PATINATED BRONZE TABLE LAMPS  
CIRCA 1860 AND LATER  
With cylindrical bodies decorated with classical figures,  
converted to electricity and on stand bases, one with label for  
"Maison Hanniet Bruxelles"  
bases 38cm high excluding fittings, 61cm high including  
current shades

£600-800



498

**498**  
A GEORGE III CARVED MAHOGANY OPEN ARMCHAIR  
IN THE MANNER OF JOHN LINNELL, CIRCA 1785  
89cm high, 58cm wide, 46cm deep

For a pair of remarkably similar chairs, see Christie's, New York, 500 Years:  
Decorative Arts Europe, 15th April 2011, Lot 416 (\$17,500).

£1,500-2,500



499

**499**  
A GEORGE III MAHOGANY AND  
COCUS WOOD CROSSBANDED  
WRITING-TABLE  
LATE 18TH CENTURY, IN THE  
MANNER OF INCE AND MAYHEW  
With black leather inset top, the central  
drawer to one side fitted with three  
small drawers, on square tapering legs  
with blocks and brass-capped leather  
castors  
76cm high, 121cm wide, 86cm deep

**Provenance:**  
The Dowager Lady Camoys, Sotheby's  
London, 1 May 1987, Lot 102

£1,500-2,500

**500**  
A PAIR OF SUZANI STYLE CURTAINS  
20TH CENTURY  
Printed velvet  
Approximately 325cm drop,  
110cm wide at the top

£600-800





501

**501**  
**SIR WILLIAM ELFORD**  
 (BRITISH 1749-1837)  
 A SET OF SIXTEEN WATERCOLOURS  
 TO INCLUDE: PARTRIDGE; BLUE TIT;  
 HERON; BULL FINCH; DUCK AND  
 OTHER BIRDS ON BRANCHES AND IN LANDSCAPES  
 IN THE DEVON AND CORNISH ENVIRONS  
 Watercolour  
 Each 37 x 25.5cm (14½ x 10 in.) (16)

£1,500-2,500

**502 Y**  
**A WILLIAM IV CALAMANDER AND ROSEWOOD 'PEMBROKE' WORK TABLE**  
 CIRCA 1835  
 The hinged top opening to a removeable divider tray above another hinged top  
 opening to further storage, the pleated silk door opening to a shelved interior  
 81cm high, 92cm wide (with leaves up), 41cm deep

£500-800



502



503

**503**  
 A VICTORIAN BURR WALNUT,  
 FIGURED WALNUT AND GILT  
 METAL MOUNTED BOOKCASE  
 ATTRIBUTED TO MORANT,  
 CIRCA 1860  
 With two pairs of brass trellis  
 doors, with a reverse painted glass  
 shelf, simulating pietra-dura inlay,  
 reputedly stamped 'Morant'  
 244cm high, 123cm wide,  
 52cm deep

Provenance:  
 Lamberty Antiques

£3,000-5,000



504

**504 Y**  
 A GEORGE III MAHOGANY, TULIPWOOD CROSSBANDED AND  
 LINE INLAID BREAKFRONT SECRETAIRE LIBRARY BOOKCASE  
 CIRCA 1780

With astragal glazed doors and ivory handles, the secretaire fall front  
 opening to a tooled leather inset writing surface below an arrangement  
 of drawers around a central pigeon hole  
 277cm high, 275cm wide, 50cm deep

Please note: Dreweatts have applied for a de minimis exemption for this  
 lot. Ref: 39HRZPFQ

Provenance:  
 Anthony Armstong-Jones, 1st Earl of Snowdon, sold at Sotheby's  
 26th November 2003, lot 104

For a breakfront bookcase of the period, incorporating remarkably  
 similar astragal glazing as well as oval motifs to the lower doors,  
 see Christie's, New York, Important English Furniture, 17th October  
 2008, Lot 26 (\$43,750).

£2,000-3,000



505

**505**  
**SIR WILLIAM ELFORD (BRITISH 1749-1837)**  
*A SET OF SIXTEEN WATERCOLOURS TO INCLUDE: PARTRIDGE; BLUE TIT; HERON; BULL FINCH; DUCK AND OTHER BIRDS ON BRANCHES AND IN LANDSCAPES IN THE DEVON AND CORNISH ENVIRONS*  
 Watercolour  
 Each 37 x 25.5cm (14½ x 10 in.) (16)

£1,500-2,500

**506**  
**A GEORGE IV MAHOGANY CHEVAL MIRROR**  
 CIRCA 1825, IN THE MANNER OF GILLOWS  
 With a pair of articulated gilt metal candle arms  
 175cm high, 84cm wide, 64cm deep

**Provenance:**  
 Anthony Stanley Clarke  
 A related cheval mirror made for Lord Montgomerie of Coilsfield House, Ayrshire, including the fluted uprights and articulated candle arms is illustrated in Susan E. Stuart, *Gillows of Lancaster and London 1730-1840*, Antique Collectors' Club, 2008, Volume II, page 88, plate 634.

£1,000-1,500



506

THE MASTER BEDROOM  
 LOTS 507-513



**507**  
**A PAIR OF CURTAINS AND PELMET WITH FOLIATE PATTERN**  
 20TH CENTURY  
 Curtains approximately 280cm drop, 195cm wide at the top; the pelmet approximately 385cm wide (including return), 55cm drop at longest point

£400-600



508

**508**  
A PIERCED FRETWORK MAHOGANY  
OCTAGONAL BASKET OR WASTE-PAPER-BIN  
IN GEORGE III STYLE, CIRCA 1900  
Of tapering form, each panel pierced with Gothic-  
tracery style fretwork  
44cm high, 35cm wide

£500-800

**509**  
A MAHOGANY PARTNER'S PEDESTAL DESK  
IN GEORGE III STYLE, EARLY  
20TH CENTURY  
With a tooled leather inset top,  
false drawer fronts to one side  
76cm high, 167cm wide, 89cm deep

£400-600



509

**510**  
AFTER ANTOINE COYPEL  
ITE DEALE PELAGI; BY d. BEAUVAIS; QUOS EGO, AFTER J.M. NATTIER,  
BY B. PICARD; VULCANI DOMUS, BY TARDIEU; AND CLARISSE  
HARLOW, AFTER P.J. CHAILLON ENGRAVINGS  
44.45 x 69.22cm (17¼ x 27¼ in.) and  
57.15 x 45.72cm (22 1/2 x 18 in) (4)

£150-200



510 (part lot)



**511**  
A WILLIAM IV MAHOGANY AND GLAZED  
CABINET ON CHEST  
CIRCA 1835  
The glazed and damask style backed upper cabinet  
opening to a vacant space for the safe  
234cm, 64cm wide, 60cm deep

£600-800

511



512 (part lot)

**512**  
 SIR WILLIAM ELFORD (BRITISH 1749-1837)  
 A SET OF SIXTEEN WATERCOLOURS TO  
 INCLUDE: PARTRIDGE; BLUE TIT; HERON;  
 BULL FINCH; DUCK AND OTHER BIRDS ON  
 BRANCHES AND IN LANDSCAPES IN THE  
 DEVON AND CORNISH ENVIRONS  
 Watercolour  
 Each 37 x 25.5cm (14½ x 10 in.) (16)

£1,500-2,500



513

**513**  
 TWO CREAM PAINTED BOOKCASES  
 IN 18TH CENTURY STYLE, OF RECENT  
 MANUFACTURE  
 With open shelves above a pair of grille doors  
 280cm high, 125cm wide, 33cm deep

£1,000-1,500



514

**514**  
 A REGENCY GREEN PAINTED STRAPWORK BENCH  
 CIRCA 1820  
 97cm high, 191cm wide, 55cm deep

£800-1,200

END OF SALE



# OLD MASTER

BRITISH & EUROPEAN ART



ERNEST NORMAND (BRITISH 1857-1923)  
*A GIRL WITH A FAN*  
Est. £20,000-30,000 (+ fees)

AUCTION | NEWBURY | 9 OCTOBER

Enquiries: [pictures@dreweatts.com](mailto:pictures@dreweatts.com) 01635 553 553

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**DREWEATTS**  
EST. 1759

# FINE CHAMPAGNE & SPARKLING WINE



## INVITING ENTRIES

AUCTION DATE: 19 NOVEMBER | ENTRIES CLOSE: 15 OCTOBER

Cast your eye over your portfolio, delve into your cellar, and sell with us in the run-up to the festive period.  
For a free auction valuation: [wine@dreweatts.com](mailto:wine@dreweatts.com) 01635 553 527

[dreweatts.com](http://dreweatts.com)  
NEWBURY | LONDON



**DREWEATTS**  
EST. 1759

# COMING UP AT DREWEATTS & FORUM AUCTIONS

25 September | Dreweatts  
28 South Street: The Mayfair Home of Fatima & Eskandar Maleki

26 September | Dreweatts  
Fine and Limited Edition Pens

26 September | Forum Auctions  
Fine Books, Manuscripts and Works on Paper

3 October | Dreweatts  
Art Live

9 October | Dreweatts  
Old Master, British and European Art

10 October | Dreweatts  
Horneman Antiques:  
The Contents of the Kensington Church Street Gallery

10 October | Dreweatts  
Interiors

17 October | Dreweatts  
Jewellery, Watches and Luxury Accessories

22 October | Dreweatts  
Fine Wine, Champagne, Vintage Port and Spirits

23 October | Dreweatts  
Modern and Contemporary Art

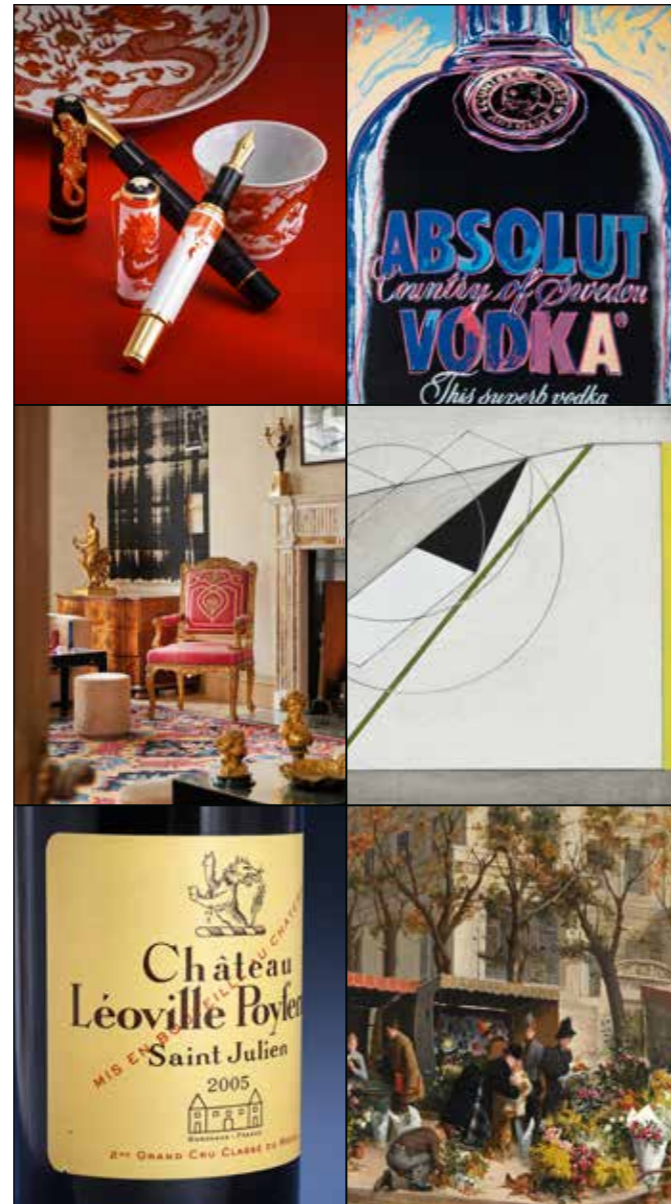
24 October | Forum Auctions  
Editions 1500-2024

7 November | Dreweatts  
Interiors

13 & 14 November | Dreweatts  
Chinese Ceramics & Works Of Art:  
To Include Japanese, Indian & Islamic Art

19 November | Dreweatts  
Fine Champagne and Sparkling Wine

20 November | Dreweatts  
Fine Wine, Champagne, Vintage Port and Spirits



## NOW INVITING ENTRIES

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

**DREWEATTS**  
EST. 1759

**dreweatts.com**  
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**NEWBURY**  
**01635 553 553**  
**LONDON**  
**020 7839 8880**

**forumauctions.co.uk**  
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**LONDON**  
**020 7871 2640**

 **Forum**  
**Auctions**

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

Dreweatts & Dreweatts 1759 are trading names of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: C/O Bishop Fleming LLP, 10 Temple Back, Bristol, BS1 6FL.

## IMPORTANT NOTICES

### BUYING AT DREWEATTS

There are several ways you can bid at a Dreweatts auction; in person, by leaving a commission or absentee bid, on the telephone where available and live via the internet – please make arrangements before the sale. THIS NOTICE APPLIES ONLY TO A PERSON WHO WISHES TO BID IN PERSON, OR BY LEAVING A COMMISSION OR ABSENTEE BID, AT A DREWEATTS PUBLIC AUCTION. For bidding at an online auction or for online bidding at a public auction please see our Online Auction Terms published on our website at [www.dreweatts.com](http://www.dreweatts.com).

### BIDDING IN PERSON

If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

### COMMISSION BIDS

Dreweatts will execute bids on your behalf if you are unable to attend the sale. Commission or absentee bids are accepted either directly at reception, or can be sent by post, fax, email, telephone or via the website: [www.dreweatts.com](http://www.dreweatts.com).

Dreweatts will add these bids to the auctioneers' sale book and will undertake to purchase the lots on your behalf as cheaply as allowed by other bids and reserves. If two buyers submit identical commission bids Dreweatts may prefer the first bid received.

Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

### CONDITION

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

### COMMISSION CHARGES

All purchases are subject to a buyer's premium, which is charged per lot at 26% of the hammer price (31.2% including VAT) up to and including £20,000, 25% (30% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12.5% of the hammer price (15% including VAT) in excess of £1,000,000. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the UK under Temporary Admission regime and therefore the buyer must pay the import VAT at the appropriate rate on the duty inclusive hammer price.

### PAYMENT

Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name

of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

### CITES REGULATIONS

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

### COLLECTIONS, SHIPPING AND STORAGE

Before being able to collect your purchases you are required to pay the hammer price, plus the applicable commissions, and obtain a receipt acknowledging payment. Collection of the purchased lots is at the purchaser's risk and expense and whilst Dreweatts do not provide packing and despatch service we can suggest some carriers. 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, smaller objects and small 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, carpets, rugs, mirrors, large works of art and large pictures):** items will be removed to commercial storage at Sackville-West Moving & Storing (Andover SP10 3SA) on Friday 18 October and will be available for collection from Monday 21 October onwards. Items removed to Sackville-West will be stored free of charge until Sunday 27 October. From Monday 28 October, 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](mailto:office@sackvillewest.co.uk)).

### FURTHER INFORMATION

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

### VALUATION SERVICES

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

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

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

## INFORMATION FOR BUYERS AT PUBLIC AUCTIONS

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

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

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

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

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 26% of the hammer price up to and including £20,000, 25% of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12.5% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT.** A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the United Kingdom and is not operating the Dealers Margin Scheme. A double dagger (‡) indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the reduced rate (currently 5%) calculated on the hammer price is due. (Ω) Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due. Lots offered subject to temporary importation (‡ or Ω) require relevant customs procedure to be completed prior to the property leaving Dreweatts' premises or being exported. Dreweatts will issue the instruction to a customs broker or shipper upon receipt of full payment for the lots. The import VAT charged for lots with symbols † or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyer's premium is not recoverable as input tax.

6. **DESCRIPTION AND CONDITION.** Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained

in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. **ELECTRICAL GOODS.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

8. **EXPORT OF GOODS.** Buyers intending to export goods should ascertain (a) whether an export licence is required and (b) whether there is any specific prohibition on importing goods of that character because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

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 buyer's 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 ARTIST'S RESALE RIGHT (DROIT DE SUITE) ROYALTY CHARGES.** Under Artist's Resale Right (ARR) UK art market professionals (including, but not limited to, auctioneers, art dealers and galleries) are required to collect a royalty for works of art produced by qualifying artists each time a work is resold during the artist's lifetime and for a period up to 70 years following the artist's death. This payment is only applicable to qualifying works of art when the hammer price reaches or exceeds £1,000. The charge is calculated on the portions of the hammer price according to the following rate bands:

Royalty Rate	Portion of the hammer
4%	up to £50,000
3%	between £50,000.01 and £200,000
1%	between £200,000.01 and £350,000
0.5%	between £350,000.01 and £500,000
0.25%	in excess of £500,000

The royalty charge is capped at £12,500 per artwork. All royalty charges are passed on, no handling costs or additional fees with respect to these charges will be retained by Dreweatts. The ARR charge is VAT exempt. All items in this catalogue that are marked with λ are potentially qualifying items. The charge will be added to the buyer's invoice and must be paid before items can be released to the buyer.

## TERMS OF CONSIGNMENT FOR SELLERS IN PUBLIC AUCTIONS

The sale of goods at our public auctions and a seller's relationship with us are governed by our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions. Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue or separately announced prior to the auction. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. Please note that our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions relate to auctions held in our salerooms and we have separate terms and conditions for our online auctions.

If you, or another person acting on your behalf, provide goods to us to sell on your behalf at one of our auctions this signifies that you agree to and will comply with our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions.

1. **INTERPRETATION.** In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent or otherwise on the Seller's behalf we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. All obligations that apply to the Seller under these Terms of Consignment for Sellers in Public Auctions shall apply to the owner of the goods and their agent jointly and separately. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. **WARRANTY.** The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and encumbrances, claims or potential claims. The Seller has provided all information concerning the item's ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.

3. **ALL COMMISSIONS.** and fees are subject to VAT at the prevailing rate.

4. **COMMISSION.** is charged to sellers and all selling terms are available from our salerooms.

5. **REMOVAL COSTS.** Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

### 6. LOSS AND DAMAGE OF GOODS

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. **ILLUSTRATIONS AND PHOTOGRAPHS.** The cost of any illustrations or photographs is borne by you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

8. **MINIMUM BIDS AND OUR DISCRETION.** Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 9. We may sell Lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us a "discretion" we may accept a bid of up to 10% below the formal reserve.

### 9. RESERVES

(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and loss and damage warranty charges stipulated in these Terms of Consignment).

(b) A reserve once set cannot be changed except with our consent.

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 1.5% and any photographic charges.

(d) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

(e) Reserves are not usually accepted for lots expected to realise below £100.

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of

testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

11. **SOFT FURNISHINGS.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 10 and 11 are subject to the provisions of The Torts (Interference with Goods) Act 1977.

12. **DESCRIPTION.** Please assist us with accurate information as to the provenance, lawful import etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots and that your lots match those descriptions unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds and in any event within 7 days of our written notice to do so.

13. **UNSOLD.** If an item is unsold it may at our discretion be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

14. **WITHDRAWN AND BOUGHT IN ITEMS.** These are liable to incur a charge of 15% commission, 1.5 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

15. **CONDITIONS OF SALE.** You agree that all goods will be sold on our Conditions of Sale for Public Auctions. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner with good and marketable title and free and clear of any third party rights or claims. You undertake to compensate us and any buyer or third party for all losses liabilities, costs and expenses suffered or incurred arising out of or in connection with any breach of this undertaking. We will also, at our discretion, and as far as practicable, confirm that an item consigned for sale does not appear on the Art Loss register, which is administered by an independent third party.

16. **DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES.** Under the money laundering regulations in force we are required to carry out relevant due diligence checks. This includes verifying the identity of all customers we transact with as well as any beneficial owners on behalf of whom they may transact. Vendors who are unable to or refuse to supply required identification documents and proof of address will not be able to consign to Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility, which for the avoidance of doubt may include storage solely in electronic form. We reserve the right to withhold the monies owed until the vendor provides the information necessary to complete the anti-money laundering checks.

### 17. AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST

(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale for Public Auctions and any interest earned on the sale proceeds until the date of settlement.

(b) In case of lots unsold at auction you authorise us at our discretion to reoffer such lots and negotiate a sale within seven days of the auction date, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Terms apply.

18. **WAREHOUSING.** We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £10 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

19. **SETTLEMENT.** After sale settlement of the net sum due to you normally takes place within 28 days of the sale unless the buyer has not paid for the goods or the checks necessary under the current Money Laundering Regulations have not been completed. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

# CONDITIONS OF SALE FOR PUBLIC AUCTIONS

Dreweatts carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale by auction at our salerooms on our Auction Terms and Conditions or Public Auctions including these Conditions of Sale for Public Auctions and all bidders, buyers and others participating in a public auction accept that these terms apply to the exclusion of any terms and conditions contained in any of those person's own documents even if the same purport to provide that that person's own or some other terms prevail. Any particular public auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our online auction catalogue. Please note that our Auction Terms and Conditions including these Conditions of Sale for Public Auctions relate to auctions held in one of our salerooms and we have separate terms and conditions for our online auctions.

## 1. DEFINITIONS

In these Conditions:

(a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;

(b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;

(c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;

(d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;

(e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;

(f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;

(g) "You", "Your", etc. refer to the buyer as identified in Condition 2.

(h) The singular includes the plural and vice versa as appropriate.

**2. BIDDING PROCEDURES AND THE BUYER**  
(a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;

(b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;

(c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.

(d) Bidders shall be deemed to act as principals;

(e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

**3. INCREMENTS.** Bidding increments shall be at the auctioneer's sole discretion.

**4. THE PURCHASE PRICE.** The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.

**5. VALUE ADDED TAX.** Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).

**6. PAYMENT**  
(a) Immediately a Lot is sold you will:

(i) give to us, if requested, proof of identity, and

(ii) pay to us the total amount due or in such other way as is agreed by us.

(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.

(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations.

**7. TITLE AND COLLECTION OF PURCHASES**  
(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.

(b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction after which you shall be responsible for any removal, storage and insurance charges.

(c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the current Money Laundering Regulations.

**8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES**  
(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(i) to proceed against you for damages for breach of contract;

(ii) to rescind the sale of that Lot and/or any other Lots sold by 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.

**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/](http://www.dreweatts.com/privacy-policy/).

**GENERAL**

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

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

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

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

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

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

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

# DREWEATTS

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