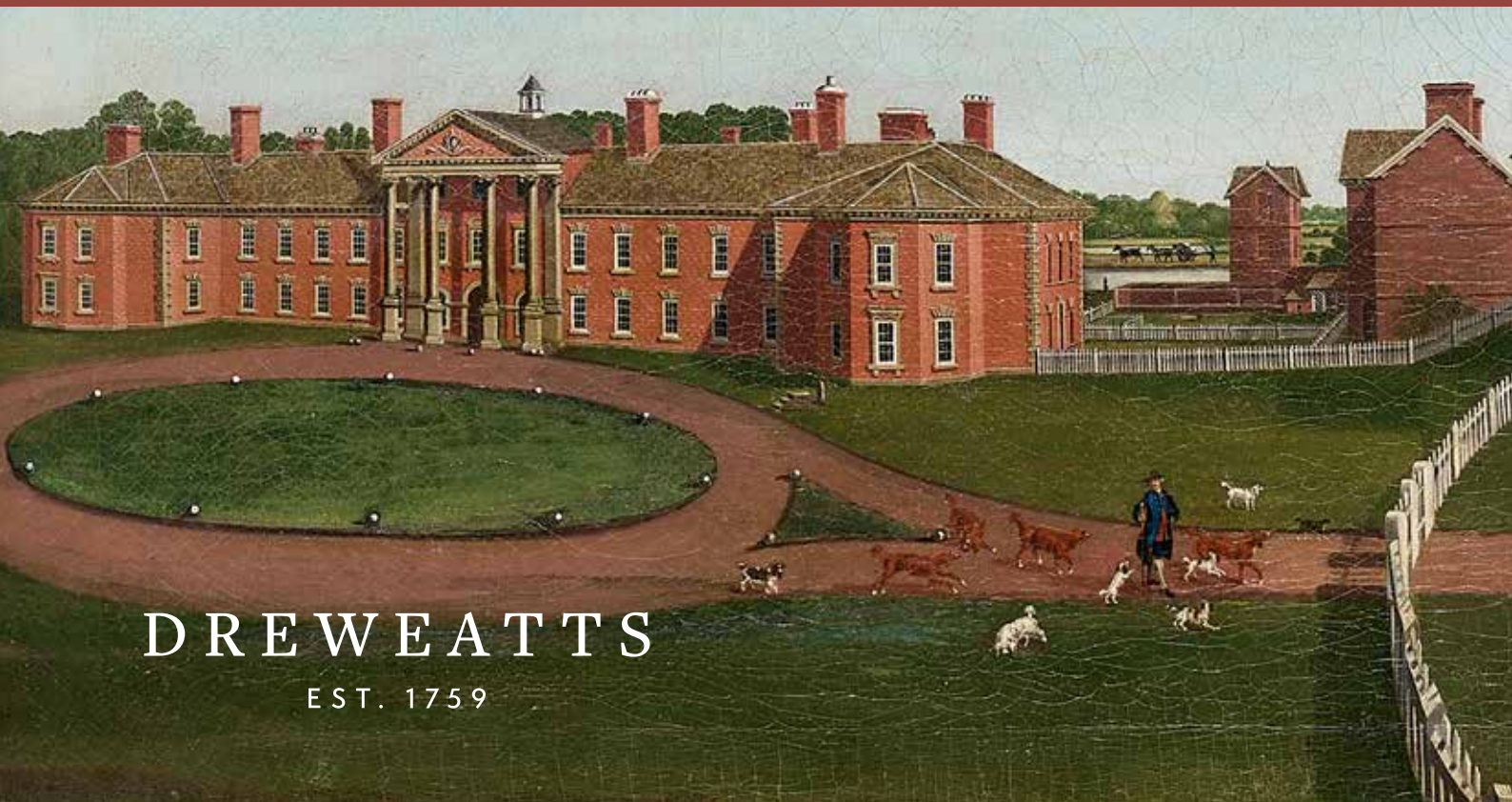




TOWN & COUNTRY

BARONESS RAWLINGS, EATON SQUARE
AND ADLINGTON HALL, CHESHIRE

WEDNESDAY 22 JANUARY 2025 | NEWBURY



DREWEATTS

EST. 1759



TOWN & COUNTRY

BARONESS RAWLINGS, EATON SQUARE
AND ADLINGTON HALL, CHESHIRE

TOWN & COUNTRY

BARONESS RAWLINGS, EATON SQUARE
AND ADLINGTON HALL, CHESHIRE





TOWN & COUNTRY

BARONESS RAWLINGS, EATON SQUARE
AND ADLINGTON HALL, CHESHIRE

WEDNESDAY 22 JANUARY 2025 | 10.30AM | NEWBURY

EATON SQUARE, LONDON | LOTS 1-160
ADLINGTON HALL, CHESHIRE | LOTS 171-334

VIEWING IN LONDON (HIGHLIGHTS)

Tuesday 7 January: 10am–4pm
Wednesday 8 January: 10am–4pm
Thursday 9 January: 10am–4pm
Friday 10 January: 10am–4pm

VIEWING IN NEWBURY (FULL SALE)

Sunday 19 January: 10am–3pm
Monday 20 January: 10am–4pm
Tuesday 21 January: 10am–4pm
Day of sale: 9am–1pm

ENQUIRIES & CONDITION REPORTS

housesales@dreweatts.com

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

LONDON
16-17 Pall Mall, SW1Y 5LU
+44 (0) 20 7839 8880

info@dreweatts.com
dreweatts.com

Catalogues £15 (£20 by post)

DREWEATTS
EST. 1759

A GUIDE FOR BUYERS

REGISTRATION AND BIDDING

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

BUYER'S PREMIUM

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

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

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

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

ADDITIONAL CHARGES AND SYMBOLS

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

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

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

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

‡ - Indicates that the lot is being sold whilst subject to temporary importation and that 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.

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

Note, 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.

PAYMENT

If you are successful, you will receive an invoice to your registered email address, which will include detailed payment and collection information. If you wish to see this in advance, please visit our website. Items must be paid for in full and Know Your Client checks must be complete before we can release any purchases; first time buyers may also be subject to restrictions on the methods of payment we can accept. Please confirm this with the saleroom prior to collection.

COLLECTIONS, SHIPPING AND STORAGE

Unless otherwise stated below, purchases are available for collection from Dreweatts Donnington Priory salerooms from Monday to Friday (9am-5pm) by appointment only. If you wish to have the item shipped to you, please see the 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 and large objects): items will be removed to commercial storage at Sackville-West Moving & Storing (Andover SPI0 3SA) on Friday 24 January and will be available for collection from Monday 27 January onwards. Items removed to Sackville-West will be stored free of charge until Sunday 2 February. From Monday 3 February, items will be subject to a transfer fee of £20 (plus VAT) and a storage charge of £3 (plus VAT) per lot per part or full day thereafter. These charges will be the sole liability of the purchaser and will be billed directly to them by Sackville-West Moving & Storing. Sackville-West Moving & Storing will provide an additional week's free storage and waive the transfer fee if they are instructed by the purchaser to deliver to them. On payment of all sales and storage costs, items will be available for collection by appointment from Sackville-West Moving & Storing (tel: + 44 (0) 2080 909988; email: office@sackvillewest.co.uk).

CONDITIONS OF SALE

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

CONDITION OF ITEMS

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

EXPORT OF ITEMS

Prospective buyers are advised to familiarise themselves with the lot symbols and export and import restrictions applicable to a lot prior to bidding. It is the buyer's responsibility to obtain all permits and licences necessary to export lots lawfully from the UK and import into their country. We will not be able to cancel your purchase if your lot may not be exported, imported or it is seized for any reason by a government authority. We are happy to assist with the submission of necessary applications on behalf of our buyers, but we will charge for this service only to cover the costs of our time.

GLOSSARY OF TERMS

Where relevant, for example Picture auctions or Clocks auctions, a glossary of cataloguing terms will be available 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



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



Jennie Fisher
Modern and Contemporary Art



Lucy Darlington MRICS
Old Master Pictures



Brandon Lindberg
Old Master Pictures



Ashley Matthews MRICS
Furniture, Clocks, & Decorative Art



Dr Yingwen Tao
Chinese and Asian Art



Geoffrey Stafford Charles MRICS
Ceramics & Glass



Silas Currie Leigh-Wood
Sculpture & Works of Art



Will Porter
Modern and Contemporary Art



Isabelle Rietkerk
Old Master Pictures



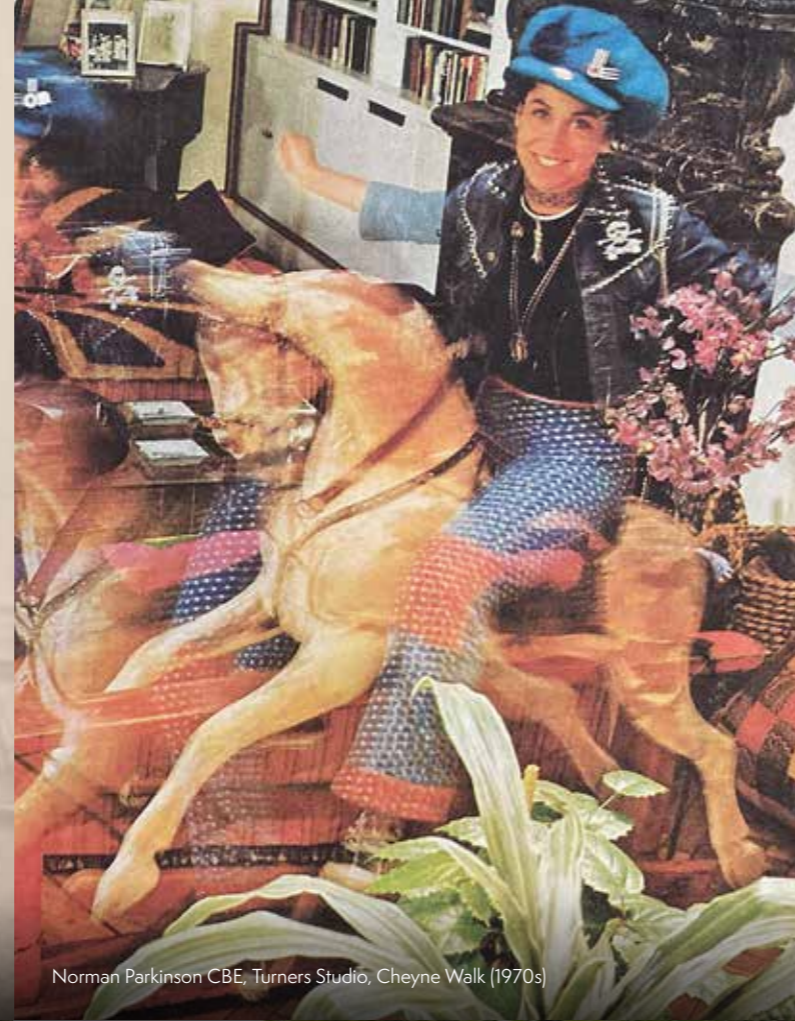
BARONESS RAWLINGS

A FLAT ON EATON SQUARE | LOTS 1-160





Cecil Beaton, Yves Saint Laurent's first wedding dress (1962)



Norman Parkinson CBE, Turners Studio, Cheyne Walk (1970s)



Coronation Day, Parliament Square in the rain (2022)



Norfolk Garden | © Martin Pope / Camera Press

FOREWORD

BY
NICKY HASLAM

Over the past several decades, Patricia Rawlings has been renowned for many things but principally for being Patricia Rawlings.

This was probably pre-ordained. In youth, her glowing looks and perceptive mind attracted many Artists, notably Pietro Annigoni, whose famous portrait showed not only her burgeoning beauty but her innate intelligence, as well as sculptors and photographers - you can buy a greetings card (£4.00 including envelope) of Patricia in her debutante heyday photographed by Yevonde from the National Portrait Gallery and, of course, the Press. Her vivacity and stamina made her a leading light of that heady, post-war, generation. Eventually tiring of such acclaim, Patricia turned her skill and energy to more significant matters, initially as a feisty politician, fighting 2 seats in the Westminster Parliament and then winning a seat in the European Parliament where she created their extensive art collection, and ultimately being created Baroness Rawlings in the Lords.

The fact that she is on first-name terms with almost every politician and intellectual in the western world has not affected Patricia's approachability and natural gaiety. Due to her fluency in many languages, museum curators, actors, musicians and, especially, artists - some of whom she sponsors - seek Patricia's company, advice, erudition and humour, let alone her legendarily scrumptious food.

Following the death of her father, from whom she inherited much of that humour, and a marriage that yielded no children, Patricia's London base has been with her mother, whose fragile loveliness masked a knack of swiftly demolishing her opponents bridge hands, on Eaton Square. This apartment was decorated for the Rawlings by the designer John Siddeley in the 1960s and subsequently by Tom Parr from Colefax & Fowler. It was, and remained, the apogee of a then-modern, faintly-baroque, taste and style. Its many rooms housed a trove of desirable objets, pictures, furniture, and bibelots. Much has been added by Patricia over the years, as with her astute eye she can pick the best in any gallery, or wander into any brocante from Redruth to Rome and spot the rare, the amusing, or the just plain useful.

Now, even she recognizes there is no space for more, not everything can fit into a fresh setting, and she certainly can't cram another thing into that charming house in Norfolk. But wherever her possessions enhance their new surroundings, they will always retain the allure, evoke the renown- the unique Patricia-ness- of their assembler, Patricia Rawlings.



THE ENTRANCE HALL

LOTS 1-16



2

1
A GLASS HUNDI LANTERN
20TH CENTURY

Of conventional form, float top above electric three light pendant within tapering palm leaf banding and star engraved shade shade top 31cm diameter, approximately 62cm drop overall

£300-500

2
A LARGE INDIAN PAINTED WOOD
FIGURE OF A SERVANT
LATE 19TH CENTURY
58cm

£300-500

3
A VICTORIAN WALNUT LONG STOOL
MID-19TH CENTURY

With a padded serpentine seat with bargello tapestry cover by Patricia Rawlings on floral carved cabriole legs
52cm high, 110cm wide, 50cm deep

£400-600



1



3



4

4
A LARGE SANCAI GLAZED POTTERY FIGURE OF A CAMEL GROOM
TANG DYNASTY (618-907 AD)
the standing figure modelled with the torso and head turning to the right, one arm raised, the other outstretched at the waist with fists clenched as if securing the reins of a camel, wearing a Persian-style robe with wide lapels and secured by a knotted sash around the waist
60cm high

£1,000-1,500

5
A PAIR OF CARVED GILTWOOD AND WHITE MARBLE PEDESTALS
OF LOUIS XVI STYLE, CIRCA 1900
With later canted rectangular tops, guilloche and rosette frieze rails hung with leaf swags and bold, scrolled and acanthus-carved supports with leaf and scroll carved supports with hoof feet, on ribbon-wrapped foliate platforms and white marble plinths, one inscribed Front Hall, probably originally with marble tops
Each 97cm high, 40cm wide, 33cm deep

£2,000-3,000



5

6
A CHINESE CLOISONNE ENAMEL CENSER AND COVER
QING DYNASTY, QIANLONG PERIOD
The slightly compressed globular body supported on three upturned dragon-fish-form legs, set to the shoulder with a pair of lion mask-handles suspending loose rings, the body decorated around with lotus blossoms borne on leafy foliate scrolls and bats, below a band of ruyi heads, the domed cover with three bats alternated with shou roundels
28cm high

The vessel form is derived from archaic bronze ding of the Shang and Zhou periods which were ritual food containers. However, this model has been transformed into a censer and is fitted with an elaborate cover, handles and makara legs to cater to the extravagant taste of the Qing Court

£5,000-7,000



6



7
A PAIR OF GILT BRASS AND CUT
GLASS LIGHT CHANDELIERS
NORTH EUROPEAN, 19TH CENTURY
Of tent form with scrolling branches and
hung with drops
each 117 x 70cm

Provenance:
Sale of Lady Ward, née Jean
Templeton Reid (d.1962),
Belgrave Square

£5,000-8,000



7 (part lot)



8



9

8 λ
EDUARDO PAOLOZZI (BRITISH 1924-2005)
B.A.S.H. PINK
 Screenprint in colours, with collage, 1971, signed and dated in pencil, numbered 129/3000, printed at Advanced Graphics, London, published by Dorothea Leonhart, Munich, on wove paper, with full margins 85 x 59cm (33¼ x 23 in.)

9 λ
PATRICK PROCKTOR (BRITISH 1936-2003)
MARCUS AND A PINK
 Etching with aquatint printed in colours, 1971, signed in pencil, numbered 151/500, on wove paper with full margins Sheet: 78 x 59cm (30½ x 23 in.)

£100-150

10 λ
STEPHEN COX (BRITISH B. 1946)
UNTITLED
 Ink and watercolour
 All signed with initials and dated 83 (to lower edge)
 Each 31 x 46.5cm (12 x 18¼ in.) (7)

Provenance:
 Sale, Christie's, London, 18 May 2016, lot 396

£1,000-1,500



10 (part lot)

11
A PAIR OF CHINESE 'QINGBAI' FUNERARY VASES
 SONG DYNASTY (960-1279 AD)
 typically applied with figures and a dragon
 67cm high, adapted for electricity

£400-600



12

12
FOUR SOAPSTONE CARVING OF LOTUS TRAYS
 CHINESE, 20TH CENTURY
 largest 28cm long

£100-200



11



13

13
A PAIR OF GILTWOOD AND COMPOSITION ARMCHAIRS
 FRENCH OR ITALIAN, 19TH CENTURY
 Decorated overall with rockwork, shells and foliage, each with a shaped padded back and serpentine seat, upholstered in pink cotton covers, on slender cabriole legs
 86cm high, 53cm wide, 55cm deep

£200-400





14



14
A SET OF EIGHT
LARGE CHINOISERIE
PAINTED WALLPAPER
PANELS
LATE 18TH OR
19TH CENTURY
painted with birds
and flower, with faux
bamboo frames
273cm high x
116cm wide

£10,000-15,000



14 (detail)



15

A LARGE CHINESE SANCAI-GLAZED FIGURES OF AN CIVILIAN OFFICAL
TANG DYNASTY (618-907 AD)
standing wearing long flowing robes
69cm high

A similar example from the Collection of Dr Wou Kiuan (1910-1997) was sold Sotheby's
London, lot 133, 17th May 2023

£1,000-1,500

16

A 'KENTIAN' GREY-PAINTED AND PARCEL-GILT SIDE TABLE
POSSIBLY BY LENYGON & MORANT OR TROLLOPE & SONS, EARLY 20TH CENTURY
The white marble top with projecting canted corners above a Vitruvian scroll frieze
and elaborate apron centred by a figure, possibly Athena, flanked by eagles and floral
and fruit swags
on scaly and foliate swagged scroll supports
89cm high, 225cm wide, 74cm deep

Provenance:

Sale of Lady Ward, *née* Jean Templeton Reid (d.1962), Belgrave Square



Lady Ward

Lady Ward (Nee Reid) was born into a wealthy American socialite family whose father was the American Ambassador to the United Kingdom under President Theodore Roosevelt and William Howard Taft. In 1908 Lady Ward married Sir John Hubery Ward, second son of William Ward, 1st Earl of Dudley. The wedding was one of biggest Society events of the year, attended by King Edward VII and Queen Alexandra.

£7,000-10,000



15



16

THE DRAWING ROOM

LOTS 17-70



17
A BRASS AND CUT GLASS
TWELVE LIGHT CHANDELIER
20TH CENTURY
96cm diameter



17

Provenance:
Sale of Lady Ward, née Jean
Templeton Reid (d.1962),
Belgrave Square

£800-1,200

18
A PAIR OF RÉGENCE
WALNUT AND BEECH
FAUTEUILS
EARLY 18TH CENTURY
Each covered with brass-nailed
floral tapestry, with an
arched padded back, padded
arms with scrolled shell-carved
terminals and a serpentine seat,
with shell and foliate-carved rails
on foliate cabriole legs
Each 102cm high, 70cm wide,
56cm deep

£4,000-6,000



18



19

19
A LOUIS XV ORMOLU-MOUNTED KINGWOOD, TULIPWOOD
AND AMARANTH CYLINDER-BUREAU
BY PIERRE ROUSSEL, CIRCA 1760

Quarter-veneered and geometric banded overall, the cylinder
front revealing a sliding green leather-lined writing surface, three
drawers and further false drawers, above three frieze drawers on
square cabriole legs headed by foliate clasps and with foliate sabots,
stamped twice P. ROUSSEL JME, drawers possibly re-made
103cm high, 103cm wide, 56cm deep

Pierre Roussel, maître in 1745

£5,000-8,000



19 (detail)





20

20
A CHINESE DEHUA BALUSTER VASE
QING DYNASTY
Incised in the panels with the mythical beast kylin
Adapted for electricity, the vase 54.5cm high

£300-500



21

21
A SET OF FOUR SHERATON REVIVAL MAHOGANY AND
MARQUETRY DINING-CHAIRS
EARLY 20TH CENTURY
Including a pair of armchairs, each with a shield-shaped back with
pierced foliate-carved vase-shaped splat, inlaid at the base with a
half rosette, above a red leather covered seat
The armchairs 102cm high, 60cm wide, 54cm deep

£300-500

22
A KASHAN SILK CARPET
CENTRAL PERSIAN
approximately 304 x 389cm

£1,000-1,500



22



23

23
A PAIR OF NORTH EUROPEAN GREY PAINTED AND PARCEL
GILT PIER GLASSES
19TH CENTURY
Each with a triangular and swan neck pediment carved with foliage and
rosettes above a frieze centred by a wreath, above divided rectangular
plates, the panelled surround bordered by rope and egg-and-dart and
hung with leaf and berry swags, the pierced apron carved with foliage
and eagles' heads, chalked to reverse 289
219cm high, 100cm wide

Provenance:
Sale of Lady Ward, née Jean Templeton Reid (d.1962), Belgrave Square

£3,000-5,000





24

24 λ
ANGEL PONCE DE LEON
 (SPANISH B. 1925)
PERAS NEGRAS
 Oil on canvas
 Signed (lower right)
 81 x 130cm (31¾ x 51 in.)

£300-500



25

25 λ
ANGEL PONCE DE LEON
 (SPANISH B. 1925)
NATURE MORTE
 Oil on canvas
 Signed and dated 60 (lower centre); further signed, titled and dated Villpancha 60 (verso)
 81 x 130cm (31¾ x 51 in.)

£300-500



26

26
SANFORD DECKER (AMERICAN 20TH/21ST CENTURY)
UNTITLED
 Bronze
 Signed and dated 72 (to base)
 Height (including base): 48cm (18¾ in.)

£300-500



27

27 λ
KENNETH ARMITAGE (BRITISH 1916-2002)
FIGURE BETWEEN WALLS
 Polished bronze
 Height: 31cm (12in.)

Executed circa 1970s.

Provenance:
 Acquired directly from the artist

Kenneth Armitage started to explore working with new materials and techniques during his teaching position as Head of Sculpture at Bath Academy of Art, Corsham. Moving away from carving in stone Armitage began to experiment with plaster, metal and casting in bronze. He was particularly drawn to bronze for its capability to hold both rough, unpolished textures and smooth, reflective surfaces.

Figure Between Walls cast in the 1970s exemplifies Armitage's mature style, where the polished bronze surface conveys a sense of refinement while the figure itself, with one leg raised and arms aloft, appears deceptively straightforward. After a closer look, the missing

face and the figure's positioning between two imposing blocks disrupt the apparent simplicity, introducing an ambiguity that resonates with tension and movement.

Armitage's figures often reject naturalism in favour of abstraction and psychological depth. Here, the rigid blocks juxtaposed with the figure's energetic gesture suggest both constraint and determination, evoking themes of resilience and transformation. The work balances monumentality and playfulness, reflecting Armitage's enduring ability to channel universal human emotions through sculptural form.

£6,000-8,000



28

28
A CHINESE DEHUA FIGURE OF BUDA
QING DYNASTY
The figure is moulded wearing loosely draped robes that open at his chest to reveal his corpulent form, and holding a prayer bead in his left hand
11cm high

Provenance:
Edward T. Chow, Hong Kong, 27th December, 1962

£1,200-1,800

29
A LARGE PAIR OF CELADON JADE CENSERS
CHINESE, EARLY 20TH CENTURY
Carved with taotie masks in relief and flanked with two suspending rings
22.5cm wide x 11cm high

£600-800



29

30
A BLACK AND GILT-JAPANNED LOW TABLE
20TH CENTURY
Depicting birds on leafy branches above shaped and moulded frieze rails on cabriole legs
39cm high, 106cm wide, 70cm deep

Provenance:
La maison Loo CT et Compagnie,
Rue de Courcelles

£500-800



30



31

31
LODEWIJK FREDERIK HENDRIK (LOUIS) APOL
(DUTCH 1850-1936)
CHURCH IN A WINTER LANDSCAPE
Oil on canvas
Signed (lower left)
70 x 92cm (27½ x 36 in.)

Apol specialised in painting snowy winter landscapes and his picture *Winter in the Forest* received much acclaim when it was exhibited in the Hague in 1875 and was subsequently bought by the State. He was taught by J.F. Hoppenbrouwers and P.F. Stortenbeker and in 1868, at the age of 18, he received a scholarship from the Dutch King, Willem III. In 1880 Apol took part in an expedition on the SS *Willem Barents* to [Spitsbergen](#) in the Arctic Ocean. The impressions of this journey were a source of inspiration during his whole life. His work is in the Rijksmuseum Amsterdam and the Kunstmuseum in the Hague.

£7,000-10,000





32
 A PAIR OF POTTERY GILT-METAL MOUNTED SÈVRES-STYLE URNS
 AND COVERS
 FRENCH, EARLY 20TH CENTURY
 Painted with classical subjects, the covers with Sèvres-style marks
 40cm high

£400-600



33
 TWO CUT GLASS THREE BRANCH TABLE LIGHTS
 LATE 19TH/EARLY 20TH CENTURY
 The first with tall central stem, flash cut, metal armature supporting
 three scrolling branches, the whole with trailing drops, associated
 giltwood base, fitted for electricity, 70cm high
 The second 53cm high

£300-500

34
 A PAIR OF GEORGE III STYLE GILTWOOD TORCHERES
 20TH CENTURY
 The circular guilloche-moulded tops supported by channelled
 uprights headed by rams' masks around a central turned, reeded
 and leaf-carved shaft, on a tricorn base
 131cm high

£2,000-3,000





35
A TOLE PEINTE OIL WALL LAMP
 PROBABLY ITALIAN, LATE 19TH/EARLY 20TH CENTURY
 Polychrome painted backplate and reservoir, orange glass shade
 approximately 20cm high, 12cm deep

Provenance:
 Bought from Rogers de Rin, 76 Royal Hospital Road

£50-80

35



36

36
A PAIR OF ENGLISH BROWN-PAINTED AND PARCEL-GILT TRIPOD TABLES
 THE BASES REGENCY, EARLY 19TH CENTURY
 Each with a circular glazed top with inset crimson silk panel on a turned pedestal and tricorn base, adapted from pole screens
 Each 58cm high, 40cm diameter

£300-500

37
A GROUP OF THREE GLASS DOOR STOPS
 20TH CENTURY
 Of spherical form, flattened bases, bubble and green whorl inclusions
 tallest 16.5cm high, smallest 11.5cm high

£80-120



37



38
A DEHUA STYLE SOFT PASTE 'ARCHAISTIC' BOWL
 CHINESE, 18TH CENTURY
 with facing *chilong* dragons
 13cm diameter

£300-500



38

39
A GROUP OF THREE GILT METAL MOUNTED CUT GLASS TABLE BOXES
 FRENCH, EARLY 20TH CENTURY
 largest 13cm wide, smallest 10.5cm wide

£200-400



39



40
ALESSANDRO ALBRIZZI (1934-1994)
TWO 'NESTING' TABLES
 CIRCA 1970
 Orange acrylic, of open cube form.
 Larger 45.5cm high, 45.5cm wide, 45.5cm deep
 Smaller 22cm high, 22cm wide, 22cm deep

£200-300



40



41
TWO CHINESE ROSE QUARTZ GROUPS OF GUANYIN AND BUDDHIST LIONS
LATE 19TH CENTURY
each standing holding flowers
20cm and 22cm high, fitted wood stands

£500-800



41

42
A LOUIS XV TULIPWOOD, KINGWOOD AND
LEATHER-INSET TABLE A ECRIRE
MID-18TH CENTURY, PROBABLY RESTORED AND
RETAILED BY HOPILLART & LEROY IN THE 19TH
CENTURY
The red leather-lined top with a low three-quarter gallery
above a shaped frieze with two end drawers on cabriole
legs with foliate sabots, stencilled to underside HOPILLART
& LEROY 12 RUE DES ST PERES and numbered 25605
72cm high, 77cm wide, 45cm deep

Hopillart & Leroy was established in the Rue des Saints-Pères in 1781

£2,000-3,000



42

43
A TURKISH CARPET
PROBABLY KEYSER
approximately 291 x 412cm

£1,500-2,500



43



44
A LARGE PAIR OF CHINESE CELADON-GLAZED 'QINGBAI' FUNERARY VASES
SONG DYNASTY (960-1279 AD)
typically applied with figures and a dragon
80cm high, adapted for electricity

£600-1,000

45
A PAIR OF EARLY LOUIS XVI ORMOLU-MOUNTED KINGWOOD ENCOIGNURES
MID 18TH CENTURY
Of serpentine outline, with rouge griotte marble tops, the doors quarter-veneered and divided by an upright of oyster veneers, Lawrence's Depository labels to reverse, chalked 848XJ, one with stamped W to reverse
Each 90cm high, 67cm wide, 48cm deep

£3,000-5,000



45

46
CHARLES GRIGNION (1721-1810) AND OTHERS.
Twelve framed prints, from 'Antiquities of Herculeum'
Etching and engravings, each image approx. 24 x 16 cm, uniformly framed, [18th century] (12)

Provenance:
Bought Christie's South Kensington

£400-600



47

47
A LARGE CHINESE FLUORITE QUARTZ CARVING OF GUANYIN AND ATTENDANT
20TH CENTURY
24.5cm high, with wood stand

£200-300



46 (part lot)



48

48
A GEORGE II WALNUT AND BURR WALNUT CONCERTINA-ACTION GAMES TABLE
IN THE MANNER OF BENJAMIN CROOK, CIRCA 1740
The eared, hinged top with a baize-lined interior with candle stands and counter wells, on cabriole legs headed by shells and with claw and ball feet, repairs to veneers
73cm high, 92cm wide, 46cm deep

£500-800

49 λ

ANDREA CASCELLA (ITALIAN 1920-1990)

ABSTRACT HEAD

Black marble

Height: 50cm (19½ in.)

Provenance:

Galleria dell'Ariete, Milan

Acquired from the above by Baroness Rawlings

Born in Pescara in 1920, Andrea Cascella was a third-generation Italian sculptor. Both his Father, Tommaso, and Grandfather, Basilio, were both accomplished artists and began to teach Andrea from an early age. However, Cascella's practice mainly emerged within the wider context of the avant-garde Abstractionist movement.

Fighting in the Italian resistance during the Second World War Cascella and his brother Pietro later travelled to Rome and worked on the restoration of the ceramics and sculptures from ancient Roman Villas. Here, he discovered the burgeoning post-war Italian art scene, exhibiting at the L'Obelisco Gallery.

Cascella's work has a distinct force and structure to it that straddle a historic and modern understanding. On one hand, his use of marble echoes the art of the classical antiquity native to his heritage, whilst on the other, his use of abstract volumes that assemble themselves together to make an image is done with a modernist aesthetic.

This is particularly true of *Abstract Head* (Lot 49), where the powerful volumes come together to inform the shape of a head with nose, ears, eye and mouth. Indeed, Marco Valsecchi writes that, 'beyond the appearance of machines is a suggestion of the human anatomy ... the semblance of the human body appears with a precise insistence, and it is clear that the sculptor has searched for this semblance. ... In this re-creation of ancient vigour, and the realization of the present, lies the spontaneous force of the imagination which has found its forms, whose images are both accomplished and mature.'

Cascella's sculptures, which offered a uniquely ambiguous visual language, earned him international acclaim, including being joint prize winner with his brother Pietro in the 1958 International competition for the Auschwitz Memorial to the Unknown Political Prisoner and being awarded with the Principal Italian Sculpture Prize at the 1964 Venice Biennale.

(Marco Valsecchi in *Andrea Cascella*, Grovesnor Gallery exhibition catalogue, Graphic Press Limited, London, 1962.)

£6,000-10,000



49



50 (NO LOT)

51
 A PAIR OF GEORGE III GILT BRONZE
 MOUNTED CUT GLASS CANDELABRA
 BY PARKER & PERRY, LATE 18TH CENTURY
 Each with two candle branches hung with
 faceted drops on a waisted parcel gilt
 amethyst glass plinth
 Each 68cm high, 38cm wide, 26cm deep

£3,000-5,000

52 Y
 A DUTCH ORMOLU-MOUNTED
 SATINWOOD, ROSEWOOD, AMARANTH,
 MARQUETRY AND PARQUETRY
 SERPENTINE COMMODE
 THIRD QUARTER 18TH CENTURY
 The doors with floral *sans traverse* and *trompe
 l'oeil* cube parquetry panels enclosing a shelf,
 between trellis-pattern canted angles and floral marquetry sides
 on cabriole legs with foliate sabots, chalked to reverse A STAAL
 93cm high, 158cm wide, 75cm deep

£3,000-5,000



51



52





53

53
ALPHONSE LEGROS (FRENCH 1837-1911)
FORDING A RIVER (LE GUE)
 Etching with drypoint, signed in pencil, on laid paper, with margins
 11 x 14cm (4¼ x 5½ in.)

£100-200



54

54
ALPHONSE LEGROS (FRENCH 1837-1911)
WHEELWRIGHT'S HOME (LA MAISON DU CHARRON)
 Etching with drypoint, signed in pencil, on laid paper, with margins
 10 x 17cm (3¾ x 6½ in.)

£100-200



55

55
ALFRED WHEELER (BRITISH 1851-1932)
PORTRAIT OF THE RACEHORSE 'LADAS' WITH JOCKEY UP
 Oil on canvas
 Signed and inscribed (lower right)
 35.5 x 46cm (13¾ x 18 in.)

Seen here in profile is the racehorse *Ladas* (inscribed bottom right) painted by Alfred Wheeler. *Ladas* was a successful British racehorse owned by Archibald Philip Primrose, 5th Earl of Rosebery. Lord Primrose - who served as Prime Minister between 1894-1895 - had an enthusiasm for horseracing, and in 1868, registered his silk colours as a hooped primrose and rose shirt set with a rose cap. Here you can see this depicted on the jockey, most likely Mr J. Watt. *Ladas* raced a total of eleven times and won seven, including: The 2000 Guineas Race at Newmarket and the famous Derby at Epsom.

£800-1,200

56
JOHANNES ROSIERSE (DUTCH 1811-1901)
PEELING CARROTS BY CANDLELIGHT
 Oil on panel
 Signed (lower right)
 34.5 x 26.5cm (13½ x 10¼ in.)

£600-800



56

57
PIERRE FRANCOIS DE NOTER (FRENCH 1779-1843)
L'ÉGLISE DE SAINT-GERVAIS
 Oil on panel
 Signed, inscribed and dated '1822' (upper right)
 35 x 29cm (13¾ x 11¼ in.)

De Noter was the son of an architect. He originally trained as a sculptor and was taught by J.F. van Gael but at the age of 28 started painting. He often collaborated with Alfred Stevens and became a professor in the Royal Academy of Fine Arts in Ghent.

£3,000-5,000



57



58

58
A PAIR OF ITALIAN GILTWOOD ALTAR CANDLESTICKS
LATE 18TH/EARLY 19TH CENTURY
Scrolling form, triform base,
74cm high

And a giltwood tall standard lamp in the Italian 18th century style, 20th century,
fitted for electricity, 166cm high including fitment

£150-250



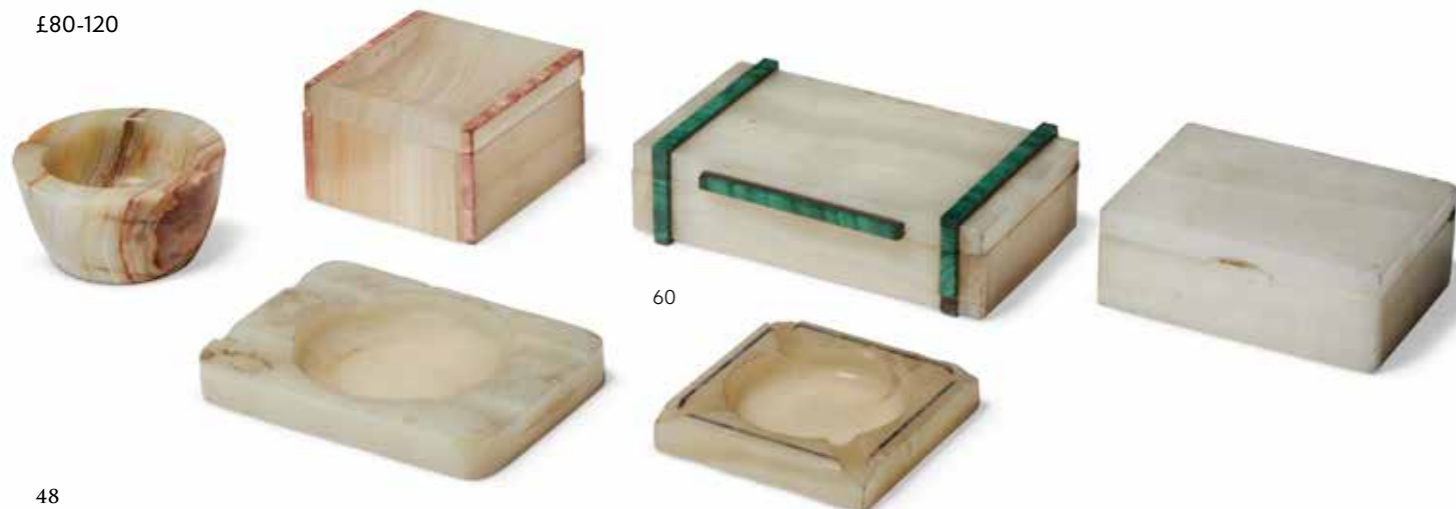
59

59v
A REGENCY MAHOGANY DRUM TABLE
EARLY 19TH CENTURY AND LATER
The circular red leather-lined top with four frieze drawers and
alternating false drawers on a turned pedestal and tripod base
with brass caps and castors, restorations, the base probably
later
73cm high, 92cm diameter

£600-900

60
A GROUP OF SIX ONYX TABLE TOP SMOKING ACCESSORIES
20TH CENTURY
Three cigarette boxes one with Gstaad 1961 to label to interior, three ashtrays
largest box 18cm wide

£80-120



60

61
A CHINESE FAMILLE ROSE 'MEDALLION' BOWL
GUANGXU (1875-1908)
the exterior with three panels of flowers on a pink scroll
ground, the interior turquoise
with iron-red six character Guangxu mark
16.5cm diameter

£300-400



61



62

62
A GROUP OF FIVE GILT METAL
MOUNTED CUT GLASS TABLE SMOKING
ACCESSORIES
20TH CENTURY
Four lighters tallest 14.5cm, cigarette box
17cm wide

£80-120

63
A BLACK AND GILT-JAPANED
LOW TABLE
20TH CENTURY
The rectangular top decorated with butterflies
and birds among bamboos, on cabriole legs
39cm high, 13cm wide, 54cm deep

Provenance:
La maison Loo CT et Compagnie,
Rue de Courcelles

£800-1,200



63

64 λ
KENNETH ARMITAGE (BRITISH 1915-2002)
PLAYFUL FIGURE
Bronze
Signed with Morris Singer foundry mark
Height (excluding base): 22cm (8½in.)

Conceived in 1961 in an edition of 9.

Provenance:
Acquired directly from the artist

Literature:
Tamsyn Woollcombe (ed.), *Kenneth Armitage: Life and Work*, Lund Humphries, London, 1997, no. KA99, p. 144

"I find it the most satisfying work which derives from careful study and preparation, but which is fashioned in an attitude of pleasure and playfulness; or work which is supported by the artist's accumulated experience and knowledge, adapted to the idea of the moment and carried out with the risk and tension of tight-rope walking" (Armitage in N. Lynton (ed.), exhibition catalogue, *Kenneth Armitage*, London, 1962, n.p.)

The image of man remained of central and almost exclusive concern to Armitage, who saw the world of non-figuration, in which he only occasionally explored, lacking in personal and emotional resonance. Armitage believed that within the figure he could convey a sense of monumentality and stoicism, which could simultaneously be reminiscent of the heroics and sacrifice of man, made during the Second World War, in which he fought for six years, as well as presenting a sense of playfulness and joy. Although interested in the plasticity and structural form of the human figure, Armitage was not wholly concerned with naturalism, displacing the individuality of his figures in favour of psychological and formal cohesion. Norbert Lynton elaborates that "their individuality resides not in features of the face or body, nor in the single expression of individual personality, but directly in the plastic language of material, mass and volume, weight, direction, texture" (*ibid.*). *Playful Figure. 1961* displays this ambiguity, which was common in his work, emphasised by the lack of expression and naturalistic form. Instead there lies an emphasis on volume, weight and texture, which gained a greater significance for the artist from the 1950s onwards.

£10,000-15,000



64



65
A LARGE CHINESE FLUORITE QUARTZ FLOWER VASE AND COVER
20TH CENTURY
24cm high, with wood stand

£200-300

65



66
A BRONZE SCULPTURE OF AN ENCASED FIGURE
MODERN
18cm high

£200-300

66

67
FOUR DECORATIVE QUARTZ ITEMS TO INCLUDE:
a Smokey glass bird and three rose quartz rocks
the bird 16cm high

£100-200



67



68
A LARGE CHINESE CELADON 'LONGQUAN' VASE
MING DYNASTY
carved with flower panels on a cross-hatched incised ground
51cm high, adapted for electricity

£1,000-1,500

69

69
A CHINESE PINK QUARTZ CARVING OF
BUDAI
20TH CENTURY
With wood stand
13cm high

£100-200

70
A GROUP OF SEVEN CHINESE FAMILLE
VERTE SWEETMEAT DISHES
KANGXI
Decorated in various designs
The largest 15.5cm long

£200-300



70



68

THE LIBRARY

LOTS 71-89



71
A SANCAI-GLAZED MODEL OF A BUDDHIST LION AND PUP
KANGXI (1662-1722)
on raised base
15cm high

£300-400



71

72
A CHINESE SANCAI-GLAZED BISCUIT FIGURE OF
AN OFFICIAL
KANGXI (1662-1722)
seated on a high-back throne chair raised on a waisted
plinth, wearing long, voluminous robes with the hands
concealed beneath draped fabric, the head unglazed,
adorned with a ridged, rounded ceremonial cap
21cm high

£400-600



72

73
AN ASSORTED GROUP OF HARDSTONE CARVINGS
20TH CENTURY
The largest 12cm high

£400-600



73





74

74
A CHINESE DEHUA MODEL OF BUDAI AND
ANOTHER IMMORTAL
20TH CENTURY
21.5cm high and 23cm high

£200-300



76

75
A CHINESE *FAMILLE NOIRE* FIGURE
OF A GUARDIAN DEITY
REPUBLICAN PERIOD
well modelled seated
on a tree trunk
25cm

£400-600

76
A LARGE CHINESE BLACK QUARTZ CARVING OF LADY AND ATTENDANT
20TH CENTURY
23.5cm high, with wood stand

£200-300



75



78

77
A CHINESE QUARTZ CARVING OF BUDAI
19TH CENTURY
with two children
12cm high, wood stand

£400-600



77

78
A CHINESE DEHUA MODEL OF GUANYIN
AND ATTENDANT
17TH CENTURY
25.5cm high

£400-600



79

79
A CHINESE WHITE JADE CARVING OF TWO BIRDS
18TH CENTURY
With fitted wood stand
6.3cm long

£400-600



80
A PAIR OF CHINESE *FAMILLE VERTE* VASES
KANGXI, (1666-1722)
painted with figures in landscapes and precious objects
31cm high

£3,000-5,000

81
A LARGE CHINESE *FAMILLE VERTE*
'FLOWER BASKET' DISH
KANGXI (1666-1722)
brightly painted with multiple floral panels
40cm diameter

£3,000-5,000



80



81





82

82
A CHINESE WHITE JADE 'GOURD AND VINE' VASE AND COVER
QING DYNASTY
12cm high, wood stand

£1,000-1,500



83

83
A CHINESE PALE CELADON JADE 'ARCHAISTIC' RITUAL
POURING VESSEL, GONG
17TH/18TH CENTURY
carved with *taotie* masks on a cross-hatched ground
14cm long, unmatched wood stand

£1,000-1,500



84

84
A CHINESE JADEITE BRUSH VASE
19TH CENTURY
carved with a peach tree, bat and bird
13.5cm high

£1,000-1,500

85
A CHINESE PALE CELADON OR WHITE
JADE VASE AND COVER
19TH CENTURY
finely carved with lotus leaves and with
lion mask and ring handles, the cover with
Buddhist lion finial
22cm high, wood stand

£10,000-15,000



85





86

86
A CHINESE CELADON AND BLACK JADE CARVING OF AN 'ARCHAISTIC' RITUAL POURING VESSEL AND COVER, GUANG
17TH/18TH CENTURY
carved with *taotie* masks and stylised *chilong* handles
12cm high, wood stand

£2,000-3,000

87
A CHINESE PALE CELADON JADE VASE AND COVER
19TH/EARLY 20TH CENTURY
with russet flecks, carved on each side with an archaistic head, with Buddhist lion and ring handles the domed cover with bud finial
the vase 16cm high, wood stand

£4,000-6,000



87



89

88
A CHINESE CELADON JADE BIFURCATED 'CHILONG AND DUCK' VASE
18TH/19TH CENTURY
the vase 16.5cm high, unmatched wood stand

£2,000-3,000

89
A CHINESE CELADON AND RUSSET JADE VASE AND COVER
17TH CENTURY
carved with flowering prunus branches
the cover with lion finial
11cm high, wood stand

£4,000-6,000



88

THE DINING ROOM

LOTS 90-103



90
A REGENCY EIGHT BRANCH CUT GLASS
AND BRASS TENT CHANDELIER
IN THE MANNER OF JOHN BLADES,
CIRCA 1820 AND LATER
Hung with drops and lustres
98cm high, 75cm wide

£2,500-4,000



90

91
A MAHOGANY AND CROSSBANDED
TRIPLE-PEDESTAL DINING-TABLE
MID-20TH CENTURY
The rounded rectangular top with a reeded
edge and one additional leaf on turned
pedestals with sabre legs and brass caps and
castors
75cm high, 105cm wide, 330cm extended

£600-800



91

92

92
A SAROUK CARPET
CENTRAL PERSIAN
approximately 423 x 302cm

£1,500-2,000





93

93 λ
SIDNEY NOLAN (AUSTRALIAN 1917-1992)
INFERNO II
 Screenprint in colours, 1967, signed in pencil,
 numbered 10/70, on wove paper, with full margins
 75.5 x 60.9cm (29½ x 23¾ in.)

£200-300

94 λ
ANDREW LOGAN (BRITISH B. 1945)
THOT TO TOE
 Signed and dated 96 (to base)
 Painted plaster, mirror and beads
 Height: 43cm (16¾in.)

Provenance:
 Acquired directly from the artist

Andrew Logan's career began in 1970s as a jeweler moving into sculpture by 1990s renowned for his flamboyant, colourful and joyous designs executed in mirror, resin and jewels. To encounter Logan's work is to embark on a journey through the mind's eye, where figures radiate festivity and celebrate the eclectic beauty of flora and fauna. These natural elements are elevated by cosmic infusions, shimmering with the artist's signature spark of otherworldly magic.

Lot 94, titled *Thot to Toe* explores folklore and mystical beats depicting a crane-human hybrid conjured by Logan decorated in shimmering mosaic mirrored tiles cemented with a glittery grout around a vibrant blue figure.

In 2024, Logan was commissioned to design Selfridges' famous Christmas window displays, a showcase of his unmistakable style: a vivid meeting of colours, dreamlike forms, and dazzling bursts of sparkle. It was a celebration of his unique ability to turn the ordinary into the extraordinary, infusing every creation with joy and wonder.

£800-1,200



94



96

95
A VENETIAN OVAL MIRROR
 20TH CENTURY
 Of typical form with etched decoration,
 with metal inventory label LK9296, losses
 104 x 86cm

£300-500

96
DAUM FRANCE - A LIMITED EDITION
PÂTE DE VERRE 'AMELIE' FIGURAL SCULPTURE
 DESIGNED BY JEAN-PHILIPPE RICHARD;
 LATE 20TH CENTURY
 Frosted amber glass, of an elegant elongated lady

Together with original presentation box
 Inscribed to base 'RICHARD, Daum France, 038/375'
 42cm high

£400-600

97
AN ENGLISH EGYPTIAN-REVIVAL MAHOGANY AND EBONISED SIDE TABLE
 20TH CENTURY
 Of D-shaped outline, the panelled frieze with two drawers, the square tapering legs headed by
 Egyptian masks and joined by an undertier
 84cm high, 148cm wide, 60cm deep

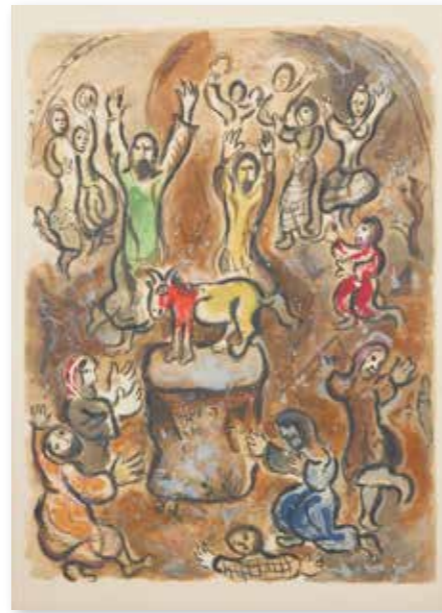
£300-500



97

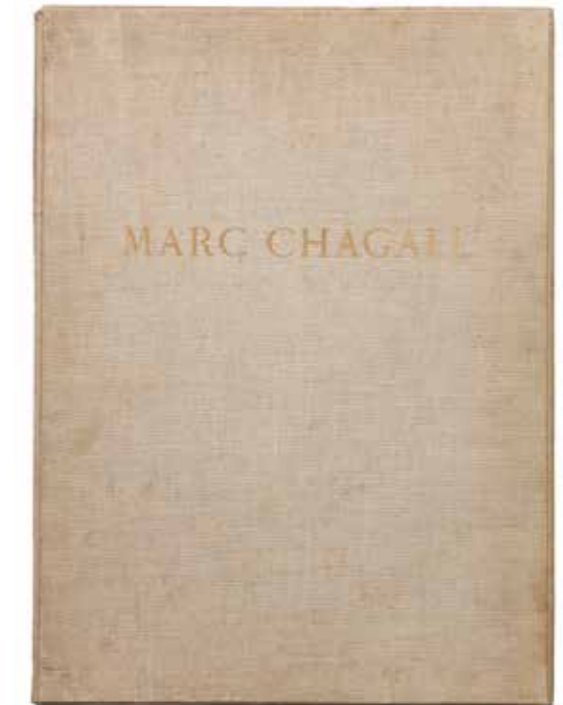


95

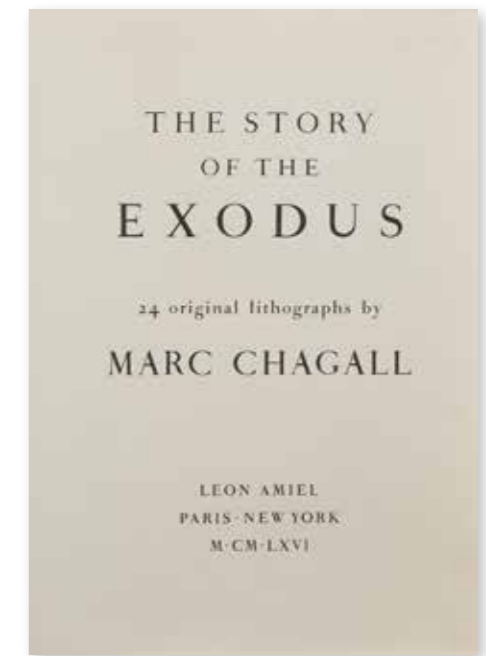


98 λ
 MARC CHAGALL (RUSSIAN/FRENCH 1887-1985)
 THE STORY OF EXODUS (CRAMER 64,
 MOURLOT 444-467)
 The book, 1966, comprising 24 lithographs printed in
 colours, with title-page, text and justification, this copy
 signed in pencil, numbered 193, the edition was 250,
 printed by Mourlot, Paris, published by Leon Amiel,
 Paris-New York, on Arches paper, the full sheets, in the
 original linen covered boards and slip-case
 Overall size 52 x 39cm (20¼ x 15¼ in.)

£14,000-16,000



98





The Story of Exodus is one of Marc Chagall's most ambitious lithographic series, 24 colour works, lavishly illustrating the second book of the Bible. As with virtually all of his lithographic projects, Chagall worked with the master printer Fernand Mourlot in Paris. Atelier Mourlot was the pre-eminent lithographic studio in Paris and was where, alongside Chagall, artists such as Braque, Matisse, Miro and Picasso produced many of the most important graphic works of the 20th Century. The present work exemplifies the incredible quality of the lithographs printed at Mourlot, the perfect showcase for Chagall's mastery of the technique, his delicate, dreamlike compositions depicting the story of Exodus with a rich fluidity unlike no other.



“Apart from a marvellous sense of how to use paint, Procktor’s principal achievement is that he has understood what so much 20th century abstract painting is about, and has found that the human figure can be made part of it.”

Edward Mullins, *The Sunday Telegraph*, 26 May 1963



99

99 λ
PATRICK PROCKTOR (BRITISH 1936-2003)
TWO FIGURES IN A ROOM
 Mixed media with collage
 Signed and dated 12/63 (lower right);
 titled (verso)
 74.5 x 55cm (29¼ x 21½ in.)

Provenance:
 Redfern Gallery, London
 Private Collection, Michael Armitage
 (25th July 1964)

Procktor’s *Two Figures in a Room*, Lot 99,
 combines his interest and exploration of the

male figure and theatrical performance. The viewer’s gaze is directed through a series of rectilinear panels towards the vanishing point at the blue figure. In a conversation with John Berger Procktor explained his process of placing separate sheets with a single figure drawing onto the canvas before tracing the edges creating panels, frames and backdrops. The series is based on the life room at The Slade School, where he met fellow artist Keith Vaughan, which has been reimagined to create a theatre set design. The figures, posed as actors, await the start of the scene or the director’s instruction. The work

is heightened by the state of hesitation and emotional restraint of its figures, as if they wait silently backstage poised to tread out into the spotlight.

The work was executed in the December of 1963 following his first one-man show at the Redfern Gallery in the Spring. The exhibition proved a great success and Margaret Thornton, the gallery secretary, commented ‘Patrick was seen as an emerging new talent. There was definitely a buzz – and a discovery.’ Ian Massey, *Patrick Procktor: Art and Life*, 2010

£5,000-8,000



100

100
A SÈVRES HALF-BOTTLE COOLER (SEAU À DEMI BOUTEILLE)
 18TH CENTURY
 from the service made for the Comte and Comtesse d’Artois, 1789
 painted with flowers within faux pearl medallions reserved against a
 band of flower sprigs, gilt leaves, dot and berried myrtle pattern, the
 lower part with a further band of pearls
 blue interlaced L’s marks enclosing date letters MM
 painter’s mark of an ermine, probably for C.-J. Hyrel de Choisy, gilder’s
 mark GI for E.-G Girard
 10.8cm high

The service from which this seau come was delivered to the Comtesse d’Artois, wife of Louis XVI’s youngest brother the Comte d’Artois. It is identical to the Service de la Reine ordered by Queen Marie-Antoinette in 1784 which ultimately was delivered to Gustav III of Sweden who was due to visit France. Due to the revolution that decimated the Royal Family, the Comte D’Artois would ultimately become Charles X (1824-1830) on the death of Louis XVIII.

£7,000-10,000



101 (part lot)

101
A SET OF TWENTY ONE PORCELAIN MENU HOLDERS
 CROWN STAFFORDSHIRE,
 20TH CENTURY
 Of flowerhead and leaf form,
 white with gilt detailing,
 green factory stamp to undersides
 5cm wide, 2.5cm high

£80-120



THE YELLOW DRAWING ROOM

LOTS 104-131



102

102
A CAULDON CHINA PART DESSERT SERVICE
CIRCA 1900
painted with pink roses, comprising; eleven plates and two comports
21.5cm diameter

£200-300

103
A COALPORT PORCELAIN PART DESSERT SERVICE
CIRCA 1900
Comprising: eight plates and three various serving dishes

£100-200



103





104

104
A FRENCH GILTWOOD OVERMANTEL MIRROR
19TH CENTURY OF LOUIS XVI STYLE
The arched rectangular plate in a beaded and egg-and-dart surround, the laurel cresting centred by a ribbon-draped cartouche 186 x 110cm

£500-800

105
A PAIR OF GILT METAL CHENETS
FRENCH, LATE 19TH CENTURY
Probably formerly mounts from a larger fender, each with children in scrolling setting, later iron back supports each approximately 20cm high, 30 cm wide

£300-500



105



106

106
A BRASS CLUB FENDER
MID-20TH CENTURY
With padded ends and a bowed centre with rope-twist uprights 59cm high, 190cm wide, 49cm deep

£600-900

107
A GILT BRASS AND CUT GLASS LIGHT CHANDELIER
NORTH EUROPEAN, 19TH CENTURY
Of tent form with scrolling branches and hung with drops approximately 129cm high x 67cm wide

Provenance:
Sale of Lady Ward, *née* Jean Templeton Reid (d.1962), Belgrave Square

£1,500-2,500

108
A GILT METAL MOUNTED STONE COLUMNAR TABLE LAMP
20TH CENTURY
Paper shade, variegated rouge marble effect stem, fitted for electricity base 56cm high, 76cm high overall including current shade

£150-250



108

109
A GEORGE III PROVINCIAL WALNUT SIDE TABLE
CIRCA 1760
The later crossbanded and quarter-veneered top above a drawer, divided and formerly fitted with a slide, on square chamfered legs 75cm high, 81cm wide, 43cm deep

£200-300



107



109



110

110
A PAIR OF CUT GLASS MOUNTED GILT METAL THREE LIGHT WALL SCONCES IN LATE 18TH CENTURY SWEDISH STYLE, 20TH CENTURY
With prism drops, gilt bronze and mixed metals, oval mirror backs, reverses stamped A&S, Reg No 7760
57.5cm high, 34cm wide, 16cm deep
£300-500



111

111 λ
GEORGI TCHAPKANOV (TCHAPP) (BULGARIAN B. 1943)
ST. GEORGE AND THE DRAGON
Metal
Signed (to base)
12 x 16cm (4½ x 6¼ in.)
£300-500



112

112
A MAHOGANY SECRETAIRE BOOKCASE
19TH CENTURY
The dentil and gothic arched cornice above astragal-glazed doors backed with bookspines, the base with a fitted drawer, the fall front revealing drawers and pigeon holes, and with panelled doors below and bracket feet 216cm high, 111cm wide, 51cm deep
£400-600



113

113 λ
RORY MCEWEN (BRITISH 1932-1982)
ACER RUBUM
Offset lithograph printed in colours, 1980, signed in pencil, numbered 2/20, on wove paper, with full margins
37 x 28.5cm (14½ x 11 in.)
£200-300



114

114 λ
GLORIA VANDERBILT (BRITISH 1924-2019)
WALKING DOLL
Mixed media on paper
Signed (lower left); titled (verso)
41 x 31cm (16 x 12 in.)
£500-700

115 λ
JULIAN SAINSBURY (BRITISH B. 1966)
PEBBLE HEAD
Cast iron
8 x 10cm (3 x 3¾ in.)
Provenance:
Browse & Darby, London
Exhibited:
London, Browse & Darby, October 1998
£300-500



115

116 (NO LOT)



117 λ
LYNN CHADWICK (BRITISH 1914-2003)
MAQUETTE FOR THE TRIGONS
Bronze
Numbered 338 B 0/6 (to underside)
Height (including base): 34cm (13¼ in.)

Conceived in 1961 as one of a three part sculpture.

Provenance:

Sale, Christie's, New York, 7 November 2000, lot 174
Acquired from the above by Baroness Rawlings

Literature:

D. Farr and E. Chadwick, *Lynn Chadwick, Sculptor: With a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 192, no. 338, illustration of another cast

The *Maquette for the Trigons* consists of three stacked angular forms supported by a three-pointed base. This distinctive base embodies the title of the work, *Trigon*, derived from the ancient term for triangle. Chadwick created several maquettes in the *Trigon* series, experimenting with varying proportions and surface finishes, all unified by the iconic three-point structure. His sculptures explore the dynamic interplay of strong, angular, and compact forms, imbued with a sense of energy. Chadwick's figures are abstracted into geometric shapes—rectangular heads, spiky legs, and bulky torsos—evoking aspects of the human body while deliberately avoiding the individualized or representational qualities typical of traditional portraiture.

The *Trigon* series reflects Chadwick's fascination with monolithic human forms, particularly the Moai statues of Easter Island. In 1963, a large-scale version of *Trigon* was acquired by Maurice Ash, chairman of the Town and Country Planning Association, on behalf of the Harlow Art Trust and currently on display in Harlow town centre.

Chadwick's career gained momentum during the 1950s, securing his reputation as one of Britain's leading sculptors. He first exhibited in 1950 at the Gimpel Fils gallery in London alongside Kenneth Armitage, also featured in the auction (lot 27 & 64) and Reg Butler. The following year, he was commissioned to create three works for the Festival of Britain, including *Cypress*, a mobile sculpture crafted in metal. His international acclaim was solidified in 1956 when he won the International Sculpture Prize at the Venice Biennale, followed by exhibitions in 1957 at the Saitenberg Gallery in New York.

The *Maquette for the Trigons* was created shortly after Chadwick moved to Lypiatt Park, a medieval manor house which he transformed into a permanent exhibition space for his art, ranging from monumental bronzes to his iconic maquettes. In 1972, Chadwick established his own foundry at Lypiatt Park and later collaborated with Pangolin Editions for the casting of his bronzes.

£10,000-15,000

“*Art must be the manifestation of some vital force coming from the dark, caught by the imagination and translated by the artist's ability and skill ... Whatever the final shape, the force behind ... indivisible. When we philosophise upon this force we lose sight of it. The intellect alone is too clumsy to grasp it.*”

A. Bowness, *Lynn Chadwick*, London, 1962



117



118

118
A CONGOLESE COPPER ALLOY ANKLET OR CURRENCY ITEM
EKONDA TRIBE, 20TH CENTURY
19.5cm high

£150-250



119

119
A SMALL PAIR OF CHINESE GREEN-GLAZED BUDDHIST LIONS
AND A FAMILLE VERTE BUDDHIST LION
19TH CENTURY
seated with mouths open showing their teeth
8cm high

£300-500



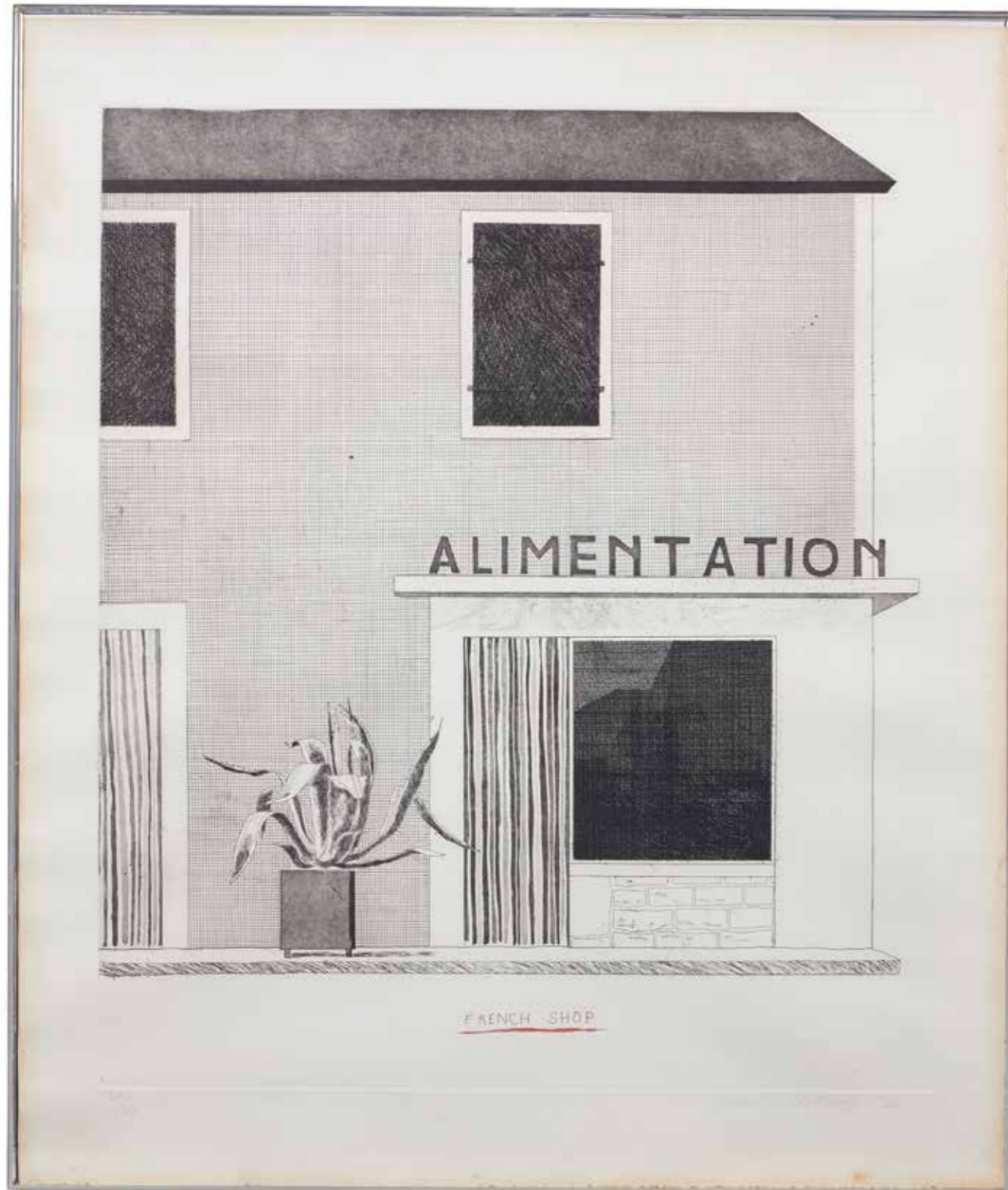
120
A PAINTED AND LACQUERED
BUDDHA HEAD
BURMESE ,18TH CENTURY
39cm high

£1,000-1,500

121 (NO LOT)



120



122

122 λ
DAVID HOCKNEY (BRITISH B. 1937)
FRENCH SHOP (TOKYO 112)

Etching with aquatint printed in black and red, 1971, signed and dated in pencil, numbered 343/ 500, printed by Shirley Clement, Print Shop, Amsterdam, published by Observer, London, on BFK Rives wove paper, with full margins
 Sheet: 81.5 x 61.5cm (32 x 24 in.)

£3,000-5,000

123 λ
ELISABETH FRINK (BRITISH 1930-1993)
ODYSSEUS MEETS HIS SON (WISEMAN 102)

Lithograph printed in colours, 1974, signed and inscribed AP in pencil, and artist's proof aside from the edition of 30, printed at Curwen Studio, published by Leslie Waddington Prints, Ltd., London, on wove paper, with full margins
 Sheet: 57.2 x 38.7cm (22½ x 15 in.)

£300-500



124

124 λ
AFTER PABLO PICASSO (SPANISH 1881-1973)
BOUQUET DE FLEURS (CZWIKLITZER 147)

Lithograph printed in colours, 1958, on wove paper, published by Éditions Combat pour la Paix, Paris, with their blindstamp, with full margins
 Sheet: 55.5 x 38cm (21¾ x 14¾ in.)
 Unframed

£300-500

125 λ
KENNETH ARMITAGE (1926-2002)
Stepping Figure

Aquatint printed in colours, 1974, signed and dated in pencil, numbered from 1/20, on wove paper, with full margins, sheet 675 x 890mm., 26 5/8 x 35 in.

£150-200



123



125



126

126
ATTRIBUTED TO CHARLES JONES
(BRITISH 1836-1892)
SHEEP IN A LANDSCAPE
Oil on canvas
Indistinctly signed (lower left)
76.5 x 127cm (30 x 50 in.)

£1,000-2,000



127

127 λ
AUGUSTUS JOHN (BRITISH 1878-1961)
THE HEAD OF A GYPSY GIRL, TERKA
Pencil
Inscribed *Terka* (lower right)
24.5 x 17cm (9½ x 6½ in.)

Provenance:
Spink, London
Sale: Christie's London, 12 May 1989, lot 19

Drawn in 1910, *Terka* was a gypsy woman who was part of a band of gypsies that the artist met and spent time with in Marseille. His description of that time recorded in *Chiascuro* pp. 109-111, paints a colourful picture of the nomadic life:

"I was introduced to, and received hospitality by, some two score of persons. The meal was followed by songs and dances, executed with great brilliance by the younger members of the society. Upon rising to take my leave, I was persuaded to remain the night and was soon slumbering between the quilts in a corner of one of the single roomed huts. [...] A week passed thus before I took leave of the band and then only on the understanding that I should rejoin them at Milan"

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

£2,000-3,000

128
A GILT BRASS AND CUT GLASS MOUNTED SIX LIGHT CHANDELIER
20TH CENTURY
approximately 59cm high, 49cm wide

£150-250



128

129
SYLVIE AURORE NISBET (1931-) ADAM AND EVE
DATED 27-11-75
Polychrome glazed pottery, incised signature and date, Cheval Place Pottery, London
32cm high

£200-400



129

130
A MAHOGANY PEDESTAL DESK
LATE 19TH/20TH CENTURY
The red gilt-tooled leather-lined top with three drawers to each side, the pedestals each with three drawers and opposing doors
82cm high, 136cm wide, 97cm deep

£600-800



130



131

**A FINE LARGE CHINESE 'KESI'
SILK IMMORTALS PANEL**
QING DYNASTY, LATE 18TH OR
EARLY 19TH CENTURY

Skilfully woven with great attention to detail with a celestial scene depicting the Peach Festival, the Queen Mother of West rendered holding a peach and flanked by two attendants atop cloud scrolls, above a group of Daoist immortals gathered on a balustraded balcony and honoring Xi Wangmu, including Shoulao supporting a large peach with both hands, the lower section of the panel further decorated with groups of figures honoring Xi Wangmu and holding various tributes, the ethereal scene decorated with lush vegetation of tall trees and jagged rockwork 185cm x 95cm, framed

Provenance:

Edward T. Chow, Hong Kong,
27th December, 1962

Edward T. Chow, one of the most renowned collectors in the realm of Chinese ceramics and works of art. Chow's journey into the world of Chinese art began when he was just 13 years old and sent to Shanghai for studies under the guidance of the esteemed dealer Zhu Heting. After more than two decades of study, Chow mounted his first exhibition in 1946. In 1949, Chow relocated from Shanghai to Hong Kong, before retiring in Geneva in 1967.

The Edward T. Chow Collection continues to this very day to be one of the most coveted provenances in the realm of Chinese art.

£12,000-18,000



THE PRINCIPAL BEDROOM

LOTS 132-160





132

132
A BRASS AND CUT GLASS TWELVE LIGHT CHANDELIER
20TH CENTURY
approximately 146cm high x 79cm wide

Provenance:
Sale of Lady Ward, née Jean Templeton Reid (d.1962),
Belgrave Square

£800-1,200



133

133
A VENETIAN OVAL MARGINAL WALL
MIRROR
20TH CENTURY
Of typical form with etched decoration with a
foliate cresting and similar apron
141 x 85cm

£800-1,200

134
A DUTCH SATINWOOD, AMARANTH
AND BLACK AND GILT-LACQUER SIDE
CABINET
LATE 18TH/ 19TH CENTURY
The rectangular top with canted angles
above a drawer and doors inlaid with *trompe
l'oeil* ribbon-tied frames and inset lacquer
landscape panels, on square tapering legs
147cm high, 92 cm wide, 46 cm deep

£1,000-1,500



134



136



135

135
A PAIR OF CUT GLASS MOUNTED
SILVERED TWIN LIGHT TABLE
LIGHTS
20TH CENTURY
Each with electric lights as faux
candlesticks above bases mounted
with amethyst glass drops
34cm high including current shades

£200-300

136
A FRENCH PALE GREEN PAINTED
AND PARCEL-GILT TRUMEAU
LATE 19TH CENTURY OF LOUIS XVI
STYLE
The panelled surround carved with
rockwork, flowers and foliage, with an
arched divided plate
260 x 144cm

£800-1,200

137
A QUEEN ANNE WALNUT CHEST
EARLY 18TH CENTURY
The moulded crossbanded and quarter-
veneered top centred by a large
cartouche, above two short and three
graduated long drawers on bracket feet,
restorations
91cm high, 97cm wide, 55cm deep

£300-500



137

138
 A CUT-GLASS AND
 GILT-METAL-MOUNTED
 TWO-TRAIN MANTEL CLOCK
 FRENCH, CIRCA 1820
 27.5cm high
 Formerly with
 water jet automaton



138

£500-800

139
 A LOUIS XVI ORMOLU-MOUNTED AMARANTH AND MARQUETRY
 SECRETAIRE À ABATTANT
 LATE 18TH CENTURY
 Inlaid overall with a trellis pattern, with a mottled red/grey marble top above a
 frieze drawer, the fall front revealing a gilt-tooled leather writing-surface, open
 shelves and three small drawers and with doors below and foliate sabot feet
 124cm high, 56cm wide, 36cm deep

Provenance:
 Bought from Partridges, Bond Street

£400-600

140
 A GROUP OF SIX SOAPSTONE CARVING OF LOTU TRAYS
 CHINESE, 20TH CENTURY
 The largest 14.2cm long

£100-150



140



139



141
 A MAHOGANY FOUR POST
 BED OF GEORGE III STYLE
 MODERN
 the foliate-carved canopy with large urn
 finials above turned reeded posts and
 with a padded headboard, with green
 and pink floral drapes and covers
 150cm wide

Together with a pair of bedside tables
 with matching fabric and two sets of
 curtains

£1,500-2,500

VŨ CAO ĐÀM | LOTS 142-144

Vũ Cao Đàm, was an important Vietnamese artist who established a unique French-Vietnamese style and explored ideas of motherhood and folklore.

Vũ Cao Đàm was born in Hanoi under French Colonial rule and attended the École Supérieure des Beaux Arts de l'Indochine, set up by the French government in 1924. The director, Victor Tardieu, formed a syllabus to promote the study of Western traditions in art, whilst allowing space for native Vietnamese aesthetics to grow.

In 1931, Vũ Cao Đàm received a scholarship to travel to France and practice at the Cité Universitaire in Paris. During this period Vũ Cao Đàm was drawn to the impressionist and post-impressionist artists who accurately captured everyday scenes en-plein air with rapid, energetic brushstrokes, such as Van Gogh, Matisse and Renoir. Vũ Cao Đàm went on to exhibit at the Angkor Wat Pavilion during the Exposition Coloniale Internationale, as well as in the Far East Section of the École du Louvre.

In 1956, Vũ Cao Đàm relocated to the south of France where he made an important acquaintance with Marc Chagall (whose work *The Story of Exodus* can be seen in Lot 98). Chagall's swirling style and dream-like landscapes offer a clear delineation into Vũ Cao Đàm's own work, particularly Lot 142 *Mother and Child with Horse Leaping*. The mother and child are illustrated with gentle, soft features, and are sat within a clouded, formless landscape, blending outline with colour and recalling the visual lyricism of the French Impressionists. The motif of mother and child is further explored in subsequent lots 143 and 144. The artist has focused his attention on a close-up composition directing the viewer to the mother's affectionate gaze upon her child against a backdrop of a hazy blue and green pigment.

“*Vu Cao Dam practices a very original art... His colors are dazzling, with strong blues and harmonies which are almost celestial.*”

(Wally Findlay in *Masters of the French School of Hanoi: Vu Cao Dam and Le Po*, Wally Findlay Galleries exhibition catalogue, 1965)



142

142A
VŨ CAO ĐÀM (FRENCH/VIETNAMESE 1908-2000)
MOTHER AND CHILD WITH HORSE LEAPING
Oil on board
Signed and dated 55 (lower right)
41 x 33cm (16 x 12 in.)

£30,000-50,000





143

143 λ
VŨ CAO ĐÃM (FRENCH/VIETNAMESE 1908-2000)
MOTHER HOLDING BABY IN AN ORANGE TUNIC
Oil on canvas
Signed (lower right)
25.5 x 27cm (10 x 10½ in.)

£30,000-50,000



144

144 λ
VŨ CAO ĐÃM (FRENCH/VIETNAMESE 1908-2000)
MOTHER AND CHILD
Oil on panel
Signed (lower left); further signed and dated Vence 55 (verso)
35 x 27cm (13¾ x 10½ in.)

£30,000-50,000



MARIE LAURENCIN | LOTS 145-148

Born in Paris in 1883, Laurencin became synonymous with the French avant-garde movement in the early years of the twentieth century. She initially studied porcelain painting at the famous Sèvres factory before returning to the capital to attend the Académie Humbert in 1904, where she met Francis Picabia and Georges Braque who introduced her to Cubism and to Picasso and members of his circle. She became part of a group known as the *Section D'or*, a collective of writers, artists, critics and sculptors associated with Cubism and Orphism. She exhibited at the famous *Salon des Independents* in 1910-1911 together with fellow artists Albert Gleizes, Robert Delaunay, Francis Picabia and Jean Metzinger.

Alongside these titans of modernism, her status as a female artist meant that she is often overlooked as a footnote in the history of that period. In addition, her style was completely unique and without parallel. As in the present series of watercolours, Laurencin uses the soft pastel tones so typical of her muted palette of pinks, blues, greens and greys. The subject matter is also amongst those frequently recurring themes of her work – elegant portraits of diaphanous women and dancers with ink outlines and flowing brushstrokes. Intimate and enigmatic, her work evades categorization. Only rarely do we see the male form in Laurencin's work, which hints at the complex nature of her personal life. Laurencin had relationships with both men and women and although she never explicitly discussed her sexuality, modern commentators

have placed her amongst what would now be termed the LGBTQ community of 1920s Paris. Cindy Kang, curator of *Marie Laurencin: Sapphic Paris* at the Barnes Foundation in Philadelphia from October 2023 to January 2024, explained:

"It's really an alternative vision of modernism. It's almost like a radical utopia... a world of women, for women, by women," Kang said. "It is a way of imagining a world where she, as a queer woman, could belong." She went on to expound the idea that even feminist art historians have previously misunderstood her intentions: "If you're not reading her from a queer feminine performative perspective, it is really hard to understand what it is she's doing: why she's so girly, why so much pink, why the ribbons. It's easy to fall into the trap of thinking of her as just playing to a male audience."

In her lifetime, Laurencin found commercial success, particularly in her native France. Her wider international reputation was less developed, although her work has a notable following in Japan. When her works started to come onto the market more widely in the 1970s and 80s, the Japanese collector, Masahiro Takano, acquired many hundreds of her works. His collection formed the basis of the Marie Laurencin Museum, now located in Tokyo and houses over 600 of her paintings, drawings, watercolours, prints and illustrated books.



145 λ
MARIE LAURENCIN (FRENCH 1883-1956)
ODALISQUE
 Watercolour and pencil
 Signed and dated 1937 (upper right)
 34.5 x 25.5cm (13½ x 10 in.)

Provenance:
 Lawrence O'Hana Gallery

£6,000-8,000



146

146 λ
MARIE LAURENCIN (FRENCH 1883-1956)
LA ROSE
Watercolour and pencil
Signed (upper right)
32.5 x 24.5cm (12¾ x 9½ in.)

Provenance:
Possibly Lefevre Galley, London (no. H.156)
Thomas Agnew & Sons Ltd., London (no. 21)

£4,000-6,000



147

147 λ
MARIE LAURENCIN (FRENCH 1883-1956)
FEMME AU PERLES
Watercolour and pencil
Signed (upper right)
29.5 x 25.5cm (11½ x 10 in.)

£4,000-6,000



148

148 λ
MARIE LAURENCIN (FRENCH 1883-1956)
DANSEUSES
Pen, ink and watercolour
Signed (lower right)
27 x 37cm (10½ x 14½ in.)

Provenance:
Possibly Lefevre Gallery, London (no. G.210)

£7,000-10,000



149
 A CUT GLASS, PALE BLUE JASPER & GILT METAL TWIN BRANCH CANDELABRUM
 IN THE MANNER OF PARKER & PERRY, LATE 19TH CENTURY
 With a central spire and serpentine branches, hung with chains of faceted drops,
 on a reeded and beaded plinth, the jasper decorated with dancing figures after
 the Borghese Dancers, fitted for electricity
 63cm high, 39cm wide

£800-1,200

150
 A CHINESE CELADON AND BLACK JADE GROUP OF THREE IMMORTALS
 LATE QING DYNASTY
 11cm high, fitted wood stand

£300-500



150

151
 A NORTH EUROPEAN CARVED
 GILTWOOD SERPENTINE SIDE TABLE
 MID-20TH CENTURY OF LOUIS XV STYLE
 With a later inset mirror top above a
 pierced foliate and strapwork frieze centred
 by a large shell and bouquet of flowers,
 the scrolled cabriole legs joined by similar
 stretchers with a central platform and with
 foliate scrolled feet, with trade label



149

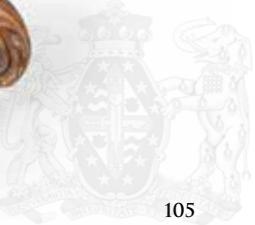
of JAMES BOURLET & SONS LTD, and
 subsidiary label for BOURLET printed
 K.TREFUSIS ESQ
 90cm high, 162cm wide, 60cm deep

Provenance:
 K. Trefusis Esq.

£2,000-3,000



151





152
 A PAIR OF CHINESE REVERSE GLASS PAINTINGS
 QING DYNASTY
 depicting head and should portraits of ladies
 23cm x 19.5cm

£400-600

152



153
 A DUTCH SATINWOOD, EBONISED AND BLACK
 AND GILT-LACQUER SECRETAIRE CABINET
 LATE 18TH/EARLY 19TH CENTURY

Inset with panels depicting landscapes, with a drawer
 above the fall front, opening to reveal open shelves,
 drawers and a central tambour-fronted compartment,
 above doors enclosing a shelf, with canted angles and
 crossbanded sides, on square tapering legs, chalked to
 reverse 601

149cm high, 91cm wide, 47cm deep

£2,000-3,000



153



154

154 λ
DORIS CLARE ZINKEISEN
(BRITISH 1898-1991)
HUNGARIAN GYPSY PRINCESS
Oil on canvas
Signed (lower left); titled (to stretcher verso)
46 x 38cm (18 x 14¾ in.)

Provenance:
Sale, Phillips, 10 May 1988, lot 184

£700-1,000

155 λ
RENE DUVILLIER (FRENCH 1919-2002)
DIABLES DE MER X
Oil on canvas
Signed (lower right); further signed, titled and dated 62 (verso)
60 x 72.5cm (23½ x 28½ in.)
Unframed

Provenance:
Sale, Christie's, London, 28 October 2008,
lot 461

In the mid-1950s, art critic Charles Etienne invited René Duvillier to Brittany, France, where the artist immediately struck by the sea's immense power and the wondrous shapes formed by the movement of its waves. This inspiration culminated in the early 1960s with Duvillier's series *Diabes du Mer* ("Sea Devils"). Lot 155, titled *Diabes du Mer X*, exemplifies Duvillier's engagement with lyrical abstraction, featuring dynamic blue and black paint strokes radiating energetically from a central point and flowing spontaneously across the canvas.

"I found the movement and the gesture there. Everything was moving, the waves, the shore, the sky, the birds. I was especially struck by the spectacle of the Breton horses, manes flowing in the wind, springing out of the foam. I also found the ancient Greek myth of the birth of the sea". René Duvillier, Françoise Livinec

£2,000-3,000



155

156
CONTINENTAL SCHOOL (20TH CENTURY)
NUDE IN A LANDSCAPE
Oil on canvas
Indistinctly signed Kolder/Kilder (lower right)
39 x 29cm (15¼ x 11¼ in.)

£300-500



156



157

157 λ
FRANCOIS GALL (FRENCH/HUNGARIAN 1912-1987)
LA FEMME EN MAUVE
Oil on canvas
Signed (lower right)
22 x 27cm (8½ x 10½ in.)

£800-1,200



158

158 λ
FRANCOIS GALL (FRENCH/HUNGARIAN 1912-1987)
MERE ET ENFANT
Oil on board
Signed and inscribed Paris (lower left)
22 x 27cm (8½ x 10½ in.)

£800-1,200

159
A GOLD AND SILVER
EMBROIDERED PANEL
MODERN
approximately 20 by 14.5cm
Set in a glazed gilt frame,
36 by 30cm



159

160
A LOUIS XVI ORMOLU-
MOUNTED AMARANTH AND
TULIPWOOD POUFREUSE
LATE 18TH CENTURY
With a hinged central panel
enclosing a well flanked by
hinged flaps and with two
drawers in the frieze on cabriole
legs, the mirror cracked, possibly
incorporating later elements
73cm high, 76cm wide,
45cm deep

£500-800



160





ADLINGTON HALL

CHESHIRE | LOTS 171-334



INTRODUCTION

Adlington Hall, is a historic house deeply rooted in Cheshire's regional past. Indeed tradition has it that the roof of the famed Great Hall is supported by two pillars hewn from oak trees which still have their roots planted in the Cheshire soil beneath. Set within its sprawling estate, it has a rich history spanning over 700 years and is a reflection of the changing social, architectural, and political landscapes of England.

Early Origins and the Legh Family

Adlington Hall's origins can be traced back to Saxon times, when Earl Edwin, built a hunting lodge there. After the Norman conquest, Edwin was dispossessed and his lands were granted to Hugh Lupus. The Norman Earls held Adlington for several generations until 1221 when it passed into the hands of the Crown. Henry III passed the manor of Adlington to Hugh de Corona. His daughter, Lucy, had one son, Thomas, who died childless therefore Adlington would pass to his sister Ellen. Ellen married John de Legh of Booth during the reign of Edward II and thus cementing the Legh family's custodianship of Adlington for the next 700 years.

The Legh family were already an established family in Cheshire having been granted many estates by William the Conqueror after the Norman Conquest in 1066, from John de Legh and Ellen de Corona stem the numerous branches of the family including the Leghs of Lyme and the Leighs of Stoneleigh- both created prominent houses which still exist and are popular today.

The Leghs of Adlington originally constructed a hall on the estate possibly as early as the late 13th century. The first recorded mention of the property appears in the 1320s. At this time, the Hall was a modest establishment, far from the grand edifice it would become.

The 16th and 17th Centuries: Ambition and Uncertainty

The Tudor period saw the rise of merchant trading and agricultural prosperity in which the Leghs took advantage of the opportunities available to them. Their financial status enabled them to begin making significant improvements to Adlington Hall, with the construction of new buildings, gardens, and landscaped grounds. The Great Hall was built by Thomas Legh (1452-1519) between 1480 and 1505 and is the oldest part of the current building still in existence. This building would serve as a clear declaration of the Legh pedigree and their ambitions which are reflected most notably in the lavish exhibition of heraldry beneath the coved canopy. Although later altered in the 1740s and again in the 1960s it places the Legh crest among the most noble families in Cheshire but also immortalises their marriages and lineage.

In the 1570s, Thomas's great grandson, another Thomas Legh (1547-1601), began rebuilding parts of the mansion including alterations to the North wing and the addition of an East wing all surrounded by a moat. It is believed that the murals on the west and north walls of the Great Hall which depict Hector taking leave of Andromache, Andromache offering gifts to Ascanius and Venus presenting armour to Aeneas, date from this period and are rare survivals having been covered in lathe and plaster to protect them from the excesses of the Civil War. They would

only be re-discovered in 1859 when a family member was playing shuttlecock against the wall and damaged the plaster exposing its hidden treasure.

This period also saw the construction of the estate's deer park which became an important feature, not only for its aesthetic appeal but also for its utility as a hunting ground for the Legh family and their guests. This marked the beginning of Adlington's transformation from a modest manor house into a more substantial, comfortable residence. A portrait of Thomas's son Sir Urian Legh (1566-1627) who would have seen his father's work in progress is in the collection (lot 289).

Merely 60 years after Thomas Legh's completion of Adlington, during the English Civil War (1642-1651), like many other estates, it became involved in the political upheaval of the time and its moat was put to its proper defensive use. Cheshire was a royalist stronghold, and Adlington was held for the Crown by Colonel Thomas Legh (1593-1644). The hall was besieged and occupied at various times by both royalist and parliamentarian forces. The Hall was taken on two occasions by Parliamentarian forces in 1642 and 1644 and was confiscated from Colonel Legh's eldest son, Colonel Thomas Legh the Younger (1614-1687) and only returned in 1656 after the restoration of King Charles II. The toll this period took on the collection is evident in the double portrait of Thomas Legh the Elder and his wife Anne Gobarte (lot 239) which was defaced by sword-slashes made by billeted parliamentarians. Thomas was appointed High Sheriff of Cheshire in 1662 in recognition of his loyalty to the Crown, a position which was held by previous and successive generations of the Legh family.

18th and 19th Centuries: The Georgian Rebuilding

The 18th century was a period of great transformation for Adlington Hall, as the estate underwent significant architectural changes under the influence of the Georgian architectural style. The final Thomas Legh (lot 200) who had married the daughter of Sir John Maynard (lot 199) died prematurely at Adlington in 1691, leaving the estate to his son John (lot 201). John Legh (1668-1739), through his marriage to Lady Isabella Robartes (lots 202, 252, 266, and 325) further enhanced the Legh pedigree. Lady Isabella (1674-1725) was the daughter of Sarah Bodville (1640-1720) and Robert Robartes, Viscount Bodmin (1634-82), son and heir to John Robartes, 1st Earl of Radnor. Upon the premature death of her father, her mother was later granted the use of the title Countess of Radnor, as she would have been had her husband survived the 1st Earl. It is believed that many of the portraits in the Adlington collection came to hang on its walls due to this connection and possibly coming from Llanhydrock, the Radnor seat, through Lady Isabella or a later inheritance. These include an impressive portrait of Sarah, Countess of Radnor by Sir Peter Lely and studio, in a frame surmounted by an earls coronet, (lot 288) and an earlier Anglo-Dutch School portrait of Lady Bodville and her daughters, previously and spuriously attributed to Sir Anthony Van Dyke or Robert Walker.



THE LEGH FAMILY TREE

John is credited for commissioning the famed Adlington Organ which now dominates the Great Hall. Both he and his wife were passionate about music and it is probable that it was a gift to her shortly after they arrived at Adlington. Stylistically the organ case dates from around 1700, and it is surmounted by a coat of arms celebrating the union of the Legh and Robartes family. An intriguing framed manuscript survives which details the receipt of £6000 from the Earl of Radnor for their marriage settlement (lot 204).

The composer Handel was a friend of the Legh family and later played the organ in 1741 or 1742. He also composed the music for a hunting song, the words of which had been written by John's son, Charles. There is a tradition that Handel composed The Harmonious Blacksmith at the hall.

Charles Legh (1697-1781) inherited Adlington on the death of his father in 1739 and with his wife Hester embarked upon an ambition programme of improvements to transform Adlington from a medium-sized Tudor manor into a palatial Georgian mansion.

Charles decided to rebuild large sections of the house in the fashionable Georgian style, which emphasized symmetry, proportion, and classical design. This included a new red brick and stone dressed south and west wing alongside the creation of an almost over-scaled stable block, both topped by pediments and cupolas carved with their names and date. However, that Charles himself valued the older part of his house is apparent by the way in which he carefully incorporated the older timber building into his new scheme, rather than demolishing it in its totality as was typical throughout this period.

There is no record of Charles having employed an architect for his alterations and indeed there are certain features at Adlington which display a certain enthusiasm of an owner's amateur hand. The result was a much grander residence, with a more imposing façade, elegant interiors, and expansive gardens. The Hall's appearance became that of a refined country house, befitting the Legh family's status. So proud of his alterations that he would commission the notable series of estate portraits by Thomas Bardwell (lot 298) which illustrate views of the house from the four corners of the estate as Charles progresses around it with his dogs. Charles also immortalised his and his wife's presence at the house by commissioning Thomas Hudson to paint their portraits and that of their son, Thomas- to confirm their influence and declare the future (lots 226 and 227). In the event, Thomas predeceased Charles and upon his death in 1781 the direct male line died out. The property was therefore inherited by his niece Elizabeth Rowlls who took the name of Legh. This would be the first on many excursions into the female line throughout the last few centuries.

In the 19th century, the Legh family continued to enhance the estate, incorporating improvements to the grounds and gardens. It would be Charles Richard Banastre Legh (1821-1888) who would have a large impact on the collection of furniture in the commissioning and acquisition of the suite of oak furniture emblazoned with the Legh crest and made with oak from the

estate (lots 197, 228, 230, 234). This was probably in response to an earlier auction of contents upon an inheritance to another branch of the family tree, and the antiquarian aesthetic of the Victorian collector.

During this period, the family also expanded their agricultural interests and commercial ventures, making Adlington Hall a symbol of both wealth and social standing. The Leghs were involved in local politics, as Members of Parliament, Justice of the Peace, High Sheriffs and Deputy Lieutenants, and they maintained close relationships with prominent figures at the centre of county life. They remained popular and held in high esteem as seen in the presentation sword from the Earl of Chester's Yeomanry (lot 193).

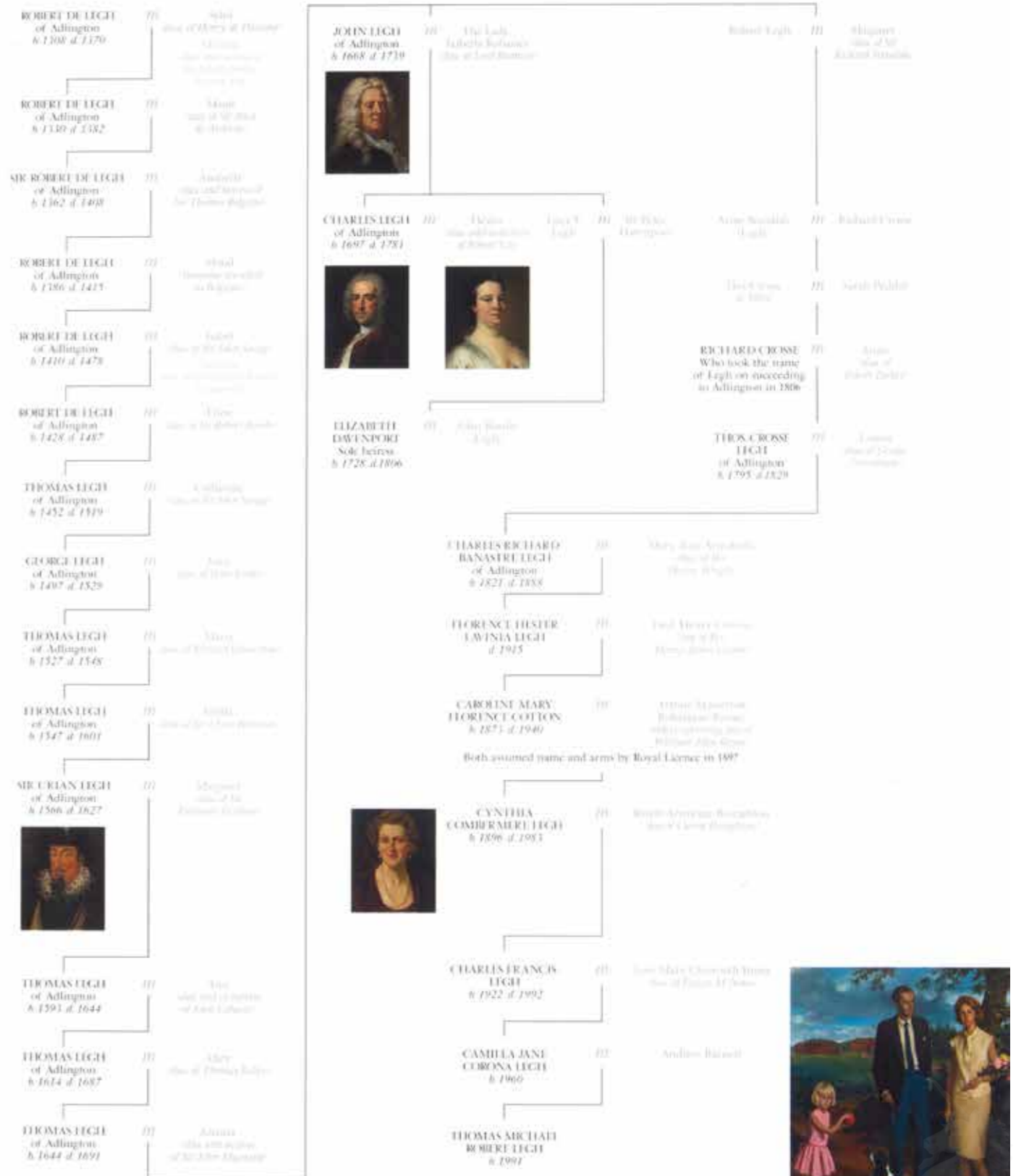
20th Century: Decline and Preservation

As the 20th century dawned, Adlington Hall, like many stately homes across England, faced the challenge of maintaining its large estate in the face of changing economic and social conditions. In the aftermath of World War I, the family began to sell off parts of the estate to maintain financial stability. This trend continued into the 20th century, with much of the land surrounding Adlington Hall being sold off during the interwar years. In 1929 it was decided that the building was unmanageably large, and much of Charles Legh's west front, incorporating a large ballroom and double height library, was demolished along with the two projecting wings at either end of the south front. These alterations were designed by Sir Hubert Worthington and fortified Adlington for future decades.

During World War II, the house was transformed, by Cynthia Combermere Legh (1896-1983) (lot 241 and 242) into a highly valued maternity hospital for the wives of service men. Despite these financial pressures, the Legh family continued to reside at Adlington Hall until 2022 when the Legh family custodianship drew to a close.

As Adlington Hall enters a new chapter in its long history, it is important to reflect on the legacy of the Legh family and the significance of the estate to the surrounding area. The house and collection have witnessed centuries of change, from its origins as a medieval manor house to its current status as a symbol of Cheshire's heritage. Its architecture, grounds, and collections are a testament to the evolving tastes and fortunes of the Legh family, and indeed the county of Cheshire. Although perhaps in a new guise, its historical significance and architectural beauty will undoubtedly continue to be appreciated by future generations. As the hall moves forward, its legacy will remain an integral part of Cheshire's history, and it will continue to inspire those who live, visit and study its rich past.

This auction offers a rare opportunity to acquire pieces that have never before been seen on the market, some of which have not left the house since first deposited. Each of them speaks of the story of Adlington, and in owning a piece of this remarkable history, one becomes part of a legacy that stretches back centuries. It is a chance to capture, preserve, and honour the memory of Adlington Hall, ensuring that its rich history is never forgotten.



THE NORTH ENTRANCE

LOTS 171-178



171

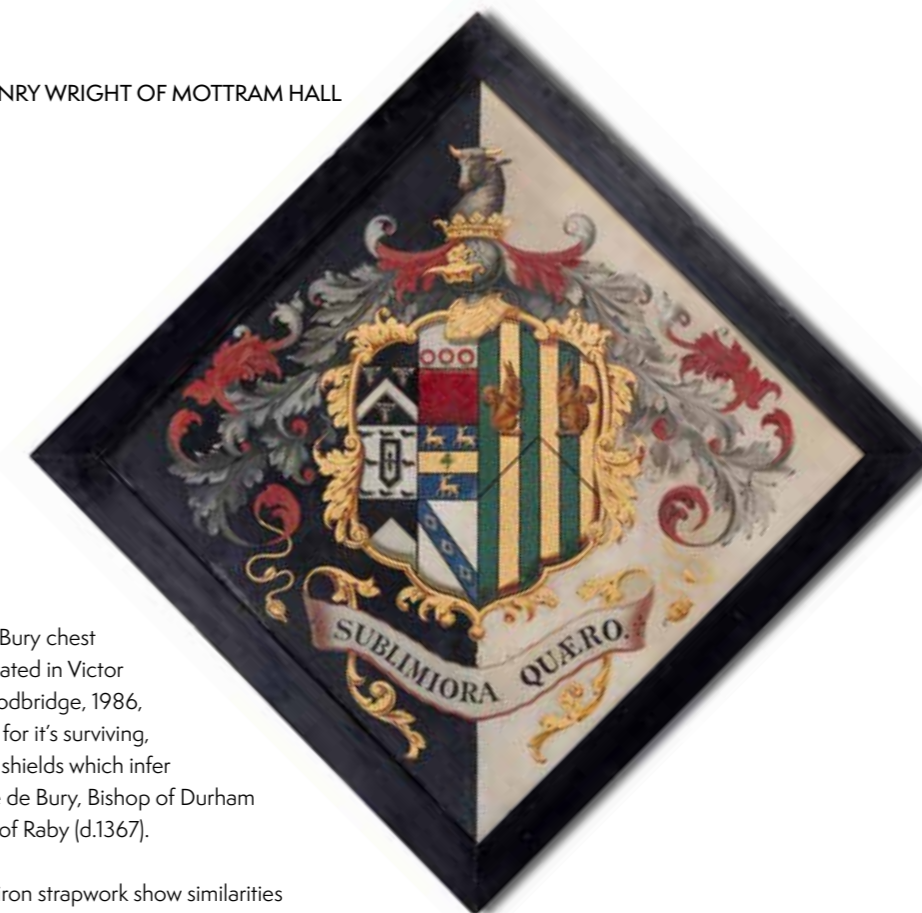
A PAINTED HATCHMENT FOR REVEREND HENRY WRIGHT OF MOTTRAM HALL

POSSIBLY 18TH CENTURY

Oil on canvas, retinted/retouched

142cm high, 142cm wide

£300-600



171

172

AN OAK AND IRON-BOUND CHEST

POSSIBLY 14TH CENTURY

With a slightly domed hinged lid and iron fixings and loops to the ends, some of the strapwork with punched decoration

58cm high; 202cm wide, 59cm deep

The chest bears comparison with the Richard de Bury chest held in the Burrell Collection, Glasgow and illustrated in Victor Chinnery, *Oak Furniture The British Tradition*, Woodbridge, 1986, p.105, fig.2:107, and pl.8. The latter is remarkable for its surviving, albeit incomplete painted decoration of heraldic shields which infer ownership or patronage of Richard D'Aungerville de Bury, Bishop of Durham (d.1345) and his associate Ralph, 2nd Lord Nevill of Raby (d.1367).

While the present lot is devoid of paintwork, the iron strapwork show similarities with the de Bury chest, notably the bifurcated terminals of some straps, and the original twisted iron loops (handles) to the ends which enabled the chest to be carried on a stout pole. The two chests are also of comparable size.

The de Bury chest is possibly associated with an occasion in April 1340 when de Bury and Nevill were appointed with others to travel to York to arrange tax collections and payments to the King's army in the North. Such chests, referred to in inventories as standards, were generally used as safe depositories for valuables and documents, possibly also in the case of the de Bury chest for the banners and other necessities of the commissioners and might also have acted as their treasury.

£4,000-6,000



172





173
DANIEL SEPHTON (18TH CENTURY)
 DESIGN FOR THE MARBLE
 MONUMENT TO WILLIAM WRIGHT OF
 MOTTRAM, HIS WIFE AND CHILDREN
 AT ST. MARY'S PARISH CHURCH
 Pencil and wash
 Signed and dated 'Daniel Sephton
 Jnr.../1787' (lower right)
 71 x 43cm (27¾ x 16¾ in.)

Together with a typed version of the
 inscription (2)

£100-150

173 (part lot)

174
ENGLISH SCHOOL (19TH AND 20TH CENTURIES)
ARMORIAL BEARINGS OF THE LEGH FAMILY
 Comprising:
 The quarterings of Legh of Adlington, dated 1898,
 mounted framed and glazed, 62 x 45cm overall
 The quarterings of Cynthia Combermere Legh, signed
 by Anthony R Wagner, Richmond Herald, framed and
 glazed, 43 x 32cm overall
 And a coloured engraving of a coat-of-arms for A M R
 Legh, dated 1832 verso, glazed and oak framed, 46 x
 36cm overall

Cynthia Combermere Legh (1896-1983) married Ralph
 Armitage Broughton (1893-1974) in 1921.

Together with an additional 'Bead or Worsted Pattern'
 for a coat of arms, probably relating to the Legh family,
 published Ackermann, mounted framed and glazed,
 51 x 59cm

£200-300

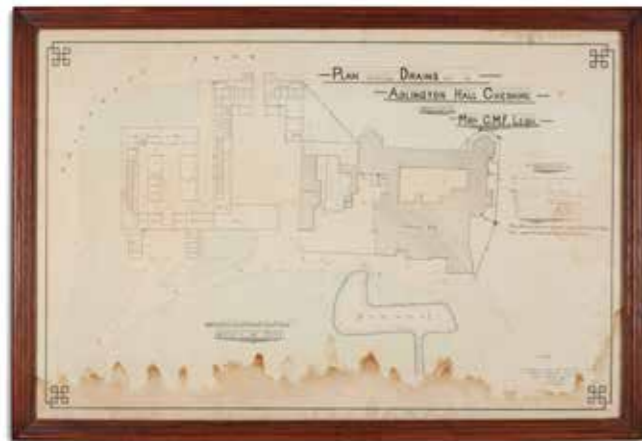


174 (part lot)

175
GEORGE RYLANCE
(19TH/20TH CENTURY)
PLAN OF THE DRAINS AT ADLINGTON
HALL, DECEMBER 1901
 Pen and ink and grey wash
 Various signed, inscribed and dated
 'December 1901'
 63.5 x 97cm (25 x 38 in.)

Together with another (2)

£60-80



175



177

176
A LARGE PATINATED BRONZE
MORTAR
DATED 1648
 Of large flared form with protruding
 lug handles, the exterior inscribed
 'LEONARD / MARY CLAYTON, 1648'
 20.5cm high, 28cm wide overall

£1,000-1,500



176

177
A MAHOGANY EIGHT-DAY LONGCASE CLOCK
G. AND T. HAMMOND, MANCHESTER, MID 19TH CENTURY
 The four pillar rack and bell striking movement with anchor escapement regulated by
 wood-rod seconds pendulum and 13 inch circular white painted Roman numeral dial with
 subsidiary seconds and signed G. & T, Hammond, Manchester to centre, the case with open
 shallow arch pediment over engraved brass plate inscribed PRESENTED TO THOMAS
 WYATT OF BOLLINGTON

Together with a sum of money making the cost of this Clock, the sum of, FOUR HUNDRED
 POUNDS, raised by PUBLIC SUBSCRIPTION, as a reward for the gallant part he took in
 the capture of two armed HIGHWAYMEN, in Shrigley, on the 11th Feb'y. 1848, when he
 was himself shot through the arm, And his, Brother, WILLIAM WYATT, of ADLINGTON, fell
 mortally Wounded., applied to the throat, with rectangular glazed door flanked by corner
 columns to trunk beneath over raised panel fronted plinth base
 219cm high, 54cm wide

£700-1,000



178

178
AN ANATOLIAN CARPET
 approximately 396 x 396cm

£500-800

THE GREAT HALL

LOTS 179-211



180



179

179
AFTER SIR GODFREY KNELLER
PORTRAIT OF QUEEN MARY, HALF-
LENGTH, IN A BLUE DRESS EDGED WITH
ERMINE AND HOLDING A SCEPTRE
Oil on canvas laid to board
Inscribed (centre right)
91.5 x 76cm (36 x 29¾ in.)

180
A PAIR OF STEEL AND DEAL WHALING
HARPOONS
PROBABLY 19TH CENTURY
230cm long

Together with a pair of steel and bamboo
whaling harpoons, 280cm long

The present lot is a copy after one of a pair
of portraits of William and Mary, in the
Royal Collection, for which sittings were
recorded on the 17 and 20 March 1690
and payment in July 1691.

£200-300

181 Y
A SAW FISH ROSTRUM
156cm long

£2,000-3,000

£300-500



181



182
 A PAIR OF VICTORIAN GILT COMPOSITION
 THREE BRANCH WALL LIGHTS
 MID-19TH CENTURY
 With foliate brackets and scrolled branches,
 drilled for electricity
 70cm high, 42cm wide

£200-300



183
 A WESTERWALD SALTGLAZE STONEWARE JUG
 LATE 16TH/EARLY 17TH CENTURY
 Of almost globular form, decorated with vertical fluting and
 banded strapwork around the neck with masks
 22cm high

Together with another Westerwald saltglaze stoneware jug,
 mid\late 19th century
 With a central coat of arms flanked by two further coats of
 arms all in relief, dated 1646, the neck with mask,
 27cm high

£300-400

184
 A SET OF THREE BEECHWOOD
 SIDE CHAIRS
 IN THE MANNER OF DANIEL
 MAROT, EARLY 20TH CENTURY
 Each with an elaborate foliate-carved
 and pierced back, a padded seat,
 turned supports joined by carved front
 stretcher
 129cm high, 49cm wide, 44cm deep

£300-400





185



185
FRANK LOVELL T.H. GREENWOOD
(20TH CENTURY)
THE GREAT HALL, ADLINGTON, CHESHIRE
Pen, ink and wash over a printed base
56 x 40cm (22 x 15½ in.)

Together with two photographs of the Great Hall at Adlington, each 60 x 44cm (3)

£200-300



186

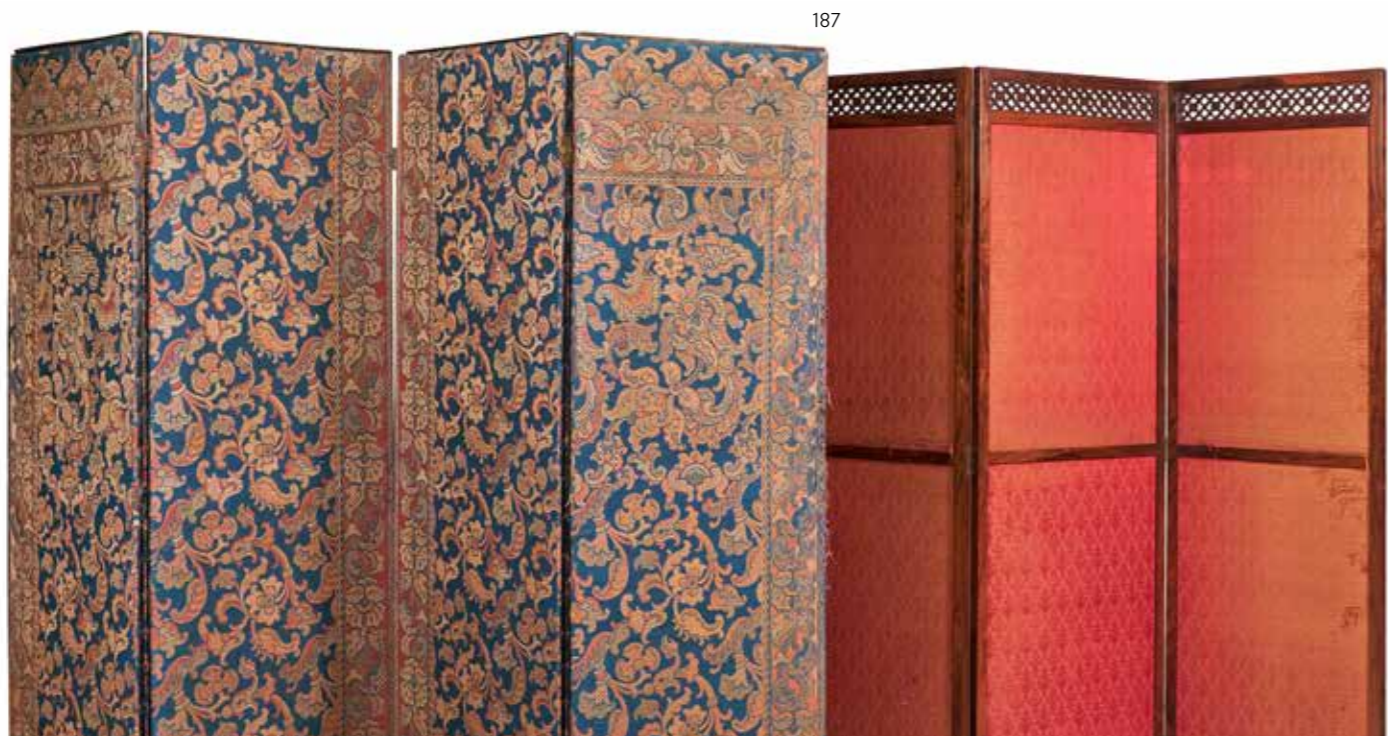
186
A GROUP OF FIVE CARVED OAK WALL BRACKETS IN GEORGE III STYLE
19TH CENTURY
Each carved with rococo scrolls and foliage
The largest 32cm high, 26cm wide

£300-500



187Y
A VICTORIAN INDIAN ROSEWOOD AND RUST VELVET FOUR PANEL SCREEN
SECOND HALF 19TH CENTURY
each panel, 183 x 56cm
Another four panel screen covered all over with foliate repp
each panel 183 x 58cm

£300-500



187

THE WARWICK CEDAR TABLE

188

A FINE ELIZABETHAN REVIVAL CEDAR CENTRE TABLE
IN THE MANNER OF ANTHONY SALVIN, MID-19TH CENTURY
The rectangular top with cut-corners and a boldly beaded border above a frieze carved with lion masks, dolphins and inhabited vine scrolls, fitted with eight drawers, the corners with green man masks, on a square pierced strapwork pedestal and a cruciform base with scrolled and pierced buttresses, the feet modelled as gryphons on gilt iron castors marked PATENT beneath a crown
79cm high, 183cm wide, 148cm deep

£10,000-15,000



188

This mid-19th century cedar table is said to be a gift from the Earl of Warwick. It could conceivably have been intended for Warwick Castle, in the Cedar Drawing Room or Great Hall, which were both furnished in the late 19th century in an eclectic Victorian manner with both English and European furniture from the 17th to 19th centuries.

The table is in the French Renaissance style, and relates to 16th century models like the



© Country Life/Future Publishing Ltd | 1952

so-called 'Sea-Dog Table', walnut, c. 1570, at Hardwick Hall, Derbyshire, which derives from designs by the French architect/draughtsman, Jacques I Androuet du Cerceau (1510-84) (NT 1127744). The elaborately-carved and fantastical 'Sea-Dog Table' is considered one of the best surviving examples of Elizabethan furniture. Similarly to the table offered here with its satyr masks and griffin supports, the 'Sea-Dog Table' features four carved 'sea dog' supports - fantasy creatures with a dog's head, scaly breasts, wings and dolphin tails.

19th century furniture in a historicist style was often to the designs of architects such as Anthony Salvin (1799-1881). Salvin was an expert on medieval buildings and gained a reputation for his Tudor-style refurbishment of mansions like Mamhead House, Devon, and Harlaxton Manor, Lincolnshire. He also designed furniture, for example, a suite of

Provenance:

By repute a gift from the Earls of Warwick to the Legh family for Adlington Hall, Cheshire, and thence by descent.

Literature:

G. Nares, 'Adlington Hall, Cheshire - III: The home of Mrs. Legh', *Country Life*, 12 December 1952, p. 1961, fig. 3, 'The Mid-Georgian Drawing-room, which lies in the West Front'.

bedroom furniture made for Mamhead House including a carved and pierced oak writing table with Tudor ornamentation (V&A W.5:1 to 5-1973), possibly made by G.J. Morant, and, for Scotney Castle, Kent, an oak library table, c. 1844, and an oak half tester bed, the 'Salvin bed' (NT 790860; NT 790972).

Related examples to the table offered here include an octagonal oak table with winged griffin supports in the Small Dining Room, Oxburgh Hall, Norfolk, by Jean Francoise Malfait, the Belgium born cabinet maker and carver known to have supplied furniture to the Bedingfeld family in circa 1850-55. This is part of a collection of oak furniture at Oxburgh Hall by or attributed to Malfait. A further related carved oak library table with dolphin-head feet is at Gawthorpe Hall, Lancashire (NT 421346).



189
ENGLISH SCHOOL (20TH CENTURY)
THE COAT-OF-ARMS IN THE CANOPY ON THE CEILING OF THE GREAT HALL FROM 1744-1963
 Watercolour
 Variously inscribed
 49.5 x 59cm (19¼ x 23 in.)
 £300-500

189
AN ENGLISH OAK REFECTORY TABLE
 EARLY 17TH CENTURY AND LATER
 The replaced four plank top now with an arcaded border above the original arcaded frieze on six boldly reeded and fluted cup and cover supports headed by scrolled capitals and with spreading feet, probably reduced in height and now lacking stretchers
 75cm high, 422cm wide, 97cm deep
 £4,000-6,000



A drawing of The Great Hall by Joseph Nash



190



191
EARL OF CHESTER'S YEOMANRY, A GROUP OF UNIFORM ACCOUTREMENTS

Comprising:
 A leather sabretache, a bullion embroidered shoulder belt bouch,
 four silver plated epaulettes, and two shako badges

£600-800

192
A PATTERN CAVALRY SABRE
 DATED 1796
 97cm length

£200-300

193
A VICTORIAN PRESENTATION SWORD,
 BY REEVES, TOLEDO WORKS. BIRMINGHAM
 Inscribed "Presented to Captain C Legh by the
 non commissioned officers and privates of the
 Adlington troop of the Earl of Chesters Yeomanry
 Cavalry as a token of their high esteem, March
 1859". with a steel scabbard and a velvet covered
 scabbard
 The blade approximately 86cm
 In a mahogany fitted glazed case, 14cm high,
 121cm long, 24.5cm wide

Together with an Indian silver tulwar and
 scabbard, the horn handle with pistol grip,
 101.5cm long overall, and another similar sword

Charles Richard Banastre Legh was born at
 Adlington in 1821 to Thomas (Crosse) Legh and
 Louisa Newnham. He married Mary Jane Arabella
 Wright of Mottram Hall and was the father of
 Florence Hester Lavinia Legh. Throughout his life we
 held the positions of Justice of the Peace and Deputy
 Lieutenant of Cheshire. He died in 1888.

£1,500-2,500



194
W. SHUTTLEWORTH
 (19TH CENTURY)
A DARK BAY HUNTER
 IN A LANDSCAPE
 Oil on canvas
 Signed and dated '1827'
 (lower left)
 58.5 x 75cm (23 x 29½ in.)

£800-1,200



194

195
CIRCLE OF ALEXANDER
NASMYTH (BRITISH 1787-1831)
ST. BERNARD'S WELL,
EDINBURGH
 Oil on canvas
 44.5 x 60.5cm (17½ x 23¾ in.)

£800-1,200



195



196
A CHINESE BLUE GLAZED VASE
19TH CENTURY
with Buddhist lion and ring handles
62.5cm high

£250-350



196



© Country Life/Future Publishing Ltd | 1952



197



197
THE ADLINGTON HALL OAK
HALL ARMCHAIRS
A PAIR OF VICTORIAN OAK
HALL ARMCHAIRS
MID-19TH CENTURY

Boldly carved throughout with shells and foliage, each with a shaped back carved with the unicorn crest of the Legh family the scrolled arms with downswept supports above a solid seat, the carved front seat rail centred by a cabochon on turned tapering legs, one with replaced brass ball castors
122cm high, 63cm wide, 60cm deep

Together with a Victorian oak hall chair, the shaped back also centred with a unicorn crest
99cm high, 49cm wide, 51cm deep

Provenance:
Probably acquired by Charles Richard Banastre Legh (1821-88) for Adlington Hall, Cheshire, possibly as part of a refurbishment of the mansion, and thence by descent.

Literature:
'Adlington Hall, Cheshire: The Seat of Mr. A.M.R. Legh', *Country Life*, 29 July 1905, p. 129, 'The Old Hall' (one chair without arms); p. 131, 'The Fresco, North Corner of Hall' (one chair without arms)

G. Nares, 'Adlington Hall, Cheshire-II: The Home of Mrs Legh', *Country Life*, 5 December 1952, p. 1829, fig. 3, 'The West End of the Hall' (one chair without arms); p. 1830, fig. 5 'The Mullioned Windows on the South Wall of the Hall' (one chair without arms); p. 1831, fig. 8 'The Gallery in the North-West Corner of the Hall' (one chair with arms).
Adlington Guide Book: The Great Hall: 'One of a pair of oak armchairs'
Adlington Guide Book: 'The Great Hall' 'Pair of oak armchairs with boldly carved downswept arm supports, solid seats and back panels carved with the crest of the Legh family'

£2,000-3,000





198 (part lot)

198
AN EXTENSIVE BOHEMIAN GILDED RUBY GLASS TABLE-SERVICE
 MID 19TH CENTURY
 Comprising: Eighteen dessert plates, three tazzas, five oval dishes,
 a pedestal bowl and a similar vase, Unmarked

£600-800

199

AFTER HENRY TILSON
PORTRAIT OF SIR JOHN MAYNARD (CIRCA 1602-1690) WEARING
ACADEMIC ROBES AND CAP
 Oil on canvas laid to board
 123 x 100.5cm (48¼ x 39½ in.)

Provenance:
 Possibly commissioned by Joanna Maynard for Adlington Hall, and
 thence by descent

A full length version of this portrait, attributed to Henry Tilson (1659-
 1695), is kept in the National Trust Collection at Blickling Hall, Norfolk.
 This primary version is considered to have descended from Maynard's
 collection at Gunnersbury House to Blickling Hall by his Great-grandson
 John Hobart, 1st Earl of Buckingham.

By his first wife the sitter, Sir John Maynard had two sons, John and
 Joseph, and four daughters, Elizabeth, Honora, Johanna, and Martha. His
 third daughter, Johanna, married Thomas Legh of Adlington; Maynard
 survived all his children, except his youngest daughter, and devised his
 estates in trust for his granddaughters and their issue in tail by a will so
 obscure that to settle the disputes to which it gave rise a private act of
 parliament was passed in 1694, notwithstanding which it was made the
 subject of litigation in 1709.

A speculative theory as to how a copy of the original composition
 found itself hung on the walls at Adlington Hall, could be that Sir John
 presented a version of the work to his daughter Johanna on occasion of
 her marriage to Thomas Legh.

£1,500-2,000

200
FOLLOWER OF SIR GODFREY KNELLER
PORTRAIT OF THOMAS CHARLES LEGH (1644-1691)
 Oil on canvas, feigned oval
 Later inscribed with identifying inscription and biography of the sitter
 (to canvas verso)
 72.5 x 60cm (28½ x 23½ in.)
 In a carved and gilded frame

Provenance:
 Probably commissioned by the sitter for Adlington Hall and thence
 by descent

Thomas Legh's (1644-91) tenure at Adlington was brief. According
 to a manuscript held at Tabley House, on 6 April 1691 'Col. Legh, of
 Adlington, laying on a rail in Adlington, which breaking his fell and
 brook his neck and dyed'.

Whilst his tenure was short and his 'end' tragic, Thomas rebuilt the north
 front of Adlington, played by Handel. He was Colonel of Militia, High
 Sheriff of Cheshire and admitted to Gray's Inn on 16 May, 1662/3. He
 married Joanna Maynard, daughter of Sir John Maynard and was the
 father of John Legh.

£1,000-1,500



199



200



201
PIETER JOHANNES VAN REYSCHOOT
(FLEMISH 1702-1770)
PORTRAIT OF JOHN LEGH, HALF-LENGTH, IN A BLACK COAT, WHITE STOCK AND BROWN CLOAK
 Oil on canvas, feigned oval
 Signed (lower left)
 74 x 62cm (29 x 24¼ in.)

Provenance:
 Probably commissioned by the sitter for Adlington Hall, and thence by descent

John Legh (1668- 1739) was the son of Colonel Thomas Legh (1644-1691) and Johanna Maynard (unknown-1700). He was a member of Parliament for Bodmin in Cornwall between 1715-1722. John married Lady Isabella Robartes, the grand-daughter of John Robartes 1st Earl of Radnor (first creation) and daughter of Robert Robartes, Viscount Bodmin and Sarah Bodville, later Countess of Radnor.

John is credited for commissioning the the famed Aglington Organ in the Great Hall. Both Lady Isabella and her husband were passionate about music, and it is probable that the organ was a gift to her shortly after they arrived in Adlington. Stylistically, the organ case can be dated around 1700, and it is surmounted by a coat of arms celebrating the marriage of Lady Isabella and John.

£2,000-3,000

202
FOLLOWER OF SIR GODFREY KNELLER
PORTRAIT OF LADY ISABELLA LEGH
 Oil on canvas, feigned oval
 75 x 62cm (29. x 24. in.)

Provenance:
 Probably commissioned by the sitter's husband, John Legh, and thence by decent at Adlington Hall

Lady Isabella Legh, nee Robartes (1674-1725), was the daughter of Robert Robartes, Viscount Bodmin (1634-82), and Sarah Bodvile (1640-1720). She was born in 1674 at Lanhydrock House, Cornwall. On 18 July 1693, she married John Legh Esq. of Adlington Hall (1688-1739) with whom she had two children, Lucy Frances Legh (1695-1728) and Charles Legh (1697-1781).

£800-1,200



201



202



203

203
LOUIS GOUPY (18TH CENTURY)
PORTRAIT OF JOHN LEGH
 Pastel
 24 x 20.5cm (9 1/4 x 8 in.)
 Drawn in 1728

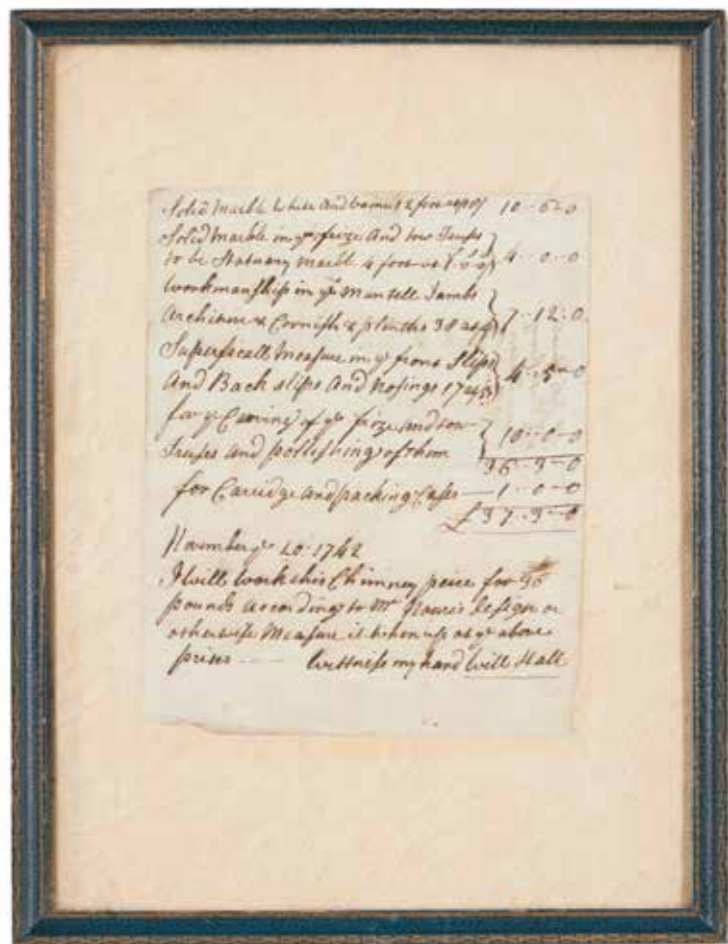
£300-500

204
JOHN LEGH OF ADLINGTON,
RECEIPT FOR MARRIAGE SETTLEMENT
DATED 1699
 Acknowledging receipt of £6000 from
 the Earl of Radnor
 Signed and sealed
 Glazed and Framed
 34 x 45cm overall

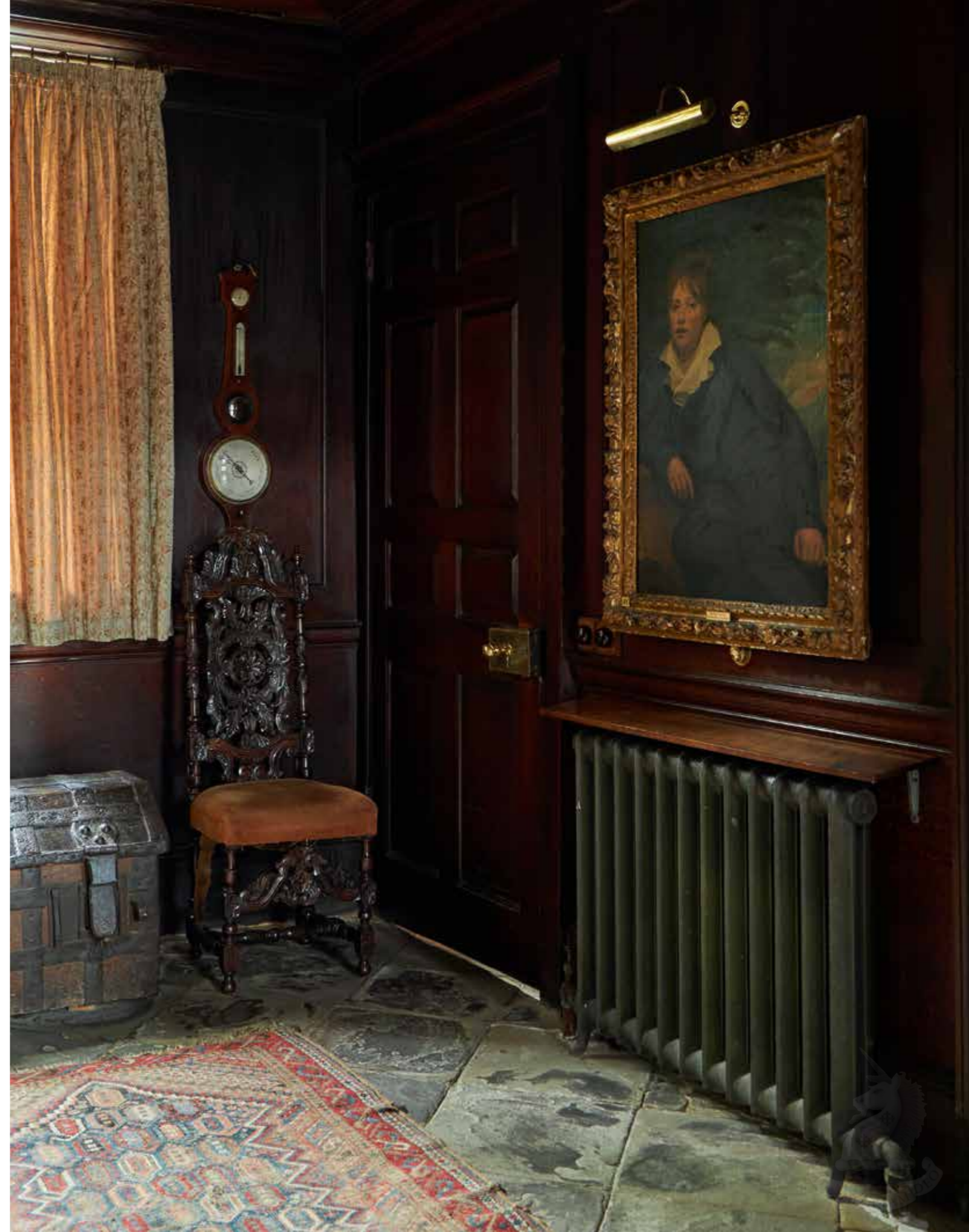
Together with a receipt for a marble chimney piece,
 framed and glazed, 33 x 25cm overall

John Legh married Isabella Robartes, sister of Charles,
 2nd Earl of Radnor (1660-1723) in 1693, the payment
 was made 6 years later

£200-300



204





205

205
SCOTTISH SCHOOL (CIRCA 1830)
PORTRAIT OF JOHN NAPIER OF MOLLANCE,
HOLDING A WALKING STICK
Oil on canvas
91.5 x 71cm (36 x 27¾ in.)

£500-700

206
SCOTTISH SCHOOL (19TH CENTURY)
PORTRAIT OF MRS NAPIER OF MOLLANCE (1766-1839),
IN A FUR-EDGED BLACK DRESS
Oil on canvas
91.5 x 71cm (36 x 27¾ in.)

£400-600



206

207
FOLLOWER OF SIR HENRY RAEBURN
PORTRAIT OF JAMES NAPIER AS A YOUNG MAN
Oil on canvas laid to board
90 x 62.5cm (35¼ x 24½ in.)
In a carved and gilded acorn running pattern frame

£2,000-3,000



207



209

208 Y
A NARWHAL TUSK
172.5cm long

£3,000-5,000

209
A GRAINED AND PAINTED OAK AND
IRON-BOUND CHEST
PROBABLY 16TH CENTURY
With a gabled lid, three rivetted iron hasps
and end handles
60cm high, 110cm wide, 60cm deep

This chest or 'standard' is typically bound with iron straps and would have been intended for general baggage or possibly important documents. The shaped lid was likely intended to better resist rain on a wet journey as its owner moved from house to house (Victor Chinnery, *Oak Furniture The British Tradition*, Woodbridge, 1986, p.353).

£1,500-2,500



210

210
A LARGE WOVEN CARPET
IN USHAK STYLE
approximately 466 x 388cm

£800-1,200



211



211
FOLLOWER OF JOHN WATSON GORDON
PORTRAIT OF ARTHUR JOHN ROBERTSON;
AND OF HIS WIFE, MARIANNE
Oil on canvas, a pair
Each 108 x 84cm (42½ x 33 in.) (2)

Provenance:
Possibly commissioned by the sitter on the event
of his marriage to Miss Marianne Pattinson of
Montreal
The Lairds of Inshes, Inverness
Thence by descent to Arthur Masterson
Robertson Renny
Removed to Adlington Hall
Thence by descent

It is likely that the sitters in the present lot are the
grandparents of Arthur Masterton Robertson
Renny who married Caroline Mary Florence Legh,
nee Cotton (1873-1940), daughter of Florence
Hester Lavinia Legh and heiress of Adlington.
The portraits were then most likely brought to
Adlington on the event of his marriage, towards
the end of the nineteenth century.

Upon the death of the sitter whose family had
been Lairds of Inshes for over four hundred years,
the connection between the clan Robertson and
the town of Inverness was broken.

£3,000-5,000



212

THOMAS HUDSON (BRITISH 1701-1779)

PORTRAIT OF THOMAS LEGH (1735-75)

Oil on canvas

124.5 x 100cm (49 x 39¼ in.)

In a carved and gilded frame

Provenance:

Probably commissioned by Charles Legh for Adlington Hall, and thence by descent

Thomas Legh (1735-75), was the only son and heir presumptive of Charles Legh of Adlington and his wife, Hester, daughter and co-heir of Robert Lee of Wincham, Cheshire. Known as Thomas Legh of Wincham, the estate he inherited through his mother, he married Mary, daughter of Francis Reynolds of Strangeways, Lancashire. Thomas Legh predeceased his father at age 40, and left no surviving issue. Upon the eventual death of his father Adlington was inherited by Thomas' cousin, Elizabeth Davenport, the daughter of Lucy Francis Legh and Sir Peter Davenport.

Thomas Hudson (1701 – 1779) was both a pupil of and son-in-law to the painter Jonathan Richardson (1667 – 1745). The solemn poses inherited from Richardson can also be seen in the work of Van Loo, whose work Hudson must have studied whilst he was in London between 1730 and 1740. Hudson's work appealed to more formal and traditional sitters, who resisted the introduction into portraiture of the genial and 'human' element in character exploited by artists such as William Hogarth and Joseph Highmore. As a fellow Devonian, a young Joshua Reynolds was apprenticed to Hudson between 1740 and 1743. Hudson also taught Joseph Wright of Derby. Between 1748 and 1752 the artist travelled around Europe, however his style remained unchanged, and by the mid-1750s he was regarded as one of the most fashionable portrait painters in London, rivalled only by Allan Ramsay.

£15,000-20,000



212



213
CHESHIRE, SAXTON
(CHRISTOPHER), AFTER, CESTRIA
 Hand coloured engraving
 Inscribed Christ. Saxton descrip: Guliel
 Hole, Scupsit
 Framed and glazed
 33 x 39cm overall



Together with two framed pints of battle scenes, one inscribed Battle of the Alma, the other The Battle of Inkermann, the larger 27 x 35cm overall

£200-300

213

214
A PAIR ENGLISH ANTIQUARIAN OAK ARMCHAIRS
PARTS 17TH CENTURY AND LATER
 Each tall back now with a carved interlaced panel, with scrolled open arms and a padded seat on turned and square-section legs joined by stretchers, originally caned
 124cm high, 63cm wide, 57cm deep

£300-500



214

215
A FEREGHAN RUNNER
 approximately 411.5 x 91cm

£400-600



216 (part lot)

216
A QUEEN ANNE BRASS-BOUND WALNUT STRONG-BOX OR COFRE-FORTE
EARLY 18TH CENTURY
 mounted with cruciform strapwork hinges and drop handles, the hinged top and fall front enclosing a divided interior
 21cm high, 32cm wide, 23cm deep

Together with a mid Victorian brass-bound walnut stationery casket with domed hinged cover revealing a silk-lined interior
 24cm wide
 (2)

£1,000-1,500



217

217
A GEORGE II MAHOGANY SERPENTINE SIDE TABLE
MID-18TH CENTURY
 The shaped Bardiglio marble top with projecting angles above a conforming frieze on cabriole legs with pointed pad feet
 88cm high, 124cm wide, 61cm deep

£1,000-1,500



THE DINING ROOM

LOTS 218-239



218 Y
A VICTORIAN MOTHER-OF-PEARL
INLAID PAPIER MACHE SUPPER TRAY
RICHARD REDGRAVE CB, RA,
FOR JENNENS & BETTRIDGE,
DATED 1847

The central dish centred with
the unicorn crest of Legh
Impressed marks to underside
72cm wide

£150-250



218

219
A GEORGE IV MAHOGANY EXTENDING DINING-TABLE
CIRCA 1830, PROBABLY BY GILLOWS

The rounded rectangular top with a reeded edge and seven additional
leaves on ten reeded tapering legs with brass caps and castors
73cm high, 520cm long extended, 140cm wide

Together with an associated mahogany leaf holder



219

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

A similar dining-table also attributed to Gillows, was sold by The Lord Brownlow, Belton House, Lincolnshire, Christie's house sale, 30 April-2 May 1984, lot 92. Although no accounts relating to the Brownlow commission appear to have survived, there can be little doubt that much of the furniture at Belton, like this dining-table, was supplied by Gillows. And while there is no certainty the present lot was supplied by Gillows it might be noted that the firm fulfilled a very significant commission (comprising of more than two hundred items of furniture) for Wilbraham Egerton at nearby Tatton Park, principally in 1811-12.

A similar table was sold Christie's, London, 31 October 2012, lot 113 (£34,450 including premium) and another was sold Christie's, London, 14 November 2013, lot 104 (£32,500 including premium).

£7,000-10,000





220

220
A PORCELAIN APPLE-GREEN GROUND AND GILT PART DESSERT-SERVICE
 MID 19TH CENTURY

Each piece painted with a central bouquet of flowers, comprising: A twin- handled pedestal fruit stand, ten various dishes and twenty dessert plates, Unmarked

£300-500

221
A SET OF EIGHTEEN VICTORIAN OAK DINING-CHAIRS
 CIRCA 1870

Upholstered in red velvet, each with a shaped padded back with strapwork apron above a padded seat on tapering turned and reeded legs, the back legs faceted and swept 90cm high, 52cm wide, 56cm deep

Provenance:
 Probably acquired by Charles Richard Banastre Legh (1821-88) for Adlington Hall, Cheshire, possibly as part of a refurbishment of the mansion, and thence by descent.

Literature:
 G. Nares, 'Adlington Hall, Cheshire - III: The home of Mrs. Legh', *Country Life*, 12 December 1952, p. 1961, fig. 4, 'The Dining-Room, beneath the Drawing-Room'

£2,000-3,000



221 (part lot)



222

222
A LARGE TURKEY CARPET
 approximately 914 x 518cm

£2,000-3,000



223

223
A SET OF FOUR CAST AND PATINATED BRASS WALL-LIGHTS
 MID-19TH CENTURY
 The rosette back-plates issuing down-curved and strapwork arms with lion-mask, wired for electricity
 38cm high, 34cm deep

£400-600



224

224
A GEORGE I GOLD-PAINTED AND GESSO SIDE TABLE
 CIRCA 1720
 The rectangular top with moulded gesso strapwork and foliage and a central basket of flowers and rope-twist edge, the foliate frieze centred by a mask with feather headdress, on foliate cabriole legs with pad feet, restorations, the top possibly associated, originally gilded
 73cm high; 85cm wide, 46cm deep

£1,000-1,500

225
A DAVENPORT TURQUOISE AND GILT PART DINNER-SERVICE
 CIRCA 1840
 Decorated with the crest and motto of the Legh family, comprising:
 Two soup tureens, covers and stands, two vegetable tureens and covers, one smaller tureen and cover, 23 soup plates, 25 breakfast plates, 67 dinner plates, 12 oval serving dishes in sizes, one extra tureen cover
 All with factory marks

£800-1,200



225 (part lot)



226

226
THOMAS HUDSON (BRITISH 1701-1709)
PORTRAIT OF CHARLES LEGH; AND HIS WIFE HESTER
 Oil on canvas, a pair
 124.5 x 99cm (49 x 38¾ in.) (2)

Provenance:
 Probably commissioned by the sitter for Adlington Hall, and thence by descent

Literature:
Adlington Guide Book: 'The Dining Room'.

This pair of portraits were presumably commissioned by the sitters to proclaim their status, joint fortunes and influence on the fabric of Adlington Hall.

Charles Legh (1697-1781) was the son and heir of John Legh (1668-1739) and Lady Isabella Robartes, sister of the 2nd Earl of Radnor. He married his wife, Hester (née Lee), in around 1730. Hester was the daughter of Robert Lee and through him inherited an estate at Wincham.



226

Charles Legh perhaps made the most extensive and fashionable improvements to Adlington Hall and its parkland. Evidently, he valued the historical part of his house ensuring that the older areas were incorporated into his new scheme. He created a new west wing comprising a principal staircase, dining-room, drawing-room, library and ball-room, completed in around 1749. The south front has a pediment frieze above the tall portico entrance with its four Ionic columns, and is inscribed 'Charles and Hester Legh 1757'.

Charles Legh was also responsible for creating the stables, although there is no record of him having employed an architect for any of the architectural works at Adlington. It seems likely that he designed the

additions himself, and used local builders and materials to implement his designs. Charles Legh was a friend of Handel, who is said to have visited Adlington Hall to play on the magnificent organ in the Great Hall, which was probably installed during the tenure of Charles' father, John, when he inherited Adlington in 1696.

Charles Legh's only son, Thomas Legh (1735-75), predeceased him, and when he himself died in 1781, the male line of the family became extinct, and the inheritance descended through the female line to his niece Elizabeth Rowlls, nee Davenport, who upon her inheritance took the name Legh.

£20,000-30,000



227

227
 THOMAS HUDSON (BRITISH 1701-1779)
 PORTRAIT OF MASTER THOMAS LEGH HOLDING A
 TRICORN HAT UNDER HIS ARM
 Oil on canvas
 124.5 x 100.5cm (49 x 39½ in.)

Provenance:
 Probably commissioned by Charles Legh for Adlington Hall,
 and thence by descent

Literature:
 'Adlington Hall, Cheshire: The Seat of Mr. A.M.R. Legh', *Country Life*,
 29 July 1905, p. 130,
 G. Nares, 'Adlington Hall, Cheshire - III: The home of Mrs. Legh',
Country Life, 12 December 1952, p. 1963 and p. 1961, fig. 3.

Thomas Legh (1735-75) was the only son and heir of Charles Legh Esq. of Adlington and his wife, Hester, daughter and co-heir of Robert Lee Esq. of Wincham, Cheshire. Known as Thomas Legh of Wincham, the estate he inherited through his mother, he married Mary, daughter of Francis Reynolds, Esq., of Strangeways, Lancashire. Thomas Legh predeceased his father at age 40, and left no surviving issue. The present portrait was most probably commissioned by the sitter's father, Charles, to sit alongside the pair of portraits of himself and his wife Hester, commissioned from the same artist, to proclaim the 'future' of a house which had just been aggrandised into a fashionable Georgian mansion.

£15,000-25,000





228

228
THE ADLINGTON HALL
OAK SIDEBOARD
A VICTORIAN OAK
'JACOBEOAN' SIDEBOARD
CIRCA 1860

The shaped gallery centred by an armorial device and motto 'DA. GLORIAM.DEO', flanked by shaped shelves with strapwork and fleur-de-lys backs and supported by seated lions, the pot-board with a boldly carved cabochon and foliate border, the pedestals with panelled doors centred by satyr masks and with semi-robed bearded herms to the angles, on plinth bases.

176cm high, 306cm wide, 108cm deep

Provenance:

Probably acquired by Charles Richard Banastre Legh (1821-88) for Adlington Hall, Cheshire, possibly as part of a refurbishment of the mansion, and thence by descent.

Literature:

Adlington Guide Book: 'The large Jacobean sideboard was made from oak grown in Adlington Park.'

The present lot was probably acquired for Adlington Hall by Charles Richard Banastre Legh (1821-88), Justice of the Peace and Deputy Lieutenant of Cheshire. He inherited Adlington in 1829 as a descendant of a cadet branch of the Legh family, and through the female line; the direct male line having ended in 1781 with the death of Charles Legh of Adlington (1697-1781). In 1846, Mr. Legh married Mary Jane Arabella Wright, a daughter of the Rev. Henry Wright of Mottram Hall, Cheshire, hence the central armorial including the Wright Family. According to his obituary in 1888, immediately before his marriage in 1846, a member of the family, Colonel Charles Crosse Legh, had sold by auction the valuable library of books, many family portraits and 'other objects forming the chief contents' from Adlington (*The Advertiser*, 2 March 1888, p. 5). This may explain why there is a proliferation of mid-late 19th-century antiquarian furniture at Adlington. Charles Richard Banastre Legh does not appear to have maintained a London house, preferring to remain at Adlington as a traditional Cheshire squire where he was highly esteemed as a landlord by his tenants.

The design for the sideboard was possibly inspired by the Kenilworth sideboard exhibited by Cooke & Sons of Warwick at the 1851 Great Exhibition. The sideboard, now at Warwick Castle, was made from a fallen Kenilworth oak tree. The extravagant carvings depict scenes from the novel, *Kenilworth*, by Sir Walter Scott, first published in 1821. The upper section is decorated with the coronet, arms and emblems of the Earls of Warwick (R.W. Symonds, *Victorian Furniture*, reprinted London, 1987, pl. 26). This historicist style remained fashionable; another comparable sideboard was exhibited by Levien of London at the 1862 International Exhibition, London (illustrated in *The Art Journal illustrated catalogue of the International Exhibition, 1862*, p. 36); this sideboard while still adhering to the horizontal lines of the Kenilworth sideboard incorporated a rich addition of Renaissance motifs, which helped to make the older framework more stylish (K. Ames, 'The Battle of the Sideboards', *Winterthur Portfolio*, vol. 9 (1974), pp. 8, fig. 8; p. 10, fig. 11). Earlier, in 1838, Richard Bridgens included a sideboard and wine cellaret 'in the Elizabethan style' from Aston Hall, Warwickshire, illustrated in *Furniture with Candelabra and Interior Decoration*, plates 28, 30.

£2,000-4,000



The Kenilworth sideboard by Cooke & Sons of Warwick



229

229
A PORCELAIN BLUE GROUND AND GILT PART DESSERT-SERVICE, PROBABLY COALPORT
MID 19TH CENTURY

Each piece painted with a central bouquet of flowers within a gilded dark blue border,
 Comprising: A twin-handled pedestal fruit bowl, a pair of sauce tureens and covers, five shaped dishes and eight dessert plates, Unmarked

£300-500

230
THE ADLINGTON HALL OAK WINE-COOLER
A VICTORIAN OAK RECTANGULAR WINE-COOLER
MID-19TH CENTURY

With a moulded rim, the front panel carved with strapwork and centred by a Bacchus mask, the angles with foliate volutes on a plinth and inset castors

53cm high, 94cm wide, 76cm deep

Provenance:
 Probably acquired by Charles Richard Banastre Legh (1821-88) for Adlington Hall, Cheshire, possibly as part of a refurbishment of the mansion, and thence by descent.

Literature:
Adlington Guide Book: 'The Oak Stairs' 'Oak Jacobean sideboard... and a conforming wine cooler'

Possibly after the design for a 'Wine Cellaret' in R. Bridgens, *Furniture with Candelabra and Interior Decoration* (1838), plate 30.

The present lot was probably acquired for Adlington Hall by Charles Richard Banastre Legh (1821-88), Justice of the Peace and Deputy Lieutenant of Cheshire. He inherited Adlington in 1829 as a descendant of a cadet branch of the Legh family, and through the female line; the direct male line having ended in 1781 with the death of Charles Legh of Adlington (1697-1781).

In 1846, Mr. Legh married Mary Jane Arabella Wright, a daughter of the Rev. Henry Wright of Mottram Hall, Cheshire. According to his obituary in 1888, immediately before his marriage in 1846, a member of the family, Colonel Charles Crosse Legh, had sold by auction the valuable library of books, many family portraits and 'other objects forming the chief contents' from Adlington (*The Advertiser*, 2 March 1888, p. 5). This may explain why there is a proliferation of mid-late 19th-century antiquarian furniture at Adlington. Charles Richard Banastre Legh does not appear to have maintained a London house, preferring to remain at Adlington as a traditional Cheshire squire where he was highly esteemed as a landlord by his tenants.

Although, at present, it is not possible to identify the cabinet-maker responsible for this suite of furniture, a number of firms were producing Elizabethan-Revival furniture in this period including Gillows of Lancaster & London, who was making furniture in a broad range of historicist styles.

£1,500-2,500



230





231

231
A PAIR OF ELIZABETHAN REVIVAL STAINED FRUITWOOD AND NEEDLEWORK POLESCREENS
 19TH CENTURY
 One worked with figures playing cards, the other with musicians on a red ground in beaded and guilloche frames
 143cm high

£300-500

232
A PAIR OF VICTORIAN OAK OVERSCALE ARMCHAIRS
 MID-19TH CENTURY
 Upholstered in red velvet, each with a padded rectangular back, open arms with square, diaper-carved supports and a padded seat on turned legs and stretchers with brass castors
 100cm high, 86cm wide, 89cm deep

Provenance:
 Probably acquired by Charles Richard Banastre Legh (1821-88) for Adlington Hall, Cheshire, possibly as part of a refurbishment of the mansion, and thence by descent.

For a footnote on this lot please refer to lot 230

£1,500-2,500



232



233
A PARIS PORCELAIN BLUE GROUND AND GILT PART TEA SERVICE, POSSIBLY JACOB PETIT
 MID 19TH CENTURY
 Comprising: A shaped square twin-handled tray, a sugar bowl and cover, a milk jug, a teapot and cover and two cups and saucers, the tray 36cm wide

£300-500



233

234
THE ADLINGTON HALL OAK SIDE TABLES
A PAIR OF VICTORIAN OAK SIDE TABLES
 CIRCA 1860
 Each with a rectangular moulded top above a panelled frieze centred by the Legh crest of a unicorn on turned and cabochon-carved legs
 87cm high, 178cm wide, 75cm deep

Provenance:
 Probably acquired by Charles Richard Banastre Legh (1821-88) for Adlington Hall, Cheshire, possibly as part of a refurbishment of the mansion, and thence by descent.

Literature:
 'Adlington Hall, Cheshire: The Seat of Mr. A.M.R. Legh', *Country Life*, 29 July 1905, p. 128, 'Window in the Old Hall' (one table); p. 129, 'The Old Hall' (one table).
 G. Nares, 'Adlington Hall, Cheshire - III: The home of Mrs. Legh', *Country Life*, 12 December 1952, p. 1961, fig. 4, 'The Dining-Room, beneath the Drawing-Room' (one table) *Adlington Guide Book: 'Dining Room', 'The two tables each carved with the Legh crest date from 1870'.*

£1,500-2,500



234



235

235
JOHN OPIE (BRITISH 1761-1807)
PORTRAIT OF JUDGE GEORGE LEWIS
NEWNHAM

Oil on canvas laid to board
 126 x 101.5cm (49½ x 39¾ in.)
 In a Maratta frame

Literature:
 (G. Nares, 'Adlington Hall, Cheshire - III: The home of Mrs. Legh', *Country Life*, 12 December 1952, p. 1962 and fig. 4 'The Dining-Room, beneath the Drawing-Room'). George Lewis Newnham (c. 1733-1800) was an English lawyer and politician who sat in the House of Commons from 1774 to 1780.

Newnham was the eldest son of Nathaniel Newnham, a London merchant and MP, and his wife Sarah Adams. He was educated at Eton College from 1745 to 1748 and was admitted to Lincoln's Inn on 20 November 1749 and Clare College, Cambridge on 10 April 1751. He was called to the bar on 3 February 1757.

Newnham's father recommended his son to the Duke of Newcastle for a seat in Parliament in 1761, but the Duke appeared to exclude him from opportunities at Lewes. In 1768 Newnham stood at Nottingham but withdrew before the poll. He became a Bencher of Lincoln's Inn and King's Counsel in 1772.

At the 1774 general election, he was returned unopposed as Member of Parliament for Arundel on the interest of Sir John Shelley. In Parliament he voted with the opposition, but does not appear to have spoken. He did not stand in the 1780 general election.

Newnham married Mary Ashton of Lincoln's Inn Fields on 7 October 1778. He succeeded to his mother's Newtimber estate on her death in 1788. He died on 2 August 1800. He and his wife Mary had one son and a daughter, Louisa, who married Sir Thomas Legh in 1812.

£4,000-6,000



236

236
JOHN OPIE (BRITISH 1761-1807)
PORTRAIT OF MRS NEWNHAM WITH HER
CHILD

Oil on canvas laid to board
 126 x 101.5cm (49½ x 39¾ in.)
 In a Maratta frame

Mrs Newnham was the wife of Judge George Lewis Newnham

John Opie (1761 – 1807) was a portrait and history painter, born in Cornwall. The son of a carpenter, he had a powerful passion for art and was discovered by William Wolcot who trained him in the art of realistic portraiture and encouraged him to paint naturalistic heads of rustic types in a manner suggestive of Spagnoletto. He travelled to London in 1781, where Wolcot introduced him as 'the Cornish Wonder'.

He became professor of painting at the Royal Academy in 1805, with almost instant success he had an abundance of portrait commissions for the rest of his life, though he had none of the graces of a society painter. His best portraits date from the 1780s, and he was particularly good with children.

£4,000-6,000





237

237
A CARVED AND STAINED WOOD ARMORIAL PANEL
LATE 19TH CENTURY
Decorated with coat of arms, and motto 'HAUD MUTO
FACTUM' (Nothing happens by being mute), in an oak frame
50 x 65cm overall
£300-400

238
A GEORGE II MAHOGANY SIDE TABLE
MID-18TH CENTURY
The rectangular white Breccia marble top above a plain frieze
on cabriole legs and pointed pad feet, the toes repaired,
back right corner of marble cut
87cm high, 199cm wide, 89cm deep
£3,000-4,000



238

239

JOHN SOUCH OF CHESTER (BRITISH 1593-1645)

DOUBLE PORTRAIT OF THOMAS LEGH THE ELDER WITH HIS WIFE ANN GOBARTE, HE IN BLACK COAT AND BREECHES TRIMMED WITH GOLD BRAID, SHE WEARING A BLACK DRESS AND WHITE LACE COLLAR, WITH A SPANIEL IN A LANDSCAPE

Oil on canvas

217 x 212cm (85¼ x 83¼ in.) (2)

In a Lely panelled frame

Traditionally identified as Thomas Legh the Younger and his wife Mary.

John Souch (c.1593 – 1645) was born in Ormskirk, Lancashire and painted predominantly in the North-West of England. In 1607, at the age of fourteen, he was apprenticed to Randle Holme I, a herald painter and antiquary who had been appointed deputy Herald of the College of Arms in Cheshire, Lancashire and North Wales. His workshop would have produced heraldic devices, coats of arms, hatchments and the more gifted artist's also produced portraiture. Souch flourished under Holme's tutelage and when he left in 1616 he became a Freeman of Chester. He also became a member of the Painters and Stationers Company, a guild that met in the upper room of the Pheonis Tower on the city walls.

He was based in Chester but also travelled for commissions. His first recorded portrait is most probably that of Francis Clifford, 4th Earl of Cumberland, which he painted at Skipton Castle in 1620 for which he was paid 30 shillings. His masterpiece is his group portrait of *Sir Thomas Aston at the deathbed of his first wife*, dating from 1635 and now in the Manchester City Art Gallery. There is also a marriage portrait signed and dated 1640 in the Grosvenor Museum, Chester.

He is recorded as having one apprentice by the name of Thomas Pulford in 1636. He died in 1645 and it is possible that he, like Randle Holme, were royalist supporters and died in the siege of Chester during the Civil War.

Thomas Legh, like his sons, was a staunch Royalist and on two occasions Adlington was taken by the Parliamentarians during the Civil War. According to a 1952 Country Life article about the collection, this picture was defaced and marks made by sword-slashes can still be seen.

The sitters are depicted hand-in-hand and have conspicuously removed their gloves to do so. A sign of their tender intimacy.

£25,000-35,000



239

THE WEST STAIRCASE

LOTS 240-256



240

240 λ
 CARLOS SANCHA (BRITISH 1920-2001)
 GROUP PORTRAIT OF CHARLES, JANE AND CAMILLA LEGH IN THE GROUNDS OF ADLINGTON HALL
 Oil on canvas
 Signed and dated '1965' (lower right)
 124.5 x 100cm (49 x 39¼ in.)

£800-1,200

241
 WILFRED GABRIEL DE GLEHN
 (BRITISH 1870-1951)
 PORTRAIT OF CYNTHIA LEGH,
 O.B.E. HALF-LENGTH IN A RED
 DRESS

Oil on canvas
 Signed (upper right)
 74 x 70cm (29 x 27½ in.)
 Painted 1946.

Exhibited:
 London, Royal Academy,
 Summer 1946 (according
 to handwritten label verso)

During the Second World
 War Cynthia Legh (1896-
 1983) converted part
 of Adlington Hall into a
 maternity hospital for the
 wives of servicemen.

£1,000-1,500



August 1942: Adlington as a maternity hospital



241

242
 A COLLECTION OF MEDALS AND BADGES

To include: an Order of the British Empire (O.B.E) medal, accompanied by an appointment letter to Mrs Cynthia Legh dated May 6 1953 and a photograph; a gilt metal and enamel for The National Union Of Conservative And Unionist Associations, with ribbons and bars for Divisional Chairman; a gilt metal and enamel medal for the Ladies' Life-Boat Guild, with a bar for President; a 9 carat gold badge in the form of a three leaf clover, 4g; various other badges, a white metal circular compact, presented to Cynthia Legh, Glastonbury, England from Rotary Club of Glastonbury, Conn. U.S.A, 7.5cm (3in) diameter; and other items

£300-500



242

243
A GROUP OF NINE MINIATURES
MAINLY FIRST WORLD WAR

A group of four miniatures Richard Cross. Second World War
A group of three miniatures, First World War
An India medal bar, inscribed 'Delhi' and
'C K Crosse 52nd'

£80-120



243

244
AN ENOCH WOOD
STAFFORDSHIRE PEARLWARE BUST
OF JOHN WESLEY
CIRCA 1791

Depicted wearing a clerical collar and
black robes, plaque verso inscribed "The
Rev'd John Wesley MA, Died Mar 2 1791,
Aged 88, Enoch Wood, Sculp Burslem
32cm high

£200-300



244

245
AN ANATOLIAN CARPET
approximately 280 x 250cm

£200-300



245



246

246
CIRCLE OF PHILIP MERCIER (GERMAN 1689-1760)
A PAIR OF FETE GALANTE SCENES

Oil on metal
Each 34.5 x 47cm (13½ x 18½ in.) (2)

£2,000-3,000



247

247
TWO BLACK PAINTED
METAL ESTATE DEED BOXES
19TH CENTURY

The larger, 33cm high, 77.5cm
wide, 37cm deep; the smaller,
41cm high, 59cm wide,
44cm deep

£80-120

248
A SET OF EIGHT GEORGE III
MAHOGANY SIDE CHAIRS
CIRCA 1760

Each with an elaborate pierced
and carved back and drop-in
rush seat on strong square
supports, one retaining some
original curved corner brackets
90cm high, 51cm wide,
49cm deep

£1,200-1,800



248 (part lot)



249

249
ATTRIBUTED TO MARY BEALE (BRITISH 1632-1697) AFTER SIR PETER LELY
LETITIA ISABELLA SMITH, COUNTESS OF RADNOR (CIRCA 1630-1714) IN PEERESS' ROBES

Oil on canvas laid to board
 101.5 x 99cm (39¾ x 38¾ in.)

Provenance:

Possibly commissioned by John Robartes, 1st Earl of Radnor for Llanhydrock, until inherited by Lady Isabella Legh, nee Robartes, or Charles Legh, and thence by descent at Adlington Hall

Literature:

Another version of this portrait
<https://www.nationaltrustcollections.org.uk/object/352351>

Letitia Isabella Smith was the daughter of Sir John Smith of Bidborough, Kent. She was the second wife of John Robartes, 1st Earl of Radnor with whom she had nine other children, including Francis, and Araminta, who married Ezekiel Hopkins, Bishop of Derry. Letitia has been identified as the "Lady Robartes" mentioned in Count Hamilton's *Mémoires du Comte de Grammont, par le C. Antoine Hamilton. Edition ornée de LXXII portraits, Graves d'après les tableaux originaux., A Londres, [1793]*, and was described by Samuel Pepys as "a great beauty indeed". Although confusingly previously identified as Harriet, Wife of William, 1st Earl of Radnor (2nd Creation) another version of this work is housed at Llanhydrock House, Cornwall, inscribed as being Letitia Isabella Smith.

The present portrait most likely entered the Legh collection following the marriage of Lady Isabella Robartes (1674-1725) to John Legh of Adlington Hall in 1693. Alternatively, it is conceivable that it could have been retained at Llanhydrock but later gifted to or purchased by the Legh family upon the death of their cousin, the 3rd Earl of Radnor, in 1741 when the Radnor title and Llanhydrock were separated: the title succeeded by distant cousin and the house, believe by antiquarian John Loveday to be in a sorry state, bequeathed to a nephew.

£4,000-6,000





250

250
 AFTER SIR PETER LELY
 PORTRAIT OF SARAH BODVILLE, THE HON. MRS ROBERT
 ROBARTES, LATER VISCOUNTESS BODMIN AND COUNTESS
 OF RADNOR

Oil on canvas laid on board
 122 x 114.5cm (48 x 45 in.)

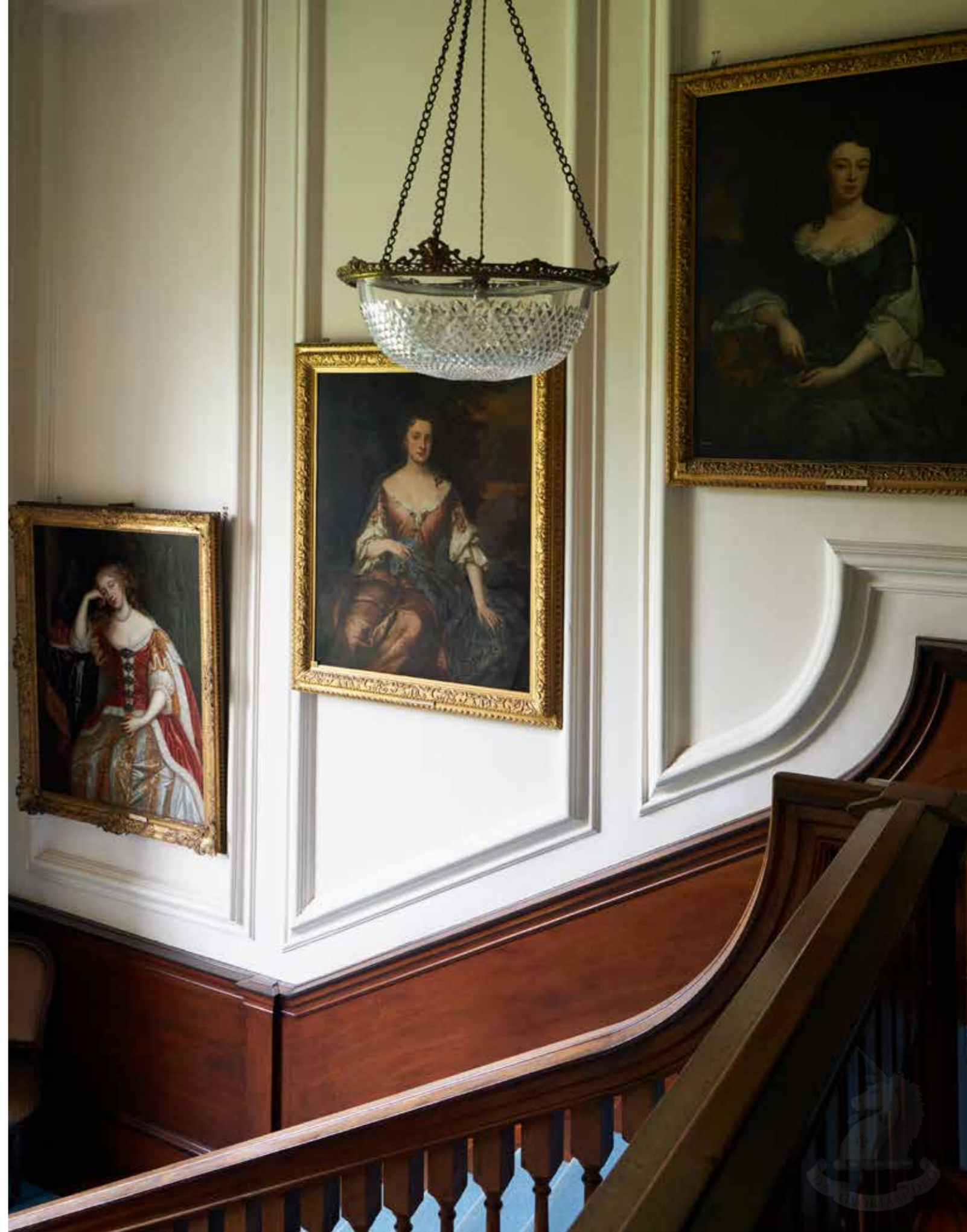
Provenance:
 Possibly commissioned by the sitter, until inherited by Lady Isabella
 Legh, nee Robartes, and thence by descent at Adlington Hall

Literature:
 G. Nares, 'Adlington Hall, Cheshire - III: The home of Mrs. Legh',
Country Life, 12 December 1952, p. 1962 and fig. 6 'Detail of the
 Ceiling and Overmantel in Mrs. Legh's Bedroom. The portrait is Sarah,
 Countess of Radnor'.
 Picture at Lanhydrock
 <<https://www.nationaltrustcollections.org.uk/object/884968>>

Lady Sarah Bodville (1640-1720) was the wife of Lord Robert Robartes,
 Viscount Bodmin (1634-82) and mother to Charles Bodville Robartes,
 2nd Earl of Radnor (1653-1723). Due to the premature death of her
 husband and as the mother of the 2nd Earl she was granted the right to
 use the title 'Countess' upon the death of her father-in-law, the 1st Earl
 in 1685.

The present portrait most likely entered the Legh collection following
 the marriage of Lady Isabella Robartes (1674-1725) to John Legh of
 Adlington Hall in 1693. Alternatively, it is conceivable that it could have
 been retained at Lanhydrock but later gifted to, or purchased by, the
 Legh family upon the death of their cousin, the 3rd Earl of Radnor, in
 1741 when the Radnor title and Lanhydrock were separated: the title
 succeeded by distant cousin and the house, believe by antiquarian John
 Loveday to be in a *sorry state*, bequeathed to a nephew.

£3,000-4,000





251

251
AFTER SIR GODFREY KNELLER
PORTRAIT OF ELIZABETH CUTLER, COUNTESS OF RADNOR (DIED CIRCA 1696)

Oil on canvas
 Later inscribed with identifying inscription (to stretcher verso)
 117 x 95.5cm (46 x 37½ in.)
 In a carved and gilded frame

Literature:
 The primary version at Llanhydrock <<https://www.nationaltrustcollections.org.uk/object/884939>>

Lady Elizabeth Cutler (d. 1696) was the daughter of Sir John Cutler, 1st Bt., of Wimpole Hall, Cambridgeshire, and his second wife, Elicia Tipping. On 4 June 1689, Lady Elizabeth married Charles Bodvile

Robartes, 2nd Earl of Radnor, son of Robert Robartes, Viscount Bodmin (1634-82), and Sarah Bodvile (1640-1720). She died on 13 January 1696, without issue.

The present portrait most likely entered the Legh collection following the marriage of Lady Isabella Robartes (1674-1725) to John Legh of Adlington Hall in 1693. Alternatively, it is conceivable that it could have been retained at Llanhydrock but later gifted to or purchased by the Legh family upon the death of their cousin, the 3rd Earl of Radnor, in 1741 when the Radnor title and Llanhydrock were separated: the title succeeded by distant cousin and the house, believe by antiquarian John Loveday to be in a *sorry state*, bequeathed to a nephew.

£3,000-4,000



252

252
FOLLOWER OF SIR GODFREY KNELLER
PORTRAIT OF LADY ISABELLA LEGH

Oil on canvas
 Later inscribed with identifying inscription (verso)
 121 x 99cm (47½ x 38¾ in.)

Provenance:
 Probably commissioned by the sitter's husband, John Legh, and thence by descent at Adlington Hall

Literature:
 'Adlington Hall, Cheshire: The Seat of Mr. A.M.R. Legh', *Country Life*, 29 July 1905, p. 130, 'The Drawing-Room'.
Adlington Guide Book: 'The Drawing Room'.
 G. Nares, 'Adlington Hall, Cheshire - III: The home of Mrs. Legh', *Country Life*, 12 December 1952, p. 1960, fig. 2 'The mid-Georgian staircase in the West front.'

Lady Isabella Legh, née Robartes (1674-1725), was the daughter of Robert Robartes, Viscount Bodmin (1634-82), and Sarah Bodvile (1640-1720). She was born in 1674 at Llanhydrock House, Cornwall. On 18 July 1693, she married John Legh Esq. of Adlington Hall (1688-1739) with whom she had two children, Lucy Frances Legh (1695-1728) and Charles Legh (1697-1781).

Both Lady Isabella and her husband were interested in music, and it is probable that the organ in the Great Hall was a gift to her from him shortly after they arrived in Adlington. Stylistically, the organ case can be dated around 1700, and it is surmounted by a coat of arms celebrating the marriage of Lady Isabella and John.

£3,000-5,000

253
 ALFRED GATLEY (1816-1863)
 A WHITE MARBLE PORTRAIT BUST OF MRS LOWTHER
 DATED 1853
 On a circular waisted socle, inscribed to reverse
 "A GATEY SCULP. ROME A.D. 1853"
 76cm high overall

Gatley is recorded as working for the Legh family with two portrait busts recorded:
 1 Thomas Legh, Lyme Hall, Cheshire, 1844
 2 Unfinished marble bust of Mrs. Legh, 1845.

£1,500-2,500



253

254 Y
 A VICTORIAN BRASS-MOUNTED STAINED
 PEARWOOD, SCARLET TORTOISESHELL AND
 CUT-BRASS GAMES TABLE
 MID-19TH CENTURY

The serpentine hinged top centred by a lobed panel and with a conforming border above a frieze centred by a rocaille clasp on cabriole legs headed by foliage and cabochons and with sabot feet, the draw-leaf action with detachable side frieze panels
 78cm high, 87cm wide, 44cm deep

Provenance:

Probably acquired by Charles Richard Banastre Legh (1821-88) for Adlington Hall, Cheshire, possibly as part of a refurbishment of the mansion, and thence by descent

£300-500



254

255
 A SET OF FOUR LOUIS XVI REVIVAL
 ORMOLU-MOUNTED SIDE CHAIRS
 CIRCA 1870
 Each with a padded arched back and circular seat on foliate-carved and fluted legs with brass caps and castors
 94cm high, 52cm wide, 63cm deep

Provenance:

Probably acquired by Charles Richard Banastre Legh (1821-88) for Adlington Hall, Cheshire, possibly as part of a refurbishment of the mansion, and thence by descent

£500-800



255



256

ANGLO-DUTCH SCHOOL (CIRCA 1645)
GROUP PORTRAIT OF LADY BODVILE WITH HER
TWO DAUGHTERS, AND A PAGE

Oil on canvas

Later inscribed with identifying inscription 'THE RIGHT
HONOURABLE LADY BODVILE & HER DAUGHTERS,
SHE WAS MOTHER TO THE RIGHT HONOURABLE SARAH,
COUNTESS OF RADNOR' (to the stretcher verso)

107 x 127cm (42 x 50 in.)

In a wood frame carved with a sun, heads of flowers and
scrolling foliage

Provenance:

Possibly commissioned by Sir John Bodvile for Bodvile Castle
Inherited by Sarah, Countess of Radnor and possibly at
Llanhydrock,
Lady Isabella Legh, nee Robartes and thence by descent at
Adlington Hall

Literature:

'Adlington Hall, Cheshire: The Seat of Mr. A.M.R. Legh',
Country Life, 29 July 1905, p. 130, 'Portraits of former Leghs
over chimney-piece'.
Adlington Guide Book: 'The North Front Rooms'.

'Beneath the spectator in Fig. 4 is a portrait attributed to Van Dyck
of Lady Bodvile and her two daughters, the elder of whom, Sarah,
subsequently married the Viscount Bodmin, whose portrait has
already been mentioned. After her father-in-law's death in 1865 she
was granted by Royal Warrant the precedence of the wife of an earl,
as if her husband had succeeded to the Radnor title. Pepys met her
and described her as a "great beauty and a fine lady indeed"

G. Nares, 'Adlington Hall, Cheshire - III: The home of Mrs. Legh',
Country Life, 12 December 1952, p. 1962 and p. 1961, fig. 4 'The
Dining-Room, beneath the Drawing-Room.

This portrait is of Lady Anne Bodvile, née Russell (1612-69), wife of
Sir John Bodvile of Bodvile Castle, Gwynedd, Wales, and her two
daughters, Sarah (1640-1720) and Lucy (1655-unknown).

The present portrait most likely entered the Legh collection
following the marriage of Lady Isabella Robartes (1674-1725) to John
Legh of Adlington Hall in 1693. Alternatively, it is conceivable that
it could have been retained at Llanhydrock but later gifted to, or
purchased by, the Legh family upon the death of their cousin, the
3rd Earl of Radnor, in 1741 when the Radnor title and Llanhydrock
were separated: the title succeeded by distant cousin and the
house, believe by antiquarian John Loveday to be in a sorry state,
bequeathed to a nephew.

£30,000-50,000



256

THE DRAWING ROOM

LOTS 257-296



257

A VICTORIAN GILT-BRONZE AND
CUT-GLASS CHANDELIER

CIRCA 1860

With a central multi-stem issuing twenty-four
twisted and hob-nail branches with foliate clasps
and nozzles, hung with glass lustres and festoons of
faceted and spiral drops, fitted for electricity
approximately 170cm high excluding chain, 96cm
diameter

£3,000-5,000

258

A VICTORIAN GILTWOOD SETTEE
CIRCA 1880

The top rail carved with a shell and foliage above
a shaped padded back, padded open arms and a
serpentine seat, upholstered in pink and cream
brocade, on cabriole legs
163cm wide

Provenance:

Probably acquired by Charles Richard Banastre
Legh (1821-88) for Adlington Hall, Cheshire,
possibly as part of a refurbishment of the mansion,
and thence by descent

£300-400



258



257

259

259

AN INDIAN OR SPARTA CARPET

approximately 345 x 268cm

£800-1,200





260

260 Y
AN EBONISED, PARCEL-GILT AND LACQUER FOUR-PANEL SCREEN
CIRCA 1870

Each panel lined with crimson and gold brocade above a lacquer panel depicting birds of prey
each panel 203 x 74cm

£300-500

262
A COLLECTION OF WORCESTER BLUE AND WHITE PRINTED PORCELAIN
CIRCA 1770 AND LATER

Comprising: Four Worcester 'Fence pattern' tea bowls and saucers, a pair of Worcester 'Mansfield pattern' tea bowls and saucers, a Worcester 'Birds pattern' tea bowl and saucer, a Worcester circular pieced basket and another smaller both decorated in the 'Pine Cone pattern', a Worcester sauceboat, a Worcester mug with 'Le Peche pattern' circa 1775, a Worcester 'Three Flowers pattern' bowl, a Worcester mug printed with flowers, a Worcester cream jug and a Worcester sparrow-beak jug
Hatched crescent marks and 'W' marks

£400-600

261 Y
AN EARLY VICTORIAN WALNUT, EBONY, PLANE AND MARQUETRY CENTRE
TABLE

CIRCA 1840

The rounded rectangular top centred by a cartouche and musical trophy in a border of trailing foliage and flowers, with a shallow drawer to each end and a wavy apron, on four spiral-turned supports and a concave-sided platform on leaf-carved and scrolled cabriole legs
77cm high, 100cm wide, 77cm deep

Provenance:

Probably acquired by Charles Richard Banastre Legh (1821-88) for Adlington Hall, Cheshire, possibly as part of a refurbishment of the mansion, and thence by descent

£1,500-2,500



261



262 (part lot)

263
A SET OF FOUR VICTORIAN GILT-COMPOSITION PELMETS

MID-19TH CENTURY

Each with scrolled arched frieze, modelled with foliage and swags centred by a cartouche and musical putto (two lacking) and with zoomorphic masks to the angles

200cm wide, 25cm deep

£2,000-3,000



263

264
A VICTORIAN BLACK AND GILT-JAPANNED TABLE CABINET

IN THE MANNER OF HENRY CLAY, CIRCA 1850

Decorated throughout with Chinese landscapes, vases of flowers and leafy branches, with a pair of panelled doors enclosing five short drawers
37cm high, 33cm wide, 34cm deep

£500-700



264

265
AN ENGLISH BURR WALNUT, BIRCH AND PENWORK CENTRE TABLE

CIRCA 1880

Decorated overall in imitation of seaweed marquetry, the rectangular top with a central cartouche and further compartments of stencilled 'marquetry' above a frieze drawer on scrolled supports united by flat stretchers on baluster feet
71cm high, 92cm wide, 58cm deep

£600-900



265



THE ROBARTES SISTERS



266

266
FOLLOWER OF SIR GODFREY KNELLER
PORTRAIT OF LADY ISABELLA LEGH, HOLDING FLOWERS IN A
ROCKY LANDSCAPE
 Oil on canvas
 With later identifying inscription (to canvas verso)
 121 x 96.5cm (47½ x 37 in.)
 In a carved and gilded frame

Provenance:

Possibly commissioned by John Robartes, 1st Earl of Radnor for Llanhydrock, Cornwall
 Inherited by Lady Isabella Legh, nee Robartes or Charles Legh Thence by descent at Adlington Hall

Literature:

G. Nares, 'Adlington Hall, Cheshire - III: The home of Mrs. Legh', *Country Life*, 12 December 1952, p. 1961.

Lady Isabella Legh née Robartes (1674-1725) was the daughter of Robert Robartes, Viscount Bodmin (1634-82), and Sarah Bodvile, later Countess of Radnor (1640-1720). She was born in 1674 at Llanhydrock House, Bodmin, Cornwall. On 18 July 1693, she married John Legh of Adlington Hall (1688-1739) with whom she had two children, Lucy Frances Legh (1695-1728) and Charles Legh (1697-1781).

It is possible that the present portrait was commissioned by the sitter's father as a series of portraits depicting his daughters or children. It most likely entered the Legh collection following the marriage of Lady Isabella Robartes (1674-1725) to John Legh of Adlington Hall in 1693. Alternatively, it is conceivable that it could have been retained at Llanhydrock but later gifted to, or purchased by, the Legh family upon the death of their cousin, the 3rd Earl of Radnor, in 1741 when the Radnor title and Llanhydrock were separated: the title succeeded by distant cousin and the house, believe by antiquarian John Loveday to be in a sorry state, bequeathed to a nephew.

£3,000-5,000



267

267
FOLLOWER OF SIR GODFREY KNELLER
PORTRAIT OF A LADY, POSSIBLY ELIZABETH CUTLER OR LADY LAETITIA SMYTH
Oil on canvas
120 x 95cm (47 x 37¼ in.)

The present lot has traditionally be described as a portrait of the second wife of the 2nd Earl of Radnor. However the 2nd Earl (first creation) was only married once. It is more likely then that this is either the second wife of the 1st Earl (first creation), Lady Laetitia Smyth, or the first and only wife of the 2nd Earl, Elizabeth Cutler.

Elizabeth Cutler was the daughter of Sir John Cutler, 1st Bt. and his second wife, Elicia Tipping. On 4 June 1689, she married Charles Bodvile Robartes, 2nd Earl of Radnor, son of Robert Robartes, Viscount Bodmin (1634-82), and Sarah Bodvile (1640-1720). She died on 13 January 1696, without issue.

The present portrait most likely entered the Legh collection following the marriage of Lady Isabella Robartes (1674-1725) to John Legh of Adlington Hall in 1693. Alternatively, it is conceivable that it could have been retained at Llanhydrock but later gifted to the Legh family upon the death of their cousin, the 3rd Earl of Radnor, in 1741 when the Radnor title and Llanhydrock were separated: the title succeeded by distant cousin and the house, believe by antiquarian John Loveday to be in a *sorry state*, bequeathed to a nephew.

£1,500-2,000

268
AFTER SIR GODFREY KNELLER
PORTRAIT OF LADY LUCY BOOTH
Oil on canvas
125 x 100cm (49 x 39¼ in.)

Provenance:
Possibly commissioned by John Robartes, 1st Earl of Radnor for Llanhydrock, Cornwall
Inherited by Lady Isabella Legh, nee Robartes or Charles Legh
Thence by descent at Adlington Hall

Literature:
Another version at Llanhydrock
<https://www.nationaltrustcollections.org.uk/object/884941>

Lady Lucy Booth, nee Robartes (unknown-1717), was the sister of Lady Isabella Legh née Robartes (1674-1725) and Charles Bodvile Robartes, 2nd Earl of Radnor (1653-1723), and the daughter of Robert Robartes, Viscount Bodmin (1634-82), and Sarah Bodvile, later Countess of Radnor (1640-1720). She married George Booth Esq. the brother of Henry Booth, 1st Earl of Warrington.

Another version of this painting can be found at Lanhydrock, Cornwall. It has previously been suggested that the sitter could be Mary Oldbury, Countess of Warrington (circa 1680-85-1740), Lucy's sister in law, but a label on the back of the Lanhydrock version would suggest that Lucy is a more likely candidate.

The present portrait most likely entered the Legh collection following the marriage of Lady Isabella Robartes (1674-1725) to John Legh of Adlington Hall in 1693. Alternatively, it is conceivable that it could have been retained at Llanhydrock but later gifted to the Legh family upon the death of their cousin, the 3rd Earl of Radnor, in 1741 when the Radnor title and Llanhydrock were separated: the title succeeded by distant cousin and the house, believe by antiquarian John Loveday to be in a *sorry state*, bequeathed to a nephew.

£1,000-1,500

190



269

269
FOLLOWER OF SIR GODFREY KNELLER
PORTRAIT OF LADY ESSEX ROBARTES, HOLDING A BASKET OF FLOWERS ON A LEDGE

Oil on canvas
124.5 x 100.5cm (49 x 39½ in.)
In a carved and gilded frame

Provenance:
Possibly commissioned by John Robartes, 1st Earl of Radnor for Llanhydrock, Cornwall
Inherited by Lady Isabella Legh, nee Robartes or Charles Legh
Thence by descent at Adlington Hall

Literature:
Adlington Guide Book: 'The Drawing Room'

Lady Essex Robartes (unknown-1727), was the sister of Lady Isabella Legh née Robartes (1674-1725) and Charles Bodvile Robartes, 2nd Earl of Radnor (1653-1723), and the daughter of Robert Robartes, Viscount Bodmin (1634-82), and Sarah Bodvile, later Countess of Radnor (1640-1720). She appears to have been unmarried.

It is possible that the present portrait was commissioned by the sitter's father as a series of portraits depicting his daughters or children. It most likely entered the Legh collection following the marriage of Lady Isabella Robartes (1674-1725) to John Legh of Adlington Hall in 1693.

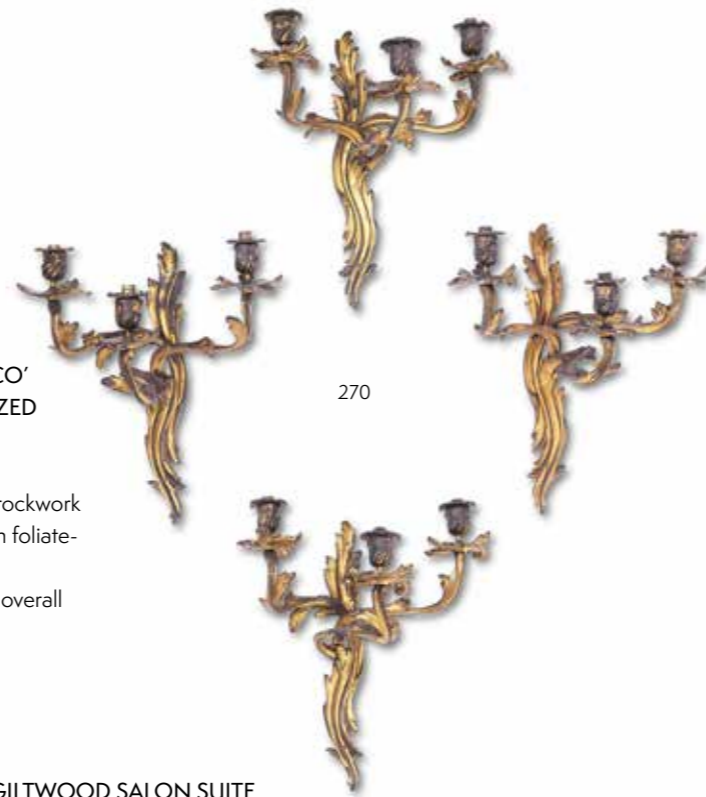
Alternatively, it is conceivable that it could have been retained at Llanhydrock but later gifted to, or purchased by, the Legh family upon the death of their cousin, the 3rd Earl of Radnor, in 1741 when the Radnor title and Llanhydrock were separated: the title succeeded by distant cousin and the house, believe by antiquarian John Loveday to be in a *sorry state*, bequeathed to a nephew.

£3,000-5,000



270
 A SET OF FOUR GILT-BRONZE THREE-LIGHT WALL APPLIQUES OF LOUIS XVI STYLE
 CIRCA 1900
 Each with scrolled foliate branches and vnozzles and foliate back plates
 52cm high, 34cm wide excluding shades

£800-1,200



270

271
 A VICTORIAN 'ROCOCO' GILTWOOD AND GLAZED THREE-FOLD SCREEN
 CIRCA 1880
 Carved throughout with rockwork and foliage and lined with foliate-pattern brocade
 196cm high, 153cm wide overall

£150-250

272
 A LOUIS XVI REVIVAL GILTWOOD SALON SUITE
 CIRCA 1870
 Carved throughout with ribbon-wrapped foliage and beading, acanthus, and with tapering turned and fluted legs and upholstered in pale yellow striped brocade, comprising a small wing-back settee, a pair of bergeres and a pair of side chairs
 The settee 96cm high, 120cm wide, 69cm deep
 The bergeres 95cm high, 66cm wide, 67cm deep

£500-800



271



272

273
 GEORGE WILLIAM SARTORIUS (1759-1828)
 STILL LIFE OF FRUIT WITH A MALLARD AND A SONGBIRD
 Oil on canvas
 Signed (lower right)
 42 x 53.5cm (16½ x 21 in.)
 In a carved and gilded frame

Literature:
 G. Nares, 'Adlington Hall, Cheshire - III: The home of Mrs. Leigh', *Country Life*, 12 December 1952, p. 1962 and p. 1961, fig. 4 'The Dining-Room, beneath the Drawing-Room.'

£1,500-2,000



273

274
 A VICTORIAN CAST IRON FIRE BASKET
 CIRCA 1860
 The shaped back centred by a foliate mask and with tapering front posts with pierced and swept feet
 83cm high, 122cm wide, 68cm deep

Together with a Victorian cast iron fender with pierced strapwork frieze
 130cm wide, 128cm deep along with five iron, steel and brass fire-irons

£700-1,000



274



© Country Life/Future Publishing Ltd | 1952



275



275
A PAIR OF CHINESE FAMILLE ROSE SNUFF BOTTLES
QING DYNASTY, 19TH CENTURY
6cm high

Together with two Chinese small Famille Rose square section vases, 19th century
6.5cm high including wood covers

£300-500



276



276
A PAIR OF TIBETAN-STYLE CHINESE AUBERGINE GLAZED EWERS
KANGXI
front and a spout, mounted with wooden European handles
44.5cm high

£6,000-10,000



277

ATTRIBUTED TO JOHN SOUCH OF CHESTER (1593-1645)
 PORTRAIT OF COLONEL THOMAS LEGH THE ELDER, AGED 39

Oil on canvas

Inscribed 'Aetatis suae 39' 'And Dou 1632' (upper left)
 104.5 x 89cm (41 x 35 in.)

Provenance:

Probably commissioned by the sitter for Adlington Hall,
 and thence by descent

Literature:

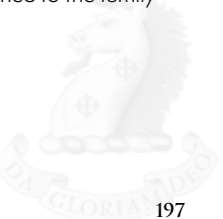
O. Millar, *The Career o.f 'John S'ouch of 'Chester*
Burlington Magazine. May 1 997. p.306. fig. 11
 G. Nares, 'Adlington Hall, Cheshire - III: The home of Mrs. Legh',
Country Life, 12 December 1952, p. 1963 and p. 1961, fig. 3.
Adlington Guide Book: 'The Drawing Room'.

277

Thomas Legh The Elder was the son of Sir Urian Legh (1566-1627) and Margaret Trafford, daughter of Sir Edmund Trafford. He married the heiress, Ann Gobart (1590-1675) in 1610. He was twice High Sheriff of Cheshire (1629 and 1642) and a Colonel in the Royalist Army during the Civil War. He lost Adlington Hall in December 1642 but regained it soon after. In February 1644 the house was again besieged. This time it had to be surrendered to the Parliamentarians in order to prevent severe damage.

Later that year, Colonel Legh died at Chester, to be succeeded by his son, also Thomas (1614-87). The estate was not returned to the family until 1656 after heavy fines had been paid.

£8,000-12,000





278

278
CIRCLE OF SIR GODFREY KNELLER
(BRITISH 1646-1723)
PORTRAIT OF ANNE, WIFE OF COLONEL
THOMAS LEGH THE ELDER
Oil on canvas, feigned oval
71 x 61cm (27¾ x 24 in.)

Provenance:
Possibly commission by the sitter's son,
Thomas Legh The Younger for Adlington Hall,
thence by descent

Literature:
Adlington Guide Book: 'The Drawing Room'.

Ann Gobart (1590-1675) married Thomas Legh (1593-1644) on 24 August 1610. She was heir to her father's estate as the eldest of his two daughters. It is possible that, after the death of her husband in 1644, her son Thomas Legh The Younger commissioned this portrait to accompany the earlier portrait of his father.

£1,000-1,500



279

279
A WILLIAM IV MAHOGANY SOFA
CIRCA 1840, POSSIBLY SCOTTISH
With a shaped, gadrooned back rail, scroll ends with rosette terminals and a
panelled egg-and-dart bordered front rail, on turned, reeded and foliate
carved legs with brass caps and castors
89cm high, 220cm wide, 60cm deep

£700-1,000



280

280 Y
A PAIR OF VICTORIAN ORMOLU-
MOUNTED EBONISED, SCARLET
TORTOISESHELL, PEWTER AND
MOTHER-OF-PEARL 'BOULLE'
DISPLAY CABINETS
CIRCA 1840
each with a rouge Griotte marble top
above three glazed doors, and glazed
sides inlaid throughout with cut and
engraved trophies, figures and animals
among trailing foliage, on a plinth and with
gadrooned bun feet, the marbles incised 1
and 2, one cabinet with hand-written label 'The Estate Office, Adlington, Macclesfield'
113cm high, 116cm wide, 40cm deep

Provenance:
Probably acquired by Charles Richard Banastre Legh (1821-88) for Adlington Hall, Cheshire, possibly as part of a refurbishment of the mansion, and
thence by descent.

£8,000-12,000





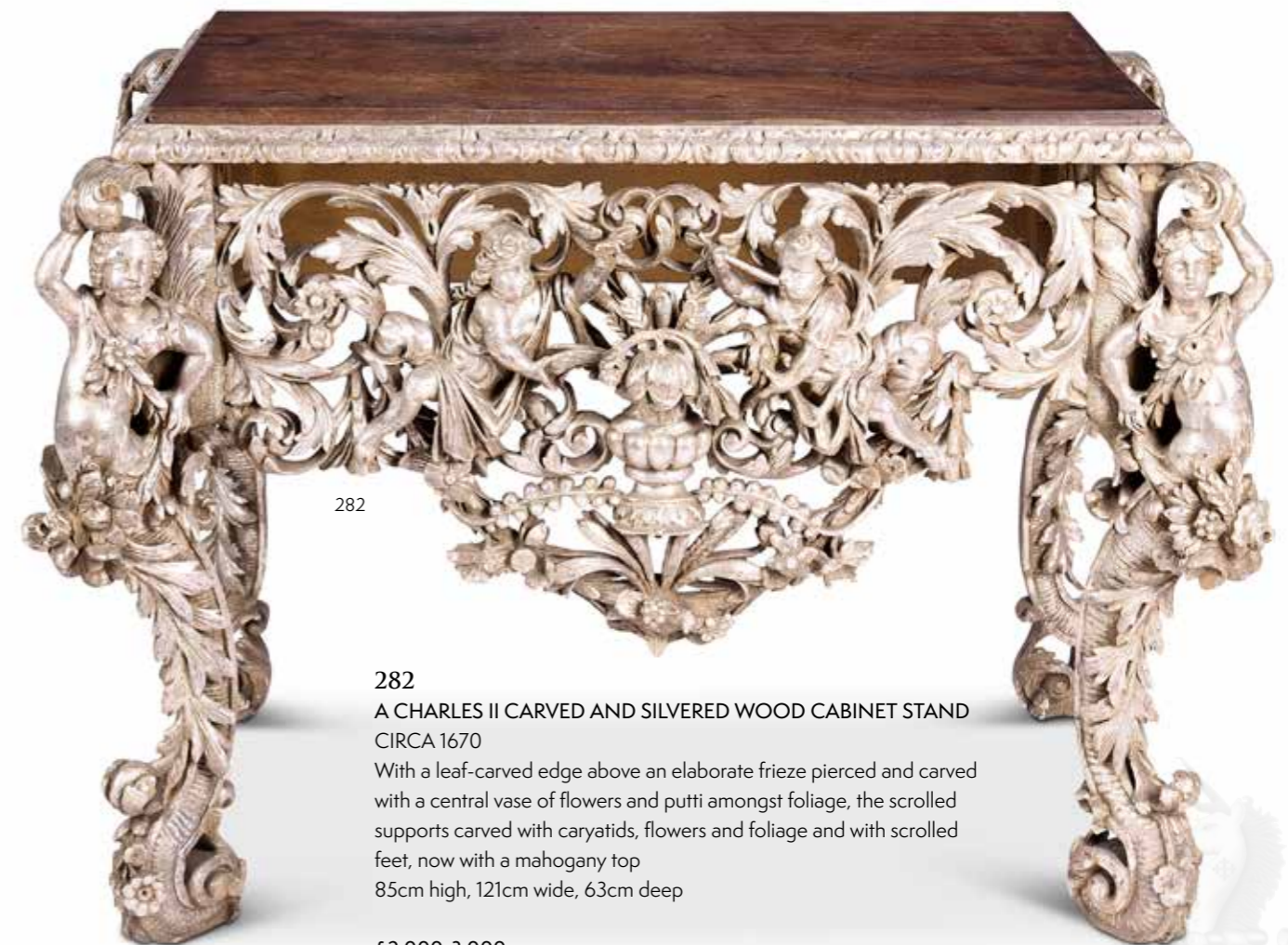
281

281

A GARNITURE OF THREE WEDGWOOD DRABWARE POT PORURI VASES AND COVERS
EARLY 19TH CENTURY

each decorated with Famille Rose flowers
one 35cm high, the other two 28cm high

£800-1,200



282

282

A CHARLES II CARVED AND SILVERED WOOD CABINET STAND
CIRCA 1670

With a leaf-carved edge above an elaborate frieze pierced and carved
with a central vase of flowers and putti amongst foliage, the scrolled
supports carved with caryatids, flowers and foliage and with scrolled
feet, now with a mahogany top
85cm high, 121cm wide, 63cm deep

£2,000-3,000





283

283
A FRENCH DIRECTOIRE PERIOD ORMOLU MOUNTED MARBLE MANTEL CLOCK MARS VAINQUER
 UNSIGNED, PROBABLY PARIS, LATE 18TH CENTURY
 The circular eight-day two train outside countwheel bell striking movement with anchor escapement regulated by sunburst mask cast bob pendulum incorporating silk suspension, the 5.5 inch circular white enamel Arabic numeral dial decorated in the manner of Joseph Coteau with a polychrome painted concentric band of floral garlands and with pierced engraved gilt brass hands, the movement and dial housed in a drum surmounted by a figure cast Mars, supported between a pair of reeded column uprights applied with opposing globe and armillary finials and set on gilt foliate decorated black marble plinths, The stepped platform base of complex serpentine form applied with a recumbent lion to centre flanked by chained bollards and pierced galleries around the base of each column, on gilt disc feet
 64.5cm high, 49cm wide, 17cm deep

£800-1,200

285
A PAIR OF NORTH EUROPEAN GOLD PAINTED COMPOSITION TWO BRANCH WALL LIGHTS
 19TH CENTURY
 With ribbon carved and scrolled backs issuing flowers and foliage, the scrolled branches with stiff leaf drip pans and beaded nozzles, originally gilded
 76cm high

£300-500



285



286

286
A DRESDEN TURQUOISE GROUND AND GILT TWIN-HANDLED VASE, COVER AND STAND
 LATE 19TH CENTURY
 Painted with Watteauesque scenes between reserves of floral sprays, on plinth base, the vase with blue crown and script mark, the base with blue star and script mark
 47cm high

£200-300

287
A KESHAN RUG
 approximately 207 x 146cm

£500-700



287



284



284



284
A PAIR OF VICTORIAN GILTWOOD SERPENTINE CONSOLE TABLES
 MID-19TH CENTURY
 Each with a white marble top, boldly carved with foliage, C-scrolls and cabochons
 Each 101cm high, 99cm wide, 49cm deep

Together with a pair of late Victorian gilt composition oval mirrors each with a bevelled plate in a pierced acanthus surround
 Each 92 x 81cm

£800-1,200



288

288
ATTRIBUTED TO SIR PETER LELY (DUTCH 1618-1680) AND STUDIO
PORTRAIT OF SARAH BODVILE, THE HON. MRS ROBERT ROBARTES,
LATER VISCOUNTESS BODMIN AND COUNTESS OF RADNOR
 Oil on canvas
 124 x 100cm (48¾ x 39¼ in.)
 In a Kentian frame surmounted by an Earl's coronet

Provenance:
 Probably commissioned by the sitter for Llanhydrock, later inherited by Lady Isabella Legh, nee Robartes, or Charles Legh and moved to Adlington Hall, thence by descent

Literature:
 G. Nares, 'Adlington Hall, Cheshire - III: The home of Mrs. Legh', *Country Life*, 12 December 1952, p. 1962 and fig. 6 'Detail of the Ceiling and Overmantel in Mrs. Legh's Bedroom. The portrait is Sarah, Countess of Radnor'.

Picture at Llanhydrock
<https://www.nationaltrustcollections.org.uk/object/884968>

Lady Sarah Bodvile (1640-1720) was the wife of Lord Robert Robartes, Viscount Bodmin (1634-82) and mother to Charles Bodvile Robartes, 2nd Earl of Radnor (1653-1723). Due to the premature death of her husband and as the mother of the 2nd Earl she was granted the right to use the title 'Countess' upon the death of her father-in-law, the 1st Earl in 1685.

The present portrait is believed to be the primary version of this portrait, with two other known to be in existence, one also within the Adlington collection and the other at Llanhydrock. It was most likely commissioned by the sitter to immortalise herself as a Countess within its impressive frame which is surmounted by an earl's coronet. It is probable that it entered the Legh collection at Adlington following the marriage of Lady Isabella Robartes (1674-1725) to John Legh of Adlington Hall in 1693. Alternatively, it is conceivable that it could have been retained at Llanhydrock but later gifted to the Legh family upon the death of their cousin, the 3rd Earl of Radnor, in 1741 when the Radnor title and Llanhydrock were separated: the title succeeded by distant cousin and the house, believe by antiquarian John Loveday to be in a sorry state, bequeathed to a nephew.

£10,000-15,000



289
ENGLISH SCHOOL (17TH CENTURY)
PORTRAIT OF SIR URIAN LEGH
 Extensively inscribed with the sitter's identity
 and coat of arms (upper right and left)
 72.5 x 61cm (28½ x 24 in.)
 In a carved and gilded frame

Provenance:
 Probably commissioned by the sitter for
 Adlington Hall, and thence by descent

Literature:
 G. Nares, 'Adlington Hall, Cheshire - III:
 The home of Mrs. Legh', *Country Life*, 12
 December 1952, p. 1963 and p. 1961, fig. 3
 and p. 1962, fig. 5.
Adlington Guide Book: 'The Drawing Room'.

Sir Urian Legh was born in 1566. He was
 the eldest son of Thomas Legh, the builder
 of much of the Tudor wing at Adlington. As
 a young man he took part in the attack on
 Cadiz, and was knighted there by Robert
 Devereux, Earl of Essex, in 1596. He is among
 the candidates for the honour of being the
 Englishman in the famous ballad *The Spanish
 Lady's Love*, quoted in Percy's *Reliques of
 Ancient Poetry* 'Will you hear a Spanish lady.
 How she wooed an English man? ... Ten years
 before the descent on Cadiz.

Sir Urian married Margaret, daughter of Sir
 Edmund Trafford, and after succeeding his
 father in 1601 settled at Adlington, where he
 became Mayor of Macclesfield and High
 Sheriff of Cheshire. He died in 1629. The
 present portrait was most likely commissioned
 by the sitter for Adlington and had descended to
 every incumbent since.

£2,000-3,000

290
A GEORGE I GOLD-PAINTED AND GESSO
SIDE TABLE
 CIRCA 1710
 The rectangular top with re-entrant corners
 and raised with moulded gesso strapwork
 and foliage and central roundel, above a
 conforming foliate frieze centred by a shell,
 on similar cabriole legs with scrolled and
 acanthus-wrapped feet, restorations and
 losses, originally gilded
 78cm high, 98cm wide, 53cm deep
 £2,000-3,000



289



290



291

291
A LATE 18TH CENTURY/EARLY 19TH CENTURY ENAMELLED NUTMEG GRATER AND TWO PATCH BOXES

The egg shaped nutmeg grater with naturalistic cream and brown enamelled decoration, the screw in lid with *A Bath Gift*; the first box with lid decorated with a view of the Chee Dales, with the script *A Trifle from Buxton.*, white base with floral decoration, opening to a white enamelled interior with metal mirror to the lid; the second with a lid with *A Trifle from Nuneaton.*, with blue enamelled base, white enamelled interior with a glazed mirror to the lid
 Dimensions: grater 4.9cm long

£200-300

292
A GROUP OF LATE 18TH/19TH CENTURY ENAMEL BOXES

A rectangular green ground snuff box, decorated with an interior scene; a rectangular enamel snuff box, decorated with a landscape within a floral border on a green washed ground; a rectangular snuff box with a pastoral scene, the inside inscribed *Tendres Soupirs Seconde mes Defirs*; an oval green ground snuff box, painted with a landscape, 19th Century; and a circular box with gilt scrolled foliate decoration, and a lakeside scene
 Dimensions: approximately 4.8 to 8.3cm wide

£300-500



292



293

293
A COLLECTION OF MODERN BOXES

Including nine by Halcyon Days, with one To Mark European Music Year, 1985 and the Tercentenaries of Three Great Composers, 81/300; and one To Celebrate the birth of H.R.H Prince William of Wales 21st June 1982, 360/1,000; two boxes celebrating the marriage of Prince Charles and Lady Diana; a French egg shaped porcelain box by Dubarry, Limoges, painted with bands of flowers and gilt metal fittings; two other box; a further enamelled box painted with two ladies in a pastoral scene; and two other boxes

£100-200



294

294
A VICTORIAN BLOODSTONE DESK SEAL
 CIRCA 1858

The faceted handle with gold shaped terminals, one end with an bloodstone seal carved with a standing cockerel above *WEDNESBURY*, the other with inscription *The property of Robert Townley Parker. JR WEDNESBURY 4lbs 10oz Winner of a Welsh Main of Sixteen Cocks April 1. 1858*
 Size/dimensions: 9.3cm long
 Gross weight: 56.3 grams

Robert Townley Parker (1793-1879) was a Unionist Member of Parliament for the United Kingdom House of Commons constituency of Preston.

£400-600

295 Y
A GEORGE III SILVER MOUNTED AND TORTOISESHELL PAGE TURNER

MAKER'S MARK W.C, LONDON 1782
 The handle chased with a putti, foliage and flowers
 41cm (16in) long

£80-120



295

296
A GROUP OF LATE 18TH/ EARLY 19TH CENTURY ENAMEL BOXES

To include: An oval patch box, the lid with a pastoral scene and inscribed *A Token of Regard*, with a pink enamelled base; a rectangular enamel pillbox, the lid with an urn and swagged bow and foliate detail and inscribed *Keep this for my sake*, floral decorated base; on oval enamel patch box, the lid with a kneeling lady proffering a bowl inscribed *A friend's gift*, with pink enamelled base; an oval patch box, the lid inscribed *Have Communion with few- Be familiar with one, Deal justly with all, Speak evil of none*, blue enamelled base; an oval enamel patch box decorated with a medallion on a white ground; A late 19th century oval patch box, the lid inscribed *Trifles Shew Respect*, with green enamelled base
 Largest 4cm wide

£1,000-1,500



296

THE No.10 BEDROOM

LOTS 297-311



297

AN ELIZABETHAN REVIVAL OAK HALF-TESTER BED

CIRCA 1860

The tester with an urn finial and boldly carved strapwork apron, pendants and brackets above a panel of modern Flemish tapestry and a four panel headboard with foliate and strapwork cresting and centred by a winged mask, the footboard with barley-twist columns and centred by a mask of Queen Elizabeth I above a cartouche, the square panelled posts with ball finials
270cm high, 158cm wide, 210cm long

Provenance:

Probably acquired by Charles Richard Banastre Legh (1821-88) for Adlington Hall, Cheshire, possibly as part of a refurbishment of the mansion, and thence by descent.

Literature:

Adlington Guide Book: 'No 10 Bedroom' 'Jacobean Oak Half Tester Bed, c. 1860. The four panel headboard is contained by a canopy with boldly carved strapwork details, while the footboard has twist turned columns and is centred by a mask of Queen Elizabeth above a vacant cartouche'.

This impressive Elizabethan-Revival bed is a fine example of antiquarian taste fashionable in the 19th century. The bed offered here is enriched with heavy historicist carving liberally applied to the cornice, head-board and bottom of a half tester of a 19th century double bed. 19th century decorative art dealers supplied original antique furniture and pastiche furniture to meet an increasing demand by collectors interested in the relics of the past, and who wanted to emphasize the antiquity of their family lineage. One of the most prolific dealer/cabinet-makers was George Shaw (1810-76), a Yorkshire architect, who had an early interest in ancient beds (P. Lindfield, 'George Shaw Revisited: Ancient Oak and Beds', *FHS Newsletter* 225, February 2022, pp. 2-12). In the early 1840s, Shaw began to create 'modern' pastiches of antique furniture offering what he variously described as 'Henry VIII', Elizabeth I or 'James I', including a tester bed to which he added a footboard and royal arms that he sold to James Deardon (1798-1862) of Rochdale Manor, and, in 1847, the well-documented carved 'Paradise' bed, made for the Duke of Northumberland (sold 'Syon Park, Sotheby's, 14-16 May 1997, lot 197, and again, Christie's, London, 25 November 2004, lot 142).

As early as 1811, it was noted that 'young fellows of the better classes, in Paris' were 'ornamenting their bed-chambers and particularly their bed's head, with arms and armour of all kinds' (C. Edwards, *The Romantic Interior: the British Collector at home 1750-1850*, London and New Haven, 1989, p. 63). This historicist style was probably inspired by drawings of state beds in A. W. N. Pugin's, *Gothic Furniture in the Style of the Fifteenth Century* (1835), pl. 11, and Henry Shaw's *Specimens of Ancient Furniture drawn from existing authorities*, London, 1836, which included four antique beds: The Great Bed of Ware, an Elizabethan bed, now in the Victoria & Albert Museum (W.47:1 to 28-1931), two 17th century beds from Goodrich Court and a bed from Hardwicke Hall, Derbyshire (plates XXXVII, XXXVIII, XXXIX, XL). In the official catalogue of the 1851 Exhibition, the furniture exhibits were respectively described as Elizabethan, Tudor, Gothic, Louis XIV, Renaissance, Italian, Arabian and Old English Illuminated style (R.W. Symonds, *Victorian Furniture*, London, 1987, p. 35). Designs for half tester beds in the antiquarian style were subsequently included in *Art industry: furniture, upholstery, and house-decoration, illustrative of the arts of the carpenter, joiner, cabinet-maker, painter, decorator, and upholsterer* (1879), ed. by G.W. Yapp, an Assistant Commissioner and Compiler of the Official Catalogues of the Great Exhibition of 1851, who on describing a bed in the 1851 exhibition noted: 'It is a State bed in the Elizabethan style, but judiciously treated in a lighter manner than is common' (Symonds, *ibid.*, plates 17, 22). In 1857, the state bedroom at Abney Hall, Cheshire, was refurbished probably by J.G. Crace (1809-89) in the antiquarian style to mark the visit of the Prince Consort to the Manchester Art Treasures Exhibition that year (E. Aslin, *19th Century Furniture*, New York, 1962, plate 73).



£800-1,200

297



THE ADLINGTON SERIES

298

THOMAS BARDWELL (BRITISH 1704-1767)

VIEWS OF ADLINGTON HALL AND PARK

Oil on canvas, a set of four

Each 61.5 x 101cm (24 x 39.3/4 in.) (4)

Provenance:

Charles Legh, descent to current owner

Literature:

County Life, 28 November 1952, p.1734, fig. 1; 12 December 1952, p. 165, fig.9.

J. Harris, *The Artist and the Country House*, London, 1979, p.321, no.360.

P. de Figueiredo and Julian Treuherz, *Cheshire Country Houses*, Chichester, 1988, pp.17-18, fig.9.

G. Tyack and S. Brindle, *Country Houses of England*, 1994, pp.84-85.

J. Harris, *The Artist and the Country House*. London, 1995, p.84-5, fig. 57-8.

Exhibition:

Sotheby's London, *The Artist and the Country House*, no.57 and 58.

The present lot is a striking example of English country house portraiture, commissioned as a painterly record of a generation's contribution to the family seat. The tradition of estate painting arrived in England relatively late in comparison with the continent, where Renaissance rulers and aristocrats sought to document their palaces and homes. While oil paintings on canvas of a standalone property are unrecorded in England before 1600, the tradition was taken up with great enthusiasm and the art form reached its zenith in the eighteenth-century.

Born in Suffolk in 1704, Thomas Bardwell was a painter with a varied oeuvre; he travelled across England and Scotland executing country house views, portraits and conversation pieces. He began his artistic career decorating house interiors and initially owned a paint supply business. Although he lacked formal training, in the 1720s he was employed by the successful country house painter Peter Tillemans (c. 1684-1734) to paint *Livermere Hall* in Bardwell's native East Anglia. Tillemans' influence on Bardwell is discernible from his earliest topographical pictures. Notably, his painting of *Hedenham Hall* (1735) adopts Tillemans' distinctive equine staffage, shown most prominently in his view of *Chatsworth* (1720s). Though charmingly naïve, this early work is also notable for its sensitive observation of detail and miniature-like quality.

Previously attributed to James Shrigley, The Adlington views demonstrate how Bardwell's proficiency in country house painting evolved in his mature years. First and foremost, the works memorialise the architectural achievements of Charles Legh (1697-1781), including the south wing portico, detached stable block, domed Temple of Diana and garden follies. Although early continental estate pictures certainly display a keen interest in preserving specific details, decorative concerns often came at the expense of accuracy and views were compressed to create broad pictorial maps. By the turn of the 18th century, however, artists and patrons responded to the growing study of topography and sets of elevational views proliferated to provide a comprehensive record.

Bardwell's interest in perspectival accuracy therefore made him a fitting choice for the commission. Published in 1756, his study *The Practice of Painting and Perspective Made Easy* offers the reader a guide to the principles of perspective using illustrations of buildings, gardens and avenues. His principles are brought to fruition in the present works, through geometric precision, carefully manipulated areas of light and shadow and the incisive rendering of architectural detail.

Bardwell's views also act as a celebration of the English estate, with its bucolic scenery and rural pleasures. Following Charles Legh as he strolls around the grounds, the paintings provide a pictorial tour of the landscape. The parkland is characteristic of the mid eighteenth-century designs popularised by Lancelot 'Capability' Brown, with rolling pastures and clusters of trees. Horses graze, deer and rabbits frolic, and Charles Legh is accompanied by a crowd of his cherished dogs. Indeed, the lines between portraiture, landscape, sporting and country house painting blurred in English eighteenth-century conversation pieces and works began to speak to the symbiotic relationship between the home and family. Thomas Bardwell's portraits, for instance, often include the sitter's home in the background and his estate views show figures riding or promenading through the grounds.

John Steegman wrote that 'a house may be called Castle, Abbey, Priory, Park, Hall, Court, Manor, or just a House...But they are all houses, which have been born-in, lived-in and died-in by the family, and which are centred the family's affections and pride'. Bardwell's pictures animate the country house by reflecting the delight and fulfilment of those who inhabit it. In one view, Charles Legh stands proudly before the imposing new facade. Another shows him looking across his sweeping vista and admiring Adlington Hall from a distance. In each picture, however, the figure moves unobtrusively across the landscape; there is an awareness of his transience. While one generation travels through, the home and park remain the constant focus, a testament to one family's enduring legacy.

£50,000-80,000



298





298





299

299
CHINESE SCHOOL
A SCROLL WITH A HOUSE AND TREES ABOVE
inscribed watercolour laid down on silk
128 x 34cm

£200-300

300
A MAHOGANY CHEVAL MIRROR
MID-19TH CENTURY
The pediment centred by a rosette, the mirror flanked by column supports and with downcurved feet, lacking candle branches, brass mirror fixings marked COPE & AUSTIN PATENT
178cm high, 92cm wide, 64cm deep

£400-600



300



301

301
A GROUP OF LATE 18TH/ EARLY 19TH CENTURY ENAMEL BOXES
A rectangular pale blue ground snuff box, the lid painted with a pastoral scene; a rectangular snuff box decorated with flowers on blue tartan style ground; a large rectangular blue ground snuff box, painted with a hunting scene; a white ground rectangular snuff box, the lid printed and overpainted with a courting couple, the inside of the lid painted with a lady with a parasol; and a circular enamelled blue ground snuff box, decorated with an exotic bird amongst foliage
Dimensions: approximately 4.8 to 8.2cm wide

£300-500

302
A MEISSEN (OUTSIDE DECORATED) MODEL OF THE COUNT BRUHL'S TAILOR
LATE 19TH CENTURY
Typically modelled riding a goat, on a rectangular gilt rimmed base, blue cross swords and cancellation marks
23cm high

£200-300



302

303
A FLEMISH STAINED FIELD MAPLE, EBONISED AND MARQUETRY CUPBOARD
CIRCA 1720
With a plain frieze above a pair of doors each centred by an oval within chequer stringing and enclosing shelves, the base fitted with a long drawer above six tapering faceted supports joined by a flat stretcher on bun feet
208cm high, 86cm wide, 61cm deep

Literature:
Adlington Guide Book: 'No 10 Bedroom' 'Flemish mulberry press, c. 1720 with a plain frieze above a pair of doors each featuring an oval within chequer stringing. The lower part off the press is fitted with a long drawer above six tapering faceted supports joined by a flat stretcher on bun feet'.

This Dutch marquetry cabinet-on-stand belongs to a group of late 17th/early 18th century cabinets that originate from the Low Countries or were made by indigenous craftsmen working in England. They generally have a deep convex cornice and a long drawer on the top of the stand. Pillar legs, as found on the cabinet offered here, replaced earlier scroll legs from c. 1690 onwards (A. Bowett, *English Furniture 1660-1714 From Charles II to Queen Anne*, Woodbridge, 2002, p. 200).

One of the most celebrated cabinets is at Kingston Lacy, Dorset, which is signed in pencil to the inside by Jan Roohals and I Hoogeboom, two Dutch journeymen who were likely employed in the workshop of one of the great Dutch cabinet makers, Jan van Mekeren (1658-1733) (NT 1254596). Closely related examples to the present cabinet include: a cabinet in the collection of the Hesketh family at Rufford Old Hall, Lancashire (NT 784091); another sold Christie's, New York, 12 December 2012, lot 779, and one at Christie's, London, 24 February 2015, lot 370.

£2,000-3,000



303



304

304
HENRIETTE GUDIN (FRENCH 1825-1892)
COASTAL SCENE WITH BEACHED FISHING BOATS AND FISHER FOLK ON THE SHORE
 Oil on panel
 Indistinctly signed (lower left)
 12.5 x 21cm (4¾ x 8¼ in.)

£500-700



305

305 Y
A GEORGE III MAHOGANY DRESSING-TABLE
 CIRCA 1780
 The top hinged in two parts and inlaid with boxwood and ebony stringing revealing a fitted interior with ratcheted mirror and covered compartments above two short drawers on square tapering legs, a platform stretcher and brass caps and castors
 71cm high, 83cm wide, 45cm deep

£250-350

306
A PAIR OF KESHAN TREE OF LIFE RUGS
 approximately 209 x 134cm

£700-1,000



306

307
A LATE 18TH/EARLY 19TH CENTURY CHATELAINE
 The clip decorated with a pastoral scene suspending an etui containing various implements including a fruit knife, scissors, spoon, ear scoop, with twin pendant receptacles hung from chain suspensions, one holding a thimble

Together with a urn shaped scent bottle, with hinged cover suspended from a textured fancy link chain to a knotted serpent set hook; and a blue paste set etui, with hinged lid and acanthus and scrolled detail
 Dimensions: first 18.5cm long; second 23cm long

£300-500



307



308

308
TWO PAIRS OF LORGNETTES
 The first a gold coloured pair of lorgnettes, unmarked, with a loop handle and rose cut diamond set slider and band, 11.5cm (4 1/2in) long; and a pair of gilt metal lorgnettes, with a loop handle and foliate chased bands, 14cm (5 1/2in) long

£100-200

309 Y
A PALAIS ROYALE ORMOLU-MOUNTED MOTHER-OF-PEARL RECTANGULAR NOTEPAD
 19TH CENTURY
 Inscribed 'Souvenir' on the cover
 10cm high

Together with a leather book shaped necessaire, the leather case opening to a silver gilt thimble, needle case and scissors, marks indistinct; and a prayer book

£200-300



309





310

310
A SMALL COLLECTION OF LATE 19TH/EARLY 20TH CENTURY JEWELLERY

To include a late 19th century gold fox mask stick pin, with textured fur and faceted emerald eyes, unmarked; a pair of 9 carats gold polished pear shaped cufflinks, Birmingham 1897, belcher link connectors; a gold stock pin, stamped 9c; and an initialled dress ring, stamped 14K
 Size/dimensions: fox mask 9mm long; ring size O 1/2
 Gross weight: 12.6 grams

£200-300



312

312
A COLLECTION OF VARIOUS JEWELLERY ITEMS

To include a two colour windmill charm, by Cropp and Farr; a mid Victorian ruby and pearl cluster ring, with bifurcated reeded shoulders, unmarked; an enamelled American flag charm; a 9 carat gold yacht charm; a St Christopher pendant; and a similar pendant with the Christ child with attendant angels and a dove above; a heart shaped charm; and a small glazed gilt metal locket
 Size/dimensions: ring size I
 Gross weight: 11.1 grams

Please note the pearl is untested and unwarranted as natural pearl.

£150-250

313 Y
A COLLECTION OF SILVER ITEMS

To include: a Victorian novelty thimble shaped vodka tot by George Unite & sons, Birmingham 1893, engraved Just a thimble full, 5cm (2in) high; a rattle, maker's mark RN only, chased with floral decoration, suspending five bells, signs of coral piece, 12cm (4 1/2in) long; an Edwardian vesta case, maker's mark obscured, Chester 1901, engraved E.R, 96cm (2 1/4in) high; a George III Old English beaded pattern caddy spoon, maker's mark IB, London 1791, engraved C and the shaped bowl chased with flowers, 8cm (3in) long; a silvered coloured violin, indistinct marks, with a hinged compartment, 10cm (4in) long; a white metal pail, engraved R.B.C from C.L.C 1930, 8cm (3in) high; and other silver items
 226g (7.25 oz) gross weighable

£150-250



313

311
A COLLECTION OF VARIOUS SILVER AND COSTUME JEWELLERY AND FURTHER ITEMS

To include a scrolled silver nurses belt by Lawrence Emanuel, Birmingham 1897; a medal with the profile of Alexander the great with lion topped helmet, the reverse with inscription *Royal Academy Presented in the Assembly Rooms on the 13th April 1839 to*

William John Renny Esqr the Successful Competitor at the Annual Fencing Meeting of the Pupils of Mr Roland, with partial hallmark with Thistle mark and maker's mark JN; a pair of coin cloak clasps; a silver kilt pin; a pair of commemorative gilt metal pendants commemorating the year 1901; a damaged fob seal; a gilt metal photo frame; and various further items

£80-120



311

THE CHAPEL

LOTS 314-319



314

314
FOLLOWER OF FRANS FRANCKEN
*VIRGIN AND CHILD WITH SAINT JOHN, ST. CATHERINE,
 AND SAINT AGNES*
 Oil on metal
 37 x 28cm (14½ x 11 in.)

£1,500-2,000



315

316
A TEKKE BOKHARA RUG
 approximately 187 x 124cm

£40-60



316

317
CONTINENTAL SCHOOL (EARLY 20TH CENTURY)
HEAD OF CHRIST CROWNED WITH THORNS
 Watercolour
 24.5 x 20cm (9½ x 7¾ in.)

£200-300



317



318

318
AN OAK WAINSCOT ARMCHAIR
 18TH CENTURY
 The shaped and incised top rail above a
 lozenge-carved panel, open arms and
 solid seat on ring-turned supports joined
 by stretchers
 102cm high, 64cm wide, 44 cm deep

£500-800

319
**A GREY FOSSIL MARBLE AND WHITE
 MARBLE HEXAGONAL FONT,**
 PROBABLY MID-18TH CENTURY
 with a baluster stem
 Approximately 90cm high, 45cm wide

£400-600



319



THE SOUTH CORRIDOR

LOTS 320-326

320 Y
A REGENCY BRASS-MOUNTED BRAZILIAN ROSEWOOD AND GOLD-PAINTED SIDE CABINET
EARLY 19TH CENTURY, IN THE MANNER OF GEORGE SMITH
Of curved form with a white marble top above two glazed doors enclosing two shelves flanked by lion monopodiae
93cm high, 142cm wide, 41cm deep

The present lot is depicted in lot 324

Provenance:
Possibly Judge George Lewis Newnham, Newtimber until inherited by his daughter Louisa Legh
Thence by descent at Adlington Hall

£500-800



320

321
A PAIR OF ITALIAN CARVED GILTWOOD AND SILVERED AND METAL TWO-BRANCH WALL LIGHTS
19TH CENTURY
Each with leaf-carved back plates issuing scrolled branches with turned nozzles, drilled for electricity
97cm high

£150-250



321



322

322
A VICTORIAN 'CHIPPENDALE REVIVAL' CARVED OAK PICTURE FRAME
SECOND HALF 19TH CENTURY
Surmounted by a crown and with a pierced surround of foliate C- and S-scrolls, now fitted with a mirror
166 x 134cm wide

£800-1,200

323
A NORTH WEST PERSIAN RUG
POSSIBLY SERABEND
approximately 70 x 112cm

£300-500



323



324

324
ENGLISH SCHOOL (19TH CENTURY)
PORTRAIT OF A LADY, POSSIBLY LOUISA NEWNHAM
Oil on canvas
145 x 113cm (57 x 44¼ in.)

Whilst it is not possible to confirm the sitter with certainty, Louisa Newnham, daughter of Judge George Lewis Newnham, is a likely candidate owing to the fashion being worn which dates to around 1820. Louisa married Sir Thomas Crosse Legh in 1812. The sitter is depicted resting on Lot 320.

£600-800



325

325
FOLLOWER OF SIR GODFREY KNELLER
PORTRAIT OF LADY ISABELLA LEGH IN A BROWN DRESS
Oil on canvas
125 x 100cm (49 x 39¼ in.)

Lady Isabella Legh née Robartes (1674-1725) married John Legh of Adlington Hall in 1693. Both Lady Isabella and her husband were interested in music, and it is probable that the organ in the Great Hall was a gift to her from him shortly after they arrived in Adlington. Stylistically, the organ case can be dated around 1700, and it is surmounted by a coat of arms celebrating the marriage of Lady Isabella and Sir John. The organ's arrival at Adlington preceded the friendship between the couple's son, Charles, and the great musician, Handel.

£1,000-1,500



326

326
ATTRIBUTED TO THOMAS HUDSON (BRITISH 1701-1779)
PORTRAIT OF HESTER LEGH
Oil on canvas
124 x 99cm (48. x 38. in.)

Literature:
'Adlington Hall, Cheshire: The Seat of Mr. A.M.R. Legh', *Country Life*, 29 July 1905, p. 130, 'The Drawing-Room'.
G. Nares, 'Adlington Hall, Cheshire - III: The home of Mrs. Legh', *Country Life*, 12 December 1952, p. 1960, fig. 2 'The mid-Georgian staircase in the West front.'

Hester Legh, nee Lee, was the wife of Charles Legh (1697-1781). She was the daughter of Robert Lee and through him inherited an estate at Wincham. Charles and Hester perhaps made the most extensive and fashionable improvements to Adlington Hall and its parkland. The south front has a pediment frieze above the tall portico entrance with its four Ionic columns, and is inscribed 'Charles and Hester Legh 1757'.

£6,000-8,000

THE ATTIC

LOTS 327-330



327

327
AN AUSTIN J40 CHILD'S PEDAL CAR
 AUSTIN JUNIOR CAR FACTORY, BARGOED, 1960's
 Chassis number 25402 with coachwork finished in red, chrome grille, bumpers and hub caps, with opening boot and bonnet revealing dummy engine with spark plugs, the interior with simulated instrument panel. padded seat and treadle-type pedals driving the rear wheels
 142.5cm long

The Austin 'Junior 40' child's pedal car was produced between 1949 and 1971 at a dedicated factory located in Bargoed, South Wales with a workforce mostly comprising of ex coal miners disabled by pneumoconiosis. The factory produced 32,098 examples with the earlier models also having the 'winged A' bonnet ornament found on contemporary saloons (discontinued due to safety concerns). In recent years the appeal of the Austin J40 has been significantly uplifted by the annual 'Settrington Cup' event held at the Goodwood Revival.

£1,200-1,800

328
A POLISHED BRASS FRAMED VITRINE
 LATE 19TH CENTURY
 With end doors, mirrored back and two adjustable glass shelves on toupie feet
 120cm high, 102cm wide, 42cm deep

£200-300

329
FIVE SMALL SILVER BOXES
 To include: a George III purse shaped vinaigrette by John Shaw, Birmingham 1817, opening to a pierced and engraved floral grill, 2.5cm (1in) long; a shell shaped vinaigrette, marks obscured, opening to a pierced dot grill, 2.5cm (1in) long; a George III rectangular snuff box by Robert Mitchell & Co., Birmingham 1811, engraved with lattice and flower head decoration, 5cm (2in) long; a German drum shaped box, sponsor's mark for Berthold Muller, import mark for Chester 1907, chased with flowers, foliage and musical instruments, 3cm (1 1/4in) high; and a continental silver circular box, marks obscured, chased with flowers and foliage, 5cm (2in) diameter
 85g (2.75 oz) gross

£250-350



329

330
A DAPPLED GREY ROCKING-HORSE
 MID-20TH CENTURY, RETAILED BY HENRY'S, MANCHESTER
 With grey mane and tail and leather tack, the trestle base stencilled 'HENRY'S ... MANCHESTER'
 116.8cm high, 129.5cm wide

£500-800



328



330



THE OLD KITCHENS

LOTS 331-334



331

A STAFFORDSHIRE CREAMWARE BLUE AND WHITE COMMEMORATIVE MUG
LATE 18TH CENTURY

Inscribed 'Henery Lumows, Adlington', within a scrolling border with flower sprigs,
blue 'B' mark to base
12cm high

£200-300



331



332

332

A MID-VICTORIAN MAHOGANY TABLE
OR JARDINIERE STAND

LATE 19TH CENTURY

the moulded rectangular top inset with a
variegated white marble slab, the concave
frieze with leaf

£400-600

333

AN INDIAN SERAPI RUG
approximately 271 x 134cm

£300-500

333





334

334
A RARE GEORGE II IRON-FRAMED ESTATE TURRET CLOCK MOVEMENT
JOSEPH SMITH, CHESTER, DATED 1755

The movement with paired pivot bars set within braced rectangular front and rear frames united by four strip pillars, the four-wheel trains with anchor escapement regulated by seconds pendulum and sixty-minute brass setting dial opposing bevel-gear take off work to the going train, set beside strike train with outside countwheel, external fly and now sounding via a later smaller hammer on a longcase clock bell set above the frame, the winding side top bar applied with a brass roundel engraved *CHARLES LEGH ESQr, JOSEPH SMITH, CHESTER FECIT, 1755*, now mounted via integral forged feet onto a thick oak seatboard, with pendulum, weights, and separate wooden a two-tier stepped-gear pulley
 The movement 50.5cm high, 43cm deep

Joseph Smith was a fine and inventive regional clockmaker who is recorded in Loomes, Brian *Clockmakers of the World: 21st Century Edition* as married in Barthomley in 1718, where he worked until 1725. Joseph Smith then relocated to Gloverstone, Chester and continued working from there until after 1769. The present timepiece would have most likely been commissioned for Adlington Hall towards the end of the extensive building works undertaken by Charles Legh during the 1740's-50's.

£2,000-3,000



END OF SALE

OLD MASTER BRITISH & EUROPEAN ART



WALTER CRANE (BRITISH 1845-1915)
SUMMER (detail)
Est. £30,000-50,000 (+ fees)

AUCTION | NEWBURY | 11 FEBRUARY

Enquiries: pictures@dreweatts.com 01635 553 553

dreweatts.com
NEWBURY | LONDON



DREWEATTS
EST. 1759

ASIAN CERAMICS & WORKS OF ART



A LARGE CHINESE IMPERIAL LIGHT-BROWN GLAZED 'DRAGON' DISH,
GUANGXU (1875-1908)

SOLD FOR £110,200 (NOVEMBER 2024)

INVITING ENTRIES

CONSIGNMENT DEADLINE 26 MARCH

AUCTION | NEWBURY | 21 & 22 MAY

Enquiries: asian@dreweatts.com 01635 553 553

dreweatts.com
NEWBURY | LONDON



DREWEATTS
EST. 1759

COMING UP AT DREWEATTS & FORUM AUCTIONS

7 January | Dreweatts
Guy Tobin: 'For the Love of Objects!'

8 & 9 January | Dreweatts
Interiors

16 January | Dreweatts
Jewellery, Silver, Watches and Luxury Accessories

22 January | Dreweatts
Town and Country: The Collections from
Baroness Rawlings and Adlington Hall

28 January | Dreweatts
An Important Private Collection of Exceptional Bordeaux in
Large Formats

28 January | Dreweatts
Fine Wine, Champagne, Vintage Port and Spirits

30 January | Forum Auctions
Fine Books, Manuscripts and Works on Paper

5 February | Forum Auctions
Modern & Contemporary Editions

6 February | Dreweatts
Art & Interiors

11 February | Dreweatts
Old Master, British and European Art

19 February | Dreweatts
Fine Silver and Objects of Vertu

25 February | Dreweatts
Fine Wine Single Owner Sale

26 February | Dreweatts
Fine Wine, Champagne, Vintage Port and Spirits

26 February | Forum Auctions
The Art of Music: Bob Dylan and Rock 'n' Roll Icons

27 February | Forum Auctions
The Ricky Jay Collection



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
info@dreweatts.com
NEWBURY
01635 553 553
LONDON
020 7839 8880

forumauctions.co.uk
info@forumauctions.co.uk
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.

BIDDING IN PERSON

If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

COMMISSION BIDS

Dreweatts will execute bids on your behalf if you are unable to attend the sale. Commission or absentee bids are accepted either directly at reception, or can be sent by post, fax, email, telephone or via the website: www.dreweatts.com.

Dreweatts will add these bids to the auctioneers' sale book and will undertake to purchase the lots on your behalf as cheaply as allowed by other bids and reserves. If two buyers submit identical commission bids Dreweatts may prefer the first bid received.

Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

CONDITION

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

COMMISSION CHARGES

All purchases are subject to a buyer's premium, which is charged per lot at 26% of the hammer price (31.2% including VAT) up to and including £20,000, 25% (30% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12.5% of the hammer price (15% including VAT) in excess of £1,000,000. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the UK 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.

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 and large objects): items will be removed to commercial storage at Sackville-West Moving & Storing (Andover SP10 3SA) on Friday 24 January and will be available for collection from Monday 27 January onwards. Items removed to Sackville-West will be stored free of charge until Sunday 2 February. From Monday 3 February, items will be subject to a transfer fee of £20 (plus VAT) and a storage charge of £3 (plus VAT) per lot per part or full day thereafter. These charges will be the sole liability of the purchaser and will be billed directly to them by Sackville-West Moving & Storing. Sackville-West Moving & Storing will provide an additional week's free storage 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).

FURTHER INFORMATION

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

VALUATION SERVICES

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

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

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

INFORMATION FOR BUYERS AT PUBLIC AUCTIONS

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

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

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

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

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 26% of the hammer price up to and including £20,000, 25% of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12.5% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT.** A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being 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.

Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. **WARRANTY OF TITLE AND AVAILABILITY.** The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.

Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent permitted by law.

12. **AGENCY.** The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. **TERMS OF SALE.** The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.

14. DESCRIPTIONS AND CONDITION

(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".

(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. **FORGERIES.** Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or

(2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.

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

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

GENERAL

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

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

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

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

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

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

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

DREWEATTS

NEWBURY

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

MANAGING DIRECTOR

Vicki Wonfor

DEPUTY CHAIRMAN

Will Richards
James Nicholson

LONDON

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

HAMBRIDGE LANE

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

GROUP DEPARTMENTS

AUTOGRAPHS AND EPHEMERA

Ania Hanrahan
ahanrahan@dreweatts.com

ASIAN CERAMICS AND WORKS OF ART

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

BLOOMSBURY AUCTIONS BOOKS AND MANUSCRIPTS

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

BRITISH AND EUROPEAN CERAMICS AND GLASS

Mark Newstead
Geoffrey Stafford Charles
interiors@dreweatts.com

BRITISH AND EUROPEAN SCULPTURE AND WORKS OF ART

Silas Currie Leigh-Wood
sculpture@dreweatts.com

CLOCKS AND SCIENTIFIC INSTRUMENTS

Leighton Gillibrand
clocks@dreweatts.com

COUNTRY SPORTING

Geoffrey Stafford Charles
gscharles@dreweatts.com

FURNITURE AND CARPETS

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

HOUSE SALES AND PRIVATE COLLECTIONS

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

JEWELLERY, SILVER, WATCHES AND OBJECTS OF VERTU

James Nicholson
Charlotte Peel
Nick Mann
Tessa Parry
jsw@dreweatts.com

LIVE STEAM AND MODEL ENGINEERING WORKS OF ART

Lucie Hobbs
transport@dreweatts.com

MODERN AND CONTEMPORARY ART

Jennie Fisher
Francesca Walsh
Will Porter (Business Development)
Anastasia Fedoseeva
pictures@dreweatts.com

MODERN DESIGN AND DECORATIVE ART

Gemma Sanders
Geoffrey Stafford Charles
Ashley Matthews
Luke McGurk
design@dreweatts.com

OLD MASTER, BRITISH AND EUROPEAN ART

Brandon Lindberg
Lucy Darlington
Daniele Amesso
Isabelle Rietkerk
pictures@dreweatts.com

WINE

Mark Robertson
Violette Jongbloed
Dianne Wall
wine@dreweatts.com

CONSIGNMENT MANAGEMENT

Lucie Hobbs
Christy Chambers
consignments@dreweatts.com

VALUATIONS FOR PROBATE, INSURANCE AND CGT

Emma Terry
Janice Cliff
valuations@dreweatts.com

DREWATTS

EST. 1759