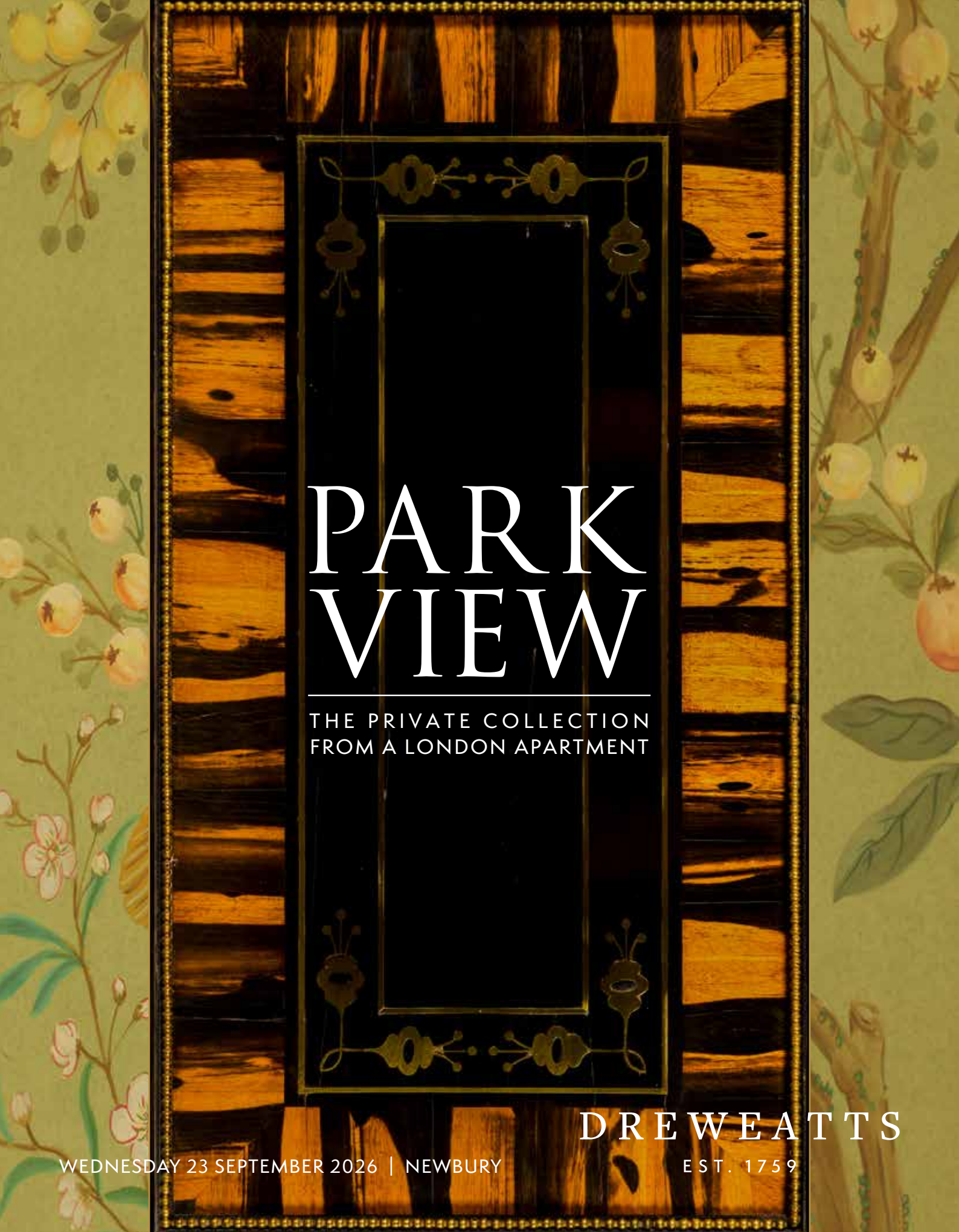




PARK VIEW

THE PRIVATE COLLECTION
FROM A LONDON APARTMENT

DREWEATTS

WEDNESDAY 23 SEPTEMBER 2026 | NEWBURY

EST. 1759



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WEDNESDAY 23 SEPTEMBER 2026 | NEWBURY

LOTS 1-138 | 10.30AM

VIEWING IN LONDON (HIGHLIGHTS)

Monday 7 September: 10am–4pm

Tuesday 8 September: 10am–4pm

Wednesday 9 September: 10am–4pm

VIEWING IN NEWBURY (FULL SALE)

Saturday 19 September: 10am–3pm

Sunday 20 September: 10am–3pm

Monday 21 September: 10am–4pm

Tuesday 22 September: 10am–4pm

Wednesday 23 September: 9am–1pm

ENQUIRIES & CONDITION REPORTS

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DREWEATTS

EST. 1759

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GLOSSARY OF TERMS

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

SPECIALISTS FOR THIS AUCTION



Joe Robinson
Head of House Sales & Private Collections



Arabella Methuen
Head of Sale,
House Sales & Private Collections



Peter Horwood
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Rosie Jarvie
Senior Picture Specialist,
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Henry Jones
Sale Co-ordinator and Trainee
Cataloguer, House Sales & Private Collections



Silas Currie Leigh-Wood
Sculpture & Works of Art



Jennie Fisher
Modern &
Contemporary Art



Leighton Gillibrand
Clocks, Barometers & Scientific
Instruments



Gemma Sanders
Modern Design & Decorative Art

Sophia Woods
Catalogue Design

Jack Curtis Joyce
Photographer,
House Sales & Private Collections



INTRODUCTION

This collection from an apartment overlooking one of London's great parks has been carefully assembled over four decades by a collector whose individual taste has been invariably informed by careful and extensive research. It is a collection that speaks to those Grand Tour travellers returning to furnish their own homes in a style that recalled the monuments and landscapes they encountered on their journeys through the ancient civilisations of southern Europe and the near-East. It is then perhaps no surprise that this collection constitutes such a fine survey of Regency-era craftsmanship. One only need glance at the apartment's well-appointed library, lined floor to ceiling with every conceivable catalogue and monograph, to appreciate that each acquisition has been carefully researched, with several items originating in, or with connections to such notable collections as the Dukes of Newcastle at Clumber Park, the Viscounts Bearsted, Upton House, and the Earls of Rosse, Birr Castle.

The collection reveals a clear architectural sensibility, showing the powerful influence of contemporary architects/designers including Thomas Hope, Charles Heathcote Tatnam and James Wyatt, and includes works attributed to several of the Regency period's most celebrated furniture makers. Among the highlights is a brass-inlaid ebony and calamander breakfront bookcase (lot 91), attributed to George Oakley, which incorporates many of the hallmarks of the Greek Revival style, including flanking columns and an alternating anthemion and patera design topped with gilded finials. Oakley worked on several major commissions, including Sir John Soane's private residence, Pitzhanger Manor, as well as the Bank of England. His reputation would be enhanced through royal patronage, having been granted a Royal Warrant in 1799 and delivering subsequent designs for George IV's residence, Carlton House.

The classical vocabulary is continued in a set of ebony-inlaid mahogany chairs (lot 94) attributed to the Edinburgh cabinet-maker William Trotter. Their tablet-form crest rails, anthemion ornament and reeded stiles exemplify the restrained elegance of the period, while their association with Trotter connects them to a distinguished body of work supplied to estates including Paxton, Balbirnie and the Palace of Holyroodhouse. A beautifully made satinwood cabinet (lot 48), possibly by the prolific cabinet makers Seddon, borrows its frieze design directly from a marble fragment acquired from the Erectheion on the Acropolis hill and which was acquired by the British Museum in 1816.

Perhaps most explicit in its adoption of the Grecian style is a pair of mahogany bergère library armchairs (lot 28) following the 'klismos' archetype, attributed to Thomas Chippendale the Younger. This form, popularised in Britain by designers and collectors such as Thomas Hope, represented the culmination of the Neoclassical style, in part, as a consequence of the circulation of engraved views of archaeological discoveries throughout the Mediterranean.

The fascination with antiquity extends beyond the decorative arts. A pair of watercolours after the capriccio painter Antonio Joli (lot 47), depicting the Bay of Naples, evoke the landscape that so captivated Grand Tourists in the eighteenth and early nineteenth centuries. With Vesuvius looming in the distance, such views carried a particular resonance in the aftermath of the excavations at Pompeii and Herculaneum, whose discoveries transformed European taste and intensified the period's engagement with the ancient world. Another highlight is a Turkish capriccio by the Flemish artist Simon-Joseph-Alexandre-Clément Denis (lot 52), who toured the Roman countryside extensively, capturing classically Arcadian scenes before finally settling in Naples as court painter to Joseph Bonaparte.

Elements of the Neo-Gothic also emerge from this group, including a superb pair of George III mahogany library armchairs (lot 33) formerly in the remarkable collection at Plas Newydd, having belonged to the 'Ladies of Llangollen', whose relationship scandalised and charmed polite society in equal measure. These chairs were almost certainly designed by James Wyatt (and very likely executed by Gillows).

Wyatt is perhaps best known for designing the monumental Fonthill Abbey, the product of the romantic, albeit hubristic, imagination and ambition of William Beckford. A brass-inlaid ebony and parcel-gilt table stamped 'C. Lewis' (lot 125) suggests another Beckford connection; the stamp is likely that of bookbinder Charles Lewis, who worked for William Beckford on the library at Fonthill and whose patrons also included the Duke of Devonshire, Sir Richard Colt Hoare and Lord Spencer.

The eclecticism of Regency taste is nowhere more apparent than in its embrace of influences from beyond Europe and a glance towards Asia. An exceptional late eighteenth-century Indian tea caddy (lot 97), decorated with delicate ebony and ivory parquetry, speaks to Britain's growing appetite for the materials, commodities and visual language of the East. The expansion of British interests in the Indian subcontinent encouraged an enthusiasm for Indian decorative arts, finding architectural expression in such buildings as Sezincote House and, most notably, the Royal Pavilion at Brighton. The latter appears, with its unmistakable dome, through the parted curtains of a watercolour by John Strickland Goodall (lot 46) included in the collection. The tea caddy therefore assumes a significance beyond its function: it embodies the period's fascination with distant cultures and the increasingly global character of British taste.

The geological curiosity of the Grand Tour finds a similarly eloquent expression in the collection's numerous examples of marble and semi-precious stone. Such sought-after materials represented the fragmentary remains of antiquity while also attesting to the far-flung distances travelled by their owner. From the colourful bands of blue, red and yellow fluorite in the pair of gilt-bronze-mounted Blue John urns (lot 105) to the fissures of the septarian concretia nodule shell-shaped inkstand (lot 29) and the speckled red porphyry of the obelisk-mounted mantel clock (lot 25), these strikingly coloured and patterned surfaces would serve as contrast against the dark cabinet woods so favoured during the Regency period.

Yet the collection ultimately resists strict categorisation. Its strength lies precisely in the freedom with which objects from different periods and cultures have been brought together. An early nineteenth-century Sinhalese specimen table (lot 11) sits comfortably alongside a sixth-century BCE Boeotian terracotta figure (lot 111), while modern and contemporary art enters the conversation without disrupting the historical furnishings. Sydney Nolan's fascination with the mythology of ancient Greece (lot 75), particularly evident in his work of the late 1950s, finds an unexpected affinity with the classical vocabulary of Regency design. His composition of crouching figures possesses an almost frieze-like quality, recalling the processional profiles familiar from ancient Greek sympotic vessels. Across the centuries, the same classical inheritance is repeatedly reinterpreted, its forms and narratives serving as a source of inspiration for artists and designers alike.

The collection is very much a portrait of its collector and illustrates his deep knowledge and fascination with fine furniture and the broader decorative arts. Seldom seen and known to only a few close confidants, the collection represents a rare opportunity to acquire items curated by a discerning eye as the owner embarks on a quieter life in the south of France.





1

A REGENCY GILT BRASS MOUNTED GLASS GLOBE HANGING LIGHT
POSSIBLY SCOTTISH, EARLY 19TH CENTURY

With metal fitments/mounts and original smoke shade, 3 chain suspension, fitted for electricity
64cm high overall, shade 25cm diameter

£600-800



1



2

2

A PAIR OF REGENCY
MAHOGANY HALL CHAIRS
ATTRIBUTED TO GILLOWS,
EARLY 19TH CENTURY

Each with a shaped, panelled and scroll-carved
back and a solid seat on tapering turned and
reeded legs, with batten carrying holes
94 cm high; 47 cm wide; 53 cm deep

Provenance:

Pelham Galleries, London.

Christie's, London, 13 November 2018, lot 99

The distinctive design of this pair of hall
chairs is derived from ancient Egyptian
and Graeco-Roman architectural motifs,
and may be confidently attributed to the
leading cabinet-making firm of Gillows of
London and Lancaster, who were producing
furniture designs at the very height of fashion
throughout the early decades of the 19th
century. While the block pendant finials and
recessed tablets are derived from Roman
architecture, the inverted crest rail is clearly
pharaonic.

£2,000-3,000

3



3

A LILIHAN CARPET
CIRCA 1930s
202 x 145cm

£400-600



4

4
RUSSELL & ERWIN (AMERICAN, FD. 1849)
 A PAIR OF DOOR HANDLES, CIRCA 1920
 Bronze
 Manufactured in Connecticut, U.S.A.
 Stamped 'RUSSELL & ERWIN/MFG.CO/NEW
 BRITAIN.CT.USA' and with patent no. 0743
 30cm high, 7.5cm wide, 5cm deep

£300-500



5

5
A REGENCY MAHOGANY AND TUPLIPWOOD
CROSS BANDED SIDE TABLE
 POSSIBLY IRISH
 With a rounded rectangular top above two cedar
 lined drawers and a slide, on tapering spiral turned
 legs with brass caps and castors
 77cm high, 66cm wide, 39cm deep

£800-1,200



6

6
A LARGE CHINESE EARTHENWARE VASE
 18TH/19TH CENTURY
 Brown glaze
 63cm high, 49cm diameter

£400-600

7

JAMES FITTLER (BRITISH 1758-1835), AFTER PHILIP JAMES DE LOUTHERBERG
(1740-1812)
BATTLE OF THE NILE, 1 AUGUST 1798
 Hand-coloured engraving
 59 x 77cm (23 x 30in.) (3)

Together with an accompanying contemporary key and description of the Battle of the Nile, relating to the engraving; and T Sutherland, After T. Whitcombe, *The Bombardment of Algiers*, hand-coloured engraving, published 1816

De Louthembourg's oil painting is now in Tate Gallery, London. In 1798, the Battle of the Nile saw the British Royal Navy, led by Nelson, defeat the French off the coast of Egypt. De Louthembourg's painting shows the explosion of the French warship *L'Orient* during the battle.

£150-250



7



8

8
LOUIS HAGUE (BRITISH 1806-1895) AFTER DAVID ROBERTS
TEMPLE OF DAYR-EL-MEDEENEH, EGYPT FROM THE HOLYLAND,
SYRIA, IDUMIA, ARABIA, EGYPT
 Hand-coloured lithograph
 25.5 x 35cm (10 x 13.in.)

Together with a coloured lithograph by W. Walton of *Part of the Interior of the Temple of Medinah Habou* after a drawing by Captain Head; and Coloured aquatint of *Cave, carved into the rock, near the pyramid of Chephren* after a drawing by L.F. Cassas (3)

£200-300



9 (detail)



9

9
MAYER (LUIGI), VIEWS IN EGYPT: FROM THE ORIGINAL
DRAWINGS IN THE POSSESSION OF SIR ROBERT AINSLIE, TAKEN
DURING HIS EMBASSY TO CONSTANTINOPLE
 First edition, 48 hand-coloured aquatint plates (watermarked 1794 and 1801)
 Plates generally in good condition, gilt, marbled endpapers, detached,
 rubbed, folio, Thomas Bensley and R.Bowyer, 1801; frontispiece
 variously inscribed *Thomas Gainsfield[?] 1805; To my dear Daughter*
Emma Maria; to her Son J. Livins[?] 1891[?]
 Folio (47 x 32.5 cm)

Provenance:
 The Collection of Thomas Gainsfield[?] 1805,
 possibly by descent to 'his daughter' Emma
 Maria, then by descent to her son J. Livins[?] 1891
 Sale, Christie's South Kensington, *Travel & Topography Books*,
 7 June 1991, lot 74 (for £1,600)

£1,500-2,500



10
A REGENCY DERBYSHIRE BLACK MARBLE URN
FIRST HALF 19TH CENTURY
Probably Ashford
33.5cm high, base 10.5cm wide

£500-800



11 (view from above)

11 Y
A SINHALESE ROSEWOOD, CALAMANDER AND
SPECIMEN PARQUETRY WRITING TABLE
GALLE, CIRCA 1830
Geometrically inlaid with an oval of various specimen
woods to form a radiating pattern, above a cavetto and
bead and reel frieze, supported on scrolled lyre-form
and palmette end supports with lapetted plinths, joined
by an amboyna veneered stretcher and with lapetted
feet with inset brass and hardwood castors
74cm high, 89cm wide, 65cm deep



10

While the form clearly follows pattern books of the Regency period such as Thomas Hope's *Household Furniture and Interior Decoration*, 1807, and George Smith's *A Collection of Designs for Household Furniture and Decoration in the Most Approved and Elegant Taste*, 1808, the distinctive cross-cultural flavour, choice of specimen timbers and notable proficiency in combining and laying the inlays – cut at specific angles to best reveal the contrasting grains, colour and character of each timber – places this table amongst the most luxurious pieces of furniture produced in Ceylon for the British market at this time.

£3,000-5,000



11



12

12
A CARVED NEOCLASSICAL MARBLE PLAQUE DEPICTING FLORA
EUROPEAN 18TH CENTURY

Set in later mahogany frame
frame 13cm square

£400-600

13

A REGENCY BRONZE DISH LIGHT
EARLY 19TH CENTURY

With dark black patination and engine turned
decoration, original sconce & glass smoke shade,
fitted for electricity

34cm wide, 50cm high overall

£700-1,000



13

14

A FRENCH TRANSITIONAL BLACK AND
GILT LACQUER AND JAPANNED TABLE EN
CABARET

MID 18TH CENTURY, THE LACQUER TOP
PROBABLY CHINESE

The dished top depicting various vases and
symbols, the frieze with birds in landscapes and
with a side drawer on slender square cabriole legs
with foliate sabots

69cm high, 44cm wide, 33.5cm deep

Lacquer objects from across the far east
were exported and admired by European
courts, especially in France, where the French
term *japanner* ('to japan') meant to lacquer or to
varnish. Most of the pieces imported from Japan
and China via India were adapted to Western
customs and tastes and the incorporation of
fragile lacquer panels into elaborately shaped
pieces of French furniture was the height
of fashion in the middle of the 18th century,
epitomising the successful marriage of European
and Asian aesthetics in French luxury.

Under the reign of Louis XV in 1730, the vogue
for lacquered furniture developed under the
influence of the so-called *marchands-merciers*,
merchants dealing in objects of art and luxury
goods. Initially they imported complete furniture
such as chests, cabinets and screens to be sold
on the local markets. However, gradually they
started dismantling the pieces by cutting out
their lacquered panels or vignettes to apply as
decorations on French-made pieces, the panels
quite often framed using gilt mounts to enhance
the decoration.

This type of table, known in the 18th Century as
a *table en cabaret*, was intended for the drinking
of tea and coffee. Introduced into France in the
late 17th Century, the great luxuries of tea and
coffee became hugely fashionable, firing the
imagination of the *marchands-merciers* to create
furniture appropriate for their consumption.

£1,000-1,500



14

15

A REGENCY OAK KLISMOS ARMCHAIR

CIRCA 1815, ATTRIBUTED TO GEORGE OAKLEY, AFTER A DESIGN BY THOMAS HOPE

With a curved bar top rail and scrolled, anthemion-carved splat, the arms with lion-headed dolphin supports, and with a blue suede cushion, on tapering turned and reeded legs headed by roundel blocks 86cm high, 63cm wide, 72cm deep

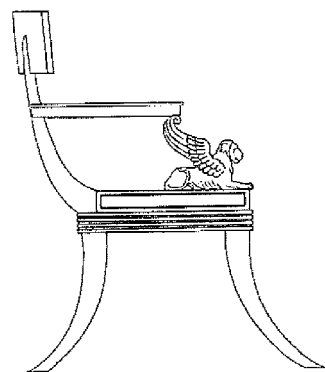
The armchair design is based on Thomas Hope's pattern, with arms supported by sphinxes, issued in *Household Furniture and Decoration*, 1807, pl. XI, and was popularised further by George Smith in *A Collection of Designs for Household Furniture and Decoration* (1808) featuring mermaid arm supports.

A set of closely related chairs, with scrolled arm supports and turned, reeded legs, was supplied to Thomas Thynne, 2nd Marquess of Bath (d.1837) for Longleat, Wiltshire, by the fashionable London furniture-maker George Oakley, invoiced in October 1812. They too drew on antiquarian taste being made of oak and were furnished with leather squab cushions. A pair of chairs from the set was sold from Longleat, Christie's, London, 14 June 2002, lot 361. Another, of almost identical pattern to the present lot but simulated as rosewood was sold from the important collection of Wilfrid Evill, Sotheby's, London, 12 July 1963, lot 87, and again from the Evill/Frost collection, Sotheby's, London, part III, 16 June 2011, lot 335. Another, in oak (presumably the pair to the present lot) was sold from the collection of Gayfryd Steinberg, Stair, New York, 20 October 2021, lot 5.

£1,500-2,500



15



The related design by Thomas Hope, 1807

15 (detail)





16
 AN ORMOLU MOUNTED PATINATED BRONZE 'INKSTAND'
 ATTRIBUTED TO VULLIAMY, EARLY 19TH CENTURY
 Set on a white marble drum plinth
 11cm high

Note the inkstand decorated with sphynxes supplied in 1810 to George, Prince of Wales for Carlton House (Geoffrey de Bellaigue, 'The Vulliamys and France', *Furniture History*, 1967, plate 12A).

Another inkwell of this model, with a different lid and squirrel finial, Christie's London, *Chieveley House*, 19 March 2020, part lot 280
 See also Christie's London, *Longleat*, 13 June 2002, lot 304, for a mantel clock with a related satyr mount.

£500-800



17



17 (The specimen marble top)

17 Y
 A REGENCY BRASS-INLAID ROSEWOOD AND
 SPECIMEN MARBLE OCCASIONAL TABLE
 CIRCA 1820
 The inset marble displaying thirty coloured
 marble specimens above a panelled frieze with a
 mahogany-lined drawer, on tapering ring-turned
 and X-frame end supports with bronze paw feet
 75cm high, 48cm wide, 32cm deep

£2,500-4,000



18

18

A ZIEGLER DESIGN CARPET
20TH CENTURY

The blue ground with an all over design of large palmettes and angular leafy stems within a red ground border
296 x 208cm

£2,000-3,000



19

19
A PAIR OF IRISH
BRASS-BOUND
MAHOGANY PEAT
BUCKETS
19TH CENTURY
Of tapering ribbed
form, each with
a swing handle
46cm high excluding
handle, 37cm diameter

£3,000-5,000

20
A REGENCY MAHOGANY OCCASIONAL WRITING TABLE
EARLY 19TH CENTURY, POSSIBLY BY GILLOWS
The hinged ratchetted top with a book rest on tapering turned
and reeded legs with brass caps and castors
74cm high, 51cm wide, 39cm deep

£1,000-1,500



20

21
A BRASS & IRON FIRE BASKET IN
THE FRENCH ART DECO MANNER
EARLY 20TH CENTURY
61.5cm wide, 37.5cm high;
28.5cm deep

Together with a French brass
mounted firescreen, 69cm high,
70cm wide; an unusual 19th century
brass-handled steel log grip,
43cm long and a small poker

£800-1,200



21



22
A VERY SMALL PAIR
OF EMPIRE GILT AND
PATINATED BRONZE URNS
EARLY 19TH CENTURY
In the Classical manner, twin
handled, gadrooned bellied
form, stepped plinths
14cm high

£600-800



22





23

23

A GEORGE III POLYCHROME PAINTED SATINWOOD ARMCHAIR
CIRCA 1800, IN THE MANNER OF THOMAS SHERATON
Decorated overall with flower garlands, the back with a tablet depicting playful
cherubs en grisaille, above a caned seat and turned tapering legs
77cm high, 53cm wide, 43cm deep

£300-500

24 Y

A REGENCY BRAZILIAN ROSEWOOD DOUBLE-
SIDED ÉTAGÈRE
BY GILLOWS, CIRCA 1820
With twin hinged and ratchetted reading rests and a
fitted drawer above shelves, above a further drawer on
wrythen bronze feet, the drawer stamped GILLOWS,
lower drawer with handwritten label C. Beirra da Veiga (?)
112cm high, 61cm wide, 41cm deep

Provenance:

By tradition Alexander Vane-Tempest-Stewart (d. 2012),
9th Marquess of Londonderry, Wynyard Park,
County Durham.

Acquired privately from a descendent

£2,000-4,000



24



25

**A FRENCH EMPIRE IMPERIAL PORPHYRY AND WHITE MARBLE
MANTEL CLOCK IN THE EGYPTIAN MANNER**

BY GUILLOIS, PARIS, CIRCA 1805

The circular eight-day two train bell striking movement with anchor escapement regulated by disc bob pendulum incorporating silk suspension, the circular white enamel Arabic numeral dial with additional sweep date-of-the-month hand and signed *Guillois, a Paris* to centre, the case with porphyry obelisk surmount set on a white marble plinth supported by a pair of carved recumbent sphinxes, on a porphyry slab base decorated with foliate carved white marble mouldings to upper surface
58cm (22.75ins) high, 28cm (11ins) wide

£3,000-5,000





26
AN EMPIRE ORMOLU-MOUNTED BRONZE
'LAMPE DOCIMASTIQUE'
BY THÉODORE-PIERRE BERTIN, EARLY 19TH CENTURY
Inset with a silver medallion stamped *non aliunde*,
later converted for electricity
34cm high, 30cm wide

This model was designed and patented by Théodore-Pierre Bertin (1751-1819), in 1799 and another pattern after Bertin's design is illustrated in Percier & Fontaine's *Recueil de décorations intérieures*, 1801-12 (plate 5a). An almost identical example is in the collection of the Musée Charles Friry, France.



26

The eagle claw foot seen here follows Renaissance Paduan bronzes that were traditionally accredited to Andrea Briosco "Riccio" (1470-1532) but now reattributed to the sixteenth century master Severo di Domenico Calzetta, known as da Ravenna (active 1496-1525). One such candlestick by da Ravenna is in the collection of the Chrysler Museum of Art, Vancouver (77.1259.6). The eagle claw form also appears on an oil lamp by da Ravenna in the Fitzwilliam Museum (M.12-1997) and on the stem of a nautilus cup at the British Museum (WB 114).

Several variants are recorded, including:
Another sold Christie's South Kensington, 22 September 2009, lot 363;
A version with the same reservoir in the form of a Roman oil lamp, sold Sotheby & Co., London, René Fribourg Collection, 17 October 1963, lot 651.

£800-1,200



27

27
A REGENCY BRASS-MOUNTED MAHOGANY AND
PARCEL-GILT CIRCULAR OCCASIONAL TABLE
CIRCA 1820
The grey bardiglio marble top on a tapering column
with lotus leaf and reeded collars, a circular pedestal
and gilt-bronze lion paw feet
75cm high, 46cm diameter

£2,000-3,000

28
A MATCHED PAIR OF REGENCY MAHOGANY AND CANED
'KLISMOS' LIBRARY ARMCHAIRS
CIRCA 1820, POSSIBLY BY THOMAS CHIPPENDALE THE YOUNGER
Each with a curved back terminating in lotus scrolls and with lotus-carved
brackets, with a caned back and seat with buttoned green/gold striped
silk squab cushion, on tapering turned and reeded legs with brass caps
and castors, differences in dimension and detail including to the carving
of the front legs,
one chair with restorations
82cm high, 68cm wide, 60cm deep

Provenance:
Sir Timothy & Lady Clifford,
Tynningham House, Scotland
Jean-Claude Ciancimino (1931-2014)
from whom acquired by the present owner

£8,000-12,000



Tynningham House
© Country Life / Future Publishing Ltd



28



28 (detail)

These sophisticated and fluently carved library armchairs follow the ancient Greek klismos, doubtless inspired by similar neoclassical models illustrated in Thomas Hope's *Household Furniture and Interior Decoration* (1807). The radically curved back and profile also relates to a 'Library Reading Chair' by the Strand cabinet-makers Morgan and Sanders (fl. 1801-20) published in Rudolph Ackermann's *Repository of the Arts*, 1810 (fig. 1). The model also bears comparison with several of the idiosyncratic designs of Thomas Chippendale the Younger (d.1823), notably to a group of chairs produced in his later years which share the same muscular character of the present examples, as well as the tightly scrolled lappets on the arm terminals, tapering fluted legs, and fine timber (see Judith Goodison, *Thomas Chippendale the Younger*, 2017, in particular fig. 131, p. 329).

While the provenance for each chair is different and there are variations in the turning of the front legs, other features are identical indicating that these distinctive chairs were made by the same cabinetmaker, perhaps to furnish a substantial library, as seen in the design variants undertaken by Chippendale the Younger at Stourhead.

Several examples are known, including one at 10 Downing Street, the British Prime Minister's residence. A single chair of this pattern was sold by Hutchinson Scott, Skipton, 19-20 June 2020, lot 664.



29

29
A POLISHED SEPTARIAN CONCRETIA
NODULE SHELL SHAPED INKSTAND
PROBABLY ITALIAN,
LATE 18TH CENTURY
31cm wide, 19.5cm deep

Provenance:
Andrew Korom-Vokis, Odyssey Fine Arts,
1986; from whom acquired by the present
owner

This rare example is carved from a large
Septarian nodule which formed during a
volcanic eruption and which are distinguished
both by their unusual colours and their
singular pattern of angular cracking. The
triple colour concretion is composed of
Aragonite (brown), Calcite, (yellow), and
Limestone (grey).

£1,200-1,800



30

30
A REGENCY MAHOGANY STOOL
CIRCA 1800
The padded seat with original brass-nailed
geometric needlework cover with Greek-key
border on ring-turned legs, with oak seat rails
49cm high, 42cm wide, 34cm deep

£800-1,200





31

31
A REGENCY MAHOGANY 'TOMB OF
AGRIPPA' SIDE TABLE
EARLY 19TH CENTURY

The inset grey marble top above a
conforming frieze on scrolled and panelled
volute supports, the front supports with
acanthus clasps, and with lion paw feet
77cm high, 103cm wide, 52cm deep

£2,000-3,000

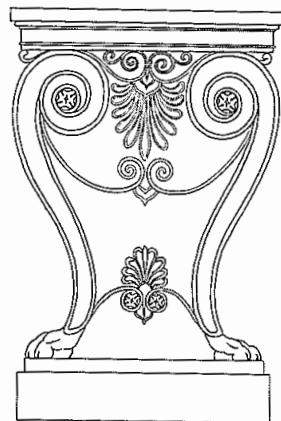
The table, probably intended for the display of a specimen marble slab, derives in its design from C.H. Tatham's drawing for a lion-pawed seat illustrated in his *Etchings of Ancient Ornamental Architecture*, 1799, and a later design for a table issued in Thomas Hope's *Household Furniture and Decoration*, 1807, pl XII. Hope's design, though more elaborate in its conception, is based on the same elegantly tapered truss scrolled trestle supports that terminate in lion paw feet and the table, probably executed under Tatham's direction, was displayed in Hope's own Duchess Street mansion/museum. A table relating closely to Hope's design is illustrated in Francis Collard, *Regency Furniture*, 1985, p.99.



31 (detail)

The Regency connoisseur Wilbraham Egerton of Tatton Park, Cheshire, commissioned a 'Tomb of Agrippa' centre table of similar antique inspiration circa 1810, and it may well have been Gillows who supplied another related table to the 5th Duke of Rutland at Belvoir Castle around the same time.

A serving-table of related pattern but with solid end trestles and attributed to the Dublin cabinet-makers Mack, Williams & Gibton was sold Christie's, London, 10 May 2006, lot 292 while a larger centre table fitted with drawers and more closely following Hope's original design was with the London dealer Ronald Phillips Ltd.



The related design by Thomas Hope, 1807



32

32
A PAIR OF FRAMED CHINESE EXPORT WALLPAPER PANELS
18TH CENTURY

Each decorated with assorted birds in flowering tree branches, with further flowers below against a pale blue background
213 x 91cm overall

£2,000-3,000



THE PLAS NEWYDD GOTHIC ARMCHAIRS

33

A PAIR OF GEORGE III GOTHIC MAHOGANY AND CANED LIBRARY ARMCHAIRS
CIRCA 1790, ATTRIBUTED TO GILLOWS, POSSIBLY TO A DESIGN BY JAMES WYATT

Each with a quatrefoil-pierced top rail flanked by foliate finials above part-padded arms with slender concave facettted supports, the caned seat with buttoned red leather squab cushion above lancet-panelled rails with rosette blocks, on tapering panelled legs with brass caps and castors, with batten carrying holes
97cm high, 58cm wide, 62cm deep

Provenance:

Lady Eleanor Butler & the Hon. Miss Sarah Ponsonby, for the Gothic Library at Plas Newydd;
Offered for sale by George Robins Auctioneer, London, 13 - 20 June 1832, lot 16 (unsold);
Sold from Plas Newydd, June 1918;
Acquired from the above by J.H. Duveen on behalf of James Bellhouse Gaskell (1848 -1925)
Thence by descent to
William Rawstone Gaskell, later to his wife Florence Melland, and by descent to her granddaughter, Deborah Rettie

Together with

Richard James Lane (1800-1872) After a drawing by Lady Leighton; *Proof copy of the Ladies of Llangollen: The Rt Hon Lady Eleanor Butler and Miss Ponsonby*, lithograph, lettered below image with title, facsimile of sitter's autographs with their dates of death, 29 x 22cm (11¼ x 8½in.); and a coloured lithograph of the same subject by J.H. Lynch

Provenance:

Purchased at the sale at Plas Newydd, for Lord Duveen, 1918

£20,000-30,000



Engraving of Plas Newydd in 1840, by W.L. Walton (fl.1834–1855)



33

These Gothic armchairs were in the collection of the renowned Ladies of Llangollen, Lady Eleanor Butler (1739-1829) and the Hon. Miss Sarah Ponsonby (1755-1831), in the Gothic library at Plas Newydd, Llangollen, in the 2nd quarter of the 19th century.

They are illustrated in a lithograph dated circa 1836 by Richard James Lane (1799–1872), which was based on a watercolour by Lady Mary Leighton (née Parker), composed from clandestine sketches taken from life during a visit in 1828 (see Parker Leighton, 'The Ladies of Llangollen' Country Life, 26 September 141, p. 591). The lithograph depicts Butler and Ponsonby seated in a virtually identical pair of chairs at a table with their cat. While the acorn finials and caned backs are recognisable, there is evidently some artistic license in the rendition, for example, the arms, which in the lithograph are not padded.

In the 1832 sale of the contents of Plas Newydd, conducted by Charles Robbins, the chairs, which are listed in the library, were offered as lot 15 'two black chairs gothic pattern, cane bottoms' but were apparently unsold. However, in 1884, they are not listed in the house as they do not appear in General Yorke's *Plas Newydd: As it was and As it is, A Catalogue of the Contents* published that year. From 1832-1918, there were six changes of ownership at Plas Newydd; it is possible the chairs remained a part of the 'fittings' of the house and sold with the house.

They can next be firmly identified in the 1918 house sale, conducted by Brown & Brown, in the library, lot 1322: 'FINE OLD PAIR OF ARMCHAIRS, of Chippendale Gothic Design, with cane panelled square backs surmounted by an open rail and carved finials, the arm rests terminating in hexagonal fluted pillars, resting on casters, and fitted with loose hair seats in brown morocco leather. (The chairs in which the Ladies of Llangollen were portrayed in the popular lithograph)'.

LADY ELEANOR BUTLER AND THE HON. MISS SARAH PONSONBY

Hailing from prominent Anglo-Irish families, Lady Eleanor Butler, the daughter of the 16th Duke of Ormonde, and the Hon. Miss Sarah Ponsonby, an orphan raised by her first cousin, Lady Betty Fownes and her husband, Sir William, a member of the Irish Parliament, grew up fifteen miles apart, respectively in Kilkenny Castle and a mansion in Woodstock. Though their backgrounds were rather different, both were clever and bookish, united by a love of French philosophy and novels such as Samuel Richardson’s *Clarissa* and Sarah Scott’s *Millenium Hall*. They met when Lady Betty asked her close friend, Eleanor Morres Butler, to keep a ‘watchful eye’ on her thirteen year old daughter when she started boarding at Miss Parke’s School. The task was delegated to Mrs. Butler’s daughter, Eleanor, who was 16 years older, and within months the latter became the younger girl’s mentor, confidante, and friend, corresponding incessantly and hatching plans to one day run away together. In 1778, these plans came to fruition on a second attempt when the two families reluctantly accepted the ladies’ decision to be together. Accompanied by one of the Butler housemaids, Mary Carryll, they sailed from Ireland to Milford Haven, and from there journeyed north, eventually arriving in the picturesque Vale of Llangollen, which Ponsonby described as ‘a pretty village on the river Dee... in the Beautifullest Country in the World’. They purchased a simple stone cottage on a hillside overlooking the town, which they renamed Plas Newydd (New Hall); the cottage remained their home for the next fifty years where they spent their days walking, reading, discussing poetry, gardening, sketching, and writing letters.

Contemporaries admired Butler and Ponsonby’s quaint, rural way of life and their decision to enjoy a life of quiet country retirement. Prints of their house and garden were in demand throughout society; Queen Charlotte requested to see plans of Plas Newydd and their benefactor Lady Frances Douglas secured them a Royal pension. Although there was always a considerable degree of controversy surrounding Butler and Ponsonby’s close relationship the couple were revered by the local community and admired internationally for what was described as their ‘Romantic Friendship’. ‘Their visitors and admirers... comprised not only royalty but soldiers, inventors, philanthropists, actors, artists, men of letters, and poets’ and included the Duke of Wellington, Wedgwood, Darwin, Sheridan, Sir Walter Scott, Wordsworth and Shelley

(Elizabeth Mavor, *The Ladies of Llangollen, A Study in Romantic Friendship*, London, 1971, pp. 9 - 10).

Other members of their literary circle like Edmund Burke, Lord Byron, Prince Puckler-Muskau and Madame de Stael subsequently described their lifestyle in their memoirs.



33

PLAS NEWYDD

Butler and Ponsonby transformed their medieval cottage into an elaborate Gothic fantasy, a *cottage ornée*, decorating it profusely with early carvings, paneling and Gothic windows glazed with antique stained glass panels salvaged from the ruins of nearby Valle Crucis Abbey. When Scott visited in August 1825, one of his party described: ‘the prints, the dogs, the cats, the miniatures, the cram of the cabinets, clocks, glass-cases, books, *bijouterie*, dragon-china, nodding mandarins, and whirligigs of every shape and hue – the house outside and in...covered with carved oak’ (C. Wainwright, *The Romantic Interior: the British collector at home, 1750 - 1850*, 1989, p. 273). ‘The library took center [sic] stage in the daily routine as a private sanctuary but also a site of calculated display that supplanted a traditional seat of masculine privilege and authority’ – libraries at this date were considered masculine retreats (Nicole Reynolds, ‘Cottage Industry: The Ladies of Llangollen and the Symbolic Capital of the “Cottage Ornee”’, *The Eighteenth Century*, Spring/Summer 2010, p. 219). Replete with finely bound books and curiosities of all kinds, including a lock of Mary Queen of Scots’ hair, Madame de Genlis described the room in her memoirs: ‘An excellent library, composed of the best English, French, and Italian authors, affords them an inexhaustible source of diversified amusement and solid occupation; for reading is not truly profitable except when a person has time to read again’. (Madame de Genlis, ‘Souvenirs de Felicie L— ’, [date unknown], published in J. Hinklin, *The Ladies of Llangollen, as sketched by many hands; with notices of other objects of interest in that sweetest of vales*, Chester, 1847, pp. 40 – 48). The ladies’ elaborate creation became as much a tourist attraction as was Horace Walpole’s Gothic Strawberry Hill House in Middlesex.

It is not known how this pair of bergères came to Plas Newydd. Given the ladies’ wide and eclectic circle, it is possible that they were a gift. ‘All statesmen and nobles paid tribute and homage at Plas Newydd, and none ventured a second visit without bringing a contribution of carved oak, which was a passport’ (Wainwright, *op. Cit.*, pp. 272-3). The porch was decorated with carvings of the four evangelists, Latin inscriptions, and 17th-century lions donated by the Duke of Wellington (Mavor, *op. Cit.*, pp. 215-7). Each room was filled with ‘rare and curious articles of bric-a-brac from all parts of the world, brought or sent to them by their many visitors (Helen Marshall North, Helen, ‘The Ladies of Llangollen’, *The Century Illustrated Monthly Magazine*, vol. LIII, January 1897, pp. 424-427).

On the underside of one of the chairs there is a paper label inscribed ‘Ellerton’ in what is possibly Ponsonby’s handwriting, characterised by the thin, spidery penmanship and right-hand slope found in her household accounts. In 1851, Richard Ellerton (b. 1816), a Yorkshire-born army officer married local Llangollen girl, Janet Walker Wilkinson (b. 1825), and moved to his wife’s childhood home Llantysilio Hall, and later Plas yn Vivod, both of which were in the vicinity of Plas Newydd. Janet was a poet and literary talent, authoress of *Dauntless*, published in 1858, and *Sketches and Legends amid the Mountains of North Wales*, in Verse; *Last Hours at Brymbo*, published under a pseudonym in an 1866 collection called *Scattered Flowers*. Although Janet would have been a minor during the Ladies of Llangollen final years, they possibly knew her or her guardian, Alexander Reid. Notwithstanding, they certainly knew the Llantysilio estate, because earlier owners, Thomas Jones (fl. 1800-1816) and subsequently, John Harrison (1779-1844), were friends with whom they exchanged letters. However, to date, there is no evidence that Ellerton was in Llangollen before 1851. Possibly, the chairs were designated as a gift to the Ellerton family from one of the successive owners of Plas Newydd although this would dismiss the theory that the handwriting on the paper label is that of Ponsonby.



33 (detail)

JAMES HENRY DUVEEN AND THE GASKELL FAMILY

An ink inscription on one of the engravings offered here reads ‘Purchased at sale at “Plas Newydd” Per Duveen 1918. Also purchased the two Chippendale armchairs shown in the lithograph JBG’. ‘Duveen’ is almost certainly James Henry Duveen (b. 1873) nephew of one of the most influential art dealers of all time, Joel Joseph Duveen (known as Joseph) and his brother, Henry Joseph. James Henry Duveen worked for the family firm and was responsible for the family’s Liverpool gallery until 1906 when he moved to London, but following a family legal dispute, he set himself up as an independent dealer. Family tradition suggests James Henry Duveen acquired the chairs and lithographs at the 1918 sale on behalf of the Gaskell family – probably Colonel James Bellhouse Gaskell (1848-1925) of Roseleigh, Woolton, Liverpool; the inscription may be signed with his initials ‘JBG’. They remained in the family until sold in 2002. Gaskell was the second son of the wealthy industrialist and important art collector, Holbrook Gaskell (1813-1909), who was a client of Joseph Duveen (private correspondence). Holbrook Gaskell relied heavily on Duveen’s advice on his notable collection, which included J. M. W. Turner’s *The Burning of the Houses of Parliament*, 1835, as well as John Constable’s *Arundel Mill and Castle*, 1837 (the latter now in the Toledo Museum of Art). In the early 1880s, James Bellhouse Gaskell was in negotiation with James Henry Duveen to buy the Jabach vases but wanted a written agreement that he need not pay for them until after his father died (J.H. Duveen, *Secrets of an Art Dealer*, 1937).

Interestingly, James Henry Duveen is recorded as living in the Adelphi Hotel, Liverpool, in 1918, possibly to negotiate the sale to the Gaskell family, before moving to Llangollen in 1919 to live at Plas Newydd. In June the same year, he purchased Plas Newydd but sold it six months later to the 7th Earl of Tankerville. Initially, James Henry Duveen had promised that he and his wife were going to move into Plas Newydd, and that ‘he had insured the various art objects which the council had entrusted to his care’ (Llangollen Advertiser, 4 July 1919). The press reported that prior to Duveen buying the house, the Council had been offered it for £8,000. It is possible that Duveen’s intention was to strip out the best contents including these chairs and sell the cottage at a profit having established that Plas Newydd could make money as a visitor attraction.



33 (detail)

THE ARMCHAIRS: JAMES WYATT AND GILLOWS

The chairs are designed in the Gothic Revival style of the late 18th and early 19th century associated with the architect-designer James Wyatt (1746-1813). In 1798, Stebbing Shaw noted it was Wyatt who ‘revived the ancient Gothic in all its rich ornaments, and fascinating charms’ (Stebbing Shaw, *The History and Antiquities of Staffordshire*, 1798). Between 1805-08, Wyatt’s designs for James Peachey, 1st Lord Selsey, at West Dean, Sussex, have been described as: ‘Wyatt increasingly bent his attention to the design of Gothic furniture... to match his Gothic interiors’ (J. Martin Robinson, *James Wyatt; Architect to George III*, New Haven and London, 2011, p. 159). From 1796, Wyatt held the Royal post of Surveyor General and Comptroller of the Office of Works. His Royal commissions in the Gothic style included, a large suite of furniture originally japanned black with parcel gilding (now gilded) consisting of 26 armchairs, 30 side chairs, 6 sofas, 5 tables, 6 screens and a pair of lantern tripods produced for the Speaker’s House at the Palace of Westminster between 1802 and 1808 (RCIN 28728, 28729). Wyatt also designed a pair of Gothic library tables for the Earl of Pembroke at Wilton House, Wiltshire (Robinson, *op. Cit.*, 2011, p. 159, fig. 158).

The exceptional quality of execution, choice of timber, and idiosyncratic carved detail of the bergère armchairs suggests these chairs were made by the eminent cabinet-making firm of Gillows of Lancaster & London, who produced Gothic pattern chairs throughout the 18th and 19th centuries. Gillows’ earliest chair in this manner was produced in the 1760s after Thomas Chippendale’s ‘Hall Chair’, plate XVII in the 1762 *Director*, a pattern which the firm were still making for clients such as Lord Muncaster until the 1780s but with the additional comfort of a leather seat (Thomas Chippendale, *The Gentleman & Cabinet-Maker’s Director*, 3rd edition, 1762, pl. XVII; S. Stuart, ‘Three Generations of Gothic Chairs by Gillows’, *Furniture History*, 1996, pp. 34-38).

Wyatt enjoyed a working relationship with Gillows from about 1772; the earliest documented example of Wyatt-designed furniture made by Gillows was a set of chairs supplied in July 1774 to Sir Thomas Egerton for the Dining Room at Heaton Hall, Lancashire (Robinson, *op. Cit.*, p. 140).

In 1776, Robert Gillow moved from Lancaster to London to run the Oxford Street shop, and became friendly with the architect; in January 1779, Richard Gillow wrote to a Liverpool cabinet maker and timber merchant: ‘... Mr Wyatt lives in London & my brother & he are intimately acquainted’ (S. Stuart, ‘More Eighteenth-century Gillow Furniture discovered at Tatton Park’, *Regional Furniture*, 1998, p. 101). The discovery of the Noailles Album in 1947, part of Wyatt’s own working archive, which included his autograph designs, revealed that several of these designs were reproduced in the pattern books of Gillows but were not identified as the work of Wyatt (Robinson, *op. Cit.*, p. 127). Wyatt does not appear to have objected to Gillows’ commercial reproduction of his designs, for example, the anthemion chair that Gillows made commercially from the 1770s. In summary, some hitherto anonymous designs from the Gillows’ workshop were in fact by Wyatt (Although a design for these chairs is not in the Gillows’ *Estimate Sketch Books*, the archive is incomplete, see: N. Goodison, J. Hardy, ‘Gillows at Tatton Park’, *Furniture History*, 1970, p. 38, f/n 5). The influence of the Wyatts, Lindsay Boynton argues, should not be underestimated. The ‘sober restraint and even austerity’ of Wyatt’s designs led to the ‘severe geometric line and form... that is unquestionably the hallmark of the best Gillow furniture’ (L. Boynton, *Gillow Furniture Designs 1760-1800*, p. 20).

The Ladies of Llangollen were friendly with Gillows’ clients; a design in the Gillows’ archive dated 1795 illustrates a library bookcase in very similar taste with crocket finials and quatrefoil mouldings, made for Daniel Leo of Llanerch Park, St Asaph, a mere twenty-five miles from Llangollen (97/1185). This underscores the possibility that Gillows made these chairs, which is further strengthened by the archival existence of related Gothic seat furniture commissioned by Daniel Leo (Boynton, *op. Cit.*, archive references: 96/1017, 1021, 1119, 1121, 1135; 97/1185). Entries in Butler’s journal reveal that the ladies were on good terms with the Bishop of St Asaph, Jonathan Shipley, and his family - the Bishop of St Asaph’s son, William Davies Shipley (1745-1826), became Dean of St Asaph, and was known to have been a client of Gillows (Boynton, *op. Cit.*, archive reference, 96/1107c). Lewis Baggott, another Bishop of St. Asaph from 1790 until 1802 was also a client of Gillows (Boynton, *op. Cit.*, archive references, 95/600, 607, 609; 96/850, 855, 858, 863(2), 1081, 1083, 1086; 97/1162, 1164, 1167, 1168). Gillows also supplied a suite of six Gothic bookcases in 1805 to Captain Edward William Vaughan for his library at Rug, Corwen, Merioneth, North Wales for which the architects were Joseph Bonomi and Samuel Wyatt (S. Stuart, *Gillows of Lancaster and London, 1730-1840*, Woodbridge, 2008, p. 92, pl. 51-52). Another possible origin for the chairs is Brynbella, the 18th century house of Hester and Gabriel Piozzi, around twenty-five miles from Llangollen, furnished by Gillows for the enormous cost of £2,400 (Mrs Hester Lynch Piozzi, *Autobiography, Letters and Literary Remains of Mrs. Piozzi* (Thrale)). Unfortunately much of the original Piozzi furniture by Gillows was sold off in 1821 by her adopted son and heir John Salusbury Piozzi Salusbury, the remaining contents sold Sotheby’s, June 1994 (ed. E. Bloom, L. Bloom, *Hester Lynch Piozzi: The Piozzi Letters 1811-1816*, London, 1999, refers to unpaid bills totalling the huge sum of £1,700 from Gillows, in letters from Bath and Brynbella from 1813-15).



34

34
AFTER DAVID ROBERTS
TWO VIEWS OF CORDOVA FROM PICTURESQUE VIEWS IN SPAIN (1832-1833)
Hand-coloured lithograph
Each 42 x 30cm (16½ x 11.in.)

Together with View of Cavite in the Bay of Manilla; and Inhabitants and Monuments of Easter Island by Vancy (4)

£200-400

35
BRITISH SCHOOL (18TH AND 19TH CENTURIES)
FIVE COLOURED LITHOGRAPHS OF VIEWS OF THE FAR EAST BY VARIOUS ARTISTS INCLUDING: TOMB AND VILLAGE BETWEEN THE BAY OF COWLOON, AFTER AUGUSTE BOURGET; MACAO FROM PENHA HILL, AFTER THOMAS HEARNE; VIEWS OF HAKODADI FROM TELEGRAPH HILL; CHINESE TEMPLE, HONG KONG; JESUIT CONVENT, MACAO EACH AFTER WILHEIM HEINE
Coloured lithographs
21 x 29.5cm (8.2 x 11½in.) and smaller

Together with a coloured engraving of the Aquaduct in Rio de Janeiro after William Alexander; and coloured lithographs of the View of Adam's Peak and Point de Galle after Henry Salt (7)

Peter Bernhard Wilhelm Heine (1827–1885), was an official artist who travelled with Commodore Matthew Perry's expedition. The lithographs were produced as part of the official documentation of the expedition of an American squadron to China seas and Japan in 1852, 1853 and 1854 under Commodore Perry's command, by order of the US navy.

£200-300



36 (part lot)

36
JOHN OGILBY
MAP OF THE ROADS FROM LONDON TO BATH AND WELLS
Coloured engraving
33.5 x 45cm (13 x 17½in.); and a hand-coloured woodcut of the Bristol Riots; A view of the intended Clifton Suspension Bridge; and A garden view of Prior Park, Bath (4)

Please see our website for the full note.

£200-300

37
A REGENCY MAHOGANY FUSEE WALL DIAL TIMEPIECE
JONATHAN ROWLAND, LONDON, EARLY 19TH CENTURY
The eight-day single fusee movement with tapered plates and anchor escapement regulated by lenticular bob pendulum, the 12 inch circular silvered Roman numeral dial signed Jonathan Rowland, Sherrard Street, ST. JAMES'S to centre set behind a hinged convex glazed hinged cast brass bezel, the rear with box case secured by pegs incorporating door to right-hand side and pendulum access flap to base, with original winding key, similarly signed Jonathan Rowland and numbered 105
36cm (14.2ins) diameter, 15cm (5.9ins) deep

£1,500-2,500



38

39
A GEORGE III MAHOGANY AND BOXWOOD LINED CONSOLE
LATE 18TH CENTURY
The rounded rectangular top with a reeded edge on a tapering support
72cm high, 53cm wide, 23cm deep

£300-500



37

38
A LARGE LATE REGENCY GILT AND PATINATED BRONZE 'GOTHIC' TABLE LIGHT
EARLY 19TH CENTURY
Of swept triform, with floral inset panels, later fitted for electricity, with new cream silk shade
base 57cm high excluding fitment, 88cm including current shade

£400-600



39



40
A LARGE FRENCH GILT BRONZE MOUNTED SOLID ROUGE GRIOTTE TABLE
LIGHT IN LOUIS XVI GOÛT GREC TASTE
PROBABLY PARIS, SECOND HALF 19TH CENTURY
Now fitted for electricity
base with mounts 51cm high excluding fitment, base 15cm wide, 81cm high overall
including current shade

£2,000-3,000



40



41

41
A REGENCY MAHOGANY OCCASIONAL WRITING-TABLE
EARLY 19TH CENTURY, IN THE MANNER OF GILLOWS
The rounded rectangular top with original gilt-tooled leather writing
surface and two end drawers on tapering turned and reeded legs
with brass caps and castors
76cm high, 76cm wide, 46cm deep

£500-1,000

42
A PERCHERON BLUE SILK BROCADE TABLE COVER
19TH CENTURY
Eau de nil watered silk with
cream and white floral decoration
cover approximately 215cm diameter overall

Provenance:
Acquired Dreweatts, c.1990

£200-300



42



43
 AN ORMOLU MOUNTED CUT GLASS TABLE LIGHT
 MID 19TH CENTURY
 Now fitted for electricity, with new cream silk shade
 base 57cm high excluding fitment, 90cm high overall including current shade
 £400-600



43



44

44
 A BRASS TWO TIER ETAGERE
 20TH CENTURY, PROBABLY BY MALLET
 The upper tier inset with a fragment of 18th
 century Chinese wallpaper
 59cm high, 55cm wide, 40cm deep
 £600-800

45
 A BESPOKE SOFA UPHOLSTERED IN RAOUL TEXTILES 'INDIRA'
 BY SEAN COOPER
 93cm high, 167cm wide, 100cm deep
 £800-1,200



45



46

46
JOHN STRICKLAND GOODALL (BRITISH 1908-1996)
ROBERT TUNSTILL AND SAILOR THE CAT
Pencil and watercolour, heightened with bodycolour, vignette
signed J.S. GOODALL (lower left)
17 x 13cm (6½ x 5in.)

Provenance:
A gift from the artist to John Teed, The Old Rectory, Bradford-on-Avon, Wiltshire; from whom acquired privately in 1990 by the present owner

Robert Tunstill was an English literary critic and essayist, best known for his scholarly reviews and articles on early 20th-century authors, including D.H. Lawrence. He was an active contributor to the *London Mercury* during the early 20th century.

£200-300



47

47
AFTER ANTONIO JOLI
VIEW OF SANTA LUCIA, NAPLES; AND VIEW OF THE VILLAGE OF CHIAIA TOWARDS MERGELLINA
Bodycolour, a pair
Both inscribed with titles (lower centre); bearing inscription and date 'Pez Ferdinando IV Rei di Spagna 1778' (lower right)
Each 58 x 98cm (22. x 38½in.) (2)

1778 was the year when King Ferdinand IV commissioned architect Carlo Vanvitelli (1739-1821) to design the *Real Passeggio di Chiaia* (now known as the *Villa Comunale*). Built on reclaimed swampy land along the coast, this royal project saw Naples embrace its waterfront.

£3,000-5,000



48

48 Y
A LATE GEORGE III SATINWOOD, INDIAN ROSEWOOD AND BRONZED D-SHAPED SIDE CABINET
CIRCA 1800

With a pair of brass wire grill doors and similar sides, the reverse sides on the doors satinwood veneered, the frieze with finely detailed bronzed palmettes and anthemion, enclosing two mahogany edged satinwood shelves, mahogany back boards
91cm high, 101cm wide, 47cm deep

This highly sophisticated display cabinet, veneered in expensive and fashionable imported hardwoods and mounted with a contrasting faux bronze, neoclassical frieze, was intended to display a collection of precious objects, given the depth of vision enabled by the curved sides and the extravagant use of exotic timbers for the interior. The shelves and inner door frames are veneered in satinwood and the backboard is of richly figured mahogany, inviting close inspection of the contents.

Several idiosyncratic design details provide a plausible clue to authorship, notably the Louis XVI influenced Sheraton pattern D-profile form, the contrasting frieze, and the accomplished use of exotic timbers, all variously seen on furniture by Seddon & Co, one of London's leading cabinet-makers from the last quarter of the 18th century into the Regency. It is also interesting to note the firm's use of plinth bases on cabinet furniture, rather than legs, evidenced by two labelled examples published by Christopher Gilbert, *Pictorial Dictionary of Marked London Furniture 1700 - 1840*, 1996, pages 414, 415, pls. 823, 824.

The frieze is clearly derived from antiquity and would have been known from published designs such as Charles Tatham's *Etchings*, 1803, and Thomas Hope's *Household Furniture and Interior Decoration*, 1807, both of which served to disseminate and popularise such designs. In fact the pattern bears close comparison to the frieze from the Erechtheion, the ionic temple dedicated to Athena built on the slope of the Acropolis hill, Athens (421 – 406 BC), a fragment of which was in the collection of Thomas Bruce, 7th Earl of Elgin, acquired by the British Museum in 1816 (Museum no. 1816,0610.255), suggesting that the cabinet might have been intended for the display of antiquities or architectural fragments.

Despite a notable list of clients including the Empress of Russia, the 5th Duke of Bedford, Lord Howard of Audley End and Lord Mansfield of Kenwood House, few pieces survive that can definitively be associated with specific commissions and indeed, apart from patent desks, any labelled or signed furniture by Seddon is rare before 1815.

£4,000-6,000



The frieze pattern in marble from the Erechtheion (421 – 406 BC)
© The Trustees of the British Museum

49

A VICTORIAN ENGRAVED GILT-BRASS STRUT TIMEPIECE IN THE MANNER OF THOMAS COLE
INDISTINCT RETAILER'S SIGNATURE, THIRD QUARTER OF THE 19TH CENTURY
With rear-wound movement and engraved oval silvered Roman numeral dial set into a fretwork case incorporating a hinged strut to the rear
13.5cm (5.25ins) high, 9.5cm (3.75ins) wide

£800-1,200



49



50

50

A GEORGE VI BURR ELM WRITING TABLE
CIRCA 1825
The rectangular top with well-matched veneers above a part-fitted drawer on tapering standard end supports joined by a stretcher and scrolled feet with ceramic castors
74cm high, 65.5cm wide, 49.5cm deep

£800-1,200

51 Y

A PAIR OF GEORGE IV BRAZILIAN ROSEWOOD BERGERES
CIRCA 1825
Each with a curved padded back and scrolled and reeded show wood frame, on tapering turned and lapetted legs with brass caps and castors
93cm high, 68cm wide, 79cm deep

£2,000-3,000



51



SIMON-JOSEPH-ALEXANDRE-CLÉMENT DENIS (FLEMISH 1755-1813) | A TURKISH CAPRICCIO

Simon Denis (1755-1813) was born in Antwerp where he studied before moving to Paris, gaining the patronage of Jean-Baptiste Le Brun, whose support allowed him to move to Rome after 1786. Denis specialised in finished landscapes of famous sites, such as the waterfalls of Tivoli, which brought great acclaim and a close relationship with the head of the French academy in Rome, as well as with other artists including Le Brun’s wife Elisabeth Vigée-Le Brun.

Denis’ meticulous technique, skillfully depicts naturalistic details and light effects and the artist is considered an early exponent of plein-air painting, making open air oil sketches around Rome which he usually signed and annotated. He was appointed court painter to Joseph Bonaparte, King of Naples, in 1806, and remained in Italy until his death in 1813.

Paintings depicting Ottoman Turkey during the second half of the eighteenth century were usually painted by resident European artists and were essentially documentary in nature. There were a number of travel books published in the period, aimed at depicting precisely the topography of the Ottoman Empire and the customs and habits of its people with huge engraved plates drawn by prominent local European artists, for example M. d’Olisson, *Tableaux Général de L’Empire Othoman*, which began publication in Paris in 1787. The increased interest in Turkey was also stimulated by the Ottoman embassies to France in 1721 and 1742 where a fascination developed with Ottoman tented cities, particularly after the presentation by the Sultan to Louis XV of a number of Ottoman tents.

The present detailed landscape composition is essentially a Turkish riverside capriccio in neoclassical taste, and was painted during the first year of the French Revolution. There is no record of the artist ever having visited Turkey, but in the present work he has espoused all the stereotypical elements of a traditional Turkish landscape, perhaps drawn from artists who had visited in the previous century. The characters along the bank of the river are dressed in turbans and depicted drinking coffee and smoking chibouk pipes, with camels crossing the stone bridge.

The present work is an example of the phenomenon of the vogue for ‘le goût turquerie’ that occurred in eighteenth-century in England, France, and Italy.

The present work is unique in the artist’s oeuvre. The elegant European figure on the far bank is intriguing and may portray the artist’s patron. The painting may have been executed as a commission from an aristocratic client who was a devotee of Turquerie and who had been displaced from France by the Revolution or possibly one of the visiting English ‘milordi’, perhaps the prominent man in western dress, tailcoat and breeches, in the centre of the painting, who looks back at the artist. For devotees of the Grand Tour a Turkish landscape capriccio was part of a continual demand for exotic novelties which gave a glimmer of a fanciful world created during the ancient regime that was collapsing.



52
SIMON-JOSEPH-ALEXANDRE-CLÉMENT DENIS (FLEMISH 1755-1813)
A TURKISH CAPRICCIO

Oil on canvas
Signed with initial and dated ‘1790’ (lower left)
50 x 63cm (19½ x 24.in.)

Provenance:
Sotheby’s, New York, 17 January 1986, lot 136
Sotheby’s, New York, 22 May 1997, lot 20
Matthiesen Gallery, London

Literature:
V. Brachini, *Simon Denis (1755-1813) in Italia: dipinti e disegni do paesaggio*, Doctoral thesis, University of Bologna, 2003, no. 11

£15,000-25,000



53

53 Y
A SMALL REGENCY MAHOGANY
SECRETAIRE BOOKCASE
 EARLY 19TH CENTURY
 The arched ebony line-inlaid cornice above a pair of wire grille doors enclosing three adjustable shelves, the fall front revealing a fitted interior with a gilt-tooled green leather writing-surface, satinwood veneered drawers and pigeon holes, above a pair of panelled doors enclosing three oak-lined drawers, on short reeded sabre legs
 209cm high, 71cm wide, 46cm deep
 £2,000-3,000

54 Y
A GIANT AMAZONIAN ARRAU RIVER TURTLE SHELL
 BRAZIL, 19TH CENTURY OR EARLIER
 Rich, old silky patina
 68.5cm long, 55cm wide
 £1,000-2,000



54



55

55
A VICTORIAN CUT GLASS LAMP BASE
 MID/LATE 19TH CENTURY
 Of smoky grey/pink colour, hexagonal stem, star cut circular base
 34.5cm high, base 17.3cm diameter
 £500-800



56

56
A WILLIAM IV MAHOGANY THREE TIER BUFFET
 CIRCA 1830
 The upper tier with a spindle gallery and with turned supports and brass caps and castors
 95cm high, 102cm wide, 46cm deep
 £1,000-1,500



57

57
A PAIR OF IRISH CUT-GLASS MALLET-SHAPED DECANTERS AND STOPPERS
CIRCA 1800
Cut with a swag band of fine diamonds
24cm high

Provenance:
Mark West, Wimbledon Village, London SW19
Acquired from the above in 2001 (for £1,200)

£250-350



58

58
A SPODE CREAMWARE ROUND DISH
AND DRAINER
FIRST QUARTER 19TH CENTURY
Painted *en grisaille* with a foliate band
reserved on a yellow ground, impressed
marks, painted pattern no. 259, 47cm
diameter, the drainer 37.5cm diameter

£50-80

59
A WORCESTER (FLIGHT, BARR & BARR) PART DINNER SERVICE
1813-40
Painted in puce and gilt with a trailing foliate band
within a gadrooned rim, comprising:
nine breakfast plates, 22.5cm diameter,
seven soup plates, 26.5cm diameter and
eight dinner plates, 27cm diameter,
impressed *FBB* marks

Provenance:
Alvin Gamble, Union Street,
Plymouth, 1979

£400-600



59 (part lot)



60

60
C. VALLIANT
CAFÉ COLLAS, 1927
Lithographic poster in colours
Framed
111cm x 73cm

£400-600





61

61
A LARGE GREEN GLAZED TERRACOTTA
SERVING BOWL
FRENCH OR ITALIAN, 19TH CENTURY
29.5cm high, top 64cm diameter

£200-300



62

62
A PAIR OF CUT-GLASS CLUB-SHAPED
DECANTERS AND STOPPERS
CIRCA 1825
Cut with a central hobnail band
24cm high

£250-350



63

63
A MALLET-SHAPED MAGNUM
DECANTER AND STOPPER
CIRCA 1840
30.5cm high

Together with a commemorative club-shaped decanter and stopper cut with heart-shaped panels and inscribed for *JOHN & MARY ANNE METCALF*, mid 19th century, 25cm high and a modern decanter and stopper, 27cm high

Provenance:
For the Magnum Decanter
Richard Kihl, Regent's Park Road, N1
acquired from the above in 1983 for £195

£200-300



64

64 λ
CHUN LIAO (TAIWANESE, B.1969)
LOW CYLINDER BOWL, CIRCA 2000
Porcelain, green celadon glaze
Underside with inscribed artist's signature
5.2cm high, 17.2cm diameter

£300-500



65



65 λ
NIC HARRISON (BRITISH, B.1949)
TWO TEA BOWLS, CIRCA 2000
Porcelain, high-fire sang de boeuf glaze
Each with impressed 'NH' seal to foot
Both; 5.8cm high

£100-150



66

66 λ
RUPERT SPIRA (BRITISH, B.1960)
OPEN BOWL, CIRCA 2000
Stoneware, with all over Chun blue glaze
Underside with impressed 'RS' seal
9.8cm high, 30.8cm diameter

£400-600



67

67
RAYMOND FABRE (1924-2011, FRENCH)
*PABLO PICASSO WITH HIS SON PAUL,
 FIRMIN BAUBY, PAULE DE LAZERME AND
 JEANNE DE ROCHETTE AT MAS SANT
 VINCENS CATALAN CERAMICS CENTRE,
 PERPIGNAN*
 Gelatin silver print
 Executed circa 1954
 Sight size 16.5cm x16.5cm (6.5 x 6.5 in.)

£150-250



68

68
**A BOX STRUNG OAK DISPLAY STAND OR
 TABLE WITH REVOLVING TOP**
 EARLY 20TH CENTURY
 Bookmatched quarter cut oak top revolving
 on iron pin, box edged square section legs,
 united by base cross stretchers
 74cm high, top 41.5cm square

£400-600



69
A CARVED HARDWOOD TABLE BASE
 20TH CENTURY
 In the form of carp swimming among corals
 62cm high, 46cm diameter

£500-800

69



70

70
A GILT METAL FRAMED ETCHED GLASS
HALL LANTERN
 LATE 19TH/EARLY 20TH CENTURY
 The shade acid-etched with stars and orbs
 lantern 43cm high

£600-800



71

71
A GILTWOOD OVERMANTEL MIRROR
 20TH CENTURY
 With a bevelled central plate surrounded
 by triangular border plates in a rosette
 and *entrelac* border
 181cm high, 139cm wide

£2,000-3,000

72
A SENNEH RUG
 EARLY 20TH CENTURY
 The dark blue field with an overall angular herati
 design within a red ground border of linked
 stylised palmettes
 approximately 154 x 122cm

£300-500



72

73 λ
ANTHONY FRY (BRITISH 1927-2016)
TEMPLE ELEPHANT
 Carborundum etching, 1997
 Signed in pencil, numbered 17/35
 36.5 x 45cm (14¼ x 17½in.)

Provenance:
 Browse & Darby, 19 Cork Street, London, W1

£500-700



73

74 λ
ANTHONY FRY (BRITISH 1927-2016)
INDIAN LANDSCAPE
 Carborundum etching, 1997
 Signed in pencil, numbered 14/35
 68 x 91cm (26¾ x 35¾in.)

Provenance:
 Browse & Darby, 19 Cork Street, London, W1

£800-1,200



74

75 λ
SIR SIDNEY NOLAN
(AUSTRALIAN 1917-1992)
BIRD AND DANCERS
 Mixed media on paper
 Signed (centre right)
 51 x 76cm (20 x 29¾in.)

Provenance:
 Private collection, Mrs G. Seligman
 Christie's, South Kensington,
 28 September 2001, lot 515

£2,000-3,000



75



CEYLONESE FURNITURE: TIMBER, CRAFTSMANSHIP AND GLOBAL TRADE

Sri Lanka has long been renowned for the variety and beauty of its cabinet woods. J. W. Bennett wrote in 1843 that 'the island abounds with teak, nadoon, pericopsis mooniana, satinwood, black and variegated ebony timber, commonly called calamander... and innumerable other trees... adapted to every purpose to which the ship and house builder, the cabinet and musical instrument maker could possibly apply them' (F. D'A Vincent, *Report on the Conservation and Administration of the Crown Forests of Ceylon*, Colombo, 1883, page 30).

Most of the furniture made in Sri Lanka (then called Ceylon) during the British occupation was intended for local consumption by officials, planters, merchants and high-status Sinhalese. However, evidence of a healthy furniture making industry on the island is shown by the recording of furniture in 'Ledgers of Exports From Colonies' and the recording of the sterling value of 'cabinet ware' from Ceylon to Great Britain, Mauritius, the African ports in the Red Sea, and India. A small quantity of furniture from Ceylon was sent for display at the 1851 Great Exhibition, London, and at the 1855 Paris international Exposition, in the latter case displayed alongside samples of the many woods available on the island and the furniture serving as vehicles for the beauty and variety of different woods. In 1857 two pieces from the Great Exhibition were donated to the South Kensington Museum (now the Victoria and Albert Museum) (see also Robin Jones, 'Furniture from Ceylon at International Exhibitions and World's Fairs 1851 - 1904', *Furniture History*, vol. 40 (2004), pp. 113 - 134).





76

76
AN AESTHETIC PERIOD
CALAMANDER, THUYA-
BANDED, EBONISED AND
MARQUETRY TWO-TIER
TABLE
CIRCA 1890
Precisely inlaid with a spider
and insects, the lower tier
inlaid with a crown and
unidentified noble
monogram
54cm high, 44cm wide



76 (The marquetry top)

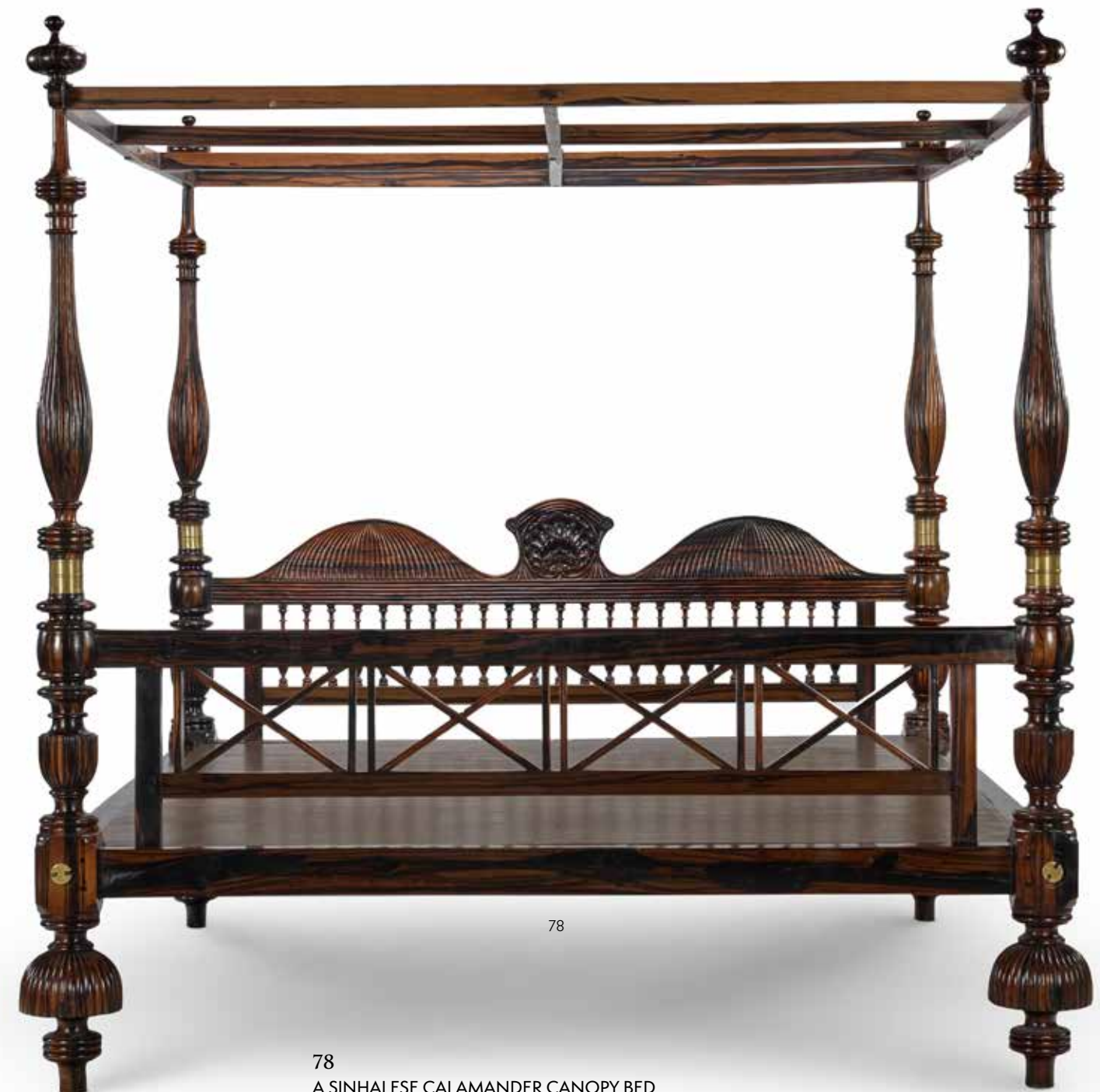
£1,500-2,500

77
A PAIR OF SINHALESE COROMANDEL OPEN ARMCHAIRS
EARLY 19TH CENTURY
Reeded overall, each with a bar back and a caned
seat on turned tapering legs, pegged construction
89cm high, 58cm wide, 53cm deep

£2,000-3,000



77



78

78
A SINHALESE CALAMANDER CANOPY BED
PROBABLY GALLE OR COLOMBO, 19TH CENTURY
The headboard centred by a carved shell above a row of spindles,
the posts and legs turned and reeded, with a box-sprung mattress
207cm high, 210cm wide, 223cm long

£4,000-8,000





79



79 (The marquetry tops)

79 Y

A MATCHED PAIR OF SINHALESE EBONY-BOUND SPECIMEN PARQUETRY TRAYS ON STANDS
GALLE, CIRCA 1850

Each top inlaid with specimen woods including calamander, satinwood, amboyna and palm tree, with reeded ebony borders, on folding calamander stands
one tray 69cm wide, 48cm deep, the other 66cm wide, 51cm deep, both 76cm high

A number of related tables are known – all with a variety of similar tops but having varying supports, suggesting that the manufacture of the table tops was almost a specific business, the bases commissioned according to need, taste and budget, and they might be sold or even exported in their own right.

£3,000-6,000



80

80
FERDINAND KONRAD BELLERMANN
(GERMAN 1814 – 1889) AFTER PRINCE
WALDEMAR OF PRUSSIA
SIX LITHOGRAPHS FROM TRAVELS OF
PRINCE WALDEMAR OF PRUSSIA TO INDIA
Coloured lithographs
Each 27 x 33cm (10½ x 12in.) (6)

The lithographs were based on original field sketches from the travels of Prince Waldemar of Prussia during his expedition to India and Ceylon (modern-day Sri Lanka) between 1844 and 1846

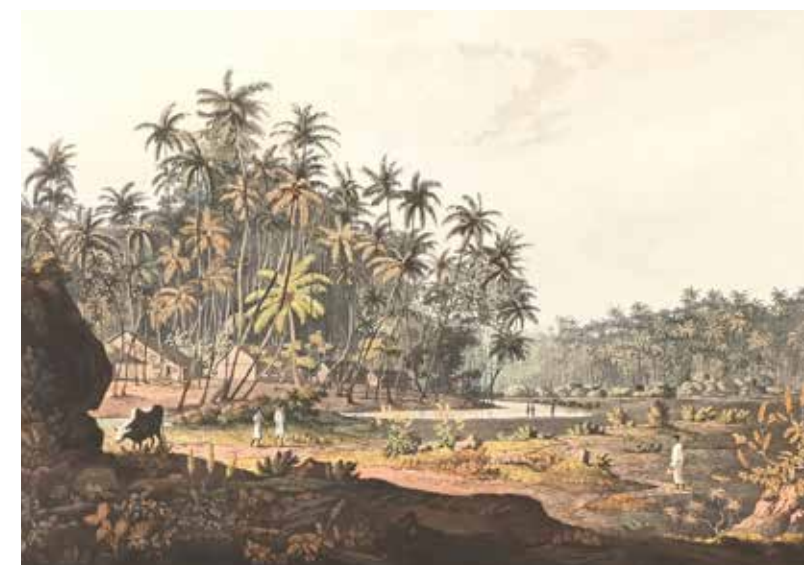
£250-350

81
HENRY SALT (BRITISH 1780-1827)
VIEW NEAR THE POINT DE GALLE, CEYLON ; FROM
TWENTY-FOUR VIEWS TAKEN IN
ST HELENA, THE CAPE, INDIA
Aquatint and etching
45 x 60cm (17½ x 23½in.)

Together with: a coloured engraving of *The City of Batavia in the island of Java* by van Ryne; coloured engraving of *The Fortress of Dowlutabad* by W. Havell; and an engraving of *An Audience given by the Emperor of Ceylon* (4)

Literature:
Engraved D. Havell, Published
William Miller, London, 1809

£200-400



81 (part lot)



82



83

82
A SUITE OF FRENCH INDIENNE CHINTZ
CURTAINS
19TH CENTURY
To include a pair each 276cm drop, 142cm
wide; and two single curtains, 276cm high,
125cm wide and 274cm high, 210cm wide (4)

£600-800

83
A SET OF SIX CUSHIONS COVERED IN THE
'MELOGRANO' DESIGN FLORAL LAMPAS
Designed by Alessandro Gioia Rome, made by
Colony Fabrics for the House of Scalamandre,
cotton, silk and viscose
each approximately 43cm square

£600-800

84
A GREEN MERCURY LUSTRE GLASS TABLE LIGHT
19TH CENTURY
Later fitted for electricity
base 31.5cm high excluding fitment

£500-800



85

85
AN OAK OCTAGONAL SCULPTURE PEDESTAL
FIRST HALF 19TH CENTURY
49cm high, the rebate in the top 21.5cm diameter

£400-600

86
A FERAGHAN RUG
EARLY 20TH CENTURY
The red and green medallion on a dark blue herati ground
within a red ground border of linked palmettes
approximately 208 x 130cm

£300-500



84

86



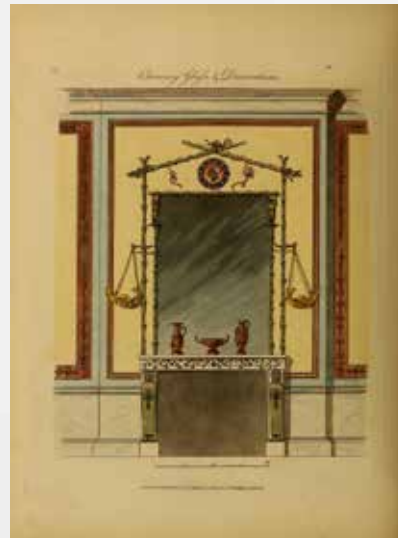


87 (part lot)

87
A PAIR OF REGENCY GILT LACQUERED BRONZE SATYR OIL LAMPS AND SERPENT BRACKETS
 ATTRIBUTED TO GEORGE SMITH, EARLY 19TH CENTURY
 Supported by the original serpent brackets in Pompeian taste
 each 60cm high, 34cm projection from wall

The attribution to George Smith is based upon a plate illustrated in "*A Collection of Designs for Household Furniture and Interior decoration*", 1808. The plate, titled "D. Chimney Glass & Decorations", shows the same design of snake or serpent brackets with chains below supporting Antique style oil lamps.

£1,500-2,500



The related design by George Smith, 1808



88

88
A PAIR OF BRONZE LIGHT BASES OF CHINESE ARCHAIC FORM
 AMERICAN, EARLY/MID 20TH CENTURY
 73cm high

The design attributed to James Mont, possibly supplied by the Marbro Lamp Company.

£600-1,000

89 Y
A REGENCY BRAZILIAN ROSEWOOD AND CANED LOW CHAIR
 BY GILLOWS, CIRCA 1820

With a panelled top rail and spindle back above a caned seat, the green velvet cushions apparently original, the seat rails carved with scrolls and foliage, on tapering turned and reeded legs with brass caps and castors, stamped to the back rail H.LEE, handwritten label to one cushion Rev E.H.Dawkins
 86cm high, 56cm wide, 67cm deep

Provenance:

Possibly Henry Pelham Fiennes Pelham-Clinton, 4th Duke of Newcastle-Under-Lyne, Clumber Park, Nottinghamshire; possibly gifted to Revd. E.H. Dawkins at Moggerhanger House, Bedford; or West Markham, Nottinghamshire; or Over Norton Park, Nr. Chipping Norton, Oxfordshire

The Reverend Edward Henry Dawkins' (1794-1859) patron was a distant cousin Henry Pelham Fiennes Pelham-Clinton, 4th Duke of Newcastle-Under-Lyne (1785-1851), who lived at Clumber Park. It is therefore possible that this chair was a gift from Henry Pelham-Clinton.

It is likely, albeit without supporting invoices, that Gillows supplied furniture to Clumber, as a side-cabinet confidently attributed to Gillows and bearing the inventory label Clumber N.2646 was supplied to Henry Pelham, 4th Duke of Newcastle (d. 1851) (sold Christie's, London, 10 May 2006, lot 53). Unfortunately, Clumber's records are incomplete as in 1938 the house was stripped, the contents sold and the house demolished. Likewise, a sofa table in the manner of Gillows, with a secure Clumber provenance was included in the Exhibition of English Decorative Art, Lansdowne House, London, 1929, ex. cat. no. 488 and Art Treasures exhibition, Bath, 1958, ex. cat. pl. 34.

Another connection between the Rev. Dawkins and Gillows is provide by his uncle George Hay Dawkins (1764-1840), notable for having the good fortune to inherit the wealth of the Pennant family who also owned the Penrhyn estate and slate quarries in North Wales, and who were clients of Gillows (see, for instance, the pair of tables in Gillows *Estimate Sketch Book* of 1822, No. 3146).

The stamp of H.Lee has been recorded on several sets of chairs all of which might be attributed to Gillows, including a pair sold June 2011, lot 258. Though the stamp has not yet been positively identified with a craftsman in Gillows' employment it is possibly Henry Lee, chair and sofa maker of Oxford Market and Ogle Mews, London (active circa 1827) (see G. Beard, *Dictionary of English Furniture Makers 1660 - 1840*, 1986, p. 534).

£1,500-2,500



89



90
A REGENCY MAHOGANY AND BRONZED LIBRARY TABLE
EARLY 19TH CENTURY, POSSIBLY AFTER DESIGNS BY CHARLES TATHAM
With a black leather-lined top above a panelled frieze with two mahogany-lined drawers, the tapering turned and fluted legs wrapped with lotus and acanthus foliage and with brass caps and castors, castors stamped PEARSON & PASLEY, DUBLIN
76cm high, 136cm wide, 83cm deep

£6,000-10,000



C.H.Tatham's engraving of the Barberini candelabrum, 1798-99
© Victoria and Albert Museum, London



The design for this sculptural table reflects the influence of the architect Charles Heathcote Tatham (1772- 1842), whose drawing of the famed Barberini Candelabra in the Vatican Museums, Rome (V&A D.1527- 1898), was later published in *Etchings of Ancient Ornamental Architecture ...*, 1799.

Tatham had been working as a draughtsman for the architect Henry Holland since 1790. Holland, under pressure to find fresh styles for his patron, the Prince of Wales at Carlton House, sponsored Tatham to undertake an extensive tour through Italy, to act as his agent studying classical remains and architecture, as well as to acquire marble fragments of antique decoration for Holland to use as inspiration, many of which were subsequently bought by John Soane.

The frieze is soberly decorated with inset tablets whilst the legs are carved as distinctively tapering columns with acanthus-enriched capitals and foliate-carved terminals, following Tatham's engravings of the Barberini candelabrum in the Vatican Museum, dated 1798-99. Holland subsequently ordered a carved mahogany pedestal of the Barberini pattern in 1795-99, which was probably supplied by the Mount Street cabinetmakers Elward Marsh & Tatham (1793-1808), where Tatham's brother Thomas was a partner (F. Collard, *Regency Furniture*, 1985, p. 48).

Striking in its simplicity, the design of this library table adheres closely to Tatham's philosophy of 'combining the beauties of many in a single object' while the absence of comparable examples only enhances the likely involvement of Holland and Tatham.

Pearson & Pasley were ironmongers, furniture manufacturers, upholsterers and cabinet brass founders trading as early as the 1830s and recorded in 1850 Dublin trade directory at 24 Capel Street, Dublin.



91

91 Y

A REGENCY GILT-BRASS MOUNTED AND INLAID EBONY AND CALAMANDER BREAKFRONT BOOKCASE

ATTRIBUTED TO GEORGE OAKLEY, CIRCA 1815

The stepped cornice with a pierced gallery and spiral fluted finials above four brass-beaded and glazed doors, flanked by columns with lotus clasps and enclosing two long and

four short ebony-edged mahogany shelves, the base with four mahogany-lined drawers above panelled calamander-crossbanded doors and similar columns, enclosing an arrangement of drawers and trays, on a plinth base, sparingly inlaid overall with rosettes, quatrefoils and anthemion
240cm high, 235cm wide, 56cm deep

Provenance:

Horace G. Everitt (d. 1982), Knowle Hall, Warwickshire.

Acquired by the Phillips family who bought Knowle Hall with some contents in 1982
Acquired privately from Mrs. Phillips, Knowle Hall, Warwickshire, 2015.

£60,000-90,000

The magnificent bookcase of gilt-bronze mounted ebony with calamander and ‘Buhl’ (brass) inlay is attributed to the fashionable London cabinet-makers George Oakley & Co. of St. Paul’s Churchyard and Old Bond Street. Noted for their stylish furniture in the Grecian and French *ancienne regime* styles, much of their oeuvre was characterised by the use of exotic woods such as rosewood and calamander and embellished with brass stars and metal inlays. Newspaper articles stated that ‘all people with taste buy their furniture at Oakley’s’ (1804), another described the firm as ‘famous for goods of the latest fashion’ (1807) and they stood alongside Gillow and Charles Elliott as the pre-eminent makers and sellers of furniture in London.

George Oakley became a freeman of the Upholders Company in 1782 and was listed in directories at 2 Clement’s Lane, Lombard St until 1789. His trade card of 1786 records an address at 22 St Paul’s Churchyard and by 1799 he had opened new premises at 35 St Paul’s Churchyard where orders could be placed and where he also held a stock of fabric patterns. Fabrics of every description and wallpapers were offered at Oakley’s Elegant Printed Furniture Warehouse at 67 New Bond Street, 1802 - 05 (having acquired the printed textile business of Dudding & Co). By 1811 there were premises at 35 Piccadilly and an entry in The Times, October 1812 refers to the ‘late extensive additions’ to his manufactory ‘in which the first artists and mechanics are employed’ while also mentioning warerooms at 16 Old Bond Street. Oakley was still at 8 Old Bond Street in 1823 before moving on to Baker Street (1825) and Cirencester Place (1838).

All of this implies a thriving business and Oakley worked in partnership with other cabinet-makers including Henry Kettle (until 1797), Thomas Shackleton (1798 – c. 1809) and with the gilder John Evans (until at least 1819). The partnership subscribed to Sheraton’s *Cabinet Dictionary* in 1803 and Oakley’s name appears on invoices either independently or in partnership.

Among Oakley’s illustrious patrons were Thomas Baring for the Manor House, Lee, Kent, Lord and Lady Kerry in the late 1790s and early 1800s, Michael Hicks-Beach for Williamstrip Park, Glocs (under the direction of Sir John Soane), The Bank of England (c.1810), J.H Leigh of Stoneleigh Abbey, Warks and the Marquess of Bath, Longleat, Somerset (both 1813 and both of which included ebony and ebonised furniture by, or probably by, Oakley), and for Soane himself at Pitzhanger (1804) and later at Lincoln’s Inn Fields – his last recorded bill for Soane was in 1827. The most complete of Oakley’s commissions was for Charles Madryll Cheere, Papworth Hall, Cambs, c. 1810, though now dispersed many documented pieces survive and they offer glimpses of the sort of high Regency style that was Oakley’s signature. The Papworth furniture included an architectural winged bookcase, the mahogany veneer embellished with vertical bands of palm leaf ornament and ebony dots, a satinwood and calamander pedestal table inlaid with ebony, and a suite of dressing-room furniture comprising a winged clothes press and dressing-table also of satinwood and calamander. Oakley’s original bill is quoted extensively in Margaret Jourdain, ‘English Empire Furniture made by George Oakley’ *Architectural Review*, vol. 48, July – December 1920.

Perhaps the most tantalising of Oakley’s relationships is with the Royal family. In 1799 the Morning Chronicle reported ‘... the Queen and Princesses, accompanied by the Duke and Duchess of York made a tour of the most elegant shops and manufactories in the different lines of the useful Arts. We saw them at Oakley and Shackleton’s magazine of furniture in Old Bond Street... and thus Their Majesties, in the prevailing taste for magnificence in every article of decoration, give the most flattering encouragement to the arts by their countenance and protection’. A few months later the firm was granted a Royal Warrant of Appointment. In 1810 Oakley supplied the Prince Regent with a ‘capital mahogany pedestal desk, inlaid with Bhull bordering, fitted with drawers on both sides... the top covered with black leather and raised on brass castors’ (Royal Collection RA 25318). A gilt bronze mounted mahogany, ebony and brass-inlaid serving-table by Oakley survives at Holyrood House, Scotland (Royal Collection RCIN 28079).

It seems improbable that Oakley supplied just two pieces of furniture to the Royal family. Intriguingly a brass mounted and inlaid calamander sofa table was among Queen Mary’s collection at Marlborough House (Royal Collection RCIN 904), it displays many features that are strongly suggestive of Oakley’s authorship, or influence, not least the distinctive brass inlaid rosettes to the cornice that feature on the present lot. However it has no brands or other marks that would be likely if it were supplied in the early 19th century and it’s probable that it was acquired by Queen Mary in her lifetime (see H. Clifford Smith, ‘Her Majesty Queen Mary as Connoisseur and Collector’, *Country Life*, 17 April 1937, pp. 439 -443, fig. 6).

Further, George IV’s brother the Duke of Sussex had the library in his private quarters at Kensington Palace furnished with ebony furniture though there is nothing in posthumous sales of the King’s brothers that answers to the description of the bookcase offered here.

The bookcase would certainly made a strong statement about wealth and connoisseurship and must have been intended for a high status patron. Ebony was the most opulent of cabinet woods, Adam Bowett writes that ‘it’s attraction both aesthetic and symbolic. Ebony was the wood of emperors, kings and princes and it was imbued with the authority of ancient texts... its heart was jet black, seemingly flawless and imperishable, a kind of vegetable marble...



The related table from the collection of Queen Mary, RCIN 904 © Country Life / Future Publishing Ltd

Ebony achieved a degree of perfection in surface, form, and colour not achievable in any other wood’ (A. Bowett, *Woods in British Furniture-Making 1400 – 1900*, 2012, p. 70). It was also enormously expensive and hence was usually reserved for decorative details such as inlay. It’s use in this bookcase indicates supreme extravagance.





92

92
A REGENCY CARVED MAHOGANY CIRCULAR CENTRE TABLE
 CIRCA 1820

Of large proportions with associated dished grey marble top, the beaded frieze with foliate tablets on a massive beaded pedestal base carved as a wolf pelt with paw feet and brass anti-friction castors 73cm high, 137cm diameter

Several major cabinet-making firms produced vigorously carved zoomorphic furniture in the early decades of the 19th century, notably Gillows, who supplied centre tables on carved lion paw bases of similar exuberance to a number of their clients, including Stephen Tempest for Broughton Hall, Yorkshire; Lord Brownlow for Belton House, Lincolnshire; Lord St Helens for Grafton Street, London and the Marquess of Zetland for St Nicholas, Yorkshire.

Whilst some of the carving to the frieze clearly follows the neoclassical patterns promoted by C.H. Tatham, and subsequently undertaken by the Mount Street cabinet-makers Marsh & Tatham – notably the relief tablets on both the frieze and plinth – the combination of carving sources seen on the present table may indicate a major Irish cabinet-maker, who was certainly influenced by Gillows, the crucial link for which may be a centre table described as ‘almost certainly’ by Williams & Gibton of Dublin, sold Christie’s, Aynhoe Park, 9 October 2012, lot 274. Although the present table is supported on what initially appear to be lion paw feet, the richly carved, luxuriant hair appears to resemble that of a bear or of a wolf, the existence of which appears unique in British furniture. Perhaps uncoincidentally, the last wolf in the British Isles was hunted down near Mount Leinster in County Carlow in 1786 though wolves had featured heavily in Irish mythology throughout history and continue to do so in the names of people and places.

£15,000-25,000



93
 A REGENCY VINE ENGRAVED, BELL SHAPED GLASS HANGING LIGHT
 EARLY 19TH CENTURY
 With metal fittings/mounts and original smoke shade, 3 chain suspension, fitted for electricity
 71cm high overall

£600-800

94 Y
 A SET OF SIX SCOTTISH REGENCY EBONY-INLAID MAHOGANY CHAIRS
 CIRCA 1820, IN THE MANNER OF WILLIAM TROTTER
 Each with a curved bar back centred by a tablet inlaid with anthemion, above a spiral-turned rail and caned sea with buttoned black leather-squab, on reeded sabre legs
 84cm high, 46cm wide, 53cm deep

This highly distinctive set of ‘Grecian’ chairs draws parallels with furniture by the leading Edinburgh cabinet-maker William Trotter (d.1833). Several of the details, such as the pronounced ‘kick’ to the profile and the distinctive ‘quilling’ (fluting) of the seat rail and legs relate to a set of eight Grecian chairs made for the library at Paxton House, Berwickshire in 1814, and to another set commissioned for the Signet Library, Edinburgh, in 1822.

The architect Clough Williams-Ellis owned a set of this pattern with applied, rather than inlaid, anthemia, seen in an image of his flat at 22 South Eaton Place (R. Randal Phillips, *The Modern English Interior*, 1928, pp. 86 - 87).

£2,000-4,000



93



94



95 Y
A REGENCY MINIATURE BRASS
MOUNTED EBONY MANTEL
TIMEPIECE
JAMES MURRAY, LONDON,
CIRCA 1825
The eight-day single fusee movement
with anchor escapement regulated
by disc bob pendulum, the backplate
signed *James Murray, Royal Exchange,
London*, the arched foliate scroll
engraved gilt brass dial applied with
white enamel Roman numeral hour disc
further signed *JAMES MURRAY, ROYAL
EXCHANGE, LONDON* to centre,
the rectangular case with flush hinged
carrying handle to top over cavetto
cornice, arched side glasses and skirt
base with brass feet
18cm (7ins) high, 12cm (4.75ins) wide

Provenance:
Walter Horace Samuel, 2nd Viscount
Bearsted, Upton House, Banbury,
Oxon, and by descent

Marcus, 1st Viscount Bearsted, with
his brother Samuel, made his fortune
trading with the Far East, before
founding the oil company Shell. The
Bearsted collections were started in the
1890's when the 1st Viscount bought
Lord Romney's house in Kent complete
with all its contents, which included
fine English pictures and furniture; it is
therefore possible that this handsomely
austere clock also came from the
Romney collection.

James Murray was born in 1780, he
gained his freedom of the Clockmakers'
Company in 1815, was elevated to
the Livery in 1817 and is thought to have worked until his death in 1847. He is perhaps best known as a maker of marine chronometers and other
precision timekeepers; James Weddell took three chronometers supplied by Murray on his Antarctic expedition 1822-4.

Several others of this pattern are recorded, including the apparent pair to this timepiece, with Brigadier Meyrick Neilson, Tetbury, illustrated
in Apollo, June 1973, page 7; another, with Anthony Woodburn, Kent, in 2009, (£10,000); another, sold Mc Tears Auctioneers, Glasgow, 1 February
2019, lot 1438. Two others signed Barraud & Lund, in almost identical ebonised and gilt-bronze cases having the same foliate-engraved arched
gilt-brass dial are recorded; one was exhibited by Ronald Phillips Ltd, Bruton Street, at the 2007 Grosvenor House Antique Dealers Fair (priced
£19,000); another was with Tobias Birch, Evesham, in 2018 (priced £19,000).

£4,000-6,000



95



96



96
A GRAND TOUR STYLE MARBLE
CAMEO PAPERWEIGHT
EARLY 20TH CENTURY
8.5cm high, 7.6cm wide

Together with a horn box inlaid
with a lion in copper, silver and
abalone, 19th century, 9.5cm wide

£150-250



97

97 Y
AN INDIAN INLAID EBONY & IVORY PARQUETRY TEA CADDY
PERHAPS VIZAGAPATAM, LATE 18TH CENTURY
Padouk, ivory and ebony isometric parquetry, with 'tumbling
block' trompe-l'oeil and a running Greek key border, original white
metal (paktong?) handle and hinges, the interior with three lidded
compartments lined with raspberry velvet, on perspective bracket feet
28.5cm wide, 15cm high, 14cm deep

Please note that Dreweatts have applied for a de-minimus license for
this lot: reference number XE81JX56

£1,500-2,500





98

98
AN EGYPTIAN ALABASTER BOWL IN OLD
KINGDOM TASTE
PROBABLY EARLY 20TH CENTURY
11.5cm high, 20.5cm diameter

For comparison please see Oliver Hoare, *The Silk Road*,
2018, no. 25, eight bowls of notably similar form there
described as Merhgargh, Indus Valley c. 4,000 BCE.

£300-500

99
'RUINES DE TUILERIES' A MARBLE
ARCHITECTURAL FRAGMENT
FRENCH, CIRCA 1883
13.5cm high

The Tuileries Palace was demolished in 1883
and stone and marble elements were salvaged
and sold as souvenirs by the entrepreneur,
Achille Picart. In some cases they were
mounted by Gustave Sandoz, goldsmiths,
jewellers, watchmakers and retailer of luxury
objects at 147-148 Palais Royal, Paris.

£800-1,200

100
IN THE MANNER OF FORNASETTI
A 'VERRE ÉGLOMISÉ' TRAY, MID 20TH CENTURY
Gilded black glass, depicting various Roman gods,
with gilt metal openwork surround and claw feet
54cm wide, 39cm deep

£600-1,000



99



100





101

101
ÉMILE GALLÉ (FRENCH 1846-1904)
TALL 'CLÉMATITE' VASE, CIRCA 1895
Cameo glass, fire-polished, with purple Clematis flower decoration
Signed 'Cristallerie D' E Gallé Nancy Modèle et décor déposés'
50cm high

£500-800



102

102
AFTER THE ANTIQUE- A PAIR OF TURNED AND POLISHED
CORNISH SERPENTINE URNS
IN THE MANNER OF JOHN ORGAN OF PENZANCE,
MID 19TH CENTURY
Of Grecian amphora form
26cm high, base 8cm diameter

Literature:
R. Ellis (ed.), *Great Exhibition of the Works of Industry of all Nations, 1851.*
Official Descriptive and Illustrated Catalogue, London, 1851, Volume II., p. 770.

A single example of this type was sold Sotheby's New York, Property from the Collection of Lily & Edmond Safra, Vol. III, 3 November 2005 lot 239 (\$5,100 inc. premium).

John Organ's work is best recorded in the monumental pair of obelisks in Cornish serpentine he executed and which were acquired for the Lancaster Tower at Fonthill Abbey, and very probably acquired directly from the 1851 Great Exhibition at Crystal Palace in London. At the Great Exhibition, Organ was noted for having exhibited a "Baptismal font, chimney-piece, chess-table, columns, obelisks, vases, carved and plain; cabinet of specimens, &c., of serpentine stone from Lizard, Penzance" (Ellis, op. cit., p. 769). Three of his works were illustrated in the official catalogue - a ewer and basin, a font and one of the pair of obelisks.

£3,000-5,000

103
A FOSSIL MARBLE LIDDED URN
18TH CENTURY

The Ottoman style pointed onion finial above turned lid, turned body and stepped foot, the whole with distinctive marine fossil patterning
23cm high, base 10cm diameter

The richly figured marble appears to be *occhio di pavone*, a fossiliferous micritic limestone rich in mollusc shells (G. Borghini, ed., *Marmi Antichi* (Rome, 1998), p. 257, no. 103)

An Irish Queen Anne standish of Roman sarcophagus form, carved from the same marble with base incised 'M.D.CC.VI' (1706), was sold from Luggala, Co. Wicklow, by Mealy's, 2 May 2006, lot 178. The stone was there described as 'limestone with fossilised reeds', although the transverse sections could equally be molluscs such as razor clams or *Othoceras*.

A larger, lidded vase or urn of related form was sold Sotheby's Germany, The Royal House of Hanover, 5-15 October 2005, lot 5380 (pl. 23).

A Baroque vase and cover of similar inspiration, described as being carved from Bigio Antico marble and dated Rome 17th / 18th century, was with Finch & Co. in 2023.

£1,800-2,500



103

104 Y
AN INDIAN IVORY INLAID SANDALWOOD GLOVE BOX
VIZAGAPATAM, LATE 18TH/EARLY 19TH CENTURY

Plain oval inlaid panel to top within penwork decorated banding, plain interior, pink velvet to underside
26.5cm wide, 9cm high, 12.5cm deep

Please note that Dreweatts have applied for a de minimus license for this lot: reference number YTQT6SA2

£600-800



104



105

105
A PAIR OF GILT BRONZE MOUNTED BLUE JOHN URNS
 CIRCA 1800/1820
 Each with open guilloche top above mask mounted handles,
 laurel decorated stem bases, well figured bodies
 24cm high, bases 8.5cm wide

£5,000-8,000



106

106
A LARGE PAIR OF REGENCY GILT AND PATINATED BRONZE NEO-EGYPTIAN CANDLESTICKS
ENGLISH OR FRENCH, EARLY 19TH CENTURY
Depicting seated figures, plinths with cast Medusa head mask, on gilt bronze bun feet
33cm high

£5,000-8,000

107 Y
A SET OF ‘BOULLE’ MOUNTED FIRE BELLOWS
LATE 18TH/EARLY 19TH CENTURY

The crimson bellows within shaped plates, the front with Boulle inlay in brass and tortoiseshell, winged dragon shaped brass or bronze nozzle
44cm long

It has been suggested that this may be English in the Carlton House taste dating from the Regency Period and possibly attributable to Thomas Parker of Aire Street, possibly to a commission by Benjamin Vulliamy.

£600-1,000



107

108 Y
EMILE-JACQUES RUHLMANN (FRENCH, 1879-1933)
A DESK TIDY, CIRCA 1925

Macassar ebony, gilt metal
9.3cm high, 27.5cm wide, 22cm deep

This piece is part of a desk tidy set designed by Ruhlmann including a corbeille à papier.

£200-300



108

109 Y
A SINHALESE CARVED EBONY DOCUMENT
BOX WITH SILVER MOUNTS

17TH/18TH CENTURY
With silver colour mounts
44cm wide, 16cm high, 34cm deep

The carving pattern with open flowing floral designs relates to 17th century printed cottons produced along the Coromandel Coast for export.

£1,000-1,500



109

110
A REGENCY/EMPIRE BRONZE CANDLESTICK
À LA VICTOIRE
EARLY 19TH CENTURY, IN THE MANNER OF
THOMIRE DUTERME ET CIE
52cm high

The pattern for this candlestick is distinctively French, drawing on the designs of Percier & Fontaine, notably for Josephine's furnishings at Château de Saint-Cloud. However, the strong English influence of Tatham's Etchings & Hope's Household Furniture can be seen in the severity of the black patinated bronze architectural form enriched by Grecian bacchic mounts. Thus, it may be more likely to be by Vulliamy & Son or an emigrée bronzier such as the enigmatic, Paris-trained Alexis Decaix.

£800-1,200



110



111

A BOEOTIAN TERRACOTTA STANDING FEMALE FIGURE
GREECE, MIDDLE OF THE 6TH CENTURY BCE

The standing, stylised female figure, wearing peplos, large disc earrings and a polos decorated with three discs, with red and black painted facial details, the pelos decorated with chequer banding and crosshatching
24cm high

Provenance:

Christie's South Kensington, 1999.

£800-1,200



111



112

112

A PAIR OF GRAND TOUR SPECIMEN MARBLE STANDS
ITALY, CIRCA 1800
each 19.2cm high, bases 13.5cm

Provenance:

Finch & Co.

Each formed as a square sided block column of Marmo Africano supporting a moulded Broccatello di Siena top, with a matching moulded base, raised upon a plinth of Egyptian granite (perhaps granito verde fiorito di bigio from Wadi Umm Balad, near Gebel Dokhan, Eastern Desert or diorite Egiziano, also known as granito nero, also from between Aswan and Shellal, Nile Valley, Egypt).

£800-1,200

113

AN ORMOLU MOUNTED LAPIS LAZULI CORINTHIAN COLUMN
PROBABLY RUSSIAN, EARLY 19TH CENTURY
43cm high, base 12cm wide

Provenance:

Jean-Claude Ciancimino (1931-2014) and by descent

Exhibited:

Oliver Hoare, Every Object Tells a Story, London 2017, cat. 313.

Whilst it would be easy to assume this column to be Italian or French, it is more likely to be Russian; see Les Stroganoff, Une Dynastie de Mécènes, Musée Carnavalet, Paris, 2002, ex. Cat. P. 117, for a pair of ormolu mounted quartz and red marble columns, designed by the artist and architect Andreï Voronikhin (1759-1814) for Peterhof between 1800-06 and made by the Imperial Kolyvan Lapidary Workshop. Indeed, the choice of lapis lazuli is particularly Russian as this semi-precious hardstone was mined in Siberia.

£1,500-2,500



113

114

**A SILVER FILIGREE-MOUNTED
AGATE JATTE**

The agate dish later mounted,
silver gilt foliate handle and
filigree mounts associated and
adapted to support the dish;
the agate with a diagonal crack;
metalwork repaired
13cm high

Dating the dish is extremely
difficult: it is unlikely to be ancient
as the form has few comparisons,
although a small, unmounted
Roman agate coupe with a flat
base on a very shallow foot is
illustrated in Daniel Alcouffe's
Les Gemmes de la Couronne,
there described as 'Une petite
tasse en gondole, d'agate
orientale blanche', which entered
the collection of King Louis XIV
between 1684-1701.

The mounts may have been
made and fitted in Goa, West
India, which was ruled by the
Portuguese from 1510-1961, and
became an important centre for
the manufacture of luxury goods
for the European market from the
16th century onwards.

£1,500-2,000



114



115 (actual size)

115

A SMALL AGATE CUP

EUROPE, POSSIBLY 17TH CENTURY

The later mounts possibly German
5cm high

Provenance:

Finch & Co., Catalogue 14, (2009), no. 71

For comparison please see the group of small agate cups of related form in the Louvre,
Paris, notably one of remarkably similar form with a faceted foot which entered the
collection of Louis XIV around 1685 (Daniel Alcouffe, *Les Gemmes de la Couronne*, Paris,
2001, cat. 230, page 462).

£3,000-5,000



115 (detail)



117

116
A LATE GEORGE III MAHOGANY THREE
DIVISION CUTLERY TRAY
EARLY 19TH CENTURY
Brass single handle, later inscribed to each side
"DINING ROOM"
40cm wide, 30cm deep

£200-300



116

117
A REGENCY BRONZE TABLE LIGHT OF
CANNON BARREL FORM
EARLY 19TH CENTURY
Later fitted for electricity, modern shade
46cm high excluding fitment, 73.5cm high overall
including current shade

£600-1,000



118

118
AN ORMOLU-MOUNTED EBONISED NEOCLASSICAL BUREAU PLAT
FRENCH, SECOND QUARTER 20TH CENTURY, THE MOUNTS AFTER
JEAN-GUILLAUME MOITTE & HENRI AUGUSTE
The black gilt-tooled leather lined top above a frieze centred by roundels
with Medusa masks and with further anthemion clasps, with mahogany-lined
end drawers, on turned tapering legs headed by ionic capitals and with
toupie feet
76cm high, 116cm wide, 76cm deep

The medusa head, a motif from antiquity, was favoured particularly in Italy
and France throughout the Empire period (see Enrico Colle, *Il Mobile Impero
in Italia: Arredi e Decorazioni D'Interni Dal 1830 - 1843*, 1998, no. 31, p. 123,
for an example by Sebastian Youf).

£3,000-5,000



119



121



120

119
A LATE REGENCY BRONZE 'CANNON BARREL' TABLE LIGHT
EARLY 19TH CENTURY
Of part polished form, square base, fitted for electricity and with new celadon silk shade
base 44cm high excluding fitment, 74cm including current shade

£400-600

120
A SET OF GEORGE III METAMORPHIC LIBRARY STEPS
LATE 18TH/19TH CENTURY
With probably original green baize reads and turned supports
74cm wide, 70cm high, 41cm deep

£1,000-1,500

121
AN ISFAHAN RUG
EARLY 20TH CENTURY
The oval medallion on a red ground of flowers, foliage, arabesques and cloudbands, within a blue ground border of flowers and palmettes
208 x 141cm

£400-600

122
AFTER THE ANTIQUE, A NAPLES BRONZE FLOOR LAMP
WITH ORIGINAL PARCHMENT SHADE
CIRCA 1900
175cm high, base 42cm wide

Provenance:
Yvette Guilbert (1865 - 1944), 28 bis Boulevard Berthier, Paris;
and by descent,
Sold by her descendants at Artcurial, Paris;
There acquired by Rose Uniacke, London;
From whom acquired by the present owner

This statuesque floor lamp was made for the Parisian actress and cabaret singer Yvette Guilbert, remaining with her descendants until recently.

Guilbert was a muse of many of the great artists of the Belle Époque including Théophile-Alexandre Steinlen, Pablo Picasso, and most notably, Henri de Toulouse-Lautrec, who dedicated his second book of sketches to her, encapsulating with great affection the singer's pale skin, shocking red hair, and signature long black gloves.

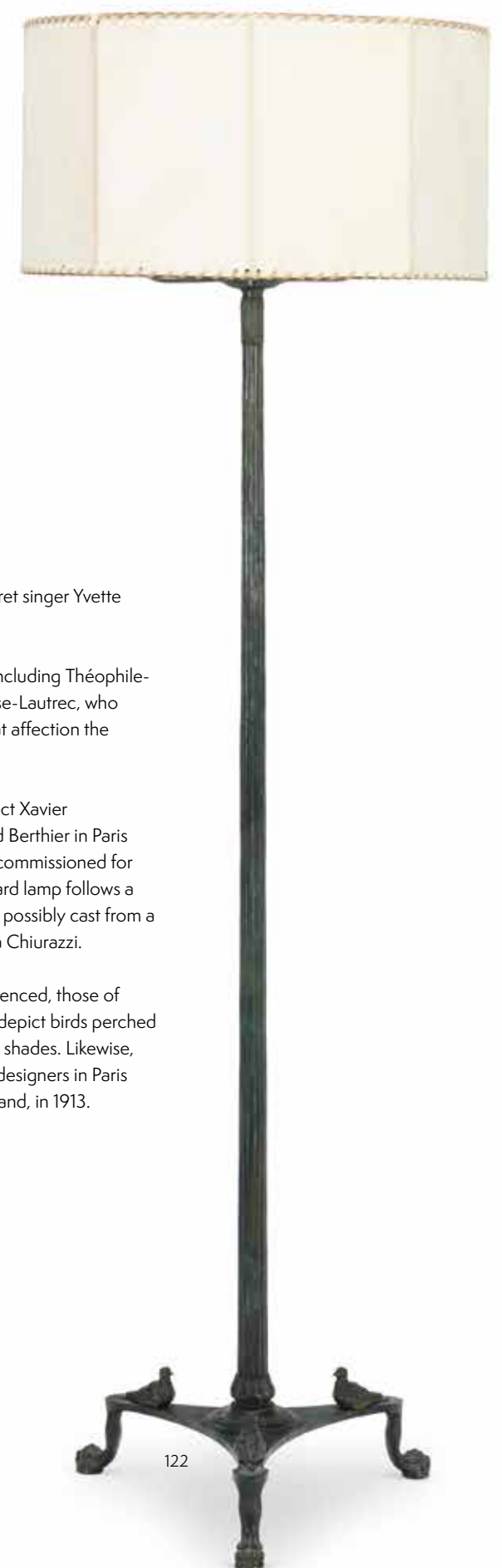
Guilbert's international success enabled her to commission the architect Xavier Schoellkopf to build a spectacular Art Nouveau mansion on Boulevard Berthier in Paris in 1900, for where this lamp and several other matching articles were commissioned for Mme. Guilbert's bedroom. The design of this sculptural floor or standard lamp follows a 3rd - 5th century B.C. Etruscan thymiaterion (incense burner), that was possibly cast from a Pompeian original by the leading Neapolitan bronze foundry Fonderia Chiurazzi.

It is interesting to note that this lamp predates, and may well have influenced, those of notably comparable form by Diego Giacometti (1902-85), which also depict birds perched upon triform bases, and were supplied with similar stitched parchment shades. Likewise, that Mme Guilbert continued to commission pieces from the leading designers in Paris including a piano by Jacques Playel, decorated in lacquer by Jean Dunand, in 1913.

£2,000-3,000



Yvette Guilbert



122



123 (view from above)



123

123

A REGENCY CRIMSON-PAINTED, PARCEL-GILT AND JAPANNED TWO TIER ÉTAGÈRE

CIRCA 1820, IN THE MANNER OF FREDERICK CRACE

With turned finials and 'Chinese' fretted galleries, the japanned panels depicting a duck and a hawk, on turned legs with brass caps and castors
69cm high, 73cm wide, 41cm deep

This étagère has close affinities to decorated furniture made by the eminent firm of Crace, who undertook substantial decorations, as well as supplying furniture in this taste – combining chinoiserie lacquer with the same distinctive palette - to King George IV for the Marine Pavilion, Brighton. A Regency cabinet with 'Chinese' landscape vignettes in imitation of true lacquer has been attributed to the artist-designer Frederick Crace (1779 - 1859) [see M. Aldrich, *The Craces: Royal Decorators 1768 - 1899*, 1990, p.23, fig. 1:12].

£3,000-5,000



124

124

A REGENCY MAHOGANY LIBRARY BERGERE

PROBABLY IRISH, EARLY 19TH CENTURY Upholstered in buttoned crimson Morocco leather, the scrolled back and reeded downcurved arms with rosette clasps above a loose cushion, the seat rails carved with stylised Greek key on sabre legs with strigil panels and brass castors
92cm high, 68cm wide, 85cm deep

Provenance:

The Earls of Rosse, Birr Castle, Co. Offaly and by descent

The handsome and imposing library armchair conforms in many respects with the prevailing style of the early 19th century and might easily be attributed to any of the prestigious furniture makers active at the time, foremost being Gillows of Lancaster and London. However it displays features that elevate it from the great majority of conventional English patterns. Both the Greek key decoration on the seat rail and the idiosyncratic reeded or strigil panels on the legs appear to have few if any precedents in this period and the latter in particular is so unusual, yet reminiscent of the spiral reeding seen on much Irish, and particularly Cork, furniture, as to confirm that the chair was made in Ireland.

Laurence Parsons, 2nd Earl of Rosse (1758 – 1841), was a patriotic statesman, uncompromising opponent of the Act of Union with Great Britain and staunch supporter of Catholic rights and representation. It's highly likely that he would have favoured an Irish maker when commissioning furniture for the newly Gothicised Burr Castle, the most likely candidates being the Dublin firms of Gillingtons or Mack, Williams & Gibton. Much Regency furniture remains in the house today.

£4,000-6,000



Birr Castle
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125 Y

A FLEMISH BRASS-INLAID EBONY AND PARCEL-GILT TABLE DE MILIEU

ANTWERP, CIRCA 1670

The gilt-tooled red leather lined top in a border of cartouches, with a walnut-lined drawer to one side, on tapering faceted legs joined by stretchers and with ball feet, the leather stamped C LEWIS
66cm high, 65.5cm wide, 43cm deep

Provenance:

Possibly William Beckford;

Bearne's, Torquay, Devon, 20 October 1999, lot 756

The tiny leather stamp 'C LEWIS' on the leather surface of this table is that of Charles Lewis (1786-1836), London's leading binder in the early 19th century, patronised by the great collectors of the day including the Duke of Devonshire, Sir Mark Masterman Sykes, Edward Vernon Utterson, Sir Richard Colt Hoare, Lord Spencer, and William Beckford, who described Lewis as 'the first artist in this line that Europe can boast of.'

A number of tantalisingly enigmatic elements suggest the possibility that Beckford himself may have owned this table. In the early decades of the 19th century, Beckford was purchasing items that might then have been considered old-fashioned, including Boulle and early ebony furniture. The contrasting black, red and gold would have harmonised with Beckford's scheme at Fonthill – indeed, he commissioned a set of ebonised, parcel-gilt chairs in the Anglo-Dutch 17th century taste, upholstered in red Morocco leather around 1820, contemporaneous with this leather writing surface.

A remarkably similar table, conceivably from the same workshop, is in the collection of the Musée Carnavalet, Paris, and previously displayed in the Cabinet Colbert de Villacerf, salle 17. The scale and inlay is almost identical and, intriguingly, the top was inset with a tooled brown leather in the late 19th century, advancing the possibility that this replaced a crimson writing surface, and that the two tables once formed a matched pair. Likewise, there is no known provenance for the Carnavalet table.

£6,000-10,000



Detail of similar table in the collection of the Musée Carnavalet



125



126
A VICTORIAN CRIMSON AND GILT
JAPANNED TEA CANISTER IN THE
REGENCY CHINOISERIE TASTE
BARTLETT & SONS LTD BRISTOL,
CIRCA 1880

Maker's label
approximately 48cm high

"Japanner of Grocer's Tea
Canisters" John Bartlett was born
c.1825 in London; by 1852 the firm
was called J Bartlett & Son, and in
1880 it was listed at 2 & 3 Welsh
Back, Bristol; in 1910 the firm was
taken over by Henry Pooley & Son
of Birmingham, who were in turn
taken over by W&T Avery in 1914.

£600-800



126

127
A SILVER SWAN HEAD PERFUME BOTTLE
Sampson Mordan, London 1882
With glass eyes
15cm long

£1,000-1,500



127



128 (detail)

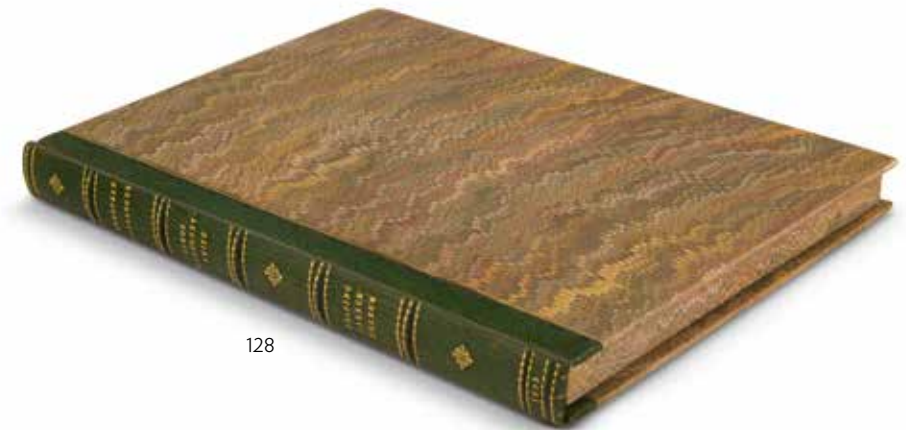
128 Ø
Harcourt-Smith (Simon) A Catalogue of Various Clocks, Watches,
Automata...of European Workmanship dating from the XVIIIth and
the early XIXth Centuries, in the Palace Museum and the Wu Ying
Tien, Taipei, plates, tissue guards, text lightly browned, original
printed wrappers, a little browned, a few chips at edges repaired,
preserved in modern green morocco-backed marbled board drop-
back box, spine gilt, 4to, Peiping, Palace Museum, 1933

£200-300

129
A PAIR OF MILITARY RED INTERLINED CURTAINS
19TH CENTURY
each approx. 300cm drop, 187cm wide

Provenance:
Audley End House (acquired 1970s)

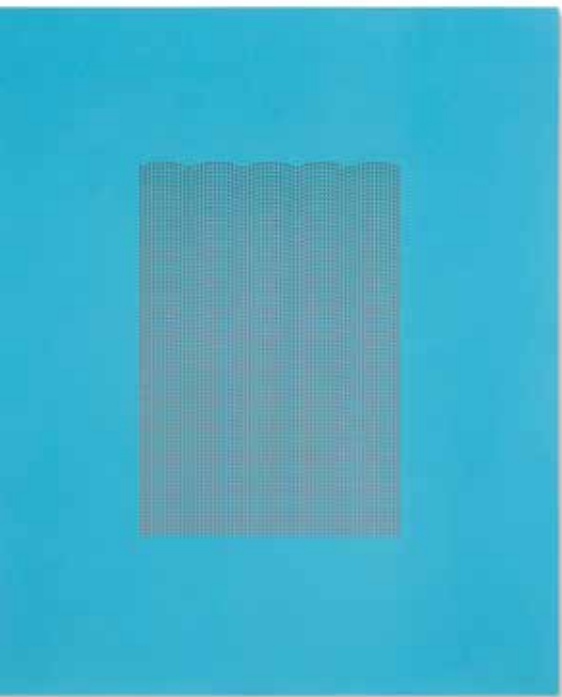
£400-800



128



129



130

130 λ
TESS JARAY (BRITISH B. 1937)
FIVE PILLARS
 Oil on cut panel
 Signed and dated 2006 (verso)
 47.5 x 40cm (18½ x 15½in.)
 Unframed

Together with *The Art of Tess Jaray* by Richard Davey, John Stezaker and Alison Wilding, 2014.

£1,000-1,500



130

131
A SILVERED BRASS TABLE LIGHT OF OWL FORM
 19TH CENTURY
 Owl standing on hemispherical base
 35cm high excluding fitment

£400-600



131



132

132
AN UNUSUAL IRISH VICTORIAN WALNUT CAMPAIGN DESK
 BY ROSS & CO, DUBLIN,
 CIRCA 1860

The tan leather-lined top with hinged flaps supported by hinged compartments opening to reveal eight drawers and with a shelf in the recess, on a plinth and castors, labelled ROSS & CO MANUFACTURERS 8, 9, 10, ELLIS'S QUAY, DUBLIN
 76cm high, 124cm wide, 64cm deep open

Ross and Co. of Dublin (c.1921 – 1907) were one of the most important makers of campaign furniture in the Victorian era and considered a leader in the market, even endorsed by the British Army establishment. They were located throughout their existence at Ellis's Quay, Dublin, purposely close to Collins Barracks, one of the biggest in Europe. They exhibited at the Irish Industrial Exhibition, Dublin, 1853, and the Dublin International Exhibition, 1865.

Ross prospered throughout the 19th century, their reputation further enhanced by the approval of H.R.H. the Prince of Wales in 1864. Their work was of high quality but also exhibited originality of design, sometimes adorned with carving or mouldings, perhaps an unusual arrangement of drawers, and they also put comfort at a premium. Unusually they favoured the use of walnut, recognising its rising popularity in Victorian Britain. (See Desmond Fitzgerald, 'Dublin Directories and Trade Labels', *Furniture History*, vol. 21, 185, pp. 258 – 282, and Nicholas A. Brawer, *British Campaign Furniture Elegance under Canvas 1740 – 1914*, 2001, pp. 199 – 204).

A similar oak folding desk by Ross & Co. was sold Doyles, New York, 20 May 2012, lot 340.

£2,000-3,000

133 Y
A LARGE ROSEWOOD TOBACCO JAR
 DUTCH, CIRCA 1840
 Of lathe turned form with original lid
 23cm high

Provenance:
 Jean-Claude Ciamcimino (1931-2014);
 and by descent
 From whom acquired by the present owner

Exhibited:
 Oliver Hoare, *Every Object Tells a Story*,
 London 2017, cat. 302

For a comparable example, please see
 Christie's London, Simon Sainsbury The
 Creation of an English Arcadia, 18 June 2008
 lot 7 (£6,875 inc. premium).

£1,000-1,500



133

134
A REGENCY MAHOGANY AND CANED LIBRARY BERGÈRE
 CIRCA 1820

The curved back with a scrolled anthemion-carved cresting, above a loose cushion upholstered in black horsehair, with a brass articulated book rest, on sabre legs with brass caps and castors
 86cm high, 63cm wide, 72cm deep

Provenance:
 William Masters (1796-1874), botanist, and founder of the Canterbury Museum

William Masters (1796–1874) FHS was an English nurseryman, garden designer, and amateur botanist. His father, of the same name (d. 1834), was a Canterbury nurseryman who conducted his business in the late 18th century in St Dunstan's. Masters was instrumental in setting up the Canterbury Philosophical and Literary Institution in Guildhall Street (founded 1825), and became Hon. Curator of their museum from 1823 to 1846. He wrote for specialist journals and corresponded regularly with horticulturalists and academics



William Masters

throughout this life, including with the botanist Sir William Hooker, and is chiefly remembered for his catalogue *Hortus duvernoi* of 1831, which comprehensively listed and classified many seeds and plants. Masters was Mayor of Canterbury between 1840-41 and his bust was placed in the city museum.

£2,500-4,000



134



135
A REGENCY EIGHT-DAY MARINE CHRONOMETER
AWARDED SECOND PRIZE AT THE GREENWICH TRIALS
JAMES MOORE FRENCH, LONDON, NO. 975, 1825
The circular three-quarter plate single chain fusee movement with Harrison's maintain power and Earnshaw type spring detent escapement set within a sub plate, regulated by helical sprung split bimetallic balance now fitted with Airy's compensation arm and cylindrical timing weights, the backplate engraved with government arrow device and signed *French, Royal Exchange, LONDON. 975*, the 4.5 inch circular silvered Roman numeral dial with subsidiary power reserve and seconds dials to the similarly signed centre now also inscribed with *Airy's compensation arm*, set beneath a screw-down convex glazed bezel into a brass bowl, supported via gimbal mounts into a brass bound mahogany three-tier box inset with a large brass plate engraved J.M. FRENCH, ROYAL EXCHANGE LONDON, No. 975, THIS CHRONOMETER GAINED, THE SECOND PRIZE. 1ST MAY 1826, IT HAVING VARIED LESS THAN A SECOND IN TWELVE MONTHS to lid over brass side handles
The box 18.5cm (7.25ins) high, 19cm (7.5ins) square

Provenance:
Commander Duncan Grant C.B.E., RN, by 1927; Messrs Garrards, by 1980; acquired at the Grosvenor House Antiques Fair

Santiago James Moore French (sometimes James Moore French) was a watch, clock and chronometer maker who gained his freedom of the Clockmakers' Company by redemption in 1810. He was trading at 15 Sweetings Alley from 1808 until about 1838. A London trade directory dated 1829 has a listing for J.M. Moore advertising as a chronometer maker at 14 and 15 East side of Royal Exchange (i.e. Sweetings Alley). By 1839 he had moved to 18 Cornhill and was there until 1842. In 1839-40 he was also at 86 Cornhill as well as 80 Cornhill 1841-42; he is believed to have died in 1844.

Chronometer no. 975 was one of only two awarded an annual premium of £200 by The Royal Observatory on 12th May 1826 (it is also referred to in a document recording the libel cases in the Cornell), and accompanied by the full history of service between 1826-1927, supplied by Kew, including the inaugural voyage after testing at the Cape of Good Hope (1826), HMS Curlew (1829), HMS President (1837), HMS Prince Albert (1850), HMS Firefly (1860), HMS Empress of India (1897), etc.

References:
Blunt vs. Greenwood and Blunt vs. Patten, Cornell Library.Journal of the Franklin Institute of the State of Pennsylvania, 1826, vol. II, pp. 251-52.The Mean Daily Rates and Extreme Variations of Two Chronometers, by Mr J.M. French, of the Royal Exchange, during their Trial at the Royal Observatory, from May 1, 1825, to May 1, 1826, Royal Observatory Trials, 1825-1826.

£10,000-15,000



135



135 (detail)



136

136
A WEATHERED CARVED MARBLE BUST OF A CHILD
PROBABLY LATE 18TH/EARLY 19TH CENTURY
Either a boy with long hair or a young girl, hilt tilted up looking to their left, with metal pin onto rectangular base
43cm high overall, base width 14cm

£400-600



137

137
A REGENCY OAK HALL ARMCHAIR
CIRCA 1810, IN THE MANNER OF GEORGE BULLOCK
The back centred by a rosette above a solid seat and scrolled arms, on turned tapering legs
98cm high, 63cm wide, 53cm deep

Provenance:
A country house in Kent, now demolished, by repute the sole survivor from a set of 12

The armchair of distinguished sober form evokes the style promoted in the early 19th century by George Bullock (d.1818) at his Grecian Rooms in Liverpool, and later at Tenterden Street, London, where it was lauded for its tasteful simplicity (see R. Ackermann's *Repository of Arts*, 1816). Eschewing the Regency fashion for exotic woods and made entirely of oak, the chair might be offered as an example of the historicist trend of the early 19th century, which promoted the use of oak as romantic and patriotic. George Bullock was among those who embraced the trend, and among whose important commissions was

for Matthew Robinson Boulton for Tew Park, Oxfordshire (1817), where Bullock completely refurnished the three principal rooms supplying furniture made entirely of oak and holly.

Further, the five-petalled flower device displayed on the back and the arm terminals might conceivably represent the Tudor rose, the traditional heraldic emblem of England created by Henry VII after 1485.

£1,200-1,500



138 (set of nine)

138
A SET OF NINE COMPOSITION STONE CORBELS
LATE 19TH CENTURY
Each with traces of grey green paint, rectangular top above volute scrolls to sides flanking central raised acanthus leaf
each 22cm wide, 20cm, 8cm deep

Although these may have originally been designed as architectural elements it has been suggested that they be re-purposed as wall brackets.

£800-1,200

END OF SALE



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Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK

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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

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The sale of goods at our public auctions and a seller's relationship with us are governed by our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions. Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue or separately announced prior to the auction. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. Please note that our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions relate to auctions held in our salerooms and we have separate terms and conditions for our online auctions.

If you, or another person acting on your behalf, provide goods to us to sell on your behalf at one of our auctions this signifies that you agree to and will comply with our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions.

1. **INTERPRETATION.** In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent or otherwise on the Seller's behalf we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. All obligations that apply to the Seller under these Terms of Consignment for Sellers in Public Auctions shall apply to the owner of the goods and their agent jointly and separately. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. **WARRANTY.** The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and encumbrances, claims or potential claims. The Seller has provided all information concerning the item's ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.

3. **ALL COMMISSIONS.** and fees are subject to VAT at the prevailing rate.

4. **COMMISSION.** is charged to sellers and all selling terms are available from our salerooms.

5. **REMOVAL COSTS.** Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

6. LOSS AND DAMAGE OF GOODS

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. **ILLUSTRATIONS AND PHOTOGRAPHS.** The cost of any illustrations or photographs is borne by you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

8. **MINIMUM BIDS AND OUR DISCRETION.** Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 9. We may sell Lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us a "discretion" we may accept a bid of up to 10% below the formal reserve.

9. RESERVES

(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and loss and damage warranty charges stipulated in these Terms of Consignment).

(b) A reserve once set cannot be changed except with our consent.

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 1.5% and any photographic charges.

(d) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

(e) Reserves are not usually accepted for lots expected to realise below £100.

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

11. **SOFT FURNISHINGS.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 10 and 11 are subject to the provisions of The Torts (Interference with Goods) Act 1977.

12. **DESCRIPTION.** Please assist us with accurate information as to the provenance, lawful import etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots and that your lots match those descriptions unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds and in any event within 7 days of our written notice to do so.

13. **UNSOLD.** If an item is unsold it may at our discretion be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

14. **WITHDRAWN AND BOUGHT IN ITEMS.** You may revoke your instruction to sell the consigned goods by providing us with a written notice (Withdrawal Notice). In the event that you withdraw goods from sale at the time when the goods have been researched, catalogued and prepared for sale, you will pay us Withdrawn Fees calculated as follows:

(a) Vendor Commission charged at the rate agreed in your Consignment Agreement and applied to the mid-estimate; and

(b) Other fees agreed in your Consignment Agreement, such as the Loss and Damage Warranty fee (applied to the mid-estimate) and Illustration fee; and

(c) Any other expenses borne by us in preparing the lot for sale, such as costs of restoration, third-party appraisals, permits and licences; and

(d) A fee equivalent to the Buyer's Premium, charged at the rate applicable to the sale in which the lots would be offered and calculated at the mid-estimate.

All above fees will be subject to VAT at the prevailing rate (currently 20%). You must remove the withdrawn goods from our storage premises at your own expense within thirty days after the date of the Withdrawal Notice. We will not release any withdrawn goods to you prior to receipt in full of any amounts owed to us, including in relation to any costs borne by us or any advance paid by us against the goods to you or a third party.

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, comprising the hammer price together with a premium charged per lot at the following rates: 28% of the hammer price [33.6% including VAT] up to and including £25,000; plus 27% [32.4% including VAT] of the hammer price from £25,001 up to and including £500,000; plus 26% [31.2% including VAT] of the hammer price in excess of £500,000. The Buyer shall also be liable for any royalties payable under Droit de Suite and for any taxes indicated by lot symbols (†, ‡, Ω and β), as set out under the Information for Buyers, as well as any applicable Web Premium.

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 (‡), omega (Ω) and beta (β). 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 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 the appropriate 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 us 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 layout of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)

10. **COMMISSION BIDS.** Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.

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

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

Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by

statute, common law or otherwise are excluded to the fullest extent permitted by law.

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

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

14. DESCRIPTIONS AND CONDITION

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

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

15. **FORGERIES.** Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or (2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition. The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

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

GENERAL

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

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

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

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

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

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

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

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DREWEATTS

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