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Wednesday 20 November 2013 at 14.00



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Front cover: Lot 46
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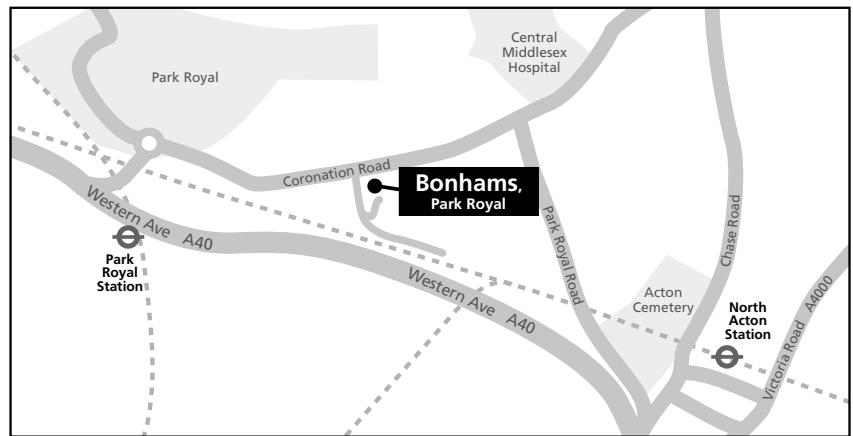
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1

A GEORGE I CARVED GILTWOOD PIER MIRROR

in the manner of John Belchier

The shaped rectangular bevelled plates within a strapwork carved border and paterae carved outer border, surmounted by a stylised scrolling leaf and 'C' scroll cresting flanked by eagles heads and scrolling acanthus leaves with trailing bellflowers, *regilded*, 121cm high, 63cm wide, (47.5" high, 24.5" wide).

£3,000 - 5,000

□3,500 - 5,900

US\$4,800 - 8,100

Elements of the present mirror such as the eagle heads to the cresting are paralleled on a pier glass supplied by John Belchier (d. 1753) to John Meller in 1726 for Erddig Park, Denbighshire, Wales at a cost of £50 (see R. Edwards and M. Jourdain, *Georgian Cabinet-Makers*, rev. ed., London 1946, p. 99, fig. 33 where they are erroneously attributed to Moore and Gumley).

See also P. Maquoid & R. Edwards, *The Dictionary of English Furniture*, Vol II, p. 318, fig. 30 for a mirror with similar eagle heads and pierced cresting from Castle Howard, Yorks



2

2

A WILLIAM AND MARY OAK, WALNUT OYSTER VENEERED, PLUM AND SYCAMORE BANDED CHEST

In two parts, the later rectangular moulded top above a double panelled and moulded deep drawer and two further drawers, on ogee moulded feet, 100cm wide, 55cm deep, 93cm high (39in wide, 21.5in deep, 36.5in high).

£3,000 - 5,000
 □ 3,500 - 5,900
 US\$4,800 - 8,100

3

A WILLIAM AND MARY FIGURED WALNUT AND CROSSBANDED BUREAU

The rectangular moulded top above a sloping fall with a reading rest enclosing a sliding well, ten pigeonholes and four shaped drawers; above three long graduated drawers on later bun feet, 93cm wide, 55cm deep, 103cm high (36.5in wide, 21.5in deep, 40.5in high).

£3,000 - 4,000
 □ 3,500 - 4,700
 US\$4,800 - 6,400

4

A CHARLES II KINGWOOD PARQUETRY CABINET ON STAND

The rectangular top above a pair of doors enclosing a central cupboard door further enclosing a single frieze drawer and a void interior; surrounded by twelve drawers, the rectangular moulded stand with a frieze drawer on spirally turned legs joined by rectangular stretchers, on turned feet, elements of the stand of a later date, 102cm wide, 45cm deep, 140cm high (40in wide, 17.5in deep, 55in high).

£4,000 - 6,000
 □ 4,700 - 7,100
 US\$6,400 - 9,700

A closely related use of Princeswood veneers in this type of geometric form can be seen of a table (en-suite with a pair of stands) dated to 1660-1675 in a private collection at Drayton House, see A Bowett, *English Furniture 1660-1714, From Charles II to Queen Anne*, Suffolk 2002, p.114, p.4:16 & 4:17.

The only known documented item of Princeswood furniture from the late 17th or early 18th centuries is a Scriptor which is interestingly silver mounted as is the cabinet offered here and is in the White Closet at Ham House, see A. Bowett, *Woods in British Furniture-Making 1400-1900, An Illustrated Historical Dictionary*, Wetherby, 2012, p.193. The Ham House scriptor appears in the 1679 and 1683 inventories of Ham House. Bowett notes that "*Princeswood was the most expensive cabinet wood in general use in the late 17th century, and this was almost certainly the reason for its name - only those with princely incomes could afford it*", see Bowett, *ibid.*, p.193. The precise identification of Princeswood remains problematic although it is suggested that it is most likely to be a species of South American Dalebergia, probably *D.caerensis* which was imported to Britain from Portugal and France from their colonies.



3



Detail, open



5

A WILLIAM AND MARY WALNUT OYSTER VENEERED, SYCAMORE AND EBONY MARQUETRY CHEST

The rectangular moulded top inlaid with a foliate scroll and lion mask inlaid oval, with quartered scrolling and flowerhead inlaid corners, above two short and two long drawers, each with similarly inlaid marquetry panels, on a later moulded plinth and inlaid later bracket feet, 94cm wide, 55cm deep, 90cm high (37in wide, 21.5in deep, 35in high).

£6,000 - 8,000

□7,100 - 9,400

US\$9,700 - 13,000

6

A WILLIAM & MARY WALNUT AND LABURNUM OYSTER VENEERED AND BANDED CHEST

The rectangular moulded top inlaid with concentric circles above two short and three long graduated drawers on turned later feet, 95cm wide, 56cm deep, 84cm high (37in wide, 22in deep, 33in high).

£8,000 - 12,000

□9,400 - 14,000

US\$13,000 - 19,000

Provenance:

Castle Lodge, Castle Square, Ludlow, Shropshire.

Castle Lodge was once the home of Catherine of Aragon, the first wife of Henry VIII, at the time she was married and left a widow by Henry's brother Arthur Prince of Wales. It has been privately owned throughout its history, at one point being a hotel and a school. It has been recently restored and open to the public since 1999.



5





7

7

A QUEEN ANNE WALNUT TOILET MIRROR

The rectangular plate within a moulded swing frame and arched cresting flanked by shaped uprights surmounted by turned brass finials, the stepped base with a rectangular top with three drawers above a further tier of three drawers, on turned bun feet, 41cm wide, 21cm deep, 80cm high (16in wide, 8in deep, 31in high).

£1,200 - 1,800

□ 1,400 - 2,100

US\$1,900 - 2,900



8

8

A GEORGE II ELM, CROSSBANDED AND FEATHERBANDED LOWBOY

The rectangular moulded quarter-veneered top above one long and three short drawers above a shaped apron, on cabriole shell and bellflower carved legs and claw and ball feet, *branded to the underside of the left drawer 'HDZ'?*, 78cm wide, 51cm deep, 74cm high (30.5in wide, 20in deep, 29in high).

£3,000 - 5,000

□ 3,500 - 5,900

US\$4,800 - 8,100

9

A SMALL GEORGE I WALNUT, CROSSBANDED AND FEATHERBANDED BUREAU BOOKCASE

The rectangular ogee moulded cornice above a single door, with later shaped and bevelled mirror plate enclosing three adjustable shelves, above a candle slide, the lower part with sloping fall enclosing one long and seven short drawers; above two short and three long graduated drawers on shaped bracket feet, 64cm wide, 49cm deep, 190cm high (25in wide, 19in deep, 74.5in high).

£8,000 - 12,000

□ 9,400 - 14,000

US\$13,000 - 19,000





10

10

A GEORGE I CARVED WALNUT WING ARMCHAIR

Upholstered in yellow damask, the rectangular padded back with shaped sides and outscrolled arms on a bowed seat, with loose squab cushion, on cabriole shell carved legs with claw and ball feet, front legs with castors, *together with its previous 18th century style needlework cover.*

£4,000 - 6,000

□ **4,700 - 7,100**

US\$6,400 - 9,700

11

A GEORGE I WALNUT, CROSSBANDED AND FEATHERBANDED CHEST

The rectangular cavetto moulded quarter-veneered top inlaid with a central oval above two short and three long graduated drawers, on turned bun feet, *96cm wide, 55cm deep, 89cm high (37.5in wide, 21.5in deep, 35in high).*

£3,000 - 5,000

□ **3,500 - 5,900**

US\$4,800 - 8,100

12

A RARE SET OF FOUR EARLY 18TH CENTURY CARVED WALNUT AND PARCEL GILT GIRANDOLES

The shaped rectangular bevelled plates each cut with stellar and interlaced strapwork, within beaded and moulded frames, with later gilt brass scrolling candlearms and sconces, *each 66cm high, 29cm wide, (25.5" high, 11" wide).* (4)

£15,000 - 20,000

□ **18,000 - 24,000**

US\$24,000 - 32,000

Provenance:

The wealthy Greek shipping merchant Pandia Peter Rodocanachi (1865-1936), thence by descent to:

Paul Harold Rodocanachi (1893-1968) and thence by descent to his daughter:

Catherine Daphne (Paul) Rodocanachi:

Purchased by the vendors from Catherine Rodocanachi's sister in the early 1980's.



11



One of the girandoles photographed in-situ





13

13

A WILLIAM AND MARY PRINCESWOOD OYSTER VENEERED AND WALNUT BANDED CHEST ON STAND

Inlaid with sycamore lines, the rectangular moulded top inlaid with concentric circles above two short and two long drawers, the sides similarly inlaid, the moulded stand with an apron drawer, on later turned bun feet, 102cm wide, 57cm deep, 94cm high (40in wide, 22in deep, 37in high).

£5,000 - 8,000

□ 5,900 - 9,400

US\$8,100 - 13,000



14

14

A QUEEN ANNE WALNUT AND FEATHERBANDED BUREAU

The fall enclosing an arrangement of stepped pigeon holes and drawers with a central door and sliding well panel, above two long and two short graduated drawers on bun feet, with double astragal moulding throughout, 94cm wide, 52cm deep, 100cm high (37in wide, 20in deep, 39in high).

£5,000 - 7,000

□ 5,900 - 8,300

US\$8,100 - 11,000

15

**A WILLIAM AND MARY WALNUT CROSSBANDED AND
FEATHERBANDED ESCRITOIRE**

The rectangular ogee moulded cornice above a cushion moulded frieze drawer and fall front enclosing a later brown tooled leather ratcheted writing surface, a central cupboard door enclosing three short drawers, surrounded by twelve short drawers and six removable pigeonholes, revealing six secret drawers behind, the lower part with two short and two long graduated drawers on turned bun feet, 97cm wide, 50cm deep, 177cm high (38in wide, 19.5in deep, 69.5in high).

£5,000 - 7,000

□ 5,900 - 8,300

US\$8,100 - 11,000

Provenance:

Exhibited at Grosvenor House Fair





16

AN 18TH CENTURY GREEN JAPANNED OCTAGONAL FRAME

Heightened with gilt chinoiseries, now with a later circular mirror plate inset within a moulded inner border and wide outerborder, *possibly Dutch or German, 71cm diameter, (27.5" diameter).*

£2,500 - 3,500

□3,000 - 4,100

US\$4,000 - 5,600

17

**A GEORGE II WALNUT CROSSBANDED
AND FEATHERBANDED KNEEHOLE DESK**

The rectangular quarter veneered top with a brushing slide above a frieze drawer and apron drawer above a sliding recessed cupboard, flanked by fluted canted angles with three graduated drawers to either side, on shaped bracket feet, 85cm wide, 49cm deep, 79cm high (33in wide, 19in deep, 31in high).

£12,000 - 18,000

□ 14,000 - 21,000

US\$19,000 - 29,000

The unusual feature on a kneehole desk of canted fluted angles and a brushing slide are also seen on an example illustrated by R.W Symonds, *English Furniture from Charles II to George II*, London 1929, p.77. Further examples without a brushing slide appear in R.Edwards, *The Dictionary of English Furniture*, London 1954 Vol. III, page 244, fig.10 and in Apter Fredericks catalogue, 2013, pp.102-3.



A SET OF TWELVE EARLY 20TH CENTURY WALNUT AND PARCEL GILT DINING CHAIRS, BASED ON ORIGINAL EXAMPLES ATTRIBUTED TO THE ROBERTS FAMILY

In the George I style, the rectangular padded backs, arms and sprung seats covered in cut velvet, the gadrooned, scroll arm terminals with incurved moulded supports ending in leaf decorated shield shaped devices, the convex moulded seatrails centred on lamrequins, the conforming square-cut cabriole legs headed by leaf-plume lappets and on moulded pad feet.(12)

£8,000 - 12,000

□9,400 - 14,000

US\$13,000 - 19,000

Provenance:

Purchased by the vendor from Christopher Hodsoll, 6th September 1993.

The present set of chairs is based on a suite of seat furniture comprising twenty two side chairs, two settees and an easy chair, attributed to the 'Roberts family' which were supplied to Sir Robert Walpole (1676-1745) for Houghton. Two pairs of side chairs from this suite sold Christie's Houghton, 8 December 1994, lots 126 and 127. Examples from this suite are recorded in the collections at Temple Newsam, Leeds (illustrated in C. Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, London 1978, vol. 1, pp. 75-6, no. 57), The Metropolitan Museum of Art, New York and The Melbourne Art Gallery, Australia. A closely related set of nine side chairs attributed to Richard Roberts was offered Christie's New York, 17 October 2003, lot 270.





PROPERTY OF A PRIVATE COLLECTOR

19

A PAIR OF GEORGE II CARVED WALNUT STOOLS

The rectangular padded and close-nailed seats upholstered in floral needlework, on cabriole acanthus carved legs and claw and ball feet, 42cm wide, 44cm deep, 46cm high (16.5in wide, 17in deep, 18in high). (2)

£12,000 - 16,000

□ **14,000 - 19,000**

US\$19,000 - 26,000

A group of similar stools with a corresponding leg pattern which may originate from the same workshop include: A pair illustrated in L. Syngé, *Mallett Millennium*, London 1999, p.234, fig 301, later sold Christie's London, 4th July 2002, lot 140, which feature important associated needlework seats from Burlton Hall, Shropshire; an example from the collection of Dr. Frank Crozier Knowles with an 18th century needlepoint seat sold Christie's New York, 22 October 1998, lot 208 and further example sold in the same rooms, 13 April 2000, lot 129.





20

20

**A WILLIAM & MARY WALNUT
AND FEATHERBANDED CANDLESTAND**

The moulded top above a baluster and spirally turned shaft on an octagonal moulded base and scroll feet, 38cm in diameter, 77cm high (14.5in in diameter, 30in high).

£4,000 - 6,000

□4,700 - 7,100

US\$6,400 - 9,700

See A.Bowett, *English Furniture 1660-1714, From Charles II to Queen Anne*, plate 4:29,30 & 31 for similar olivewood candlestands at Hardwick Hall, Derbyshire. This lot was probably originally part of a triad, which would have consisted of a side table and a pair of candlestands, examples of the whole set together rarely survive. A further related candlestand is illustrated in R.W Symonds, *English Furniture from Charles II to George II*, London 1929, p.136, pl.122.



21

21

A GEORGE II CARVED MAHOGANY OPEN ARMCHAIR

The scrolling top rail above a vase shaped curved splat and downswept arms, above a drop-in seat and shaped apron on acanthus, cabochon and 'C' scroll carved cabriole legs and pad feet.

£3,000 - 5,000

□3,500 - 5,900

US\$4,800 - 8,100

22

A GEORGE I FIGURED WALNUT BACHELOR'S CHEST

The rectangular moulded hinged quarter-veneered top enclosing a plain interior above four long drawers, on shaped bracket feet, with a 'Phillips of Hitchin Ltd' label to the reverse, 76cm wide, 38cm deep, 79cm high (29.5in wide, 14.5in deep, 31in high).

£15,000 - 20,000

□ 18,000 - 24,000

US\$24,000 - 32,000

Provenance:

Phillips of Hitchin Ltd.



23

A GEORGE II CARVED MAHOGANY STOOL

The circular padded floral needlework seat on cabriole acanthus, flowerhead and bellflower carved legs and leaf carved pad feet, *with Phillips of Hitchin label to the underside, 49cm diameter, 43cm high, (19" diameter, 16.5" high).*

£6,000 - 8,000

□7,100 - 9,400

US\$9,700 - 13,000

Provenance:

Phillips of Hitchin Ltd.



24

**A GEORGE I WALNUT, CROSSBANDED
AND FEATHERBANDED CHEST**

The rectangular moulded quarter veneered top above a slide, two short and three long graduated drawers on shaped bracket feet, 77cm wide, 48cm deep, 76cm high (30in wide, 18.5in deep, 29.5in high).

£8,000 - 10,000

□9,400 - 12,000

US\$13,000 - 16,000





25

25

A REGENCY MAHOGANY THREE DIVISION CANTERBURY

Inlaid with boxwood lines, the curved slatted divisions above two frieze drawers on square legs, with square cappings and castors, 46cm wide, 31cm deep, 57cm high (18in wide, 12in deep, 22in high).

£1,500 - 2,000

□ 1,800 - 2,400

US\$2,400 - 3,200



26

26

AN EARLY 19TH CENTURY DUTCH FLORAL MARQUETRY BOMBÉ TEESTOFT

Of hexagonal form, the pagoda shaped lid with turned later finial, enclosing a metal liner, with brass carrying handles to the sides and frieze drawer on cabriole legs and claw and ball feet, 32cm wide, 32cm deep, 58cm high (12.5in wide, 12.5in deep, 22.5in high).

£800 - 1,200

□ 940 - 1,400

US\$1,300 - 1,900

27

A SET OF TEN GEORGE III MAHOGANY DINING CHAIRS

Including a pair of armchairs, the rectangular backs with shaped top rails above moulded stick splats centred by beaded and pierced vase-shaped splats, the drop-in seats on moulded tapered square legs joined by stretchers. (10)

£6,000 - 8,000

□ 7,100 - 9,400

US\$9,700 - 13,000





Detail of top



Detail

28

**A GEORGE III MAHOGANY AND SYCAMORE MARQUETRY
SERPENTINE DRESSING COMMODE ATTRIBUTED
TO GILLOWS**

The shaped rectangular moulded top above a fitted drawer enclosing a gilt tooled leather lined slide and three divisions, above three further long graduated drawers flanked by riband tied foliate inlaid and engraved canted angles, with shaped sides, on shaped bracket feet, 104cm wide, 60cm deep, 85cm high (40.5in wide, 23.5in deep, 33in high).

£20,000 - 30,000

□ **24,000 - 35,000**

US\$32,000 - 48,000

A chest of this pattern by Gillows, ordered through Gillows and Taylor of Oxford Street, circa 1769 which is thought to have been supplied to John Frederick Sackville, 3rd Duke and 9th Earl of Dorset (1745-1799) for Knole, Kent, sold Christie's, London, 9th June 2005, lot 279. It bears a rare hand-written shipping label to the reverse for Gillows & Taylor. Robert Gillow II opened a London shop at 176 Oxford Street in 1769 entering into a partnership with his cousin William Taylor and the firm appears in the London Trade Directories for 1769-1777 as '*Gillows & Taylor*'. The Duke of Dorset commode was recorded in the Journal of the Gillow brothers in Lancaster in June 1772 as '*intended for the Duke of Dorset*' and with '*inlaid corners*'. The marquetry canted angles, mirror those on the celebrated inlaid and carved bookcase by Gillows probably made for Mrs Mary Hutton-Rawlinson (latterly with Apter-Fredericks London), the widow of a wealthy West Indies merchant (See Susan Stuart, *Gillows of Lancaster and London 1730-1840*, Suffolk 2008, Vol.I, pp. 362-377. This marquetry may have been the work of a John Norris who worked for Gillows in Lancaster from July 1772 until August 1773. Norris was responsible for inlaying several pairs '*of commode corners, including in January 1773 'another pair of commode corners large in ribbon festoon way'*' which may well link him to the marquetry on both the commode offered here, the Duke of Dorset commode and the Hutton-Rawlinson bookcase, see S.Stuart, *ibid.*, Vol I., pp.364-65.

A related serpentine chest with differing marquetry canted angles composed of intertwined foliate boughs is illustrated in C.Claxton Stevens and S.Whittington, *The Norman Adams Collection*, Suffolk 1983 p.371.



29

**A GEORGE II WALNUT, CROSSBANDED
AND CHEQUERBANDED CHEST**

The quarter-veneered rectangular moulded top with canted corners, above a slide and four long graduated drawers flanked by fluted canted angles, on bracket feet, 86cm wide, 48cm deep, 85cm high (33.5in wide, 18.5in deep, 33in high).

£6,000 - 8,000

□7,100 - 9,400

US\$9,700 - 13,000



OTHER PROPERTIES

30

A LATE 17TH/EARLY 18TH CENTURY BLACK JAPANNED LIDDED CASKET ON LATER CARVED GILTWOOD STAND

Heightened with gilt and polychrome chinoiserie, the rectangular hinged lid now enclosing nine glass and gilded decanters, mainly of late 18th century date, within a later divided interior, *three decanters of later date, 38cm wide, 39cm deep, 112cm high (14.5in wide, 15in deep, 44in high).*

£6,000 - 8,000

□ 7,100 - 9,400

US\$9,700 - 13,000



Detail open





31

31

A GEORGE I CARVED WALNUT WING ARMCHAIR

The rectangular padded back with shaped padded seats and outswept scrolled arms upholstered and close-nailed in piped cream cotton, with loose squab cushion, on cabriole legs with shells carved to the knee, on pad feet.

£4,000 - 6,000

□ **4,700 - 7,100**

US\$6,400 - 9,700



32

32

A GEORGE I WALNUT CROSSBANDED AND FEATHERBANDED CHEST

The rectangular quarter-veneered moulded top with re-entrant corners above a slide and four long graduated drawers on shaped bracket feet, 76cm wide, 46cm deep, 78cm high (29.5in wide, 18in deep, 30.5in high).

£3,000 - 5,000

□ **3,500 - 5,900**

US\$4,800 - 8,100



33

**A GEORGE I WALNUT CROSSBANDED AND FEATHERBANDED
CONCERTINA ACTION CARD TABLE**

The rectangular shaped top with projecting rounded front corners enclosing a baize lined interior and dished counter pockets and candle stands, the frieze drawer and undulating frieze, on slender cabriole legs and pad feet, 87cm wide, 41cm deep, 72cm high (34in wide, 16in deep, 28in high).

£7,000 - 10,000

□8,300 - 12,000

US\$11,000 - 16,000



34

34

**A GEORGE I WALNUT, CROSSBANDED
AND FEATHERBANDED BACHELOR'S CHEST**

The rounded rectangular hinged lid enclosing a later baize above four long graduated drawers, on shaped bracket feet, *inscribed to the top drawer, 'From South Bay, July 28th'*, 76cm wide, 33cm deep, 77cm high (29.5in wide, 12.5in deep, 30in high).

£5,000 - 7,000

□ **5,900 - 8,300**

US\$8,100 - 11,000



35

35

A GEORGE II WALNUT BUREAU

The fall revealing a shaped, fitted interior of small drawers surmounted by pigeonholes, below is an arrangement of three short and three long graduated drawers, on bracket feet, with cross and feather banding throughout, 91cm wide, 52cm deep, 101cm high (35.5in wide, 20in deep, 39.5in high).

£3,000 - 4,000

□ **3,500 - 4,700**

US\$4,800 - 6,400

36

A QUEEN ANNE BLACK JAPANNED CHEST

Heightened with gilt chinoiserie, the rectangular moulded top above two short and three long graduated drawers, on shaped bracket feet, 100cm wide, 55cm deep, 96cm high (39in wide, 21.5in deep, 37.5in high).

£5,000 - 7,000

□ 5,900 - 8,300

US\$8,100 - 11,000

The red and gilt palette combined with the absence of relief elements to the japanning here is paralleled on a cabinet on stand illustrated in situ at the Vyne Hampshire in Ralph Edwards and Percy Macquoid, *The Dictionary of English Furniture* 1954, rev. ed. 3 vols., vol. I, p. 177, fig. 25. A cabinet on stand featuring comparable red and gilt japanning was offered Sotheby's London, 29 June 2005, lot 30.



Detail top





Detail top

37

A GEORGE I CUT GESSO AND GILTWOOD CENTRE TABLE

in the manner of James Moore

The rectangular top decorated with a central patera amongst strapwork acanthus foliage, flowers and shell spandrels within moulded edge with outset rounded corners, the cavetto frieze above a shaped, scrolling apron centred on each side by shells and acanthus, the cabriole legs with acanthus lappets to the knees, on leafy pad feet, *re-gilded, 95cm wide, 60cm deep, 73cm high (37in wide, 23.5in deep, 28.5in high).*

£20,000 - 30,000

□24,000 - 35,000

US\$32,000 - 48,000

Provenance:

Hill Place, Swanmore, Hampshire and thence by family descent.

The overall strapwork design of the top relates to that on a gilt table in the Royal collection by James Moore which bears the crowned cypher of George I and the incised maker's name 'Moore' (see Ralph Edwards and Margaret Jourdain, *Georgian Cabinet-Makers c.1700-1800*, rev. ed., 1962, p. 133, pls. 24 and 25. Further tables with similarly patterned tops include an example sold Christie's London, 20 November 2008, lot 630, another sold in the same rooms, 4 June 2009, lot 23 and a near pair sold Christie's New York, 14-15 April, 2011, lot 550. The top of a gilt table sharing an almost identical design is illustrated in P.Macquoid, *A History of English Furniture* reprinted 1991, p. 210, fig. 464. Other examples of related tops are recorded on a pair of pier tables at Blair Castle, Scotland (A. Coleridge, 'William Masters and some early 18th century furniture at Blair Castle, Scotland', *The Connoisseur*, October 1963, p.78, fig. 2).



P.Macquoid, *A History of English Furniture*, p. 210, fig. 464



38

**A GEORGE II WALNUT, CROSSBANDED
AND FEATHERBANDED CHEST**

The rectangular moulded edge top above a brushing slide and four long graduated drawers on ogee moulded bracket feet, 75cm wide, 46cm deep, 81.5cm high (29.5in wide, 18in deep, 32in high).

£6,000 - 9,000

□ 7,100 - 11,000

US\$9,700 - 15,000



39

A GEORGE II MAHOGANY TEA TABLE

The rounded rectangular folding top with re-entrant corners above a frieze drawer, on cabriole legs with lappet-carved knees and pad feet, 76cm wide, 37cm deep, 75cm high (29.5in wide, 14.5in deep, 29.5in high).

£3,000 - 5,000

□3,500 - 5,900

US\$4,800 - 8,100



39

40

A WILLIAM IV CARVED GILTWOOD CONSOLE TABLE

in the manner of William Kent

The later rectangular *brignoles violet* inset marble top within a leaf carved frame on a spread eagle support, one claw resting on a ball, on an acanthus carved quadripartite base and scroll feet, possibly incorporating some earlier elements, 70cm wide, 47cm deep, 83cm high (27.5in wide, 18.5in deep, 32.5in high).

£3,000 - 5,000

□3,500 - 5,900

US\$4,800 - 8,100



40

41

A SMALL GEORGE II MAHOGANY BACHELOR'S CHEST

The rectangular moulded edge top above a brushing slide and two short and three long graduated drawers, on bracket feet, 68.5cm wide, 45cm deep, 78cm high (26.5in wide, 17.5in deep, 30.5in high).

£4,000 - 6,000□ **4,700 - 7,100****US\$6,400 - 9,700**

41

42

A GEORGE II WALNUT AND PARCEL GILT MIRROR

The original rectangular plate within a foliate decorated slip and shaped frame with projecting corners, decorated with foliate scroll-work, the sides hung with foliate, floral and fruiting chains above a broken swan neck pediment with egg and dart and foliate decoration and with a central pierced cartouche and mask head, the shaped apron below with foliate scroll-work decoration, 138cm high, 83cm wide (54" high, 32.5" wide)

£12,000 - 18,000□ **14,000 - 21,000****US\$19,000 - 29,000****Provenance:**

The Right Hon May Elizabeth Temple-Nugent-Brydges-Chandos-Grenville, 11th Lady Kinloss (1852-1944) and thence by descent to her son:

The Hon Robert William Morgan-Grenville (1892-1988) and thence by direct descent to the vendor.

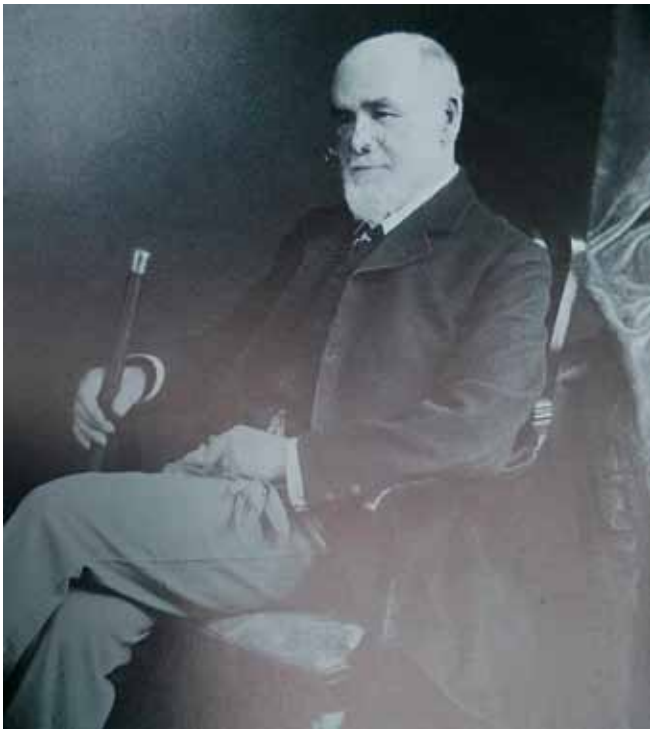
Please note that Lot 149 is also from the collection of 11th Lady Kinloss.

The above was almost certainly removed from Stowe House, Buckinghamshire by Lady Kinloss on her departure from the house in 1921 when she moved to Moreton Lodge, Maids Moreton, Buckinghamshire. Robert Morgan-Grenville was born and raised at Stowe.

A related mirror of simplified form is illustrated from the collection of Lord Plender, G.B.E in R.Symonds, *Masterpieces of English Furniture and Clocks*, London, 1940, p.60, pl.37.

There were four major stages to the development of Stowe. The North Facade (1677-1683) was the work of William Cleare who was commissioned by Sir Richard Temple, 3rd Baronet (1634-1687). The Ionic portico and rebuilding of the north, east and west fronts was undertaken by John Vanburgh (1669-1726) under the instruction of Viscount Cobham (1669-1749) and later by William Kent (1685-1748) after Vanburgh's death. In the 1770s Earl Temple commissioned Robert Adam (1728-1792) to produce a new design for the South front which was later adapted by Thomas Pitt (1737-1793) and Giovanni Battista Borra (1713-1770) and completed in 1779 and the interiors of the remodelled state apartments was completed in 1788 with much of the interior work being undertaken by the Italian Vincenzo Valdrè (1742-1814). By 1845, the second Duke had accrued debts in excess of £1.4 million partially due to his love of furniture and art and in 1848 the contents of Stowe House were sold by Christie's in a sale that stretched from 15th August to 7th October and came to be known as 'the Sale of the Century' which raised £75,000 towards the debt and the house was then closed up. The 3rd Duke did much to restore the fortunes of the estate but his premature death without an heir in 1889 meant that the house was once again closed up. Lady Kinloss was twice unsuccessful in her attempts to sell the estate in the late 19th century. The death of her eldest son in World War I, the crippling death duties faced by her second son and the pension due to her stepmother meant that the house was once again put on the market. In 1921 another part contents sale was held (July 4-8, 11-15, 18-22, 25-28 1921) and the house was sold the following year to a property developer.





Sir Henry Wagner (1840-1926)

43

A GEORGE II AND LATER CARVED MAHOGANY CABINET

Of architectural form, the arched pediment with carved corbels and dentil mouldings above paterae and leaf lappet borders, the entablature with graduated tiers of beaded mouldings, the pair of fielded panelled doors carved with ribbon-tied wheat and flowers on a punched ground, enclosing adjustable shelves with three small drawers below, the engaged fluted columns with corinthian capitals above a slightly projecting lower part with a slide and a pair of conforming carved fielded panel cupboard doors enclosing two short and three long drawers retaining the original brass handles, on bracket feet, the sides with two pairs of brass 'carrying' handles, *with some adaptations, the carved panels embellished in the 19th century, 127cm wide, 66cm deep, 245cm high (50in wide, 25.5in deep, 96in high).*

£8,000 - 10,000

□ **9,400 - 12,000**

US\$13,000 - 16,000

Provenance:

Sir Henry Wagner (1840-1926) of 13 Half Moon Street, Mayfair, London and 7 Belvedere Terrace, Brighton; thence by descent to the current owner.

Henry Wagner was barrister and noted polymath who began to form a substantial collection in the 1860s. Wagner devoted a large part of his life to genealogical research, much of which focussed on British Huguenot families. Wagner was a Fellow of the Society of Antiquaries and a founding fellow of the Huguenot Society and a Director of the French Hospital. James Byam Shaw noted after reviewing the catalogue of Wagner's collection "*Henry Wagner was a compulsive collector of ever sort of "antique" - wood carvings, ivories, cameos, enamels, glass, gems, everything that collectors value*". He had made gifts to the National Gallery from 1912 and in 1924 allowed them to choose from his collection. They took 12 pictures from his collection, a number of which can be seen in the National Gallery's Sainsbury Wing.

The Wagner family were of German descent arriving in London in 1717. The family business was originally a successful hatters whose patrons included the Royal family and the British Army. The family became associated with the town of Brighton in the late 18th century after one of the Wagners married the daughter of Henry Mitchell, Vicar of Brighton. Henry Mitchell had been a tutor to the future Duke of Wellington and was a figure of some influence. The Wagner family funded the building of a group of churches in Brighton as well as the building of Belvedere Terrace as well as the Belvedere Mansion.



A GEORGE II GILTWOOD WALL MIRROR

The eared rectangular frame with a pierced leaf-scroll cresting and egg and dart outer mouldings, the *replaced bevelled plate*, above a conforming pierced apron, *re-gilded*, 76cm wide, 156cm high (29.5in wide, 61in high).

£5,000 - 7,000

□ 5,900 - 8,300

US\$8,100 - 11,000



45

A GEORGE II MAHOGANY BACHELOR'S CHEST

The rectangular moulded top with re-entrant corners above a slide and four long graduated drawers on shaped bracket feet and later castors, 76cm wide, 48cm deep, 80cm high (29.5in wide, 18.5in deep, 31in high).

£4,000 - 6,000

□ 4,700 - 7,100

US\$6,400 - 9,700

A similar small mahogany chest in the manner of Giles Grendey sold in these rooms, 12 June 2013, lot 49 (realised £11,250 including premium).



A GEORGE II CARVED GILTWOOD CONSOLE TABLE

The later rectangular portor marble top above a leaf moulding and a strapwork and paterae carved frieze, centred by a shell issuing scrolling acanthus leaves, with acanthus and 'C' scroll carved cabriole legs, on a scaly ground, with hairy hocks and claw and ball feet, 96cm wide, 47cm deep, 80cm high (37.5in wide, 18.5in deep, 31in high).

£10,000 - 15,000

□ **12,000 - 18,000**

US\$16,000 - 24,000

Provenance:

The late Gertrude (Williams) Landy (1911-2013), the founding chair of British Emunah.

Gertrude (Gertie) Landy was born in the East End of London, her father was a Russian immigrant and her mother was a member of the Kutchinsky family, the well known jewellers.

During the First World War her family moved to Portsmouth, where they furnished their house with items bought at an auction containing some contents from Osborne House. The family returned to London in 1924, where Gertie soon became Chairman of the Young Zionist Society. In 1935 she met and married Harry Landy and moved to Hampstead Garden Suburb. In 1947 she inaugurated the Women's Mizrahi Movement (now Emunah) of which she was chairman from 1947 to 1968 and then Founder President.

A similar George II gesso side table sold Sotheby's, London 18th November 1983, lot 79 (26,400 including buyer's premium).

A related design for a pier table was published by William Jones in *The Gentleman or Builder's Companion*, 1739, pl. 27. See lot 49 for a catalogue note on William Jones.





A GEORGE II ANGLO-CHINESE HUANG HUALI ARMCHAIR

Of broad proportions, the moulded shaped back with an acanthus carved top rail above a vase-shaped splat with conforming carved decoration, the drop-in saddle-shaped seat flanked by open arms above cabriole legs with profiled supports, on cabriole legs with lion-mask carving to the knees and claw and ball feet.

£30,000 - 50,000

□35,000 - 59,000

US\$48,000 - 81,000

Provenance:

Possibly supplied to Sir Henry Gough Bt (1708-1774) Circa 1740. A very similar set of chairs feature in a painting of the Gough family by William Verelst, dated 1741: private collection, exhibited *Manners and Morals* The Tate Gallery, London, 1987 exh. cat., pp.124-5, No. 107 and subsequently on loan to the Victoria and Albert Museum.

Purchased privately by the present owner.

Comparative Literature:

A pair chairs exhibited: David S. Howard, *A Tale of Three Cities, Canton, Shanghai and Hong Kong*, Sotheby's London, 1997, cat. No. 217, illustrated p. 168, fig.217 and sold Sotheby's London Important English Furniture, 10 July 1998 £60,900.

Carl L. Crossman, *The Decorative Arts of the China Trade*, 1991, p. 233, pl. 85 (a pair of chairs from the Richard Milhender Collection).

Lucy Wood, *The Upholstered Furniture in the Lady Lever Art Gallery*, 2008, vol. I, pp. 429-440 (A set of six chairs including a pair of armchairs) also illustrated in Percy Macquoid, *English Furniture, Tapestry and Needlework*, 1929, pl. 39, fig. 138.

Edward Lennox-Boyd ed., *Masterpieces of English Furniture: The Gerstenfeld Collection*, 1998, p. 80, pls. 58-59 (side chairs including one of a pair of walnut chairs upon which the present examples may be based).

Country Life, 2013, 'The Art Market Review', 31 July 2013, p. 77., fig. 4 (a set of twelve chairs exhibited at Masterpiece 2013 by Mallett of Dover Street).

The present and following lots belong to an important group of 18th century Huang Huali chairs made in China for export to England. Furthermore they are among exceptionally rare examples which are based on known walnut prototypes produced in England during the late 1730s. Another comparable instance is provided by a pair Chinese export Huang Huali chairs of a similar period based on examples associated with Giles Grendey (see Lucy Wood *op. cit.*, p. 263, figs. 169 and 173). Chairs of this kind represent a rare hybrid combining English design with Chinese construction methods executed in locally sourced timber. The present armchair in particular illustrates this with its use of 'strut' supports to the arms, a feature commonly manifesting itself on Ming and Qing dynasty seat furniture. English chairs of the period are typically constructed from mahogany or walnut as opposed to Huang Huali which is considerably denser and therefore heavier. Whilst numerous side chairs of this design have been recorded on the art market, the armchair here is possibly the only example of its kind to be offered for sale at auction.

It remains a matter of conjecture whether the very similar chairs featured in a portrait of Sir Henry Gough 1st Bt (1708-1774) and his family, by William Verelst dated 1741, are of Anglo-Chinese or English origin. However it is significant that Gough family were merchants who amassed a fortune from trading with India and China. It is therefore tempting to speculate whether Gough ordered



The Gough family by William Verelst, 1741, (private collection)



The comparable armchair as illustrated in Percy Macquoid, *English Furniture, Tapestry and Needlework*, 1929, pl. 39, fig. 138.

copies based on his English originals during one of his visits to the far east. Beyond lots 47 and 48, a total of at least thirteen side chairs and a further armchair of the same model have been identified. The numbering on these suggests that these may have been supplied as more than one set. Other related chairs with caned seats are known indicating the existence of yet another set (see Lucy Wood *op. cit.*, p. 436). Nonetheless, these chairs provide an important insight into the furniture trade between China and England during the first half of the 18th century.

The Construction and Design

Whilst the backs follow typical English construction techniques of the period, the seat frames demonstrate more of an amalgamation of English and Chinese techniques. The through tenons joining the arms-rests to the back stiles is also a characteristic of Chinese chair construction. Besides the previously mentioned s-bend struts supporting the arms on the offered lot, the exaggerated broad proportions are also suggestive of Chinese influence. This may indicate that in the absence of an English prototype armchair to copy, stylistic cues were taken from Chinese examples. The presence of painted or incised Chinese characters to the inside of the seat rails and leg stiles denote assembly marks (see Lucy Wood *op. cit.*, pp. 429 and 436).



A PAIR OF GEORGE II ANGLO-CHINESE HUANG HUALI SIDE CHAIRS

The moulded shaped backs with acanthus carved top rails above solid vase-shaped splats with conforming carved decoration, the saddle-shaped drop-in seats on cabriole front legs with lion mask carved knees ending in claw and ball feet.(2)

£40,000 - 60,000

□ **47,000 - 71,000**

US\$64,000 - 97,000

Provenance:

Possibly supplied to Sir Henry Gough bt. (1708-1774) circa 1740. A very similar set of chairs feature in a painting of the Gough family by William Verelst, dated 1741: private collection, exhibited *Manners and Morals* The Tate Gallery, London, 1987 exh. cat., pp.124-5, No. 107 and subsequently on loan to the Victoria and Albert Museum.

Purchased privately by the present owner.

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Edward Lennox-Boyd ed., *Masterpieces of English Furniture: The Gerstenfeld Collection*, 1998, p. 80, pls. 58-59 (including one of a pair of walnut chairs upon which the present examples may be based).

Country Life, 2013, 'The Art Market Review', 31 July 2013, p. 77., fig. 4 (a set of twelve chairs exhibited at *Masterpiece* 2013 by Mallett of Dover Street).

Side chairs sold at auction comprise: six chairs, Sotheby's London, June 27-28, 1974, lot 6, a pair of chairs, in the same rooms, 10 July 1998, lot 18 (£60,900) and a pair, Sotheby's New York 'Tom Devenish: The Collection', 24 April 2008, lot 12 (\$109,000). See footnote to lot 47



A PAIR OF GEORGE II CARVED GILTWOOD CONSOLE TABLES

The later Siena marble tops above egg and dart, sanded and gadrooned friezes with pierced shell and foliate aprons, on large scroll carved acanthus decorated cabriole legs and lion's paw feet with hairy hocks, *re-gilded*, 88.5cm wide, 50cm deep, 79cm high (34.5in wide, 19.5in deep, 31in high). (2)

£30,000 - 50,000

□35,000 - 59,000

US\$48,000 - 81,000

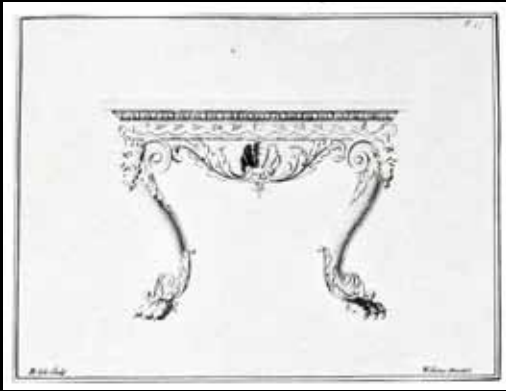
Provenance:

Mallett, London

The design for the above consoles relates to a William Jones design for a 'Pier Table' in *The Gentleman or Builder's Companion* (1739), pl.31

William Jones, architect and designer (active 1737-1757) was an early English Palladian working in the style of William Kent. His works included The Rotunda, Ranelagh Gardens, Chelsea, opened in 1742; Edgecote House, Northants, 1747; Berkeley Chapel, Berkeley Square, 1750 and he was appointed Surveyor to the East India Company in 1752. However, Jones is best known for his design pattern book, *The Gentlemen or Builder's Companion* containing useful Designs for Doors, Gateways, Peers, Pavilions, Chimney-pieces etc, printed in 1739 and inscribed "Printed for the Author, and sold at his house near the Chapple in King Street Golden Square". The second part of the volume consisted of 28 designs for tables, girandoles and mirrors.





William Jones, *The Gentleman or Builder's Companion*, 1739, Plate 27





50

A GEORGE II CARVED GILTWOOD MIRROR

The rectangular plate within a bead and reel carved slip, a sanded frame and an egg and dart carved outerframe surmounted by a broken arch scrolling pediment, centred by a pierced leaf and cabochon cresting, with pierced shell and scrolling acanthus carved apron, *regilded, 136cm high, 70cm wide, (53.5" high, 27.5" wide).*

£3,000 - 5,000

□ **3,500 - 5,900**

US\$4,800 - 8,100

50



PROPERTY OF A LADY

51

A GEORGE III CARVED GILTWOOD MIRROR

The *later* shaped rectangular bevelled later plate within a 'C' scroll carved frame, surmounted by a pierced acanthus and cabochon carved asymmetric cresting, with stiff leaves and trailing flowerheads to the sides and a pierced acanthus and cabochon carved apron below, *re-gilded, 129cm high, 62cm wide, (50.5" high, 24cm wide).*

£2,000 - 3,000

□ **2,400 - 3,500**

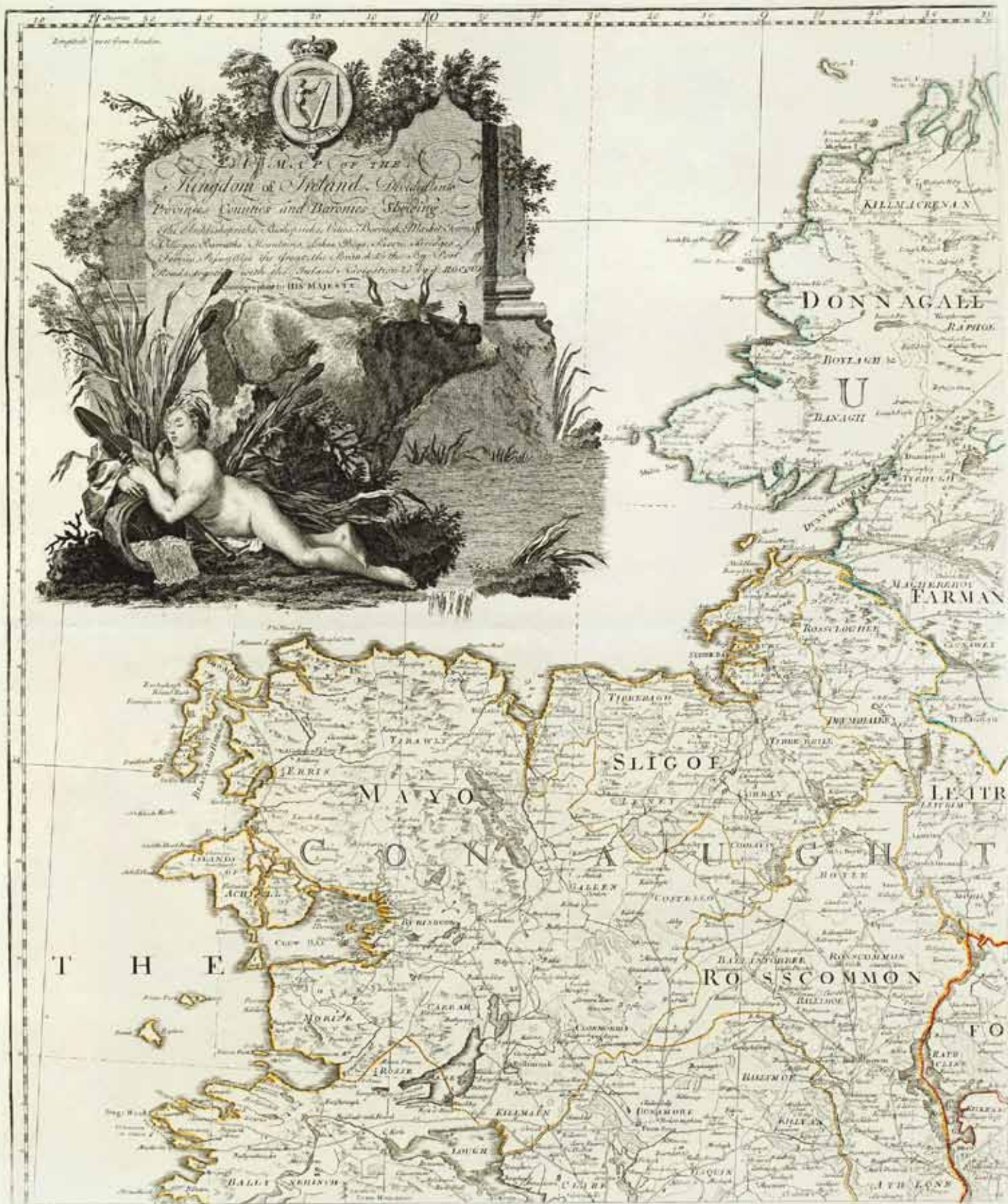
US\$3,200 - 4,800

Provenance:

Ossowski Ltd, London.

51

IRISH FURNITURE





IRISH FURNITURE

52

A LATE GEORGE III IRISH MAHOGANY WAKE TABLE

The hinged top with elliptical leaves on square section gateleg action
chamfered legs, 167cm wide, 126.5cm deep, 73cm high (65.5in
wide, 49.5in deep, 28.5in high).

£3,000 - 4,000

□ 3,500 - 4,700

US\$4,800 - 6,400

53

A GEORGE III IRISH MAHOGANY GAMES TABLE

The rectangular removable top with a moulded edge, enclosing four dished counter pockets to the reverse and with an inlaid divided backgammon board with two small drawers to one side and pull-out chess board to the opposing side and with candle slides to either end, on moulded cabriole legs and webbed pad feet, 78cm wide, 56cm deep, 71cm high (30.5in wide, 22in deep, 27.5in high).

£3,000 - 4,000

□ 3,500 - 4,700

US\$4,800 - 6,400

Related tables in both yew wood and mahogany are illustrated in *The Knight of Glin* and J.Peill, *Irish Furniture*, Yale, 2007, p.238, figs 138 & 139.



53

54

A GEORGE III IRISH CARVED MAHOGANY TRIPLE TOP COMBINED TEA AND CARD TABLE

The rectangular hinged tops with square projecting corners enclosing a plain interior, and another with a later baize lining, oval dished counter wells and square corner candle-stands, above a frieze drawer on cabriole shell, bellflower and acanthus carved legs and hairy claw and ball feet, 75cm wide, 39cm deep, 75cm high (29.5in wide, 15in deep, 29.5in high).

£3,000 - 5,000

□ 3,500 - 5,900

US\$4,800 - 8,100



54



55

**A GEORGE III IRISH CARVED GILTWOOD TRIPLE PLATE
LANDSCAPE OVERMANTEL MIRROR**

in the rococo taste

The pierced scrolling acanthus and double 'C' scroll carved cresting above shaped rectangular plates divided by pilasters, the sides carved with 'C' scrolls and rusticated arches with pierced rockwork, 'S' scroll and trellis apron below, 144cm wide, 88cm high, (56.5" wide, 34.5" high).

£4,000 - 6,000

▣ **4,700 - 7,100**

US\$6,400 - 9,700



56

AN IRISH GEORGE III WHITE STATUARY MARBLE AND BROCATELLE MARBLE CHIMNEY-PIECE

In the manner of George Hill and Arthur Darley, the moulded inverted breakfront shelf above a patera and bell-flower swag inlaid frieze, the central tablet carved with an urn with a sphinx-decorated top hung with ribbon-tied swags, the aperture surmounted by a border of alternate fluting and paterae, flanked by tapering jambs carved with urns and ribbon-tied drapery reserved with brocatelle marble, *minor restorations and replacements*, 194cm wide, 154cm high (76in wide, 60.5in high), aperture 119cm square (47in.).

£25,000 - 35,000

29,000 - 41,000

US\$40,000 - 56,000

The present chimney-piece relates to designs by the marble mason firm George Hill, and Arthur Darley. A chimney-piece attributed to the same makers was offered Bonhams London, 19 October 2011, lot 107. Besides similar proportion, parallels between the two lots include the brocatelle ground to the jambs, similar fluted and ribbon tied ornament and related urn motif capitals.

George, Hill and Arthur Darley were cousins and came from a family tradition of marble masons, starting in the 17th century. The Darley's are listed in Wilson's Dublin Directory as stone-cutters in the latter decades of the eighteenth century through to the first decade of the 19th century. From the 1783 edition they are listed at 5 Mercer Street, Dublin, from 1786-1798 both George and Hill Darley are listed at that address. A 'Mr Darley' was a subscriber to the First Volume of the instructions given in the Drawing School established by the Dublin-Society (Dublin 1769). They worked for prominent clients including the Italian Ambassador's residence at Lucan House and William Ashford of Sandymount in 1788-9.

There are approximately seventy watercolours of chimney-pieces by the firm held at the Royal Irish Academy of Dublin. The example here reflects the practice for Darley's clients to choose aspects of several drawings to combine together for the desired completed article.



57

57

**AN IRISH 18TH CENTURY AND LATER MAHOGANY
EIGHT-DIVISION BOTTLE CARRIER**

The rectangular hinged divided top with pierced carrying handle and undulating sides enclosing a further similar eight divisions, on square chamfered legs, 70cm wide, 39cm deep, 45cm high (27.5in wide, 15in deep, 17.5in high).

£1,500 - 2,000

□1,800 - 2,400

US\$2,400 - 3,200



58

58

**A GEORGE III IRISH MAHOGANY
SIDE TABLE/DRESSING TABLE**

The rectangular moulded edge top above a frieze drawer and shaped apron on shell bell flower carved cabriole legs and animal paw feet, 79cm wide, 53cm deep, 70cm high (31in wide, 20.5in deep, 27.5in high).

£4,000 - 6,000

□4,700 - 7,100

US\$6,400 - 9,700



59

A GEORGE III IRISH MAHOGANY CARVED SILVER TABLE

The rounded rectangular dished top with moulded edge and re-entrant corners above a shaped frieze applied with stylised scrolling leaves, on cabriole legs and scrolling leaf carved trefid feet, 76cm wide, 51cm deep, 73cm high (29.5in wide, 20in deep, 28.5in high).

£8,000 - 12,000

□ 9,400 - 14,000

US\$13,000 - 19,000



60

60

A GEORGE III IRISH CARVED MAHOGANY AND SYCAMORE MARQUETRY SECRETAIRE BOOKCASE

The pierced fret broken arched pediment with applied paterae above a dentil moulded frieze and an astragal glazed single door, flanked by reeded uprights enclosing three adjustable shelves, the lower part with a hinged fall enclosing eleven short drawers above an arched cupboard door inlaid with fan spandrels, enclosing three shaped shelves, flanked by reeded pilasters, partially divided as loper drawers, on shaped bracket feet, 92cm wide, 40cm deep, 254cm high (36in wide, 15.5in deep, 100in high).

£4,000 - 6,000

□ **4,700 - 7,100**

US\$6,400 - 9,700

61

A NEAR PAIR OF LATE REGENCY IRISH CARVED MAHOGANY HALL BENCHES ATTRIBUTED TO GILLINGTONS OF DUBLIN

The shaped backs centred by a vacant cartouche within a moulded frame with fan spandrels and applied roundels, the paper scroll arms and baluster carved arm supports on reeded tapering legs and turned feet, *very slight differences in proportions, one stamped D6516 and the other D7861, each 162cm wide, 52cm deep, 98cm high, (63.5" wide, 20cm deep, 38.5" high).* (2)

£12,000 - 18,000

□ **14,000 - 21,000**

US\$19,000 - 29,000

The Dublin firm of George and Samuel Gillington were in partnership between 1815-1838. They traded from premises in Abbey Street, close to the better known cabinet makers Mack, Williams and Gibton, to whom their furniture is often attributed on stylistic grounds; indeed both cabinetmakers stamped much of their furniture with four digit serial numbers only.



A GEORGE III IRISH CARVED MAHOGANY SILVER TABLE

The rounded rectangular cavetto moulded gallery above a scallop shell carved frieze, on cabriole acanthus leaf carved legs and pad feet, *97cm wide, 60cm deep, 73cm high (38in wide, 23.5in deep, 28.5in high)*.

£10,000 - 15,000

□ **12,000 - 18,000**

US\$16,000 - 24,000

A comparable Irish silver table sold Sotheby's, London, 24 November 2004, lot 52. An Irish silver table of this form but with a heavily carved and shaped frieze and ball and claw feet was sold Bonhams, London, 21 November 2012, lot 113.





63

63

A GEORGE III IRISH 'BIRDSEYE' MAPLE AND INLAID TEA TABLE

The semi-circular top with segmented veneers, the frieze with four bell-flower inlaid, tapered square legs headed by oval capitals and terminating in collared feet, inlaid throughout with kingwood bandings, stringing and trailing leaf borders, 102cm wide, 51cm deep, 73cm high (40in wide, 20in deep, 28.5in high).

£3,000 - 4,000

□ 3,500 - 4,700

US\$4,800 - 6,400



64

64 *

A LATE VICTORIAN IRISH SYCAMORE, SATINWOOD AND ROSEWOOD CROSSBANDED AND HAREWOOD MARQUETRY BOOKCASE BY HICKS OF DUBLIN

Inlaid with boxwood and ebonised lines, the shaped rectangular cavetto moulded cornice above a pair of astragal glazed doors enclosing a later silk lined interior and three glass shelves, with serpentine sides inlaid with riband tied leafy fronds, above a cavetto waist inlaid with paterae and bellflowers above a shaped rectangular top with lobed parcel gilt moulding, above three long drawers with interlaced leafy borders flanked by trailing bellflowers on the uprights, the sides inlaid with swagged scrolling leaves and classical urns, on stiff leaf parcel gilt feet, *stamped inside the top drawer, 'J. HICKS', previously fitted for electricity*, 125cm wide, 50cm deep, 226cm high (49in wide, 19.5in deep, 88.5in high).

£3,000 - 5,000

□ 3,500 - 5,900

US\$4,800 - 8,100

James Hicks was born into a family of Dublin chair-makers and was trained in London in the cabinet making workshops on Tottenham Court Road. On his return to Dublin he set up business in Lower Pembroke Street in 1894 and established what was to become one of the city's leading cabinet-making firms. His clients included Princess Victoria, the Crown Princess of Sweden, and King Edward VII. The firm specialised in high quality copies of pieces in the styles of Sheraton, Hepplewhite, Chippendale styles as well as pieces in the style of the prominent 18th century Dublin cabinet-maker and marqueteur William Moore. Hicks described himself as a 'Cabinet Manufacturer, Collector and Restorer of Chippendale, Adam and Sheraton furniture'

The present cabinet appears to be based on a George III satinwood and marquetry secretaire cabinet attributed Mayhew and Ince, sold Sotheby's New York, January 26, 1985, lot 214 and re-offered 11-12 April, 1997, lot 789 in the same rooms. Its attribution relies on a repertoire of ornament closely related to documented examples by the firm. These include a group of commodes illustrated in Hugh Roberts, "The Derby House Commode", *The Burlington Magazine*, May 1985, pp. 280, 282 and 283, figs. 12-23 and Lucy Wood, *Catalogue of Commodes*, 1994, No. 22, pp. 195-202, figs. i-x, No. 24, pp. 210-16, figs. i-xi, and No. 26, pp. 222-25, figs., i-vi.

OTHER FURNITURE

65

A GEORGE III MAHOGANY PARCEL GILT BUREAU CABINET ATTRIBUTED TO GILLOWS

The dentilled and arcaded broken pediment centred by a carved giltwood cartouche and with a conforming cornice carved with blind fretwork, the pair of cartouche-shaped, mirror-panelled doors enclosing adjustable shelves and an arrangement of small drawers, the cleated fall revealing an elaborately fitted interior, below are three short drawers above a beaded waist moulding and three long graduated drawers, on ogee bracket feet, *mirror plates replaced, with restorations*, 128cm wide, 62cm deep, 256cm high (50in wide, 24in deep, 100.5in high).

£5,000 - 8,000

■ 5,900 - 9,400

US\$8,100 - 13,000

A mahogany wardrobe linen press supplied by Gillows to Richard Clowes in 1772, sold Sotheby's London, 6 June 2006, lot 274 shares the same pattern of cornice mouldings and fretwork (see S.Stuart, *Gillows of Lancaster and London, 1730-1840*, 2008, 2 vols., Vol. II, p. 61, pl. 607). A further parallel linking the present lot to Gillows is a painting by Shirley Slocombe, identified as an 'unrecognised superb Gillow bureau clothes press' by Susan Stuart *op. cit.*, vol. II, p. 59, pl. 605. This image dated 1906, which was originally reproduced in Percy Macquoid's *History of English Furniture*, vol. III, The Age of Mahogany, pl. 7, shows a closely related configuration of canopied pigeonholes to the interior of the writing drawer.

A related mahogany bureau cabinet sold Sotheby's New York, 24 April 2008, lot 26.





66

66

A GEORGE III CARVED MAHOGANY TRIPOD TABLE

The circular figured tilt top on a wrythen turned baluster column and downswept foliate carved cabochon legs and claw and ball feet, 102cm in diameter, 69cm high (40in in diameter, 27in high).

£2,500 - 3,500

□ **3,000 - 4,100**

US\$4,000 - 5,600



67

67

A GEORGE II MAHOGANY BACHELOR'S CHEST

The rectangular hinged top enclosing a later baize above four long graduated drawers, on shaped bracket feet, with paper depository label to the reverse, 'Harvey Nichols & Co, Ltd, Bournemouth, MRS ANGELL, no.39', 76cm wide, 36cm deep, 76cm high (29.5in wide, 14in deep, 29.5in high).

£2,000 - 3,000

□ **2,400 - 3,500**

US\$3,200 - 4,800

68

A GEORGE III CARVED MAHOGANY SERPENTINE CHEST

in the manner of Philip Bell

The shaped rectangular top with scalloped leaf carved moulded edge with projecting corners above crossbanded angles and four long graduated drawers on ogee bracket feet, *with paper label to the reverse, 'Mrs Burns', 99cm wide, 51cm deep, 81cm high (38.5in wide, 20in deep, 31.5in high).*

£5,000 - 8,000

▣ **5,900 - 9,400**

US\$8,100 - 13,000

With similarities to a mahogany commode by Philip Bell of St.Paul's Churchyard, London of c.1760, illustrated in C.Gilbert, *Marked London Furniture 1700-1840*, p.94, pl.89.





69

69

A GEORGE III MAHOGANY PEMBROKE TABLE

The rectangular top with a frieze drawer revealing a shaped fret, the tapered square lozenge section legs headed by tablet capitals and pierced fret angle brackets, on guttae feet and castors surmounted by shaped cross-stretchers centred by a turned roundel, 89cm wide, 71cm deep, 74cm high (35in wide, 27.5in deep, 29in high).

£2,500 - 3,500

□ 3,000 - 4,100

US\$4,000 - 5,600

A related Pembroke table was sold Christie's, London, 6 March 2003, lot 236.



70

70

A GEORGE III MAHOGANY BLIND FRET CARVED CENTRE TABLE

in the Gothick taste

The rectangular top with moulded edge above an entwined tracery and trefoil carved frieze, with a frieze drawer, on angled gothick arched pendant carved legs joined by a shaped platform undertier, on square block feet, with castors, *possibly Irish, with indistinct paper label to the underside of the undertier*, 91cm wide, 59cm deep, 71cm high (35.5in wide, 23in deep, 27.5in high).

£3,000 - 5,000

□ 3,500 - 5,900

US\$4,800 - 8,100

A GEORGE II AND LATER MAHOGANY DRESSING TABLE CABINET

after a design by Thomas Chippendale

The shaped and pierced fretwork, *rocaille*, scrolled acanthus and floral carved cresting above a dentil cornice and a bevelled glass inset panelled door, enclosing three adjustable shelves, flanked by two later doors applied with interlaced scrollwork, *rocaille* and scrolling foliage, enclosing six adjustable shelves, over a short central cavetto drawer, on a desk comprising one frieze drawer enclosing a later writing slide top, with six short drawers below flanking a central arched door to the recess, the door applied with a C-scroll, *rocaille*, foliate and stalactite carved cartouche, on conforming pierced bracket feet, 112.5cm wide, 58cm deep, 195cm high (44in wide, 22.5in deep, 76.5in high).

£3,000 - 5,000

□ 3,500 - 5,900

US\$4,800 - 8,100

Provenance:

With Blairman and Sons, London, 1944

Sold Sotheby's London, 24th June 1966, lot 74

Sold Christie's London, 9th April 1987, lot 98

Offered Sotheby's London, 7th July 1995, lot 53

Literature:

R Edwards and M Jourdain, *'Georgian Cabinet-Makers'*, London, 1944, p. 131, fig. 81.

A related design for a *'Dressing chest and Bookcase'*, appears in Thomas Chippendale's *'The Gentleman & Cabinet-Maker's Director'*, 1753, plate CXIV. The overall form of the present lot is virtually identical to Chippendale's design.

When the above lot was offered at Sotheby's the carving to the upper doors and drawer was absent, the carving to the doors have since been re-introduced but the carving to the frieze drawer is now absent. It would appear that alterations have been made to the original cabinet with some licence taken during its life to make it appear as close as possible to Chippendale's design, at the time of the various auctions in the 1980s/1990s, the later additions had been removed only to be later partially re-instated.



R Edwards and M Jourdain, *'Georgian Cabinet-Makers'*, London, 1944, p. 131, fig. 81.



72

72

A GEORGE III CARVED MAHOGANY POLE SCREEN

in the manner of Mayhew & Ince

The rectangular moulded adjustable frame inset with a needlework of The Annunciation on a fluted, wreathed and turned pole, on pierced cabriole acanthus leaf carved legs and scroll feet, *with inscription to the reverse, '17 AD 59'(?), 148cm wide, 61cm deep, 148cm high (58in wide, 24in deep, 58in high).*

£2,000 - 3,000

□ 2,400 - 3,500

US\$3,200 - 4,800

The tripod base of the lot offered here relates to William Ince and John Mayhew's design for a firescreen, *Plate L*, in their *Universal System of Household Furniture*, 1762.



73

73

A GEORGE III MAHOGANY BRASS BOUND TRAY ON LATER STAND

The undulating shaped sides with pierced carrying handles, the stand with cabriole legs and pad feet, 68cm wide, 45cm deep, 51cm high (26.5in wide, 17.5in deep, 20in high).

£3,000 - 5,000

□ 3,500 - 5,900

US\$4,800 - 8,100

For a similar example see Christies, London, 7 June 2007, lot 142 (realised £8400 including premium).

74

A GEORGE III WHITE AND SIENA MARBLE CHIMNEYPIECE

The inverted breakfront shelf with fluted and leaf-carved mouldings, the Siena-veneered frieze centred by a relief-carved tablet with a scene of dolphins drawing Venus in her shell chariot, accompanied by Cupid and Neptune playing a trumpet, the egg aperture with an egg and dart moulded surround headed by a band of Siena inlaid blind-fluting, the jambs with projecting entasis columns further inlaid with Siena blind-fluting, the top of one column numbered 1-11 and the other numbered 1-9, *minor replacements and restorations*, 236cm wide, 33.5cm deep, 176cm high (92.5in wide, 13in deep, 69in high). aperture 139.5cm high, 127cm wide (55in., 50in.).

£40,000 - 60,000

□ 47,000 - 71,000

US\$64,000 - 97,000

Comparative Literature:

Jeremy Musson, 'Abbey Leix, Co. Laois', *Country Life*, July 24, 2003, p. 53

A very similar chimneypiece is recorded at Abbey Leix, Co. Laois. The incised numerals at the top of each column were probably used during the manufacturing process to locate the inlaid Siena marble 'flutes' into the correct respective channels.





75

75

A SET OF SIX GEORGE II CARVED MAHOGANY DINING CHAIRS

The serpentine scroll moulded top rails, surmounted by acanthus caps above pierced trellis vase shaped splats, the drop in floral needle work seats above cabriole legs, carved knees with flowers and foliage on claw and ball feet, *two chairs stamped 'AF'*. (6)

£5,000 - 7,000

□ 5,900 - 8,300

US\$8,100 - 11,000

76

A GEORGE III CARVED MAHOGANY TRIPOD TABLE

The dished pie-crust top on a fluted triple cluster column and triform platform with canted corners, on hipped foliate scroll carved legs with scaled C-scroll to the underside, on foliate carved pad feet, *65cm in diameter, 72cm high (25.5in in diameter, 28in high)*.

£7,000 - 10,000

□ 8,300 - 12,000

US\$11,000 - 16,000





77

**77
A PAIR OF GEORGE III MAHOGANY LADDERBACK
OPEN ARMCHAIRS**

in the Chippendale style

The pierced shaped scroll carved top-rail above a three further cross-rails, the outswept moulded arms above serpentine upholstered seats, chamfered square section legs joined by stretchers.(2)

£3,000 - 5,000

□3,500 - 5,900

US\$4,800 - 8,100



78

A GEORGE III MAHOGANY DRESSING CHEST

The rectangular moulded top above a fitted top drawer enclosing an arrangement of lidded compartments with a central sliding mirror with ratchet support, below an arrangement of three long graduated drawers, on shaped bracket feet, 89cm wide, 52cm deep, 84cm high (35in wide, 20in deep, 33in high).

£4,000 - 6,000

□4,700 - 7,100

US\$6,400 - 9,700



78

79

A GEORGE III MAHOGANY SERPENTINE CHEST

possibly by Thomas Chippendale

Inlaid with ebonised lines, the shaped rectangular top above two short and three long graduated drawers, with shaped sides and canted angles, on a moulded plinth and shaped bracket feet, *with laminated blocks and red wash to the underside, with Hammod & Son depository label to the reverse, 'HARDY/538' and '15', 107cm wide, 61cm deep, 96cm high (42in wide, 24in deep, 37.5in high).*

£5,000 - 8,000

□5,900 - 9,400

US\$8,100 - 13,000

Provenance:

Christie's, London, 10th September 2009, lot 255.

The thin red wash appeared on a number of pieces of mahogany furniture at Dumfries House, Ayrshire, which were attributed to 'The Dumfries House Cabinet-Maker' - possibly Thomas Chippendale (included in the Dumfries House Christie's sale catalogue, 12-13 July 2007, among them lots 106, 236, 251 and 252). Each of the chests examined had a distinctive 'thin red wash' painted on the underside and sometimes on the backboard, similar to the lot offered here. The wash is seen on many lesser pieces of Chippendale furniture in the house and also on the magnificent padouk bookcase. At Nostell Priory Chippendale wrote to Sir Ronald Winn in August 1767 regarding 'the bottle of red stain for the meddal case' and instructed him to apply the stain two or three times to ensure depth of colour (Royton, L. and Goodison, N., *Thomas Chippendale at Nostell Priory*, Furniture History, 1968, p.21)





80

80

A GEORGE III MAHOGANY SERVING TABLE

The rectangular top above a plain frieze on square chamfered legs with pierced fret brackets, *with paper depository label inscribed 'Howard'*, 139cm wide, 67cm deep, 92cm high (54.5in wide, 26in deep, 36in high).

£3,000 - 5,000

□3,500 - 5,900

US\$4,800 - 8,100



81

81

A GEORGE III MAHOGANY WINE COOLER

Of octagonal form, the bead-panelled sides with paterae at each concave corner, the combined stand with a fluted frieze rail above splayed reeded square tapering legs, on block feet with leather and brass castors, *with a later metal liner*, 57cm wide, 44cm deep, 65cm high (22in wide, 17in deep, 25.5in high).

£3,000 - 5,000

□3,500 - 5,900

US\$4,800 - 8,100

A GEORGE III MAHOGANY LINEN PRESS

The upper part with a moulded cornice above a pair of panel doors enclosing four slides, the lower part with two short and one long drawer, on bracket feet, 122cm wide, 60cm deep, 170.5cm high (48in wide, 23.5in deep, 67in high).

£3,000 - 4,000

□ 3,500 - 4,700

US\$4,800 - 6,400



A GEORGE III MAHOGANY SERPENTINE DRESSING CHEST

The shaped rectangular top above a frieze drawer enclosing a baize lined slide and seven compartments; above a further three long graduated drawers flanked by stop-fluted angles, on shaped bracket feet, 99cm wide, 59cm deep, 89cm high (38.5in wide, 23in deep, 35in high).

£4,000 - 6,000

□ 4,700 - 7,100

US\$6,400 - 9,700



A GEORGE III SECRETAIRE BOOKCASE ATTRIBUTED TO THOMAS BRADSHAW

The upper part with a pierced fret-work broken swan-neck pediment centred by a fluted platform above a pair of astragal glazed doors enclosing adjustable shelves, the lower part with a rectangular moulded edge top above a secretaire drawer fitted with a later baize lined writing surface, two fret carved drawers, four other drawers and nine pigeon holes, three with shaped aprons above, with three long graduated drawers below, on blind fret carved bracket feet, 113cm wide, 59cm deep, 239cm high (44in wide, 23in deep, 94in high).

£5,000 - 7,000

□5,900 - 8,300

US\$8,100 - 11,000

The above lot is related to a labelled bureau bookcase illustrated in C.Gilbert, *Pictorial Dictionary of Marked London Furniture, 1700-1840*, plate 150 & 151, p.119, which was offered Bonhams London 16 July 2008, lot 59.

Thomas Bradshaw is listed in G.Beard & C.Gilbert, *Dictionary of English Furniture Makers 1660-1840*, p.99 as at 10 St.Paul's Churchyard 1754-75. He subscribed to Chippendale's Director, 1754 and was declared bankrupt in 1772. He probably was the same Thomas Bradshaw who supplied Sir John Griffin Griffin of Audley End with 'a neat gressing (sic) glass wth deal case & packing' costing £2 2s, in 1772.

See also Sotheby's, 30 June 2004 for a George III mahogany linen press, circa 1760, attributed to Thomas Bradshaw and another with identical pierced bracket feet sold Sotheby's New York, 10 November 1973, lot 141. A related unattributed bureau cabinet, formerly with Hotspur, was sold Christie's, Important English Furniture, 6 July 2000, lot 150. A secretaire bookcase with pierced cornice and blind-fret bracket feet, almost certainly attributable to Bradshaw and formerly with French & Co., New York, is illustrated in F.Lewis Hinckley, *Metropolitan Furniture of the Georgian Years*, 1988, p.138, Ill.212.



A CARVED MAHOGANY TRIPOD TABLE

in the Chippendale style

The circular tilt top with a paterae and riband carved edge above a 'bird-cage' movement and a pierced baluster and acanthus carved shaft, on pierced cabriole, acanthus, paterae and blind fret carved cabriole legs and feathered claw and ball feet, with castors, 58cm in diameter, 76cm high (22.5in in diameter, 29.5in high).

£6,000 - 8,000

□ 7,100 - 9,400

US\$9,700 - 13,000



**A GEORGE III 'PLUM PUDDING' MAHOGANY
SERPENTINE COMMODE**

in the manner of John Cobb

The moulded top above three long graduated drawers, the frieze drawer revealing a baize-lined slide, the serpentine front corners with ebonised stringing, on splayed bracket feet, 118cm wide, 59cm deep, 84cm high (46in wide, 23in deep, 33in high).

£7,000 - 10,000

□ 8,300 - 12,000

US\$11,000 - 16,000

John Cobb (c.1715-1778) worked in premises at 72 St Martin's Lane, London. He completed his apprenticeship in 1736 and went into partnership with William Vile (c.1700-1767) in 1751. Vile and Cobb were, along with Chippendale, Mayhew and Ince, Linnell, Langlois, France and Bradburn, Gordon and Taitt, Marsh and Tatham, Seddon and Gillows, among the celebrated cabinet-makers commissioned by George, 6th Earl of Coventry, to supply furniture and furnishings for Croome Court. Croome Court - to which Vile and Cobb supplied well over 1300 items between 1757-1773 - was their most prestigious 'country house' contract.

On the accession of George III, Vile and Cobb were granted a royal warrant to supply furniture to the Crown under the direction of the Master of the Great Wardrobe. Some of Vile and Cobb's most celebrated commissions are discussed by G. Beard, 'Vile and Cobb, Eighteenth Century London Furniture-makers', *Antiques*, June 1990, pp. 1394-1405. Upon Vile's retirement in 1764 Cobb took over the firm. At this time Cobb took a managerial role and was primarily concerned with design and quality control. A change in direction was required to meet competition from other London firms such as Thomas Chippendale and John Linnell the neo-classical taste gradually took hold from the mid 1760's, first in an increasingly refined vocabulary of marquetry decoration applied to the bombé and serpentine forms of the 'French manner' of the 1750's introduced to London by Pierre Langlois and popularised by Chippendale's *Director*.





87

87

A GEORGE III MAHOGANY AND BRASS BOUND WINE CISTERN ON STAND

The removable brass liner with articulated handles within a pierced cylindrical frame with brass straps and surmounted by iron carrying handles, on a ring turned column and tripod base with downswept legs with pointed pad feet, 48cm in diameter, 79cm high (18.5in in diameter, 31in high).

£3,000 - 5,000

□ 3,500 - 5,900

US\$4,800 - 8,100

Provenance:

Sir Claude Hagart-Alexander of Ballochmyle, 4th Bart (d.2006), Kingencleugh House, Mauchline.

The present day manor house at Kingencleugh was erected around 1765, Mr. Alexander of Ballochmyle bought the estate from the Campbells of Loudoun in 1783. The Alexanders, later the Hagart-Alexander Baronetcy, of Ballochmyle was a title created in 1886 for Major-General Claud Alexander, who served in the Crimean War.

88

A GEORGE III MAHOGANY CHEST

The rectangular moulded top above two short and three long graduated drawers on scrolling shaped bracket feet, 94cm wide, 53cm deep, 90cm high (37in wide, 20.5in deep, 35in high).

£3,000 - 5,000

□ 3,500 - 5,900

US\$4,800 - 8,100

89

A GEORGE III MAHOGANY ENVELOPE-TOP GAMES TABLE

The square revolving top with four hinged leaves on a ring turned, lotus decorated and reeded column with downswept reeded legs terminating in block feet and roundels, on short spool feet, 45cm wide, 45cm deep, 75cm high (17.5in wide, 17.5in deep, 29.5in high).

£3,000 - 4,000

□ 3,500 - 4,700

US\$4,800 - 6,400

A related table by Mayhew and Ince with a tripod base but with a parquetry-inlaid interior was supplied to Croome Court, Worcestershire. A further related example again with a parquetry top is illustrated in G. Wills, *English Furniture 1760-1900*, London, 1971, fig. 90, pl. 15. The table illustrated by Wills was sold from the collection of R.B.W. Clarke, Esq., Bridwell, Devon, at Bearne's, Torquay, 14 October 1992, lot 26.

This type of fold-out table with infolding leaves was patented in 1771 by A. G. Eckard. Eckard wrote that 'this 'Portable Table' was '...so contrived as to answer all the Purposes of the Common Tables, and at the same time to lay in the compass of a small Box...the facility of changing the flaps at pleasure, the one of which being of any beautiful wood, and the other covered with green cloth, it will then occasionally serve either as a tea table or as a card or writing table'.



88



89



Detail open



90



91

90

A GEORGE III STYLE MAHOGANY GALLERY TOP TRIPOD TABLE

The rectangular serpentine top with a pierced baluster turned gallery and a ring turned baluster column with downswept moulded legs and solid scroll feet applied with turned roundels, *elements 18th century, the top and base probably associated, 61cm wide, 39cm deep, 77cm high (24in wide, 15in deep, 30in high).*

£3,000 - 4,000

□3,500 - 4,700

US\$4,800 - 6,400

91

A GEORGE III STYLE CARVED MAHOGANY SERPENTINE SILVER TABLE

in the Chippendale style
The rectangular top with a low moulded gallery above a blind fret carved apron centred by foliate and scroll carved tablets, the square section legs carved with trailing fruiting and flowering foliage, with pierced foliate spandrels on guttae feet, *late 19th century, 91cm wide, 55cm deep, 71.5cm high (35.5in wide, 21.5in deep, 28in high).*

£3,000 - 5,000

□3,500 - 5,900

US\$4,800 - 8,100



George Hepplewhite, *The Cabinet Maker and Upholsterers Guide*, third edition, 1794, pl.35 & 36.

92

A GEORGE III SATINWOOD AND CARVED MAHOGANY DINING ROOM PEDESTAL TOGETHER WITH A LATER MAHOGANY COPY

in the manner of Robert Adam

The lidded classical urns with pine-cone finials, one enclosing a lead liner, above ovoid bodies with guilloche borders and applied ram's heads and swagged bellflowers, with male and female portrait medallions, above stiff leaves and fluted collars, on stiff leaf carved socle bases and stepped plinths; the square pedestal tops with leaf moulded edges, each front carved with classical urns flanked by scrolling acanthus and grotesque masks, above scrolling riband tied acanthus flanked by angled pilasters, headed by leaf and pine-cone carving with trailing bellflowers, on plinth bases, *one pedestal enclosing a lead lined drawer and shelf, with a concealed tap in the top, the later copy entirely in mahogany, each 56cm wide, 56cm deep, 189cm high, (22" wide, 22" deep, 74" high). (2)*

£40,000 - 60,000

□47,000 - 71,000

US\$64,000 - 97,000

A related pair of George III carved mahogany sideboard pedestals and urns with applied carving to the pedestals and similar urns are illustrated by F.Lewis Hinckley, *Hepplewhite, Sheraton and Regency Furniture*, London 1990, p.229. An urn of closely related form with similar lotus leaf banding and swagged husks and medallions forms part of a cast iron stove for the Saloon at Castle Coole, Co.Fermanagh by Carron Iron Co., Falkirk, Scotland (the house designed by James Wyatt), see H.Montgomery Massingbird and C.Simon Sykes, *Great Houses of Ireland*, London, 1999, p.11. Other Stove urns of this type include one in the collection at Temple Newsam, see C.Gilbert, *Furniture at Temple Newsam and Lotherton Hall*, Bradford, 1978, Vol III., p.629, Fig.773 and another formerly at Compton Place, Sussex and now in the collection of the V&A (M.3-1920).

Similar shaped painted urns and pedestals with applied decoration to the pedestals were designed by Robert Adam and supplied to the re-modelled dining room at Saltram circa 1780 and are illustrated in R.Edwards, *The Dictionary of English Furniture*, London 1954, Vol III, p.139, fig.5. Designs for related urns with carved pedestals were published by George Hepplewhite in his 'The Cabinet Maker and Upholsterers Guide, third edition, 1794, pl.35 & 36.

Sideboard pedestals and urns became fashionable in the 1760s. The pedestals themselves provides extra storage and often contained a plate warmer or cellaret drawer. The urns were normally lined to hold either iced water or water for rinsing cutlery in the dining room. Sheraton wrote in his *Cabinet-Makers' and Upholsterers' Encyclopoedia* (1805) that 'Pedestals with vases at each end of the sideboard, one was used as a plate warmer, while the other sometimes contained a cellaret for wine while the vases 'are used for water for the use of the butler, and sometimes made of copper japanned, but generally of mahogany'.



A GEORGE III STYLE OPEN ARMCHAIR BY GILLOWS

in the manner of Linnell

The rectangular back with a lyre-shaped splat mounted with brass 'strings' headed by a leaf-carved cap, the leaf and bell flower carved scrolling open arms with conforming brass 'string' supports above a bowed green damask upholstered seat, on panel-moulded tapered square legs with collared feet and brass castors, stamped 'GILLOW & CO. 17894'.

£3,000 - 5,000

□ 3,500 - 5,900

US\$4,800 - 8,100

The stamped Gillows serial number to the back leg indicates a date of manufacture of 1885-1889, see S.Stuart, 'Gillow Marks, Labels and Stamps 1770-1960', *Regional Furniture* 1998, p.66.

The above lot relates to an armchair if the collection of the V&A Museum (45-1869) and illustrated in M.Tomlin, *Catalogue of Adam Period Furniture*, p.142, fig Q/14, London 1972 and illustrated in P.Maquoid and R.Edwards, *The Dictionary of English Furniture*, London, 1954, Vol.1, p.292, fig 212. Four George III chairs of this model which were thought to have been supplied to Robert Child Esq. for his house at 38 Berkeley Square, London were offered Sotheby's London, Treasures, 3 July 2013, lots 31 and 32. Robert Child and his brother Francis both patronised the firm of William and John Linnell, Francis using them extensively at Osterley Park which was subsequently inherited by Robert in 1763. The design of these chairs relates most closely to a Linnell drawing in the V&A Museum, London (E.80 1929) which is reproduced in H.Hayward and P.Kirkham, *William and John Linnell*, London 1980, Vol.II, p.38, fig.62



A PAIR OF GEORGE III CREAM PAINTED AND PARCEL GILT OPEN ARMCHAIRS

in the manner of Mayhew and Ince

Upholstered in pale green and gold silk damask, the oval padded and beaded backs surmounted by a double flowerhead cresting above padded outswept scrolling arms and moulded arm supports, above serpentine padded seats and beaded seatrails, on fluted turned tapering legs and spool feet, *with original V-shaped cuts to the seat rails for glue cramps.* (2)

£4,000 - 6,000

□4,700 - 7,100

US\$6,400 - 9,700

The pair of armchairs offered here relate to an armchair illustrated in R. Edwards and P. Maquoid, *The Dictionary of English Furniture*, Rev. Ed., Vol. I, London 1954, p. 290, fig. 203 which is part of a suite at Syon House, Middx., and which is thought to have been supplied to the Duke and Duchess of Northumberland by the London firm of Mayhew and Ince who are known to have supplied furniture for the house. The Syon chairs share the same distinctive V-shaped cuts to the seat rails which are also an established feature of pieces from the workshop of Thomas Chippendale. It has been suggested that a key difference between the chairs produced by the two firms is that the arm rests on Mayhew and Ince chairs commonly join the front legs whereas Chippendale's more typically join at the side rails.





95

95

A PAIR OF GEORGE III CARVED MAHOGANY DINING CHAIRS

The shaped foliate carved top-rails above pierced vase shaped splats and flanked by moulded uprights, the serpentine padded seats on shell and foliate bell flower carved cabriole legs.(2)

£2,000 - 3,000

□ **2,400 - 3,500**

US\$3,200 - 4,800



96

96

A SMALL GEORGE III MAHOGANY AND PINE CHEST

The rectangular moulded edge top above four long graduated drawers, on bracket feet, 77cm wide, 43cm deep, 80cm high (30in wide, 16.5in deep, 31in high).

£3,000 - 4,000

□ **3,500 - 4,700**

US\$4,800 - 6,400

A CARVED MAHOGANY CARVED TRIPOD TABLE

The shaped tilt-top above a box support, the elaborately carved fluted stem with a pierced, leaf-carved baluster section on pierced hipped, cabriole tripod supports with conforming leaf carved decoration and 'C'-scroll brackets ending in scroll feet, possibly 18th century Irish, 82cm in diameter, 73cm high (32in in diameter, 28.5in high).

£4,000 - 6,000

□4,700 - 7,100

US\$6,400 - 9,700

The use of a pierced baluster column in combination with a scroll foot can be seen on a George III carved mahogany firescreen previously with Alfred Jowett and later Walter Waddingham Antiques which is now in the collection at Temple Newsam, illustrated C. Gilbert, *Furniture at Temple Newsam and Lotherton Hall*, Bradford 1978, Vol II., p.260, fig 314.





98

**A GEORGE III PINE WARDROBE POSSIBLY
BY THOMAS CHIPPENDALE**

The moulded cornice with a guilloche carved urn cresting hung with laurel swags, the pair of panelled doors with astragal mouldings punctuated by paterae and bell-flowers, the interior now with hanging space, on shaped bracket feet, *formerly painted and the interior possibly adapted*, 144cm wide, 59cm deep, 215cm high (56.5in wide, 23in deep, 84.5in high).

£5,000 - 8,000

□ 5,900 - 9,400

US\$8,100 - 13,000

Provenance:

The Old Court House, Hampton Court (former home of Sir Christopher Wren)
Thence to the grandfather of the present owner circa 1938.

Comparative Literature:

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, 1924, 3 vols. vol II, p. 187, fig. 27

Maurice Tomlin, *Victoria and Albert Museum Catalogue of Adam Furniture*, 1972, p. 120, pl. O/1.

Christopher Gilbert, *The Life and Works of Thomas Chippendale*, 1978, p. 39, pl. 62 and p. 133, pl. 238.

A painted pine press bed with a very similar urn cresting and door panels was supplied to the actor David Garrick for the Blue Bedchamber at his villa at Hampton, Middlesex, circa 1770. Garrick's cupboard was originally painted in a blue and white scheme and contained a fold-away bed. Unlike the present cupboard, the doors of the documented example by Chippendale, featured glass panels and dummy drawers.



Image © Victoria and Albert Museum, London

David Garrick's bookcase bedstead, by Thomas Chippendale for his London house in the Adelphi, supplied in 1768

PROPERTY OF A LADY OF TITLE

99

A GEORGE III POLYCHROME DECORATED AND PARCEL GILT OPEN ARMCHAIR

attributed to Thomas Chippendale Snr. or Jnr.

The oval padded back within a moulded frame surmounted by a carved fan, the outswept arms with scroll terminals, on moulded supports above a serpentine padded seat with moulded seat rail, the reeded tapering legs on turned feet, *with V-shaped clamp marks to the underside.*

£3,000 - 5,000

□ 3,500 - 5,900

US\$4,800 - 8,100

Provenance:

Property of a Lady of Title

The design of the present armchair relates closely, although with a different arm design, to a suite of six armchairs and a pair of sofas supplied by Chippendale senior or junior for Sir Richard Hoare at Stourhead circa 1780, illustrated in Lucy Wood, *Orphaned Furniture by The Chippendales at Stourhead*, Furniture History 2011, pp. 89-90, figs. 34-37. Lucy Wood speculates that certain features in the construction of the sofas in the suite, link them to Chippendale junior (see Lucy Wood op. cit., p. 93). Further comparable seat furniture by Chippendale include a giltwood armchair with en suite sofa supplied circa 1778 for either Egremont House, London or Petworth House, Sussex and sixteen armchairs ordered for the Salon at Burton Constable during the same year. Elements of the design and the fan cresting are replicated on other armchairs by Chippendale (See Christopher Gilbert, *The Life and Works of Thomas Chippendale*, 1978, 2 vols., vol II, pp. 108-115). The underside of the seatrail here features slots for securing cramps which are characteristic of Chippendale's workshop methods. A set of four painted beechwood armchairs of a related model and with provenance from Somerville, Balrath, County Meath, Ireland were offered Sotheby's London 5 June 2007, lot 127 and a related single armchair was sold Bonhams, London, 21 November 2012, lot 138.



OTHER PROPERTIES

100

A SMALL GEORGE III MAHOGANY COMMODE

The shaped rectangular top with moulded edge, above a baize lined slide and four long graduated drawers on shaped bracket feet, 96cm wide, 57cm deep, 83cm high (37.5in wide, 22in deep, 32.5in high).

£5,000 - 8,000

□ 5,900 - 9,400

US\$8,100 - 13,000

101

A GEORGE III MAHOGANY CARVED SECRETAIRE BOOKCASE

The rectangular cavetto and dentil moulded cornice above a pair of astragal glazed doors enclosing three adjustable shelves, the lower part with rectangular moulded edge and fluted frieze above a secretaire drawer enclosing a baize lined writing surface, five pigeonholes and four short drawers; above a pair of moulded panelled doors applied with foliate paterae to each corner, enclosing four slides, on shaped bracket feet, 124cm wide, 47cm deep, 226cm high (48.5in wide, 18.5in deep, 88.5in high).

£3,000 - 4,000

□ 3,500 - 4,700

US\$4,800 - 6,400







102



102, Side view

102

A SET OF GEORGE III MAHOGANY FRET CARVED HANGING SHELVES

in the Chippendale style

The top shelf with a shaped gallery above three further shelves all flanked by pierced fret carved uprights with three short drawers below with ivory escutcheons, 82cm wide, 20cm deep, 95cm high (32in wide, 7.5in deep, 37in high).

£1,000 - 1,500

□1,200 - 1,800

US\$1,600 - 2,400



103

103

A GEORGE III MAHOGANY TRAY

The rectangular base with pierced shaped moulded sides with pierced carrying handles to either end, 58cm wide, 49cm deep, 7cm high (22.5in wide, 19in deep, 2.5in high).

£1,000 - 2,000

□1,200 - 2,400

US\$1,600 - 3,200



104

104

A GEORGE III OVAL MAHOGANY AND BRASS INLAID TRAY

The base with an wavy gallery inlaid with brass stringing with moulded brass carrying handles to either end, 75cm wide, 52cm deep, 7cm high (29.5in wide, 20in deep, 2.5in high).

£1,000 - 1,500

□1,200 - 1,800

US\$1,600 - 2,400

105

**A SET OF SIX GEORGE III STYLE CARVED
MAHOGANY DINING CHAIRS INCLUDING A PAIR
OF OPEN ARMCHAIRS**

in the Chinese Chippendale style

The scroll carved top-rails above pierced interlaced splats and terminating in a carved shoe flanked by moulded uprights, the drop-in seats with blind fret carved seat rails and legs joined by H-stretchers, the open armchairs with moulded outswept arms, on scroll carved outswept supports. (6)

£5,000 - 6,000

¥5,900 - 7,100

US\$8,100 - 9,700





106

106

A GEORGE III CARVED GILTWOOD MIRROR

The later oval plate within a moulded frame and pierced outer-frame with intertwined flora and foliage and surmounted by a pierced C-scroll and acanthus plume cresting, with a pierced cartouche and foliate scroll apron below, *101cm high, 71cm wide, (39.5" high, 27.5" wide).*

£3,000 - 5,000

¥3,500 - 5,900

US\$4,800 - 8,100



107

107

A GEORGE III CARVED GILTWOOD GIRANDOLE

The later lyre shaped plate surrounded by small marginals and fronted with gilt metal uprights within a moulded acanthus scroll frame surmounted by dolphins issuing stylised sprays of water, the apron centred by a dolphin, shell and intertwined acanthus leaves, *re-gilt, the cresting of a later date, 122cm high, 56cm wide, (48" high, 22" wide).*

£3,000 - 4,000

¥3,500 - 4,700

US\$4,800 - 6,400

108

GEORGE II CARVED GILTWOOD SERPENTINE CONSOLE

In the rococo style with a *later* breccia marble , the pierced frieze with acanthus entwined s-scrolls centred by a flower-filled cartouche, on rocaille-carved cabriole legs terminating in scroll feet, *re-gilded*, 127cm wide, 53cm deep, 90cm high (50in wide, 20.5in deep, 35in high).

£5,000 - 8,000

¥5,900 - 9,400

US\$8,100 - 13,000

Provenance:

Ronald Phillips, 1998



A GEORGE III MAHOGANY PARTNER'S PEDESTAL DESK

The rectangular moulded top with tooled green leather inset writing surface above a shaped kneehole flanked by four graduated drawers to each side, the reverse with similar opposing arrangement of simulated drawers, on moulded plinths, with *Norman Adams Ltd* label to the interior right drawer and with presentation plaque, 'PRESENTED TO GENERAL SIR MILES DEMPSEY. KCB, KBE, DSO.MC, COLONEL OF THE ROYAL BERKSHIRE REGIMENT. BY OFFICERS PAST AND PRESENT NOT SERVING WITH ANY OF THE BATTALIONS, AND THEIR WIVES ON THE OCCASION OF HIS MARRIAGE, THE 2ND OF MARCH 1948', with a printed paper label to the top right hand drawer for *Norman Adams Ltd*, 8-10 Hans Road, SW3, and inscribed by hand 'Chippendale Period circa 1770', 140cm wide, 70cm deep, 77cm high (55in wide, 27.5in deep, 30in high).

£5,000 - 7,000

□ **5,900 - 8,300**

US\$8,100 - 11,000

Provenance:

General Sir Miles Dempsey KCB, KBE, DSO.MC. Colonel of the Royal Berkshire Regiment.



General Sir Miles Dempsey KCB, KBE, DSO.MC

General Sir Miles Dempsey was considered to be one of the master minds and pivotal commanders behind the famous 'D-Day' Normandy landing on 6th June 1944, formally operation Overlord. Little has been known about the General who led many operations during both world wars until recently when the first major biography regarding his life and career was published two years ago. Miles Dempsey was born in New Brighton, Cheshire in 1896. A keen sportsman who played cricket for both school and the army, after graduating from the Royal Military Academy Sandhurst in 1915 He joined the Royal Berkshire Regiment as a young officer and fought on the western front for which He was awarded the Military Cross for bravery in the field.

Deciding on the Army as a career, Miles Dempsey stayed on after the war and had risen to the rank of Lieutenant Colonel by September 1939. Sent to France as part of the British Expeditionary Force, Dempsey as commander of the 13th Infantry Brigade played a key role acting as rear guard protection for the evacuation of Dunkirk. For his role and leadership He was awarded the Distinguished Service Order.

By 1942 Dempsey had been promoted to lieutenant General and given command of 13th of the 8th Army under the leadership of Field Marshal Bernard Montgomery. In this capacity General Dempsey planned and orchestrated the very successful attack on Sicily in July 1943. This allowed Allied troops cross into Italy and begin there major assault on the Italian mainland.

It was at this time that General Dempsey became noted for his extraordinary ability in combined operations. Focusing on the attention to detail with regard to all units under his command, and a real focus on the task in hand. It was no surprise therefore when Dempsey was personally chosen by Field Marshall Montgomery, to plan and oversee the 2nd Army's assault of the D-Day landings 6th June 1944. General Dempsey was in command of British 2nd Army with a combined total, at its height of around 500,000 men. It was part of this force which led the very successful assaults on Gold, Juno and Sword beaches. The fierce fighting along the Normandy beaches has been well documented, but these breakthroughs allowed in turn the liberation of Brussels and Antwerp with the 2nd army reaching the river Rhine in May 1945.

A highly competent officer who very much preferred to lead away from the spot light, in stark contrast to the American General George Patton who can be viewed as a classic military extrovert. It is of testament to General Dempsey's character and qualities that during the Normandy campaign He became the first person to be knighted in the field by King George VI since Agincourt in 1415.

After the war, Dempsey was appointed as the military commander of the Middle East in 1946. and General Dempsey married Viola O'Reilly on March 2nd 1948. General Dempsey was made the honorary Colonel of His regiment the Royal Berkshire Regiment from 1946-1956 and retired from the army in 1947. He died in June 1969.

The engraved silver plaque inside the top drawer shows that it was as Colonel of his Regiment; The Royal Berkshire Regiment That this desk was given as a gift to the couple on the occasion of their wedding from all officers and their wives in the Regiment.



Detail of presentation plaque





110

110

MINIATURE FURNITURE: A GEORGE II MAHOGANY AND CHEQUERBANDED BUREAU BOOKCASE

With oak sides, the chequered lines inlaid in walnut, bog oak and fruitwood, the moulded cornice above a pair of mirrored panel doors enclosing a shelf, above a fall enclosing a later rectangular green velvet writing surface and fitted interior, comprising a collection of four pigeon holes and three small drawers, above three graduated drawers on bracket feet, 25.5cm wide, 14.5cm deep, 44cm high (10in wide, 5.5in deep, 17in high).

£3,000 - 4,000

□ **3,500 - 4,700**

US\$4,800 - 6,400

Provenance:

E.F.Benson.

Edward Frederic Benson (24 July 1867-29 February 1940) was an English author. Born at Wellington College in Berkshire, educated at Marlborough College, Benson was a prolific writer, publishing his first book while still a student. He is principally known for his Mapp and Lucia series about Emmeline "Lucia" Lucas and Elizabeth Mapp, which was adapted for television and radio.

111

A GEORGE II MAHOGANY KETTLE STAND

the dished pie-crust top on a ring turned wrythen baluster column and tripod base with slightly hipped downswept legs and pad feet *the top and the base possibly associated, 28cm in diameter, 55cm high (11in in diameter, 21.5in high).*

£4,000 - 6,000

□ **4,700 - 7,100**

US\$6,400 - 9,700



111

112

A GEORGE III CARVED GILTWOOD GIRANDOLE

The pierced arched pediment with a central cresting in the form of a flower-filled vase, the cartouche shaped plate with a foliate-carved divide, the flame carved frame supported by an outer pierced border of scrolling acanthus, the twin candle arms in the form of leafy branches issuing from a single flowerhead with a pierced cartouche apron, *re-gilded, the plate possibly replaced, 83cm wide, 161cm high (32.5in wide, 63in high).*

£15,000 - 20,000

□ **18,000 - 24,000**

US\$24,000 - 32,000

Provenance:

Ronald Phillips 1998



113

**A PAIR OF LATE 19TH/EARLY 20TH CENTURY
MAHOGANY BOOKCASES**

In the George III style

Each in two parts, the crenellated cornices above triple urn frieze tablets, each pair of lancet astragal doors enclosing two adjustable shelves and flanked by fluted pilasters, the lower parts with fielded panel cupboard doors enclosing shelves, on rectangular plinths with carved strapwork mouldings, *124cm wide, 39cm deep, 200cm high (48.5in wide, 15in deep, 78.5in high). (2)*

£10,000 - 15,000

□ 12,000 - 18,000

US\$16,000 - 24,000



A PAIR OF GEORGE III CARVED MAHOGANY HALL CHAIRS

in the manner of Thomas Chippendale

The circular moulded pierced splats with central circular tablet and tapering moulded supports, on dished shaped moulded seats and fluted seatrails, on square tapering fluted legs and block feet. (2)

£4,000 - 6,000

□4,700 - 7,100

US\$6,400 - 9,700

A related pair of hall chairs from the collection of Mrs Nellie Ionides at Buxted Park, Sussex sold Phillips London, 13 June 1995, lot 113.

A set of ten hall chairs formerly at Normanton Hall, Leicestershire, with a solid wheel back on pierced supports painted with the crest and initials of Sir Gilbert Heathcote were thought to have been supplied by Thomas Chippendale are illustrated in C.Gilbert, *The Life and Works of Thomas Chippendale*, Bristol, 1978, p.96, pl.154. Chippendale utilised the square tapered leg and block foot on the four hall chairs with painted with the Lascelles crest which were supplied to the Lower Hall, Harewood House, Yorkshire in 1773, (see C.Gilbert, *ibid.*, p.96, pl.156). A related pair of hall chairs were offered Sotheby's New York, 16 October 2008, lot 114.



115

A GEORGE III MAHOGANY SERVING TABLE

With an elongated breakfront D-shaped top, the frieze with alternating fluted and vacant bead-moulded panels centred by a swag-carved tablet, on reeded tapering square legs headed by paterae and with square pad feet, *probably originally with a gallery, restorations*, 167cm wide, 64cm deep, 89cm high (65.5in wide, 25in deep, 35in high).

£4,000 - 6,000

□4,700 - 7,100

US\$6,400 - 9,700



116

**A GEORGE III FIDDLEBACK MAHOGANY AND
CROSSBANDED SERPENTINE DRESSING CHEST**

The serpentine moulded top above a fitted drawer with baize lined slide and ratcheted writing slope, above a ratcheted dressing mirror and drawer, five lidded compartments and a variety of other compartments and divisions; above three long graduated drawers on shaped bracket feet, 107cm wide, 60cm deep, 86cm high (42in wide, 23.5in deep, 33.5in high).

£10,000 - 15,000

□12,000 - 18,000

US\$16,000 - 24,000

Provenance:

Haughley Park, Suffolk until 1956

Haughley Park is a privately owned Grade I listed Jacobean manor house. It was built by Sir John Sulyard in 1620 and since had various owners. From 1918 to 1924 the house remained empty and between 1924 and 1956 it was owned by Turner Henderson, a retired tea planter.



Detail open





117

117 *

A GEORGE III MAHOGANY AND ROSEWOOD CROSSBANDED SECRÉTAIRE WRITING TABLE ATTRIBUTED TO GILLOWS

Inlaid with boxwood lines, the rectangular ratcheted top above an oval panelled secrétaire drawer enclosing a later baize lined writing surface, two drawers, one fitted for stationery and two pigeonholes, on square tapering legs and spade feet, 88cm wide, 52cm deep, 99cm high (34.5in wide, 20in deep, 38.5in high).

£3,000 - 5,000

□ 3,500 - 5,900

US\$4,800 - 8,100

A design for a related 'writing table' dated 1787 with the addition of an undertier appears in the Gillows *Estimate Sketch Books* for May-June 1787. The design is also reproduced in L. Boynton, *Gillows Furniture Designs 1760-1800*, Herts, 1995, pl.23.

118

A GEORGE III MAHOGANY DEMI-LUNE SIDE CABINET ATTRIBUTED TO GILLOWS

Inlaid with boxwood and ebonised lines, the shaped top above three long graduated drawers flanked by bowed doors to each side with oval flame figured panels, each enclosing two shelves, on square tapering feet, with paper depository label to the reverse, 'Mrs Law, No.4', 115cm wide, 54cm deep, 88cm high (45in wide, 21in deep, 34.5in high).

£3,000 - 5,000

□ 3,500 - 5,900

US\$4,800 - 8,100

See S. Stuart, *Gillows of Lancaster and London 1730-1840*, Vol II, p. 335 pl. D9, (b), for the identical pattern of handles on a Gillows chest of drawers circa 1790-1800. Further handles of the same design are illustrated in Stuart *op. cit.* pls. 556-558.



118

119

A GEORGE III MAHOGANY SECRÉTAIRE BOOKCASE

The rectangular cavetto moulded cornice above a pair of arched astragal glazed doors enclosing four adjustable shelves, above a secrétaire drawer, simulating two drawers, enclosing a baize lined writing surface, seven pigeonholes and nine short drawers, above two figured panelled doors enclosing two drawers, on shaped bracket feet, 120cm wide, 59cm deep, 241cm high (47in wide, 23in deep, 94.5in high).

£4,000 - 6,000

□ 4,700 - 7,100

US\$6,400 - 9,700



A GEORGE III MAHOGANY CARVED SECRETAIRE CABINET

The rectangular ogee moulded cornice above a pendant carved frieze and a pair of swagged urn astragal glazed doors enclosing two adjustable shelves, above a frieze drawer enclosing a central cupboard door further enclosing two drawers flanked by eight pigeonholes and eight short drawers, above a pair of oval panelled doors enclosing three shelves, on a plinth base, 97cm wide, 52cm deep, 198cm high (38in wide, 20in deep, 77.5in high).

£3,000 - 5,000

□3,500 - 5,900

US\$4,800 - 8,100

Provenance:

Charles Tate Regan (1873-1943). Thence by direct descent to his great great grandson, the current owner.

C.T.Regan, the renowned ichthyologist carried out extensive work on fish classification schemes. In 1901 he joined the staff of the Natural History Museum, becoming the Keeper of Zoology and then Director of the British Museum (Natural History) from 1927 to 1938. He was elected Fellow of the Royal Society in 1917.

According to family tradition C.T.Regan wrote the following ground-breaking publications seated at the above secretaire bookcase:

Regan, C.T. (1913) *A revision of the cyprinodont fishes of the subfamily Poeciliinae*. Proceedings of the Zoological Society of London 1913(4): 977-1018.

Regan, C.T. 1920: *The classification of the fishes of the family Cichlidae.--I. The Tanganyika genera*. Annals and Magazine of Natural History, (Series 9) 5 (25): 33-53.

Regan, C.T. 1922: *The classification of the fishes of the family Cichlidae.--II. On African and Syrian genera not restricted to the Great Lakes*. Annals and magazine of natural history (9), 10: 249-264.

Regan, C.T. 1922: *The cichlid fishes of Lake Nyassa*. Proceedings of the Zoological Society of London, 1921 (pt 4) (36): 675-727, Pls. 1-6.

The distinctive glazing bars relate to a design published by George Hepplewhite & Co. in *The Cabinet-Maker and Upholsterer's Guide*, 3rd ed., 1794, pl.40.



Charles Tate Regan (1873-1943)

121

A GEORGE III MAHOGANY, SATINWOOD AND TULIPWOOD BANDED FIRE SCREEN

The silk embroidered panel of a riband tied spray of flowers within an arched surround between square section uprights surmounted by turned finials, joined by an undulating stretcher, on downswept slender moulded legs and block feet, *with a typed note to the reverse*, "A Hepplewhite standing firescreen in mahogany raised on arch end moulded supports. The oval panel contained in satinwood spandrels and crossbanded in kingwood. The floral needlework panel, now somewhat sunbleached, on a black ground and glazed, size 34" wide 42" high. Old state throughout. As illustrated in Hepplewhite 'The Cabinet Makers and Upholsters Guide', 1789 and 1794, Stuart and Turner 1933", 56cm wide, 106cm high (22in wide, 41.5in high).

£3,000 - 4,000

□3,500 - 4,700

US\$4,800 - 6,400

Provenance:

Stuart and Turner, according to a label on the reverse.

The firm of Stuart and Turner were antique dealers trading from 13 Soho Square in the 1930's although later they traded from Newbury in Berkshire.

The firm handled many unusual high quality items including the George III black and gilt decorated open display case by William and John Linnell sold Christie's London, *Dealing in Excellence, A Celebration of Hotspur and Jeremy*, 20 November 2008, lot 140. The firm also supplied pieces to the American decorator Frances Elkins for the Kersey Coates Reed House, see Christie's New York, 27 October 2006.

Related Hepplewhite firescreens are illustrated in R. Edwards, *The Dictionary of English Furniture*, London 1954, rev. ed., 3 vols., Vol III, p.65, figs. 28-30. The design of the above lot is base on Hepplewhite's pattern for a 'Horse Fire Screen', (see A Hepplewhite & Co., 'The Cabinet-Maker and Upholsterer's Guide, 1st Edition (1788), 2nd Edition 1789, 3rd Edition 1794.)

122

A GEORGE III MAHOGANY, SATINWOOD MARQUETRY AND CHEQUERBANDED COLLECTORS CABINET ON STAND

in the manner of Gillows

The rectangular moulded top above a pair of conch shell and fan inlaid doors, enclosing an adjustable shelf, seven short and one long drawer all with stained chequerbanded inlay; the rectangular moulded stand on square tapering legs joined by a concave platform stretcher, on spade feet, 59cm wide, 33cm deep, 141cm high (23in wide, 12.5in deep, 55.5in high).

£4,000 - 5,000

□4,700 - 5,900

US\$6,400 - 8,100

Provenance:

J. Collins & Son, Bideford, Devon for £6,750 in 2000.

Trays with similarly inlaid large shells are often attributed to Gillows as they correspond to a pattern in the *Estimate Sketch Books* of 1790 for W. Feilden, Blackburn (see L. Boynton, *Gillows Furniture Designs 1760-1800*, Royston, 1996, fig.240). An example sold Christie's, London, 8 June 2006, lot 66. Gillows also introduced similar shell medallions on two commodes supplied in 1788 for Arbury Hall, Warwickshire.



121



122



123



124

123

A GEORGE III SATINWOOD, PURPLEWOOD AND TULIPWOOD CROSSBANDED BREAKFRONT SIDEBORD

Inlaid with boxwood and ebonised lines, the rectangular top above a frieze drawer flanked by hinged fall fronts to each side simulating drawers, on six square tapering legs and spade feet, 115cm wide, 54cm deep, 92cm high (45in wide, 21in deep, 36in high).

£2,000 - 3,000

□2,400 - 3,500

US\$3,200 - 4,800

Provenance:

Trevor, 24-25 Mount St, London, W1, 5th February 1973, £1850.

124 *

A GEORGE III SATINWOOD AND ROSEWOOD BANDED DEMI-LUNE COMMODE

Inlaid with boxwood and ebonised lines, the shaped top above a bowed door enclosing two shelves on short bracket feet, 96cm wide, 48cm deep, 86cm high (37.5in wide, 18.5in deep, 33.5in high).

£4,000 - 6,000

□4,700 - 7,100

US\$6,400 - 9,700

125

A GEORGE III MAHOGANY, EBONY BANDED AND BOXWOOD INLAID BREAKFRONT SIDE TABLE ATTRIBUTED TO GILLOWS

The shaped moulded edge top above a central frieze drawer flanked by short drawers and projecting ring turned tapering legs supporting a concave three quarter galleried undertier, on turned spool feet, 141cm wide, 46cm deep, 89cm high (55.5in wide, 18in deep, 35in high).

£3,000 - 5,000

□3,500 - 5,900

US\$4,800 - 8,100

The ebony banding to the top of the projecting corners is handled in the same way as on a mahogany secretaire and bookshelf made by Gillows in June 1792 for a North Lancashire family. On this commission these distinctive projecting columns are referred to as 'tower corners', (see S.Stuart, *Gillows of Lancaster and London 1730-1840*, Suffolk, 2008, Vol II, p.24, pl.555, 556 & 557). The cabinet illustrated by Stuart also utilises the same handle pattern although with the addition of a medallion to the centre. The same design is also reproduced as one of Gillows standard handle patterns in S.Stuart *ibid.*, p.335, pl.b.



**A GEORGE III MAHOGANY AND SATINWOOD BANDED
SERPENTINE CHEST ATTRIBUTED TO GILLOWS**

Inlaid with ebonised lines, the shaped rectangular top above a baize lined slide and four graduated long drawers on slender outswept bracket feet, 109cm wide, 52cm deep, 89cm high (42.5in wide, 20in deep, 35in high).

£3,000 - 5,000

□3,500 - 5,900

US\$4,800 - 8,100

See L.Boynton, *Gillow Furniture Designs 1760-1800*, figure 117, for a drawing of a comparable commode, by Thomas Briscoe in 1789 for the London shop, numbered 11,108.



127

**A GEORGE III MAHOGANY, SABICU AND GONÇALO ALVES
SERPENTINE DRESSING TABLE**

in the manner of Pierre Langlois

The quarter-veneered, moulded hinged top revealing a void central compartment formerly with a ratchet-supported mirror, flanked by inlaid and crossbanded lidded compartments, the frieze inlaid to simulate a drawer, on cabriole legs joined by a stretcher, *one compartment lid replaced*, 69cm wide, 48cm deep, 75cm high (27in wide, 18.5in deep, 29.5in high).

£3,000 - 5,000

□3,500 - 5,900

US\$4,800 - 8,100

This form of ladies writing table evolved from French patterns introduced in the 1750's by Pierre Langlois. An example was supplied to Elizabeth, Duchess of Northumberland, (see P.Thornton and W.Rieder, *Pierre Langlois, Ebeniste*, part 4, *The Connoisseur*, April 1972, p.258, fig 4). Other comparable tables sold Bonhams, London, 20 November 2007, lot 102 and 19 October 2011, lot 120.



127

128

A GEORGE III CARVED GILTWOOD OPEN ARMCHAIR

in the manner of Henry Holland

The arched reeded back above a rectangular padded back, arms and bowed seat in cream upholstery, with scrolling downswept beaded and acanthus clasped arm terminals and bowed reeded seatrail, on stop-fluted tapering legs headed by paterae on brass cappings and castors.

£2,000 - 3,000

□2,400 - 3,500

US\$3,200 - 4,800



128



129

129 *

A LATE GEORGE III MAHOGANY AND ROSEWOOD BANDED AND BOXWOOD LINE INLAID BOWFRONT SIDEBOARD

in the manner of Gillows

The crossbanded shaped top above a frieze drawer and arched apron and divided tambour panel formed of a drawer and a spring release cupboard door, flanked by a deep drawer and a lead lined cellaret drawer, on ring turned reeded legs and spool feet, 183cm wide, 68cm deep, 93cm high (72in wide, 26.5in deep, 36.5in high).

£2,000 - 3,000

□ 2,400 - 3,500

US\$3,200 - 4,800



130

130 *

A GEORGE III ROSEWOOD AND INLAID PEMBROKE TABLE

The oval top inlaid with multiple bandings engraved with a border of leaves, the frieze with a drawer, on tapered square satinwood-inlaid legs headed by oval engraved paterae and with later spade feet and castors, 101cm wide, 74cm high (39.5in wide, 29in high).

£2,000 - 3,000

□ 2,400 - 3,500

US\$3,200 - 4,800



131

131

A PAIR OF GEORGE III CARVED MAHOGANY OPEN ARMCHAIRS

in the Hepplewhite style

The round pierced backs centred by a carved paterae issuing radiating leaves within a swag decorated outer-frame, the moulded outswept arms, on shaped supports, the serpentine upholstered seat on moulded square section stop-fluted legs and toupie feet. (2)

£5,000 - 8,000

□5,900 - 9,400

US\$8,100 - 13,000

Provenance:

reputedly give to the ancestors of the late vendor by George Hepplewhite. According to family history these chairs are believed originally to have comprised a set of twelve 'sunflower back armchairs', made circa 1775. The story was that this pair of chairs from the dispersed set were presented by Hepplewhite to one of his apprentices, Walton the Elder, thence by descent to the present owner. Hepplewhite's *The Cabinet-Maker and Upholsterer's Guide*, 1st Edition, 1788, p.6 depicts a design for a related chair back.

Literature:

G. Owen Wheeler, *English Furniture of the 17th and 18th centuries*, London, 1909, p.301 (ill.)



One of the chairs as illustrated in G. Owen Wheeler, *English Furniture of the 17th and 18th centuries*,

Further comparable armchairs include an example illustrated in R. Edwards, *The Dictionary of English Furniture*, 1954, rev. ed., 3 vols., Vol. I, pl. 237, which was in the collection of Sir Sydney Greville and a set of six chairs with slatted seats which were exhibited by J.J. Wolff (antiques) Ltd. of New York at the CINOA International Art Treasures Exhibition, The V&A, London in 1962 (no.87). A pair of side chairs on plain square section legs are illustrated in C. Claxton-Steven and S. Whittington, *The Norman Adams Collection*, Suffolk, 1983, pl.74. A similar pair of chairs were offered by Quinneys Ltd. of Chester at the 11th Northern Antique Dealers Fair 1961 and a related chairback settee was formerly with Asprey Ltd, London.



132

132

A GEORGE III SATINWOOD AND PURPLEWOOD BANDED SIDE TABLE

Inlaid with purplewood lines, the rectangular top above a frieze drawer on square tapering gaitered legs, with square brass cappings and castors, 54cm wide, 39cm deep, 67cm high (21in wide, 15in deep, 26in high).

£2,000 - 3,000

□ 2,400 - 3,500

US\$3,200 - 4,800



133

133 *

A SET OF GEORGE III ROSEWOOD AND INLAID QUARTETTO TABLES

The rectangular graduated tops above ring-turned columnar supports joined by concave stretchers, on arched splayed feet, inlaid throughout with sycamore bandings and stringing, 54cm wide, 30cm deep, 76cm high (21in wide, 11.5in deep, 29.5in high).

£4,000 - 6,000

□ 4,700 - 7,100

US\$6,400 - 9,700

134 *

A PAIR OF GEORGE III ROSEWOOD CARD TABLES

The D-shaped tops inlaid with broad satinwood bandings, each frieze with a central tablet applied with 'milled' mouldings, on tapered square legs headed by conforming lozenges, 101cm wide, 50cm deep, 75cm high (39.5in wide, 19.5in deep, 29.5in high). (2)

£8,000 - 10,000

¥9,400 - 12,000

US\$13,000 - 16,000





135

135

A GEORGE III MAHOGANY AND BOXWOOD LINE INLAID SERPENTINE SIDEBOARD

in the manner of Gillows

The shaped top above a divided frieze drawer and shaped fluted apron flanked by concave cupboard doors one with divisions for bottles between fluted angles on similar hexagonal tapering legs and block feet, 153cm wide, 68cm deep, 94cm high (60in wide, 26.5in deep, 37in high).

£5,000 - 6,000

□ 5,900 - 7,100

US\$8,100 - 9,700

The firm of Gillows produced sideboards with shaped and fluted aprons including a design for a 'Side Board Table for Mr Stuart Johnson' in Gillows Estimate Sketch Books dated 25 November 1786, folio 456, reel 344/93. A sideboard of similar form is also found in George Hepplewhite's *The Cabinet-Maker and Upholsterer's Guide*, pl. 29, 1788, 1st ed. Sideboards employing the distinctive shaped apron include examples sold Bonhams London, 18 November 2009, Lot 183, Sotheby's London, 20 November 2007, lot 140, Sotheby's London, 9 July 1999, lot 103 and Christie's London, *Simon Sainsbury, The Creation of an English Arcadia*, 18 June 2008, lot 94.



136

136 *

A LATE GEORGE III ROSEWOOD AND INLAID KIDNEY SHAPED SOFA TABLE

The top outlined with a broad banding of burr-maple, the conformingly inlaid frieze with a real drawer opposed by a dummy drawer, the similarly banded end supports joined by a turned and square arched stretcher, on splayed legs further inlaid and on carved paw feet and castors, 126cm wide, 60cm deep, 72.5cm high (49.5in wide, 23.5in deep, 28.5in high).

£5,000 - 7,000

□ 5,900 - 8,300

US\$8,100 - 11,000

**A PAIR OF GEORGE III CARVED MAHOGANY
OPEN ARMCHAIRS**

in the Hepplewhite style

The cartouche shaped moulded backs each with triple pierced vertical shaped splats centred by paterae, above moulded outswept arms and serpentine moulded arm terminals on serpentine close-nailed buttoned seats upholstered in sea green velvet, on cabriole moulded legs and scroll feet, *re-tipped* (2)

£6,000 - 8,000

□7,100 - 9,400

US\$9,700 - 13,000

A pair of chairs with similar moulded cabriole legs by Gillows and dating to circa 1795 and formerly with Norman Adams Ltd., are illustrated in S.Stuart, *Gillows of Lancaster and London 1730-1840*, Suffolk, 2008, p.175, pl.138. A chair of this pattern with the addition of further carved decoration and from the collection of Claude D. Rotch is illustrated in R.Edwards, *The Shorter Dictionary of English Furniture*, London 1964, p.157, pl.156.





138

A PAIR OF SECOND QUARTER 19TH CENTURY ENGLISH NEO-ROCOCO REVIVAL GILT BRONZE GARNITURE EWERS IN THE MANNER STORR & MORTIMER (1822-38) OR MORTIMER & HUNT (1838-43)

The waisted spiral shankered necks with beaded collars, scalloped rims and high scrolling lips, the elaborate scrolling composite handles with griffin's head terminals, the corresponding central bodies with applied asymmetric fruiting vine garlands, on swept scrolling pedestal bases, raised on contemporary gilt wood stands, with later domed glass shades with ebonised circular bases, *the urns, 27cm high. (2)*

£3,500 - 5,000

□ 4,100 - 5,900

US\$5,600 - 8,100

138

139

A VICTORIAN CAST IRON FIRE GRATE SUPPLIED BY M. FEETHAM OF CLIFFORD STREET, LONDON IN 1891

In the George III neo-classical style, the fan shaped back above urn finials and a pierced vitruvian scroll apron, on tapered square supports, *95cm wide, 88cm high (37in wide, 34.5in high).*

£3,000 - 4,000

□ 3,500 - 4,700

US\$4,800 - 6,400

Provenance:

Sotheby's, Stokesay Court, 28 September 1994, lot 172

Stokesay Court was unique country house built at a time to reflect the cutting edge technology of the day. Built by John Derby-Allcroft, a philanthropic entrepreneur from a wealthy merchant family, the house was originally commissioned after a very successful partnership with another wealthy Victorian merchant family of J & W Dents the glove makers. The estate of Stokesay was purchased and the house was commissioned and designed by architect Thomas Harris. The site chosen for the house commanded spectacular panoramic views of Ludlow and Cleve hills, Shropshire. Started in 1889 and completed in 1892 the house was one of the first in England to be built with integral electric lighting installed by Edmundsons Ltd in 1891. Other such modern feature to include all ducting and trunking as well as magnificent architecture, to include highly carved Victorian wood work show the level of craftsmanship and attention to detail which can still be seen throughout the house today.

The house has only been lived in by the family intermittently over the course of its life and was last used fully during both World Wars, as a Military Hospital and Officer Staff College. Passed down through successive heirs, the house came to rest with Jewell Magnus-Allcroft who died in 1992. After her death Sotheby's conducted a house sale of the contents over four days and it is from this sale that the present lot is offered.



139

140

A PAIR OF GEORGE III MAHOGANY AND SATINWOOD HALL CHAIRS ATTRIBUTED TO GILLOWS

The shaped pierced back with carved crestings above pierced oval carved wheel backs centred by satinwood panels, on pierced supports with square dished seats, on moulded ring turned legs joined by turned stretchers, *branded to the underside PE68AG38. (2)*

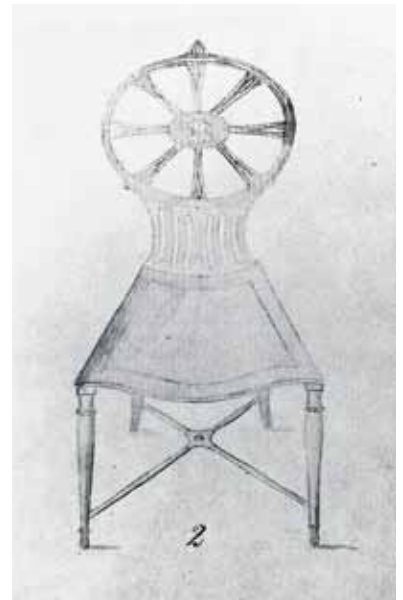
£5,000 - 7,000

□5,900 - 8,300

US\$8,100 - 11,000

The design for this model of hall chair appears undated in The Gillows *Estimate Sketch Books* (735/1, f.22) but has been dated to circa 1790 where it is reproduced in L.Boynton, *Gillow Furniture Designs 1760-1800*, Herts 1995, fig.255. Related patterns for 'medallion' back chairs also appear in A. Hepplewhite & Co.'s *The Cabinet-Maker and Upholsterer's Guide*, 1788.

Westminster City Archives



Design from the Gillows Estimate Sketch Books circa 1790



141

A SET OF EIGHT EARLY 19TH CENTURY ANGLO-INDIAN EBONY ARMCHAIRS

The tapering backs with over-scolled top-rails and pierced trellis splats, the moulded arms connected to the top-rails and with vase-shaped, turned supports, the caned seats on turned tapering front legs, *with restorations*. (8)

£5,000 - 7,000

□5,900 - 8,300

US\$8,100 - 11,000

The design of these armchairs with the distinctive loop to the top of the arm is a feature found on early 19th century chairs from British India and the East Indies. Armin Jaffer notes in *Furniture from British India and Ceylon*, London 2001, p.259, fig.112, that there may have been a British precedent for this feature and records a pair of ebonised and chinoiserie decorated chairs sold at Phillips in London although the point is also raised as to whether Indian prototypes may have influenced a British designer. The feature seems to have been particularly popular in North India especially amongst the Sikhs and portraits of Ranjit Singh and his court exist where they are depicted on chairs with looped arms as well as in Charles D'Oyly's watercolours of British interiors in India. See A.Jaffer, *ibid.*, pp. 259-261



141, One from a set of eight

142

A 17TH CENTURY INDO-PORTUGUESE CARVED AND LATER GILT LOW CHAIR

The shell carved cresting flanked by lions and scrolls above a pair of peacocks and a spindle turned open splat, flanked by leaf and lobed carved and turned uprights, above a close-nailed padded leather seat on block and turned legs carved with paterae, joined by flattened cross stretchers with remnants of a gilt brass applied moulding, on turned feet, *with traces of a red paint scheme underneath the later gilding*, 57cm wide, 46cm deep, 76cm high (22in wide, 18in deep, 29.5in high).

£5,000 - 7,000

□5,900 - 8,300

US\$8,100 - 11,000

Provenance:

Marc-André Raffalovich (1864-1934) and thence by descent to the vendors.

A related chair of late 16th century date sold Bonhams, Chester, 19 January 2012, lot 379. These distinctive low chairs originated in the Bay of Bengal (now Easter India and Bangladesh). The chair is of a local form but decorated with European Renaissance motifs and hence intended for export to the West. The chair sold previously at Bonhams Chester corresponds to the pattern of two chairs at Loseley Park, Surrey. The unsubstantiated story of the Loseley chairs suggests that they were part of a set used by the Ladies in Waiting of Queen Elizabeth I and perhaps lends credence to the idea that they were presented as diplomatic gifts. A further example of a chair of related pattern forms part of the collection of the Museu d'Història de la Ciutat de Barcelona, Museu Monestir de Pedralbes and was exhibited in *Luxury for Export - Artistic Exchange between India and Portugal around 1600*, at the Isabella Stewart Gardener Museum, Boston, U.S.A, 8 February - 4 May 2008.

The exchange of goods between India and Portugal is well established and Vasco de Gama and one of his captains are known to have offered chairs as diplomatic gifts as early as 1498. More refined items were exported to the West after the conquest of Goa and before 1515 Afonso de Albuquerque received a *table with its feet, all covered in gold* from a local ruler to be sent to D.Manuel I. Two low chairs from India had reached the Spanish court by the third quarter of the 16th century and are depicted by the Italian painter Federico Zuccaro in his 'Annunciation' altarpiece for the Escorial near Madrid. One of these chairs is completely Indian in its form while the other example known as the 'Cadeira de la reina' is Indian in form but as with the chair offered here utilises European Renaissance motifs in its decoration. See P.Mourra Carvalho, A. Hawley and A.Chong, in Lokvani, 'Identifying Indo-Portuguese Art', 2008.

The art patron and writer Marc-André Raffalovich was born into a wealthy Jewish family from Odessa who moved to Paris in the 1860's. His mother who was highly cultured, established a salon in Paris attracting the likes of Sarah Bernhardt and Robert Louis Stevenson. Raffalovich came to London intending to study at Oxford but instead settling in London and establishing his own salon which was attended by Oscar Wilde, who famously quipped in relation to Raffalovich "He came to London with the intention of opening a salon, and he has succeeded in opening a saloon." Raffalovich was also a patron of Aubrey Beardsley and befriended James McNeil Whistler.

Raffalovich wrote extensively on sexuality and was the partner of the poet John Grey (1852-1928). When John Grey was ordained as a priest in 1905, Raffalovich converted to Catholicism and moved to Edinburgh with Grey where Raffalovich largely funded the cost of building St Peter's Church in Morningside designed by Sir Robert Lorimer. Raffalovich established another salon in Edinburgh where attendees included Max Beerbohm, Margaret Sackville and Compton Mackenzie and he continued to support young artists including Eric Gill.



A comparable chair sold at Bonhams Chester, 19 January 2012, lot 379.





143

143 *

MINIATURE FURNITURE: A LATE 19TH/EARLY 20TH CENTURY VIZAGAPATAM IVORY, HORN AND EBONY CHESS TABLE

South India

The octagonal top centred by a chequer board and surrounded by overlaid borders of pierced foliate work with cartouche shaped medallions depicting hindu deities, the turned and reeded baluster column decorated with turned ivory buttons, on a tripartite base with shaped downswept legs decorated with panels of scrolling flora and foliage, 25cm in diameter, 20cm high (9.5in in diameter, 7.5in high).

£2,000 - 3,000

□ **2,400 - 3,500**

US\$3,200 - 4,800

A related table sold Bonhams London, 18 June 2013, lot 266 (£7800 including premium) with accompanying gaming pieces. The miniature table previously sold by Bonhams was a gift to Sir Basil Scott (former Chief Justice of Bombay) and Lady Scott (nee Villiers-Stuart of Dromana, Co. Waterford) from Muhammad Ali Jinnah (1876 - 1948), founder of Pakistan and first Governor General from Independence to his death on 11th September 1948.

A late 19th century Vizagapatam davenport, made by L. Venkatadas for G.N. Gajapathi Rao, which features related overlaid ivory fetwork ornament, is illustrated in A. Jaffer, *Furniture from British India and Ceylon*, 2001, p. 216, fig. 98.



144

144

AN 18TH CENTURY CHINESE RED LACQUER AND PARCEL GILT SIDE CHAIR

Decorated throughout with auspicious and buddhist symbols, the turned toprail above a pierced fret carved panelled splat carved with flowerheads, fish, Dogs of Fo and a panel symbolic of 'Three Friends of Winter', above a rectangular caned panelled seat and undulating seatrail on square section legs and inward scrolling feet, some decoration refreshed.

£1,000 - 1,500

□ **1,200 - 1,800**

US\$1,600 - 2,400

145 *

A RARE 18TH CENTURY VIZAGAPATAM TOILET MIRROR

The shaped rectangular bevelled plate and frame flanked by square uprights with turned ivory finials, above a rectangular base with wreathed inlay and three frieze drawer, on ogee bracket feet, 57cm wide, 23cm deep, 66cm high (22in wide, 9in deep, 25.5in high).

£5,000 - 8,000

□ 5,900 - 9,400

US\$8,100 - 13,000

Provenance:

Brigadier General Hubert Horatio Shirley Morant of The Hermitage, Hexham.

In the early part of the 19th century the Hermitage was the seat of John Hunter Esq (d.1821), who was High Sheriff of Northumberland in 1805. The Hermitage was let to the Morant family from 1922 until 2013.

Brigadier-General Hubert Horatio Shirley Morant, D.S.O. (1870-1946), was a veteran of the Nile campaign of 1898. Born on December 27, 1870, he was educated at Charterhouse and Sandhurst.

He was gazetted in The Durham Light Infantry and served with the Egyptian Army from 1898 to 1908. For his part in the Nile campaign he was mentioned in dispatches and decorated with the Order of Osmanieh and Medjidieh. He raised and commanded the 10th Battalion of The Durham Light Infantry in the 1914-18 war and on promotion to Brigadier-General he commanded the 3rd and later the 147th Infantry Brigades. Wounded four times, he received the D.S.O. In 1919 he reverted to his regiment and, until 1923, commanded the 1st Battalion. He retired in 1927, having since 1924 commanded the Territorial Northumberland Infantry Brigade. In 1937 he received the honour of appointment as Colonel of his old regiment.

This rare form of toilet mirror relates to various examples of table bureau from Vizagapatam, a port on the northern stretches of the Coromandel Coast, their bases usually with sloping falls and serpentine or arcaded frieze drawers. See A. Jaffer, *Furniture from British India and Ceylon*, p. 189 (no.40), for a rosewood and ivory inlaid example of circa 1740-60, which uses a similar feathery S-shaped leaf pattern which relates to early 18th century Coromandel Coast chintzes for the Dutch market. This design is found primarily on ivory-inlaid furniture rather than ivory-veneered furniture. Similar documented examples to the Jaffer toilet mirror exist, including one which was sent by a relation in India to a Mary Oliphant on the occasion of her marriage in 1754 (sold Phillips, London 27 November 1990, lot 91). The upper part of the Oliphant mirror can be closely compared with the offered lot which also features the aforementioned S shaped leaves around the mirror frame.





PROPERTY OF A LADY OF TITLE

146

A GEORGE III CARVED GILTWOOD MIRROR

The oval plate within a reeded and carved leaf and berry wrapped frame, with ribbon tied apron below, *106cm high, 82cm wide, (41.5" high, 32" wide)*.

£2,500 - 3,500

□ **3,000 - 4,100**

US\$4,000 - 5,600

OTHER PROPERTIES

147

A PAIR OF 19TH CENTURY CARVED GILTWOOD OVAL WALL MIRRORS

In the George III style, the serpentine cresting above a cartouche centred by a bird, the central plates flanked by branches entwined with foliage, the aprons centred by conforming mirrored cartouches, carved throughout with C-scrolls, foliage, flame motifs and icicles, *re-gilded, each, 83cm wide, 150cm high (32.5in wide, 59in high). (2)*

£10,000 - 15,000

□ **12,000 - 18,000**

US\$16,000 - 24,000

Provenance:

Corfields of Lymington





148 *

**A GEORGE III BURR ASH AND ROSEWOOD
PEMBROKE TABLE**

The rounded rectangular top with a reeded edge and narrow satinwood crossbanding, the frieze with a real and opposing dummy drawer, on tapered square legs ending in brass cap castors, inlaid throughout with stringing, 109cm wide, 83cm deep, 72cm high (42.5in wide, 32.5in deep, 28in high).

£2,000 - 3,000

□ 2,400 - 3,500

US\$3,200 - 4,800

149

A GEORGE III GILTWOOD CARVED CONSOLE TABLE

possibly by Seddon, Sons and Shackleton

The shaped rectangular maple top with concave sides above a guilloche carved and moulded frieze flanked by paterae on stiff leaf carved and wreathed turned legs on toupie feet, *top possibly associated, with an old paper label to the underside, '...s GRAINGER STEWART, DRUMINTOUL LODGE'*, 149cm wide, 44cm deep, 86cm high (58.5in wide, 17in deep, 33.5in high).

£8,000 - 12,000

□ 9,400 - 14,000

US\$13,000 - 19,000

Provenance:

The Right Hon May Elizabeth Temple-Nugent-Brydges-Chandos-Grenville, 11th Lady Kinloss (1852-1944) and thence by descent to her son:

The Hon Robert William Morgan-Grenville (1892-1988) and thence by direct descent to the vendor.

The present table was almost certainly removed from Stowe House, Buckinghamshire by Lady Kinloss in 1921 when she moved to Moreton Lodge, Maids Moreton, Buckinghamshire. Robert Morgan-Grenville was born and raised at Stowe. See also note to Lot 42.

The table has a printed label for Drumintoul Lodge, Rothiemurchus, Scottish Highlands. Drumintoul Lodge was built in 1878 for shooting and stalking.

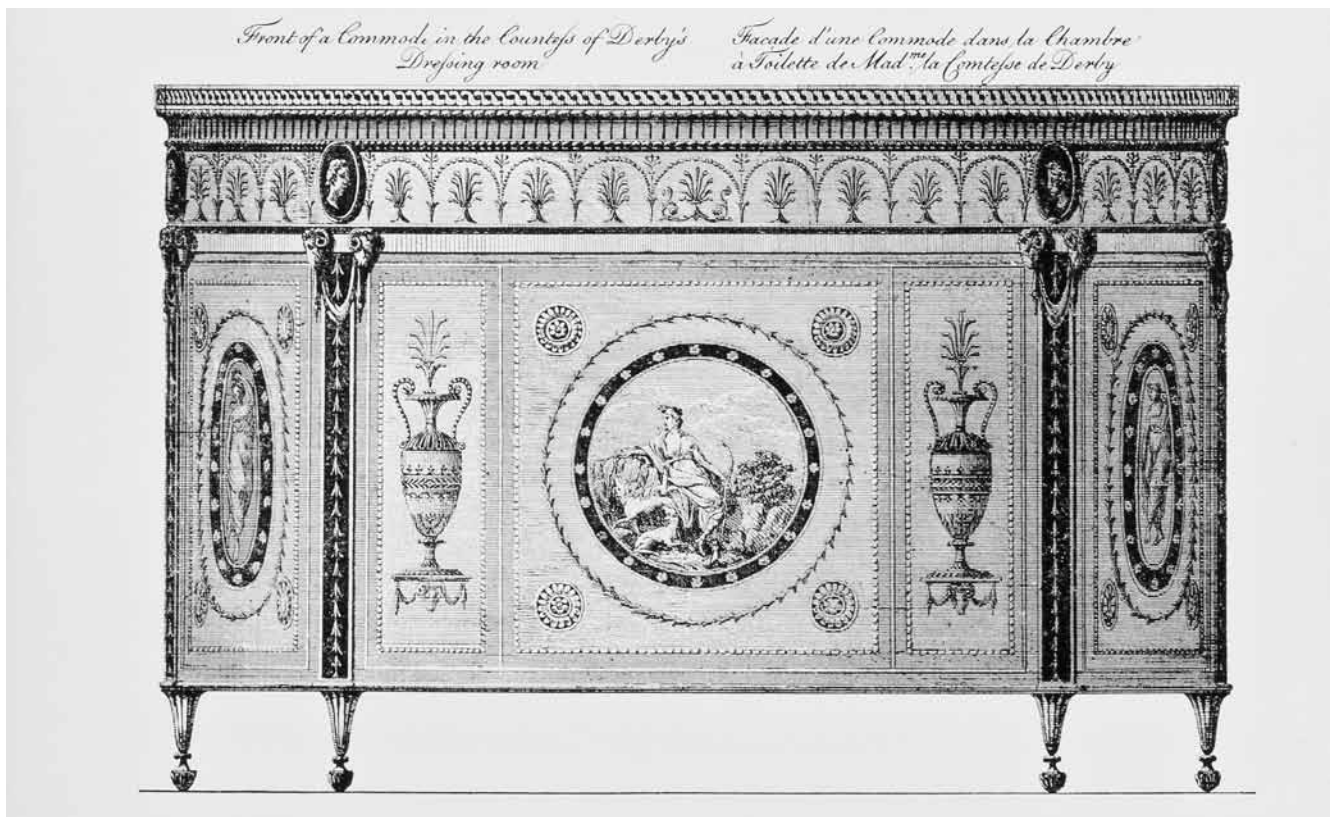
This table has some features in the carving which can be closely compared with a pair of George III painted and parcel-gilt torchères by Seddon, Sons and Shackleton made by the firm for Richard Clarke at Bridwell House, Dorset in 1792, (sold Sotheby's, London 19 June 1981, lot 109).

The French style leg pattern employed on the table here relates to an engraved design by Thomas Sheraton from the *Accompaniment* to the *Drawing Book*, pl.76-77 for three patterns for chair legs dated 1793.



Thomas Sheraton from the *Accompaniment to the Drawing Book*, pl.76-77, 1793





Design for a commode for the Earl of Derby, 1774, published in R & J Adam, *Works in Architecture*, 1777, Vol.II, pl. VIII, No.1

150

A LATE VICTORIAN SATINWOOD, TULIPWOOD, HAREWOOD, SYCAMORE AND POLYCHROME DECORATED MARQUETRY DEMI-LUNE COMMODE

in the George III style after a design by Robert Adam
The D-shaped top inlaid with riband tied bell-flower chains, beading, anthemions, medallions, flowerheads and paterae, above an anthemion and bead decorated frieze and a central curved panel door with a painted roundel depicting Cupid in his Chariot and the Three Graces within borders of bell-flowers and paterae and enclosing shelves, flanked by moulded panels decorated with Classical urns, anthemions, rams heads, and drapery swags and further single panel doors with bell-flower, anthemion and paterae decoration enclosing a shelf, flanked to either side by uprights with bell-flower chains headed by carved Rams's heads holding drapery swags, on lotus carved toupie feet, 152.5cm wide, 67cm deep, 94cm high (60in wide, 26in deep, 37in high).

£20,000 - 30,000

□ 24,000 - 35,000

US\$32,000 - 48,000

The commode offered here is based on the celebrated Derby House Commode which was supplied by Ince and Mayhew in 1774 to Edward Stanley, 11th Earl of Derby based on a design by Robert Adam (see R & J Adam, *Works in Architecture*, 1777, Vol.II, pl. VIII, No.1). It was intended for the Countess of Derby's Etruscan Dressing Room. Adam also designed the Earl's townhouse at 23 Grosvenor Square, London which was re-built in a classical style in 1773-4. A late Victorian copy of the Derby House commode sold Clevedon Salerooms, 12 June 2008, lot 68.



**A PAIR OF GEORGE III SATINWOOD, TULIPWOOD BANDED
AND PAINTED DEMI-LUNE PIER TABLES**

in the manner of Seddon, Son & Shackleton

Inlaid with boxwood and ebonised lines, the rounded rectangular tops each painted with a basket of fruit flanked by cornucopias filled with flowers within floral and leaf decorated borders, above plain friezes on square tapering legs headed by paterae with trailing flowers on spade feet, *each 112cm wide, 50cm deep, 83cm high, (44" wide, 19.5" deep, 32.5" high).* (2)

£15,000 - 20,000

□ 18,000 - 24,000

US\$24,000 - 32,000

The above lot utilizes sophisticated painted decoration associated with the firm of Seddon, Son & Shackleton. In around 1790 George Seddon took his son-in-law Thomas Shackleton into the business and they traded as Seddon Son and Shackleton from 150 Aldersgate Street where at times the firm employed over four hundred men.

The firm adopted different names, depending on which family members were working for the business; they were styled Seddon, Son and Shackleton for only eight years, from 1790 until Thomas Shackleton (George Seddon's son-in-law) left to go into partnership with George Oakley in 1798. Painted furniture from the Seddon, Son and Shackleton period is known to have been a feature of the firm's output thanks to two surviving documented commissions, Hauteville House, St Peter Port, Guernsey in the 1790s and Bridwell House, Dorset (1792-3). The Hauteville commission included a set of eighteen painted satinwood elbow chairs with three matching window seats (see 'A Catalogue and Index of old Furniture and Works of Decorative Art, Pt III', M. Harris and Sons, p.386-9, and the Bridwell commission, a satinwood card table and pair of Pembroke tables, see C.Gilbert and G.Beard The Dictionary of English Furniture Makers 1660-1840, 1986, pp.796-7. A satinwood marquetry and polychrome decorated secretaire cabinet re-constructed from an important cabinet by Seddon, Son & Shackleton reputedly for Charles IV of Spain with panels attributed to William Hamilton R.A sold Bonhams, London 7 March 2012, lot 133. It is difficult to piece together a picture of the Seddon house style in the 18th century as few labelled or documented pieces are known. It was remarked by Sophie von La Roche during her visit to Seddon's showroom in 1786, that Seddon was, 'constantly devising new forms'. Christopher Gilbert discusses the firms output in the manifestation of Seddon, Sons & Shackleton in his article for Furniture History, London, 1997, pp.1-29.



**PROPERTY FROM A COTSWOLD COLLECTION
(LOTS 152 - 161)**

152

A GEORGE I CARVED WALNUT OPEN ARMCHAIR

The paper scroll top rail above a vase shaped scrolling splat with outswept scrolled arms and a drop-in needlework seat, with a serpentine seatrail on cabriole legs and pad feet.

£2,000 - 3,000

□ 2,400 - 3,500

US\$3,200 - 4,800



P. MacQuoid, *A History of English Furniture*, London 1904-1908, figure 300.

153

**A LATE 17TH/EARLY 18TH CENTURY CARVED PEARWOOD
PIERCED OVAL FRAME**

in the manner of Grinling Gibbons

The later oval plate within a channelled gilt slip, profusely carved with various fruits and flowers, with a scrolling acanthus cresting and swagged bellflowers and pierced acanthus carved apron below, *now with a paint wash*, 123cm high, 101cm wide, (48" high, 39.5" wide).

£8,000 - 10,000

□ 9,400 - 12,000

US\$13,000 - 16,000

Provenance:

Purchased from H Woods Wilson, 103 Pimlico Road, London, 5th February 1969, £425.

For a closely related frame from the collection of Randolph Berens Esq., see P. MacQuoid, *A History of English Furniture*, London 1904-1908, figure 300.



154

**A MATCHED SET OF SIXTEEN REGENCY MAHOGANY
AND INLAID DINING CHAIRS**

Comprising a set of ten chairs including a pair of armchairs and a set of six standard dining chairs, the top rails with key-pattern decoration, the uprights and sabre legs variously inlaid with stringing and spear shaped motifs. (10)

£5,000 - 7,000

□5,900 - 8,300

US\$8,100 - 11,000

Provenance:

Purchased Christie's, London, 13th March 1969, lot 38.



155

A WILLIAM IV CIRCULAR EXTENDING DINING TABLE

in the manner of Johnstone & Jeanes

The tilt top with twelve small segmented leaves fitting onto the outer rim, above a baluster turned shaft, on four downswept legs with square brass cappings and castors, *together with the leaf case*, 148cm diameter, 74cm high, (58" diameter, 29" high) extending to 178cm diameter (70" diameter).

£10,000 - 15,000

□ 12,000 - 18,000

US\$16,000 - 24,000

Provenance:

Purchased from Bennett and Stow Antiques, Arlesford, Hampshire, November 1970.

The firm of Johnstone and Jeanes & Co was established in London around 1840 and traded from premises at 67 Bond Street. Johnstone was previously in partnership with Robert Jupe, circa 1835-40, who patented the Capstan extending dining table in 1835.



Extended



156



156

**A PAIR OF 19TH CENTURY SIMULATED BURR WOOD
AND PARCEL GILT DWARF OPEN BOOKCASES**

The rectangular Saint Anne marble tops above three open shelves flanked by reeded uprights surmounted by carved rosettes, on turned spool feet, 68.5cm wide, 37cm deep, 91cm high (26.5in wide, 14.5in deep, 35.5in high). (2)

£3,000 - 5,000

□ **3,500 - 5,900**

US\$4,800 - 8,100

Provenance:

Purchased Sotheby's, London, 7th October 1966, lot 102.



157

157 *

A REGENCY SATINWOOD AND ROSEWOOD CARD TABLE

Inlaid with boxwood and ebonised lines, the rounded rectangular hinge top enclosing a later baize above tablet inlaid friezes on stop-fluted turned tapering legs, the turnings ivory painted, on spool feet, with paper depository label to the underside for B.Dudley, Birkenhead, 92cm wide, 43cm deep, 75cm high (36in wide, 16.5in deep, 29.5in high).

£3,000 - 5,000

□ **3,500 - 5,900**

US\$4,800 - 8,100

**A GEORGE IV MAHOGANY BOOKCASE ATTRIBUTED
TO GILLOWS**

The rectangular ogee moulded cornice above a pair of astragal glazed doors enclosing a divided interior, each side with four adjustable shelves, above a rectangular moulded top and a pair of panelled and crossbanded doors enclosing a divided interior, each side with an adjustable shelf, flanked by panelled uprights on turned lobed feet, 141cm wide, 47cm deep, 239cm high (55.5in wide, 18.5in deep, 94in high).

£3,000 - 5,000

□ 3,500 - 5,900

US\$4,800 - 8,100

A similar bookcase circa 1820-35, stamped GILLOWS.LANCASTER is illustrated in S.Stuart, *Gillows of Lancaster and London 1730-1840*, plate 447.





159

159
**A PAIR OF GEORGE IV ORMOLU AND CUT GLASS
 TWO BRANCH CANDELABRA**

Each with an anthemion spire finial above twin leaf-cast scrolling branches surmounted by diamond cut sconces with drop-hung slice-cut drip pans, the ribbed octagonal bases with stepped plinths, 36cm wide, 37.5cm high (14in wide, 14.5in high). (2)

£2,000 - 3,000
 □ **2,400 - 3,500**
US\$3,200 - 4,800

Provenance:

Purchased from W.G.J Burne (Antique Glass) Ltd, 11 Elystan Street, London, 8th March 1968.

160 *

**A LATE GEORGE III MAHOGANY, SATINWOOD,
 ROSEWOOD AND TULIPWOOD BANDED SOFA TABLE**

The rectangular hinged top with D-shaped leaves above a frieze drawer and a faux drawer with a similar opposing arrangement of drawers, on stile ends with downswept legs, brass cappings and castors, 150cm wide, 71cm deep, 71cm high (59in wide, 27.5in deep, 27.5in high).

£3,000 - 5,000
 □ **3,500 - 5,900**
US\$4,800 - 8,100



160

161 *

**A REGENCY ROSEWOOD, CROSSBANDED AND BURR ELM
BANDED SOFA/LIBRARY TABLE**

The rounded rectangular top above two frieze drawers with opposing simulated drawers, with a brass inlaid line underneath, on a spirally turned shaft on quadripartite legs, with leaf cast cappings and castors, 114cm wide, 67cm deep, 73cm high (44.5in wide, 26in deep, 28.5in high).

£4,000 - 6,000

□ 4,700 - 7,100

US\$6,400 - 9,700



OTHER PROPERTIES

162

A REGENCY MAHOGANY BREAKFRONT LIBRARY BOOKCASE ATTRIBUTED TO T. & G. SEDDON

The rectangular cornice above a pair of glazed doors flanked by a single door to each side, each with a horizontal astragal and enclosing two adjustable shelves flanked by fluted pilasters, the lower part with a pair of central panelled doors flanked by single panelled doors, each enclosing a shelf, flanked by fluted pilasters, on stylised leaf and roundel turned feet, *304cm wide, 61cm deep, 260cm high (119.5in wide, 24in deep, 102in high).*

£15,000 - 20,000

□ **18,000 - 24,000**

US\$24,000 - 32,000

Provenance:

Gifted to The Order of Women Freemasons, Pembridge Gardens, London, W2. The Order was given the freehold of Pembridge Gardens in 1918 and the house was adapted with a Temple erected in the garden. It was duly furnished with gifts from their members.

Amongst one of their most prominent members was Lady Markham, Lucy Bertran O’Hea, CBE, (1873-1960) who became the Grand Master in 1938, she was the founding master of Lodge Mercury No.11 and remained in office until 1948.

Lucy’s father was Captain Albert Berwick Cunningham and her mother was Georgiana Glentworth Steer. She married the wealthy colliery owner, Arthur Markham in 1898 and moved into their new home in Stuffynwood Hall, Derbyshire. Arthur became MP for Mansfield, the neighbouring town in 1900, but due to subsidence issues they left Stuffynwood in 1906 and moved to 48 Portland Place, London. In 1907 Markham bought Wyken Grange, Warwickshire which he leased out to tenants.

In 1911, now Sir Arthur & Lady Markham, the couple purchased Beachborough Park near Folkestone, Kent as a country retreat, but at the onset of the War it was secondered by the War Office as a hospital. The Markhams then moved back to Mansfield in 1914 to Newstead Abbey. Arthur died in 1916 and now with his old friend David Lloyd George as Prime Minister Lucy increased her work with the Liberal Party. She was awarded a CBE in 1920 for ‘services in the entertainment of the Officers of Overseas Forces’ as she was involved in the Government Hospitality Fund.

The bookcase relates to a bookcase by T & G Seddon circa 1830 for Brodsworth Hall, S.Yorkshire, which has identical feet, see C.Gilbert, Pictorial Dictionary of Marked London Furniture 1700-1840, p.411. Charles Sabine Thullusson (1822-85) sold some of the furnishings supplied to his father in the 1860s when he was remodelling Brodsworth in a grand Italianate style. The furniture that was surplus to requirements was sold to the 1st Baron Bradbourne and by descent was acquired by the Knatchbull family at Mersham-le-Hatch, Kent. A set of eight white painted and parcel gilt dining chairs from Brodsworth via Mersham-le-Hatch were sold at Christie’s, London, 14 May 2009, lot 87.

The firm of George Seddon existed in various manifestations between 1753 and 1868 and was one of London’s leading furniture producers in the later part of the 18th century. T & G Seddon were Thomas Seddon II and George Seddon III, nephews of the original George Seddon and received a Royal Warrant in 1832. The firm’s move from Aldersgate Street to Grays Inn Road is thought to have taken place around the same time. The firm was plagued by financial problems beginning with Morel and Seddon’s difficulties in extracting payment relating to works undertaken at Windsor Castle, the firm’s financial fortunes were always to remain in the balance.







163 *

**A LARGE PAIR OF REGENCY STYLE ROSEWOOD TUB
BERGERES**

The high arched deep buttoned back and overscrolled sides within a moulded and roundel decorated frame above a squab cushion seat and moulded seat rail, on reeded tapering legs, brass cappings and castors. (2)

£8,000 - 12,000

□ 9,400 - 14,000

US\$13,000 - 19,000

164 ★

A REGENCY ROSEWOOD, YEW WOOD AND KINGWOOD BANDED CABINET/BOOKCASE

possibly by John McLean & Son

Applied with gilt brass mounts, the rectangular top with pierced brass three-quarter gallery above a pair of glazed doors enclosing an adjustable shelf, flanked by kingwood panels; the lower part with a further pair of glazed doors enclosing an adjustable shelf, flanked by similar panels, on turned legs and hairy paw cast gilt bronze feet, with paper label inside the upper section, THE SOMERSET HOUSE ART TREASURE EXHIBITION, 1979, Exhibit No F28, 73cm wide, 38cm deep, 129cm high (28.5in wide, 14.5in deep, 50.5in high).

£3,000 - 5,000

□3,500 - 5,900

US\$4,800 - 8,100

Exhibited:

The Somerset House Art Treasures Exhibition, 21 November-9 December 1979, Somerset House, Strand, London, WC2 by the dealers Randolph, 99 High Street, Hadleigh, Suffolk (F.28).

The firm of McLean and son was established in London around 1770, trading from premises in Little Newport Street, Leicester Square, until 1783. By 1790 the firm had moved to 55 Upper Marylebone Street, later expanding to occupy premises in both Pancras Street and Upper Terrace and continuing in business until 1825. John McLean and son were cabinet-makers of the highest calibre, patronised by such leading connoisseurs as the 5th Earl of Jersey, for whom they worked extensively at Middleton Park, Oxfordshire, and the Earl's London mansion in Berkeley Square. In Thomas Sheraton's, *The Cabinet Dictionary* of 1803, McLean and sons are listed among the foremost English cabinet-makers of the period, and it is some indication of the esteem in which they were held that Sheraton himself made use of one of their designs for a 'pouch table', which he illustrated in the *Dictionary*, (pl.65), remarking that, 'The design... was taken from one executed by Mr M'Lean in Mary-le-bone street, near Tottenham court road, who finishes small articles in the neatest manner'.

See S.Redburn, John McLean and Son, *Furniture History*, 1978, p31-37.



164

165

A GEORGE IV PLUM PUDDING MAHOGANY SECRETAIRE À ABATTANT ATTRIBUTED TO GILLOWS

The later mottled grey slate top above a frieze drawer and fall front with geometric moulding enclosing a fitted interior on six pigeon holes, six short drawers with ivory pulls and inset with a blue Morocco leather gilt tooled writing surface, above a pair of cupboard doors with geometric mouldings flanked by reeded uprights on a plinth base, 105cm wide, 42cm deep, 147cm high (41in wide, 16.5in deep, 57.5in high).

£3,000 - 4,000

□3,500 - 4,700

US\$4,800 - 6,400

A related example was supplied by Gillows to John Cust, 1st Earl Brownlow (1779-1853) sold Christie's, Belton House, Lincolnshire, 30 April - 2 May 1984, lot 102 and again Christie's London, 25 May 1989, lot 91. Variants of this pattern of secretaire with the addition of a frieze drawer below the fall were supplied by Gillows to their client William Maychell. In 1815 Maychell commissioned a secretaire for his wife (later sold Christie's, London, 10 April 2002, lot 434) and the following year a simplified model for himself (sold Christie's, London, *The Legend of Dick Turpin*, 9 March 2006, lot 246). A further example bearing the stamp of the retailer Mary Willson is illustrated in C.Gilbert, *Marked London Furniture 1660-1840*, Leeds 1996, p.489, fig.1005



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166



Detail of stamp

166

A PAIR OF REGENCY EBONISED AND PARCEL GILT OPEN ARMCHAIRS BY JOHN GEE

The ring turned and panelled top rails above pierced latticed and flowerhead splats and downswept scrolled arms and caned seats, on ring turned tapering legs, together with floral print buttoned squab cushions, *stamped with a monogram of JG and M, under the seatrail, decoration refreshed.* (2)

£2,000 - 3,000

□ 2,400 - 3,500

US\$3,200 - 4,800

John Gee is listed as chairmaker and turner 1779-c.1824. See C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, p.217-221 for other seat furniture by Gee, some of which is stamped with the same monogram device. The presence of various stamped single initials are thought to denote particular journeymen in the workshop.

Gee entered into partnership with Benjamin Compton 'Turner in Ordinary to George III' in 1779 and by 1787 he was himself sworn in as a 'turner' jointly with his partner Thomas Aycliffe, who descended from a family of Royal turners. Gee was recorded from 1799 at 49 Wardour Street, Soho. Gee's son Thomas Aycliffe Gee joined the firm and they were awarded a Royal Warrant in 1804 and were occasionally referred to as Gee & Sons. The firm's activity is not well documented although a payment was received in 1790 from Lord Wilton for chairs supplied for the Music Room at Heaton Hall.



167

167

A REGENCY MAHOGANY CONSOLE TABLE

The rectangular top above a rosette and anthemion decorated frieze, on lotus moulded foliate scroll supports with a concave moulded plinth base, 96cm wide, 38.5cm deep, 92cm high (37.5in wide, 15in deep, 36in high).

£3,000 - 4,000

□ 3,500 - 4,700

US\$4,800 - 6,400



168 *

**A REGENCY ROSEWOOD, MARBLE-TOPPED AND GILT
BRONZE MOUNTED PIER TABLE**

The rectangular *Verde Antico* top above a gadrooned and leaf-cast moulding, the frieze with a series of mounts incorporating rosettes, anthemions and interlocking foliage with a central conforming tablet to the front, the scrolling, panelled front supports outlined with beaded mounts and with acanthus lappets to the knees, the sides mounted with anthemion and leaf ornament centring on rosettes, on gilt bronze paw feet, the rear supports of rectangular form with mounts conforming to the frieze decoration, 124cm wide, 56cm deep, 91cm high (48.5in wide, 22in deep, 35.5in high).

£10,000 - 15,000

□ **12,000 - 18,000**

US\$16,000 - 24,000



169

169

A REGENCY MAHOGANY TWIN-PEDESTAL DINING TABLE

The rounded rectangular top including two leaves, on ring turned shafts and down-swept legs, on block feet, *with later bearers and supports to the underside*, 266cm wide, 147cm deep, 75cm high (104.5in wide, 57.5in deep, 29.5in high).

£2,500 - 3,500

□ 3,000 - 4,100

US\$4,000 - 5,600



170

170

A REGENCY MAHOGANY WHAT-NOT

The rectangular moulded edge top above a drawer to the one side and with faux drawers to the remaining sides, above four moulded galleried shelves, on a shaped apron and short out-swept feet, 47cm wide, 39cm deep, 121cm high (18.5in wide, 15in deep, 47.5in high).

£3,000 - 4,000

□ 3,500 - 4,700

US\$4,800 - 6,400

171

**A REGENCY MAHOGANY, EBONY MARQUETRY
AND SIMULATED BAMBOO PEDESTAL SIDEBOARD**

The rectangular moulded edge top above three frieze drawers,
on pedestal cupboard ends, one enclosing two slides and one with
a deep cellaret drawer, on moulded plinth bases, 199cm wide, 64cm
deep, 94cm high (78in wide, 25in deep, 37in high).

£3,000 - 4,000

□3,500 - 4,700

US\$4,800 - 6,400



172

A REGENCY MAHOGANY BREAKFAST TABLE

The circular tilt top with radiating figured veneered panels, on a cylindrical column and tripartite base with gilt brass scroll and lion's paw cappings and castors, 126cm in diameter, 73cm high (49.5in in diameter, 28.5in high).

£3,000 - 5,000

□ **3,500 - 5,900**

US\$4,800 - 8,100

173

A REGENCY MAHOGANY PLATE STAND ATTRIBUTED TO GILLOWS

The circular top with spindle turned gallery and reeded edge on turned tapering reeded legs and shaped moulded undertier, on spool feet, 34.5cm in diameter, 70cm high (13.5in in diameter, 27.5in high).

£4,000 - 6,000

□ **4,700 - 7,100**

US\$6,400 - 9,700

Plate stands of this pattern formed part of the dining room furnishings supplied to David Murray, 3rd Earl of Mansfield (1777-1840) by Gillows for Kenwood, London in 1801-2. The stands are recorded in the 1831 inventory of Kenwood (see J. Bryant, *Kenwood*, 1990). Other stands of this basic pattern include one sold Christie's, London, *50 Years of Collecting, The Arts of Georgian England*, 14 May 2003, lot 142 (possibly one of the examples originally at Kenwood) where the stand is of almost identical form to the example offered here with the exception of straight mouldings to the undertier. Further examples include one sold Christie's, New York, 20 April 2010, lot 417 and a plainer example illustrated in R. Edwards and P. Macquoid, *The Dictionary of English Furniture*, London, rev. ed., 1954, 3 vols., Vol.III, p.163, fig.1.

174

A GEORGE IV MAHOGANY WHATNOT ATTRIBUTED TO GILLOWS

The top tier with a low moulded gallery and a bead and reel border with two further tiers, on slender tapered reeded and turned supports surmounted by reeded finials, on brass cappings and castors, 41cm wide, 35cm deep, 75cm high (16in wide, 13.5in deep, 29.5in high).

£1,500 - 2,000

□ **1,800 - 2,400**

US\$2,400 - 3,200

A related rosewood whatnot in the manner of Gillows sold Christie's London, 26 January 2006, Lot 139.

175

AN EARLY 19TH CENTURY MAHOGANY ADJUSTABLE READING STAND

The rectangular moulded edge ratcheted top with two removable articulated brass candlearms, on a rising column with two graduated circular undertiers between downswept legs and scroll feet, extended 32cm wide, 24cm deep, 76cm high (12.5" wide, 9" deep, 29.5" high).

£1,200 - 1,800

□ **1,400 - 2,100**

US\$1,900 - 2,900

176

A LATE REGENCY MAHOGANY AND BRASS CUTLERY CANTERBURY

The rectangular twin-hinged top with 'D' shaped end and brass strapwork hinges and bowed carrying handle above panelled sides with bead and reel moulding, on turned tapering legs carved with trailing bellflowers and acanthus leaves, on brass cappings and castors, 55cm wide, 34cm deep, 83cm high (21.5in wide, 13in deep, 32.5in high).

£1,500 - 2,000

□ **1,800 - 2,400**

US\$2,400 - 3,200



172



173



174



175



176



177



177 *

A PAIR OF REGENCY ROSEWOOD SIDE CABINETS

The later 'verde antico' marble tops above a pair of pleated silk and later glazed panelled doors, enclosing two shelves on rectangular plinth bases, with inset castors, 98cm wide, 47cm deep, 91cm high (38.5in wide, 18.5in deep, 35.5in high). (2)

£4,000 - 6,000

□ 4,700 - 7,100

US\$6,400 - 9,700



178

178

A REGENCY MAHOGANY CHAMBER/WRITING TABLE BY GILLOWS OF LANCASTER

The rounded rectangular top with reeded edge and hinged rear compartment enclosing two ink bottles and a pen tray, above a frieze drawer, on ring turned tapering legs and brass cappings and castors, stamped GILLOWS.LANCASTER, 74cm wide, 53cm deep, 77cm high (29in wide, 20.5in deep, 30in high).

£3,000 - 4,000

□ 3,500 - 4,700

US\$4,800 - 6,400

A related design for a 'chamber table' appears in the Gillows *Estimate Sketch Books* for 1826, reference 3497. An example of a chamber table supplied by Gillows to Parlington Hall in 1811 is illustrated in C.Gilbert, *Furniture at Temple Newsam and Lotherton Hall*, London and Bradford, 1978, p.381, no.502. Other similar models include those sold Bonhams London, 18th November 2009, Lots 185 and 190, Bonhams Chester 8th March 2007, Lot 871, and 18 March 2010, lot 917. Two further chamber tables of simplified form, by Gillows sold Christie's London, 16 September 2004, lots 56 and 57.



179

**A MATCHED PAIR OF REGENCY MAHOGANY LIBRARY
BERGÈRE ARMCHAIRS**

in the manner of Gillows

The slightly curved caned backs and sides with moulded frames with downswept arms on reeded baluster supports, each with two burgundy leather squab cushions, the caned seats on reeded turned brass capping and castors, *slight differences to the legs.* (2)

£5,000 - 7,000

□ 5,900 - 8,300

US\$8,100 - 11,000

180 *

**A SMALL REGENCY ROSEWOOD AND BRASS BANDED
GAMES/WRITING TABLE ATTRIBUTED TO GILLOWS**

The rounded rectangular top with tooled leather inset ends and pierced bowed three-quarter brass galleries, the sliding central top with chequerboard on the reverse, enclosing a backgammon board, above a frieze drawer flanked by milled brass panels, with opposing simulated drawer and similar panels with applied anthemion mounts to the ends, on turned tapering reeded legs, with brass cappings and castors, 99cm wide, 45cm deep, 73cm high (38.5in wide, 17.5in deep, 28.5in high).

£4,000 - 6,000

□4,700 - 7,100

US\$6,400 - 9,700

The shaped elliptical top with the reversible panel in combination with anthemion escutcheons was a feature of a group of writing/games tables on lyre end supports which are commonly attributed Gillows. A pair of these tables were commissioned for the library at Shrugborough, Staffordshire during the early years of the 19th century when the architect Samuel Wyatt was working at the house. The Wyatt family of architects are known to have had a close working relationship with Gillows of Lancaster and London. Related tables include an example sold Bonhams London, 20 November 2007, lot 155, a table from the collection of the 5th Baron Brownlow at Belton House, Lincolnshire, sold Sotheby's 10 July 1987, lot 99, another in rosewood, sold in the same rooms, 5 June 2007, lot 211 and a closely related but simpler games table attributed to Gillows offered Christie's London, 19 April 1990, lot 78. A further table belonging to this group from the Moller collection is illustrated in R.W Symonds, *Furniture Making in 17th and 18th century England*, London 1955, fig 187.



181 *

A REGENCY ROSEWOOD, CROSSBANDED AND PARCEL GILT BRASS SOFA/LIBRARY TABLE ATTRIBUTED TO GILLOWS

Applied with gilt bronze mounts, the rounded rectangular top above a pair of frieze drawers with opposing simulated drawers, flanked by wreathed angles on spindle turned end supports with lotus leaf applied scrolls, on downswept tapering legs joined by a reeded and ring turned stretcher, with square brass cappings and castors, 91cm wide, 60cm deep, 72cm high (35.5in wide, 23.5in deep, 28in high).

£10,000 - 15,000

□12,000 - 18,000

US\$16,000 - 24,000

Drawings from *Gillows Estimate Sketch Books* dated 13 April 1813 for two rosewood sofa tables made for John Gladstone Esq. are illustrated in S.Stuart, *Gillows of Lancaster and London 1730-1840*, 2008, vol. 1, p. 265, pl. 270. The upper drawing shows a similar turned reeded stretcher and 'S' scroll ends.

A similar Regency brass mounted and rosewood writing table attributed to Gillows sold Christies, London 9 July 1998, lot 90. See lot 196, a library table by Gillows which features closely comparable 'spindle-turned' ends.





182



182

**A PAIR OF REGENCY MAHOGANY SWING FRAME
TOILET MIRRORS**

The rectangular landscape plates within swing frames, flanked by ring turned supports and ball finials on serpentine platform bases, *each* 71cm wide, 61 high, (27.5" wide, 24" high). (2)

£1,000 - 1,500

□ **1,200 - 1,800**

US\$1,600 - 2,400



183

183

**A LATE REGENCY CARVED SATINWOOD SWING FRAME
TOILET MIRROR**

in the manner of Gillows

The rectangular plate surmounted by a double 'S' scroll and lotus leaf carved cresting, with similar apron below, on stylised lotus leaf carved supports joined by a concave platform base, on bun feet, 83cm high, 69cm wide, (32.5" high, 27" wide).

£1,500 - 2,000

□ **1,800 - 2,400**

US\$2,400 - 3,200



184

184

A REGENCY SATINWOOD AND EBONY INLAID SOFA TABLE

The rectangular cross banded hinged top with stylised marquetry above a frieze drawer and a faux drawer with stylised marquetry and with a similar opposing arrangement of drawers, on stile ends joined by a stretcher with downswayed legs, with brass lion's paw cappings and castors, 149cm wide, 58cm deep, 71cm high (58.5in wide, 22.5in deep, 27.5in high).

£4,000 - 6,000

□4,700 - 7,100

US\$6,400 - 9,700

185

A GEORGE III COMMODO WITH TAMBOUR IN VARIOUS WOODS

The rounded breakfront top with a moulded edge above a simulated fluted tambour door above a pull out drawer with a ceramic potty and turned wooden cover, on square section tapering legs and block feet, 55cm wide, 49.5cm deep, 77.5cm high (21.5in wide, 19in deep, 30.5in high).

£3,000 - 5,000

□3,500 - 5,900

US\$4,800 - 8,100

Provenance:

The Leslie family, Tarbert House, County Kerry, Eire.

The design of these cupboards relate to an engraving published in Sheraton's, *The Cabinet Maker and Upholsterer's Drawing Book*, 1792, fig.43.

A very similar pair of night tables sold Sotheby's, London 26 November 2003, lot 121 and another related pair of George III bowfront bedside cabinets from Parham Park, Sussex until 1920, which were recently sold at auction.



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186



Westminster City Archives

Gillows *Estimate Sketch books*, 27 February 1830, ref. 5761/2

186

A GEORGE IV CARVED MAHOGANY CHEVAL/DRESSING MIRROR ATTRIBUTED TO GILLOWS

The rectangular plate within a swing frame flanked by moulded uprights with lobed finials, on reeded scrolled downswept legs with square brass cappings and castors, 150cm high, 81cm wide, (59" high, 31.5" wide).

£3,000 - 5,000

□ 3,500 - 5,900

US\$4,800 - 8,100

Provenance:

Holcombe House, Painswick, Gloucestershire.

The design for this cheval glass can be found in the Gillows *Estimate Sketch books*, dated 27 February 1830, ref. 5761/2 (see illustration).

See also Christies, London, 6 July 2000, lot 98 for a very similar pair of cheval mirrors attributed to Gillows, but with adjustable candle-branches.



187

187

A PAIR OF REGENCY CARVED MAHOGANY HALL CHAIRS in the manner of Gillows

The pierced and carved peltier-shaped backs above bead-moulded solid seats with rounded mouldings and a double reeded edge, on reeded turned legs, *probably originally with applied crests to backs.* (2)

£3,000 - 5,000

□ 3,500 - 5,900

US\$4,800 - 8,100



188

188

**A REGENCY MAHOGANY CONCAVE DRESSING TABLE
BY GILLOWS**

The shaped rectangular top with reeded edge and three quarter gallery above a concave frieze drawer flanked by two short drawers on turned reeded tapering legs and spool feet, with brass cappings and castors, *stamped to the centre drawer GILLOWS.LANCASTER*, 107cm wide, 54cm deep, 80cm high (42in wide, 21in deep, 31in high).

£3,500 - 5,000

□ 4,100 - 5,900

US\$5,600 - 8,100

This type of concave-fronted dressing table appears in the Gillow *Estimate Sketch Books* for 1806. An almost identical example sold Christies, London, 21 April 1994, lot 121. Four were supplied to Parlington Hall, Aberford, W. Yorkshire in 1811, although all have an additional row of drawers below. Two sold Christies, London 10 July 2003, lots 86 and 87 (both realised £13,145 each including premium). See also C.Gilbert, *Furniture at Temple Newsam and Lotherton Hall*, Leeds, 1978, vol. II, p.389, no.500).

189

**A PAIR OF REGENCY PAINTED AND PARCEL-GILT STOOLS
in the manner of Gillows**

The close-nailed dished, leather seats on scrolling X-shaped supports with turned stretchers and brass ball feet, *re-decorated*, 59cm wide, 37cm deep, 42cm high (23in wide, 14.5in deep, 16.5in high).

£2,500 - 3,500

□ 3,000 - 4,100

US\$4,000 - 5,600

The form of these stools corresponds to a pattern featured in the *Estimate Sketch Book* of Gillows of London and Lancaster (no. 3568, dated 1827), but the design was one that they had been manufacturing since at least 1812 (N. Goodison and J. Hardy, Gillows at Tatton Park, Furniture History, 1970, p. 22).



189

190



191



190

A LARGE REGENCY CARVED MAHOGANY BERGERE IN THE MANNER OF GILLOWS

The scrolled backs, arms and seat with piped cream upholstery, with loose squab cushion, the moulded arms supports with turned paterae, on lobed reeded turned legs with brass cappings and castors.

£3,000 - 5,000
 □3,500 - 5,900
 US\$4,800 - 8,100

191 *

A REGENCY MAHOGANY AND ROSEWOOD CROSSBANDED AND EBONY LINE INLAID LIBRARY TABLE

The rectangular top with rounded corners on stile end supports joined by a high stretcher, with downswept legs with brass cappings and castors, 91.5cm wide, 61cm deep, 73cm high (36in wide, 24in deep, 28.5in high).

£3,000 - 4,000
 □3,500 - 4,700
 US\$4,800 - 6,400

160 | BONHAMS

192

A PAIR OF REGENCY MAHOGANY, EBONISED AND BLACK MARBLE SIDE CABINETS

in the manner of Marsh and Tatham

The rectangular black marble tops above a mirror back super-structures, each with a pair of amboyna banded small doors flanked by half-column pilasters, above rectangular black marble tops, the friezes with lozenge and star inlaid palm motifs above open tiers, the sides with brass X-shaped on square pillar supports each inlaid to the front with a caduceus, on ebonised bun feet, *one marble of a later date, originally with panelled backs now removed but present*, 86cm wide, 43cm deep, 107cm high (33.5" wide, 16.5" deep, 42" high). (2).

£8,000 - 12,000
 □9,400 - 14,000
 US\$13,000 - 19,000

Provenance:

Formerly the property of Lady Anne Cowdray (1913-2009).

Lady Anne Cowdray was the daughter of the 10th Earl of Bradford and married Viscount Cowdray in 1939. Lady Anne lived at Broadleas House, Devizes, Wiltshire for sixty four years until her death in 2009.

Although unmarked, these cabinets do show some characteristics of the leading Mayfair cabinet-makers and interior decorators, Marsh & Tatham (subsequently Tatham, Bailey & Sanders). William Marsh (active 1775-1810) and Thomas Tatham (1763-1818) were partners in a very successful firm of cabinetmakers and upholsters based in Mount Street. They carried out major commissions for the Prince of Wales at Brighton Pavilion and at Carlton House. Charles Heathcote Tatham (1772-1842), brother of Thomas, was sent to Rome by the architect Henry Holland (1745-1806) in 1794 to collect Classical fragments. Tatham's drawings of these, published as 'Etchings of Ancient Ornamental Architecture' in 1799-1800, provided Marsh and Tatham with the inspiration for much of their furniture.

In 1806 Marsh and Tatham designed a set of four yew wood bookcases in the Greek style, for the library at Carlton House at a cost of £820 (see H. Roberts, *For the King's Pleasure: The Furnishing and Decoration of George IV's Apartments at Windsor Castle*, London, 2002, p.333, fig.414) Whilst they are of a completely different design to the offered lot, they do employ similar stylised ebony marquetry. Likewise, a secretaire and drum shaped table both from the collection of Ralph Dutton at Hinton Ampner also attributable to Marsh and Tatham employ a similar use of ebony decoration on a mahogany ground (see M. Jourdain, *Regency Furniture 1795-1820*, London 1934, p.71, fig.22 and p.129, fig.142.) The Hinton Ampner secretaire uses the same lozenge and star motif inlaid in ebony. The lozenge motif appears in combination with anthemions on a bookcase designed for the Duke of Devonshire and attributed to Thomas Hope, sold Sotheby's Chatsworth Attic sale, 5-7 October 2010, lot 137, while the snake motif appears on an overmantel mirror illustrated in M. Jourdain, *Regency Furniture 1795-1820*, London, rev. ed.1965, p.26, pl.33,149.



**A REGENCY MAHOGANY AND CROSSBANDED
GENTLEMAN'S WARDROBE ATTRIBUTED TO GILLOWS**

The rectangular ogee moulded cornice above a pair of double flame figured panelled doors, enclosing a divided interior one side with six slides and a deep drawer, the other side with a hanging rail and deep drawer, on turned lobed feet, 132cm wide, 64cm deep, 221cm high (51.5in wide, 25in deep, 87in high).

£4,000 - 6,000

□ 4,700 - 7,100

US\$6,400 - 9,700

Provenance:

Tatton Park, Cheshire, purchased from Anthemion, The Antique Shop, Cartmel, Grange-Over-Sands, Cumbria.

Then to Burrow Hall, Burrow-with-Burrow, Lancashire.

The Gillows furniture at Tatton Park is discussed in N. Goodison & J. Hardy, *Gillows at Tatton Park*, Furniture History, 1970, p.1-39. Over two hundred pieces of furniture were made by the firm for the house, most of the furniture is still in-situ.

Burrow Hall was built by Westby-Gill circa 1740 for Robert Fenwick, MP for Lancaster. On his death the estate was inherited by his nephew and further successive generations of relations who all changed their surname to Fenwick.



**A PAIR OF REGENCY MAHOGANY AND EBONISED
'CURRICLE' BERGÈRE ARMCHAIRS ATTRIBUTED
TO GILLOWS**

The arched caned backs and sides within moulded shaped top-rails, the leather squab cushions above caned seats on inswept legs headed by roundels, on brass cappings and castors, 55cm wide, 55cm deep, 83cm high (21.5in wide, 21.5in deep, 32.5in high). (2)

£5,000 - 8,000

□ 5,900 - 9,400

US\$8,100 - 13,000

Gillows supplied 'Curricule' chairs in both mahogany and satinwood to Tatton Park, Cheshire in 1812. A pair of 'Curricule' chairs by Gillows in the collection at Lotherton Hall, Yorkshire were originally supplied to Richard Oliver Gascoigne for Parlington Hall, Aberford, see C.Gilbert, *Furniture at Temple Newsam and Lotherton Hall*, Leeds, 1978, vol.II, 1978, no.508.

See Christie's, London, 22 January 2009, lot 549 and 27 May 2010, lot 72 for similar 'curricule' caned bergère chairs attributed to Gillows, both lots with sabre legs. See also Christies, Property from Two Ducal Collections, Woburn Abbey, Bedford, 20-21 September 2004, lot 148 for a satinwood example with ball arm terminals.





195

195 *

A REGENCY AMBOYNA, PURPLEWOOD BANDED AND ROSEWOOD CIRCULAR BREAKFAST TABLE

The circular tilt top with rosewood banded edge, on a ring turned shaft, with gilt metal collar, on a tripartite platform base, with lobed and turned feet and recessed castors, 123cm in diameter, 73cm high (48in in diameter, 28.5in high).

£4,000 - 6,000

□ 4,700 - 7,100

US\$6,400 - 9,700

196

A REGENCY MAHOGANY LIBRARY TABLE

attributed to Gillows

The rounded rectangular top with later black and gilt tooled leather writing surface above turned spindle end supports, on downswept legs with square brass cappings and castors, *the castors stamped 'BS & P Patent'*, 110cm wide, 62cm deep, 74cm high (43in wide, 24in deep, 29in high).

£3,000 - 5,000

□ 3,500 - 5,900

US\$4,800 - 8,100

Provenance:

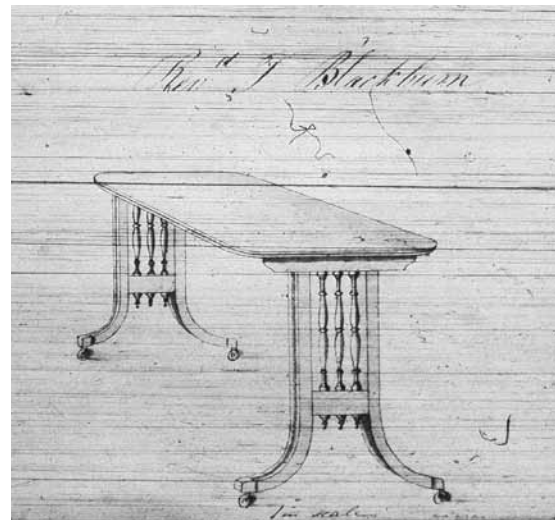
Burrow Hall, Burrow-with-Burrow, Lancashire.

Burrow Hall was built by Westby-Gill circa 1740 for Robert Fenwick, MP for Lancaster. On his death the estate was inherited by his nephew and further successive generations of relations who all changed their surname to Fenwick.

Several tables with *spindle-ends* were drawn in the Gillows *Estimate Sketch Books* from 1818. A closely related table was made for the Revd J. Blackburn, dated 29th July 1818 (344/100) for £2.6.2 3/4 (see illustration).



196



Westminster City Archives

Gillows *Estimate Sketch Books*, 29th July 1818 (344/100)

197

**A PAIR OF REGENCY RED JAPANNED AND GILT CHINOISERIE
DECORATED GILT BRASS MOUNTED OCCASIONAL TABLES**

Decorated with Chinese figures, pagodas and flora within landscape settings, the lobed top with gilt brass borders, on ring turned cluster column legs supporting concave undertiers, on turned bun feet, 51cm wide, 53cm deep, 76.5cm high (20in wide, 20.5in deep, 30in high).

£10,000 - 15,000

□ 12,000 - 18,000

US\$16,000 - 24,000





198 *

**A PAIR OF REGENCY ROSEWOOD AND BRASS INLAID
CARD TABLES**

The rectangular tops with canted angles above shaped friezes centred by stylised inlaid tablets, on U-shaped supports and quadripartite bases with downswept brass mounted legs and brass castors, *each 90cm wide, 42cm deep, 71cm high, (35" wide, 16.5" deep, 27.5" deep).* (2)

£7,000 - 10,000

□ 8,300 - 12,000

US\$11,000 - 16,000

199 *

**A GEORGE IV CARVED ROSEWOOD TILT-TOP CENTRE TABLE
ATTRIBUTED TO GILLOWS**

The circular tilt-top with a broad leaf-carved border, the hexagonal moulded pillar support with leaf-carved collars, on an acanthus leaf carved, scrolling tripod base with paw feet and castors, 134cm in diameter, 76cm high (52.5in in diameter, 29.5in high).

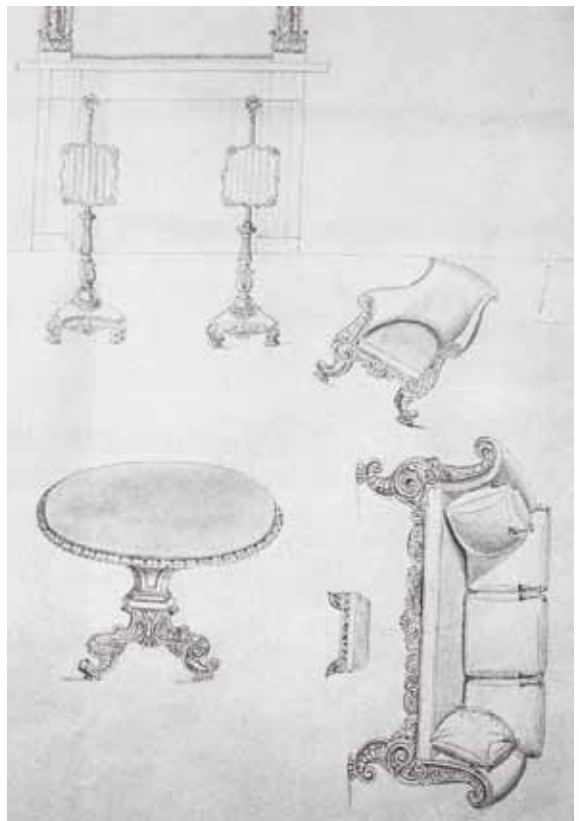
£6,000 - 9,000

£7,100 - 11,000

US\$9,700 - 15,000

Almost identical tables sold Christie's Belton House, Lincolnshire (The property of The Lord Brownlow), 30 April - 2 May, 1984, lot 90 and Sotheby's London, 17 November 2010, lot 194.

See also S. Stuart, *Gillows of Lancaster and London 1730-1840*, Vol II, pl. E.5 which shows a pattern for this table in a drawing room layout designed for G. Bamford about 1820-30. The drawing also shows a pair of bergères and a sofa which in turn correspond to a suite supplied by Gillow & Co. in 1824 to Thomas Wynn (d.1832), 2nd Baron Newborough, for Glynllifon, Caernarvonshire, Wales, sold Christie's, London, 9 March 2010, lots 101 & 102.



Detail of a drawing room layout designed for G. Bamford about 1820-30, Lancaster City Museums LM55.20/121





200

200 *

A REGENCY ROSEWOOD AND BRASS INLAID SOFA TABLE

The rounded rectangular hinged top inlaid with brass and ebony lines and mouldings, above a pair of frieze drawers flanked by brass stylised leaf marquetry, on a quadripartite base with serpentine supports centred by a turned finials, on downswept legs with brass paw cappings and castors, 149cm wide, 69cm deep, 71cm high (58.5in wide, 27in deep, 27.5in high).

£4,000 - 6,000

□ **4,700 - 7,100**

US\$6,400 - 9,700



201

201 *

A REGENCY ROSEWOOD AND BRASS INLAID CABINET WRITING SLOPE

The rectangular box inset with a brass tablet engraved 'M.G.', enclosing a fitted interior with a pen tray, apertures for ink bottles and an inset hinged writing surface above a frieze drawer and a deep frieze drawer and a pair of cupboard doors inset with pleated silk panels and enclosing a shelf, on downswept scroll legs, on later ceramic castors, 46cm wide, 28cm deep, 89cm high (18in wide, 11in deep, 35in high).

£3,000 - 5,000

□ **3,500 - 5,900**

US\$4,800 - 8,100

**PROPERTY FROM AN AMERICAN COLLECTOR'S
LONDON RESIDENCE**

202

**A GEORGE II WALNUT CROSSBANDED
AND FEATHERBANDED CHEST ON CHEST**

The rectangular cavetto moulded cornice above three short and three long graduated drawers, the lower part with three long graduated drawers, on shaped bracket feet, *with restorations*, 103cm wide, 52cm deep, 169cm high (40.5in wide, 20in deep, 66.5in high).

£3,000 - 5,000

□ 3,500 - 5,900

US\$4,800 - 8,100



A GEORGE III KINGWOOD PARQUETRY, ROSEWOOD CROSSBANDED AND TULIPWOOD BANDED SERPENTINE COMMODE ATTRIBUTED TO PIERRE LANGLOIS

Applied with gilt bronze mounts, the shaped quarter-veneered top above two long drawers with espagnolette mask escutcheon plates and serpentine sides with pierced leaf cast corner mounts, trailing to scrolling leaf and pierced cabochon sabots, with possibly a poinçon *C couronné* mark stamped to the apron mount, 111cm wide, 63cm deep, 81cm high (43.5in wide, 24.5in deep, 31.5in high).

£10,000 - 15,000

□12,000 - 18,000

US\$16,000 - 24,000

The attribution to Pierre Langlois (d.1787) is based on characteristics, stylistic and constructional, discussed in Group XII (Part 4) of P.Thornton & B.Rieder's series of pioneering articles, 'Pierre Langlois, Ébéniste', *Connoisseur*, April 1972.

Close comparison can be made between this commode and that of a pair of commodes at Sherborne Castle, Dorset (ibid, p.263-264 and fig. 17), which have the same corner, feet and apron mounts together with identical handles and the same mask-escutcheons. The 7th Lord Digby of Sherborne was a known patron of Langlois. In 1792 £12.12s was paid to 'Peter L'Anglois' (see G.Beard & C.Gilbert, *The Dictionary of English Furniture Makers 1660-1840*, 1986, p.527. The Sherborne Castle commodes, along with this commode, belong to a large group of plain two and three drawer examples which have drawer fronts divided into panels. Another lot stamped with the 'crowned C' on near identical apron mounts has been found, (sold Sotheby's 13th December 1968, lot 121, which were a pair of commodes from the A.E.Pleydell-Bouverie Collection). This indicates perhaps that either the mounts on some commodes in this group were French (as the Sotheby's pair were catalogued) and made before 1749, or that they have mounts recast from an original.

Langlois mounts are usually attributed to his close friend, associate and son-in-law, the French emigré metalworker, Dominique Jean (fl.1764-d.1807).

A further Langlois characteristic of this commode is the black wash that is painted over the underside and back.

Other commodes referenced in this group include a pair of commodes sold Sotheby's 22nd February 1963, lot 114, a commode at Messrs. Spink and Son, London 1970, a commode at Messrs. H.Blairman and Sons, London 1958, a commode at Messrs. Gregory and Co., London 1970, illustrated in *The Connoisseur*, 1970, p.54 and a commode with Messrs. Mallett and Son, London 1969, illustrated in *Connaissance des Arts*, January 1969, p.8.

Further commodes attributed to Langlois, of the same type sold Christie's, New York, 7th June 2012, lot 20 (possibly the one listed above as it was acquired from Mallet, London, 8th September 1972), Christie's, London 2nd May 2002, lot 10, 27th November 2003, lot 79 and 19 November 1987, lot 112 and Phillips, London 14th June 1983, lot 102.



Detail of possible poinçon *C couronné* mark



Detail





204

A QUEEN ANNE WALNUT WING ARMCHAIR

The rectangular padded over-scrrolled back with shaped sides and overscrolled arms, upholstered in plum velvet closenailed damask, with loose squab cushion, on cabriole legs joined by ring turned stretchers on scroll under feet, *replacements to stretchers*.

£3,000 - 5,000

□3,500 - 5,900

US\$4,800 - 8,100



206

A 19TH CENTURY CARVED GILTWOOD AND EBONISED CONVEX GIRANDOLE

The circular plate within an ebonised reeded slip and a leaf moulding, with ball encrusted frame issuing scrolling candle sconces, all surmounted by a carved lion seated on a rockwork base, with leaf carved apron below, *with restorations and replacements, 118cm high, 82cm wide, (46cm high, 32" wide)*.

£3,000 - 5,000

□3,500 - 5,900

US\$4,800 - 8,100

205 *

**A PAIR OF REGENCY CALAMANDER, ROSEWOOD AND GILT
BRONZE MOUNTED SIDE CABINETS**

in the manner of George Oakley

Inlaid with boxwood lines, each with a rectangular inverted breakfront
top above a pleated silk panelled door enclosing a shelf and a later
shelf, flanked by Egyptian male caryatids on square tapering feet,
*each 77cm wide, 32cm deep, 99cm high, (30" wide, 12.5" deep,
38.5" high). (2)*

£10,000 - 15,000

□ 12,000 - 18,000

US\$16,000 - 24,000



ROYAL INTEREST: A GEORGE IV AMBOYNA, PARCEL GILT AND GILT BRONZE MOUNTED WRITING TABLE BY MOREL & SEDDON FOR WINDSOR CASTLE

The rectangular top with leaf and berry cast edge above a narrow frieze drawer on parcel gilt stiff leaf carved end supports joined by a rectangular padded foot rest/stretcher, on plinth bases and lotus leaf cast scroll feet, with castors, *with pencil signature to the underside, 'Room 235', 'York...'(?)*, the interior back rail with paper inventory labels, 'WINDSOR CASTLE, ROOM 236, NO.4, 1866', '235' and 'R235', another paper label, '21' to the underside of the drawer and branded under the front rail, 'V. R, 1866, WINDSOR CASTLE, ROOM 235', 108cm wide, 57cm deep, 77cm high (42.5in wide, 22in deep, 30in high).

£8,000 - 12,000

□ **9,400 - 14,000**

US\$13,000 - 19,000

Provenance:

Supplied to George IV for Room 243, Windsor Castle, July 1828. Subsequently moved to Rooms 235/236 as recorded in the inventory of 1866. Removed from Windsor Castle at some point after 1866. Until recent times the table remained untraced.

Literature:

H.Roberts, *For the King's Pleasure*, Royal Collection Enterprises Ltd, London, 2001, p.356.



Detail of labels

Morel and Seddon's partnership was primarily formed to carry out the Windsor Castle commission, Nicholas Morel having been chosen by the King as the furniture maker in charge of re-furnishing the Castle. Morel was in charge of the major artistic decisions and George Seddon III's extensive workshops provided experienced draughtsmen managers and skilled workmen, Seddon himself also running the business side of the project. A series of seventy drawings showing the proposed schemes of decoration in many cases bear the King's annotations and approval, these drawings were sold Sotheby's, London 9 April 1970.

The furniture designed for George IV displays the extensive use of figured rosewood veneers and satinwood, birch and amboyna, both in the solid and as decorative veneers. Many of the carved elements and mouldings were oil gilded.

The table offered here is listed under Room 243 in Morel & Seddon's itemised Account Book, which was delivered to the Lord Chamberlain's Office on 23 March 1830, reproduced in Hugh Roberts' publication, p.357:

651 1137 *To an occasional table of fine amboyna wood highly polished, with ormoulu taurus moulding on the edge, the frieze containing a drawer, supported by 4 columns, enriched with carved foliage, capitals, bases, & collars gilt in mat and burnished gold, resting on a continued plinth forming a footrail with stuffed panel covered with the old crimson velvet, and terminating with highly chased ormoulu scroll and foliage feet and improved castors, [Charged with No.1119]*

Followed by an account for its own cover:

1532 1138 *To a cover for do of embossed crimson leather.*

The table was originally part of a group of bedroom furniture (Ibid.p.356), the round table listed below and invoiced together with the above lot is illustrated in fig. 441 and clearly matches. Other furniture in amboyna also listed below and invoiced together can be seen illustrated in figs. 442-445.

638 1119

1301

To a large Arabian couch bedstead of fine amboyna wood highly polished with panelled & moulded rails curved sides and ends, with carved double scroll & husk centres, foliage trusses &c. supported by panelled pilasters, at the head and foot with carved capitals, bases and foliage rosettes, the head board containing a thickly stuffed panel in fine canvas, surmounted by a frieze and enriched cornice, and a large double scroll ornament on the top, with continued foliage wreaths &c, the whole of the carved enrichments double gilt in the best manner in mat and burnished gold, a framed lath bottom to receive the bedding, and strong wheel castors, afterwards adding a stuffed footboard, framed with amboyna wood to correspond.

2694- -

[N.B. This Charge includes

A Cabinet No.1094

A Canopy 1120

A Cabinet 1131

A Do. 1132

An occasional table 1137

A round table 1139

A dressing table 1145

2 pedestals 1150

A Clothes horse 1159

A cornice 1116]

Room 243 formed part of a suite of rooms (241-6) which consisted of a sitting-room, two bedrooms and two closets. Most of the furniture was carried out by Morel & Seddon in the latest classical style, using satinwood, purplewood and gilt enrichments for the Sitting Room (Room 242), amboyna for the main bedroom (Room 243) and mahogany for the smaller bedroom (Room 244). Roberts notes that Room 243 had an unusually large complement of furniture, but by 1830 almost half the pieces had moved elsewhere, as in this example which moved to Room 235/6 by 1866.





208

OTHER PROPERTIES

208

A LATE REGENCY CARVED MAHOGANY LIBRARY TABLE

in the manner of Holland & Son

The rounded rectangular moulded top with brown leather writing surface above a plain frieze and two end drawers on ring turned, guilloche carved and lobed tapering legs, with brass cappings and castors, 135cm wide, 83cm deep, 76cm high (53in wide, 32.5in deep, 29.5in high).

£3,000 - 5,000

□ **3,500 - 5,900**

US\$4,800 - 8,100

Provenance:

Burrow Hall, Burrow-with-Burrow, Lancashire.

Burrow Hall was built by Westby-Gill circa 1740 for Robert Fenwick, MP for Lancaster. On his death the estate was inherited by his nephew and further successive generations of relations who all changed their surname to Fenwick.



209

209

A PAIR OF WILLIAM IV CARVED MAHOGANY HALL CHAIRS

Possibly Irish, the cartouche shaped double 'C' scroll and lotus carved splats with shell carved cresting above rectangular moulded seats on cabriole scrolling lotus leaf reeded legs and scroll feet. (2)

£2,000 - 3,000

□ **2,400 - 3,500**

US\$3,200 - 4,800



210

210

A LARGE REGENCY CARVED MAHOGANY AND CROSSBANDED SERVING TABLE ATTRIBUTED TO GILLOWS

The shaped rectangular top with reeded edge and flame panelled three-quarter gallery above a bowed frieze drawer, flanked by flame figured panels on lotus leaf carved turned tapering reeded legs and lobed feet, 240cm wide, 71cm deep, 106cm high (94in wide, 27.5in deep, 41.5in high).

£8,000 - 12,000

□ 9,400 - 14,000

US\$13,000 - 19,000

Provenance:

Apsley House, Andover, Hants.

Designs for related tables appear in Gillows' *Estimate Sketch Books* for September 1818 and June 1821 (no.2085 & 3019). See Christie's, London, 16 September 2004, lot 176 for an almost identical serving table but with a brass rail instead of a superstructure. Also Christie's, London 7 February 1991, lot 104 for a closely related pair of serving tables made for Lucius Bentinck, 10th Viscount Falkland, Scutterskelfe Park, Yorkshire.

211

A REGENCY MAHOGANY THREE-TIER BUFFET

attributed to Gillows

The rounded rectangular top with three-quarter gallery above two inverted breakfront shelves with reeded edges, flanked by ring turned reeded tapering legs and spool feet, 94cm wide, 43cm deep, 97cm high (37in wide, 16.5in deep, 38in high).

£4,000 - 6,000

□ 4,700 - 7,100

US\$6,400 - 9,700

Provenance:

Stapleford Park, Melton Mowbray.

In 1402 Stapleford Park was acquired from the Earl of Lancaster by Robert Sherard and remained in the Sherard family for the next 484 years. In 1894 the house was purchased by Lord Gretton, a wealthy brewer, who altered it and added a series of reception rooms and bedrooms. After his death in 1899 it passed to his son and then in 1982 to his grandson, the third Lord Gretton who decided to sell the house, but keep the estate. It is now a county house hotel.

A similar Regency mahogany side table attributed to Gillows, sold Christie's, London, The Property of Michael Lipitch II, 4 October 2001, lot 96.



211

212 *

A PAIR OF GEORGE III SIMULATED ROSEWOOD SETTEES

The rectangular padded backs and arms each with loose squab seat cushions, three back and two bolster cushions, all upholstered in red floral sprigged fabric, on ring turned tapering legs with brass cappings and castors, *each 200cm wide, 78cm deep, 79cm high, (78.5" wide, 30.5" deep, 31cm high). (2)*

£8,000 - 12,000

□ **9,400 - 14,000**

US\$13,000 - 19,000

Provenance:

Ballinatrach House, Co. Waterford.

In the 16th century Sir Walter Raleigh sold Ballynatray to the Earls of Cork who at this point were living upriver at Lismore Castle. The estate eventually passed from the Earl of Cork to his brother-in-law Grice Richard Smyth who built the present house on the site of an earlier castle in 1795. Smyth also built a causeway to the island on which Molona Abbey stands.







Detail of top

213

A LARGE LATE REGENCY MAHOGANY BREAKFAST TABLE

The rounded rectangular top above a lotus leaf carved and turned shaft, on a quadripartite base with foliate carved roundels, on scroll feet, with castors, 183cm wide, 129cm deep, 72cm high (72in wide, 50.5in deep, 28in high).

£3,000 - 5,000

□ 3,500 - 5,900

US\$4,800 - 8,100

Provenance:

Burrow Hall, Burrow-with-Burrow, Lancashire.

Burrow Hall was built by Westby-Gill circa 1740 for Robert Fenwick, MP for Lancaster. On his death the estate was inherited by his nephew and further successive generations of relations who all changed their surname to Fenwick.



213

214

A REGENCY MAHOGANY AND BRASS BOUND PEAT BUCKET

With swing brass carrying handle, 37cm in diameter, 43cm high
(14.5in in diameter, 16.5in high).

£1,000 - 1,500

□ 1,200 - 1,800

US\$1,600 - 2,400



214

215

**A PAIR OF REGENCY MAHOGANY CARVED DINING ROOM
PEDESTAL CUPBOARDS**

in the manner of George Smith

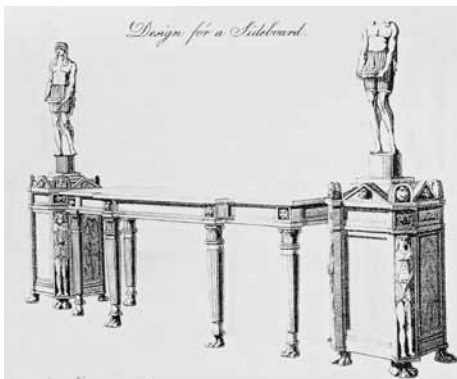
The stepped pedimented tops above bowed and reeded hinged doors carved with ebonised paterae, one enclosing a shelf, the other lead lined with two slatted shelves and a cast iron grill in the base, on ebonised lion paw feet, each 58cm wide, 50cm deep, 93cm high, (22.5" wide, 19.5" deep, 36.5" high). (2)

£4,000 - 6,000

□ 4,700 - 7,100

US\$6,400 - 9,700

A design for a pair of sideboard incorporating pedimented pedestals of closely related form is illustrated in George Smith, *A Collection of Designs for Household Furniture*, 1808, pl. 92



George Smith, *A Collection of Designs for Household Furniture*, 1808, pl. 92



215





Detail of signature

216 *

A REGENCY ROSEWOOD, CROSSBANDED AND CALAMANDER BANDED SOFA TABLE ATTRIBUTED TO GILLOWS,

possibly by the cabinet-maker Thomas Bell

Inlaid with sycamore lines, the rounded rectangular hinged top above two frieze drawers with opposing simulated drawers, flanked by gilt bronze anthemion mounts, above double ring turned end supports joined by a ring turned stretcher, with downswept legs and applied roundels, on gilt paw cappings and castors, *right drawer inscribed inside and underneath 'Bell' (?)*, 149cm wide, 66cm deep, 72cm high (58.5in wide, 25.5in deep, 28in high).

£6,000 - 8,000

□ **7,100 - 9,400**

US\$9,700 - 13,000

Thomas Bell is listed in the Gillows Purchase Ledgers 1802-04 (344/78 f.6).

See S.Stuart, *Gillows of Lancaster and London 1730-1840*, Volume II, p.218.



217

A GEORGE III MAHOGANY OVAL WINE COOLER

With a moulded lipped edge and a lead lined interior with a removable inner rim and twin handled tray, the sloping sides with ring tamed gilt bronze leopard's head carrying handles to the sides, on a moulded plinth base, with gilt bronze lion paw feet, 92cm wide, 65cm deep, 47cm high (36in wide, 25.5in deep, 18.5in high).

£3,000 - 5,000

□3,500 - 5,900

US\$4,800 - 8,100



Detail



218

**A SET OF EIGHT REGENCY MAHOGANY AND EBONISED
DINING CHAIRS**

The shaped top rail decorated with stars and anthemion, above
pierced diamond lozenge backs and ball encrusted cross rails,
the upholstered seats, on inswept legs. (8)

£4,000 - 6,000

□4,700 - 7,100

US\$6,400 - 9,700



219

A REGENCY MAHOGANY CIRCULAR REVOLVING BOOKCASE

Inlaid with boxwood and ebonised lines, the circular top above three independently revolving graduating tiers, with faux leather lined books, on a reeded shaft and downswept reeded legs with square brass cappings and castors, 50cm diameter, 134cm high, (19.5" diameter, 52.5" high).

£3,000 - 4,000

□ 3,500 - 4,700

US\$4,800 - 6,400





220

**A PAIR OF REGENCY MAHOGANY CARD TABLES
ATTRIBUTED TO GILLOWS**

The rounded rectangular hinged tops with reeded edges, enclosing later baize lined interiors and tablet moulded friezes on reeded tapering legs and spool feet, *each 87cm wide, 43cm deep, 75cm high, (34" wide, 16.5" deep, 29.5" high) (2)*

£4,000 - 6,000

□ **4,700 - 7,100**

US\$6,400 - 9,700

A related pair of mahogany and satinwood card tables attributed to Gillows sold Christie's New York, 24-25 January 2001, lot 7.

221

**A PAIR OF 19TH CENTURY MAHOGANY, CROSSBANDED
AND EBONISED BEDSIDE CUPBOARDS**

Inlaid with ebonised lines, each with rectangular top with reeded edges above panelled doors and sides, on square panelled legs and later block feet, *each, 42cm wide, 31cm deep, 76cm high (16.5in wide, 12in deep, 29.5in high). (2)*

£3,000 - 4,000

□ **3,500 - 4,700**

US\$4,800 - 6,400



A REGENCY MAHOGANY METAMORPHIC LIBRARY ARMCHAIR

in the manner of Morgan and Saunders

The panelled top rail above a pierced back centred by a carved panel, the downswept arms with scroll terminals above a buttoned squab and a caned on moulded sabre legs, opening to a four step library ladder, the treads inset with later red gilt tooled leather, 55cm wide, 62cm deep, 91cm high (21.5in wide, 24in deep, 35.5in high).

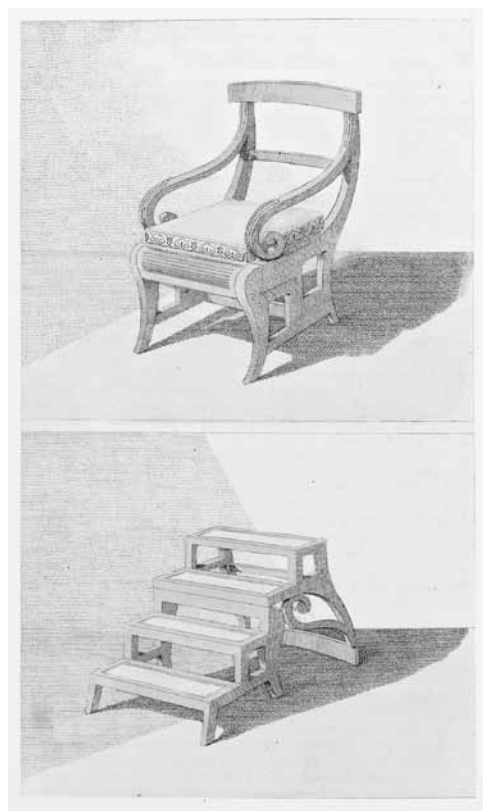
£4,000 - 8,000

□4,700 - 9,400

US\$6,400 - 13,000

The present lot is based on a design for a metamorphic library chair published by Morgan & Saunders circa 1810 (see P.Agius, *Ackermann's Regency Furniture & Interiors*, plate 29, page 60). According to Ackermann, the chair was a "truly novel and useful article.....considered the best and handsomest article ever yet invented".

Similar examples sold Christie's, London 15 June 2000, lot 78 (£12,925 including premium) and in the same rooms 19 November 2009, lot 56 (£22,500 including premium).



Ackermann's Regency Furniture & Interiors, plate 29



Open





223

223

A MATCHED SET OF SIX REGENCY CARVED MAHOGANY SHELL BACK HALL CHAIRS ATTRIBUTED TO GILLOWS

The shell shaped scroll backs above panelled seats and reeded seatrails on downswept reeded legs, *four identical, two very closely matching, three stamped 'T.C'.*(6)

£4,000 - 6,000

□4,700 - 7,100

US\$6,400 - 9,700

A pair of Gillows stamped hall chairs of this model are in the collection of Abbott Hall Art Gallery, Kendal. Gillows also made a set of 'shell back' hall chairs for the Reverend Holland Edwards of Pennant, Conway, North Wales, in 1811. See S.Stuart, *Gillows of Lancaster and London 1730-1840*, Vol I, Suffolk, 2008, pl.177.

224

A GEORGE IV MAHOGANY AND BRASS COAT STAND

in the manner of Gillows

The ring and baluster turned central column terminating in a spherical ball finial and issuing scroll shaped hooks with a brass collar issuing scrolling brass umbrella rests, on a circular base with a ridged metal liner, *47cm in diameter, 177cm high (18.5in in diameter, 69.5in high).*

£2,000 - 3,000

□2,400 - 3,500

US\$3,200 - 4,800



224

225

**A PAIR OF REGENCY LATER GREEN PAINTED
AND PARCEL-GILT MAHOGANY BERGÈRES**

in the manner of George Smith

The rectangular padded and scrolled backs with applied side roundels and carved leaves on the downswept arms, with fan carved arm terminals and bowed seats with loose squab cushions and applied roundels on the seatrails, on leopard monopodia and leaf carved front legs and lion paw feet.(2)

£10,000 - 15,000

□12,000 - 18,000

US\$16,000 - 24,000

A very similar pair of bergères, formerly in the Coke Collection, Jenkyn Place, Hampshire, sold Sotheby's, London 8 December 2004, lot 44

George Smith published his *Collection of Designs for Household Furniture and Interior Decoration* in 1808. The anthemion decoration found on the monopodia relates very closely to a design found on plate 83 for the legs and supports of a sofa table and again in plate 44 on the design for a bergère.





Hengrave Hall, Suffolk

226

**A REGENCY PATINATED AND GILT BRONZE
HEXAGONAL LANTERN**

The six scrolling, arched supports headed by paterae, the pierced anthemion and leaf scroll crestring above panelled glazed sides with and anthemion spandrels and possibly replaced turquoise margin borders, the pierced gothic fret apron with anthemion and palm-frond brackets at each corner; together with a later leaf-cast ceiling hook mount and later central five branch light, *58cm wide, 100cm high (22.5in wide, 39in high)*.

£10,000 - 15,000

□ **12,000 - 18,000**

US\$16,000 - 24,000

Provenance:

Probably Hengrave Hall, Suffolk.

Probably acquired by the present owner's family in the Knight Frank & Rutley, Hengrave Hall contents sale of 15th-18th September 1952. (possibly lot 1223, from the Vestibule Hall, *'A hexagonal lantern with glazed panels and chain'*)

Hengrave Hall was completed in 1538 for Thomas Kitson, a London merchant. The house was altered by the Gage family in 1775 and in 1899 Sir John Wood attempted to restore the interior of the house to its original Tudor appearance. Following his death in 1951 it was sold to the Religious of the Assumption, who ran a convent school at Hengrave until 1974 when it formed the Hengrave Community until it dissolved in 2005 and the hall was sold.

A closely related lantern with corresponding red glass margins, sold Sotheby's Nosely Hall, Leicestershire, 28-20 September 1998, lot 168.



227 ★

A PAIR OF REGENCY ROSEWOOD AND PARCEL GILT SIDE CABINETS

Each with rectangular white and grey marble tops above stiff leaf carved mouldings and a pair of arched mirror doors with gilt beaded slips, enclosing a shelf, flanked by female Egyptian terms, on egg and dart moulded plinth bases, 120cm wide, 41cm deep, 94cm high (47in wide, 16in deep, 37in high). (2)

£5,000 - 8,000

□ 5,900 - 9,400

US\$8,100 - 13,000

228

SAMUEL DIXON: A GEORGE II IRISH EMBOSSED GOUACHE BIRD PICTURE

Depicting a gold finch and flowers, comprising scarlet and yellow Turkey Renuncula, honeysuckle, blue lark-heel, lily of the valley, scarlet and purple variegated anemomy, variegated green, red and yellow Renuncula, Auricula Royal Pair and scarlet sweet scented pea with an orange field butterfly within a 19th century mahogany and parcel gilt frame, 37cm high (14.5"high), 47cm wide (18.5" high)

£2,000 - 3,000

□ 2,400 - 3,500

US\$3,200 - 4,800

Comparative Literature:

A. Longfield: 'Samuel Dixon's Embossed Pictures of Flowers and Birds', Irish Georgian Society Bulletin, Oct-Dec 1975, and 'More About Samuel Dixon and His Imitators', the Quarterly Bulletin of the Irish Society, January-June, 1980

Samuel Dixon of Dublin was made famous by his sets of embossed bird and flower pictures, issued between 1748 and 1755, his pictures incorporated a technique which he called 'basso relievo', in which parts of the picture were raised by means of a copper plate and coloured in gouache. Dixon's first set of twelve formal flower arrangements were advertised in the 26th April 1748 edition of Faulkner's Dublin Journal. The success of this set encouraged Dixon to produce a 'set of curious Foreign Bird Pieces', advertised the following year. The designs were taken directly from the first four volumes of George Edward's Natural History of Uncommon Birds, 1743-1751, as were the descriptive printed labels used on the reverse and still present on the pair offered here.

A pair of similar pictures including a version of the Goldfinch offered here sold Bonhams London, 29 January 2007, lot 153 and a complete set of twelve similar pictures sold Christie's Fine English Furniture, 9th April, 1992, Lot 31.



227



228



229



229

A GROUP OF REGENCY SILK EMBROIDERED PICTURES

in 19th century giltwood frames

Comprising a pair of oval pictures one depicting Elijah visited by an angel and the other with a woman defending a young child from a soldier both within ebonised and gilt heightened verre eglomise mounts and giltwood and gesso frames, an oval picture depicting Leda and the Swan within an ebonised and gilt heightened verre eglomisé mount within a moulded lotus and acanthus decorated frame and a smaller rectangular picture of a young boy in Regency costume with a goat in a landscape setting within a moulded giltwood frame, the pair both with handwritten labels to the reverse inscribed 'These three worked pictures were given to Mary Wilson by Sir Robert Dalzell', The pair 49cm high (19" high), 43cm wide (16.5"), the image of Leda 46cm high (18" high), 40cm wide (15.5" wide), the image of the young boy, 35cm high (13.5" high), 29cm wide (11" wide) all measurements including the frames. (4)

£1,000 - 1,500

□ 1,200 - 1,800

US\$1,600 - 2,400

Provenance:

The pair of pictures gifted to Mary Wilson by Sir Robert Dalzell (according to an old hand written label verso).

Sir Robert Harris Carnwath Dalzell (1847-1910) was a Lieutenant Colonel serving with the Queen's Own Cameron Highlanders. Dalzell died en-route walking from his house in Carnwath House in Fulham to the House of Lords.



230

230

A PAIR OF LATE 18TH/ EARLY 19TH CENTURY TULIPWOOD AND BRASS MOUNTED CORNER HANGING SHELVES

Each with a small shelf above two later shelves and a small shelf between pierced S-scroll supports, each 37cm wide, 25cm deep, 84cm high, (14.5" wide, 9.5" deep, 33" high). (2)

£2,500 - 3,500

□ 3,000 - 4,100

US\$4,000 - 5,600

A related pair of corner hanging shelves from the collection of Mrs Robert Tritton, Godmersham Park, Canterbury, Kent sold Christie's contents sale, 6-9 June 1983, lot 218. The Godmersham Park shelves have been likened to French examples from the 1780's in what was termed '*Le goût anglais*' which had been heavily influenced by the pattern books of English designers. Another related pair of shelves stamped by Canabas (Joseph Gengenback) sold Christie's New York, 26 October 1995, lot 217. The Godmersham shelves appeared at auction again Christie's New York, 22 April 1999.

231 *

A 19TH CENTURY BLONDE TORTOISESHELL SWING FRAME TOILET MIRROR

The oval plate with turned ivory screws and shaped uprights, the serpentine base above three frieze drawers, with ivory knob handles, on shaped bracket feet, possibly West Indies, 42cm wide, 16cm deep, 60cm high (16.5in wide, 6in deep, 23.5in high).

£3,000 - 4,000

□ 3,500 - 4,700

US\$4,800 - 6,400



231



Comparable chair for lot 232, illustrated in Herbert Cescinsky, *Furniture of the Eighteenth Century*, London 1910, 3 vols., vol. II, p. 57. fig. 49.

PROPERTY FROM A PRIVATE COLLECTION (LOTS 232 - 237)

232

A PAIR OF GEORGE II FIGURED WALNUT SIDE CHAIRS

The scrolling top rails with vase shaped splats above shaped drop-in needlework seats on cabriole legs, with lion masks and scrolls at the knee on hairy paw feet *the top faces of the front seat-rails chiseled with the numerals 'XV' and 'X111' (2)*

£10,000 - 15,000

□ 12,000 - 18,000

US\$16,000 - 24,000

Provenance:

Acquired by the present owner from Michael Norman Antiques, Brighton, 22 September 1988.

Comparative Literature:

Macquoid, *'Sir W.H. Lever's Collection - I.'*, 1911 pp 635 (ill, 251), 636.

Macquoid, *Catalogue* (1928), no. 102, pl. 30.

Sparrow ed., *The British Home of Today*, 1904, ill. F7 (the settee) and F24 (one chair).

Ellwood, *English Furniture and Decoration*, 1909, p. 23 (ill.).

Herbert Cescinsky, *Furniture of the Eighteenth Century*, London 1910, 3 vols., vol. II, p. 57. fig. 49.

NACF 2001 Review (2002), P. 89, no. 4967 (ill. 251).

Lucy Wood, *The Upholstered Furniture in The Lady Lever Art Gallery*, 2008, 2 vols. vol. I, pp. 300-311 including pl. i25B (overall view of one of a set of eight chairs).

The present chairs appear to be additional to a documented suite of walnut seat furniture with pre-1904 provenance from James Orrock (1829-1913). The Orrock suite comprising eight chairs and a settee was sold to William Hesketh Lever, 1st Viscount Leverhulme (1851-1925) for Thornton Manor, Wirral, Merseyside. Subsequently the eight chairs were given by Lever to the Lady Lever Art Gallery. The settee remained in the possession of the 2nd Viscount Leverhulme until it was returned to Thornton Manor after the death of the 3rd Viscount Leverhulme and sold Sotheby's 'The Leverhulme Collection, Thornton Manor', 26-28 June 2001, lot 122.

Stylistically the Levehulme suite and the offered chairs belong to a group of George II 'lion mask' furniture often associated with seminal English furniture collections such as that formed by Percival D. Griffiths during the early 20th century (see R. W. Symonds, *English Furniture from Charles II to George II*, 1929). The lion mask carving to the knees can also be related to that featured on the corresponding supports of the Anglo-Chinese chairs, lots 47 and 48. A further distinctive feature linking all three lots is the zoomorphic carving to the fetlock region of the front legs.



233

**A 19TH CENTURY CARVED WALNUT AND UPHOLSTERED
CONVERSATION SOFA OR CANAPÉ A ACCOTOIRS**

In the Louis XV style, comprising a pair of sofas and a pair of armchairs, the moulded shaped frames with leaf-carved crestings and scrolling arm terminals, the buttoned backs and sprung seats covered in floral brocade on a pale green ground, the scrolled cabriole legs with flower-carved knees, *originally gilded*, each sofa 155cm wide, (61" wide).

£6,000 - 9,000

□7,100 - 11,000

US\$9,700 - 15,000

Provenance:

Bought by Seymour, 2nd Viscount Camrose (d. 1995), probably from Sotheby's Belgravia (undated catalogue fragment)

Sold Christie's Hackwood, 20,21,22 April 1998, lot 43



234

**A GEORGE II FLAME MAHOGANY AND CROSSBANDED
INVERTED SERPENTINE DRESSING CHEST**

The shaped rectangular moulded top above a drawer fitted with a central ratcheted pierced fret work and velvet lined writing surface, sliding, opening and lifting to reveal a mirror, flanked by eight removable lidded boxes and seven compartments and a drawer enclosing five compartments, above three long graduated drawers flanked by fluted pilasters on the angles, on ogee bracket feet, 121cm wide, 60cm deep, 88cm high (47.5in wide, 23.5in deep, 34.5in high).

£10,000 - 15,000

□12,000 - 18,000

US\$16,000 - 24,000



Detail open



235 ★

A PAIR OF REGENCY ROSEWOOD LIBRARY TABLES

The rectangular tops each with a pair of real and opposing dummy frieze drawers including one fitted with a velvet-lined backgammon tray reversing to reveal a baize card playing surface, each cabochon-beaded frieze with a leaf-carved tablet to each corner, the turned and reeded end-supports with cabochon carving and gadrooning flanked by acanthus scroll brackets and headed by urn devices to each frieze, the moulded hipped cabriole legs with conforming carved decoration and paw feet with concealed castors, 127cm wide, 62cm deep, 74cm high (50in wide, 24in deep, 29in high). (2)

£40,000 - 60,000

□47,000 - 71,000

US\$64,000 - 97,000

Provenance:

Supplied by Gillows to William Powlett, 2nd Baron Boulton (1782-1850) for Hackwood Park
By descent until sold in 1935 with the house to William Berry (d.1854), 1st Viscount Camrose
Thence by descent until sold Christie's Hackwood, 20-22 April, 1998, lots 48

The present pair of tables are two of four large writing-tables referenced in the 1813 *Memorandum of Sundries for the Right Honble Lord Bolton Hackwood Park* between Lord Bolton and Gillows (Hampshire RO, 11M49/4681) which in particular mentions backgammon trays, one of which is preserved with the offered lot. However, unlike other furniture supplied by Gillows for Hackwood in 1813, these tables are not identified in the firm's bill for furniture shipped from Lancaster to London. A possible explanation for this is the tables were supplied by the London branch of Gillows who marketed the more fashionable and advanced items of furniture produced by the company. The heavy and monumental style of the end-supports is certainly more consistent with the furniture of the George IV period and it is no coincidence therefore that the *Memorandum* of 1813 stipulated 'The Form of the tables to correspond with the old Furniture for the Saloon'. Hence these tables may represent one of the earliest documented examples of English 19th century rococo revival furniture.

The *Memorandum* of May 1813 which recorded the agreement for Gillows to supply specific furniture to Lord Boulton, included the following extract:

Among the furniture in the Saloon there was:
4 handsome Mahogany Tables to
place before the sofas 2 Drawers in
each, one of the Drawers of 2 of
the tables to (contain a b boards for Chess
and one of the drawers of the other 2
Tables to contain Back-Gammon Boards)

Interestingly the last words above contained in brackets were crossed-out and annotated in manuscript with the amendment 'Ld B will chuse these'. It appears that lord Boulton decided after all to opt for backgammon boards and possibly also chess boards even though they are now not present.



Detail



Hackwood Park, Hampshire



236

**A LATE 19TH CENTURY CARVED MAHOGANY
PARTNER'S DESK**

In the George II style, the rectangular inverted breakfront top with a tooled leather-inset top within a leaf-carved moulded edge above a vitruvian scroll-carved frieze containing six opposing frieze drawers, the kneeholes with arched egg and dart moulded aprons with foliate cabochon spandrels, the pedestals each with opposing oval panel doors with central foliate medallions enclosing shelves on one side and three drawers to the reverse, the bead-panelled sides each with a central gilt-brass carrying handle within a roundel, on a pair of cabochon moulded plinths, 166cm wide, 115cm deep, 79cm high (65in wide, 45in deep, 31in high).

£15,000 - 20,000

□ 18,000 - 24,000

US\$24,000 - 32,000



237

A GEORGE III MAHOGANY SERPENTINE COMMODE

The shaped rectangular top with canted angles above three long drawers flanked by volute scroll and crosshatched pilasters, on shaped bracket feet, *124cm wide, 51cm deep, 87cm high (48.5in wide, 20in deep, 34in high).*

£8,000 - 12,000

□ 9,400 - 14,000

US\$13,000 - 19,000





238

OTHER PROPERTIES

238

A PAIR OF LATE GEORGE III GILT-BRASS AND JASPERWARE MOUNTED CANDLESTICKS

The engine-turned nozzles above circular platforms issuing projecting palm fronds, the knopped stems above domed palm leaf clasps, on blue and white Wedgwood Jasperware mounted pedestals each decorated with a series of neo-classical muses, on moulded and guilloche cast plinths with ball feet, *11cm wide, 26cm high, (4" wide, 10" high).* (2)

£1,200 - 1,800

□ 1,400 - 2,100

US\$1,900 - 2,900

239

A PAIR OF REGENCY BRONZE AND CUT-GLASS LUSTRE CANDELABRA

Each in the form of cherubs holding twin gilded s-scroll candle arms with diamond-cut sconces issuing multiple faceted tapering drops suspended on metal branches, the figures on fluted pillars with moulded Sienna marble socles with purple and green veined marble plinths, *gilt candle arms possibly replaced, 30cm wide, 41cm high (11.5in wide, 16in high).* (2)

£1,500 - 2,000

□ 1,800 - 2,400

US\$2,400 - 3,200



239

240

A PAIR OF REGENCY GILT BRONZE COLZA LAMPS

The urn shaped reservoirs with leaf and berry finials and applied mask and swag decoration, the short reeded stem issuing twin lights with *replaced frosted glass* tulip shaped shades, the pylon form pillars headed by conjoined scrolling palm leaf supports with central moulded collars above griffon pilasters and stylised leaf scroll ornament, on massive paw feet headed by rosettes and a band of vitruvian scroll, the tricorn plinths with lotus leaf mouldings, *fitted for electricity*, 46cm wide, 60cm high (18in wide, 23.5in high). (2)

£8,000 - 12,000

□ 9,400 - 14,000

US\$13,000 - 19,000



241

A REGENCY SIMULATED BAMBOO APSIDAL SOFA

In the manner of Elward, Marsh & Tatham, the painted and parcel-gilt frame with triple panel button upholstered back covered in simulated leopard skin print fabric, the caned seat with matching button upholstered squab cushion, on clustered tapering supports with brass cap castors, 173cm wide, 73.5cm deep, 89cm high (68in wide, 28.5in deep, 35in high).

£5,000 - 7,000

□5,900 - 8,300

US\$8,100 - 11,000

The present lot relates to a group of simulated bamboo furniture supplied for the Royal Pavilion Brighton by Elward Marsh and Tatham in 1802 including a chair illustrated in Clifford Musgrave, *Regency Furniture*, London, 1961, Fig. 45a.



242

A GEORGE III BRASS CYLINDRICAL LANTERN

Surmounted by engine-turned urn finials and scrolling supports centering on a vase-shaped ceiling mount, the panelled sides enclosed by a single glazed door and with *later* pendant copper ball finials; together with a later central triple light fitting, 41cm in diameter, 77cm high (16in in diameter, 30in high).

£2,500 - 3,500

□3,000 - 4,100

US\$4,000 - 5,600



243

A REGENCY GILT BRONZE TWELVE LIGHT CHANDELIER

The acanthus mounted short scrolling arms with plain nozzles and acanthus drip pans issuing from a dished central bowl, cast to the rim with bearded male mask heads interspaced with anthemion and twin rosette scrolling motifs, the underside with central formalised acanthus leaf rosette with stylised pineapple knopped terminal, the corresponding corona with engine turned girdle and formalised acanthus leaf decoration surmounted by decorative anthemion scrolls, united by shaped rectangular fancy link suspension chains and acanthus and lotus rose, *the rose possibly associated*, 140cm drop, 55" drop.

£2,000 - 4,000

□2,400 - 4,700

US\$3,200 - 6,400





244

244

A PAIR OF LATE GEORGE III GILT AND PATINATED BRONZE STORM LANTERNS

The *replaced* glass shades with brass collars, the engine-turned nozzles with lotus leaf collars issuing from fluted urns with pendant bud finials, the triple ram monopodia supports cast with foliage and terminating in hoof feet, foliate decorated socles on engine-turned plinths, *each 57cm high, (22" high). (2)*

£3,500 - 4,000

□ 4,100 - 4,700

US\$5,600 - 6,400



245

245

A 19TH CENTURY DERBYSHIRE FLUORSPAR OR 'BLUE JOHN' GOBLET

The deep bowl on a ring turned baluster stem and circular foot with a moulded stepped edge, *12cm in diameter, 19.5cm high (4.5in in diameter, 7.5in high).*

£2,500 - 3,500

□ 3,000 - 4,100

US\$4,000 - 5,600



246

246

AN UNUSUAL EARLY 19TH CENTURY EBONISED AND PARCEL GILT TEA CADDY

In the form of an urn, the swing steel handle above a circular lid with a lobed edge and stop-fluted body, on ring turned socle and square base, *15cm in diameter, 23cm high (5.5in in diameter, 9in high).*

£1,500 - 2,000

□ 1,800 - 2,400

US\$2,400 - 3,200

247

**A VICTORIAN MAHOGANY OCTAGONAL DRUM TOP
LIBRARY TABLE**

possibly by Gillows

The octagonal top inset with a green tooled and gilt leather above four drawers, three with ivory alphabetical labels (one missing), on a lotus leaf carved and turned shaft and acanthus carved quadripartite cabriole legs and lotus leaf scroll feet, 153cm in diameter, 76cm high (60in in diameter, 29.5in high).

£3,000 - 4,000

□3,500 - 4,700

US\$4,800 - 6,400

The shell carving on the base is reminiscent of carving executed on a near pair of George IV rosewood cabinets on stand made by Gillows for Thomas John Wynn, 2nd Baron Newborough for Glynllifon, Caernarvonshire in 1823, sold Christie's, London 16 September 2004, lot 20. See also lot 199 in the present sale.





248

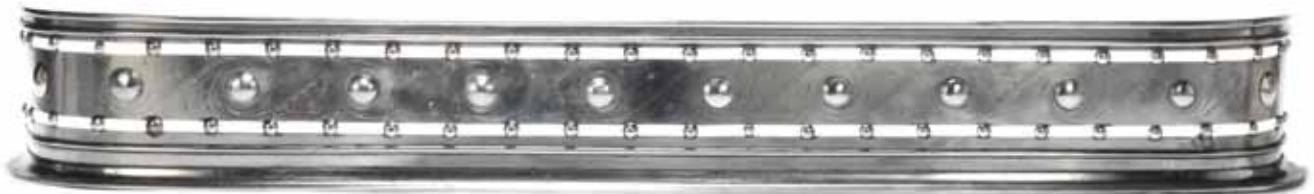
A LATE 19TH CENTURY CARVED WHITE MARBLE BOUGH-PLANTER AFTER THE ANTIQUE

Of rectangular form, the gadrooned moulded edge above ram masks at each corner, the ends with Ceres mask medallions above fruiting swags, one side with a high relief Bachanalian scene of putti with barrels of grapes and ewers, the opposing side depicting putti with livestock and a swan, 92cm wide, 46cm deep, 23cm high (36in wide, 18in deep, 9in high)

£3,000 - 5,000

□3,500 - 5,900

US\$4,800 - 8,100



249

A REGENCY POLISHED STEEL D-SHAPED FENDER AND A SET OF 19TH CENTURY POLISHED STEEL FIRE IRONS

The fender with roundel and engraved foliate scroll work decoration and pierced borders with further roundel decoration, the set of fire irons comprising a pierced shovel, tongs and poker all with ring turned and baluster stems and flattened moulded finials, the fender 146cm wide, 18cm deep (57" wide, 7" deep). (4)

£1,000 - 1,500

□1,200 - 1,800

US\$1,600 - 2,400





250 ★

WILLIAM BRODIE, SCOTTISH (1815-1881): A SCULPTED WHITE MARBLE FIGURE OF 'CORINNA', ALSO KNOWN AS 'CORINNA, THE LYRIC MUSE'

The semi-clad classical maiden seated on a rockwork plinth, her down cast head wearing a laurel diadem, her coiffure arranged in a loose trailing chignon to her nape, holding a paper scroll and a stylus in her right hand, a lyre to her feet on her left hand side, on oval base, signed to the right hand side *W. BRODIE RSA*, raised on a later grey marble pedestal, the circular plateau top above a short column shaft on moulded circular base, *the figure 87cm (34.25") high, the pedestal, 90cm (35.75") high.*

£15,000 - 25,000

□ **18,000 - 29,000**

US\$24,000 - 40,000

Literature:

R. Gunnis, *Dictionary of British Sculptors 1660-1851*

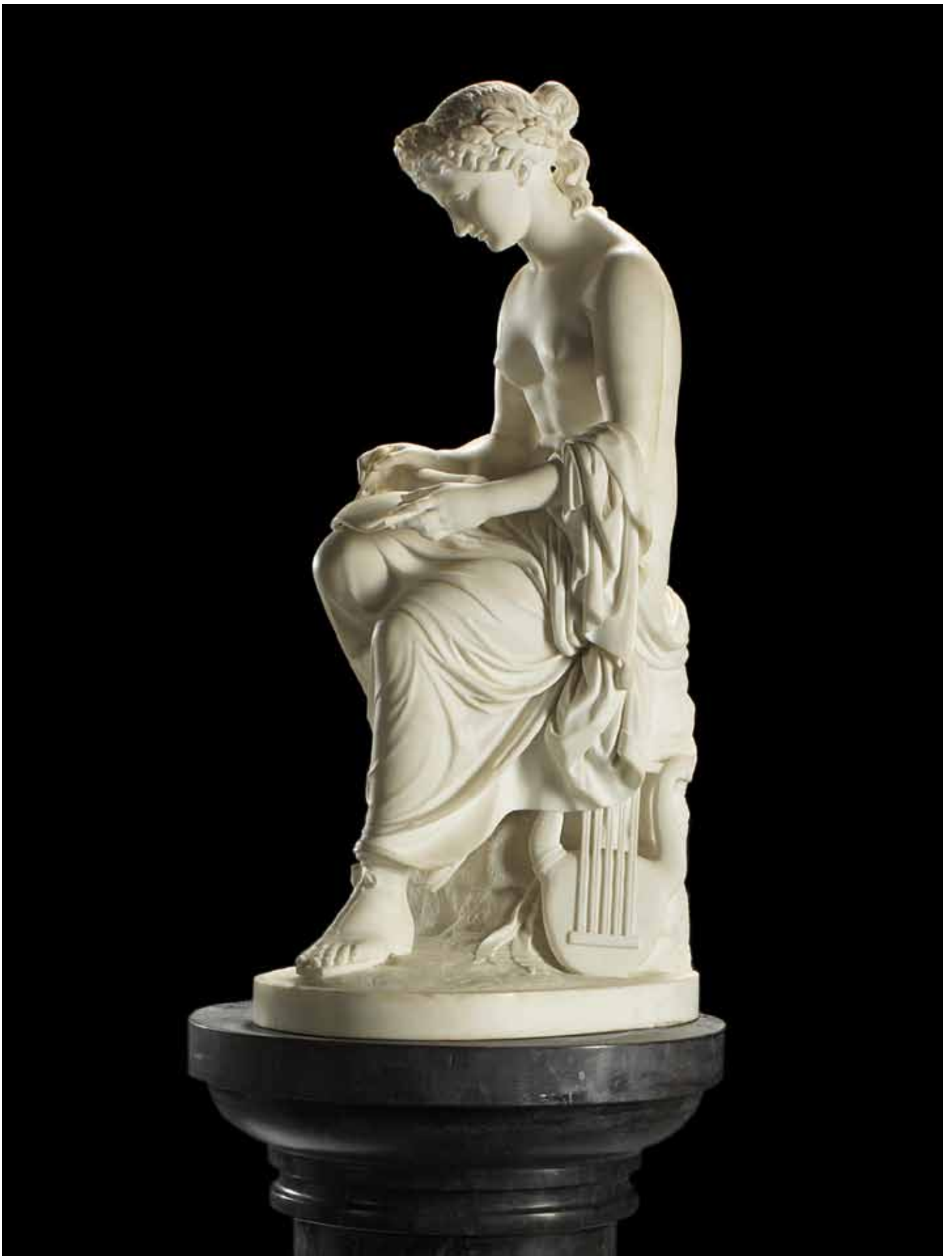
I. Leith, *Delamotte's Crystal Palace – A Victorian pleasure dome revealed*, English Heritage, 2005

William Brodie is reputed to have worked on the original marble model of Corinna, alternatively known as Corinna the Lyric Muse, whilst studying in Rome in 1853 under the supervision of the renowned Scottish sculptor Lawrence Macdonald (1799-1878). A carved marble or stone head entitled 'Corinna' was apparently then exhibited at the Royal Scottish Academy of Painting, Sculpture and Architecture in Edinburgh (known as 'The Twenty-Eighth') in 1854 which was presumably a fragment of the later finished work. The completed marble sculpture was then exhibited in the Academy's exhibition the following year (known as 'The Twenty-Ninth') in 1855. It is unclear if the present lot is the same sculpture first exhibited in Edinburgh in 1855 but Corinna is also known to have been exhibited at The Crystal Palace, Sydenham South London where the famous glass and metal structure from the 1851 Hyde Park exhibition was relocated and extensively extended and reopened in 1854. As the Crystal Palace at Sydenham was known for primarily displaying plaster casts of the finest antique classical, medieval, Renaissance and modern sculpture, it is debateable whether the sculpture of Corinna was in marble. A contemporary photograph of Crystal Palace dating from the 1850s or 1860s shows a Corinna sculpture in the Sculpture Court interior. The sculpture in this photograph, whether executed in marble or plaster, differs from the current lot in a number of minor ways including a stringed lyre with a great number of strings. It seems likely that if this sculpture was carved in marble it was used as part of a display for The Art Union who are known to have regularly exhibited at the Crystal Palace and who took paying subscriptions from visitors. The possibility that the figure displayed at the Crystal Palace not being a plaster cast is further enforced as an original marble sculpture would have been more likely to have been used to promote The Art Union and its subscriptions. A rare edition of the Parian reduction of Corinna was produced by Copeland in conjunction with The Art Union in 1856 and it could have been this edition that the figure was used to promote. As the Sydenham structure was subsequently damaged by fire and rebuilt in 1866 and then again completely destroyed in the catastrophic fire of 1936, there is a distinct possibility that the sculpture in the photograph was also destroyed leaving the current lot as the only known surviving marble example and is possibly Brodie's original 1855 sculpture.

William Brodie began his working life as an apprentice to a plumber in Aberdeen. However he became interested in sculpture and thus began to model small medallion portraits. On moving to Edinburgh he studied at the Trustees School of Design in Edinburgh. He later travelled to Rome in 1853 and studied under Laurence Macdonald. Establishing a successful studio specializing in portrait busts, public monuments and architectural sculpture, he also provided Edinburgh's cemeteries with some of their finest monuments and portrait busts. He exhibited his work at both the Royal Scottish Academy and the Royal Academy in London.



The version of Corinna the Lyric Muse, photographed in the Sculpture Court at The Crystal Palace, Sydenham



251

**WILLIAM BRODIE, SCOTTISH (1815-1881)
A MARBLE FIGURE OF A YOUNG WOMAN
IN ELIZABETHAN DRESS**

The figure with slightly down turned head supported by her right hand standing in front of a tree stump, raised on a circular base, inscribed *Wm BRODIE R.S.A, Sc 1874, 89cm (35") high.*

£2,500 - 3,500

□3,000 - 4,100

US\$4,000 - 5,600

William Brodie began his working life as an apprentice to a plumber in Aberdeen. However he became interested in sculpture and thus began to model small medallion portraits. On moving to Edinburgh he studied at the Trustees School of Design in Edinburgh. He later travelled to Rome in 1853 and studied under Laurence Macdonald. Establishing a successful studio specializing in portrait busts, public monuments and architectural sculpture, he also provided Edinburgh's cemeteries with some of their finest monuments and portrait busts. He exhibited his work at both the Royal Scottish Academy and the Royal Academy in London.



252 *

**SIR WILLIAM HAMO THORNYCROFT (BRITISH, 1850-1925)
A LARGE BRONZE FIGURE OF 'THE MOWER'**

Signed and dated HAMO THORNYCROFT. ARA 1884, dark brown patination, top handle of the scythe lacking 58.5cm high.

£12,000 - 18,000

□ 14,000 - 21,000

US\$19,000 - 29,000

Related Literature:

Versions of both the large bronze reduction and the maquette were exhibited in *Gibson to Gilbert British Sculpture 1840-1914*, The Fine Art Society, 2nd June -2nd July 1992, page 46. The full size bronze version is illustrated in B. Read, *Victorian Sculpture*, Yale University Press, 1982, page 325.

J. Cooper, *Nineteenth Century Romantic Bronzes*, David & Charles, London, 1975 pages 66 and 67.
Susan Beattie, *The New Sculpture*, Yale University Press, 1983, pages 147 and 148.

Thornycroft exhibited the full size plaster version of *The Mower* at the Royal Academy in 1884. This figure represented a turning point for Thornycroft, from the realistic depiction of the physical form apparent in the Teucer which is tempered by a more traditional classicism towards a new kind of naturalism in both subject and technique. The subject of the work is derived from Matthew Arnold's poem *The Mower* and depicts a working man in a relaxed, natural pose, a subject that no other English sculptor had explored at that time.





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**SIR WILLIAM HAMO THORNYCROFT (BRITISH, 1850-1925)
A BRONZE MAQUETTE OF 'THE MOWER'**

On a square base, signed HT 1884 and 4 five times,
20cm high (8" high)

£3,000 - 5,000

□ 3,500 - 5,900

US\$4,800 - 8,100

Provenance:

John Jordan Lloyd-Williams of Treborth, Bangor and later Brynhele, Cilcennin, Ceredigion. Possibly given by one of the Sackville-West family or another of the Bloomsbury Set on the occasion of his marriage in August 11th 1885 as they are known to have visited Brynhele on a number of occasions.

Related Literature:

Versions of both the large bronze reduction and the maquette were exhibited in *Gibson to Gilbert, British Sculpture 1840-1914*, The Fine Art Society, 2nd June-2nd July 1992, page 46.

The maquette is also illustrated in J. Cooper, *Nineteenth Century Romantic Bronzes*, David & Charles, London, 1975 page 67.

B. Read, *Victorian Sculpture*, Yale University Press, 1982, pages 325 and 326.

Susan Beattie, *The New Sculpture*, Yale University Press, 1983, pages 147 and 148.

Thornycroft took the unusual step of casting in bronze his sketch model for the figure in 1884 and produced an edition of twenty five bronze maquettes. The sculptor interestingly modelled the figure of the mower holding the scythe in an upright position but this was subsequently reversed so that the blade is held downwards in the finished final model and its subsequent reductions.



254

254

**ALFRED DRURY, BRITISH (1856-1944): A BRONZE BUST
OF 'GRISELDA'**

Modelled full face, her bandeau tied waved coiffure arranged in a low chignon to the nape of her neck, on bracket support, signed within the cast A Drury on contemporary green marble square plinth base, 36cm high (14" high).

£1,500 - 2,000

□ 1,800 - 2,400

US\$2,400 - 3,200

Alfred Drury was one of the foremost celebrated 'New Sculptors' and studied under the famous French sculptor Aimé Jules Dalou, first in London and then later with Dalou, such was his influence in France, when he joined him as his assistant upon his return to Paris in 1879. Together with Harry Bates, George Frampton and Alfred Gilbert, Drury extended the boundaries of late 19th Century sculpture with his innovative style.

In the closing years of the 19th century Drury produced a series of female studies of 'ideal busts' entitled 'Griselda' and 'The Age of Innocence' and a larger version of the latter bust, measuring 52cm high was sold at Philips, 4th November 1997 (£2400 hammer). A smaller variation of the same bust modelled with integral shoulders on marble plinth base, measuring 24.8cm high, was sold at Christie's, Christopher Wood, A Very Victorian Eye, 28 February 2007, sale 7363, lot 175 (£2640 including premium) and an almost similar signed bust dated '96' was sold in these rooms, 15 July 2010, sale 17912, lot 90 (£3,828 including premium).



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**SIR WILLIAM HAMO THORNYCROFT, BRITISH (1850-1925):
A BRONZE FIGURE OF 'TEUCER'**

The male nude holding a bow in his left outstretched hand, on circular plinth base, signed *HAMO THORNYCROFT* to the cast, 41.5cm (16.25) high.

£4,000 - 6,000

□ 4,700 - 7,100

US\$6,400 - 9,700

Related Literature:

J. Cooper, *Nineteenth Century Romantic Bronzes*, David & Charles, London, 1975 page 66.

B. Read, *Victorian Sculpture*, Yale University Press, 1982, page 292. *Sir Alfred Gilbert & The New Sculpture Exhibition Catalogue*, The Fine Art Society, illustrated on pages 106-107.

Gibson to Gilbert British Sculpture 1840-1914, The Fine Art Society, 2nd June -2nd July 1992, page 55.

S. Beattie, *The New Sculpture*, Yale University Press, 1983, page 146.

Thornycroft studied Greek art at the British Museum and was admitted to the Royal Academy school in 1869, winning a gold medal in 1875. He became a pivotal member of the English New Sculpture movement, and arguably the first to attract universal acclaim for his work from both the established art world and from his fellow artists. His emphasis on the naturalistic qualities of the figure together with his initial refusal to reject the neo-classical style gave his work universal appeal. His figures of Artemis and Putting the Stone were exhibited at the Academy in 1880, heralding a revival in English sculpture. The following year he exhibited the plaster model of Teucer, and produced the first of the reductions in bronze, exhibited the large bronze version in 1882. Teucer continued the theme of athletic sport depicted in Putting the Stone and combined this with a classical subject as visible in Artemis. Although depicted in great naturalistic detail, the subject of Teucer is derived from a classical source, and depicts the great archer shooting an arrow at Hector as described in Homer's Iliad. Thornycroft used the same male model for both the present figure and the Mower, the Italian Orazio Cervi.



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A PAIR OF LATE VICTORIAN MAHOGANY AND BRASS MOUNTED HALL BENCHES BY J.A.S SHOOLBRED

The pierced back with brass spindle filled galleries and downswept supports, above rectangular seats with reeded edges on slightly outswept legs joined by stretchers, *the back of each stamped with two patent registration diamonds, one bench also stamped 36988, very minor differences in size and construction, each 54cm wide, 33cm deep, 62cm high (21" wide, 12.5" deep, 24" high).* (2)

£3,500 - 5,000

□ **4,100 - 5,900**

US\$5,600 - 8,100

James Shoolbred & Co were well known manufacturers and retailers of furniture from about 1870 onwards with premises on Tottenham Court Road. They were noted for quality work in all styles employing French and German upholsterers and leading English designers.

An almost identical pair of hall seats by Shoolbred sold Bonhams, London, 19 October 2013, lot 238 sold and Christie's, London, 30 November 2000, lot 265.



257

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A 19TH CENTURY BLACK FOREST CARVED LINDEN WOOD UMBRELLA STAND

In the form of a pair of owls, each with metal liners standing on a rectangular rockwork base with central oval metal lined drip tray, the back carved as branches, *89cm wide, 38cm deep, 80cm high (35in wide, 14.5in deep, 31in high).*

£3,000 - 5,000

□ **3,500 - 5,900**

US\$4,800 - 8,100

258

**AN EARLY VICTORIAN GOTHIC REVIVAL CARVED OAK
LIBRARY/CENTRE TABLE**

The stepped rectangular moulded top with canted corners above pierced quatrefoil and lancet arched moulded sides, on octagonal legs joined by a rectangular moulded platform undertier, with recessed castors, 153cm wide, 92cm deep, 82cm high (60in wide, 36in deep, 32in high).

£4,000 - 5,000

□ 4,700 - 5,900

US\$6,400 - 8,100



**A EARLY VICTORIAN KINGWOOD, TULIPWOOD BANDED
AND PORCELAIN MOUNTED SERPENTINE BUREAU PLAT
ATTRIBUTED TO EDWARD HOLMES BALDOCK**

Applied with gilt bronze mounts, the shaped top with tooled red leather inset writing surface, with stiff leaf cast edge and scrolling shell clasped corners, above an undulating frieze mounted with scrolling acanthus leaves inset with white and green porcelain panels painted with fruit, flowers and exotic birds, heightened with gilding, within flowerhead cast mounts, the front incorporating two frieze drawers with spring mechanisms, the angles with pierced acanthus, 'C' scrolls and trailing flowerhead mounts leading to sabots, *with paper Army & Navy depository label to the underside, 144cm wide, 69cm deep, 75cm high (56.5in wide, 27in deep, 29.5in high).*

£30,000 - 50,000

□35,000 - 59,000

US\$48,000 - 81,000

The above lot relates to a group of English furniture dating from the 1830s which bears the branded mark EHB for Edward Holmes Baldock. These pieces include a pair of pier cabinets sold Sotheby's London, 4 November 1988, lot 327, a bureau plat sold in the same rooms, 2 November 1990, lot 238 and a pair of display cabinets formerly in the collection of the Earl of Shelburne offered Phillips, London, 23 October 2001, lot 47.

Edward Holmes Baldock (1777-1845) is listed in London Trade Directories of the period in various capacities. He first appears listed at 7 Hanway Street, London in 1805 described as a '...dealer in china and glass' and by 1821 as '...an antique furniture and ornamental furniture dealer'. By 1826 the various facets of the business included '...buying and selling, exchanging and valuing china, cabinets, screens, bronzes etc' Baldock's business seems to have largely involved trading in foreign items and from 1832-1837 he was the purveyor of earthenware and glass to William IV and later purveyor of china to Queen Victoria from 1838 until his death. He is known to have repaired, re-modelled and adapted furniture, often 18th century pieces, but he also designed furniture both in the 18th century style and in more contemporary styles. The pieces that appear with the E.H.B cypher may have been made by him at his Hanway Street workshop but there is no documentary proof as to whether he both designed and manufactured them. Rather than being a straightforward manufacturer Baldock's activities link him more closely with the 18th century marchand-merciers such as Daguerre and Poirier.

Baldock was involved in the formation of some of the great collections of French furniture during the early 19th century, these included those of George IV, William Beckford, George Byng M.P and the Duke of Buccleuch. Other archive materials link him to notable figures such as the 1st Baron Hatherton, the 2nd Earl of Lonsdale, The Duke of Northumberland and Lord de Saumarez. Baldock's connection's in the ceramic trade meant that he was well positioned to exploit the fashion for porcelain mounted furniture. He is known to have employed the Quaker artist Thomas Martin Randall at Madeley in Shropshire to embellish undecorated Sèvres and many of the porcelain panels and plaques used to decorate his furniture are closely allied to the work of Randall. By 1843 Baldock has amassed a significant fortune and had retired to a house at Hyde Park.



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**A VICTORIAN CARVED MAHOGANY DINING TABLE
BY GILLOWS**

The rounded rectangular top with reeded edge winding out to include five original leaves, on six ring turned reeded and acanthus carved legs with brass cappings and castors, *stamped and numbered on the frame 'L43758', 427cm wide, 145cm deep, 74cm high (168in wide, 57in deep, 29in high).*

£12,000 - 18,000

□14,000 - 21,000

US\$19,000 - 29,000

Provenance

Haughley Park, Suffolk (up to 1956).

Haughley Park is a privately owned Grade I listed Jacobean manor house. It was built by Sir John Sulyard in 1620 and since had various owners. From 1918 to 1924 the house remained empty, from 1924 to 1956 it was bought by Turner Henderson, a retired tea planter.

The Lancaster branch of Gillows used a serial number preceded by the prefix 'L' in around 1870. In 1877 they started at 4000 reaching 6000 in 1878, therefore the above lot can be accurately dated to the early part of 1877.





261

AN EARLY VICTORIAN FIGURED WALNUT PEDESTAL DESK

The rounded rectangular top with tooled green and gilt inset writing surface above a central drawer flanked by five drawers each side, with panelling to the sides and to the reverse of the pedestals, on rounded rectangular moulded plinth bases and castors, 150cm wide, 78cm deep, 76cm high (59in wide, 30.5in deep, 29.5in high).

£5,000 - 8,000

□5,900 - 9,400

US\$8,100 - 13,000

Provenance:

Removed from the solicitors offices of Messrs Gillespie & Paterson, W.S., 31 Melville Street, Edinburgh.

**A LATE VICTORIAN WALNUT AND LEATHER UPHOLSTERED
CHESTERFIELD ATTRIBUTED TO HOLLAND & SONS,
THE CABINET-MAKER WILLIAM BRYSON**

Upholstered in burgundy leather, the buttoned overscrolled back and arms above a similar stuffover seat, on ring turned tapering legs, brass cappings and castors, *stamped to both back legs '387' and to one leg 'W.Bryson'*. , 185cm wide, 79cm deep, 69cm high (72.5in wide, 31in deep, 27in high).

£3,000 - 4,000

□3,500 - 4,700

US\$4,800 - 6,400

The stamp of W.Bryson has been recorded on a group of seat furniture identified in recent years and appears in particular on furniture from several important 19th century commissions by the London firm of Holland and Sons. The Bryson stamp was present on the set of thirty dining chairs designed by Alfred Stevens and supplied to Robert Staynor Holford for Dorchester House, Park Lane, London by Holland and Sons in 1869. The stamp is again seen on seat furniture in the Palace of Westminster and Holland and Sons were by far the most prolific supplier of furniture to the Palace from the 1830s onwards. Christina Anderson suggests that Bryson was an employee of Holland and Sons rather than an independent cabinet-maker working for himself, as Holland and Sons were a large scale integrated firm and there is no evidence to suggest that they sub-contracted work, (see C.Anderson, *W.Bryson and the firm of Holland and Sons in Furniture History, The Journal of the Furniture History Society*, 2005, p. 217-230).

Holland and Sons rose from their origins in the early 19th century to become, by the middle years of the century, a rival to Gillow and one of the greatest English furniture producers. Recorded as early as 1815, as Taprell and Holland, by 1843 under the auspices of William Holland, a relative of the Regency architect Henry Holland, they formed a business alliance with Thomas Dowbiggin of 23 Mount Street, who had made the state throne for Victoria's Coronation. They also worked successfully as undertakers and were responsible for the Duke of Wellington's funeral. Under William Holland the firm became cabinetmakers and upholsterers to the Queen, their first commission being for Osborne House in 1845, supplying furniture in the Queen's favoured Louis XVI style. They continued to supply furniture for Osborne until 1869 but gained further commissions for Windsor Castle, Balmoral and Marlborough House. Hollands also worked for many leading institutions including the Reform and Athenaeum Clubs, the British Museum and the Royal Academy. Along with Gillows they shared the commission for the new Houses of Parliament. The participated in many of the important International Exhibitions including London in 1862, Vienna in 1873 and Paris in 1867 and 1872. The Holland's labelled day books are now housed in the National Archive of Art and Design in London and present a virtual 'who's who' of 19th century society.



263

A VICTORIAN PADOUK LIBRARY TABLE

in the Louis XV/XVI Transitional style

Applied with gilt bronze mounts, the rectangular moulded edge top with rounded corners and carved foliate scroll clasps above a pair of frieze drawers applied with pierced foliate scroll work handles, with a similar arrangement of faux drawers to the opposite side, on hinged cabriole legs applied with foliate mask head mounts and terminating in sabots, 101cm wide, 67cm deep, 76cm high (39.5in wide, 26in deep, 29.5in high).

£3,000 - 4,000

□3,500 - 4,700

US\$4,800 - 6,400



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264

A LATE VICTORIAN FIDDLEBACK MAHOGANY AND MARQUETRY ORMOLU MOUNTED COMMODE BY EDWARDS & ROBERTS

in the Louis XVI style

The serpentine moulded Rouge Royal marble top decorated with sprays of flora and riband tied trophies above a pair of panel doors enclosing a shelf and flanked by further serpentine panels, on short scroll legs, with an ivory trade label to the reverse for EDWARDS & ROBERTS, WARDOUR STREET, 126 PICCADILLY, 532 OXFORD STREET, LONDON, 122cm wide, 48cm deep, 91cm high (48in wide, 18.5in deep, 35.5in high).

£4,000 - 6,000

□4,700 - 7,100

US\$6,400 - 9,700

The firm of Edwards and Roberts was founded in 1845 and by 1854 was established at 21 Wardour Street. They became one of the leading London cabinet-makers and retailers working in a variety of styles, both modern and revivalist. Their business also involved retailing, adapting and restoring antique furniture with later embellishments bearing their stamp. By 1892 they occupied more than a dozen buildings in Wardour Street. They continued to trade until the end of the century.



264



An interior photograph from a Gillows catalogue, circa 1900.



265 ★

A FINE LATE VICTORIAN ROSEWOOD IVORY MARQUETRY OCTAGONAL CENTRE TABLE BY COLLINSON AND LOCK, THE MARQUETRY DESIGNED BY STEPHEN WEBB, THE TABLE PROBABLY DESIGNED BY J.S LOCK

The moulded top inlaid with a band of berainesque ivory marquetry above shaped friezes, each inlaid with similar style marquetry with cherubs flanking and holding torches, flanked by profusely scrolling acanthus leaves, with hipped angles on lobed turned tapering legs inlaid with scrolls and fruit joined by moulded cross stretchers and outswept legs and pad feet, *stamped to the underside, 'COLLINSON & LOCK, LONDON, 837, 83cm in diameter, 73cm high (32.5in in diameter, 28.5in high).*

£4,000 - 6,000
□4,700 - 7,100
US\$6,400 - 9,700

A similar form of table appears in a room setting in a Gillows catalogue of circa 1900.

The firm of Collinson and Lock were established in Fleet Street in 1870 and were to become one of the leading manufacturers of 'Art Furniture' employing designers such as Bruce Talbert and E.W Godwin, merging with Jackson and Graham in 1882. Stephen Webb designed for the firm between 1885-1897 and exhibited at the Arts and Crafts Society Exhibitions from 1888 to 1906. He was also a member of the Art Workers Guild. Webb is now best remembered for his designs of intarsia as seen on the above lot, which were normally executed in ivory, the designs for which appeared in the 'Art Workers Quarterly' in 1902. Most of the furniture which was decorated with Webb's inlaid work was designed by the firms founding partner J.S Lock. Webb stayed with the firm after the takeover by Gillows in 1897 eventually leaving to become Professor of Sculpture at The Royal College of Art.

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**A FINE LATE VICTORIAN ROSEWOOD AND IVORY
MARQUETRY BOWFRONT CABINET ON STAND BY
COLLINSON AND LOCK, THE MARQUETRY DESIGNED
BY STEPHEN WEBB, THE CABINET PROBABLY DESIGNED
BY J.S LOCK**

The shaped rectangular top with rounded projecting corners above a frieze inlaid with reclining cherubs amongst scrolling acanthus and fruiting cornucopias, above a panelled door inlaid with playful children, scrolling leaves, birds, fruits, urns, griffin and other berairesque style marquetry, enclosing a shelf flanked by corinthian pilasters, with ivory engraved collars and similarly inlaid shaped sides, the inlaid stand with a shaped apron on square tapering legs headed by carved leaves joined by a bowed platform undertier, on square reeded tapering supports and leaf carved block feet, *stamped to the inside of the door, 'COLLINSON & LOCK, 3521', 71cm wide, 30cm deep, 133cm high (27.5in wide, 11.5in deep, 52in high).*

£8,000 - 12,000

□9,400 - 14,000

US\$13,000 - 19,000

This cabinet appears in a room setting from the catalogue of Gillows catalogue of circa 1900 illustrating of group of similar furnishings inlaid in ivory. Please see the catalogue note for lot 265.

END OF SALE



**AN ITALIAN EARLY 18TH CENTURY PIETRE
DURE PANEL, THE ANNUNCIATION**

attributed to Baccio Cappelli,
of the Grand Ducal Workshops, Florence
65cm wide, 50cm high
(25.5in wide, 19.5in high).
£50,000-80,000

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A large Victorian library bookcase
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Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer’s Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams’* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from

a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams’* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller’s responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams’ responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller’s* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams’* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on

Bonhams’ behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams’* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equaling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer’s* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or Telephone *Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone (only available on lots with a low estimate greater than £400)

If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the

identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to *VAT*. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £50,000 of the *Hammer Price*
20% from £50,001 to £1,000,000 of the *Hammer Price*
12% from £1,000,001 of the *Hammer Price*

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

- G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Bankers draft/building society cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Sterling travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Union Pay cards: these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 2% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale Information* at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licencing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or

any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a

modern firearms specialist. All prospective *Bidders* are advised to consult the "o" of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of *Catalogue* Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of *Catalogue* Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

•, †, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .		
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed <i>c/o Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,		
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.4	to remove and store the <i>Lot</i> at your expense;			10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;			10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10	MISCELLANEOUS	11	GOVERNING LAW
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
 - 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
 - 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
 - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
 - 3.1.1 the *Purchase Price* for the *Lot*;
 - 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and
 - 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to *VAT* at the appropriate rate and *VAT* will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and *VAT* and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus *VAT* per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS		
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):		
7.1.1	to terminate this agreement immediately for your breach of contract;	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.
7.1.2	to retain possession of the <i>Lot</i> ;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2	The discretion referred to in paragraph 8.1:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9	FORGERIES
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
		9.2	Paragraph 9 applies only if:
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
		9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
		9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
		9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
		9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
		9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
		10	OUR LIABILITY
		10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
		10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
		10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
		10.2.2	changes in atmospheric pressure; nor will we be liable for:
		10.2.3	damage to tension stringed musical instruments; or
		10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	12.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
10.4	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	BOOKS MISSING TEXT OR ILLUSTRATIONS Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . but not if: the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> . The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	12.11	Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
			12.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
		12 MISCELLANEOUS	13	GOVERNING LAW
		12.1 You may not assign either the benefit or burden of this agreement.		All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.		DATA PROTECTION – USE OF YOUR INFORMATION
		12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.		Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our <i>Website</i> www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com .
		12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.		APPENDIX 3
		12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.		DEFINITIONS AND GLOSSARY
		12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.
				LIST OF DEFINITIONS
				"Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry form*, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

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20th Century British Art

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Aboriginal Art

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African and Oceanic Art

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Philip Keith
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Fred Baklar
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American Paintings

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Antiquities

Madeleine Perridge
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Antique Arms & Armour

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David Williams
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Paul Carella
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Art Collections, Estates & Valuations

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Art Nouveau & Decorative Art & Design

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U.S.A
Frank Maraschiello
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Australian Art

Alex Clark
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Australian Colonial Furniture and Australiana

James Hendy
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Books, Maps & Manuscripts

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British & European Glass

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British & European Porcelain & Pottery

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Peter Scott
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California & American Paintings

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Carpets

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Chinese & Asian Art

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Clocks

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Coins & Medals

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Contemporary Art

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Costume & Textiles

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Entertainment Memorabilia

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Ethnographic Art

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Football Sporting Memorabilia

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Furniture & Works of Art

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Greek Art

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Golf Sporting Memorabilia

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Irish Art

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Impressionist & Modern Art

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Islamic & Indian Art

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Modern, Contemporary & Latin American Art

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Toys, Dolls & Chess

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