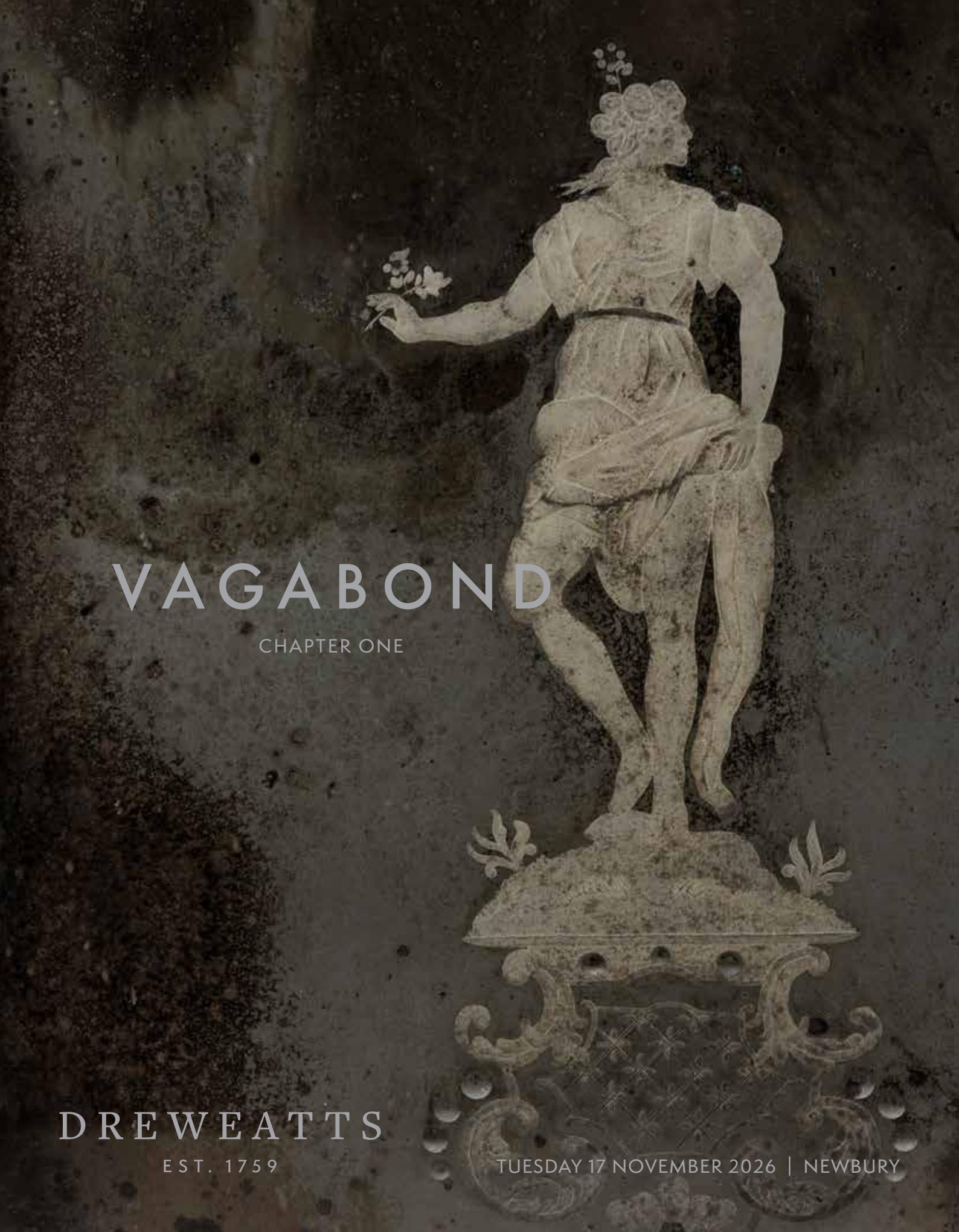


VAGABOND

CHAPTER ONE

DREWEATTS

EST. 1759

TUESDAY 17 NOVEMBER 2026 | NEWBURY



VAGABOND

CHAPTER ONE

A Personal Note

Whilst putting this sale together, I have been reminded once again of how inevitably intertwined home and business become when working in the world of antiques...

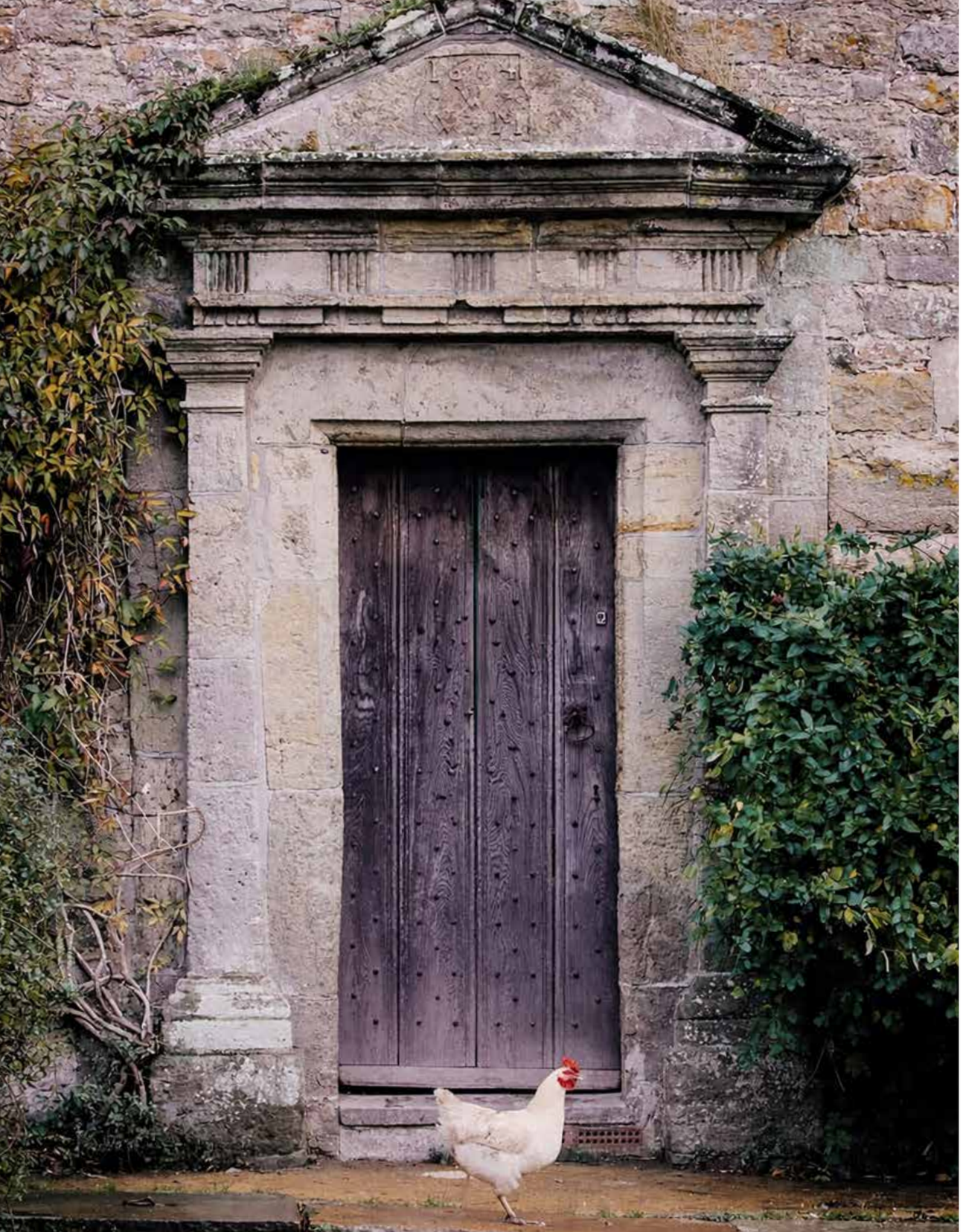
I guess that's not unusual for any antique dealer, especially one like me with an absolute obsession.

Looking through the lists for this catalogue, I was fondly reminded of the different places I've been, the dealers I've met while sourcing these pieces, and the excitement of discovering and acquiring them. Some things came home for me to research and somehow never left; others were never really intended for sale at all. It makes this sale slightly bittersweet in some ways. I think anyone selling a collection would probably say the same, but the timing feels right for us. Lily and I are moving house with our two young children and dogs, while Vagabond is moving gallery at the same time.

It feels like the right moment to let some of them go and make room for what comes next as we begin the next ten years - along with the inevitable collection that will follow, as the obsession happily continues...

Happy browsing and bidding,

Joe Chaffer



VAGABOND

CHAPTER ONE

TUESDAY 17 NOVEMBER 2026 | NEWBURY
LOTS 1-344 | 10.30AM

VIEWING IN LONDON (HIGHLIGHTS)

Saturday 17 October:	12pm–4pm
Sunday 18 October:	12pm–4pm
Monday 19 October:	10am–4pm
Tuesday 20 October:	10am–4pm
Wednesday 21 October	10am–4pm

VIEWNG IN NEWBURY (FULL SALE)

Saturday 14 November:	10am–3pm
Sunday 15 November:	10am–3pm
Monday 16 November:	10am–4pm
Tuesday 17 November:	9am–1pm

ENQUIRIES & CONDITION REPORTS
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DREWEATTS
EST. 1759

A GUIDE FOR BUYERS

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We advise bidders to register at least 48 hours in advance of the auction as we will need to complete Know Your Client checks on all registrants in order to comply with sanctions regimes. Clients are advised to register with a correct account as re-billing will not be possible. We allow commission (or absentee bids), telephone bids, live online bidding, and in person bidding. More information is available in our Terms of Sale at the back of this catalogue, and on our website.

BUYER'S PREMIUM

28% of hammer price up to £25,000
(33.6% including VAT), plus

27% of hammer price from £25,001 up to £500,000
(32.4% including VAT), plus

26% of hammer price in excess of £500,000
(31.2% including VAT)

ADDITIONAL CHARGES AND SYMBOLS

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

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

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

θ - Indicates that the lot is a zero rated item and therefore subject to buyer's premium of 28% exclusive of VAT (0% VAT).

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

Ω - Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due.

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

Note, the import VAT charged for lots with symbols ‡ or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation.

PAYMENT

If you are successful, an invoice will be sent to the email address registered on your bidder account. The invoice will include detailed payment and collection information. If you wish to see this in advance, please visit our website. Items must be paid for in full and Know Your Client checks must be completed before we can release any purchases. Third party payments are not accepted. First time buyers may also be subject to restrictions on the methods of payment we can accept. Please confirm this with the saleroom prior to collection.

COLLECTIONS, SHIPPING AND STORAGE

Goods will be released on receipt of payment of all sales charges. Please check the collection point of your lot prior to arrival.

Large items (furniture, carpets, rugs, mirrors, large pictures and large works of art): items will be moved to Sackville-West Moving & Storing, Andover (SP10 3SA) on Wednesday 18 November and will be ready for collection from Thursday 19 November. Storage will be free of charge until Friday 27 November. Property not collected before Monday 30 November will incur storage charges: a one-off fee of £20 plus a daily storage fee of £3 per lot per part or full day thereafter (charges subject to 20% VAT). Collection is available by appointment, Monday – Friday (9am – 4:30pm). All storage charges are the responsibility of the purchaser, billed directly by Sackville-West and are payable prior to collection. Sackville-West will provide an additional week's free storage if they are instructed by the purchaser to deliver to them.

Garden items, small objects and small pictures: items will remain at Dreweatts Donnington Priory and can be collected by appointment from Monday – Friday (9am – 5pm). We do not provide packing services. Buyers of large garden items and statuary should ensure they/their carriers are able to remove the items themselves. Please call Dreweatts in advance of any collection for further advice.

A list of our suggested shippers is available on the Dreweatts website. Third party collections are permitted on receipt of authorisation from the invoiced buyer. To arrange a collection, contact Dreweatts: tel: +44 (0) 1635 553553 | email: collections@dreweatts.com

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CONDITION OF ITEMS

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

EXPORT OF ITEMS

Prospective bidders are advised to familiarise themselves with any export and import restrictions or prohibitions applicable to the lots they wish to purchase. For example, the lots may contain prohibited material such as endangered species (and therefore be subject to CITES regulations) or be subject to shipping or trade restrictions. Cultural objects of certain age and value may require a UK export licence. It is buyer's responsibility to obtain any relevant export and/or import licences and permits, as well as pay any customs duties, taxes and other fees applicable on import into the destination country. Dreweatts will not cancel the sale if a lot may not be exported, imported or it is seized for any reason by a government authority.

GLOSSARY OF TERMS

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

SPECIALISTS FOR THIS AUCTION



Joe Robinson
Head of House Sales & Private Collections



Arabella Methuen
Head of Sale,
House Sales & Private Collections



Peter Horwood
Senior Furniture Specialist,
House Sales & Private Collections



Rosie Jarvie
Senior Picture Specialist,
House Sales & Private Collections



Yingwen Tao
Chinese and Asian Art



Silas Currie Leigh-Wood
Sculpture & Works of Art



Geoffrey Stafford Charles MRICS
Ceramics & Glass



Ashley Matthews MRICS
Furniture, Clocks, &
Decorative Art



Gemma Sanders
Modern Design & Decorative Art

Sophia Woods
Catalogue Design

TALE OF A VAGABOND...

Vagabond was founded by Joe Chaffer in the summer of 2017, following a ten-year career in menswear in the City of London. Coming from a family of antique dealers, antiques had always been part of Joe's life, and what began as a change of direction quickly developed into a business and an obsession built around instinct, curiosity and a determination to buy things that felt different.

From the outset, Vagabond was never intended to be confined to a single period or discipline. Joe's approach has always been led first by the object: its quality, integrity, provenance and, perhaps most importantly, excitement.

As Joe puts it:

> *"A piece can be just slightly different from the norm and suddenly it has that thing, that magic, where you know you have to buy it - otherwise it will haunt you forever. That's what I'm constantly looking for."*

This philosophy has shaped both the business and the interiors Joe and his wife Lily have created around them. Practical pieces sit alongside fragments of sculpture, weathered stone, painted furniture, works of art and objects collected simply because they loved them. The result is an intentionally mixed and evolving collection rather than one built around a rigid decorative scheme.

Although Joe continues to buy widely, sculpture has become a particular passion. Marble, stone, terracotta and bronze -polished, fragmented or weathered - remain among the objects he finds most exciting to discover.

Vagabond's beginnings were considerably more modest. Joe started out buying and selling from market stalls and small fairs, learning the trade piece by piece and developing his knowledge through handling, buying and selling objects. Less than a decade later, Vagabond now exhibits at some of the most important fairs in the UK and Europe, including Treasure House in London, BRAFA in Brussels and Frieze Masters in Regent's Park.

That progression has also led Joe into vetting and standards work, bringing his practical, hands-on experience together with the knowledge of curators, scholars and specialists from across the trade. Increasingly, that same experience is applied beyond the gallery through private consultancy, sourcing and interiors projects, working closely with clients in the UK and abroad.

Today, Joe and Lily run Vagabond together from Petworth, while Joe continues to travel regularly through the UK, Italy and France in search of fresh discoveries.

This sale comes at a natural point of change for both the family and the business. Joe and Lily are moving from their current West Sussex home, while Vagabond is also relocating to a new gallery in Petworth.

After almost ten years of Vagabond, this is not intended as an ending, but rather an edit before the next chapter.



1
FOLLOWER OF JACQUES RAYMOND BASCASSAT (FRENCH 1804-1867)
PORTRAIT OF A PRIZE BULL
Oil on canvas
70 x 95cm (27½ x 37¼in.)

£1,000-1,500



1



2

2
A NEOCLASSICAL CREAM PAINTED AND PARCEL GILT CIRCULAR TABLE
FRENCH, SECOND HALF 19TH CENTURY
With a marble top on three caryatid supports with paw feet
78cm high, 53cm diameter

£800-1,200

3
A PAIR OF BRONZE DOOR STOPS OR DOOR PORTERS
CIRCA 1830-1840
Twin lotus handles above pierced acanthus stems, on hairy paw feet, partially gilded surfaces
52cm high

£400-600



3



4



5

4
TWELVE MEZZOTINTS AND ENGRAVINGS OF ENGLISH KINGS AND ITALIAN NOBLEMEN
38 x 28cm (14¾ x 11in.); and smaller (12)

£200-300

5
A CARVED MARBLE COLUMN
PROBABLY VENETIAN, 17TH/18TH CENTURY
Carved with martial emblems
56cm high, top 20.5cm diameter

£800-1,200

6
A LATE VICTORIAN OAK HALL STAND
LATE 19TH CENTURY
188cm high, 80cm wide, 25cm deep

£300-500



6



7

7
J W SWANSTON
(BRITISH 20TH CENTURY)
A PAIR OF FRAMED ARCHITECTURAL STUDIES OF IONIC AND DORIC COLUMN STUDIES
Pen and grey ink and grey wash over pencil
Both signed, one dated '1948' and inscribed with titles
69 x 45cm (27 x 17½in.) (2)

£300-500



8

8
A WHITE PAINTED ARCHITECTURAL HALL BENCH
19TH CENTURY AND LATER
With a triangular pediment above a recess carved with a winged staff (kerykeion) and two snakes, above a projecting seat, on tapering legs, previously fitted and now with later sides
246cm high, 110cm wide, 56cm deep

£1,000-2,000



9



10



11

9
A VENETIAN GILTWOOD MIRROR
ITALIAN, LATE 18TH CENTURY
The etched plate with allegorical classical figure, possibly Diana
71cm high, 37cm wide

£1,500-2,500

10
A CARVED MARBLE CHIMNEYPIECE TABLET OF THE MUSE OF MUSIC
19TH CENTURY
The Muse Terpsichore with lyre harp
18.5cm high, 38.5cm wide, 3cm deep

£500-800

11
A PLASTER FRAGMENT
19TH CENTURY
Formed as overlapping leaf and fruit sections
109cm high, 19cm wide

£150-250

12
ENGLISH SCHOOL (LATE 17TH CENTURY)
PORTRAIT OF A GENTLEMAN, TRADITIONALLY IDENTIFIED AS 1ST LORD ABINGDON (1653-1699), HALF-LENGTH
Oil on canvas, oval
With identifying inscription (verso)
74 x 62cm (29 x 24¼in.)

James Bertie, 1st Earl of Abingdon (1653–1699) was an English nobleman, politician, and the 5th Baron Norreys who was created the 1st Earl of Abingdon in 1682, He was the eldest son of Montagu Bertie, 2nd Earl of Lindsey, by his second wife, Bridget Bertie (née Wray), 4th Baroness Norreys. His father, who had five sons by his previous marriage, was a royalist of impeccable credentials, and the head of an influential Lincolnshire family. Although a sixth son, James Bertie was however his mother's eldest son, and upon her death in c.1657, he became the 5th Baron Norreys of Rycote. Together with the peerage, he inherited from his mother considerable estates, which would provide him with a base of political power in Oxfordshire. On 1 February 1671/2, Norreys married Eleanor Lee at Adderbury. She was the elder daughter and coheir of Sir Henry Lee, 3rd Baronet and his wife Anne Danvers, they had six sons and three daughters. He made a second marriage to Catherine Chamberlayne, daughter of Reverend Sir Thomas Chamberlayne and Margaret, daughter of Edmund Prideaux on 15 April 1698 at Stanwell. They had no children. Abingdon died at Westminster on 22 May 1699.

£500-800



12

13
A FLORAL MARQUETRY MAHOGANY BOMBE COMMODE
DUTCH, 19TH CENTURY
With three drawers
86cm high, 113cm wide, 56cm deep

£1,500-2,500



13

14
CIRCLE OF ADRIAN VAN DER WERFF (DUTCH 1659-1722)
PORTRAIT OF A GENTLEMAN, HALF-LENGTH
Oil on canvas, oval
86 x 68cm (33¾ x 26¾in.)

£2,000-3,000



14

15
A CARVED STONE BOWL
20TH CENTURY
Of dished elongated oval form
15.5cm high, 45.5cm wide, 31cm deep

£200-300



15



16

16
AN ELM PIG BENCH
ENGLISH, 19TH CENTURY
38cm high, 139cm wide, 39cm deep

£500-800



17
FRANCESCO ALLEGRINI (ITALIAN B. 1729) AFTER GIUSEPPE ZOCCHI
SET OF 67 ENGRAVINGS CHRONOLOGICA SERIES SIMULACRORUM REGIAE FAMILIAE MEDICEAE, 1761
Engraving with etching, laid down on stretchered canvas, unframed
numbered to reverse
36.5 x 27cm (14¼ x 10½in.) (67)

£800-1,200





18

18
FRENCH SCHOOL, 18TH CENTURY
ROMAN ALTAR WITH GARLANDS AND BUCRANIA
Pen and brown ink and brown wash
In faux porphyry frame
30 x 22cm (11¾ x 8½in.)

There is a drawing of the same altar, formerly attributed to Nicholas Poussin (1594-1665) in the collection of the Louvre, Paris

£1,200-1,800



19

19
A MARBLE HAND STUDY OR PAPERWEIGHT
ITALIAN, 19TH CENTURY
Inscribed to underside "Sofia Roubo (?), 4 Marzo 1873"
6.5cm high, base 19 by 9.2cm

£200-300



20

20
A BURGUNDIAN LIMESTONE TABLE
IN THE 18TH CENTURY STYLE
FRENCH, 20TH CENTURY
72cm high, 109cm diameter

£500-1,000



21

21
ITALIAN SCHOOL, 18TH CENTURY
DRAWING OF A ROMAN MARBLE RELIEF FROM THE VILLA ALBANI, ROME
Pen and brown ink, grey wash
Bears indistinct inscription (verso)
21 x 19cm (8¼ x 7¼in.)

The relief, depicting winged sea-creatures flanking a central candelabrum, was among the celebrated antiquities collected for Cardinal Alessandro Albani in the 18th century.

Comparison with the surviving marble demonstrates that the drawing was made prior to later restoration, preserving details that were subsequently altered. While no published source precisely dates the restoration of this relief, the acquisition of the Albani collection by the Torlonia family in 1866 marked the beginning of systematic conservation and interventions. The drawing therefore provides valuable evidence of the work's earlier state, likely dating to the late 18th or early 19th century.

£1,500-2,500



22

22
A NATURALISTIC DRIFTWOOD CHAIR
20TH CENTURY
108cm high, 62cm wide, 67cm

£600-1,000



23

23
A POLYCHROME TROMPE L'OEIL
PAINTED CASSAPANCA
NORTH ITALIAN, 18TH CENTURY
Decorated with architectural scrolling motifs
and centred with a mask, the top with two hinged panels
51cm high, 360cm long, 42cm deep

£3,000-5,000



24

24
FRENCH SCHOOL
(LATE 19TH/EARLY 20TH CENTURY)
EN GRISAILLE BUSTS OF SOCRATES AND ASPASIA
Black and white chalk
33 x 39.5cm (12 x 15½in.)

£200-300



25

25
A SMALL TUSCAN WALNUT CUPBOARD
ITALIAN, 18TH/19TH CENTURY
With a hinged top above two doors
86cm high, 56cm wide, 27cm deep

£400-600

26
FRENCH SCHOOL, 18TH CENTURY
DESIGN FOR A PAIR OF IRONWORK GATES
Pen and brown ink and brown and grey wash
18 x 28cm (7 x 11in.)

£100-150



26





27

27
AFTER ANDREAS VESALIUS
TWO MOMENTO MORI PRINTS OF THE WEEPING SKELETON; AND SKELETON CONTEMPLATING A SKULL
Both bearing inscriptions
28 x 20cm (11 x 7¾in.)

The prints are after those published in *De humani corporis fabrica*.

£200-300

28
A LARGE PAIR OF BLACK AND GILT DECORATED BRONZE EIGHT LIGHT GOTHIC CANDELABRA
19TH CENTURY
133cm high, 66cm wide

Provenance:
La Suvera, Siena, Italy.
A Renaissance Papal villa

£2,000-3,000



28



29

30
THOMAS ROWLANDSON (BRITISH 1756-1827)
PHYSIOGNOMICAL STUDIES OF THE HEADS OF A BULL, A MALE WARRIOR, A MALE FIGURE AND A DOG
Pen and brown ink, brown and sepia wash
22.3 x 17.8cm (8¾ x 7in.)

Provenance:
Sale Christie's, London, 19 July 1978, lot 64
Sale Christie's, London, 21 February 2012, lot 452 (part)

£400-600



31

29
THOMAS ROWLANDSON (BRITISH 1756-1827)
ROMAN BUSTS
Pen and brown ink, watermark
Bears signature
16 x 20cm (6¼ x 7¾in.)

Provenance:
Sale Christie's. London, 21 February 2012, lot 452 (part)

£300-500

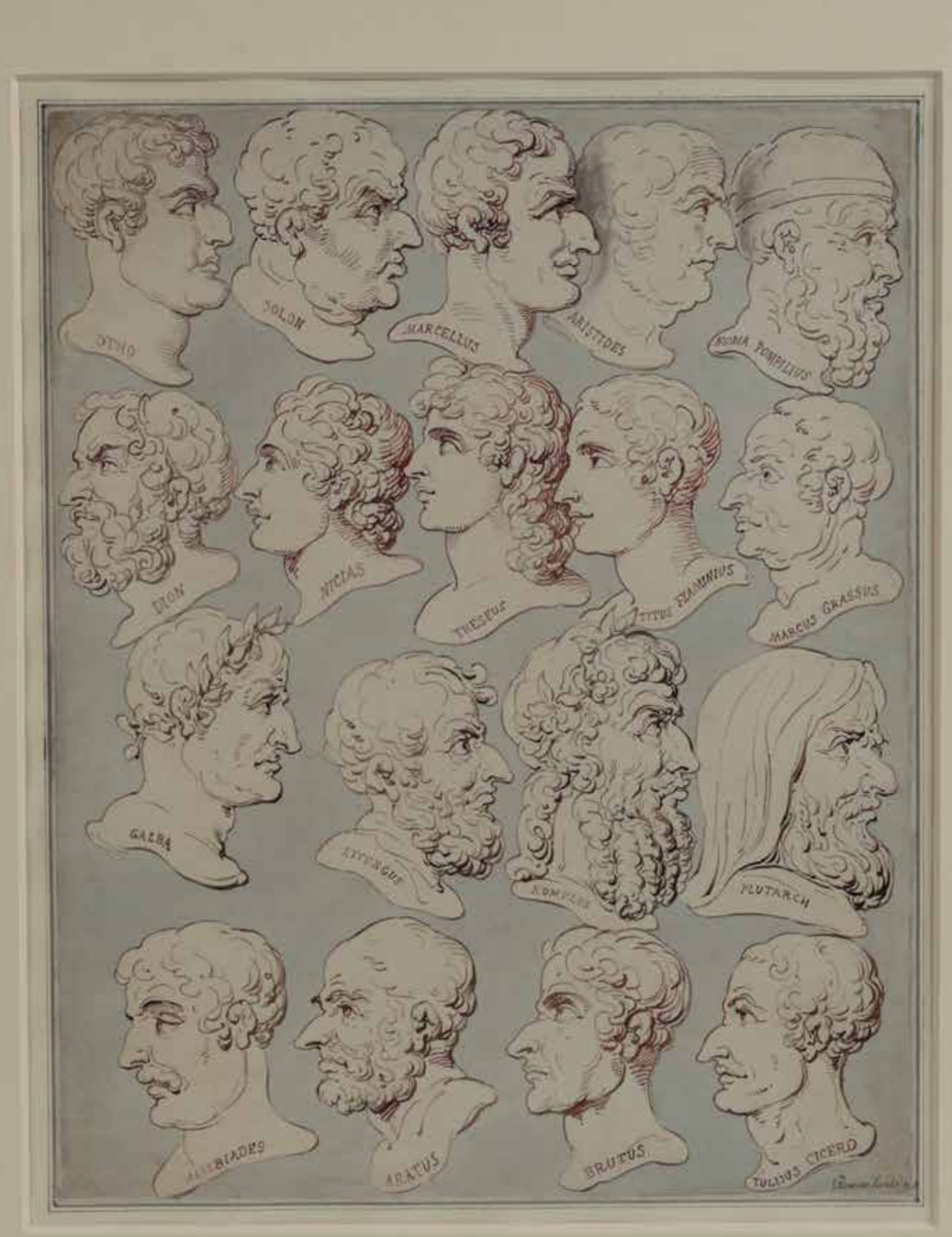


30

31
THOMAS ROWLANDSON (BRITISH 1757-1827)
STATUE OF MINERVA
Pen and grey ink and pink and grey wash
18.5 x 11.5cm (7¼ x 4½in.)

Provenance:
Sabin Galleries, London

£400-600



32

32
THOMAS ROWLANDSON (BRITISH 1757-1827)
PROFILE HEADS OF THE PLUTARCH IDEALS
Pen and brown ink and blue wash
Inscribed *Roman Heads* (lower right)
29.5 x 23cm (11½ x 9in.)

Idealised classical busts showing the heads of Solon, Marcellus, Aristides, Numa Pompilius, Dion, Nicias, Theseus, Flamininus, Marcus Crassus, Lycurgus, Romulus, Alcibiades, Aratus, Brutus and Cicero. The present sheet reflects the 18th Century's fascination with moral exemplars and the aesthetics of the antique.

£1,000-1,500



33

33
A CARVED GILTWOOD MIRROR
PROBABLY VENETIAN, 18TH CENTURY
The scrolled and foliate surround carved with urns and trailing banners
50cm high, 30cm wide

£600-1,000

34
AN EGYPTIAN ALABASTER BOWL IN THE OLD KINGDOM TASTE
PROBABLY 19TH CENTURY
9.5cm high, 16.5cm diameter

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

£200-300



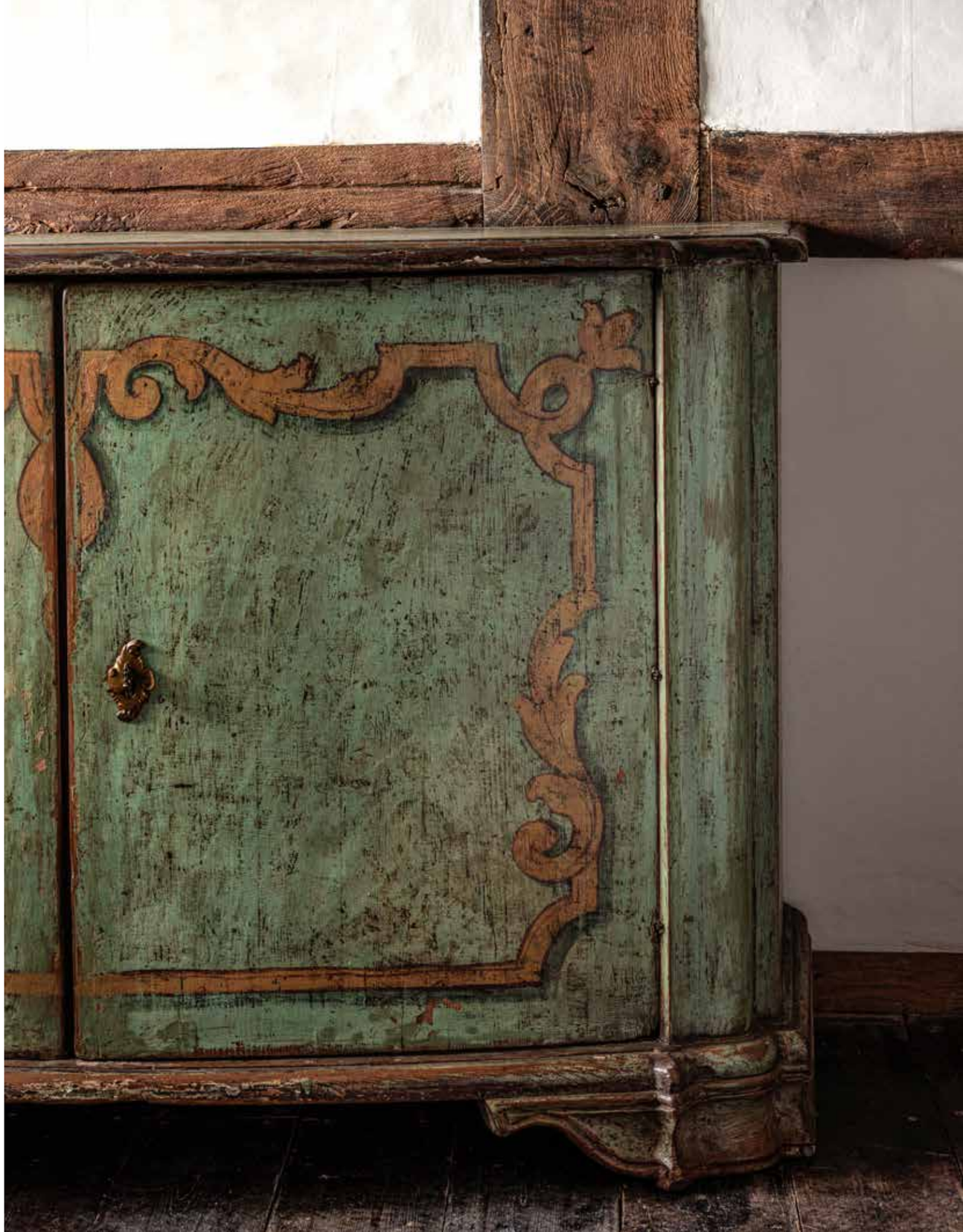
34

35
A GREEN PAINTED AND PARCEL GILT BOWFRONT SIDE CABINET
ITALIAN, 18TH CENTURY, LATER DECORATED
With scrolling line borders, with two doors enclosing a shelf, on bracket feet
95cm high, 150cm wide, 60 deep

£2,000-4,000



35







36

36

A LARGE GOGOTTE FORMATION
FONTAINEBLEAU, FRANCE, OLIGOCENE PERIOD
Of natural dynamic spiralling form, on modern metal stand
61cm high overall, 68cm wide

Natural sculptures such as this are found primarily in the sand quarries around Fontainebleau, France. They are composed of silica and calcium carbonate, formed over millions of years through the interplay of natural elements. Napoleon collected them, and Louis XIV had several massive examples incorporated into the gardens at Versailles.

£8,000-12,000



37

37
A SMALL FOLIATE GILT AND BLACK PAINTED MIRROR
ITALIAN, LATE 17TH / EARLY 18TH CENTURY
The later plate within a raised profile inner border
60cm high, 55cm wide

£300-500

38
A SIENA BANDED AFRICANA MARBLE TOP COFFEE TABLE
THE TOP 19TH CENTURY
On a modern metal H-frame base
42cm high, 110cm wide, 55cm deep

£800-1,200



38

39
A COLLECTION OF GOGOTTE FORMATIONS
FONTAINEBLEAU, FRANCE, OLIGOCENE PERIOD
Of natural form, with dynamic spirals, supported on modern metal stands
Tallest 30.5cm high overall, smallest 14.5cm high

£1,000-1,500



39

40
A PAIR OF CARVED AND SILVER GILT MIRRORS
NORTH ITALIAN, 18TH CENTURY
The etched plates with disc cut borders within foliate carved frames, with a mask to the apron
107cm high, 68cm wide

£1,200-1,800





40



41

41
ATTRIBUTED TO JOHN ALEXANDER GREESE (BRITISH C.1740-1794)
THE RECONCILIATION OF JACOB WITH LABAN
Black and white chalk
Signed (lower right, in the margin)
46 x 36cm (18 x 14in.)

The present drawing appears to be after the original by Pietro da Cortona (1596-1669).

£400-600

42
A LARGE COROMANDEL COAST CARVED AND EBONISED HARDWOOD SOFA
INDIAN, LATE 17TH / EARLY 18TH CENTURY
With a yellow silk damask seat cushion
222cm wide, 77cm high, 80cm deep

£1,000-2,000



42

43
FRENCH SCHOOL, 19TH CENTURY
A CLASSICAL VOTIVE SCENE, EN GRISAILLE
Oil on canvas
82 x 143cm (32¼ x 56¼in.)

£800-1,200



43



44

HUMPHREY HOPPER- A PLASTER 'THREE GRACES' TABLE LIGHT
DATED 1807
Triple female figure stem, fitted for electricity, PAT tested, signed to cast H Hopper London 1807
63cm high excluding modern fitment, 67cm high overall

Provenance:
Peter Hone.
His collection, sold Christie's Interiors, 26th October 2016, part lot 135.

£400-600



45

45
A PAIR OF STONE CIRCULAR TABLES
FRENCH, 20TH CENTURY
Each with bulbous pedestal
74cm high, 64cm diameter and similar

£600-1,000

46
AN UNUSUAL REGENCY MARBLE CHIMNEYPIECE TABLET OF ORPHEUS CHARMING THE ANIMALS
19TH CENTURY
27cm high, 52cm wide, 6.5cm deep



46

Although this is a theme widely explored and depicted in paintings of the 18th century and earlier- it seems to be a rarity in chimneypiece designs.

It has been suggested that this tablet originally would have been the centrepiece of a fireplace in a music room.

£2,000-3,000



47

47
A WALNUT CUPBOARD
TUSCAN, 18TH CENTURY
With two drawers above two fielded panelled doors
134cm high, 173cm wide, 56cm deep

£1,500-2,500

48
A PAIR OF NEOCLASSICAL MARBLE FIREPLACE JAMBS
19TH CENTURY
Each with scrolling relief decoration
94cm high, 10.5cm wide

£800-1,200



48



49

49
A SMALL CARVED SOFTWOOD MIRROR
POSSIBLY NORTH GERMAN, 18TH CENTURY
The frame in the Baroque manner with cherubs and encircling scrolling foliage, foxed silvered original plate
40cm high, 26.5cm wide

£200-300

50
A FRAGMENTARY TERRACOTTA STATUE OF HEBE AND THE EAGLE
ATTRIBUTED TO J M BLASHFIELD OR H M BLANCHARD, MID 19TH CENTURY
Unmarked
104cm high, base 70cm wide

Although this figure does not seem to appear in the extant catalogues published by Blashfield and Blanchard, the choice of mythological subject and crisp modelling would suggest that it may have been designed and produced by one of these two firms.

£2,000-3,000



50



51

51
A SCRUBBED SYCAMORE BUTCHER'S TABLE
PROBABLY CENTRAL EUROPEAN, LATE 19TH/EARLY 20TH CENTURY
With a thick single plank top
65cm high, 101cm wide, 51cm deep

£500-800





52



53

52
AFTER GIAMBOLOGNA
A GRAND TOUR BRONZE
FIGURE OF MERCURY
LATE 19TH CENTURY
Set on turned ebonised
wood base
69cm high overall,
base 18.5cm diameter

£300-500

53
TWO GRAND TOUR BRONZES
'SPINARIO' AND 'DIANA OF GABII'
19TH CENTURY
First 19cm high, second 31cm high

£200-300

54
TWO CHESTNUT HALL CHAIRS
ITALIAN, SECOND HALF OF 19TH
CENTURY
The backs carved with rampant lions,
one chair with an armorial of a snake
and crown, the other with a six orb
shield above a foliate carved seat, on
shaped legs with a stylized mask
128cm high, 31cm wide, 55cm deep
and similar

£400-600



54



55

55
A PAIR OF BRONZED COPPER RELIEF PLAQUES
LATE 19TH CENTURY
One after Thorvaldsen depicting Adonis at rest, the other depicting Meleager, ebonised frames
Frames 37 x 26cm

£500-800



56

56
AFTER THE ANTIQUE, A BRONZE FIGURE OF A RESTING SATYR
ITALIAN, 19TH CENTURY
Set on plain white marble base
39.5cm high overall, base 31cm diameter

The original statue of this type is often attributed to the Greek sculptor Praxiteles, with the majority of known examples being later Roman copies. Examples in museums include the Ruspoli Faun in the Munich Glyptothek and the Satyr Anapauomenos, in the Capitoline Museums.

£300-500



57

57
A COLLECTION OF IMPERIAL PORPHYRY FRAGMENTS
ROMAN, 1ST-3RD CENTURY A.D.
Including architectural fragments and paving
Largest 30 x 17cm, smallest 9 x 4cm

Provenance:
Private collection of Late Belgian Professor of Archaeology L.D., who worked in Ostia, late 1920s

£1,500-2,500



58

58
A PAIR OF GILTWOOD AND WHITE PAINTED GIRANDOLES
PROBABLY VENETIAN, 18TH CENTURY
The etched plates with allegorical classical figures, the frames carved with vine leaves, with twin candle branches
87cm high, 58cm wide

£4,000-6,000



59
AN EARLY NEEDLEWORK EMBROIDERY OF A CROWN INSIGNIA
PROBABLY CIRCA 1580-1620
Worked in red, silver and gold coloured threads, set on canvas field, glazed later frame with laurel banding, label to reverse *"Royal Crown (Military), Tudor period, perhaps for a tabard, seen by V&A museum and Royal School of Needlework 1964"*
Frame 20.5 by 17.5cm

£200-300



59

60
A GEORGE III MAHOGANY WING ARMCHAIR
EARLY 19TH CENTURY
Upholstered in Pierre Frey velvet
114cm high, 74cm wide, 84cm deep

£500-800



60



61

61
A REGENCY NEOCLASSICAL MARBLE CHIMNEYPIECE TABLET
EARLY 19TH CENTURY
Depicting youth by a well, offering cup of water to reclining male figure with Thyrsus, possibly Dionysus
20cm high, 46cm wide, 7cm deep

£500-800

62
AN OAK CIRCULAR STOOL
EARLY 20TH CENTURY
The revolving seat upholstered in Pierre Frey white boucle, on cabriole legs with claw and ball feet
53cm high, 55cm diameter

£400-600

63
A PAIR OF WALNUT FAUTEUILS OF LOUIS XV STYLE
FRENCH, 19TH CENTURY
Upholstered in coral patterned fabric with padded arms and cabriole legs
109cm high, 71cm wide, 70cm deep

£600-1,000



62





63

64
JAPANESE SCHOOL, MEIJI PERIOD
SET OF EIGHT ORIENTAL VASE INVENTORY ILLUSTRATIONS
Pen and ink, watercolour and bodycolour, some heightened with gold
Inscribed with dimensions in kanji
26.5 x 18cm (10¼ x 7in.) (8)

£500-800



65 (detail)



64 (part lot)



65

65
A GEORGE II MAHOGANY CIRCULAR TRIPOD TABLE
MID 18TH CENTURY
The tilt top with a rocaille wave carved edge, on down scrolled legs with shell feet
78cm high, 82.5cm diameter

The pattern of this tea table relates to designs for 'Claw Tables' published in Ince & Mayhew's pattern book *Universal System of Household Furniture*, 1759-62, plate XIII. A table with closely related base is illustrated in R. Edwards and P. Macquoid, eds., *The Dictionary of English Furniture*, 1927, vol.III, p.198, fig.10.

Other tables of similar design whose maker is yet to be identified include two tables in the collection of Fred Skull. One, which was acquired in 1952 by Judge Irwin Untermyer after Skull's death and subsequently bequeathed to the Metropolitan Museum of Art, New York was sold Christie's New York, 11 December 2014, lot 9. The second was later sold from the J. Ivan Yates collection, Sotheby's London, 2 April 1971, lot 33.

£2,000-3,000



66

66
A 'PORPHYRY' SCAGLIOLA TABLE LIGHT
LATE 19TH CENTURY
Later fitted for electricity, PAT tested, with modern shade by House of Hackney
52cm high overall including current shade

£300-500



67

67
A ROUGE GRIOTTE MARBLE SCULPTURE PEDESTAL
FRENCH, EARLY/MID 19TH CENTURY
Of fluted column form on stepped base
23cm high, base 30cm square

£400-600



68

68
A LARGE SET OF OAK SCULPTURE STUDIO STEPS
EARLY 20TH CENTURY
With metal castors
110cm high, 68cm wide, 114cm deep

£500-800

69
CHINESE ARTIST (EARLY 19TH CENTURY)
A SET OF EIGHT DEPICTIONS OF CHINESE TRADESPEOPLE
Watercolour and bodycolour over pencil, watermark WHATMAN 1824
bears later English inscription and number
48 x 37cm (18¾ x 14½in.)

£1,500-2,500







69



70

70
A PAIR OF IMARI DOUBLE GOURD VASES
JAPANESE, EARLY 20TH CENTURY
31cm high

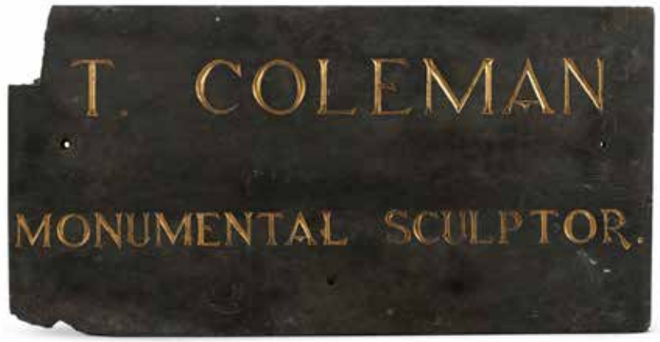
£200-400



71

71
A CHINESE EXPORT PADOUK SIDE TABLE
THIRD QUARTER 18TH CENTURY
With a later verde antico marble top, the frieze with a central foliate carved tablet, on foliate carved cabriole legs
72cm high, 116cm wide, 56cm deep

£1,500-2,500



72

72
A VICTORIAN ENGRAVED SLATE TRADE PROMOTIONAL SIGN
'T COLEMAN MONUMENTAL SCULPTOR'
19TH CENTURY
Gilt detailed letters
30.5cm high, 60cm wide

£200-300



73

73
A PAIR OF BRONZE PRICKET CANDLESTICKS
ITALIAN, 18TH CENTURY
Of balustroid form
35cm high (excluding prickets)

£300-500



74

74
A WALNUT TABLE
ITALIAN OR SPANISH, 19TH CENTURY
With shaped trestle supports and wrought iron brackets
32.5cm high, 142cm long, 63cm deep

£500-1,000



75

75
A SPECIMEN MARBLE AND PIETRA DURA PANEL OF A LANDSCAPE WITH FIGURES
ITALIAN, 18TH CENTURY
In a Dutch ripple moulded ebonised frame
The panel 45 x 54.5 cm, frame 74 x 83.5cm

£3,000-5,000



76

76
A TERRACOTTA BUST OF A GENTLEMAN
FRENCH, 18TH CENTURY
Set on swept square section socle base
81cm high, base 26cm wide

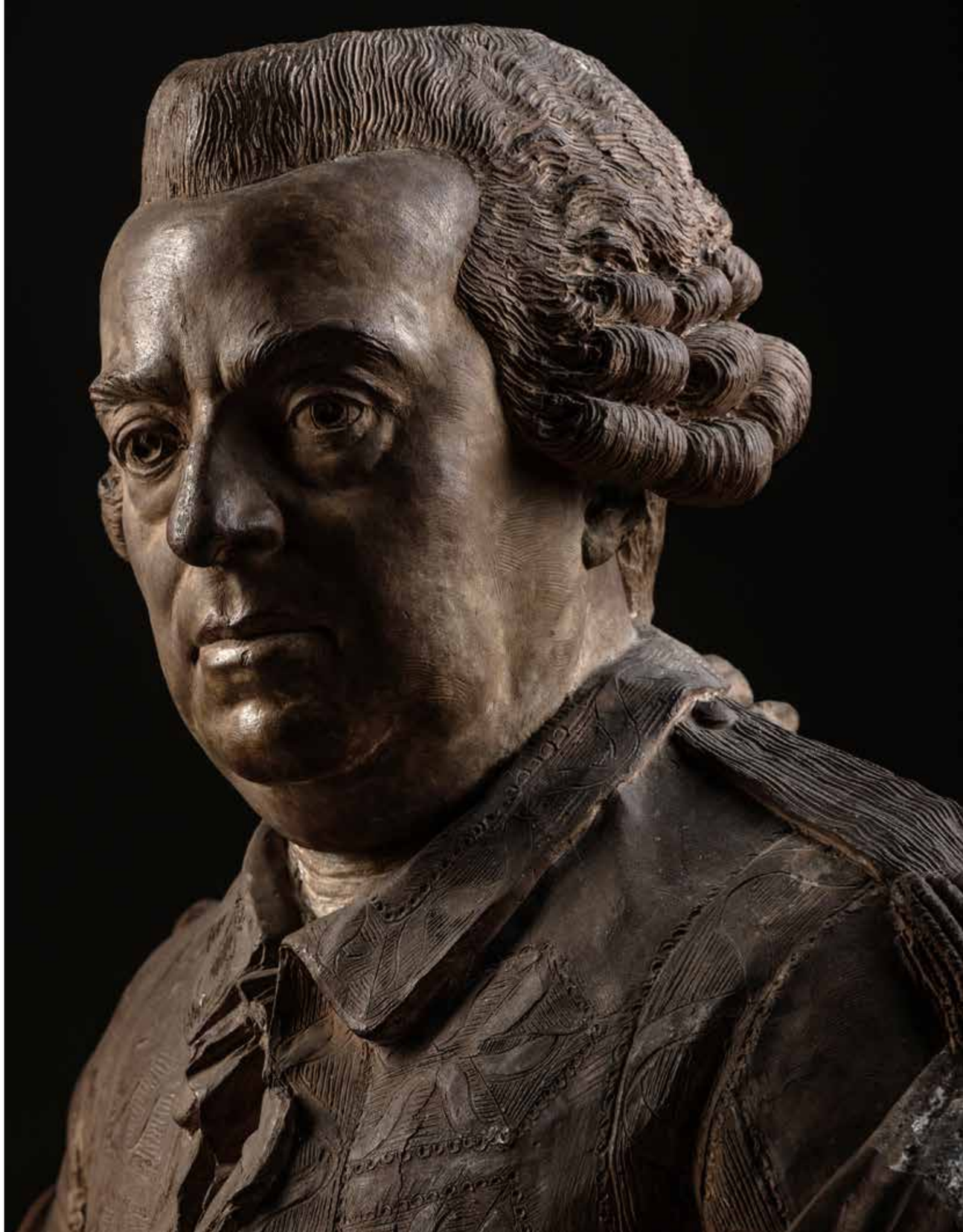
£3,000-5,000



77

77
A LATE LOUIS XVI GILTWOOD CONSOLE TABLE
FRENCH, CIRCA 1800
With a breche Violette marble top above a guilloche decorated frieze on spiral turned legs, with a paper storage label 'Garde Meuble M. Chenue, A. Medernac & Cie. Suc, 27 Rue de Paris, Clichy'
86cm high, 85cm wide, 48cm deep

£2,000-3,000





78

78
A PAINTED FAUX STRIPED MARBLE DECORATED MIRROR
ITALIAN, LATE 18TH / EARLY 19TH CENTURY
With a later plate within a raised profile inner border
64cm high, 55cm wide

£500-800



79

79
AN ITALIAN ORVIETO JUG
POSSIBLY LAZIO, PROBABLY 15TH CENTURY
Decorated with mythical beast and stylised foliage
26.5cm high

£800-1,200





80

80
A PAIR OF BROCATELLO
MARBLE BALL FINIALS
SPANISH, 18TH CENTURY
27cm high, bases 13.5cm square

£600-800

81
AFTER THE ANTIQUE, A GRAND TOUR RED FIGURE COLUMN KRATER VASE
19TH CENTURY
Decorated in the round with figures to the neck and body
34cm high, top 26cm wide

£500-800



81



82

82
A BRECHE VIOLETTE COFFEE TABLE
ON A MODERN METAL BASE
47cm high, 120cm long

£500-800

83
A PAIR OF TERRACOTTA FINIALS
19TH CENTURY
76.5cm high,
base 27.5cm square

£600-800



83



84

84
CONTINENTAL SCHOOL, 19TH CENTURY
STILL-LIFE OF FLOWERS IN A VASE
Oil on panel
66 x 52cm (25 x 20¼in.)

£500-800



85

85
AN ARTS & CRAFTS RED PAINTED 'SUSSEX' STYLE ARMCHAIR
POSSIBLY LIBERTY & CO., LATE 19TH CENTURY
With Moorish decorated back, above a rush seat
91cm high, 61cm wide, 53cm deep

£1,000-1,500





86

86
AFTER THE ANTIQUE, A TERRACOTTA TILE FRAGMENT
19TH CENTURY
Painted with Classical Greek style female head,
bracket mount to reverse for hanging
30.5cm high, 23cm wide

£200-300

87
A PAIR OF LEAD WINGED CARYATID BASE TABLE LIGHTS
19TH CENTURY
Later fitted for electricity, PAT tested
64cm high, 18cm wide

£800-1,200



87

88
A PAIR OF WALNUT D SHAPED SIDE TABLES
SPANISH OR ITALIAN, 18TH CENTURY
With shaped trestle supports and wrought iron brackets
76cm high, 88cm wide, 56cm deep

£600-1,000



88

89
FRENCH SCHOOL, 20TH CENTURY
A SPANIEL POINTING
Oil on canvas
Signed and dated '1914' (lower left)
31 x 46cm (12 x 18in.)

£400-600



89



90

90
A BEECH BERGÈRE À OREILLES OF LOUIS XV STYLE
FRENCH, 19TH CENTURY
Upholstered in hessian and calico
106cm high, 78cm wide, 84cm deep

£400-800

91
A GROUP OF TEN GRAND TOUR ATTIC STYLE TERRACOTTA VASES
19TH AND 20TH CENTURY
With black or red figure painted decoration
36cm high and smaller

£1,500-2,500



91



92

92
DUTCH SCHOOL,
LATE 18TH CENTURY
A MAN IN A TURBAN AND
A WOMAN WITH A PAGE
Oil on canvas
106 x 94.5cm (41½ x 37in.)

£1,000-1,500



93

93
A FAUX MARBLE SCAGLIOLA COLUMN
ITALIAN, LATE 19TH CENTURY
112.5cm high, 44cm diameter

£1,200-1,800

94
A SET OF SIX ITALIAN WALNUT SGABELLO HALL CHAIRS
19TH CENTURY
With shaped backs and legs
96cm high, 31cm wide, 56cm deep

£2,000-4,000



94

95
AFTER THE ANTIQUE, A WHITE MARBLE BUST OF DIANA
ITALIAN, FIRST HALF 19TH CENTURY
Grey marble socle
47.5cm high, base 14.5cm diameter

£3,000-5,000

95

96
A WILLIAM AND MARY MARBLE CAPITAL OR COLUMN BASE
DATED 1692
Of swept triangular form, engraved "GND 1692"
23cm high, 32cm wide

£400-600



96

97
A WALNUT COMMODE
NORTH ITALIAN, 17TH CENTURY
With three panelled drawers flanked by canted foliate and strapwork carved angles on bracket feet
108cm high, 158cm wide, 70cm deep

£2,000-3,000


97





98

98
AFTER THE ANTIQUE
A PLASTER BUST OF PERICLES
20TH CENTURY
Faint Greek title to front of base
57cm high, base 29cm wide

£300-500



99

99
A VICTORIAN CAST IRON CORNER STICKSTAND
ALMOST CERTAINLY BY COALBROOKDALE,
LATE 19TH CENTURY
White painted surface, registration diamond
62cm high

This model of umbrella stand design was registered and patented by the Coalbrookdale Foundry at the Public Record Office. This design is published as No. 222 in the 1875 Coalbrookdale Castings Catalogue, section II, page 234.

£400-600

100
A RUSTIC HIGH BACK SEAT CARVED FROM A TREE TRUNK
PROBABLY 19TH CENTURY
142cm high, 82cm wide, 52cm deep

£500-800



100



101

101
AFTER THE ANTIQUE, THE MARBLE BUST
SHOULDERS OF A ROMAN EMPEROR
ITALIAN, 17TH/18TH CENTURY
Short socle base
44cm high, 61cm wide across the shoulders

£2,000-3,000

102
AFTER THE ANTIQUE, A BRONZE
MODEL OF THE WARWICK VASE
CAST BY BARBEDIENNE, CIRCA 1870
Modelled with applied masks between the entwined vine handles, egg and dart rim, foundry inscription to base
21cm high, 32cm wide

The Warwick Vase is an ancient Roman (2nd century and partially restored) marble vase with Bacchic ornament that was discovered at Hadrian's Villa, Tivoli circa 1771 by Gavin Hamilton. Hamilton, a Scottish painter-antiquarian and art dealer in Rome, sold it to Sir William Hamilton from whom it passed to his nephew the 2nd Earl of Warwick from whom it takes its name. It is now held in the Burrell Collection near Glasgow, Scotland.

£300-500



102



103

103
FRANCESCO BARTOLOZZI
(ITALIAN 1728-1815) AFTER GIOVANNI BATTISTA CIPRIANI
A FAUN; AND A HERMAPHRODITE
Stipple engraving
Titled
31 x 19cm (12 x 7¼in.) (a pair)

£200-300



105



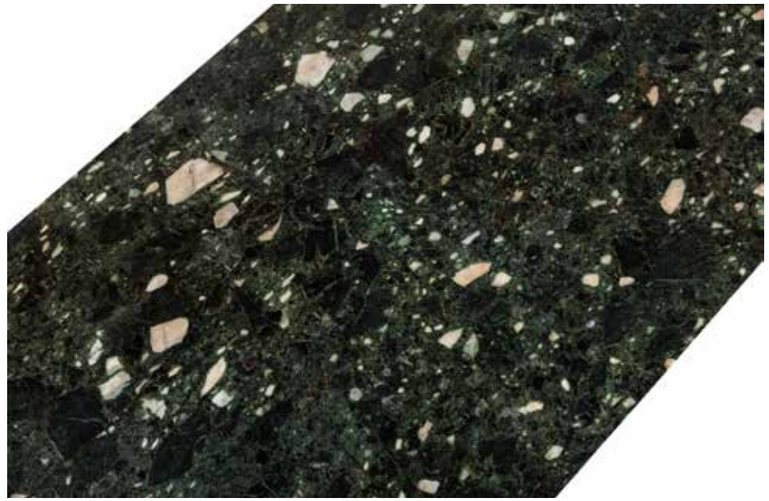
104

104
CONTINENTAL SCHOOL
(19TH CENTURY)
ARCHITECTURAL ELEMENTS FROM THE ENTABLATURE OF THE TEMPLE OF ANTONIUS PIUS AND FAUSTINA
Pen and grey ink and grey wash
Inscribed 'Antonin et Faustina' (lower right) and annotated with scale
58 x 46cm (22¾ x 18in.)

£200-300

105
A PLASTER ARCHITECTURAL FRAGMENT
19TH CENTURY
Child within richly decorated banding and friezes, projecting cornice and base
96cm high, 40.5cm wide, 29.5cm deep

£200-300



106 (detail)

106
A VERDE ANTICO MARBLE AND IRON CONSOLE TABLE
PARTS 19TH CENTURY
The large rectangular top on late 19th century fluted legs,
parts later associated
89cm high, 144cm wide, 71cm deep

£3,000-5,000



106





107

107

FRENCH SCHOOL (18TH CENTURY)

PAIR OF GRISAILLES OF PUTTI ENGAGING IN THE ARTS AND SCIENCES

Oil on canvas, shaped

88 x 131cm (34½ x 51½in.); 93.5cm high, 138cm wide framed

Provenance:

Hugh Leggatt Esq

H. A. J. .Silley Esq

HM Queen Elizabeth the Queen Mother, when Duchess of York

Leggatt Brothers where acquired by Anthony Lloyd, QC, later Lord Lloyd of Berwick (1929-2024)

£8,000-12,000





108 (detail)



108

108

A ROMAN GILTWOOD AND WHITE PAINTED SIDE TABLE
ITALIAN, LATE 18TH CENTURY
The florito alabaster veneered top above a frieze decorated with flower scrolling urns and birds amongst scrolling foliage, on turned fluted legs headed with stiff leaf capitals
91cm high, 111cm wide, 56cm deep

£5,000-8,000





109
A VENETIAN GILTWOOD MIRROR
NORTH ITALIAN, LATE 18TH / EARLY 19TH CENTURY
The pierced cresting with a small etched foliate plate above a rectangular plate bordered by a foliate carved and panelled frame
107cm high, 62cm wide

£500-800



109



110

110
AFTER GIAMBOLOGNA, BRONZE GROUP OF A LION ATTACKING A HORSE
GERMAN, 18TH CENTURY
42cm wide, 24cm high, 28 cm deep

£3,000-5,000



111 (detail)



111

111 Y
A VICTORIAN BRASS MOUNTED WALNUT AND SPECIMEN PARQUETRY AND MARQUETRY WRITING TABLE
MID 19TH CENTURY
The geometrically inlaid top including rosewood and birds-eye maple above a guilloche frieze with a drawer on turned tapering legs with brass caps and castors
78cm high, 101cm wide, 58cm deep

£800-1,200



112

112
AFTER THE ANTIQUE
A PAIR OF GRAND TOUR BRONZE
FIGURES OF ATHENA AND CERES
ROME, CIRCA 1800
Set on marble bases
Taller 34.5cm high overall, bases 8.5cm wide

£600-1,000



113

113
AFTER FRANÇOIS DUQUESNOY- A CARVED MARBLE
CHIMNEYPIECE TABLET OF BACCHANALIAN INFANTS
CIRCA 1780-1820
With infants and fauns playing
30cm high, 56cm wide, 5cm deep

An almost identical example in ivory, but with lack of long coat to the animal, is held in the V&A Museum (ACCESSION NUMBER 1062-1853).

£1,500-2,500

114
JOHN CHEERE (ENGLISH, 1709-1787)
A BRONZED LEAD HEAD OF SENECA
MID 18TH CENTURY
23.5cm high, base 11.5 by 8.5cm

The present work is after Guido Reni's (1575-1642) bust of Dying Seneca. Lucius Annaeus Seneca the Younger, born c. 4 BCE in Corduba (now Córdoba Spain), was a prominent Roman philosopher, statesman, orator, and tragedian. The bronze cast of Guido Reni's Renaissance model of Seneca was brought from Naples to Spain by King Carlos III, and was held in high esteem as both an authentic ancient portrait of the philosopher and as a masterpiece of realism in Roman art.

While Henry Cheere, John's brother, gained recognition as a major figure mid-18th century England alongside rivals like Michael Rysbrack and Louis François Roubiliac, John Cheere was largely forgotten until the 1974 exhibition catalogue "The Man at Hyde Park Corner." His work was previously dismissed as mere mass production often bought by the 'nouveaux-riche'; however reassessment reveals remarkable artistry in his lead statues, which were cast from moulds and then meticulously hand finished. After 1737, John Cheere established a monopoly in lead statuary production and became the largest producer of plaster statuary in Britain. His workshop employed a considerable workforce and occasionally subcontracted work, including lead busts based on originals by Louis-François Roubiliac. Now most famous for his larger garden statues, inclusive of the lead equestrian statue of William III for St James's Square, Cheere also created domestic works. A slightly larger plaster sculpture of Pseudo-Seneca, dated 1754, is currently at Temple Newsam House, confirming that Cheere was producing busts of this subject.

£1,500-2,500



114





115

115
AN ARTS AND CRAFTS BRASS FLOOR STANDING LAMP
EARLY 20TH CENTURY
With heart shaped feet, fitted for electricity
142cm high, 40cm wide

£500-800

116
A MARBLE RELIEF DEPICTING A LION AND A TRELLIS OF FLOWERS
ITALIAN, 14TH CENTURY
Set on modern stand
Marble 54cm wide, 12.5cm high,
5cm deep, 19cm high overall

£2,000-3,000

117
A PAIR OF TWO SEATER SOFAS
IN THE MANNER OF HOWARD & SON, MODERN
On beech turned legs with castors
82cm high, 168cm wide, 120cm deep

£2,500-4,000



116





117



118

118
A GRAND TOUR ROUGE GRIOTTE MARBLE TAZZA
19TH CENTURY
Dished bowl on knopped stem
20cm high, top 33cm diameter

£400-600

119
A FIGURED WALNUT AND TULIPWOOD
CROSS-BANDED SERPENTINE COMMODE
ITALIAN, 18TH CENTURY
With three drawers
92cm high, 134cm wide , 64cm deep

£2,500-4,000



119



120

120
A GLASS ONION SHAPED WINE BOTTLE
ENGLISH, CIRCA 1700
17.5cm high

£100-200



121

121
A BRONZE FIGURE OF A PACING LION
ITALIAN, EARLY 19TH CENTURY
Set on a black marble base
12.5cm high, 17cm wide, 8.5cm deep

£800-1,200

122
LUIGI ROSSINI (ITALIAN, 1790-1857)
TWO ROME VIEWS "TEMPIO DELLA CONCORDIA" AND "ARCO DI COSTANTINO"
Engravings
Each titled to lower margin, and signed in the plate Rossini, Roma 1823 & 1822, in ebonised glazed frames
Plates 49.5 by 61.5cm, frames 77 by 87cm

£400-600



122

123 Y
A SHELL FRAMED MIRROR
IN THE MANNER OF ANTHONY REDMILE,
SECOND HALF 20TH CENTURY
95cm high, 65cm wide

Please note that this lot is subject to CITES regulations and suitable for UK buyers only

£300-500



124

124
A PAIR OF FRUITWOOD BOBBIN TURNED PRICKET CANDLESTICKS
FRENCH, 19TH CENTURY
23.5cm high (excluding pricket)

£200-300

125
A VICTORIAN SATINBIRCH EASY ARMCHAIR
IN THE MANNER OF HOWARD AND SON, LATE 19TH CENTURY
Upholstered in floral cotton
82cm high, 71cm wide,
80cm deep

Provenance:
The Earls of Iveagh, The Guinness Sale at Elveden, Suffolk, sold Sworders, 14 September 2023, lot 140 (part).

£300-500



123



125



126
A ROMAN GILTWOOD AND SPECIMEN MARBLE SIDE TABLE
ITALIAN, CIRCA 1800
The geometrically inlaid top incorporating 136 coloured specimens above a frieze with portrait reliefs and floral garlands, on tapering legs with guilloche decoration
94.5cm high, 139cm wide, 68.5cm deep

£8,000-12,000



126 (detail)



126



127

127
CIRCLE OF MICHELANGELO MAESTRI
(ITALIAN D. 1812)
FOUR CLASSICAL FIGURES
Watercolour and bodycolour
43 x 31cm (16¾ x 12in.)

£200-400

128
A LARGE VICTORIAN CHESTERFIELD SOFA
SECOND HALF 19TH CENTURY
Re-upholstered in cream calico, on turned walnut feet with brass cappings and castors
75cm high, 218cm wide, 85cm deep

£2,000-3,000



128

129 Y
A RIPPLE MOULDED EBONISED AND TORTOISESHELL MIRROR
DUTCH, 19TH CENTURY
With later plate
98cm high, 137cm wide

£1,000-2,000



130



129

130
A LARGE LATE VICTORIAN RIVETTED COPPER CYLINDRICAL LOG BIN
LATE 19TH/EARLY 20TH CENTURY
With lion ring handles and paw feet
83cm high, 86cm diameter

£1,000-1,500

131
A SET OF SEVEN BEECH ARMCHAIRS OF WILLIAM AND MARY STYLE
19TH CENTURY, INCORPORATING LATE 17TH CENTURY ELEMENTS
Decorated with opposing S-scroll carvings, with down scrolled arms and padded seat upholstered in multi-coloured flame stitch cotton with tasselled fringe
101cm high, 60cm wide, 79cm deep

£1,500-2,500



131



132

132
AN ITALIAN MAIOLICA ALBARELLO
POSSIBLY VENETIAN, 18TH CENTURY
Polychrome decorated and painted with a roundels, one depicting Hercules, the other the bust of a Saint
32.5cm high

£400-600

133
TWO SIMILAR ITALIAN MAIOLICA DISHES
MONTELUPO, 20TH CENTURY
Painted with soldiers
26.5cm diameter

£200-300



133



134

134
AN ITALIAN MAIOLICA TWO HANDLED PEDESTAL JAR AND COVER
PROBABLY SAVONA, 18TH CENTURY
Painted in shades of blue and manganese with putti in a landscape and with Armorial bearings and motto
29cm high

£300-500

135
J VAN LOO (BELGIAN 19TH CENTURY)
A CARVED AND GILDED MODEL OF THE AGNUS DEI
DATED 1870
Signed to the reverse and dated
46.5cm wide, 18cm high

£400-600



135



136

136
A PAIR OF DUTCH DELFT OR NORTHERN FRENCH FAIENCE WET DRUG JARS
19TH CENTURY
Painted in shades of blue, ochre, green, and manganese with cartouches, inscribed S. DE POMMES and S. DE. PÊDE CATI
Each 26cm high

£400-600



137

137
A MAHOGANY LIBRARY DESK CHAIR OF GEORGE III STYLE
ENGLISH, 19TH CENTURY
Upholstered in close nailed green leather
88cm high, 67cm wide, 59cm deep

£400-600



138

138
A FRENCH FAIENCE POLYCHROME CHINOISERIE BOWL
POSSIBLY NEVERS,
18TH CENTURY
32.5cm diameter

£200-300



139

139
A CARVED ELM UNICORN
18TH CENTURY
Of armorial supporter form
49cm high

£800-1,200

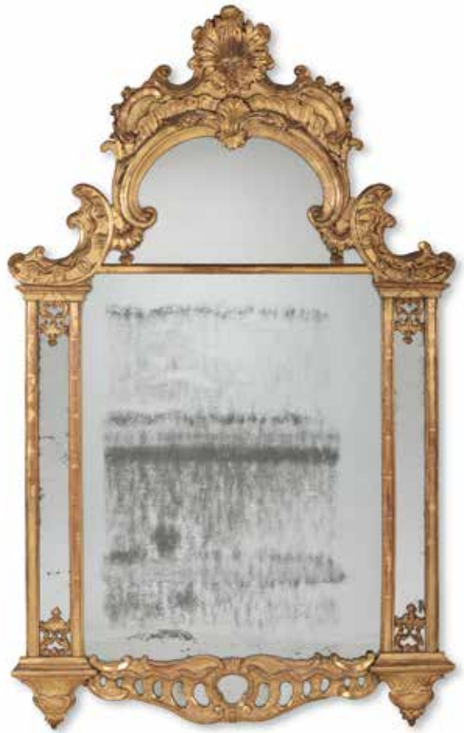
140
A PAIR OF LARGE MAHOGANY 'GAINSBOROUGH' ARMCHAIRS OF GEORGE II STYLE
LATE 19TH/EARLY 20TH CENTURY
Upholstered in House of Hackney velvet,
with foliate carved cabriole legs
104cm high, 74cm wide, 78cm deep

£1,000-1,500





140



141

141
A GILTWOOD MIRROR OF LOUIS XV STYLE
FRENCH, 19TH CENTURY
With an arched foliate carved frame and divided plates
142cm high, 88cm wide

£1,500-2,500

142
AFTER THE ANTIQUE, A MARBLE BUST PORTRAIT OF THE YOUNG MARCUS AURELIUS
19TH CENTURY
Turned polished socle
67cm high,
base 19cm diameter

£3,000-5,000



142

143
A LOUIS XV ORMOLU MOUNTED PADOUK AND BOIS SATINE BOMBE COMMODE
BY PIERRE WALTER, CIRCA 1740
The marble top above two short
and two long crossbanded drawers,
stamped three times 'WALTER JME'
87cm high, 130cm wide, 66cm deep

Pierre Walter, *maître* before 1738

Pierre Walter worked from his shop on the rue du Faubourg Saint-Antoine for the *ébéniste* François Mondon (1694-1770) and the *marchand-ébéniste* Pierre Migeon (1701-58), who supplied Madame de Pompadour.

£2,000-3,000



143

144
ITALIAN SCHOOL, 18TH CENTURY
A PAIR OF CLASSICAL ARCHITECTURAL CAPRICCIOS
Oil on canvas
66 x 52cm (25 x 20¼in.) (2)

£4,000-6,000







144



145

145
ITALIAN SCHOOL (20TH CENTURY)
A PAIR OF SIGHT-HOUND PORTRAITS
Oil on canvas
100 x 120cm (39¼ x 47in.) (2)
The poses and coats of the dogs are similar to dog ortraits by John Wootton (1686-1764)

£800-1,200



146



147

146
A DERUTA SHALLOW DISH
LATE 19TH CENTURY
Painted in copper-lustre, the central boss with stylised flower within a sunburst border, 22cm diameter

Together with a Spanish Maiolica dish painted, 19th century, with blue stylised flowers within yellow-banded border, 29cm diameter, **and another dish**, 22cm diameter

£300-500

147
A PINE TRAVELLING DOG KENNEL FOR 'THE HON. MR HOLFORD'S VALUABLE DOG'
MID 19TH CENTURY
The hinged top inscribed in original paint 'Hon Mr Holford/Gillingham Station L.S.W.R./Valuable Live Dog', with iron carrying handles to the sides
57cm high, 77cm wide, 50cm deep

Provenance:
The Honourable Mr Holford, possibly Robert Stayner Holford of Westonbirt (1808-1892), M.P. for East Gloucestershire. His London address was Dorchester House

£400-800

148
AN OVAL MYTHOLOGICAL TAPESTRY PANEL
AFTER THE DESIGN BY JOSEPH-MARIE VIEN, FRENCH, 19TH CENTURY
With Proserpine offering a floral tribute to her mother Demeter, equestrian figure of Hades holding twin tine trident to the right, framed
Frame 127.5cm high, 89cm wide

£500-800

149
A LEAD GARDEN MODEL OF A FROG
ATTRIBUTED TO CROWTHER,
EARLY 20TH CENTURY
21cm high, 28cm long

£400-600



149



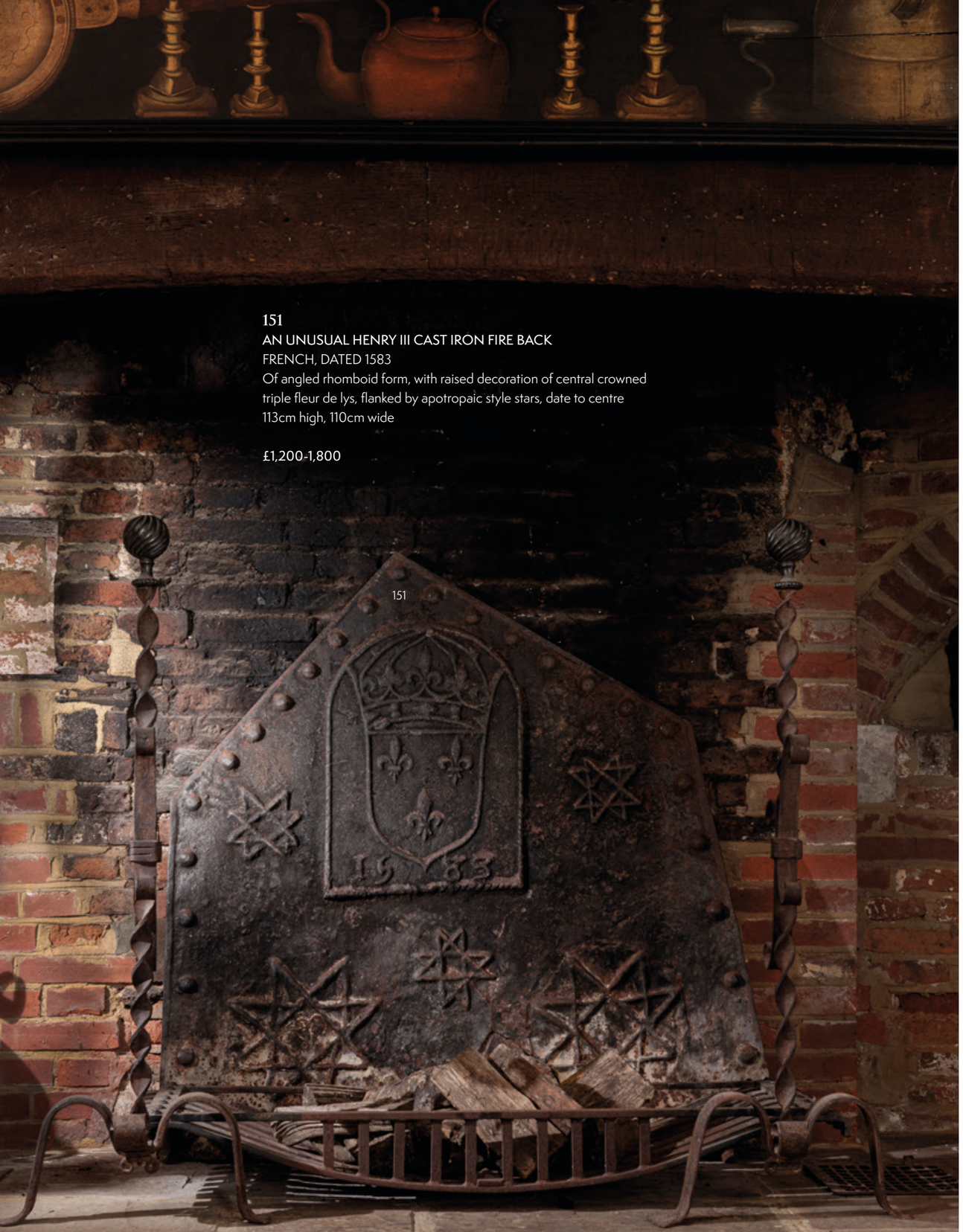
148

150
A LOUIS XV BLEACHED OAK BOMBE COMMODE
MID 18TH CENTURY
With a rouge marble top above three drawers
86cm high, 127cm wide, 55cm deep

£1,500-2,500



150



151

151
AN UNUSUAL HENRY III CAST IRON FIRE BACK
FRENCH, DATED 1583
Of angled rhomboid form, with raised decoration of central crowned triple fleur de lys, flanked by apotropaic style stars, date to centre
113cm high, 110cm wide

£1,200-1,800



152



153

152
ENGLISH SCHOOL (19TH CENTURY)
KITCHEN UTENSILS
Oil on panel
34 x 173cm (13¼ x 68in.)

£4,000-6,000

153
A WROUGHT IRON FIRE SCREEN
FRENCH, LATE 18TH/ EARLY 19TH CENTURY
Decorated with a flower filled urn
98cm high, 84cm wide

£300-500

154
A PAIR OF IRON AND BRASS FIREDOGS WITH A LATER SUSPENDED GRATE
PROBABLY ITALIAN, 18TH CENTURY AND LATER
110cm high, 140cm wide overall

£300-500



154



155

155
NAIVE SCHOOL, LATE 18TH/EARLY 19TH CENTURY
NOAH'S ARK
Oil on board
28 x 44cm (11 x 17¼in.)

£500-800



156

156
A PAIR OF BRASS DOG SHAPED ANDIRONS
LATE 19TH/EARLY 20TH CENTURY
Each with seated dog, iron supports behind
27cm high, 21cm wide, 43cm deep

£500-800

157
A STEEL AND BRASS FIRE RAIL
19TH CENTURY
70cm high, 127cm wide, 57cm deep

£200-400



157



159

158
AN ARTS AND CRAFTS COPPER AND IRON COAL SCUTTLE
FIRST HALF 20TH CENTURY
67cm high, 49cm wide

£200-300



158

159
A BLUE PAINTED FLOOR STANDING CANDLESTAND
SWEDISH, 19TH CENTURY
157cm high, 46cm wide

£200-400

160
AN EDWARDIAN BRASS AND GREEN LEATHER CLUB FENDER
EARLY 20TH CENTURY
48cm high, 140cm wide overall, 106cm internal width, 42cm deep

£800-1,200



160



161

161

A BRONZE EQUESTRIAN PORTRAIT OF A NOBLEMAN

ITALIAN, 18TH/19TH CENTURY

On marble base

36.5cm high, base 22.5 by 11cm

£1,500-2,500

162

A GILTWOOD SERPENTINE SIDE TABLE

PROBABLY VENETIAN, FIRST HALF 18TH CENTURY

With a fossilised red marble top above a deep foliate carved frieze, on cabriole legs

83cm high, 125cm wide, 64cm deep

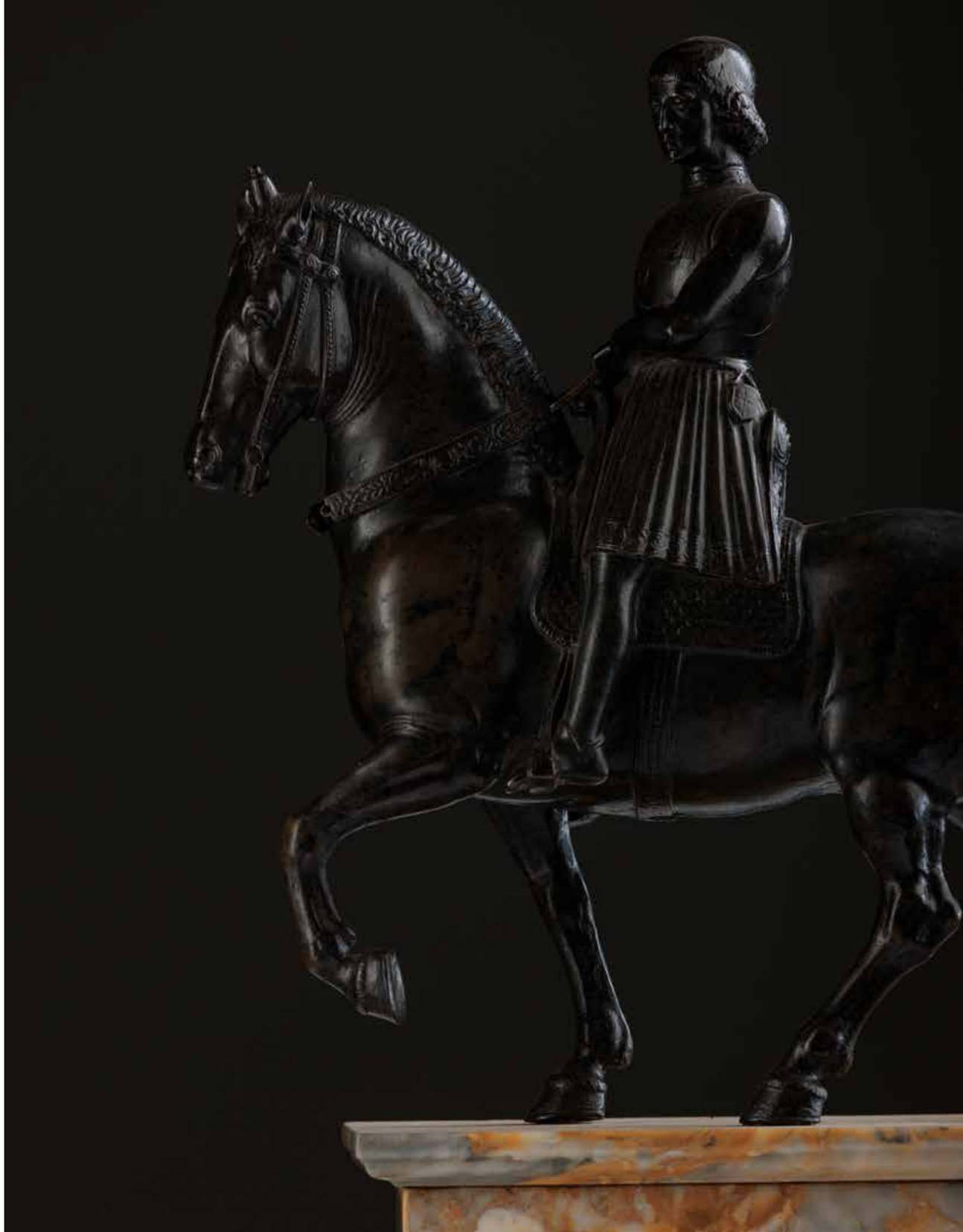
£3,000-5,000



162 (detail)



162



163

A SET OF EIGHT PAINTED AND TAPESTRY UPHOLSTERED CHAIRS

ITALIAN, MID-19TH CENTURY, UPHOLSTERED IN 17TH CENTURY VERDURE TAPESTRY

The high backs depicting seven exotic birds and a deer in wooded landscapes, above floral seats, on scroll carved legs and feet joined by cross stretchers

117cm high, 56cm wide, 60cm deep

These palatial chairs are illustrated in a late 19th century black and white interior photograph (see fig.1) of a large tapestry hung room in an unidentified Italian palazzo or possibly a French chateau. It is interesting to note that the two baroque style console tables and the mid 19th century centre table, illustrated in the same archival photograph, appear to have very similar ornate carvings to the present chairs indicating that the chairs and centre table were either made to match the two consoles tables or the whole suite of furniture was commissioned in the mid 19th century to furnish the grand interior.

£15,000-25,000

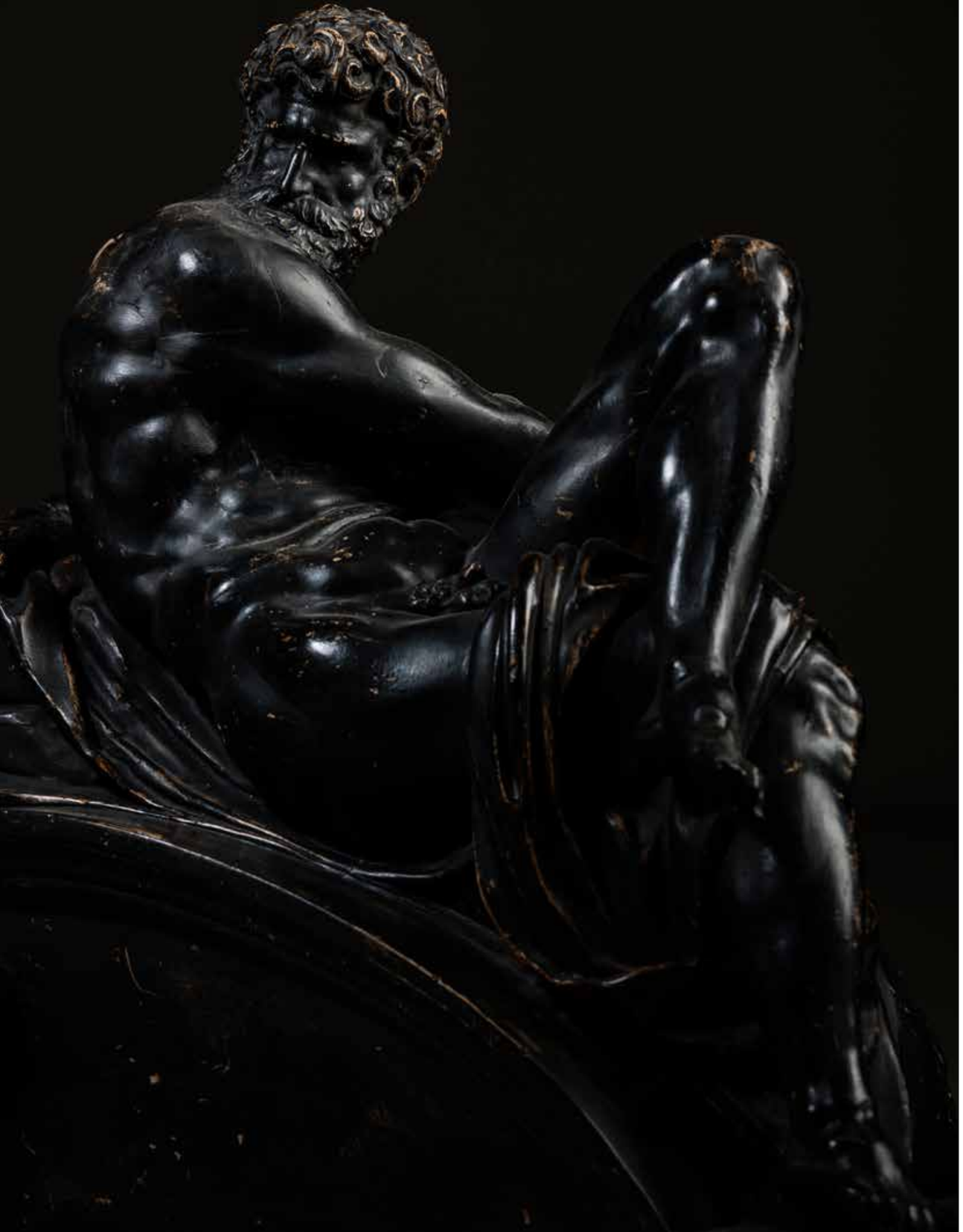


The chairs pictured in an interior



163

163 (details)





164



165

164
CHINESE ARTIST (EARLY 19TH CENTURY)
A SET OF EIGHT DEPICTIONS OF CHINESE TRADESPEOPLE
Watercolour and bodycolour over pencil, watermark WHATMAN 1824
bears later English inscription and number
48 x 37cm (18¾ x 14½in.)

£1,500-2,500

165
AFTER MICHELANGELO (1475-1564)
A PLASTER FIGURE 'ALLEGORY OF DAY'
LATE 19TH CENTURY
Painted 'bronzed' surface
58cm high, 56cm wide

£200-400

166
A BRONZE STANDING ARMORIAL PUTTO SUPPORTED BY TWO DRAGONS
ITALIAN, 18TH/19TH CENTURY
115cm high, 66cm wide

£3,000-5,000



166



168 (detail)

167
CIRCLE OF ANNE VALLAYER COSTER
(FRENCH 1744-1818)
STILL-LIFE OF FLOWERS IN A VASE
Oil on canvas
120 x 102cm (47 x 40in.)

Provenance:
Gestingthorpe PCC
Their sale, Christie's, London, 15 June 1984, lot 120
Sale Home and Interiors, Bonhams, London,
7 September 2022, lot 6

£1,500-2,500



167



168

168
A NEOCLASSICAL GILTWOOD
SIDE TABLE
POSSIBLY PIEDMONTESE,
LATE 18TH CENTURY
The painted faux marble top above a strigil-fluted frieze on amphora shaped front legs
99cm high, 110cm wide, 37.5cm deep

£4,000-6,000



169

169
GEORGE MACCALLUM (SCOTTISH 1840-1868)
A MARBLE BUST OF A WOMAN
DATED 1865
Signed to reverse MACCALLUM SC 1865
79cm high

The Edinburgh born sculptor George Maccallum's career was short-lived, dying unexpectedly aged just 28. After working as an assistant to anatomist Dr John Goodsir at the University of Edinburgh he became a pupil of William Brodie and exhibited works, mostly portrait busts, at the Royal Scottish Academy every year from 1860.

£1,000-1,500

170
A TUSCAN WALNUT SIDE CABINET
ITALIAN, 18TH CENTURY
The breakfront top above two drawers and two panelled doors
108cm high, 159cm wide, 50cm deep

£1,500-2,500



170



171

171
A LARGE REGENCE GILTWOOD MIRROR
FRENCH, EARLY 18TH CENTURY
With an arched foliate carved frame, with divided plates,
the side border plates bevelled,
with wax seals with coat of arms to the reverse
176cm high, 102cm wide

£3,000-5,000



171 (detail)



172

172
ROMAN SCHOOL (LATE 17TH CENTURY)
PORTRAIT OF A NOBLEMAN
Oil on canvas
96.5 x 72.5cm (37 x 28½in.)

£1,500-2,500



173

173
A WILLIAM IV MAHOGANY LIBRARY ARMCHAIR
SECOND QUARTER 19TH CENTURY
Upholstered in hessian, with turned reeded legs
and castors
111cm high, 72cm wide, 80cm deep

£600-1,000

174
A GILT METAL MOUNTED AND WHITE PAINTED ITALIAN EMPIRE PIER MIRROR
CIRCA 1810-1830
The rectangular plate mounted within a gilt and white painted frame
182cm high, 98cm wide

£1,000-1,500



175



174

175
A GROUP OF FOUR POLISHED BRASS COLUMNAR TABLE LIGHTS
EARLY 20TH CENTURY
Each in the Corinthian order,
fitted for electricity, PAT tested
34.5cm high and smaller

£300-500

176
A WALNUT AND MARQUETRY COMMODE
PROBABLY LOMBARDY,
SECOND HALF 18TH CENTURY
The top centred with an armorial shield,
above three foliate inlaid drawers
89cm high, 122cm wide, 54cm deep

£2,000-3,000



176



177

177
A VENETIAN PAINTED, ETCHED AND CUT GLASS MIRROR
NORTH ITALIAN, 19TH CENTURY
The pierced cresting above a central plate bordered by foliate decorated outer plates
130cm high, 81cm wide

£2,000-3,000

178
A PAIR OF BRONZE TWIN HANDLED TABLE LIGHTS
CAST BY BARBEDIENNE AFTER HENRY CAHIEUX, CIRCA 1880
Of slender form with female mask side handles and the body cast with classical figures and with cast signatures 'F. BARBEDIENNE FONDEUR.' and 'HENRY CAHIEUX', later fitted for electricity as lamps, PAT tested
50.5cm high overall including fittings

£300-500



178

179
A LATE VICTORIAN CHESTERFIELD SOFA
LATE 19TH / EARLY 20TH CENTURY
Re-upholstered in cream coloured cotton
68cm high, 198cm wide, 92cm deep

£400-800



179

180
A PAIR OF GILT METAL AND GLASS TWIN BRANCH WALL LIGHTS
BY MAISON BAGUES, MID 20TH CENTURY
Each of vase and scrolling branch and leaf form, wired for electricity, no label
Each 50cm high, 30.5cm wide, 11.5cm deep

£3,000-5,000



180

181 Y
A GEORGE III SATINWOOD, MAHOGANY AND MARQUETRY LINEN PRESS
LATE 18TH CENTURY
The cornice with drop pendants above two doors enclosing three trays, above two short and three long drawers, on bracket feet
198cm high, 129cm wide, 62cm deep

Please Note: Dreweatts have applied for a de minimis license for this lot: reference number **N94SKT7U**

£2,500-4,000



181

182
FRENCH SCHOOL (19TH CENTURY)
DICK, A LONG-HAIRED DOG, SEATED ON A CUSHION
Oil on canvas, unlined
Indistinctly signed (lower right) and inscribed with the dog's name
46 x 55cm (18 x 21½in.)

£2,000-3,000



182





183

183
A PAIR OF SIMULATED ROSEWOOD BOBBIN TURNED ARMCHAIRS,
FRENCH, SECOND HALF 19TH CENTURY
Upholstered in Pierre Frey fabric
112cm high, 59cm wide, 68cm deep

£1,000-1,500

184
A WALNUT, EBONISED AND MARQUETRY COFFER
ITALIAN, 18TH CENTURY
Decorated with raised panels, the hinged top enclosing an engraved iron lock and hinges, on bun feet, with carrying handles to the sides
54.5cm high, 100cm wide, 54cm deep

£1,000-1,500



184



185

185
A SMALL MARBLE MORTAR
18TH CENTURY
Of conventional lobed form but with carved horse head lobes
11.5cm high, 17cm wide

£80-120

186
A CIRCULAR SPECIMEN MARBLE AND CAST IRON TABLE
19TH CENTURY
The top centred with a chequerboard, the base associated
81cm high, 59cm diameter

£500-800



186



187

187
A WALNUT OPEN ARMCHAIR
ITALIAN, 19TH CENTURY
Upholstered in flame stitch patterned fabric with tasselled fringe,
the legs joined by turned stretchers
121cm high, 68cm wide, 68cm deep

£300-500



189

188
A FRAGMENT OF A LARGE TERRACOTTA URN
ENGLISH, 19TH CENTURY
With pair of male faces, ribbed surface beyond, possibly formerly the base mounts for a handle for a Classical style twin handled urn, modern stand
38.5cm high overall, base 25.5cm wide

£300-500



188

189
A STRIATED ALABASTER OBELISK
20TH CENTURY
Polished black marble bases to stem and plinth
70cm high, base 14cm square

£300-500

190
FRENCH SCHOOL, 19TH CENTURY
SET OF FOUR PAINTED NEOCLASSICAL PANELS
Oil on canvas
168 x 59cm (66 x 23in.)

£1,200-1,800



190



191

191
JAPANESE SCHOOL, MEIJI PERIOD
A SET OF EIGHT ORIENTAL VASE INVENTORY ILLUSTRATIONS
Pen and ink, watercolour and bodycolour, some heightened with gold
Inscribed with dimensions in kanji
26.5 x 18cm (10¼ x 7in.) (8)

£500-800

192
JAPANESE SCHOOL, MEIJI PERIOD
A SET OF EIGHT ORIENTAL VASE INVENTORY ILLUSTRATIONS
Pen and ink, watercolour and bodycolour, some heightened with gold
Inscribed with dimensions in kanji
26.5 x 18cm (10¼ x 7in.) (8)

£500-800



192

193
A LARGE VICTORIAN GILTWOOD TRIPLE ARCH OVERMANTEL MIRROR
MID 19TH CENTURY
On small ebonised bun feet
120cm high, 191cm wide

Provenance:
David Bedale Antiques

£1,500-2,500



193



194

194
A CARVED BURGUNDY LIMESTONE BALUSTER BASE TABLE LIGHT
18TH CENTURY
Later fitted for electricity, PAT tested
Base 53.5cm high, 74cm high overall

£400-600

195
A PALE PINK PAINTED PINE DRESSER
ENGLISH, 19TH CENTURY
With open shelves above a drawer and arched open compartment flanked by two doors, redecorated
202cm high, 186cm wide, 61cm deep

£1,500-2,500



195



196
SPANISH SCHOOL, 17TH CENTURY
COAT OF ARMS
Oil on canvas
121 x 97cm (47½ x 38in.)

£1,000-1,500



196



197

197
A CARVED WOODEN BUST OF ATHENA OR MINERVA
18TH CENTURY
Set on modern stand
Bust 23.5cm high, 32.5cm high overall

£200-300

198
A PAIR OF GEORGE III MAHOGANY HALL CHAIRS
EARLY 19TH CENTURY
Each with a painted heraldic armorial depicting a lion passant, on sabre legs
85cm high, 37cm wide, 43cm deep

£300-500



198



199

199
A CARVED WOOD RELIEF DEPICTING SAINTS GREGORY AND MATTHEW
SPANISH, 18TH CENTURY
57cm high, 67cm wide

£1,000-1,500



200

200
A VICTORIAN PITCH PINE AND GLAZED MINERAL DISPLAY SPAR BOX
CIRCA 1860-1880
The triangular architectural case with glazed panels enclosing mineral specimens
73.5cm high, 52cm wide

The custom of building such display boxes in England originated alongside the mining activity which stretched across the north of England from County Durham and Northumberland, to West Cumberland and the Isle of Man. The name derives from a contraction of the term "Fluorspar" and there are records of spar-box competitions in the north Pennines in the late 19th century. Perhaps the apogee of the craft was the spar box of some two thousand mineral specimens, cemented together by a miner, Isaac Robinson of Nenthead, shown in the Great Exhibition of 1851. The largest collection of such works is held at the Killhope Museum, County Durham.

£2,000-3,000



200 (detail)

201
ROYAL HOUSEHOLD- A PAIR OF GEORGE II ENGRAVED BRONZED COPPER MEMORIAL PLAQUES FOR HENRY AND MARY LONMAN (LOWMAN)
DATED 1742/3 AND 1737
each 45.5cm by 35

The husband and wife couple served in successive Royal households at Kensington Palace to King William, Queen Anne, George I, and George II as Clerk of the Kitchen, Housekeeper and Wardrobe Keeper. Their daughter Jane Kien also served in the office of housekeeper and wardrobe-keeper at Kensington Palace. In surviving official Royal household records the surname is noted as "Lowman".



201

His tablet reads:
"Henry Lonman Esq; born of a good familey at Dortmund in Westphalia, Clerk of the Kitchen & Housekeeper & Wardrobe Keeper of the Palace of Kensington in the reigns of King Willm, Queen Anne & King George Ist & his present Majesty King George the 2. He married Mary the daughter of Gregory Butler of Black Hall in the county of Northumberland Gent, by whome he has left one surviving daughter Jane, the wife of Coll C Ernest Kien, died the 3rd of February 1742/3, in the 91st year of his age".

Hers reads;
"Mary Lonman, wife to Henry Lonman & daughter to Gregory Butler, in couy of Northumberland, she was the laundress to King William, King George Ist, joynt house and warderobe keeper at Kensington with her husband to King WIlliam, Queen Anne, King George 1st, died Nov ye 29th 1737, in the 84th year of her age."

£400-600

202
A PINE WARDROBE
NORTH ITALIAN,18TH CENTURY
With two panelled doors enclosing hinged racks for clothes hanging, on bracket feet
179cm high, 156cm wide, 68cm deep

£2,000-3,000



202



203

203
ENGLISH SCHOOL (19TH CENTURY)
PORTRAIT OF A TERRIER
Oil on canvas
42 x 31cm (16½ x 12in.)

£300-500



204

204
A PAIR OF BURGUNDY LIMESTONE
SORCERER'S STONES 'PIERRES DE SORCIÊRE'
FRENCH, CONTEMPORARY
Of typical spiked spherical form,
on modern stands
38cm high overall

£800-1,200



205

205
A RUSTIC 'HEDGEROW' BRANCH
SMALL ARMCHAIR
ENGLISH, SECOND HALF 19TH CENTURY
64cm high, 47cm wide, 50cm deep

£400-600

206
AFTER THE ANTIQUE, A GRAND TOUR ATTIC STYLE TERRACOTTA KRATER
POSSIBLY NAPLES, LATE 19TH CENTURY
With twin handles, decorated with Attic figures within bands
of honeysuckle, incised 'C' to underside
29cm high

£300-500



207



206

207
A FOSSILISED TREE ROOT BOWL
20TH CENTURY
Of part polished natural form with 'dry edge'
41cm wide, 7cm high, 24cm deep

£200-300

208
AN EARLY VICTORIAN WALNUT AND BURR WALNUT LIBRARY TABLE
BY CHARLES HINDLEY & SONS, MID 19TH CENTURY
With a green gilt tooled leather top above four frieze drawers,
on spiral turned legs with brass castors, stamped 'C. Hindley & Sons.
134 Oxford ... London, 30949'
75cm high, 168cm wide. 100cm deep

Charles Hindley & Sons was a prominent house-furnishing, cabinet-making, and interior decorating firm active from 1817 to 1892. They acquired the cabinet-makers firm Miles & Edwards and occupied their premises at 134 Oxford Street from the 1844. Examples of the furniture they produced including a walnut writing table are illustrated in C.Gilbert, 'The Pictorial Dictionary of Marked London Furniture 1700-1840', Leeds, 1996, figs 497 and 498.

£1,000-1,500



208



209

209
A LATE GEORGE III CARVED MARBLE CHIMNEYPIECE TABLET OF BACCHANALES
CIRCA 1780
With Bacchic children herding a goat to the Feast of Bacchus and drinking wine
56cm wide, 23cm high, 4cm deep

After the Galleria Doria Pamphilj marble relief by Francois Duquesnoy (d.1643). A terracotta version was incorporated in a chimneypiece at Spencer House, London in the 1760s (J. Friedman Spencer House, London, 1993, figs 181 and 145).

For a comparable example please see Christie's, The Nigel Bartlett Collection, 14th September 2005, lot 180 (£5,040 inc. premium).

£3,000-5,000

210
L. BRUGIOTTI- A PAIR OF PLASTER FIGURAL LIGHTS MODELLED AS VESTAL VIRGINS
AFTER THE DESIGN BY JOHN BACON, DATED 1850
One with cast inscription to reverse of plinth 'L. Brugiotti No. 499 Leather L***, Holborn, JR(?), 1850"
136.5cm high, base 38 by 12.5cm

£2,000-3,000



210



211

211
A SET OF EIGHT ARCHITECTURAL MOUNTS OF SCROLL AND HONEYSUCKLE ACROTERION FORM
19TH CENTURY
Cream painted
Each 19.5cm high, 20cm wide

£300-500





213

212
A SMALL BLACK PAINTED AND PARCEL GILT MIRROR
ITALIAN, 18TH CENTURY
With a later bevelled plate
40cm high, 36.5cm wide

£300-500



212

213
AFTER THE ANTIQUE
A BRONZE HEAD OF APOLLO BELVEDERE
18/19TH CENTURY
Set on modern stand
21cm high, 38cm high overall

£1,000-1,500

214
A WALNUT WRITING TABLE
ITALIAN, 18TH CENTURY
The raised superstructure fitted with four drawers above a frieze drawer, on square tapering legs joined by an X-stretcher
104cm high, 152cm wide, 80cm deep

£800-1,200



214



215

215
AN UNUSUAL DISPLAY OF OLD GRAND TOUR PRINTS IN PERSPEX
ITALIAN, 20TH CENTURY
Sandwich mounted with Antique style metal mounts, paper label inscribed "San Miniato"
Frame 87 by 90cm

£1,000-1,500

216
A TERRACOTTA SCULPTURE OF TUSSLING CHERUBS
FRENCH, 19TH CENTURY
In the manner of Clodion
43cm high, base 28cm wide

£200-300



216



217

217
A TERRACOTTA CAPITAL FRAGMENT
FRENCH, 19TH CENTURY
Of ornate overlapping mask and stiff leaf form, modern stand
35cm high overall, base 24 by 24.5cm

£500-800

218
JOHN MATTHEWS
A LARGE TERRACOTTA FIGURE OF A FEMALE FISHERWOMAN 'THE HUNTRESS'
CIRCA 1871-1888
Set on pedestal, figure holding nets in her right hand, fish in her raised left hand, impressed John Matthews Royal Pottery, Weston Super Mare
Figure 155cm high, pedestal base 60 cm high and 44.5cm square at the base, 215cm high overall

A comparable example of this statue is held in the collection of North Somerset Council. In 1847 the two terracotta brick and tile manufacturers owned by Charles Phillips and John Harvey merged and the firm of Weston Pottery was formed. Seeking to satisfy the demand from the growing number of wealthier clients wishing to decorate and improve their gardens- they switched the output to include garden ornaments and flowerpots and in 1851 exhibited at the Great Exhibition. Phillips retired in 1871 and was succeeded by John Mathews, who ran the company for eighteen years until his retirement.

£2,500-3,500



218

219
JOHN BELL FOR JOHN MARRIOT BLASHFIELD
A RARE AND LARGE TERRACOTTA STATUE OF THE FIGURE OF ERIN
19TH CENTURY
Lifesize figure with shamrock diadem, leaning on ivy covered tree stump which supports her harp, portrait of the Irish poet Thomas Moore hanging from the stump, impressed stamp Blashfield's Patent Pottery, and various incised numerals
approximately 182cm high, base 62 by 41cm

"'The lily lies sleeping through winter's cold hour,
Till Spring's light touch her fetters unbind,"

Erin, Oh Erin Thomas Moore (1779-1852)

Literature;
J M Blashfield, *Vases, statues, busts etc from terra-cotta,* published 1857 John Weale, No. 179.

J.M. Blashfield had engaged John Bell as a sculptor after seeing his work exhibited at The Great Exhibition in 1851. In celebration of the site of the "The Great Industrial Exhibition" due to be staged in Dublin in 1853, Blashfield together with Bell designed this figure of "Erin". With her harp and shamrock head-dress, and in tribute to the great Irish lyricist and poet Thomas Moore who had died in 1852, she was to certain to appeal to Irish tastes. Unfortunately though, the figure was not ready in time for the Dublin exhibition and was not shipped. This figure is a rare model – only three are known to have survived. The relief portrait profile of Thomas Moore incorporated in the Erin sculpture shows a strong likeness to contemporary images of the poet. "Erin, Oh Erin" is one of his more famous works; it expresses hope for the future of Ireland and a new flowering after dormancy as represented by the lily.

£8,000-10,000



219



220



221

220
PIERRE BOUILLON (FRENCH 1776-1831)
A SET OF CLASSICAL SCULPTURES FROM THE LOUVRE, PARIS
Etching
34 x 24.5cm (13¼ x 9½in.) (12)
Pierre Bouillon's monumental publication *Musée des antiques dessiné et gravé par P. Bouillon* consists of plates which he drew and etched himself of the classical sculpture in the Louvre Museum.

£400-600

221
AFTER THE ANTIQUE, A SMALL BRONZE FIGURE OF ZEUS ON A PORPHYRY BASE
18TH CENTURY
17.5cm high, base 8.5cm square

£500-800



222
AFTER THE ANTIQUE
A BRONZE FIGURE OF THE FARNESE FLORA
19TH CENTURY
Set on marble base, green Verdigris patination
55cm high overall, base 24cm diameter

Possibly by a Naples foundry after the original Roman marble in the Museo Archeologico Nazionale di Napoli.

£800-1,200

222



223
A LARGE NEOCLASSICAL WHITE MARBLE URN
ITALIAN, 19TH CENTURY
The whole with swags between female masks, ram heads below
114cm high, top 71cm diameter, base 30.5cm square

£8,000-12,000



223





225

224
AFTER THE ANTIQUE
A BRONZE MASK OF MEDUSA
19TH CENTURY
Set on modern stand
Head 24.5cm high,
37cm high overall

£800-1,200



224

225
AFTER THE ANTIQUE
A BRONZE FIGURE OF THE FARNESE ANTINOUS
PROBABLY CHIURAZZI, LATE 19TH CENTURY
Set on stepped circular base
62.5cm high, base 23.5cm diameter

After the Hellenistic-Roman life-size marble statue, known as the Farnese Antinous, formerly in the Palazzo Farnese, Rome, taken to Naples by Ferdinand I of the Two Sicilies in 1817 and now held in the Museo Archeologico Nazionale, Naples.

£1,000-1,500

226
A LARGE PAIR OF MARBLE PEDESTAL COLUMNS
ITALIAN, 19TH CENTURY
With white marble bases
129cm high, tops 37.5cm diameter

£4,000-6,000



226



227

227
A WALNUT AND EBONISED FRAMED MIRROR
19TH CENTURY
98cm high, 69cm wide

£600-800

228
A SET OF THREE SORCERER'S STONES
'PIERRES DE SORCIÊRE'
FRENCH, 19TH CENTURY
Of conventional carved stellar polyhedral form, limestone, set on modern stands
Tallest 46.5cm high overall, smallest 25.5cm high

£600-1,000



228



229

229
A WALNUT CUPBOARD
TUSCAN, 17TH CENTURY AND LATER
With a drawer above two doors, flanked by carved upright columns, the lower frieze carved with buildings and birds, on paw feet
92cm high and wide, 48cm deep

£2,000-4,000





230

230
A LARGE PAIR OF RECUMBENT TERRACOTTA LIONS
ITALIAN, 18TH CENTURY
44cm high, 62cm wide, 25.5cm deep

£8,000-12,000

231
A LARGE CARVED LIMESTONE RELIEF OF THE CONDEMNATION OF CHRIST
18TH CENTURY
Christ in chains with Roman soldiers, standing before the governor of Judea Pontius Pilate washing his hands, within swept architectural frame, set on modern metal stand
Stone 84.5cm high, 103cm wide, 15cm deep, 144.5cm high overall

It is likely that this was originally the first panel in a set of the fourteen Stations of The Cross or Via Dolorosa.

£1,500-2,500



231



232 (detail)



232

232
A LARGE WILLIAM IV COADE ARTIFICIAL STONE CAPITAL
BY WILLIAM CROGGON, CIRCA 1832
Stamped Croggon London
56cm high, 101cm wide, 66cm deep

William Croggon born in Cornwall and was a cousin of Miss Eleanor Coade. He acted as partner in her artificial stone manufactory in Lambeth, London from 1813 until her death in 1821. After Eleanor Coade's death, Croggon purchased the business and continued producing works at Lambeth until his own death in 1835. After Croggon's death the company was taken over by his son, Thomas John Croggon, and was refounded as Croggon and Co.

£5,000-8,000





233

233

A PAIR OF GEORGE III MARBLE CORNUCOPIA

LATE 18TH CENTURY

Formerly probably mounted as part of a chimneypiece jamb, richly carved floral bouquets issuing from opposing cornucopia shells

62cm high, 20.5cm wide, 10.5cm deep

£4,000-6,000



234

234
A RELIEF CARVED MARBLE TABLET
18TH CENTURY
With reclining female figure emblematic of the harvest and holding a cornucopia, set on modern stand
Tablet 36cm wide, 13cm high, 28.5cm high overall

£200-300



235

235
A BAROQUE MARBLE CHILD'S HEAD
18TH CENTURY
Set on modern stand
Head 23cm high, 37cm high overall

£500-800



236

236
A PAIR OF GRAND TOUR ALABASTER OBELISKS
ITALIAN, EARLY 19TH CENTURY
Set on fruitwood or Yew wood bases
27.5cm high, bases 9.5cm square

£200-400

237
A ROMAN BRONZE INK STAND
1-2ND CENTURY AD
28cm high, base 23 x 24cm

£800-1,200

238
AFTER THE ANTIQUE
A BRONZE BUST OF URANUS
19TH CENTURY
20.5cm high, base 13.5cm wide

£300-500



238



237

239
A WALNUT CENTRE TABLE
ITALIAN, 19TH CENTURY
With shaped trestle end supports and wrought iron brackets
81cm high, 291cm long, 99cm deep

£2,500-3,500



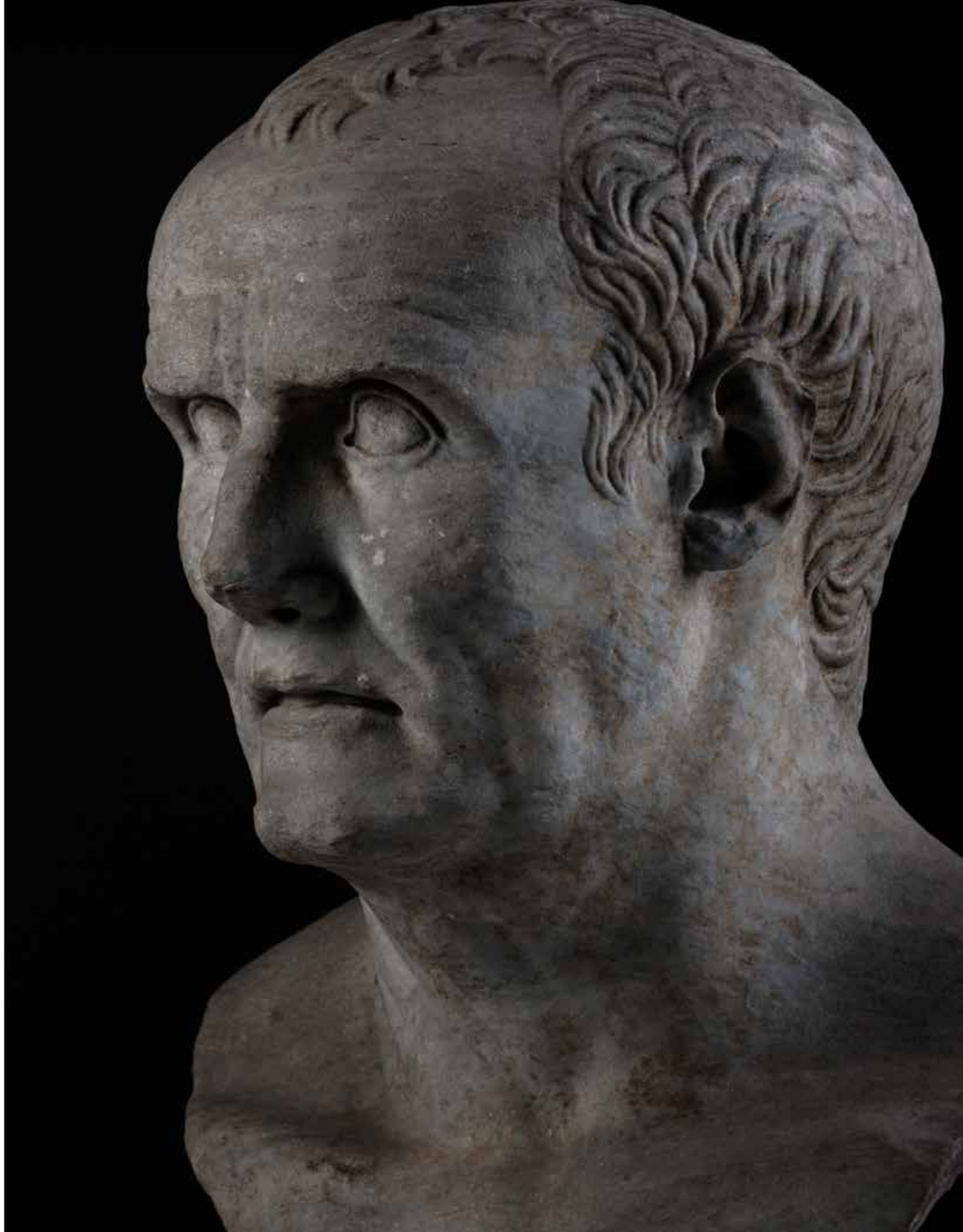
239



240

240
A LARGE MARBLE BUST OF CONSUL GAIUS MARIUS
ITALIAN, 17TH/18TH CENTURY
Set on tall socle
74.5cm high, base 25cm diameter

£8,000-12,000





241

241

ENGLISH SCHOOL (17TH CENTURY)

PORTRAIT OF EDWARD, VISCOUNT CONWAY (1592-1655), THREE-QUARTER-LENGTH, IN A RED COAT AND WHITE STOCK

Oil on canvas

Bears inscription of the Conway family tree (on a sheet attached to the reverse)

127 x 107cm (50 x 42in.)

The Right Honorable Edward Conway 2nd Viscount Conway (1592 - 1655) was a distinguished peer, parliamentarian, military commander, and celebrated bibliophile. He was educated at Queens College, Oxford and spent most of his early life in the Netherlands and served as a military commander in the Low Countries. He was Knighted at Whitehall in March 1618 and married in the following year, the union proving to be long but unhappy. As a veteran of numerous campaigns he had fallen heavily into debt, in October 1623 he resolved to return home again to order his affairs, but could not guarantee that he would not be arrested by his creditors. A solution presented itself when Conway was returned in his absence as MP for Warwick. Conway helped to organize the ill-fated Cadiz Expedition, vowing loyalty to the Duke of Buckingham.

At the 1626 Conway was returned at Yarmouth, however at the 1628 parliamentary elections, he was unable to find a seat and was summoned to the Lords in his father's barony, an honour unprecedented for a viscount's son, and took his seat on 23 April.

In 1629 Conway obtained the governorship of County Londonderry, and settled at Lisburn, where he formed an extensive library. He inherited his father's titles two years later, but leased his family seat at Ragley to the 2nd Lord Brooke (Robert Greville). Conway returned to Ireland in 1639 with a new army commission, but was summoned back to England in 1640 as general of the horse against the Scots. He sought to recover his military reputation by volunteering for further service in Ireland and drove back the Irish rebels at Lisburn in November 1641, but his library was burnt in the battle's aftermath. He sided with both the Parliamentarians and Royalists at certain periods which meant he was viewed with suspicion, he was also plagued by debt, and now in declining health, he found shelter with his friend 10th Earl of Northumberland at Petworth House until 1653, when he returned to the Continent, finally dying either at Paris or Lyons in June 1655. His body was brought home, and buried with his ancestors at Arrow, Warwickshire.

£800-1,200



242

242

CIRCLE OF MICHAEL DAHL THE YOUNGER (BRITISH 1659-1743)

PORTRAIT OF A LEFTWICH OLDFELD (1682-1721), HALF-LENGTH, IN A GREEN JACKET

Oil on canvas, feigned oval

with identifying inscription (upper left) and with a further inscription Leftwick Oldfeld of Leftwi[ch]/son of Leftwick Oldfeld & Alicia Haw[orth]/married Jane Bowyer/daughter of/Sir W. Bowyer. Bart of Knipersley Staff/Born 1682 died 1721' (on a label on the reverse)

76 x 62cm (29¾ x 24¼in.)

Provenance:

Jays Antiques, South Wimbledon, 1982

Sale Sotheby's, London, 22 April 1982 lot 120

Leftwich Oldfield, born in Leftwich, Cheshire, was the third generation of an influential family from Leftwich Cheshire to bear this name. His grandfather Leftwich Oldfield I (1619–1669) married Mary Croxton and they resided at Leftwich Old Hall. Leftwich Oldfield II (1647–1696) married Alice Haworth and served as a local Justice of the Peace and Tory politician. In 1691, he expanded the family estates by acquiring Ordsall Hall in Salford. He was buried in Davenham, Cheshire. The sitter of the present portrait married Jane Bowyer in 1702, their daughter, Anne Oldfield, married into the Puleston family of Emral House, Flintshire

£1,500-2,000

243
AFTER THE ANTIQUE
A CARVED BLACK GRANODIORITE
HALF FIGURE OF A PHARAOH
EGYPT OR ITALY
Depicted head, shoulders and torso,
Royal nemes headdress with central Uraeus
46.5cm high, 24cm wide, 18cm deep

Literature:
Sally-Ann Ashton, Roman Egyptomania.
A special exhibition at the Fitzwilliam
Museum, Cambridge, 24 September
2004-8 May, 2005, Golden House
Publications, London, 2004

£5,000-8,000





243



244

244 Y
A BLOND TORTOISESHELL AND EBONISED RIPPLE MOULDED MIRROR
PROBABLY DUTCH,
LATE 19TH CENTURY
65cm high, 55cm wide

£800-1,200



245

245
A CARVED WOOD ROOF GUARDIAN
NEPALESE, 19TH CENTURY OR EARLIER
Of weathered sculptural form
95cm high, head 22cm wide, 20cm deep

£300-500



246

246
A SET OF NINE ENCAUSTIC TILES
PROBABLY 14TH CENTURY
Decorated in ochre and brown with chevron designs
Each approximately 11cm square

£200-300



247

247
PROFESSOR CLAUDIO MONTICELLI (ITALIAN, 20TH CENTURY)
PAIR OF WATERCOLOURS OF CLASSICAL ARCHITECTURE
Pencil and watercolour, heightened with touches of bodycolour
Both signed (lower right and lower left respectively)
90 x 59cm (35¼ x 23in.); 96 x 51cm (37.3/4 x 20.1/8in) (a pair)

Monticello was an Italian architect who worked in Rome at the beginning of the 20th Century

£1,000-1,500





248

248
A POLISHED TREE ROOT COFFEE TABLE
MID 20TH CENTURY
44cm high, 120cm long, 70cm deep

£300-400





249 (view from above)



249

249

A GILTWOOD, BRESCIA AFRICANA, CIPPOLINO AND BRESCIA DI SPAGNA SIDE TABLE

ITALIAN, SECOND QUARTER 18TH CENTURY

The strapwork and lozenge marble top above an acanthus carved frieze on caryatid legs headed by masks and terminating in paw feet

82cm high, 128cm wide, 69cm deep

£6,000-8,000



250

250
AFTER THE ANTIQUE, A TERRACOTTA PORTRAIT ROUNDEL OF AN EMPEROR
NORTH ITALIAN, 15TH/16TH CENTURY
Probably depicting Galba (reg. AD 68- AD 69)
37cm diameter

£2,000-3,000



251

251
A COLLECTION OF IMPERIAL PORPHYRY FRAGMENTS
ROMAN, 1ST TO 3RD CENTURY A.D.
Largest 24 x 17cm, smallest 12.5 x 12cm

Provenance:
Private collection of Late Belgian Professor of Archaeology L.D., who worked in Ostia, late 1920s

£800-1,200





252

252
A PAIR OF CARVED ISTRIAN STONE ARCHITECTURAL SUPPORT BASE TABLE LIGHTS
VENETIAN, LATE 18TH CENTURY
Later fitted as table lights, PAT tested
Bases 42cm high, 45cm wide,
62cm high overall

£800-1,200

253
A WALNUT TABLE
ITALIAN, 18TH CENTURY
With shaped trestle supportsand wrought iron backets
79cm high, 226cm long, 105cm deep

£3,000-5,000



253



254

254
A GROUP OF CAMEOS
ITALIAN AND FRENCH, 19TH CENTURY
To include: carved Siena marble cameo of a soldier, 4cm high:
carved alabaster cameo of Christ, 8.5cm high and 6 others

£400-600

255
A PAIR OF EMPIRE WHITE PAINTED AND PARCEL GILT SIDE CHAIRS
ITALIAN, CIRCA 1800
Upholstered in Pierre Frey Alpaca Boucle fabric
97cm high, 51cm wide, 56cm deep

£600-1,000



255



256

256
AFTER ANTONIO CANOVA,
A MARBLE FIGURE OF A
DANCING GIRL
19TH CENTURY
78cm high

Set on a marble column pedestal,
185cm high overall

£500-800



258

258
DOULTON, A LARGE TERRACOTTA FIGURE
OF A CHILD AND HIS DOG
LATE 19TH CENTURY
Stamped "Doulton & Co, Lambeth, London"
86cm high, base 41cm wide

The design for this group has been attributed to John Broad.

£3,000-5,000

259
A MARBLE AND OAK FLOOR STANDING PEDESTAL MORTAR OR FONT
ENGLISH, 18TH CENTURY
91cm high, 48.5cm wide

£500-1,000



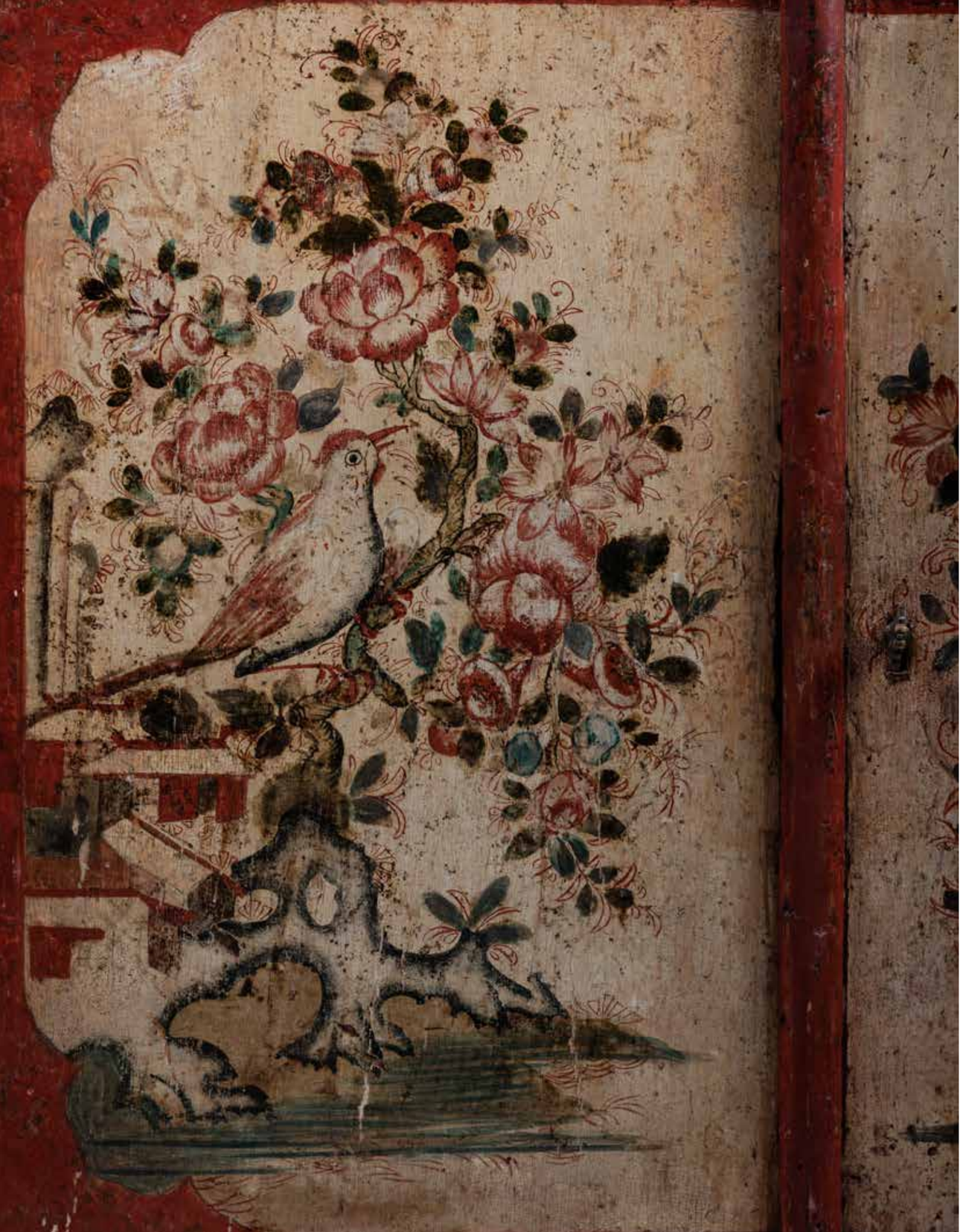
257
A VENETIAN GILTWOOD
MIRROR
ITALIAN, EARLY 19TH CENTURY
The cresting carved with a bird
supporting a crown, above a
small oval plate with larger later
rectangular plate below, within a
raised profile panelled frame
160cm high, 107cm wide

£1,000-1,500

257



259



260
A GEORGE III PINE ASYMMETRICAL MIRROR
THIRD QUARTER 18TH CENTURY
Of pierced rococo outline with
later shaped plates
94cm high, 56cm wide

£600-1,000



260



261

261
A PAINTED ARMCHAIR
ITALIAN, 18TH CENTURY
Upholstered in hessian, with elaborately scrolled
arm terminals and cabriole legs
123cm, high, 71cm wide, 81cm deep

£600-1,000

262
A POLYCHROME PAINTED TABLE CABINET
ITALIAN, EARLY 19TH CENTURY
Decorated with flowering foliage and birds,
with two doors enclosing six drawers
43cm high, 50.5cm wide, 25cm deep

£1,000-2,000



262



263

263
A PAIR OF VENETIAN ETCHED GLASS GIRANDOLE MIRRORS
LATE 19TH CENTURY, POSSIBLY MURANO
The shaped plates decorated with an allegorical figure holding grapes, within rope twist frame, with a giltwood and metal candle branch
48cm high, 34cm wide

£1,500-2,500



264

264
AN ETCHED GLASS VASE
FRENCH, LATE 19TH CENTURY
Of slender trumpet form and with short knopped stem
46cm high

£300-500

265
A SET OF EIGHT OAK AND ASH LADDERBACK CHAIRS
PROBABLY LANCASHIRE, LATE 19TH/EARLY 20TH CENTURY
Including a pair of armchairs
107cm high, 60cm wide, 52cm deep

£400-600



265



266

266
ATTRIBUTED TO MARMADUKE CRADDOCK (BRITISH C. 1660-1717)
A PEACOCK AND PEAHEN AND OTHER BIRDS
Oil on canvas
63 x 76cm (24¾ x 29¾in.)

Provenance:
Richard Davidson Fine Art, where acquired February 1985
Private Collection, Petworth

£3,000-5,000

267
AFTER THE ANTIQUE, A LARGE WHITE MARBLE AND STONE BUST OF A ROMAN MAN POSSIBLY SCIPIO AFRICANUS
18TH CENTURY
Depicted facing slightly to his left, swept draped tunic, military style epaulette shoulders, marble head, top of chest, stone shoulders, on marble socle base
90cm high, 72cm wide, base 25cm diameter

The physiognomy of this library scale bust is comparable to the 17th century Roman bust of Scipio Africanus in Bigio Morato and statuary marble held in the Galleria Borghese, Paolina Room. However, as Sonja Felici notes, Scipio's later portraits tend to depict him completely bald, with consequent emulation of the earlier portraits of the priests of Isis. The Roman general Scipio earned the surname 'Africanus' after his victory at the Battle of Zama, which ended the Second Punic War in 202 BC.

£8,000-12,000



267





268

268

A PAIR OF VENETIAN CREAM AND GREEN PAINTED SERPENTINE BEDSIDE CABINETS

NORTH ITALIAN, SECOND HALF 18TH CENTURY

Later decorated with scrolling foliate tendrils, each painted faux marble top above a door

77cm high, 54cm wide, 30cm deep

£2,000-3,000



269

A VENETIAN CREAM AND GREEN PAINTED SERPENTINE COMMODE

NORTH ITALIAN, SECOND HALF 18TH CENTURY

Later painted with faux marble top above two drawers, decorated with scrolling foliate tendrils

92cm high, 119cm wide, 52cm deep

£2,500-4,000



269



270

270
A FLORENTINE GILTWOOD FRAME
ITALIAN, 19TH CENTURY
64cm high, 104cm wide

£250-400



272

271
A KHMER GREY SANDSTONE TORSO OF A MALE DEITY
CAMBODIA, CIRCA 12TH CENTURY
Of fragmentary carved form, with pleated sampot and belt carved in low relief, mounted on modern stand
Figure 82cm high, 94.5cm high overall

Provenance:
TL Thirkhill, Worton, North Yorkshire, UK.
Purchased probably 1960s/1970s

£2,000-3,000

272
POUL HENNINGSEN FOR LOUIS POULSEN;
A PH 4/3 FLOOR LAMP
CIRCA 1936
With soft yellow lacquered shade, brass stem and weighted base, fitment marked PH Lamp, Patented, underside with indistinct numerals *332(?), PAT tested
157.5cm high

£1,000-1,500



271

273
BRITISH PROVINCIAL SCHOOL, 18TH CENTURY
PORTRAIT OF A STOUT GENTLEMAN, IN PROFILE TO THE LEFT
Oil on canvas
93 x 64cm (36½ x 25in.)

Provenance:
Gladwell and Company

£400-600



273



274 (part lot)

274
A SPANISH MAIOLICA ALMS DISH
TALAVERA, 20TH CENTURY
Decorated with a blazon
46cm diameter

Together with an Italian Maiolica jar,
22.5cm high

£300-500

275
A NEAR PAIR OF GLAZED MAJOLICA TILE PANELS
SPANISH, 19TH CENTURY
In the Della Robbia manner, framed
119.5 x 23cm and 117 x 23.5cm overall

£500-800



275



276
ERIK TIDSTRAND FOR NORDISKA KOMPANIET; A MODEL 30246 LAMP
SWEDEN, CIRCA 1930
Mahogany stem, cream shade, marked to underside, PAT tested
48.5cm high

£500-800



276



277

277
A PAIR OF PALE GREEN PAINTED CHESTS
ITALIAN, LATE 20TH CENTURY
Each with four drawers
70cm high, 92cm wide, 40cm deep

£800-1,200

278
A WALNUT FOUR POST BED
NORTH ITALIAN, LATE 18TH/ EARLY 19TH CENTURY AND LATER
With four spiral turned posts with urn finials, extended in size
178cm high, 168cm wide, 236cm long

£2,000-3,000



278



279

279
LORENZO LORENZI
(ITALIAN 18TH CENTURY)
SET OF FOUR HAND-COLOURED ENGRAVINGS OF BIRDS
34 x 27cm (13¼ x 10½in.) (4)

The plates are from *Storia Naturale degli Uccelli*, published 1767-1776.

£200-300

280
A PAIR OF WHITE PAINTED BEDSIDE CABINETS
ITALIAN, LATE 20TH CENTURY
Each with a drawer and a door
70cm high, 75cm wide,
39cm deep

£600-1,000



280



281

281
A HARLEQUIN SET OF SIX PINE, ELM AND OAK CHAIRS
SWISS, LATE 18TH/
19TH CENTURY
Each with shaped carved backs, two decorated with opposed masks, one bearing a date '1786'
90cm high, 45cm wide,
and similar

£400-600

282
ENGLISH SCHOOL, 20TH CENTURY
SUNSET OVER THE SEA
Oil on canvas
Indistinctly signed 'Wild' (lower right)
18 x 35.5cm (7 x 13¾in.)

£200-300



282



283

283
A DELFT APOTHECARY JAR BASE TABLE LIGHT
18TH CENTURY
White ground titled "V. do. atthea" within a blue scroll cartouche, later fitted as a table light, PAT tested
46cm high overall including fitting

£200-300

284
A WHITE PAINTED ARMOIRE
ITALIAN, 19TH CENTURY
The two twin panelled doors later decorated with flower filled urns, enclosing four shelves and a drawer, on bracket feet
207cm high, 107cm wide, 40cm deep

£1,000-1,500



284

285 Y
A SHELL ENCRUSTED BOX
MID 20TH CENTURY
Approximately 24cm high, 40cm wide, 25cm deep

Please note that this lot is subject to CITES regulations and suitable for UK buyers only

£500-800



285



286

286
AFTER THE ANTIQUE, A MARBLE HEAD OF JUNO LUDOVISI
ITALIAN, 18TH CENTURY
Diadem set hair, set on a polished black marble base
The head 34cm high, 48cm high overall, the base 12.5cm square

£3,000-5,000



287

287
AFTER THE ANTIQUE, A LARGE BRONZE FIGURE OF NARCISSUS
PROBABLY NAPLES, 19TH CENTURY
With Chiurazzi style 'Ancient' green verdigris patination
61cm high, base 25cm diameter

£1,500-2,500



288

288
A PLASTER LION HEAD WALL MOUNT
20TH CENTURY
45cm wide by 44cm high

£150-250



289

289
A REGENCY MAHOGANY LIBRARY BERGERE
EARLY 19TH CENTURY
With a Pierre Frey polychrome check patterned squab cushion
94cm high, 58cm wide, 75cm deep

£400-600



290

290
A POLYCHROME PAINTED SIDE CABINET
NORTH ITALIAN, 19TH CENTURY
The two drawers, two doors and sides decorated with flower filled urns and floral sprays, the back of one drawer stamped 'MT'
98cm high, 125cm wide, 52cm deep

£1,200-1,800



291

291
FRENCH SCHOOL (18TH CENTURY)
STUDY OF A CLASSICAL MALE BUST
Red chalk
32 x 26cm (12½ x 10in.)

£500-800

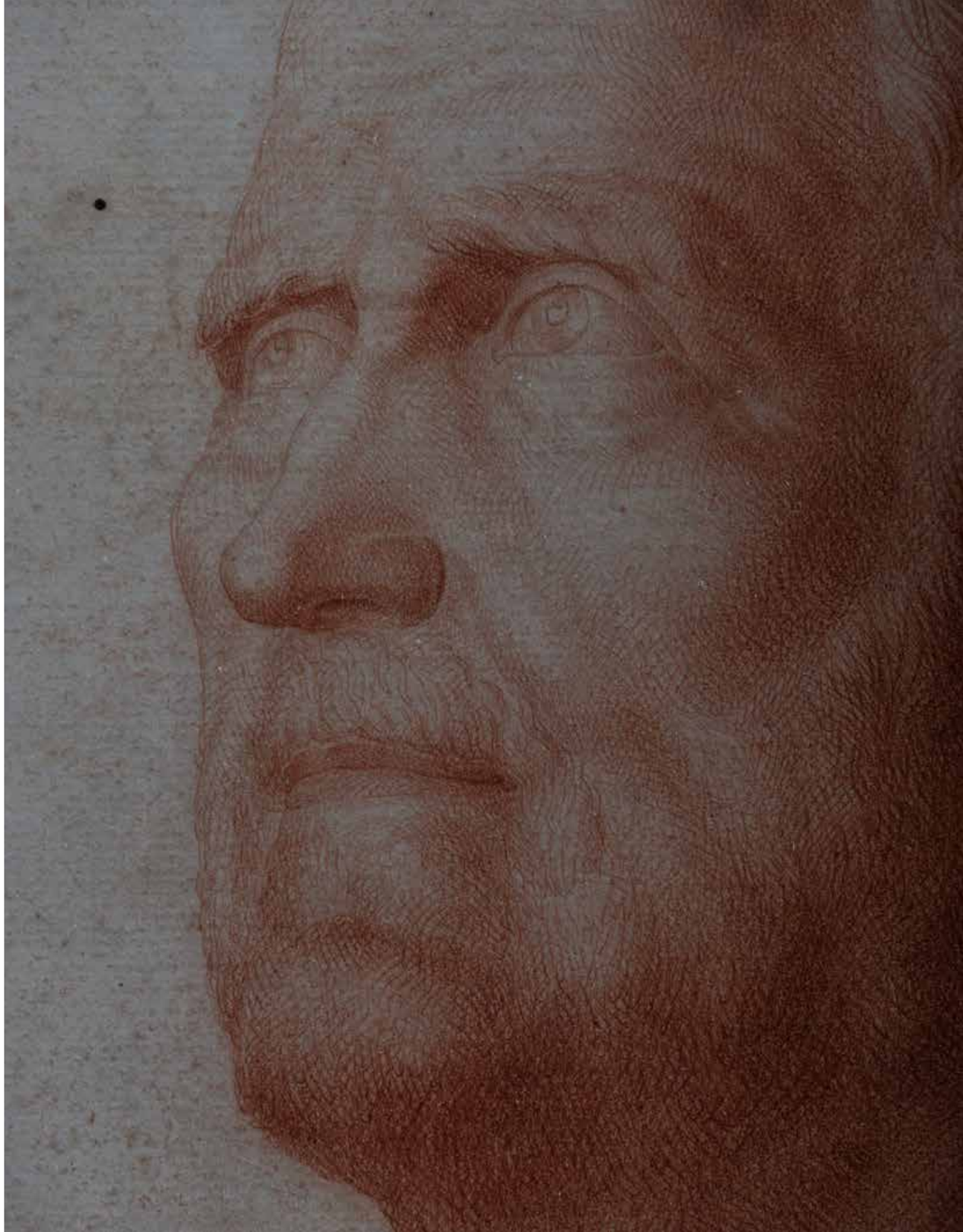
292
A PAIR OF LOUIS XV WALNUT BERGERES
MID 18TH CENTURY
Upholstered in cotton, the shaped frames carved with flowerheads and acanthus, minor differences in carving
98cm high, 81cm wide, 82cm deep

Provenance:
Count Charles de Salis, sold Christie's London, 19 May 1966, lot 101.
Michael Inchbald, 'A Legacy of Design', sold Christie's London, 22 January 2014, lot 196

£5,000-8,000



292





293

293
CHINESE ARTIST
(EARLY 19TH CENTURY)
A SET OF EIGHT DEPICTIONS OF CHINESE TRADESPEOPLE
Watercolour and bodycolour over pencil, watermark WHATMAN 1824
bears later English inscription and number
48 x 37cm (18¾ x 14½in.)

£1,500-2,500

294
A PAIR OF POLYCHROME PAINTED TOLE PINEAPPLE PATTERN TWO BRANCH WALL LIGHTS
MID 20TH CENTURY
50cm high, 36cm wide, 21cm protuberance

£500-800



294

295
A FRUITWOOD FARMHOUSE TABLE
19TH CENTURY
With a cleated plank top and end drawer
76cm high, 191cm wide, 99cm deep

£500-800



295

296
A SILVERED WOOD WAVE FRAMED MIRROR
FRENCH, LATE 19TH/ EARLY 20TH CENTURY
125cm high, 78cm wide

£1,000-2,000



297



296

297
A PAIR OF BRONZE MASK ESCUTCHEONS
ITALIAN, PROBABLY FLORENCE, 18TH CENTURY
Of mask and scrolling shell surmounted form, original threaded screw backs
18cm high, 10.5cm wide

£400-800

298
AFTER THE ANTIQUE, A BRONZE FEMALE TORSO
19TH CENTURY
Set on block base
91cm high overall, base 30.5cm wide

£700-1,000



298



299

299
ENGLISH SCHOOL (19TH CENTURY)
A LONGHORN BULL
Oil on canvas, unlined
42 x 57cm (16½ x 22¼in.)

£800-1,200



300

300
A LOUIS XV PROVINCIAL WALNUT BOMBE COMMODE
MID 18TH CENTURY
With three drawers with shaped panelled fronts and cabriole legs
86cm high, 94cm wide, 66cm deep

£2,000-3,000

301
A LARGE PAIR OF OVAL WICKER LOG BASKETS
20TH CENTURY
71cm high over handles, 87cm wide

£500-1,000



301



302 (part lot)



303

302
NINAGAWA NORITANE
A SET OF 32 LITHOGRAPHS AND 1 TITLE PLATE OF JAPANESE CERAMICS FROM KWAN-KO-DZU-SETSU: HISTORICAL AND DESCRIPTIVE
27 x 38cm (10½ x 14¾in.)
In glazed frames 41.5 x 35cm

Published circa 1876–78.

£600-800



304

303
WORKSHOP OF GIUSEPPE-MARIA BONZANIGO (1745-1820)
A CARVED BOXWOOD PORTRAIT
EARLY 19TH CENTURY
Set into gilt slip and frame
Frame 21 x 19cm

£800-1,200

304
A CARVED BOXWOOD CORPUS CHRISTI
PROBABLY GERMAN, 17TH CENTURY
Set on modern stand
Figure 31.5cm high

£500-800

305
ITALIAN SCHOOL, 18TH CENTURY
A CAPRICCIO HARBOUR VIEW
Oil on canvas, laid onto board
30.5 x 77cm (12 x 30¼in.)

£500-800



305



306

306
A PAIR OF VERDIGRIS PATINATED BRONZE TABLE LIGHTS
FRENCH, 19TH CENTURY
Probably formerly paraffin lamps and now fitted for electricity, PAT tested
52cm high overall including fittings

£300-500

307
A WALNUT AND BURR WALNUT THREE TIER CABINET
NORTH ITALIAN OR SWISS, 18TH CENTURY AND LATER
Decorated with foliate carved geometric panels doors and drawers, comprising three sections, the 19th century top with a drawer and two doors, the middle with two doors enclosing a fitted interior, the lower with five drawers, the sides with carrying handles, the reverse with a printed paper label for Lucerne
133cm high, 113cm wide, 60cm deep

Provenance:
Spetchley Park, Property of the Berkeley family, sold Sotheby's London, 11 December 2019, lot 3 (when sold with an additional associated third section to the top).

£1,500-2,500



307





308

308

A PAIR OF OPPOSING REGENCY GILTWOOD AND PARTLY EBONISED CONVEX MIRRORS

EARLY 19TH CENTURY

Each with an eagle cresting above a ball decorated frame, with a foliate spray to the base

86cm high, 48cm wide

£4,500-6,000

309

A GEORGE III MAHOGANY SERPENTINE CHEST

LATE 18TH CENTURY

The crossbanded eared top with chequer line inlay, above four graduated drawers flanked by fluted angle uprights, on ogee bracket feet

95cm high, 118cm wide, 58cm deep

£2,500-4,000



309



310

310
ENGLISH SCHOOL (19TH CENTURY)
A BAY HORSE: AND A GREY HORSE
Oil on canvas
50 x 70cm (19½ x 27½in.) (a pair)

£800-1,200

311
THOMAS FAIRLAND (BRITISH 1804-1852) AFTER ABRAHAM COOPER, CHARLES HANCOCK AND SIR EDWIN LANDSEER
THE SPORTSMAN'S KENNEL: TWELVE HEADS OF THE PRINCIPAL BRITISH SPORTING DOGS
Lithograph
28 x 20cm (11 x 7¾in.) (12)

Literature:
Published Harding & King, London, 1833-1835

The dogs depicted include Fox Hound, Terrier, Blood Hound, Spaniel, Pointer, Setter, Greyhound, Water Spaniel, Harrier, Beagle, Deer Hound, and Newfoundland

£400-600



311

312
ATTRIBUTED TO GEORGE B. NEWMARCH (FL.1827-1873)
A FIGHTING COCK
Oil on canvas
76 x 63cm (29¾ x 24¾in.)

Provenance:
Richard Green, London

£2,000-3,000



312



313

313
TWO MARBLE BEAST HEAD GARGOYLES
ITALIAN, 13TH/14TH CENTURY
Of serpentine form,
carved detailing and scales
16.5cm high, 30cm long and
19cm high, 47cm long

£2,000-3,000

314
A LARGE COPPER CISTERN OR PLANTER
19TH CENTURY
With rivetted construction, flat top edge, verdigris patination
59cm high, 98cm wide

£1,500-2,000



314

315
A GROUP OF THREE DECOY BIRDS
19TH CENTURY
Carved and naturalistically painted wood
with iron beaks, modern stands
39.5cm, 37cm, and 27cm high

£500-800



315



316

316
A CARVED STONE HEAD
ENGLISH, MEDIEVAL
Dished top, bearded face, set on modern base
40cm high, base 17.5cm wide

£300-500

317
AUSTIN AND SEELY- A PAIR OF COMPOSITION STONE WHIPPETS
LATE 19TH CENTURY
51cm high, bases 94.5cm wide, 28cm deep

£1,200-1,800



317



318

318
THREE BRONZE GARDEN STORKS
JAPANESE, FIRST HALF 20TH CENTURY
130cm, 125cm, and 110cm high

£800-1,200



319



320

319
A CARVED LIMESTONE DUAL FACETED SUNDIAL
DATED 1859
With a cast iron gnomon, concave geometric carving to the sides, initialled and dated 'WP 1859', vacant recesses to sides
43 x 43cm overall, the stone 30 x 30cm

The use of multi-dial sundials reached its apogee of expression in Scotland where polyhedral sundials are rare, but not uncommon. The more restrained twin dial arrangement of this example, vertical and horizontal dials, is more characteristic of English dials and it has been suggested that this may come from the Welsh borders.

£600-1,000

320
A LIMESTONE STATUE FRAGMENT OF LEGS
FRENCH, 18TH CENTURY
94.5cm high, base 62cm wide

£400-600

321
A LARGE PAIR OF CAST IRON PINECONE FINIALS
ENGLISH, EARLY 19TH CENTURY
51cm high, bases 16.5cm square

£1,000-1,500



322



321

322
A MARBLE PEDESTAL SUNDIAL WITH BRONZE SUNDIAL PLATE
19TH CENTURY
Gnomon above unsigned engraved plate 28cm square, collared tapering column support
114cm high

£800-1,200

323
A PAIR OF CARVED MARBLE SPHINX
19TH CENTURY
With Romano-Egyptian heads
51cm high, 80cm long overall, bases 36cm deep

£1,500-2,500



323

324
A LEAD FOUNTAIN SPOUT IN THE FORM OF A DRAGON
18TH CENTURY
20cm high, 32cm wide

£300-500



324

325
A LARGE COMPOSITION STONE OVOID PLANTER OF FOUNTAIN SURROUND
20TH CENTURY
Approximately 220cm long, 45cm high, 183cm deep

£600-800



325

326
A PAIR OF CARVED LIMESTONE BENCHES
ITALIAN, 20TH CENTURY
With lion paw supports
50cm high, 152cm long,
46cm deep

£1,500-2,500



326



327
AFTER THE ANTIQUE, A RARE LIFESIZE LEAD FIGURE OF THE BORGHESE GLADIATOR
ENGLISH, 19TH CENTURY
Lead on octagonal stone base
156cm high, base 100 by 60cm

Provenance:
Formerly in the collection of Sir David Kirch (1936-2026), The Octagon, Le Mont De Gouray, St. Martin, Jersey

This rare life size lead figure is modelled after the marble statue found at Nettuno near Anzio in 1611. The original statue, dating from around 100 B.C, is inscribed on a supporting tree trunk behind the right leg; 'ΑΓΑΣΙΑΣ ΔΩΣΙ ΘΕΟΥ ΕΦΕΣΙΟΣ ΕΠΟΙΕΙ [Agasias son of the Dositheus, Ephesus]. It entered the Borghese collection by 1613 and its impact and fame were almost immediate. In around 1618-1625 Gian Lorenzo Bernini had begun work on a series of work at the bequest of his patron Cardinal Scipione Borghese. In 1623, when he was just 24 years old, he halted work on his model of a large group composition of Apollo and Daphne to start production on his figure of David. In this work he portrayed David getting ready for battle rather than the moment of triumph that follows after Goliath's defeat. In the hero's pose, left arm braced upwards and his right foot planted firmly taking the body's weight, Bernini was perhaps drawing inspiration from directly Borghese's elegant, dynamic gladiator. Napoleon Bonaparte purchased the marble figure together with a substantial part of the Borghese collection in 1807, and from Napoleon's collection it entered the Louvre where it remains today (inv. no. MR 224).

£15,000-25,000



327

328 λ
HAMISH MACKIE (BRITISH, B.1973)
CHICKEN, BRAHMA COCKEREL
Bronze
Signed to cast, dated 2009, numbered 3/12
78cm high, 41cm wide, 52cm deep

Hamish Mackie:
"Chickens I find endlessly amusing, and have found myself hypnotised while observing a hen having its afternoon nap. A second chicken, a little more lively, jumped up onto my modelling stand and started pecking the clay original!"

£4,000-6,000



328



329

329
A WHITE MARBLE FRAGMENTARY SCULPTURE
19TH CENTURY
With child seated by an orb, holding up tondo carved with two addorsed faces emblematic either of the dramatic arts of comedy and drama, or the passage of time
56cm high, 45cm wide

£300-500

330
A PAIR OF CARVED LION SUPPORTERS
ITALIAN, 14TH/15TH CENTURY
Modelled recumbent,
each with bar support to back
Larger 45cm high, 83cm long, 30.5cm deep

£3,000-5,000



330

331

A MONUMENTAL MARBLE SUNDIAL

PORTUGUESE, MID 18TH CENTURY

Surmount of twin cherubs flanking urn, above circular vertical dial, with broad sweeping raised stylised acanthus fanning below, within bold baroque scrolling volutes, lowest with raised floral decoration, stepped breakfront plinth below

approximately 357cm high, 130cm wide, 67cm deep

A monumental marble sundial of this ambitious size and scale would have been commissioned for aristocratic quintas and formal gardens, serving both as a timekeeper and as expressions of status and cultivated taste.

Examples of comparable scale and sculptural confidence are rare, making this an important survival of Portuguese Baroque garden sculpture.

£60,000-80,000

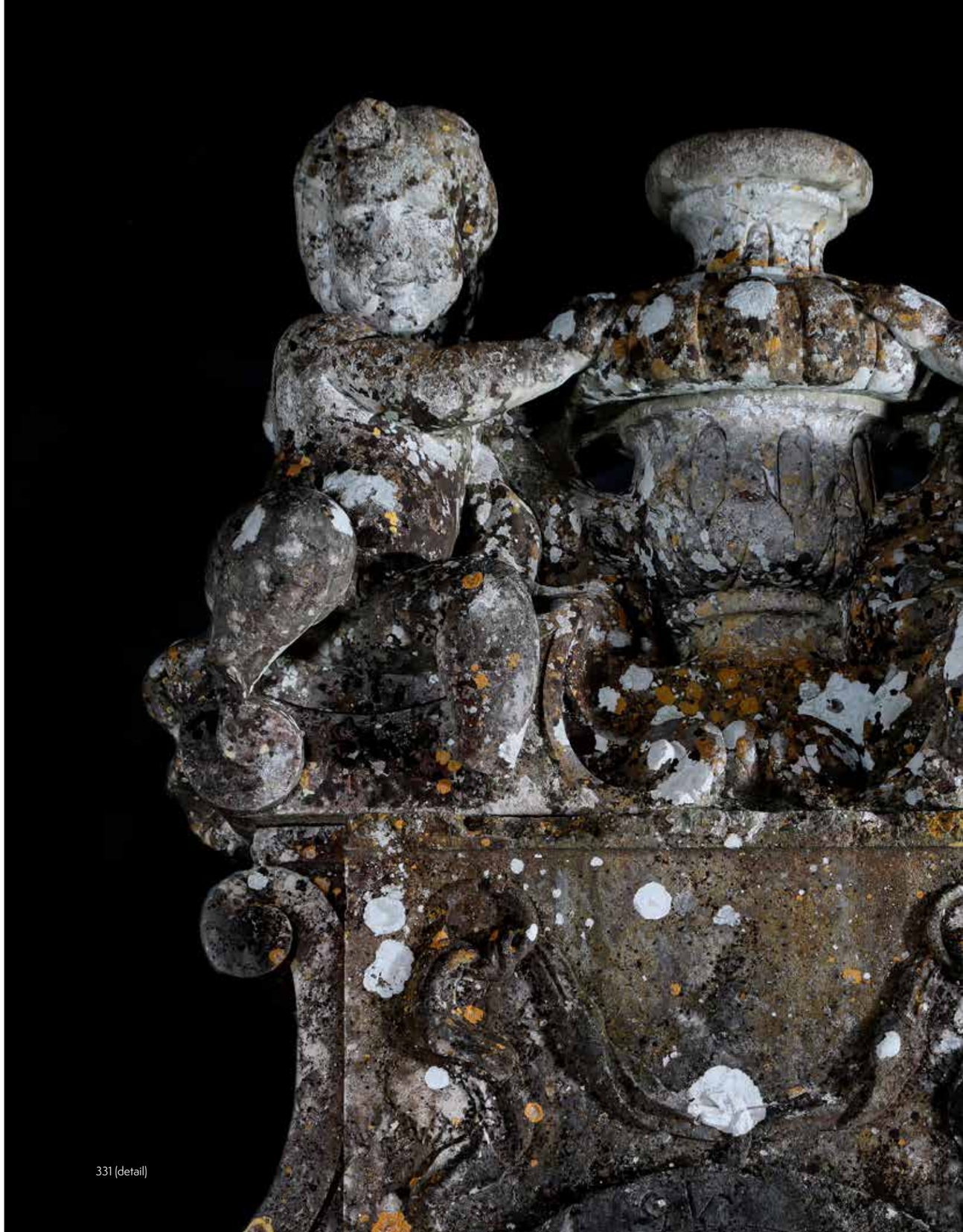


331



331

The detailing of the sculptural putti cornice and the bold scrolling tapering frame ties this work into mid 18th century Baroque Portuguese garden and architectural sculpture. The ornamental vocabulary relates closely to the architectural stonework of the period, including the sculptural programmes associated with the Casa dos Porto Carreiro (Obras do Fidalgo), and to the integrated architectural sculpture at the Sanctuary of Bom Jesus do Monte. In each case, sculpture is conceived as an extension of architecture, designed to be read at scale within a formal landscape setting.



331 (detail)

332
A PAIR OF BRONZE TAPS
19TH CENTURY
Set on an oak board
Board 40cm wide, 19cm high, 25cm deep overall

£400-600



332

333
TWO COMPTON POTTERY TERRACOTTA WINDOW BOXES
20TH CENTURY
With twin and single rose motif decoration respectively, smaller with illegible impressed mark
43cm wide, 16cm high, 23cm deep, and 30.5cm wide, 14.5cm high, 22.5cm deep

£300-500



333

334
A WHITE PAINTED WROUGHT IRON GARDEN BENCH IN THE REGENCY STYLE
EARLY 20TH CENTURY
Of double chair back form
94cm high, 111cm wide, 59cm deep

£600-1,000



334



335

335
A PAIR OF CARVED STONE LION PAWS
19TH CENTURY
Formerly furniture supports, latterly in use as door stops or door porters
17cm high, 23cm wide

£400-600

336
A PAIR OF CARVED STONE LION PAWS
19TH CENTURY
Formerly furniture supports, latterly in use as door stops or door porters
17cm high, 23cm wide

£400-600



336

337
AUSTIN & SEELEY- A RARE COMPOSITION STONE FIGURE OF SIR JEFFREY HUDSON ON PEDESTAL
MID/LATE 19TH CENTURY
Modelled in the armour of the Holy Roman Emperor
202cm high overall, pedestal 48.5cm square

Literature:
Nick Page, Lord Minimus: The Extraordinary Life of Britain's Smallest Man, HarperCollins, London, 2002.

Austin & Seeley, Collection of ornaments at Austin & Seeley's artificial stone works, 1841, illustrated page 9, titled "Sir Geoffrey Hudson". Jeffrey Hudson (1619-circa 1682) was a servant at the court of Charles I celebrated for his small stature - at the age of 30 he reached a height of 42 or 45 inches. The son of a keeper to George Villiers, 1st Duke of Buckingham, he was introduced at the age of nine to the Duchess of Buckingham in 1626. The Duchess, in a coup de theatre at a banquet given to Charles I and his young French wife Queen Henrietta Maria, concealed Hudson in a large pie from which he emerged in full armour delighting the young Queen. He entered the service of the Queen and was knighted by the King and gained the nickname "Lord Minimus". His career at court ended ignobly when he shot and killed the Queen's Master of Horse William Crofts in a duel. Expelled from her court he was later captured by Barbary pirates and spent twenty-five years as a slave in North Africa before returning to England. In 1676 he was accused of involvement in the 'Popish Plot' with Titus Oates and was imprisoned in Gatehouse Prison for four years.

A comparable example of this rare figure was sold Christie's London, Quai d'Orsay, Paris - An Apartment by Jacques Grange, 19th November 2010, lot 803 (£16,250 inc. premium).

£1,500-2,000



337



338

338
A MEDIEVAL CARVED STONE HEAD
POSSIBLY FRENCH, 14-15TH CENTURY
Drilled to mouth for use as a waterspout, set on modern stand
Head 24.5cm x 20cm, 47cm high overall

£400-600

339
A LARGE MINERAL SPECIMEN OF DESERT ROSE
Of part polished form
27cm high, 65cm wide

£200-300

340
A COLLECTION OF EIGHT TERRACOTTA AMPHORA POTS
20TH CENTURY
Tallest 78cm, smallest 43cm

£300-500



339



340

341
A WHITE MARBLE FIGURE OF A CHILD CONTEMPLATING HERCULES
ITALIAN, MID/EARLY 19TH CENTURY
The child holding tortoise shell chyle, seated on Nemean pelt with head and claw, Hercules club on the ground by his feet
89cm high, base 42cm wide, 54cm deep

£1,200-1,800

341



342

342
A BRONZE MOUNTED WHITE MARBLE CANNON SUNDIAL
19TH CENTURY
The circular base fitted with miniature cannon, adjustable lens, and gnomon, the base inscribed with hours of the day and longitude
33.5cm diameter

£500-800

343
A WHITE PAINTED WROUGHT IRON GARDEN BENCH IN THE REGENCY STYLE
EARLY 20TH CENTURY
82cm high, 190cm wide, 65cm deep

£800-1,200



343

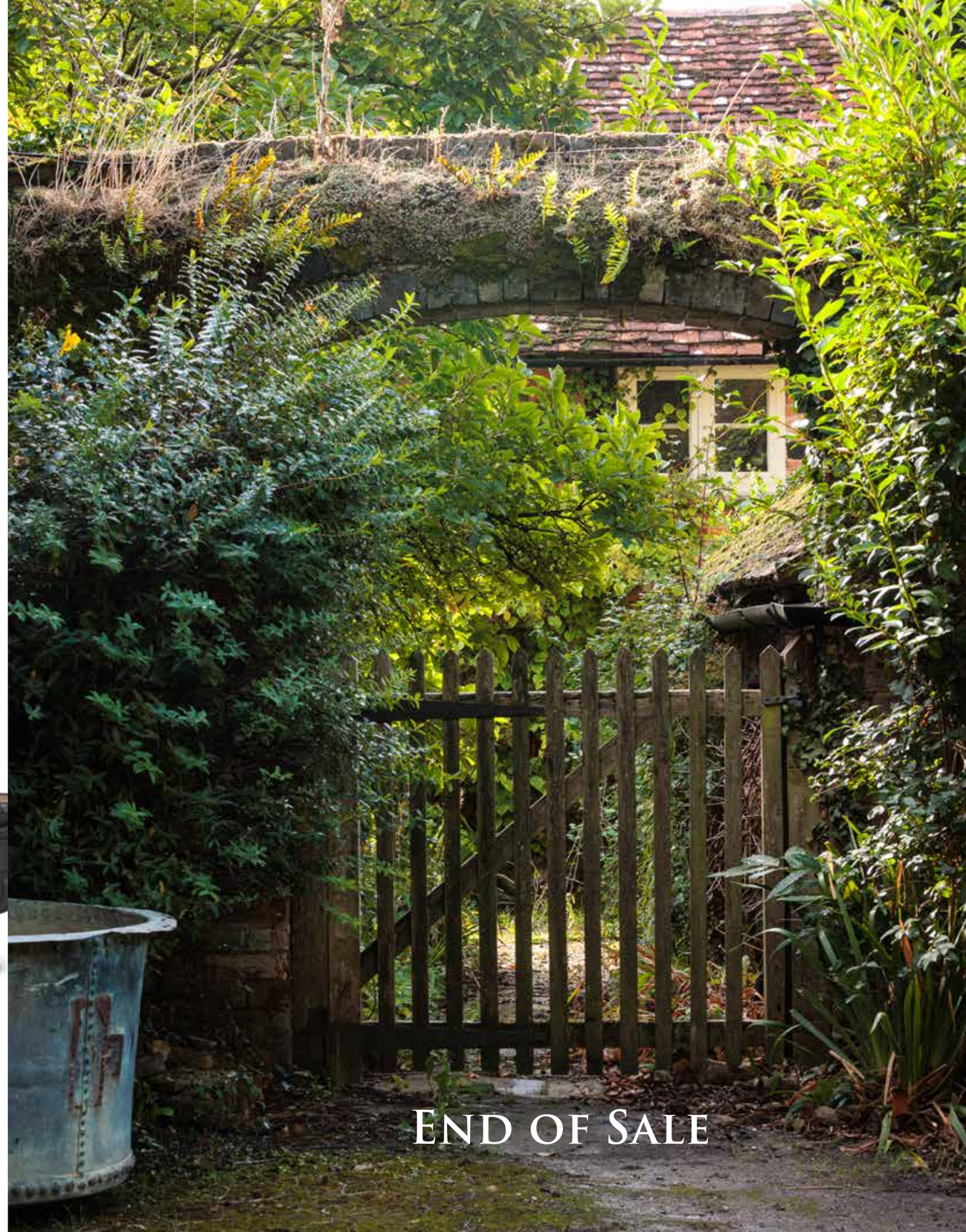


344

344
A RARE SET OF FOUR LARGE SNAKE HANDLED CAST IRON URNS
ATTRIBUTED TO THE HANDYSIDE FOUNDRY, CIRCA 1860
Lobed rims above entwined serpent handles that run around the underside of the rim, gadrooned bowls
Each 53cm high, 73.5cm wide across the handles

This distinctive form of snake handled urn is often attributed to Val D'Osne however the construction- notably to the screw mounted separate rim tops- is more characteristic of the urns produced by the Leeds foundry established by Andrew Handyside.

£5,000-8,000



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9. **BIDDING**. Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the sale registration form. Bidders are required to provide a government issued identity document and a proof of address. Please enquire in advance about our arrangements for telephone bidding.

10. **COMMISSION BIDDING**. Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyer's premium. Dreweatts will add these bids to the auctioneers' sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

11. **METHODS OF PAYMENT**. Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

12. **COLLECTION AND STORAGE**. Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

13. **λ ARTIST'S RESALE RIGHT (DROIT DE SUITE) ROYALTY CHARGES**. Under Artist's Resale Right (ARR) UK art market professionals (including, but not limited to, auctioneers, art dealers and galleries) are required to collect a royalty for works of art produced by qualifying artists each time a work is resold during the artist's lifetime and for a period up to 70 years following the artist's death. This payment is only applicable to qualifying works of art when the hammer price reaches or exceeds £1,000. The charge is calculated on the portions of the hammer price according to the following rate bands:

Royalty Rate	Portion of the hammer
4%	up to £50,000
3%	between £50,000.01 and £200,000
1%	between £200,000.01 and £350,000
0.5%	between £350,000.01 and £500,000
0.25%	in excess of £500,000

The royalty charge is capped at £12,500 per artwork. All royalty charges are passed on, no handling costs or additional fees with respect to these charges will be retained by Dreweatts. The ARR charge is VAT exempt. All items in this catalogue that are marked with λ are potentially qualifying items. The charge will be added to the buyer's invoice and must be paid before items can be released to the buyer.

TERMS OF CONSIGNMENT FOR SELLERS IN PUBLIC AUCTIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

15. **CONDITIONS OF SALE**. You agree that all goods will be sold on our Conditions of Sale for Public Auctions. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner with good and marketable title and free and clear of any third party rights or claims. You undertake to compensate us and any buyer or third party for all losses liabilities, costs and expenses suffered or incurred arising out of or in connection with any breach of this undertaking. We will also, at our discretion, and as far as practicable, confirm that an item consigned for sale does not appear on the Art Loss register, which is administered by an independent third party.

16. **DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES.** Under the money laundering regulations in force we are required to carry out relevant due diligence checks. This includes verifying the identity of all customers we transact with as well as any beneficial owners on behalf of whom they may transact. Vendors who are unable to or refuse to supply required identification documents and proof of address will not be able to consign to Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility, which for the avoidance of doubt may include storage solely in electronic form. We reserve the right to withhold the monies owed until the vendor provides the information necessary to complete the anti-money laundering checks.

17. **AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST**
(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale for Public Auctions and any interest earned on the sale proceeds until the date of settlement.

(b) In case of lots unsold at auction you authorise us at our discretion to reoffer such lots and negotiate a sale within seven days of the auction date, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Terms apply.

18. **WAREHOUSING**. We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £10 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

19. **SETTLEMENT**. After sale settlement of the net sum due to you normally takes place within 28 days of the sale unless the buyer has not paid for the goods or the checks necessary under the current Money Laundering Regulations have not been completed. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

CONDITIONS OF SALE FOR PUBLIC AUCTIONS

Dreweatts carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale by auction at our salerooms on our Auction Terms and Conditions or Public Auctions including these Conditions of Sale for Public Auctions and all bidders, buyers and others participating in a public auction accept that these terms apply to the exclusion of any terms and conditions contained in any of those person's own documents even if the same purport to provide that that person's own or some other terms prevail. Any particular public auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our online auction catalogue. Please note that our Auction Terms and Conditions including these Conditions of Sale for Public Auctions relate to auctions held in one of our salerooms and we have separate terms and conditions for our online auctions.

1. DEFINITIONS
In these Conditions:
(a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;
(b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;
(c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;
(d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;
(e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;
(f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;
(g) "You", "Your", etc. refer to the buyer as identified in Condition 2.
(h) The singular includes the plural and vice versa as appropriate.

2. BIDDING PROCEDURES AND THE BUYER
(a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;
(b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;
(c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
(d) Bidders shall be deemed to act as principals;
(e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. **INCREMENTS**. Bidding increments shall be at the auctioneer's sole discretion.

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

5. **VALUE ADDED TAX**. Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (ǂ), omega (Ω) and beta (β). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).

6. PAYMENT
(a) Immediately a Lot is sold you will:
(i) give to us, if requested, proof of identity, and
(ii) pay to us the total amount due or in such other way as is agreed by us.
(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account without regard to any directions of you or your agent, whether expressed or implied.
(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients. Lots will only be released once the appropriate once we have completed necessary checks under the current Money Laundering Regulations.

7. TITLE AND COLLECTION OF PURCHASES
(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.
(b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction after which you shall be responsible for any removal, storage and insurance charges.
(c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the current Money Laundering Regulations.

8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES
(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:
(i) to proceed against you for damages for breach of contract;
(ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;
(iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
(iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;
(v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
(vi) to retain that or any other Lot sold to you until you pay the total amount due;
(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.
(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

9. **THIRD PARTY LIABILITY**. All bidders, buyers and other members of the public on our premises are there at their own risk and must note the layout of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)

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

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

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

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

12. **AGENCY**. The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.
13. **TERMS OF SALE**. The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.

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

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

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

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

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.
(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

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

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

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

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

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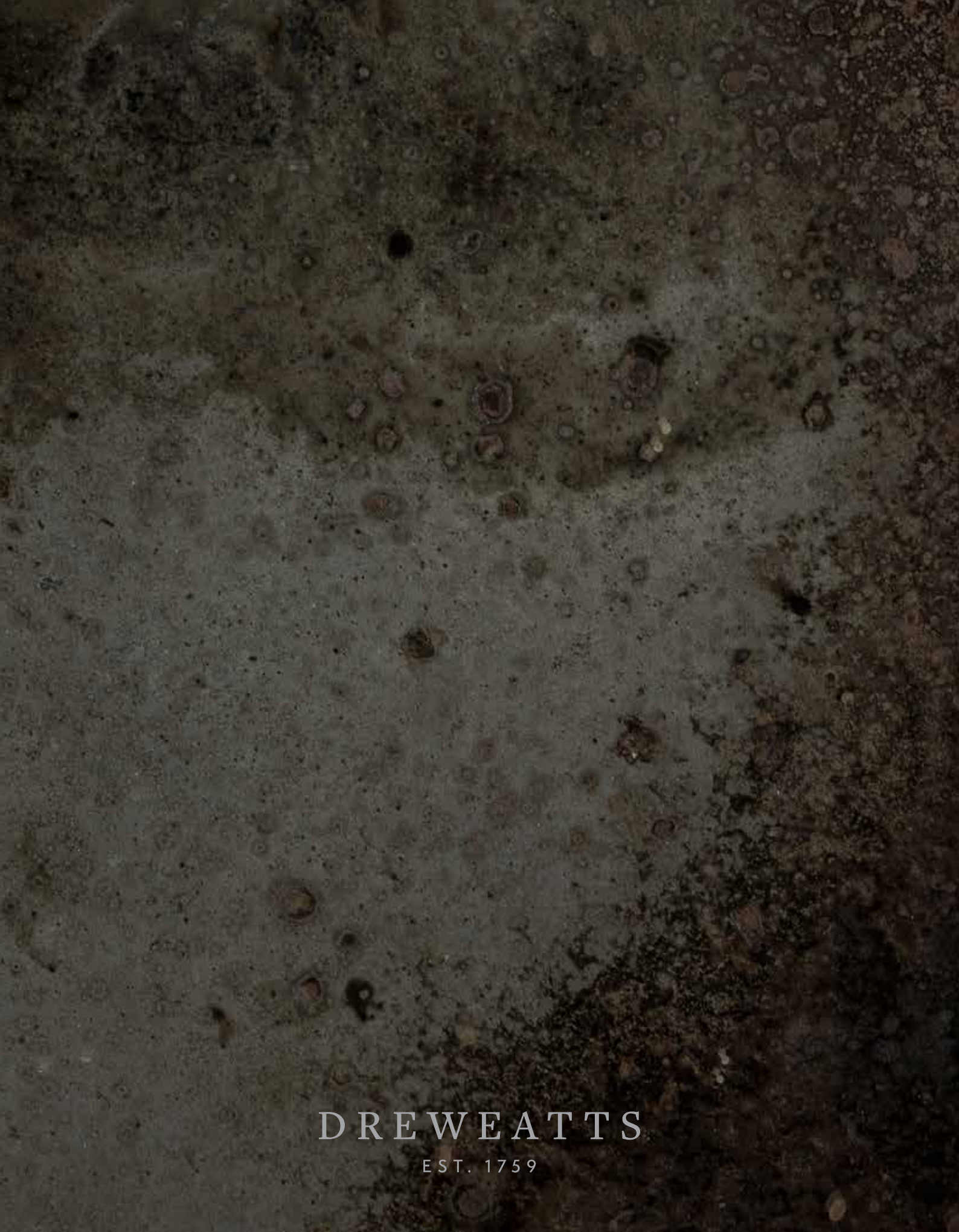
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