



DREWEATTS

EST. 1759

FINE FURNITURE  
SCULPTURE, CARPETS  
CERAMICS AND WORKS OF ART

To include the Imogen Paine Collection of Rabbit Bronzes

DONNINGTON PRIORY  
TUESDAY 27 & WEDNESDAY 28 JUNE 2023





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DONNINGTON PRIORY | TUESDAY 27 &  
WEDNESDAY 28 JUNE 2023 | 10.30AM

AUCTION FORMAT: LIVE ONLINE

This is a live online auction with an auctioneer. Bidding is available in person at Dreweatts Donnington Priory, online, by telephone or commission (absentee) bids. If not bidding in person or online, please contact Dreweatts to register all commission bids or telephone bids by 12 noon (BST) on Monday 26 June.

FREE ONLINE BIDDING IS AVAILABLE AT DREWEATTS.COM:

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REGISTRATION:

We advise clients to register at least 48 hours in advance of the auction as you may be asked to provide documents to verify your identity. Registration for new clients will close at 12 noon (BST) on Monday 26 June.

BUYER'S PREMIUM:

Buyer's premium is charged per lot at 26% of the hammer price (31.2% including VAT) up to and including £20,000, 25% (30% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000, and 12.5% of the hammer price (15% including VAT) in excess of £1,000,000.

CUSTOMER DUE DILIGENCE CHECKS:

In order to comply with current Money Laundering Regulations, it is our policy to conduct appropriate Know Your Client checks on any buyers who transact at the threshold of £8,000 or more. Buyers will be required to provide the following information:

For individuals, official photo identification (a government issued ID document such as passport or driver's licence) and a proof of address (utility bill, bank statement or driver's licence).

For legal entities, a certificate of incorporation (or equivalent), a register of shareholders/directors and ID documentation from the directors and beneficial owners of the business.

We reserve the right to withhold the purchased lots until such checks have been completed.

DREWEATTS 360 VIRTUAL AUCTION TOUR:

The service provides a virtual tour of the galleries at our picturesque Donnington Priory salerooms, allowing you to walk through each room, browsing and interacting with the lots as you go, just as if you were there in person, all from the comfort of your own home, at your own pace and at a time that suits you!

The Dreweatts 360 Virtual Tour of this sale will be available from Saturday 24 June 2023.

AUCTION NO. 14557 & 14558

DAY 1 | LOTS 1-424

DAY 2 | LOTS 450-845

SPECIALISTS:

Ben Brown MRICS (Furniture & Carpets)  
Will Turkington (Furniture & Carpets)  
Silas Currie Leigh-Wood (Sculpture & Works of Art)  
Ashley Matthews MRICS (Furniture, Clocks, & Decorative Arts)  
Geoffrey Stafford Charles MRICS (Ceramics & Glass)  
Mitchell Tompkins (Department Administrator)

VIEWING:

Friday 23 June:	10am - 4pm
Saturday 24 June:	10am - 3pm
Sunday 25 June:	10am - 3pm
Monday 26 June:	10am - 4pm
Day of sales:	from 8.30am

CONDITIONS OF SALE:

This auction is subject to our Auction Terms and Conditions (see back of catalogue or our website for further details).

AUCTION:

Dreweatts  
Donnington Priory  
Newbury  
Berkshire RG14 2JE

ENQUIRIES:

+44 (0) 1635 553 553  
furniture@dreweatts.com  
dreweatts.com

Front cover: Lot 268

Back cover: Lot 13

Catalogues £15 (£20 by post)







1 (view from above)



1 (detail)

1  
A CHARLES II OLIVEWOOD, WALNUT,  
FRUITWOOD OYSTER VENEERED &  
FLORAL MARQUETRY DECORATED CHEST  
OF DRAWERS  
CIRCA 1680  
90cm high, 95cm wide, 57cm deep

A closely related chest was sold, The British  
Interior, Christies New York, 24th Jan 2002,  
Lot 385 (\$28,200.)

£6,000-10,000







2

2  
A KASHKULI RUG  
approximately 250x156cm

£500-800



4

4  
A CARVED CEDAR COAT OF ARMS  
ITALIAN, MID 17TH CENTURY  
Probably an Over-Door, of unusually large size. elaborately carved with scrolling acanthus with a coronet surmount and putto.  
85cm x 168cm

This finely carved coat of arms is in an excellent state of preservation, executed unusually in Cedar as opposed to the more common walnut.

£3,000-5,000



3

3  
A QUEEN ANNE WALNUT AND  
FEATHERBANDED ESCRITOIRE  
CIRCA 1710  
The fall opening to an arrangement of pigeon  
holes and drawers around a central cupboard  
door, the cupboard door opening to three  
further drawers  
171cm high, 106cm wide, 50cm deep

Provenance:  
Aldourie Castle, Loch Ness, Inverness

£1,500-2,500

5  
A PAIR OF CARVED WOOD, PAINTED AND  
SILVERED ARMCHAIRS  
ONE CIRCA 1700, THE OTHER AN  
ACCURATELY MATCHED LATER EXAMPLE  
Each with rectangular upholstered backs and  
seats covered in green damask, on scrolling  
supports with shaped stretchers  
each 108cm high, 66cm wide, 63cm deep

Provenance:  
Dreweatts, Hollycombe House: The Collection  
of Tim and Virginia Hoare, 15th & 16th June  
2021, lot 78 (£7,150 including BP)  
The present lot was supplied by  
Robert Kime for Hollycombe House.

£2,000-4,000



5





6  
**A PAIR OF CARVED POLYCHROME PAINTED FIGURES**  
 LATE 17TH OR EARLY 18TH CENTURY  
 Possibly carved limewood and formerly Angels, on red painted bases  
 The larger example 93cm high overall, the bases 17cm wide

£800-1,200



7  
**A CONTINENTAL GOTHIC IRON DOMED CASKET**  
 IN THE 16TH CENTURY MANNER, 19TH CENTURY  
 With swing handle above body decorated with alternate bands of pierced trefoil tracery and cross-hatching, dummy key hole- the casket opening through two spherical knobs to the underside  
 22.5cm wide, 17.5cm high, 16cm deep

£400-600



8  
**A SET OF THREE WALNUT WING ARMCHAIRS**  
 IN WILLIAM & MARY STYLE, 19TH CENTURY  
 128cm high, 79cm wide, 85cm deep

£1,000-1,500



9  
**A GOTHIC CARVED MARBLE FIGURE OF THE VIRGIN AND CHILD**  
 14TH CENTURY, PROBABLY FRENCH OR RHENISH  
 The carved red/pink marble- possibly Verona, depicting Virgin offering her child an apple, emblematic of his Christian identity as the new Adam, now displayed in a later carved tabernacle setting  
 figure 47cm high, 15.5cm wide- set on later labradorite style stone base- 57.5cm high overall  
 the tabernacle 59.5cm wide, 86cm high

**Provenance:**  
 Frederik Muller & Co auction, Amsterdam, “Collections Camillo Castiglioni de Vienne”, 17-20th November 1925, lot 86.  
 Catalogued as “*MAÎTRE FRANCAIS DU XIV SIÈCLE, LA MADONE ET L'ENFANT, Sculpture en marbre dans un bel encadrement de tabernacle a deux colonnes corintinennes du XVII siecle*”. And thence by family descent.

Camillo Castiglioni (1879-1957) was an Italian/ Austrian financier, banker and aviation and automobile pioneer- and probably the wealthiest man in Central Europe during World War I. Partially instrumental in the establishment of BMW- his greatest passions were for art, antiques and the opera. In the Great Depression he suffered catastrophic bankruptcy- leading to the sale of much of his collections. Items from his collections are now to be found in The Getty Museum, The National Gallery of Art Washington and The Metropolitan Museum.

£4,000-6,000





The painted panels decorating the inside of the cabinet are by an anonymous Antwerp hand (or hands), copying well known scenes by Sir Peter Paul Rubens and other Flemish masters. Depicted on the left door is a copy after Rubens' and Jan Brueghel the Elder's Diana and her Nymphs Leaving for the Hunt in the collection of Musée de la Chasse et de la Nature in Paris. This scene is complimented on the inside of the right door with Diana and her Nymphs Resting after the Hunt, again after an original by Rubens. The central section is decorated with smaller mythological scenes from Ovid's Metamorphoses as well as one Biblical scene from the Old Testament: Pan and Syrinx; Latona and the Lycian fishermen; The Rape of Europa; The Daughters of Cecrops finding Erichtonius (top to bottom, left hand drawers); Narcissus at the Well; Meleager and Atalanta; Pyramus and Thisbe; and Lot and his family fleeing Sodom (top to bottom, right hand drawers). In the middle section one finds Apollo and Daphne as well as a depiction of Mercury and Herse after a work by Guillaume Forchondt, who was a maker of cabinets himself and led the Forchondt firm in Antwerp from 1636.



10 (details)



10

10Y  
**A FLEMISH EBONY, TORTOISESHELL AND POLYCHROME PAINTED CABINET ON STAND**

LATE 17TH CENTURY, THE EBONISED STAND LATER  
The interior door and drawer fronts painted in oil on copper in the manner of Rubens with classical figures in landscapes biblical and mythological scenes  
171cm high, 110cm wide, 50,5cm deep

**Provenance:**  
Woodleys, Woodstock, Oxfordshire

The grade II listed house of largely mid-late Georgian construction was originally built as a farmhouse in the 1780s and twice extended following its changes of ownership in the 1820s and 1880s. These additions resulted in the 12,800 sq. ft house comprising some 40 rooms, including 13 bedrooms. Its handsome south and east façades offer a spectacular view of the principal façade of Blenheim Palace a mere two miles to the South East beyond the noted Column of Victory.

£20,000-40,000





11



11 (closed as a table)



12

**11**  
**AN OAK METAMORPHIC CHAIR-TABLE**  
 MID 17TH CENTURY  
 136cm high, 61cm wide, 53cm deep as a chair,  
 74cm high, 98cm wide, 61cm deep as a table

£1,200-1,800

**12**  
**A WILLIAM & MARY WALNUT AND**  
**EBONISED CHEST OF DRAWERS**  
 CIRCA 1690  
 100cm high, 99cm wide, 60cm deep

**Provenance:**  
 Gayton Hall, Wirral

£1,000-1,500

**13**  
**AN AUBUSSON VERDURE TAPESTRY**  
 LATE 17TH CENTURY  
 Woven in wools and silks, depicting a  
 wolf, a fox and a cockerel in a wooded  
 landscape within a ribbon-bound floral  
 border and a later beige and blue outer  
 slip, with vertical cut to lower section of  
 each side border  
 approximately 290cm x 234cm

**Provenance:**  
 Woodleys, Woodstock, Oxfordshire

The grade II listed house of largely  
 mid-late Georgian construction was  
 originally built as a farmhouse in the  
 1780s and twice extended following  
 its changes of ownership in the 1820s  
 and 1880s. These additions resulted  
 in the 12,800 sq. ft house comprising  
 some 40 rooms, including 13 bedrooms.  
 Its handsome south and east façades  
 offer a spectacular view of the principal  
 façade of Blenheim Palace a mere two  
 miles to the South East beyond the  
 noted Column of Victory.

Christie's London, Fine European  
 Furniture, Sculpture and Tapestries,  
 11 November 2004, lot 64

£3,000-5,000



13

**14**  
**A LARGE CHARLES II OAK**  
**DRESSER BASE**  
 CIRCA 1680  
 84cm high, 242cm wide, 54cm deep

£3,000-5,000



14





15

15  
A PAIR OF ITALIAN WALNUT AND  
MARQUETRY CHAIRS  
CIRCA 1700  
each 104cm high, 45cm wide, 45cm deep  
  
£600-800



16

16  
AN ITALIAN CARVED WALNUT AND INLAID CASSONE  
EARLY 17TH CENTURY AND LATER ELEMENTS  
65cm high, 183cm wide, 62cm deep overall  
  
£3,000-5,000



16 (detail)



17 (view from above)



17

17  
A WILLIAM & MARY OLIVEWOOD OYSTER VENEERED AND YEW CHEST ON LATER STAND  
THE CHEST CIRCA 1690, THE STAND 19TH CENTURY  
137cm high, 93cm wide, 56cm deep overall

£5,000-8,000





18

18

**AFTER A MODEL BY GIOVANNI BOLOGNA (GIAMBOLOGNA, 1529-1608)**

**A BRONZE FIGURE OF A PEASANT RESTING ON HIS STAFF**

PROBABLY LATE 17TH/EARLY 18TH CENTURY ITALIAN

The figure wearing a short tunic, boots with floppy tops and a broad rimmed hat, with a small water barrel, set on an alabaster mounted, brass strung and mounted walnut base  
figure 13cm high including peg to base, the whole 23cm high, base 7.5cm square

**Provenance:**

Ex Kenneth Clark Collection

The earliest reference to this figure- one of a set of four- came in 1601 when a silver version was loaned to Giambologna's former assistant Antonio Susini for casting in bronze. The document described it as follows: "a little figure in silver of a peasant with his hat and a staff, leaning upon his staff" (*Una figurina d'arg(en)to di un villano co(n) Capello co(n) bastoncino che sappoggia il su il bastone*) Cf Giambologna 1529-1608: Sculptor to the Medici, Avery, Charles & Radcliffe, Anthony, published by UK: The Art Council, 1978. The earliest casts tend to be distinguished by having an oval base the figure stands on- together with clearer definition and space in the execution of staff and cloak. This later cast is closer to examples such as the one found at Anglesey Abbey, Cambridgeshire (NT 515066) but lacks the careful stippling and detailing.

£2,000-4,000

19

**A SET OF THREE DUTCH WALNUT AND MARQUETRY CHAIRS**

18TH CENTURY

104.5cm high, 53cm wide, 50cm deep

£800-1,200



19



20

20

**A CHARLES II OAK CHEST OF DRAWERS**

LATE 17TH CENTURY

94cm high, 101cm wide, 57cm deep

£800-1,200

21

**A LARGE PAIR OF DELFT JARS AND COVERS**

19TH CENTURY

each 71cm high

£1,000-1,500



21



22

22

**A FRENCH POLYCHROME PAINTED POPLAR MARRIAGE CHEST**

LATE 18TH OR EARLY 19TH CENTURY

Decorated with birds, swags, baskets and stylised flowers  
30cm high, 53.5cm wide, 34cm deep

£1,000-1,500

23

**A PAINTED HALL SEAT**

IN 'GUSTAVIAN' STYLE, 19TH CENTURY

104cm high, 190cm wide, 45cm deep

£600-800



23





24

**A HERIZ CARPET**  
approximately 320 x 218cm

£1,500-2,500

24

25

**A CHARLES II EMBROIDERED  
NEEDLEWORK PICTURE**

CIRCA 1660-1680

With central scene depicting the Genesis story of Lot and his daughters fleeing Sodom and Gomorrah guided by angels, Lot's wife turned into a pillar of salt to the left, sun rising to the upper right hand corner, the whole with trees and verdure, and animals including a leopard, snail and squirrel now in later glazed ebonised and parcel gilt banded frame  
the panel approximately 26 x 38 cm, the frame 39 x 51.5cm

**Provenance:**

Christie's South Kensington, Costume and Textiles Auction, 25 January 2000, lot 25 (£2,760)

£1,800-2,500



25

26

**A BLACK LACQUER AND DECORATED  
CABINET ON SILVERED STAND**

THE CABINET 18TH CENTURY AND LATER ADAPTED, THE STAND LATE 17TH CENTURY  
158cm high, 114cm wide, 54cm deep

**Provenance:**

Sotheby's Olympia, London, Furniture and Rugs, Thursday 9 May 2002, Lot 131

£3,000-5,000



26





27 (detail)



27 (detail)



27 (UNTERMAYER)



27 (detail)

27

#### A GEORGE I WALNUT WING ARMCHAIR

CIRCA 1725

With shaped crest rail and inswept arms above a veneered apron rail on cabriole legs carved with Venus shells, husks and “C” scrolls, with claw and ball feet, having outswept cabriole back legs 123cm high, 82cm wide, 75cm deep

Bearing an Untermyer label to one front leg, and inventory marks.

#### Provenance:

The Collection of the Late Sir Joseph Edward Hotung (1930 - 16 December 2021) a businessman, art collector, and philanthropist. He was knighted by Queen Elizabeth II in 1993. He received honorary degrees from St George's, University of London, University of Hong Kong and the University of London

This handsome walnut wing chair was once part of the collection of Judge Irwin Untermyer ( d. 1973 ) who assembled one of the most important private collections of English furniture in the world. Some of the collection was bequeathed to the Metropolitan Museum in New York, where it formed an important part of the museum's collection of English furniture.

#### Literature:

Illus. J. Gloag, English Furniture with some Furniture of other Countries in The Irwin Untermyer Collection, London, 1958, fig. 89.

£12,000-18,000



27





28

28  
A GEORGE I WALNUT AND PARCEL GILT MIRROR  
CIRCA 1720  
95cm high, 55cm wide  
  
£800-1,200



29

29  
A CARVED LIMEWOOD ARMORIAL  
OVERDOOR OR PEDIMENT  
IN THE MANNER OF GRINLING GIBBONS,  
19TH CENTURY  
With cherub mask/faces flanking scrolling  
shield shaped cartouche with stag head to  
dexter  
62.5cm wide, 22cm high

£1,000-1,500



30

30  
A CHARLES II CARVED OAK COFFER  
CIRCA 1680  
75cm high, 115cm wide, 53cm deep

£600-800



31 (detail)



32

31  
A WALL HANGING MOUNTED WITH FRAGMENTS OF A CREWELWORK PANEL  
THE CREWELWORK 17TH OR 18TH CENTURY  
Now conserved on a later backing  
200cm high excluding hanging loops, 223cm wide overall

£500-700

32  
A GEORGE I WALNUT CHEST ON STAND  
CIRCA 1720  
99cm high, 137.5cm wide, 63cm deep

£3,000-5,000





33

33  
**A GEORGE I CARVED GILTWOOD MIRROR**  
 CIRCA 1725  
 With bevelled and engraved plate  
 70cm high, 48cm wide

Provenance:  
 Private Collection, Surrey

£1,000-1,500



34

34  
**A LARGE NEAPOLITAN CARVED AND  
 POLYCHROME DECORATED CRIB COW FIGURE**  
 18TH CENTURY  
 Set on flat plinth base  
 24.5cm high, base 48cm wide

£600-800



35

35  
**A WALNUT LOWBOY**  
 EARLY 18TH CENTURY AND LATER  
 72cm high, 76.5cm wide, 51cm deep

£800-1,200



36

36  
**A KAZAK KARACHOV  
 RUG**  
 approximately  
 205 x 135cm

£400-600



37

37  
**A GEORGE II WALNUT  
 CHEST ON STAND**  
 MID 18TH CENTURY  
 With book matched  
 veneers to the  
 drawer fronts  
 140cm high, 102cm wide,  
 57cm deep

£2,000-3,000





38

38  
A WILLIAM & MARY WALNUT AND OLIVE WOOD OYSTER  
VENEERED LACE BOX  
LATE 17TH CENTURY  
The velvet and silk lined interior with divisions  
12.5cm high, 53.5cm wide, 41cm deep

£800-1,200



39

39  
A PAIR OF ITALIAN CARVED AND GILTWOOD  
URN LAMP BASES  
EARLY 18TH CENTURY AND LATER ADAPTED  
Of twin handled Baroque form  
urns 43cm high, 59cm high to top of finments,  
43.5cm wide across arms

£600-800



40

40  
A WILLIAM & MARY WALNUT SIDE TABLE  
CIRCA 1690  
With single drawer above barley-twist  
supports  
72.5cm high, 92cm wide, 58cm deep

£800-1,200



41

41  
A WILLIAM & MARY OLIVEWOOD,  
WALNUT AND FRUITWOOD OYSTER  
VENEERED CHEST OF DRAWERS  
CIRCA 1690  
The geometrically inlaid top above two  
short and three graduated long drawers  
with demi-cylindrical veneer borders, the  
sides also oyster decorated and having  
walnut cross-banding  
88cm high, 104.5cm wide, 61cm deep

Provenance:  
Kenneth Neame, London  
A closely related chest sold Sothebys,  
European Silver and Furniture, property  
of a private collector, 20th October 2021,  
lot 19 \$18,900.

£5,000-8,000



41 (view from above)





42  
A WILLIAM & MARY WALNUT 'CUSHION' FRAME MIRROR  
CIRCA 1690  
74cm high, 55cm wide

£1,000-1,500

42

43  
A CONTINENTAL WALNUT AND LINE INLAID MINIATURE OR  
APPRENTICE BUREAU CABINET

MID 18TH CENTURY  
The mirrored doors enclosing a printed paper lined interior with a mirror  
flanked by six short drawers, the base with three drawers  
36cm high, 25cm wide, 16cm deep

£600-800



43

44



44  
AN OAK AND PINE REFECTORY TABLE  
18TH CENTURY AND LATER  
70cm high, 209cm wide, 82cm deep

£1,500-2,500



45 (detail)

45  
A WALNUT EIGHT-DAY LONGCASE CLOCK

SIGNED FOR BROUNKER WATTS, LONDON, LATE 17TH CENTURY AND LATER  
The four finned pillar inside countwheel bell-striking movement with anchor  
escapement and seconds pendulum, with a ten-inch brass dial with calendar  
aperture and subsidiary seconds to the matted centre within silvered Roman  
numeral chapter ring engraved *Brounker Watts, London* to lower edge, with  
pieced steel hands and winged cherub spandrels to angles, in a case with fretwork  
frieze over Solomonic three-quarter columns to hood, convex throat mouldings  
and long trunk door with book-matched veneers, on conforming plinth base with  
moulded skirt  
198cm high, 43cm wide, 25cm deep

Brounker Watts is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as  
born in around 1670, he was apprenticed to Joseph Knibb from 1684/5 until 1691  
and gained his freedom of the Clockmaker's Company in 1693/4. In around 1695 he  
married Ursula Walford and in 1696 he is recorded as working from Fleet Street,  
London. His name is on the company's Oath of Allegiance which was signed the  
following year. In 1698 Watts was living in the parish of St. Dunstan in the West  
and is recorded as avoiding stewardship of the Clockmaker's Company in 1711 due  
to being 'out of town'. Brounker Watts died in 1717 and was buried in his home  
parish of St. Dunstons in the West.

£3,500-4,500



45





46  
**A TABRIZ CARPET**  
 approximately 380 x 300cm  
 £1,500-2,500

47  
**A GEORGE II CARVED GILT GESSO MIRROR**  
 CIRCA 1730-40  
 109cm high, 66cm wide  
 £3,000-5,000



47

48  
**A GEORGE I WALNUT KNEEHOLE DESK**  
 EARLY 18TH CENTURY  
 The arched concave door enclosing a shelf  
 80cm high, 84cm wide, 53cm deep  
 Provenance:  
 Private Collection, Isle of Wight  
 £2,500-3,500



48





49

49  
**A REGENCY ELM AND BURR ELM CORNER CUPBOARD**  
 CIRCA 1820  
 The door opening to a shelved interior  
 93cm high, 72cm wide, 41cm deep  
 £1,000-1,500



50

50  
**AN ITALIAN WALNUT AND PARCEL GILT PEDESTAL CUPBOARD**  
 LATE 17TH OR EARLY 18TH CENTURY AND LATER  
 102cm high, 50.5cm wide, 37cm deep  
 £1,000-1,500



51

51  
**A WALNUT, BURR WALNUT AND BURR YEW CHEST OF DRAWERS**  
 EARLY 18TH CENTURY AND LATER  
 95cm high, 101cm wide, 57cm deep  
 £1,500-2,500



52

52  
**A LARGE FERAGHAN CARPET**  
 WEST PERSIA, LATE 19TH CENTURY  
 approximately 682 x 580cm  
 £5,000-8,000





53

53  
A KAZAK RUG  
approximately 128 x 223cm

£500-800



54

54  
A GEORGE II FIGURED WALNUT CABINET  
ON CHEST  
CIRCA 1720  
The doors opening to an arrangement of  
fitted drawers  
187.5cm high, 112cm wide, 51cm deep

£1,500-2,500



55  
A FINE GEORGE I GILTWOOD MIRROR  
IN THE MANNER OF JOHN BELCHIER,  
CIRCA 1720  
182cm high, 73cm wide overall

Provenance:  
Clopton Hall, Rattlesden, Suffolk

£5,000-10,000





56



56

56

**A NEEDLEWORK TABLE RUNNER**

17TH CENTURY

With five portraits, each with window lunette surmount,  
within green velvet and gold tread banding

218cm long, 30.5cm wide;

**AND A NEEDLEWORK POCKET WALL HANGING**

PROBABLY 18TH CENTURY IN THE AMERICAN MANNER

71.5cm high, 29cm wide

£800-1,200

57

**A QUEEN ANNE FIGURED WALNUT AND FEATHER-BANDED CHEST OF DRAWERS**

CIRCA 1710

88cm high, 93cm wide, 55.5cm deep

**Provenance:**

Purchased from Richard Courtney Fine English Furniture Ltd,  
London.

£2,000-4,000



57



58



58 (detail)

58

**A GEORGE I WALNUT BUREAU ON STAND**

CIRCA 1720

The fall opening to a removable fitted interior incorporating drawers and pigeon holes,  
when removed, two secret drawers are revealed

101cm high, 61cm wide, 40cm deep

Please refer to our website for a footnote regarding this lot.

£8,000-12,000





59  
**A TABRIZ CARPET**  
 SIGNED BY MASTER WEAVER JAVAN AMIR KHIZ  
 approximately 400 x 282cm

£800-1,200

59



60  
**A TETEX CARPET**  
 approximately 317 x 204cm

£800-1,200

60

61  
**A FINE GEORGE II BURR WALNUT  
 SECRETAIRE CHEST ON CHEST**  
 IN THE MANNER OF GILES GRENDY,  
 CIRCA 1735  
 The drawers with both cross and feather  
 banding, with a carved Greek key frieze, the  
 secretaire drawer with a leather inset writing  
 surface, drawers and recesses  
 188cm high, 110cm wide, 61.5cm deep

A copy is available of a February 1959 invoice,  
 number 8999 from Quinneys Ltd Walter  
 Needham Antiques, Chester for £290.  
 A closely related burr walnut chest on chest  
 was sold in these rooms, 30th June 2021, lot  
 64, £14,300 (including premium).

£6,000-10,000



61 (detail)



61





62

62  
A GILTWOOD AND GILT GESSO MIRROR  
IN GEORGE I STYLE, LATE 19TH OR EARLY 20TH CENTURY  
117cm high, 62cm wide

£1,200-1,800

63  
A QUEEN ANNE WALNUT AND FEATHER BANDED HANGING CORNER  
CUPBOARD  
CIRCA 1710  
The moulded panel door opening to a shelved interior  
117cm high, 56cm wide, 34cm deep

For a closely related corner cupboard see Christie's, London, 27th April 2006,  
English and Continental Furniture and Carpets, Lot 53 (£2,640).

£1,200-1,800



63



64

64  
A GEORGE II FIGURED WALNUT AND FEATHER  
BANDED CHEST OF DRAWERS  
CIRCA 1730  
Of small proportions  
71cm high, 76cm wide, 46cm deep

£3,000-5,000



65

65  
A HERIZ CARPET  
approximately 386 x 296cm

£800-1,200





66

66  
A KARAJAR RUNNER  
approximately 498 x 90cm

£700-1,000



67

67  
A GEORGE II FIGURED WALNUT AND FEATHER  
BANDED BUREAU BOOKCASE  
IN THE MANNER OF COXED & WOSTER, CIRCA 1735  
The doors opening to adjustable shelves above  
an arrangement of drawers, the fall opening to an  
arrangement of pigeon holes and short drawers  
centred by a cupboard door  
212cm high, 105cm wide, 61cm deep

£2,000-3,000



68 (view from above)



68

68  
A GEORGE II BURR YEW AND LINE INLAID KNEEHOLE DESK  
CIRCA 1740  
76cm high, 81cm wide, 50cm deep

£3,000-5,000





69  
**A KARABAGH CARPET**  
NORTH WEST PERSIA  
approximately 512 x 374cm

Provenance:  
Bonham's, London, The Contents of Stanley House, 14th December 2021, Lot 94

£1,000-1,500



70  
**A GEORGE II CARVED GILTWOOD WALL MIRROR**  
IN THE MANNER OF MATTHIAS LOCK, CIRCA 1755-60  
The “ C “ scroll and pierced trellis pediment with a seated and  
hatted Chinese figure playing a “ pipa ”, decorated overall with  
rocaille and acanthus  
120cm high, 66cm wide

Provenance:  
Private collection, London

This fine giltwood mirror in the George II ‘French’ picturesque  
manner is probably inspired by the designs of Matthias Lock;  
related designs for mirrors in an album entitled Original Designs  
by Mathias Lock, Carver 1740 - 1765, are held in the Victoria &  
Albert Museum, London. Lock incorporated trellis/pierced lattice  
work in mirror designs as seen on the title page of his A New  
Book of Ornaments for Looking Glass Frames (1st edition c. 1752,  
reissued in 1769; E. White, Pictorial Dictionary of British 18th  
Century Furniture Designs, Woodbridge, 2000, p. 342). Trellis  
work also appears in designs by Lock’s contemporaries such as  
Thomas Johnson and Thomas Chippendale.

A pair of giltwood and carton pierre mirrors with trellis work,  
possibly supplied to William Duff, created 1st Earl of Fife in 1759,  
sold Christie’s, London, 19 November 2009, lot 10 (£139,250  
inc. premium). An overmantel mirror with trellis work from the  
collection of Henry Pelham-Clinton, 2nd Duke of Newcastle &  
9th Earl of Lincoln (1720-1794) at Clumber, Nottinghamshire, sold  
Christie’s, London, 7 June 2007, lot 45 (£72,000 inc. premium).

£5,000-10,000





71

71  
A GEORGE II MAHOGANY STOOL  
MID 18TH CENTURY  
44cm high, the top 53cm wide, 40,5cm deep

£2,000-3,000

72  
A RARE SET OF THREE GEORGE III MAHOGANY GRADUATED  
OCTAGONAL TRAYS  
18TH CENTURY  
the trays measuring 29cm, 32cm and  
34cm diameter respectively

£800-1,200



72



73



73  
A PAIR OF CARVED  
MAHOGANY  
AND LEATHER  
UPHOLSTERED  
ARMCHAIRS  
IN GEORGE II STYLE,  
20TH CENTURY  
each 98cm high, 63cm  
wide, 62cm deep

£1,000-1,500



74

74  
AFTER MICHAEL RYSBRACK (1693-1770) A CARVED MARBLE BUST OF KING GEORGE II (1638-1760)  
ENGLISH MID 18TH CENTURY

Wearing laurel wreath, classical armour with lions' heads on the pauldrons, the George medal, Garter Star and sash. The gorget cantered by a medusa head with oval medallion of St George and the dragon, on a swept marble base  
54,5cm high overall, bust 43cm high, base 27cm wide

The original first version of this is held in The Royal Collection (RCIN 31322). In the cataloguing notes for the bust it records that this was one of a pair of portrait busts by Rysbrack commissioned by Queen Caroline in 1738 as part of the decoration of William Kent's new library at St James's Palace.

£3,000-5,000





75

75  
**A PAIR OF GEORGE II GILTWOOD WALL BRACKETS**  
CIRCA 1755-1765  
Each formerly gilded throughout, now partially scraped,  
carved pine open rocaille scrollwork within leaf carved frame  
20,5cm wide, 31,5cm high, 13cm deep

£800-1,200



76

76  
**A GEORGE II MAHOGANY OPEN ARMCHAIR**  
IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1765  
97cm high, 76cm wide, 56cm deep overall

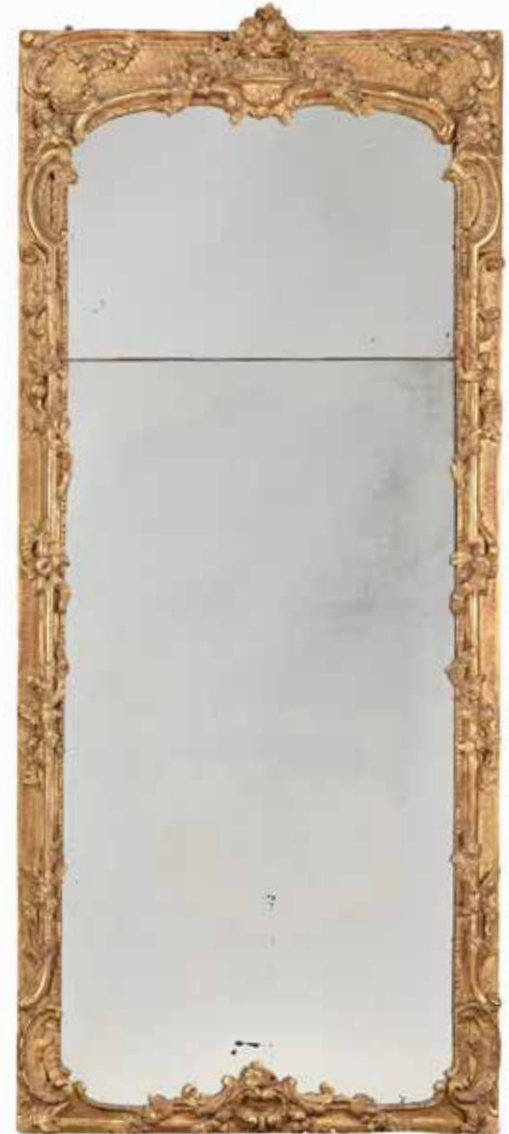
£600-800



77

77  
**AN AMERICAN RED WALNUT BUREAU**  
NEW ENGLAND, LATE 18TH CENTURY  
100cm high, 91cm wide, 50cm deep

£800-1,200



78

78  
**A LOUIS XV CARVED GILTWOOD MIRROR**  
CIRCA 1770  
190cm high, 83cm wide

£1,500-2,500



79

79  
**A GEORGE II MAHOGANY CHEST OF DRAWERS**  
CIRCA 1750  
81cm high, 94cm wide, 54cm deep

£2,000-3,000





80

80  
A HERIZ RUNNER  
approximately 488 x 108cm

£800-1,200



81

81  
AN EARLY GEORGE III MAHOGANY  
CLOTHES PRESS  
CIRCA 1760  
179.5cm high, 138.5cm wide, 65.5cm deep

£1,000-1,500



82



82

82  
A PAIR OF ITALIAN CARVED  
GILTWOOD MIRRORS  
LATE 18TH OR EARLY  
19TH CENTURY  
each 63cm high, 33cm wide

£500-800



83

83  
A CARVED GILTWOOD AND GESSO  
CONSOLE TABLE  
IN EARLY 18TH CENTURY REGENCE STYLE,  
STAMPED H. NELSON, PROBABLY 19TH  
CENTURY  
With shaped rosso di Verona marble top,  
stamped 'H.NELSON' twice and numbered 35  
86.5cm high, 125cm wide, 54cm deep

For a similar stamped H. Nelson giltwood console table, see Christie's, London, 19th Century Furniture and Sculpture, 21st March 2002, Lot 285 (£11,750 incl. BP)

Nelson established his business at 46, rue de la Madeleine, Paris, in 1856. His son Henri relocated business to 79, boulevard Haussman; 2, rue Tronson-du-Coudray; and in 1870 relocated again to 27, rue Pasquier.

£3,000-5,000





84

84  
AN AMERICAN SAROUK CARPET  
approximately 508 x 368cm

£3,000-5,000

85

AN IRISH GEORGE II MAHOGANY BUREAU CABINET

CIRCA 1760

The panelled doors enclosing adjustable shelves,  
the fall with interior drawers and recesses  
241cm high, 105cm wide, 58cm deep

For a bureau cabinet of comparable finish and quality,  
notably the delicate scroll pediment and figured panelled  
doors, see Irish Furniture: The Knight of Glin and James Peill,  
Yale University Press, 2007, p.254, pl. 200.

£6,000-8,000



85 (detail)



85





86

86 Y  
A CHINESE EXPORT EXOTIC HARDWOOD  
TRIPOD TABLE  
SECOND HALF 18TH CENTURY  
The tilt top revolving on a birdcage  
70cm high, 58,5cm wide, 57cm deep

£1,500-2,500

87 Y  
A ROSEWOOD AND EXOTIC TIMBER  
TABLE CABINET  
PROBABLY INDO-PORTUGUESE, FIRST HALF  
18TH CENTURY  
The caddy top with a hinged cover, the doors  
enclosing drawers around a central door with  
three interior drawers  
50cm high, 53,5cm wide, 35,5cm deep

£3,000-5,000



87



87 (detail)



88

88  
A LARGE BIDJAR CARPET  
OF OVERALL DESIGN  
approximately 546 x 459cm

£8,000-12,000





89  
A TABRIZ CARPET  
approximately 548 x 388cm

£2,500-3,500



90

90  
A MAHOGANY AND PARCEL GILT MIRROR  
IN GEORGE II STYLE, 19TH CENTURY  
Of triptych form  
69cm high, 175cm wide

£1,500-2,500

91  
A GEORGE III MAHOGANY SERVING TABLE  
CIRCA 1760  
With later polished granite top  
90.5cm high, 159cm wide, 68cm deep

£5,000-8,000



91





92

92  
**AFTER THE ANTIQUE- A BRONZE FIGURE OF MARCUS AURELIUS ON HORSEBACK**  
LATE 18TH/EARLY 19TH CENTURY, ITALIAN  
On a Portoro marble base  
bronze 16cm high, 20cm high overall, base 14 by 8cm

Casts of this model have been recorded by the Roman bronze foundry of Giacomo and Giovanni Zoffoli. Usually signed, and mounted on the inscribed white marble base after Michelangelo's design- they were avidly collected by wealthy collectors on the Grand Tour. One, from a garniture de cheminée is held at Saltram House, Devon and is illustrated in "Souvenirs of the Grand Tour", Wildenstein, London, 1982, no.54.

The original statue of Marcus Aurelius (161-180 AD) is now held in the Musei Capitolini, Rome. It was erected circa 175 AD and is the only complete bronze statue of a pre-Christian Roman Emperor to have survived. Such statues were usually melted down for their bronze or destroyed by early Christians. This one survived because it was erroneously believed to depict Constantine, the first Christian Emperor.

£800-1,200



93

93  
**A GEORGE II MAHOGANY CARD TABLE**  
CIRCA 1750  
The folding top supported on one hinged back leg, enclosing candle stands, counter wells and inset baize  
73cm high, 79cm wide, 38cm deep

£1,500-2,000

94  
**A MAHOGANY SOFA**  
IN GEORGE II STYLE, LATE 19TH OR EARLY 20TH CENTURY  
Part upholstered in calico  
93cm high, 160cm wide, 72cm deep

£1,000-1,500



94

95  
**A GEORGE II MAHOGANY BUREAU BOOKCASE**  
BY JOHN FRANKLIN, CIRCA 1750  
The fall opening to an arrangement of pigeon holes and drawers around a central cupboard door, the printed label titled 'John Franklin, Cabinet Maker and Upholsterer, the Sign of the Chair in Bell Court, Doctor's Common, London, Makes and Sells all Sorts of Chairs, Cabinets...'.  
205cm high, 95cm wide, 52cm deep

A John Franklin is listed in 1803 as a subscriber to Thomas Sheraton's "Cabinet Dictionary", Dictionary of English Furniture Makers, 1660-1840, ed. by G. Beard and C. Gilbert, 1986, Leeds, p. 319. Considering the dates however, it is unlikely that this is actually the same individual responsible for the offered lot, which is dated circa 1750. It seems more likely that the John Franklin who made the present bureau bookcase is the one documented as working in the capacity of a 'turner' in 1730, in Upton, Buckinghamshire. It is then certainly conceivable that the latter moved to London after an initial period as a 'turner' to become a cabinet maker.(bifmo.history.ac.uk)

£1,500-2,500



95 (label detail)



95





96

96  
**A GEORGE III MAHOGANY BEDSIDE CUPBOARD**  
 CIRCA 1770  
 The drop-slide fall enclosing the recess  
 73,5cm high, 66cm wide, 42cm deep

£600-800



97

97  
**A GEORGE III MAHOGANY BEDSIDE CUPBOARD**  
 CIRCA 1770  
 With retractable fall  
 73cm high, 55cm wide, 39,5cm deep

£600-800



98

98  
**A GEORGE II MAHOGANY BACHELOR'S CHEST OF DRAWERS**  
 CIRCA 1750  
 With brushing slide, each side with a drawer above a carrying handle  
 78cm high, 74cm wide, 47cm deep

£1,500-2,500



99

99  
**A GEORGE II CARVED MAHOGANY FOLDING TEA TABLE**  
 CIRCA 1740-50  
 Of semi elliptical form, bearing a circular paper label titled 'THE BRITISH ANTIQUE DEALER'S ASSOCIATION ART TREASURES EXHIBITION, BATH 1958 EXH. , and inscribed as No. '12 '  
 80cm high, 103cm wide, 45cm deep (when closed)

Please refer to our website for a footnote regarding this lot.

£6,000-8,000



99 (detail)





100  
A BIJAR CARPET  
approximately 532 x 305cm

£2,000-3,000

101  
A PAIR OF LOUIS XV ORMOLU TWO LIGHT WALL LIGHTS  
FRENCH, MID 18TH CENTURY  
Modelled opposing, each with all over scroll and floral decoration  
37cm high overall, 28cm wide, backplates 33cm high

£600-800



102

102  
A GEORGE III MAHOGANY ARMCHAIR  
IN THE MANNER OF GEORGE HEPPLEWHITE,  
CIRCA 1780  
92cm high, 62.5cm wide, 56.5cm deep

£1,500-2,500

103  
A MALTESE WALNUT, BURR WALNUT,  
FRUITWOOD AND EBONISED BUREAU  
SECOND HALF 18TH CENTURY  
The fall opening to an arrangement of drawer and  
shelves above a slide covered well and a leather inset  
writing surface  
100cm high, 98cm wide, 49cm deep (when closed)

£800-1,200



101



103





104

104  
A PAIR OF GEORGE III MAHOGANY  
BEDSIDE COMMDES  
THIRD QUARTER 18TH CENTURY  
78cm high, 60cm wide, 47cm deep

Provenance:  
Private Collection, Isle of Wight

£1,000-1,500



105

105  
A GEORGE II MAHOGANY CABINET  
BOOKCASE  
CIRCA 1750  
206cm high, 116.5cm wide, 39cm deep

£1,500-2,500

106  
A GEORGE II CARVED MAHOGANY STOOL  
CIRCA 1750  
47cm high, 59cm wide, 47cm deep

£3,000-5,000



106

107  
A PAIR OF MAHOGANY AND BUTTONED  
LEATHER UPHOLSTERED WING ARMCHAIRS  
IN GEORGE II STYLE, 20TH CENTURY  
each 112cm high, 86cm wide, 73cm deep overall

£4,000-6,000



107







**108**  
**A GEORGE II MAHOGANY COLLECTORS**  
**CABINET ON STAND**

CIRCA 1750  
 The doors opening to an arrangement  
 of drawers  
 106cm high, 66cm wide, 44cm deep overall

£1,000-1,500

**109**  
**A GEORGE III MAHOGANY BUTLERS**  
**TRAY ON STAND**

CIRCA 1780  
 The tray incorporating a pierced  
 trellis gallery  
 The tray 9.5cm high, 72cm wide,  
 48.9cm deep, overall 78.5cm high

**Provenance:**  
 Acquired from Fermoye, 67 Grosvenor  
 Street, London

£500-800



**110**  
**A GEORGE II OAK AND UPHOLSTERED WING**  
**ARMCHAIR**

CIRCA 1740  
 121cm high, 89cm wide, 77cm deep overall

£2,000-3,000



**111**  
**A GEORGE II BURR ASH KNEEHOLE DESK OR**  
**DRESSING TABLE**  
 MID 18TH CENTURY

81cm high, 89.5cm wide, 51.5cm deep

£5,000-8,000



111 (view from above)



111





112

112  
A GEORGE III MAHOGANY AND BRASS BOUND TRAY  
IN THE MANNER OF GILLOWS, LATE 18TH CENTURY  
69cm wide, 49.5cm deep, 8.5cm high

For a related tray stamped Gillows, see Christie's, The Collector, 20th May 2021, lot 74, (£2,125).

For a tray with closely related handles and form see also Susan E Stuart, Gillows of Lancaster and London 1730-1840, p388, pl GG52.

£800-1,200

113  
A GEORGE II MAHOGANY FOLDING TEA TABLE  
IN THE MANNER OF THOMAS CHIPPENDALE,  
MID 18TH CENTURY  
With drawer to one side  
73.5cm high, 95cm wide, 45cm deep (when closed)

£1,500-2,500

114  
A SET OF SIX GEORGE III MAHOGANY DINING CHAIRS  
IN THE MANNER OF THOMAS CHIPPENDALE,  
LATE 18TH CENTURY  
The red Morocco leather seats with gilt tooled borders  
94cm high, 52cm wide, 52cm deep

£800-1,200



113



114

115  
A LOUIS XV WALNUT ARMCHAIR  
CIRCA 1765  
105cm high, 76cm wide, 70cm deep

£1,500-2,500

116  
A GEORGE II MAHOGANY SECRETAIRE  
CHEST OF DRAWERS  
IN THE MANNER OF THOMAS CHIPPENDALE,  
CIRCA 1770  
The secretaire drawer opening to pigeon  
holes and two drawers, with casters recessed  
to the bracket feet  
85cm high, 103cm wide, 57cm deep

£2,500-3,500



115



116





117

117  
AFTER ANDREA DEL VERROCCHIO- AN EQUESTRIAN BRONZE  
OF BARTOLOMEO COLLEONI  
ITALIAN OR FRENCH, 19TH CENTURY  
37.5cm high, the base 28.5cm x 14cm

£2,000-3,000



117 (detail)

118  
A GEORGE III MAHOGANY CHAIR BACK SETTEE  
CIRCA 1765  
Upholstered in calico  
101cm high, 178cm wide, 66cm deep

£1,500-2,500



118

119  
A GEORGE III CARVED  
GILTWOOD OVAL MIRROR  
CIRCA 1800  
94cm high, 67cm wide

£2,000-3,000



119

120  
A GEORGE III MAHOGANY  
HALL OR SERVING TABLE  
CIRCA 1770  
Incorporating carved and blind  
fretwork detailing throughout  
88cm high, 139cm wide,  
68cm deep

Provenance:  
Private Collection

£4,000-6,000



120





121

121  
A GEORGE II MAHOGANY SIDE TABLE  
CIRCA 1730  
72cm high, 81cm wide, 51cm deep

£600-800



122

122  
AN UNUSUAL GEORGE II MAHOGANY STOOL  
POSSIBLY IRISH, CIRCA 1750  
49cm high, the top 40cm diameter

£1,500-2,500



123

123  
A SET OF SIX GEORGE II MAHOGANY CHAIRS  
CIRCA 1750  
each 101cm high, 57cm wide, 55cm deep

£1,000-1,500



The following ten lots were previously part of the contents of Flaxley Abbey, Gloucestershire | Lots 124-133

124  
AN EARLY GEORGE III CARVED PINE AND CARTON PIERRE WALL MIRROR  
CIRCA 1760  
The frame carved with acanthus carved C-scrolls, the cresting with confronting acanthus carved C scrolls, the shaped apron centred by a flowerhead approximately 282cm high, 132cm wide

Provenance:  
The Lower Library, Stoke Edith House, Herefordshire  
Possibly the Messel Family collection at Nymans

Thence by descent to Oliver Messel until supplied to Frederick Baden Watkins for Flaxley Abbey, Gloucestershire

'Please refer to our website for further footnotes regarding this lot'

£2,000-3,000



124



125

125  
A GEORGE III BLACK LACQUER AND POLYCHROME JAPANNED BUREAU  
CIRCA 1780  
Decorated all over with typical scenes of figures and pagodas in gardens, the hinged fall enclosing a fitted interior with pigeonholes and drawers around a central cupboard, all above two short and three long drawers on bracket feet 109cm high, 99cm wide, 60cm deep

Provenance:  
Supplied by Oliver Messel for Flaxley Abbey, Gloucestershire

£3,000-5,000





126

126

**A SET OF FOUR WILLIAM III WALNUT SIDE CHAIRS**

LATE 17TH/EARLY 18TH CENTURY

On bobbin and block turned supports and feet joined by baluster turned X-stretchers, each with a red damask loose seat cover, together with two later chairs, each 113cm high, 51cm wide, 50cm deep (6)

**Provenance:**

Formerly the Messel family collection in the Great Hall at Nymans  
Removed to Holmstead Manor in 1947 after the disastrous fire and thence by descent to Oliver Messel  
Purchased from Oliver Messel by Frederick and Phyllis Baden Watkins for Flaxley Abbey, Gloucestershire

£1,500-2,500



127

127Y

**AN ITALIAN WALNUT AND TULIPWOOD BANDED COMMODO**

LATE 18TH CENTURY

The rectangular quarter veneered and crossbanded top above three long drawers on square tapering supports 83cm high, 115cm wide, 54cm deep

**Provenance:**

Supplied by Oliver Messel, Gloucestershire  
Flaxley Abbey, Gloucestershire

£1,500-2,000

128

**A BRUSSELS BIBLICAL TAPESTRY 'THE DISCOVERY OF MOSES'**

EARLY 18TH CENTURY,  
FRANS VAN DER BORGHT  
WORKSHOP BRUSSELS

Probably after designs by Jan Van Orley and Augustin Coppens, woven in silk and wool with Moses in a basket being saved by the Queen of Egypt, with attendant figures, verdure setting, townscape beyond, Brussels town mark and signed to lower margin F V D Borght approximately 315cm high, 376cm wide

**Provenance:**

Formerly the Messel family collection at Nymans  
Removed to the Drawing Room at Holmstead Manor in 1947 after the disastrous fire and thence by descent to Oliver Messel  
Supplied by Oliver Messel to Frederick and Phyllis Baden Watkins for Flaxley Abbey, Gloucestershire



128

'Please refer to our website for further footnotes regarding this lot'

£3,000-5,000

129

**A PAIR OF ITALIAN WALNUT AND PARCEL GILT ARMCHAIRS**

EARLY 18TH CENTURY

With later red velvet upholstery

Each 125cm high, 65cm wide, 664cm deep;

Together with a red velvet upholstered walnut

armchair, early 18th century, 106cm high, 56cm wide,

50cm deep, and a red velvet and metallic thread

embroidered kneeler, 48cm wide

**Provenance:**

Formerly the Messel family collection in the Great Hall and Garden Hall at Nymans  
Removed to Holmstead Manor in 1947 after the disastrous fire and thence by descent to Oliver Messel  
Supplied by Oliver Messel to Frederick and Phyllis Watkins for Flaxley Abbey, Gloucestershire

**Illustrated:**

'Nymans-II, Sussex: The Residence of Lieut.-Colonel Leonard Messel', *Country Life*, 17 September 1932, The Great Hall

£400-600



129





130

**130**  
**A FLEMISH TAPESTRY FRAGMENT WOVEN WITH A UNICORN**

SECOND HALF 17TH CENTURY  
 With central depiction of lion and unicorn, part section of griffin to right, in verdure forest setting, possibly Enghien or Felletin approximately 305cm by 315cm

**Provenance:**  
 Formerly the Messel family collection at Nymans  
 Removed to the Drawing Room at Holmstead Manor in 1947 after the disastrous fire and thence by descent to Oliver Messel  
 Purchased from Oliver Messel by Frederick and Phyllis Baden Watkins for Flaxley Abbey, Gloucestershire

£1,500-2,500



131

**131**  
**A SET OF THREE ITALIAN WALNUT AND PARCEL GILT ARMCHAIRS**

LATE 17TH OR EARLY 18TH CENTURY  
 With later red velvet upholstery  
 each 128cm high, 70cm wide, 63cm deep

**Provenance:**  
 Formerly the Messel family collection in the Long Drawing Room at Nymans  
 Removed to Holmstead Manor in 1947 after the disastrous fire and thence by descent to Oliver Messel  
 Purchased from Oliver Messel by Frederick and Phyllis Watkins for Flaxley Abbey, Gloucestershire

**Illustrated:**  
 'Nymans-II, Sussex: The Residence of Lieut.-Colonel Leonard Messel', *Country Life*, 17 September 1932, The Long Drawing Room

£1,000-1,500



132

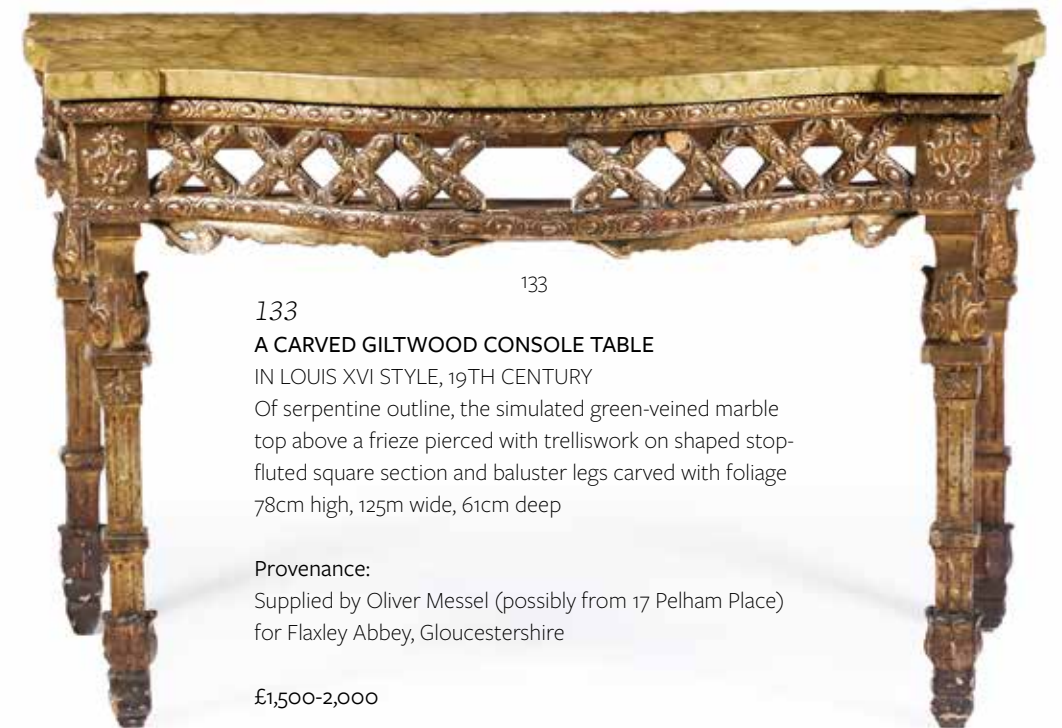
**132**  
**A FINELY CARVED PINE PIER MIRROR IN THE MANNER OF MATTHIAS LOCK, EARLY 19TH CENTURY**

With shaped rectangular plate, the frame pierced and carved with rockwork, scrolling foliage, pomegrate, flower heads and satyre masks, the cresting with Cupid's bow and arrow, the apron with cornucopia of flowers, 178cm high, 102cm wide

**Provenance:**  
 Formerly the Messel family collection at Nymans  
 Removed to The Padouk Room at Holmstead Manor in 1947 after the disastrous fire and thence by descent to Oliver Messel  
 Supplied by Oliver Messel to Frederick and Phyllis Baden Watkins for Flaxley Abbey, Gloucestershire

Please refer to our website for further footnotes regarding this lot

£2,000-3,000



133

**133**  
**A CARVED GILTWOOD CONSOLE TABLE IN LOUIS XVI STYLE, 19TH CENTURY**

Of serpentine outline, the simulated green-veined marble top above a frieze pierced with trelliswork on shaped stop-fluted square section and baluster legs carved with foliage 78cm high, 125m wide, 61cm deep

**Provenance:**  
 Supplied by Oliver Messel (possibly from 17 Pelham Place) for Flaxley Abbey, Gloucestershire

£1,500-2,000



## Other properties



134

134

AFTER DUCHEMIN- A 'GRAND TOUR' BRONZE OF THE DANCING FAUN WITH CYMBALS

MID/LATE 19TH CENTURY

57cm high, base 24.5cm wide

£1,500-2,500

135

A DUTCH WALNUT AND FLORAL MARQUETRY BUREAU

LATE 18TH CENTURY

The fall enclosing stepped drawers and pigeon holes around a central door and a well

116cm high, 133cm wide, 59cm deep

£800-1,200



135



136

136

A TABRIZ CARPET

approximately 420 x 300cm

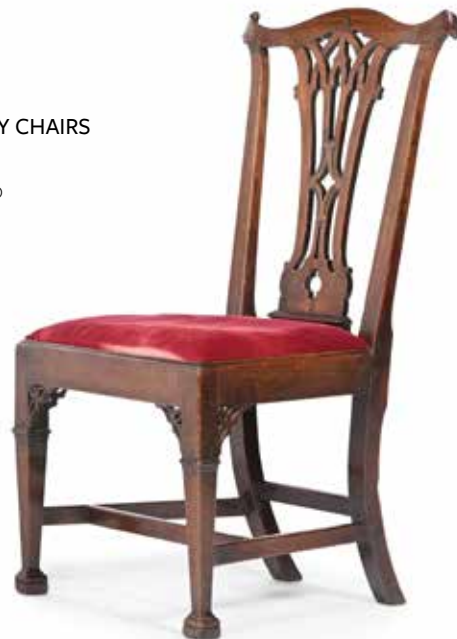
£2,000-3,000





137  
**A PAIR OF GEORGE III MAHOGANY CHAIRS**  
CIRCA 1760  
98,5cm high, 53,5cm wide, 51cm deep

£800-1,200



137

138  
**A GEORGE III MAHOGANY TRIPOD TABLE**  
CIRCA 1770  
70cm high, the top 103cm diameter

£700-1,000



138



139

139  
**A GEORGE II MAHOGANY FOLDING TEA TABLE**  
POSSIBLY IRISH, CIRCA 1750  
Of serpentine outline  
72cm high, 86cm wide, 41cm deep (when closed)

£2,000-3,000



140

140  
**A GEORGE III MAHOGANY LIBRARY OR WRITING TABLE**  
CIRCA 1775  
The tooled leather top with moulded edge above three frieze drawers to each side and the ends similarly finished, on tapered faceted panelled supports with spade feet, one drawer with inventory number 4373.  
77cm high, 127cm wide, 93cm deep

**Provenance:**

Acquired from Devenish & Co., New York, 1997

The Collection of the Late Sir Joseph Edward Hotung (1930 - 16 December 2021) a businessman, art collector, and philanthropist. He was knighted by Queen Elizabeth II in 1993. He received honorary degrees from St George's, University of London, University of Hong Kong and the University of London.

This fine eighteenth century Library Table may possibly have been made by Gillows of Lancaster and London, apart from the elegant design and high quality timber and craftsmanship the handles are of a pattern found on Gillows pieces from this period.

£6,000-10,000





141



141



141

141

#### AN IMPORTANT AND RARE GEORGE III DRAWING ROOM SUITE

ATTRIBUTED TO WILLIAM & JOHN LINNELL, CIRCA 1780

Comprising twelve open armchairs and two sofas

each sofa, 102cm high, 163cm wide, 68cm deep

each armchair 97cm high, 63cm wide, 54cm deep

#### Provenance:

Believed to have been acquired by Thomas Austen Treffry (1782-1850) and in-situ at Place, Fowey, Cornwall by 1832.

Purchased: Bonham's, The Provenance Sale, Fine English Furniture, Works of Art and Sculpture, London New Bond Street, 3 November 2010, lot 12 for £70,000 hammer

Two sketches by John Linnell, dating to 1770-1775, for an oval-back armchair and a settee, that share close similarities to the present lot can be seen in the collection at the V&A, accession numbers E.123-1929 & E.82-1929.

#### For reference:

<https://collections.vam.ac.uk/item/O754686/design-for-an-oval-back-drawing-linnell-john/>

<https://collections.vam.ac.uk/item/O754645/a-miscellaneous-collection-of-original-drawing-linnell-john/>

£30,000-40,000



141 (detail)





142

**142  
A GEORGE III CARVED GILTWOOD  
OVAL MIRROR**

CIRCA 1775  
101cm high, 74cm wide

**Provenance:**  
Private Collection, Surrey

£800-1,200



143

**143  
AN UNUSUAL GEORGE III MAHOGANY  
TEA OR 'PATIENCE' TABLE**

CIRCA 1800  
Two false drawer fronts hinged to  
support two hinged the leaves, with a  
frieze drawer and other false drawer  
fronts  
71.5cm high, 40cm wide, 50.5cm deep

£1,000-1,500



145

**145  
A GEORGE III GUADELOUPE MAHOGANY HEXAGONAL TRIPOD TABLE  
POSSIBLY BY THOMAS CHIPPENDALE, CIRCA 1765**

The finely figured and crossbanded top having a torus moulded edge  
supported on a tapering column with wrythen knob, on cabriole legs  
71cm high, the top 69cm diameter

**Provenance:**

Private collection London

In 1764 Thomas Chippendale (d. 1779) supplied two related tables, veneered  
in amber-coloured 'Guadeloupe' mahogany to Sir Lawrence Dundas for his  
London mansion in Arlington Street, London (see C. Gilbert, *The Life and  
Work of Thomas Chippendale*, London, 1978, vol. I, pp. 156 and 159 and vol.  
II, fig. 470).

£2,000-4,000



145 (detail)



144



**144  
A MATCHED PAIR OF GEORGE III MAHOGANY TRAY TOP  
NIGHT COMMDES**

ONE CIRCA 1780, THE OTHER CIRCA 1780 AND LATER  
75.5cm high, 51cm wide, 46cm deep

£2,500-3,500





146

146  
A GILTWOOD AND GILT GESSO  
OVERMANTEL WALL MIRROR  
EARLY 19TH CENTURY  
88cm high, 150cm wide, 12cm deep

£600-800

148  
A MAHOGANY SERVING TABLE  
IN THE MANNER OF INCE & MAYHEW, LATE 18TH OR EARLY 19TH CENTURY  
91.5cm high, 182cm wide, 72cm deep

£1,000-1,500



147

147  
A REGENCY MAHOGANY PLATE STAND  
AFTER A DESIGN BY GILLOWS, CIRCA 1815  
67cm high, the top 33cm diameter

£1,500-2,500



148



149

149  
A GEORGE III MAHOGANY BREAKFRONT SECRETAIRE LIBRARY BOOKCASE  
LATE 18TH CENTURY  
The secretaire fall front drawer enclosing drawers and pigeon holes  
217.5cm high, 197cm wide, 62cm deep

£2,000-3,000





150



150 (detail)

**150**  
**A SATINWOOD, NEOCLASSICAL MARQUETRY AND PARCEL GILT COMMUNE OR**  
**SIDE CABINET**  
 IN GEORGE III STYLE, 19TH CENTURY  
 The serpentine shaped tambour front flanked by doors, a drawer and false drawer fronts  
 89.5cm high, 129cm wide, 53cm deep

£3,000-5,000

**151**  
**A GEORGE III CARVED**  
**GILTWOOD WALL MIRROR**  
 CIRCA 1760  
 114cm high, 73cm wide

£2,000-3,000



151

**152**  
**A PAIR OF GEORGE III**  
**PAINTED AND PARCEL GILT**  
**ARMCHAIRS**  
 CIRCA 1800  
 Having oval plaques painted with  
 matching classical scenes en  
 grisailles, above lattice panels  
 each 85cm high, 55cm wide,  
 53cm deep

**Provenance:**  
 Acquired from Norman Adams  
 Ltd, Hans Road, London

These armchairs represent  
 sophisticated examples of the  
 turn of the century taste for  
 caned and decorated furniture  
 and these particular chairs are  
 illustrated and discussed in “  
 18th century English Furniture,  
 The Norman Adams Collection “  
 Christopher Claxton Stevens and  
 Stewart Whittington. Page 90.

£3,000-5,000



152







153

**153**  
**A GEORGE III MAHOGANY AND**  
**UPHOLSTERED ARMCHAIR**  
 CIRCA 1790  
 Of 'winged' barrel back form  
 111cm high, 76cm wide, 78cm deep overall

£1,000-1,500



154

**154**  
**A GEORGE IV MAHOGANY LIBRARY TABLE**  
 ATTRIBUTED TO GILLOWS, CIRCA 1830  
 With tooled leather inset top  
 76cm high, 122cm wide, 87cm deep

£1,200-1,800



**155**  
**A PAIR OF CARVED**  
**GILTWOOD MIRRORS**  
 IN GEORGE III STYLE,  
 19TH CENTURY  
 Of architectural form, after  
 Rococo inspired designs of  
 the period  
 each 120cm high, 40cm wide

£2,500-3,500



155





156

156  
A MOHAJERAN CARPET  
approximately 385 x 295cm

£400-600



157

157  
A KIRMAN CARPET  
approximately 390 x 301cm

£500-800

158

AN UNUSUAL GEORGE III OAK STOOL  
POSSIBLY IRISH, CIRCA 1760  
With floral needlework upholstered seat  
45.5cm high, 48cm wide, 38cm deep

£1,500-2,500



158

159

AN EARLY GEORGE III MAHOGANY KNEEHOLE DESK  
IN THE MANNER OF GILES GRENDY, CIRCA 1760  
79cm high, 94cm wide, 59.5cm deep overall

£3,000-5,000



159





160

**160  
A GEORGE III MAHOGANY TRIPOD  
TABLE**

CIRCA 1765  
The circular top with pierced gallery  
75cm high, the top 64cm diameter

£1,500-2,500



161

**161  
A MAHOGANY BUTLERS TRAY ON  
STAND**

LATE 18TH OR EARLY 19TH CENTURY  
68cm high, 76cm wide, 49cm deep  
overall

£500-800

**162  
A PAIR OF GEORGE III MAHOGANY OPEN ARMCHAIRS  
AFTER DESIGNS BY GEORGE HEPPLEWHITE, CIRCA 1780**  
each 96cm high, 64cm wide, 62cm deep overall

£1,500-2,500



162



163



164

**163  
A PAIR OF CARVED GILTWOOD MIRRORS  
IN MID 18TH CENTURY STYLE, LATE 19TH OR  
20TH CENTURY**  
each 102cm high, 66cm wide

£1,500-2,500

**164  
A CREAM PAINTED, PARCEL GILT AND NEEDLEWORK UPHOLSTERED SETTEE  
IN LOUIS XVI STYLE, LATE 19TH/EARLY 20TH CENTURY**  
120cm high, 191cm wide, 77cm deep overall

£2,000-3,000





165  
A WOVEN CARPET  
POSSIBLY AGRA  
approximately 287 x 367cm

£800-1,200



166  
A LARGE CARVED GILTWOOD TRIPTYCH MIRROR  
IN GEORGE III ROCOCO STYLE, MID 19TH CENTURY  
128cm high, 181cm wide

£2,000-3,000

166

167  
A GEORGE III MAHOGANY SIDEBOARD  
CIRCA 1775  
The double fronted cellarette drawer lined with zinc  
94cm high, 207cm wide, 74cm deep

£4,000-6,000



167





168

168  
**A TABRIZ CARPET**  
 SIGNED BY MASTER WEAVER JAVAN AMIR KHIZ  
 approximately 443 x 323cm

£1,000-1,500

169  
**A GEORGE III MAHOGANY OPEN ARMCHAIR**  
 IN THE MANNER OF THOMAS CHIPPENDALE,  
 LATE 18TH CENTURY  
 The back, arms and saddle seat with calico fabric  
 91cm high, 65cm wide, 61cm deep

Twenty-six stools of related form were supplied  
 by Thomas Chippendale to the Library of Christ  
 Church College, Oxford University.

For a stool of related form see Victoria and Albert  
 Museum Collection, London (Accession number  
 W5-1963)

£1,500-2,500



169

170  
**A GEORGE III MAHOGANY SERPENTINE**  
**FRONTED SIDE TABLE**  
 CIRCA 1770  
 The top also with serpentine sides  
 73.5cm high, 75cm wide, 47cm deep

£800-1,200



170





171



172

171  
A GEORGE III MAHOGANY BEDSIDE  
COMMODE  
CIRCA 1780  
82cm high, 55cm wide, 45cm deep

£1,000-1,500

172  
A GEORGE III MAHOGANY BEDSIDE  
COMMODE  
CIRCA 1780  
82cm high, 58.5cm wide, 45cm deep

Provenance:  
Private Collection, Grade II listed Manor, Wirral

£500-800

173 Y  
A REGENCY ROSEWOOD AND BRASS  
MARQUETRY SIDE CABINET  
CIRCA 1815  
Gilt metal mounted throughout  
92cm high, 133.5cm wide, 33.5cm deep

£500-800



173



175

174  
AN EARLY GEORGE III CARVED GILTWOOD WALL MIRROR  
CIRCA 1760  
106cm high, 55cm wide

£1,500-2,500



174

175  
A SIMILAR EARLY GEORGE III CARVED GILTWOOD WALL MIRROR  
CIRCA 1760  
92cm high, 51cm wide

£1,500-2,500





176

**176**  
**A GEORGE III MAHOGANY BOWFRONT SIDE TABLE**  
 CIRCA 1800  
 With central frieze drawer  
 76cm high, 91.5cm wide, 49cm deep

£1,500-2,500



**177**  
**A PAIR OF GEORGE III MAHOGANY CHAIRS**  
 THIRD QUARTER 18TH CENTURY  
 each 92cm high, 51cm wide, 49cm deep overall

**Provenance:**  
 Private Collection, Grade II listed Manor, Wirral

£600-800

177



178

**178**  
**A GEORGE III MAHOGANY BOWFRONT CHEST OF DRAWERS**  
 CIRCA 1800  
 91.5cm high, 106cm wide, 70cm deep

£1,000-1,500



179

**179**  
**A LOUIS XV AUBUSSON PASTORAL TAPESTRY**  
 AFTER JEAN-BAPTISTE HUET OR JACQUES JUILLIARD,  
 THIRD QUARTER 18TH CENTURY  
 Woven with figures of young man and a young shepherdess leading a ribbon lead sheep, in a landscape setting, within a four-sided frame pattern floral border with clasp corners approximately 270cm high, 229cm wide

£1,200-1,800



180

**180**  
**A GEORGE III MAHOGANY AND PARQUETRY DRESSER BASE**  
 NORTH ENGLAND,  
 LATE 18TH CENTURY  
 The central doors opening to a shelved interior  
 95cm high, 204cm wide, 56cm deep

£1,000-1,500





181

**181  
A GEORGE III CARVED GILTWOOD WALL MIRROR**

IN THE MANNER OF ROBERT ADAM, CIRCA 1790  
The urn and pineapple finial above floral carving, beaded border,  
a fan shaped apron, bevelled plate  
111cm high, 43cm wide

£700-1,000



182



**182  
A MATCHED PAIR OF ITALIAN CARVED  
GILTWOOD WALL APPLIQUÉS**  
18TH OR 19TH CENTURY  
the larger 95cm high, 47cm wide, the smaller  
87cm high, 39cm wide

£500-800

**183  
A GEORGE III MAHOGANY FRETWORK  
SIDE OR SERVING TABLE**  
CIRCA 1770  
83cm high, 123cm, 62cm deep

£1,000-1,500



183

**184  
AN IRISH OVAL CUT-GLASS MOUNTED MIRROR**  
PROBABLY IRISH, LATE 18TH OR EARLY 19TH CENTURY  
67cm high, 45cm wide

**Provenance:**  
Private collection, Dorset

£1,500-2,500

**185  
A PAIR OF REGENCY MAHOGANY AND SIMULATED  
MARBLE OCCASIONAL TABLES**  
CIRCA 1815  
The segmented tops painted to simulate specimen marbles  
each 70.5cm high, the octagonal tops 35.5 x 35.5cm

£1,200-1,800

**186  
A PAINTED WATERFALL BOOKCASE**  
19TH CENTURY  
106cm high, 46.5cm wide, 28cm deep

£1,000-1,500



184



185 (views from above)



185



186





187

187  
A GEORGE III MAHOGANY TRAY  
SECOND HALF 18TH CENTURY  
5cm high, 61cm wide, 46cm deep

£800-1,200



188

188  
A GEORGE III MAHOGANY AND GILT BRASS TWO TIER ETAGERE  
CIRCA 1800  
107cm high, 59,5cm diameter

Provenance:  
Acquired from Fermoye, 67 Grosvenor St, London.

£1,200-1,800

189 Y  
A GEORGE III MAHOGANY AND KINGWOOD BANDED  
SERPENTINE FRONTED SIDEBOARD  
CIRCA 1790  
Incorporating a cupboard and a deep cellaret drawer fronted  
by a pair of false drawers  
95cm high, 152,5cm wide, 66cm deep

£1,000-1,500



189



190 (view from above)



190

190 Y  
A GEORGE III SATINWOOD AND POLYCHROME PAINTED DEMI-LUNE CONSOLE TABLE  
CIRCA 1790  
86,5cm high, 161cm wide, 56,5cm deep

Provenance:  
Purchased Shelton Abbey, House sale, Arklow, County Wicklow  
By repute part of the furnishings of the previous country home of the same family, Northamptonshire.  
A photograph of the front cover of the auction catalogue from the Shelton Abbey sale is available with this lot.

£4,000-6,000





191

191  
A PAIR OF GEORGE III PAINTED AND  
PARCEL GILT OPEN ARMCHAIRS  
CIRCA 1790  
85cm high, 57cm wide, 60cm deep  
  
£600-800

193  
A PAIR OF GEORGE III MAHOGANY SEMI-ELLIPTICAL FOLDING TEA TABLES  
CIRCA 1790  
each 72cm high, 91cm wide, 40cm deep  
  
£800-1,200



193



194  
A GEORGE II CARVED GILTWOOD  
WALL MIRROR  
MID 18TH CENTURY  
141cm high, 85cm wide  
  
£1,000-1,500



192

192 Y  
A SATINWOOD AND MARQUETRY  
OCTAGONAL CELLARET  
19TH CENTURY  
The interior later lined  
52cm high, 42cm wide  
  
£1,500-2,500



194

195  
A GEORGE III MAHOGANY CHEST  
OF DRAWERS  
CIRCA 1780  
With caddy top, brushing slide, panel  
back and laminated bracket feet  
84cm high, 95cm wide, 52cm deep  
overall  
  
£2,000-3,000



195





196

**196**  
**A LOUIS XVI CARVED GILTWOOD FAUTEUIL**  
**DE BUREAU OR ARMCHAIR**

ATTRIBUTED TO NICOLAS-LOUIS MARIETTE,  
 CIRCA 1775-80  
 Stamped indistinctly to the seat rail 'N.L. Mariette'  
 and with an ink inscribed paper label, the caning  
 rails with two indistinct pencil inscriptions  
 83cm high, 60cm wide, 54cm deep

**Provenance:**  
 Sotheby's, Paris, 29th April 2020, lot 44 (€7,500)

Nicolas-Louis Mariette (1730?-1789) worked for  
 twenty years as a labourer in the open enclosure  
 of Saint Antoine in Paris before being received  
 as a master cabinetmaker in 1770. First based  
 at the sign 'To the King of Naples' rue de la  
 Roquette in Paris, Mariette then moved to rue de  
 Charenton. Nicolas-Louis Mariette was a relative of  
 Claude-Louis Mariette, who was received master  
 cabinetmaker in 1765.

£1,500-2,500



197

**197**  
**A NORTH EUROPEAN MAHOGANY AND GILT**  
**BRASS MOUNTED WRITING CABINET**

POSSIBLY BALTIC, CIRCA 1790  
 decorated with brass stringing  
 116cm high, 94cm wide, 52.5cm deep

£2,000-3,000



198

**198**  
**A CARVED GILTWOOD STOOL**

PROBABLY GERMAN, POSSIBLY WURZBURG, IN THE MANNER OF FERDINAND TIETZ  
 CIRCA 1730

Two legs carved with the head of an entwined serpent and a dragon, upholstered in crewelwork,  
 a branded mark 'FHM', probably an inventory mark, to the underside of the stretcher  
 45cm high, 66cm wide, 49cm deep

This present stool was probably originally upholstered in 'tabouret' form with a loose cushion.  
 The stylisation of the ruffled carving and the central flowerhead of the stretcher suggest a  
 German origin. For a German console table with related dragons carved to the frieze see B  
 von Brigitte Langer, Die Möbel der Schloßer Nymphenburg und Schleibheim, Munich, 2000,  
 pp130-132.

Ferdinand Tietz (or Dietz), (1708-1777) was a key sculptor in the rococo period in South Germany,  
 first recorded working at Würzburg Residenz in 1736. His work displays distinct rockwork carving  
 similar to the carving of the present stool.

For a near identical pair of stools see Christie's, New York, Maria Felix: La Dona, 18th July 2007,  
 lot 256, (USD 180,000); and a related banquette, lot 255, (USD 60,000); other related stools sold  
 Christie's, Dublin, Powerscourt: Enniskerry, Co Wicklow, Ireland, 24th and 25th September 1984,  
 lot 444; also Parke Bernet, New York, 21st March 1961, lot 324.

£6,000-8,000



198 (branded initials)





199

199  
A GEORGE III MAHOGANY CHEST ON  
CHEST

CIRCA 1770  
186cm high, 110cm wide, 56cm deep

£2,000-3,000



200

200  
A GEORGE III MAHOGANY FOUR  
POST BED

CIRCA 1810  
Together with a quantity of hangings  
260cm high, 190cm wide, 205cm  
deep, the internal frame 202cm wide,  
170cm deep

£3,000-5,000





201

201  
A BAKHTIAR CARPET  
approximately 417 x 328cm

£800-1,200

202  
A GEORGE III GILTWOOD  
WALL MIRROR  
CIRCA 1800  
With marginal plates divided  
by lappet carved terminals,  
suitable for hanging vertically  
or horizontally  
174cm high, 102cm wide

£3,000-5,000



202

203  
A GEORGE III MAHOGANY  
AND UPHOLSTERED  
SERPENTINE SHAPED SOFA  
IN THE MANNER OF GEORGE  
HEPPLEWHITE, CIRCA 1780  
99cm high, 198cm wide,  
65cm deep overall

£1,000-2,000



203





204

204  
A CARVED GILTWOOD AND GESSO CIRCULAR CONVEX MIRROR  
19TH CENTURY  
approximately 117cm high, 94cm wide

£1,000-1,500



205

205  
A GEORGE III MAHOGANY HALL CHAIR  
CIRCA 1815  
103cm high, 47cm wide, 55cm deep

£600-800



206

206  
A GEORGE III MAHOGANY CHEST OF DRAWERS  
CIRCA 1800  
With brushing slide  
85cm high, 92cm wide, 49cm deep

£800-1,200



207

207  
A GEORGE III MAHOGANY AND BOXWOOD LINE INLAID  
DRUM LIBRARY OR RENT TABLE  
CIRCA 1800  
With inset tooled leather top. Having alternating drawers and  
hinged 'quadrant' drawers  
71cm high, the top 105cm diameter

Provenance:  
Private collection London, Acquired from William Bedford Ltd

£3,000-5,000



207 (detail)





208

**208**  
**A GEORGE III MAHOGANY BUTLER'S TRAY**  
**ON STAND**

LATE 18TH CENTURY  
 The tray 9cm high, 84cm wide, 58.5cm deep,  
 the stand 77cm high, 77cm wide, 50cm deep

£1,000-1,500

**209**  
**A SET OF SIX GEORGE III MAHOGANY**  
**DINING CHAIRS**

IN THE MANNER OF THOMAS CHIPPENDALE,  
 CIRCA 1770  
 each 95cm high, 55cm wide, 51cm deep overall

£1,000-1,500



209

**210**  
**AFTER CLAUDE MICHEL CLODION (FRENCH, 1738-1814)**  
**A LARGE BRONZE FIGURAL GROUP OF BACCHIC REVELLERS**

19TH CENTURY  
 Depicting bacchantes with faun, signed to cast and numbered 2000  
 to edge of base  
 73.5cm high, base 32cm diameter

£2,000-3,000

**211 Y**  
**A LOUIS XVI KINGWOOD, TULIPWOOD AND**  
**PARQUETRY COMMODE**

CIRCA 1785  
 Gilt metal mounted and incorporating marquetry detail  
 82.5cm high, 127.5cm wide, 62cm deep

Provenance:  
 Private Collection, Berkshire  
 Sold in these rooms, 21st July 1999, Country House Sale, Lot 367  
 (£7,000 hammer)

£3,000-5,000



211



210





212

212  
A MAHAL CARPET  
approximately 420 x 320cm

£1,200-1,800



213

213  
A CARVED GILTWOOD WALL BRACKET  
IN THE MANNER OF JOHN LINNELL,  
LATE 18TH OR EARLY 19TH CENTURY  
46cm high, 49cm wide, 27cm deep

Provenance:  
Private Collection, Surrey

£2,500-3,500

214  
A GEORGE III MAHOGANY AND LINE  
INLAID BOWFRONT COMMODE  
CIRCA 1790  
85cm high, 107cm wide, 58cm deep

£1,200-1,800



214





215

215 Y  
A GEORGE III MAHOGANY AND ROSEWOOD CROSSBANDED  
BOWFRONT SIDE TABLE  
CIRCA 1790  
82cm high, 76.5cm wide, 48cm deep  
  
£800-1,200



216

216 Y  
A REGENCY MAHOGANY BOWFRONT  
SECRETAIRE BOOKCASE  
IN THE MANNER OF GILLOWS, CIRCA 1820  
The fall front drawer opening to an arrangement of  
pigeon holes and drawers above a baize inset surface  
220cm high, 138cm wide, 60cm deep  
  
Please note: Dreweatts have applied for a de minimis  
exemption licence for the ivory in this lot  
(Ref: 5KJF731P)  
  
£1,500-2,500



217  
A PAIR OF MAHOGANY AND UPHOLSTERED ARMCHAIRS  
OF 'GAINSBOROUGH' TYPE, ONE ARMCHAIR GEORGE III, CIRCA 1760,  
THE OTHER LATER  
each 100.5cm high, 74cm wide, 72cm deep  
  
£3,000-5,000



217



217 (detail)





218

218  
A TABRIZ CARPET  
SIGNED BY MASTER WEAVER JAVAN AMIR KHIZ  
approximately 386 x 313cm

£1,000-1,500



219

219Y  
A GEORGE III BURR YEWE AND HAREWOOD 'HARLEQUIN'  
PEMBROKE TABLE  
ATTRIBUTED TO INCE & MAYHEW, CIRCA 1780  
The sliding panel to the top opening to reveal a finished interior and  
compartment rising up on a release action  
72cm high, 55cm wide (unextended), 70cm deep

This is a rare example having the sophistication of the concealed rising compartment. This finely veneered Pembroke table can be confidently attributed to the Golden Square firm of Mayhew and Ince based on the use of burr yew-wood as a large scale veneer, 'the only wholly idiosyncratic veneer wood the firm used and possibly unique to Mayhew and Ince among London cabinet-makers of this date' (P. Macquoid & R.Edwards, *The Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, pp. 589-593). They supplied a veneered yew-wood commode to Sir Brook Bridges of Goodnestone Park, Kent, that was exhibited in Treasures from Kent Houses, Royal Museum, Canterbury, September - October 1984, no. 57.

Similar burr yew Pembroke tables attributed to Ince and Mayhew were sold Christies London, Important English Furniture, 13th Nov 1997, Lot 85 £41,100 and The Collection of Mr and Mrs Jack Steinberg, 19th May 2016, lot 36, £37,500.

Please note: Dreweatts have applied for a de minimis exemption licence for the ivory in this lot (Ref: 9RQHDB9J)

£4,000-6,000



219(detail)



219 (view from above)





220



220

**A MATCHED PAIR OF GEORGE III  
MAHOGANY BEDSIDE COMMODES**

CIRCA 1780

the larger 75cm high, 50cm wide, 44cm deep, the smaller 74.5cm high, 48cm wide, 44cm deep

£1,500-2,500



221



221

**A PAIR OF GEORGE III MAHOGANY  
DINING CHAIRS**

IN THE MANNER OF THOMAS  
CHIPPENDALE, CIRCA 1765

Upholstered in flower woven moquette  
each 96cm high, 56cm wide, 55cm deep  
overall

Provenance:

Private Collection, London

£700-1,000



222

222

**A GEORGE III MAHOGANY CHEST  
OF DRAWERS**

CIRCA 1780

With a fitted top drawer  
78.5cm high, 68.5cm wide, 44.5cm deep

£1,000-1,500



223

223

**A GEORGE III GILTWOOD CARVED WALL MIRROR**

CIRCA 1760

130cm high, 65cm wide

£2,000-3,000



224

224

**A GEORGE III MAHOGANY AND  
MARQUETRY SIDE OR SERVING TABLE**

IN THE MANNER OF HENRY HILL OF  
MARLBOROUGH, CIRCA 1780

88cm high, 107.5cm wide, 60.5cm deep

£3,000-5,000





225  
A TABRIZ CARPET  
OF SAFAVID ARDEBIL DESIGN  
approximately 390 x 302cm

£1,500-2,500

226  
A GEORGE III CARVED GILTWOOD OVAL MIRROR  
CIRCA 1770  
140cm high, 76cm wide

£2,000-3,000



226

227  
A GEORGE III EXOTIC HARDWOOD CHEST  
OF DRAWERS  
OF NORTH COUNTRY TYPE, CIRCA 1770  
83cm high, 109cm wide, 52cm deep

£2,000-3,000



227





228

**228  
A PAIR OF LOUIS XV PAINTED BEECH OPEN ARMCHAIRS**

CIRCA 1760  
The frames painted in pale green and cream, upholstered with stripe and flower woven fabric  
86cm high, 62cm wide, 57cm deep

**Provenance:**  
Lady Samuel of Wych Cross

£1,000-1,500



231



230

**230  
A PAIR OF WAX RELIEF PANELS DEPICTING THE DEATH OF CLEOPATRA**

LATE 18TH CENTURY  
Each depicting Cleopatra pressing a poisonous asp to her breast, the relief with head tilted to sinister after a portrait of Cleopatra circa 1775 and attributed to William Hackwood, in glazed ebonised frames  
the panels approximately 13,5 x 10cm, the frames 21 x 17cm

£600-800



**232  
A GEORGE III CREAM PAINTED AND  
PARCEL GILT SOFA**

CIRCA 1780  
90cm high, 151cm wide, 70cm deep

£1,800-2,500



229

**229  
A POLYCHROME PAINTED DEMI-LUNE  
DRESSING TABLE**

CIRCA 1800 AND LATER RE-PAINTED  
With fitted central frieze drawer  
79cm high, 114cm wide, 67cm deep

£1,500-2,500



229 (detail)



232





233

233  
**A NORTH ITALIAN FIGURED WALNUT AND  
 CROSSBANDED SERPENTINE DRESSING  
 TABLE**

LATE 18TH CENTURY  
 81cm high, 101cm wide, 58cm deep

£600-800



234

234  
**A MEISSEN ARTICULATED FIGURE  
 OF A SEATED CHINESE FIGURE**

LATE 19TH CENTURY  
 Blue crossed swords and impressed numerals  
 154, 15.5cm high

£800-1,200



235

235  
**A LOUIS XV FRUITWOOD COMMODE  
 IN THE MANNER OF JEAN-FRANÇOIS  
 HACHE, MID 18TH CENTURY**

Of serpentine fronted form  
 86cm high, 124cm wide, 63cm deep

£2,000-3,000

236  
**A BOW PORCELAIN MODEL OF A CAT WITH MOUSE**

CIRCA 1760  
 Modelled seated on its haunches holding a mouse, 7.5cm high

**Provenance:**  
 From a local deceased estate and thence by decent.  
 Cf. Sotheby's, Wedgwood and Beyond, 23rd Oct. 2019, lot 4 from the Starr Collection,  
 sold for \$8,125 USD.  
 Examples can be seen in the Victoria & Albert Museum, London (Lady Charlotte Schreiber  
 no. 414:33-1885) and the Fitzwilliam Museum, Cambridge (no. C. 3044-1928)

£2,000-3,000



236



237

237 Y  
**A LOUIS XVI MARQUETRY AND PARQUETRY BONHEUR DU JOUR**

CIRCA 1785  
 With fitted drawer  
 99cm high, 68cm wide, 46cm deep

£1,200-1,800

238  
**A CARVED OAK AND UPHOLSTERED SETTEE**

LATE 18TH OR EARLY 19TH CENTURY  
 96cm high, 197cm wide, 67cm deep

£800-1,200



238





239 (view from above)



239

239 Y  
A LOUIS XVI MARQUETRY AND PARQUETRY  
WRITING OR SIDE TABLE  
CIRCA 1780  
The top and frieze sliding to reveal a leather inset  
writing surface and compartments  
71cm high, 65cm deep, 40cm deep

£600-800

240  
A GEORGE III 'FIDDLEBACK' MAHOGANY  
BACHELOR'S CHEST OF DRAWERS  
CIRCA 1770  
With caddy moulded top  
78cm high, 79cm wide, 47cm deep

£1,000-1,500



240

241  
A GEORGE II CARVED GILTWOOD  
AND GESSO MIRROR  
CIRCA 1740  
145cm high, 65cm wide

£800-1,200



241

242  
A GEORGE III MAHOGANY HALL  
TABLE  
IN THE MANNER OF THOMAS  
CHIPPENDALE, CIRCA 1780  
83cm high, 157cm wide, 78cm deep

£1,500-2,500



242





243

243  
**A PAIR OF GEORGE III MAHOGANY  
 SERPENTINE FRONTED KNIFE BOXES**  
 CIRCA 1775  
 each opening to a fitted interior incorporating  
 knife apertures  
 each 37cm high, 22cm wide, 27cm deep

£1,500-2,500



244

244  
**A GEORGE III MAHOGANY SIDE TABLE**  
 CIRCA 1765  
 71cm high, 75.5cm wide, 48cm deep

£800-1,200



245

245 Y  
**A GEORGE III MAHOGANY AND  
 ROSEWOOD CROSSBANDED SERPENTINE  
 FRONTED CHEST OF DRAWERS**  
 CIRCA 1770  
 The drawer fronts also line inlaid  
 91.5cm high, 99cm wide, 53.5cm deep

£1,000-1,500

246  
**EARLY 18TH CENTURY ENGLISH SCHOOL**  
*HER MAJESTIES ROYAL PALACE AT KENSINGTON*  
 Framed and glazed engraving in two parts, joined  
 Possibly from 'Survey of London' by Kip after Knyff  
 Printed for and sold by J Smith In Exeter  
 Change Strand  
 the plate 51 x 88.5cm, the frame 78 x 111cm

£800-1,200



246

247 Y  
**A GEORGE III MAHOGANY AND SATINWOOD SIDE CABINET**  
 IN THE MANNER OF THOMAS SHERATON, CIRCA 1790  
 Incorporating 'quadrant' corners and wire trellis panelled doors  
 94cm high, 131cm wide, 40.2cm deep

Provenance:  
 Private collection, Cheshire  
 A pair of cabinets of this exact form were sold Property of a Gentleman, Christies, Important English Furniture, 27th November 2003,  
 Lot 112 (£35,850).

£1,500-2,500



247





248

248  
A REGENCY MAHOGANY CHEVAL MIRROR  
ATTRIBUTED TO GILLOWS, CIRCA 1815  
Decorated with ebonised stringing  
159cm high, 76cm wide, 61cm deep

£1,500-2,500



249

249 Y  
A REGENCY ROSEWOOD LIBRARY TABLE  
ATTRIBUTED TO GILLOWS, CIRCA 1815  
73cm high, 112cm wide, 58.5cm deep

£600-800

250 Y

A GEORGE III FIDDLEBACK MAHOGANY, BURR YEW, KINGWOOD AND SATINWOOD MARQUETRY COMMODE OR SIDE CABINET  
IN THE MANNER OF INCE & MAYHEW, THIRD QUARTER 18TH CENTURY  
75cm high, 140cm wide, 49cm deep

For commodes of similar form see Lucy Wood, The Lady Lever Art Gallery Catalogue of Commodes, HMSO, 1994, p176, pl ii, p217, pl ii. Ince and Mayhew commissions include and popularised the use of marquetry ribboned husk roundels.

£4,000-6,000



250 (view from above)



250





251



251 (detail)

**251 Y**  
**A GEORGE III MAHOGANY SEMI-ELLIPTICAL CARD TABLE**  
 IN THE MANNER OF JOHN LINNELL, CIRCA 1770  
 With ebony banding to the undulating frieze  
 74cm high, 99.5cm wide, 49cm deep

£800-1,200



252

**252**  
**A GEORGE III MAHOGANY SEMI-ELLIPTICAL HALL OR SERVING TABLE**  
 CIRCA 1800  
 93cm high, 164cm wide, 72cm deep

£2,000-3,000

**253**  
**AFTER THE ANTIQUE, A LARGE BRONZE FIGURE OF THE VENUS DE' MEDICI**  
 ITALIAN OR FRENCH, 19TH CENTURY  
 Set on turned circular plinth base  
 63.5cm high overall, base 26cm diameter

£1,000-1,500

**254 Y**  
**A ROSEWOOD CIRCULAR CENTRE TABLE**  
 SECOND QUARTER 19TH CENTURY  
 70cm high, the top 136cm diameter

£1,200-1,800



253



254





255

255  
A GEORGE III MAHOGANY CHEST ON CHEST  
CIRCA 1780  
186.5cm high, 117cm wide, 60cm deep

£800-1,200

256  
AN EMPIRE GILTWOOD AND  
GILT GESSO PIER MIRROR  
FRENCH, EARLY 19TH CENTURY  
164cm high, 111cm wide,  
15.5cm deep

£2,000-3,000



256

257  
A CONTINENTAL WALNUT,  
FIGURED WALNUT,  
MARQUETRY AND  
PARQUETRY DECORATED  
COMMODE  
LATE 18TH/  
EARLY 19TH CENTURY  
86cm high, 134cm wide,  
64cm deep

£1,500-2,500



257





258  
**A QUM RUG**  
 approximately 207 x 139cm  
 £500-800

259  
**A TABRIZ CARPET**  
 SIGNED BY MASTER WEAVER JAVAN AMIR KHIZ  
 approximately 272 x 221cm  
 £500-800

259



260

260  
**AN UNUSUAL GEORGE IV OAK AND POLLARD OAK  
 PEDESTAL PARTNER'S DESK**  
 CIRCA 1825  
 The top with a brass mounted edge, each long side with three  
 frieze drawers above a pair of panelled cupboard doors, each  
 side panel incorporating a mahogany slide, solid mahogany  
 drawer linings throughout  
 75.5cm high, 161cm wide, 92cm deep  
 £3,000-5,000



260 (detail)





261

261

**A WALNUT AND CARVED GILTWOOD MIRROR**

PROBABLY ITALIAN, IN MID 18TH CENTURY STYLE, LATE 19TH OR 20TH CENTURY

144cm high, 85cm wide

£1,200-1,800



262



262

**TWO GEORGE III SIMILAR MAHOGANY  
BEDSIDE CUPBOARDS**

LATE 18TH/EARLY 19TH CENTURY

One 78.5cm high, 40.5cm wide, 36.5cm deep, the  
other 76.5cm, 43cm wide, 35.5cm deep

£800-1,200

263 Y

**A NORTH EUROPEAN MAHOGANY,  
TULIPWOOD AND FRUITWOOD PARQUETRY  
SERPENTINE COMMODE**

LATE 18TH OR EARLY 19TH CENTURY

79cm high, 92cm wide, 50cm deep

£800-1,200



263

264 Y

**A REGENCY SATINWOOD CHEVAL MIRROR**

IN THE MANNER OF GILLOWS, CIRCA 1815

166cm high, 85cm wide, 81cm deep overall

£2,000-3,000



264

265

**A REGENCY MAHOGANY  
DRESSING TABLE**

ATTRIBUTED TO GILLOWS, CIRCA 1815

80cm high, 104.5cm wide, 57cm deep

£2,000-3,000



265





266

266  
A TABRIZ CARPET  
approximately 317 x 204cm

£800-1,200



267

267Y  
A PAIR OF REGENCY ROSEWOOD AND PARCEL GILT 'WATERFALL' OPEN BOOKCASES  
CIRCA 1815  
Having five stepped tiers, each tier flanked by two ring turned baluster columns, on brass claw and ball front feet, square section rear supports, on gilt brass paw feet  
each approximately 148.5cm high, 93cm wide, 35cm deep

£3,000-5,000





268 Y  
 A GEORGE IV ROSEWOOD, 'BIRD'S EYE' MAPLE, PARCEL GILT AND SPECIMEN MARBLE PEDESTAL TABLE  
 CIRCA 1825  
 The circular top with radially inlaid specimen marbles  
 79cm high, the top 81cm diameter  
 £12,000-18,000





269

**269**  
**A FRENCH PATINATED AND GILT BRONZE THREE LIGHT CHANDELIER**  
 IN THE EMPIRE STYLE, 19TH/EARLY 20TH CENTURY  
 The scrolling arms issuing from classical masks, the turned body with berry finials supported on original chains issuing from anthemion and animal mask decorated corona  
 approximately 81cm high overall, body 35cm diameter

**Provenance:**  
 Kenneth Neame, London

£1,500-2,500

**270**  
**A REGENCY MAHOGANY HALL SEAT**  
 IN THE MANNER OF GEORGE BULLOCK, CIRCA 1815  
 58cm high, 125cm wide, 37cm deep

A closely related hall seat of the same unusual tapering form attributed to George Bullock was sold by Sotheby's, Hadspen House, Somerset, 29th May 1996, Lot 123.

£1,000-1,500



270



271

**271 Y**  
**A REGENCY ROSEWOOD WRITING TABLE**  
 IN THE MANNER OF GEORGE BULLOCK, CIRCA 1815  
 With tooled leather inset top and blind frieze drawer to one side  
 74cm high, 91cm wide, 55cm deep

£1,500-2,500



272

**272**  
**A CHINESE EXPORT LACQUER CABINET ON STAND**  
 LATE 18TH/EARLY 19TH CENTURY  
 The doors enclosing a stepped arrangement of architectural recesses and drawers  
 146cm high, 78.5cm wide, 53cm deep

For a comparable cabinet on stand sold in these rooms see, Fine Furniture and Works of Art, 30th March 2022, Lot 242 (£12,000)

£4,000-6,000



272 (details)





273 Y  
**A REGENCY MAHOGANY AND EBONY STRUNG CELLARET**  
IN THE MANNER OF GILLOWS, CIRCA 1815  
The hinged top enclosing lead lined divisions, the lock stamped  
'GR PATENT' under a coronet  
54cm high, 70cm wide, 48.5cm deep

£1,500-2,500

273



274 (set of 12)



274  
**A SET OF TWELVE REGENCY MAHOGANY DINING CHAIRS**  
CIRCA 1820  
Most with black horsehair woven upholstery  
The two armchairs 85cm high, 53cm wide, 55cm deep, the side chairs 86cm high, 47cm wide, 52cm deep

£1,000-1,500



276

275  
**A PAIR OF CARVED GILTWOOD AND VERRE Eglomise WALL MIRRORS**  
IN REGENCY STYLE, 20TH CENTURY  
The carved pineapple crests suspending chains with giltwood spheres  
111cm high, 41cm wide

£800-1,200



275

276 Y  
**A REGENCY MAHOGANY AND EBONY INLAID WINE COOLER ON STAND**  
CIRCA 1815  
56cm high, 59.5cm wide, 51.5cm deep

£800-1,200



277

277 Y  
**A GEORGE IV ROSEWOOD AND CROSSBANDED CENTRE TABLE**  
CIRCA 1825  
73cm high, the top 138cm diameter

£1,500-2,500





278

278  
**AN UNUSUAL REGENCY MAHOGANY CARD TABLE**  
 EARLY 19TH CENTURY  
 The two back legs hinged to support the folding top  
 74cm high, 91cm wide, 45.5cm deep

£1,000-1,500



279

279 Y  
**A SET OF REGENCY ROSEWOOD QUARTETTO TABLES**  
 EARLY 19TH CENTURY  
 77.5cm high, 53.5cm wide, 38cm deep, the smallest 72cm high,  
 38cm wide, 38cm deep

£1,500-2,500



280

280 Y  
**A REGENCY MAHOGANY FIGURED MAHOGANY AND EBONY STRUNG SOFA TABLE**  
 IN THE MANNER OF GILLOWS, CIRCA 1815  
 With canted corners to the drop leaves and two frieze drawers opposing false drawers  
 75cm high, 155.5cm wide, 68cm deep

£800-1,200

281  
**A PAIR OF FRENCH ORMOLU TWO LIGHT CANDELABRA**  
 LATE 19TH CENTURY IN THE MANNER OF DASSON  
 Each with a Bacchic putto on fluted short column and square base,  
 later fitted for electricity  
 the candelabra 41cm high, 61cm high overall

**Provenance:**  
 Woodleys, Woodstock, Oxfordshire  
 The grade II listed house of largely mid-late Georgian construction was originally built as a farmhouse in the 1780s and twice extended following its changes of ownership in the 1820s and 1880s. These additions resulted in the 12,800 sq. ft house comprising some 40 rooms, including 13 bedrooms. Its handsome south and east façades offer a spectacular view of the principal façade of Blenheim Palace a mere two miles to the South East beyond the noted Column of Victory.

£700-1,000



281



282 (view from above)

282  
**A GILT METAL MOUNTED MAHOGANY CENTRE OR OCCASIONAL TABLE**  
**REFERRED TO AS A 'GUERIDON A L'ANGLAISE'**  
 AFTER ADAM WEISWEILER, ATTRIBUTED TO WRIGHT & MANSFIELD (1861 - 1884),  
 CIRCA 1870  
 70cm high, the top 69cm diameter

The design for this table with its 'bamboo' double colonettes is undoubtedly the celebrated table given by Madame du Barry (1743-1793) to the duc de Brissac. Delivered by Lignereux and Daguerre, it exemplified the height of taste at the end of the eighteenth century, which once again gained popularity at the end of the nineteenth century.

For an almost identical table; Payne, Christopher. 19th century European furniture. Antique Collector's Club, 1985, p.193  
 Segoura, Maurice, and Patricia Lemonnier. Weisweiler. Paris: Editions d'art Monelle Hayot, 1983, p 94.

£4,000-6,000



282





283

**283**  
**AUGUSTO ROHRICH (ITALIAN, 19TH CENTURY) A BRONZE FIGURE 'THE DYING GAUL' AFTER THE ANTIQUE**

ITALIAN, 19TH CENTURY  
 The figure on oval plateau base, further mounted on separate black marble stand with scrolling bronze feet, signed to cast A ROHRICH ROMA  
 38cm high, 66cm wide overall

£1,500-2,500



284 (view from above)



284

**284 Y**  
**A REGENCY ROSEWOOD AND GILT METAL MOUNTED SOFA TABLE**

CIRCA 1820  
 72cm high, 149.5cm wide (when open), 68.5cm deep

£600-800



285

**285 Y**  
**A REGENCY MAHOGANY, ROSEWOOD AND BRASS MARQUETRY 'ESTATE' CABINET**

IN THE MANNER OF GEORGE OAKLEY, CIRCA 1820  
 The central bifold doors opening to a shelved interior above two fall front drawers, the sides with drawers above doors  
 201cm high, 205cm wide, 60cm deep

**Provenance:**  
 Christie's Scotland, 9th December 1998

Please refer to our website for the footnote regarding this lot.

£3,000-5,000



285 (detail)





286

286  
**A GEORGE III MAHOGANY,  
 CROSSBANDED AND INLAID  
 CLOTHES PRESS**  
 CIRCA 1790  
 The panel doors opening  
 to a hanging space  
 207cm high, 126cm wide,  
 62cm deep  
 £1,000-1,500



287

287  
**A KASHAN SILK CARPET**  
 approximately 353 x 236cm  
 £2,000-3,000





288

288  
**A MAHOGANY AND BRASS MOUNTED WRITING OR DRESSING BOX**  
 BEARING MAKERS OR RETAILERS PAPER LABEL FOR W.DOBSON,  
 STRAND, LONDON  
 SECOND QUARTER 19TH CENTURY  
 The brass inset cartouche to the top inscribed 'Mrs James Slade', the  
 interior incorporating divisions, lidded compartments, a pair of bone  
 lidded cannisters and a pair of glass lidded inkpots, the removable panel  
 revealing the makers or retailers label titled 'W.DOBSON 162 STRAND  
 LONDON...' and including listings of various forms of case and accessories  
 10.5cm high, 21.7cm wide, 16.3cm deep

£500-800

289  
**A REGENCY MAHOGANY  
 CHEVAL MIRROR**  
 EARLY 19TH CENTURY  
 173cm high, 79.5cm wide,  
 69cm deep

£600-800



289

290 Y  
**A GEORGE IV MAHOGANY CHEST OF  
 DRAWERS**  
 ATTRIBUTED TO GILLOWS, CIRCA 1825  
 112cm high, 110.5cm wide, 57.5cm deep  
  
 A closely related chest by the Gillows  
 Craftsman Richard Woodhouse, illustrated in  
 Susan Stuart Gillows of Lancaster and London,  
 sold Bonhams, Bond St London, 11 March  
 2015, Lot 156, (£6000).

£600-1,000



290



291



291 (view from above)

291 Y  
**A PAIR OF GEORGE IV ROSEWOOD AND MARQUETRY  
 FOLDING CARD TABLES**  
 BY THOMAS & GEORGE SEDDON, CIRCA 1830  
 One table with paper label for 'T. & G. SEDDON, NO 1397,  
 LONDON HOUSE, Aldersgate Street.' to the recess beneath  
 the revolving top  
 each 75cm high, 92cm wide, 45.5cm deep

£4,000-6,000



291 (label detail)





292

292  
**A MATCHED PAIR OF GEORGE III  
 MAHOGANY BEDSIDE COMMODES**  
 CIRCA 1800  
 Of 'Lancashire' form  
 74.5cm high, 55cm and 58cm wide,  
 51cm and 49cm deep

£1,800-2,500



293

293  
**A PAIR OF REGENCY SIMULATED  
 ROSEWOOD BEECH X FRAME STOOLS**  
 ATTRIBUTED TO GILLOWS, EARLY  
 19TH CENTURY  
 Each with a blue upholstered drop in seat  
 44cm high, 51.5cm wide, 39cm deep

These present stools correspond closely to a design in the Estimate Sketch Book of Gillows of Lancaster and London, no 3568, dated 1827, but Gillows are known to have manufactured stools of this design as early as 1812.

For a related X frame stool see Christie's, London, Parisian Taste in London: A Private Collection and Furniture, 10th September 2009, lot 409, (£8,125).

£2,000-3,000



294

294 Y  
**A GEORGE IV MAHOGANY  
 DRESSING TABLE**  
 IN THE MANNER OF GILLOWS,  
 CIRCA 1825  
 With turned rosewood drawer handles,  
 and solid mahogany drawer linings  
 84.5cm high, 112.5cm wide, 66cm deep

£1,500-2,500



295

295  
**A PAIR OF GEORGE III MAHOGANY OPEN ARMCHAIRS**  
 IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1780  
 each 94cm high, 62cm wide, 56cm deep overall

**Provenance:**  
 Private Collection, Grade II listed Manor, Wirral

£1,200-1,800



296  
**A REGENCY MAHOGANY 'DRUM' LIBRARY TABLE**  
 CIRCA 1815  
 With tooled leather inset top, bearing ivory label to underside  
 'G.JETLEY 24 BRUTON ST. BERKELEY SQ. W.1'  
 75cm high, the top 123cm diameter

£2,000-3,000



296





297

297

**A MATCHED PAIR OF FRENCH MAHOGANY AND GILT METAL MOUNTED STOOLS**  
IN EMPIRE STYLE, LATE 19TH/EARLY 20TH CENTURY  
each 51cm high, the tops 46 x 46cm

£1,500-2,500

298

**A PAIR OF EMPIRE ORMOLU CANDLESTICKS**

FRENCH, EARLY 19TH CENTURY

Each with arrow feather banding above facettèd columns, stiff leaf banded bases  
26cm high, bases 12cm diameter

£600-800



298



299

299 Y

**A REGENCY ROSEWOOD AND GILT METAL MOUNTED LIBRARY TABLE**

IN THE MANNER OF GEORGE OAKLEY,  
CIRCA 1810

73.5cm high, 96cm wide, 63cm deep

£800-1,200



300

300

**A REGENCY GILTWOOD CONVEX WALL MIRROR**

CIRCA 1815

The leaf decorated frame with ebonised reeded slip and  
'musket-ball' decoration  
105cm diameter overall

An almost identical mirror was sold Christies New York, 1st Jan 1970,  
Lot 89 \$25,300, and another, slightly smaller, Christies Important English  
Furniture, London 1st July 2004, Lot 101 £13,743.

£5,000-8,000

301

**A GEORGE III MAHOGANY AND UPHOLSTERED SOFA**

CIRCA 1790

89cm high, 200cm wide, 70cm deep overall

£1,000-1,500



301





302

**302**  
**A BLACK LACQUER AND GILT CHINOISERIE DECORATED MIRROR**  
 IN QUEEN ANNE STYLE, EARLY 20TH CENTURY  
 101cm high, 153cm wide

£1,500-2,500

**303**  
**A FRENCH MAHOGANY EXTENDING DINING TABLE**  
 FIRST HALF 19TH CENTURY  
 With four additional leaf insertions  
 70.5cm high, 180cm wide, 391cm long (when fully extended)

£700-1,000



303

304

**A PAIR OF PATINATED AND GILT STORM LANTERNS**  
 IN THE REGENCY MANNER, SECOND HALF 19TH CENTURY  
 Brass collared shades above twin armed urn bodies, swept triangular bases, marble inset bases  
 40.5cm high, the bases 18cm wide

£600-800



304



305

**305**  
**A REGENCY CREAM PAINTED AND PARCEL GILT WINDOW SEAT**  
 IN THE MANNER OF GILLOWS, CIRCA 1820  
 Of small proportions  
 76cm high, 113cm wide, 46cm deep overall

£1,000-1,500

306

**A REGENCY AMBOYNA AND COROMANDEL CROSSBANDED SOFA TABLE**  
 CIRCA 1815  
 74cm high, 151cm wide (with leaves up),  
 69cm deep

£1,000-1,500



306





307

**307**  
**A REGENCY GILTWOOD MIRROR**  
 CIRCA 1820  
 Of inverted breakfront form, with trellis frieze and cluster columns  
 94cm high, 165cm wide, 9.5cm deep

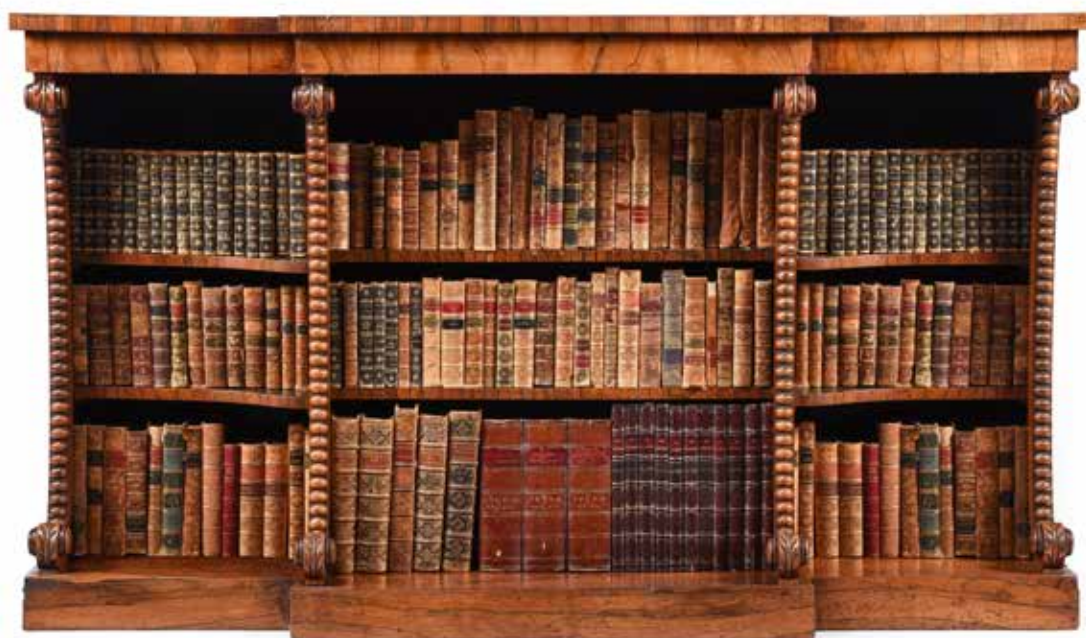
£600-800

**308Y**  
**A REGENCY ROSEWOOD BOOK TRAY**  
 EARLY 19TH CENTURY  
 75cm high, 54cm wide, 29cm deep

£500-800



308



309

**309Y**  
**A GEORGE IV ROSEWOOD BREAKFRONT OPEN BOOKCASE**  
 CIRCA 1825  
 97cm high, 168cm wide, 48cm deep

£800-1,200



310

**310Y**  
**A PAIR OF REGENCY ROSEWOOD, BRASS MOUNTED AND INLAID OPEN BOOKCASES**  
 CIRCA 1815  
 With Carrara marble tops  
 each 96.5cm high, 53.5cm wide, 35.5cm deep

£2,000-4,000

**311**  
**A REGENCY MAHOGANY LIBRARY TABLE**  
 ATTRIBUTED TO GILLOWS, CIRCA 1815  
 With three drawers to each side and supported on tapering reeded supports  
 78cm high, 152cm wide, 99cm deep

Provenance:  
 Private Collection Guernsey

£2,000-4,000



311





312

312  
**A GEORGE III MAHOGANY SIDE TABLE**  
 CIRCA 1790  
 Of small proportions, finished on all sides  
 71cm high, 69cm wide, 48cm deep

£1,000-1,500



313

313  
**A REGENCY MAHOGANY CAMPAIGN WRITING AND COLLECTOR'S CABINET**  
 CIRCA 1820  
 Opening to an arrangement of drawers above the removable writing slope  
 137.5cm high, 77cm wide, 39cm deep

£1,000-1,500



313 (detail)



314

314  
**A LARGE CARVED GILTWOOD MIRROR**  
 PROBABLY IRISH, FIRST HALF  
 19TH CENTURY  
 179cm high, 102cm wide

**Provenance:**  
 Purchased Shelton Abbey, House sale, Arklow, County Wicklow  
 By repute part of the furnishings of the previous country home of the same family, Northamptonshire. A photograph of the front cover of the auction catalogue from the Shelton Abbey sale is available with this lot.

£2,500-3,500

315Y  
**A GEORGE IV ROSEWOOD AND GILT METAL MOUNTED BREAKFRONT SIDE CABINET**  
 CIRCA 1825  
 The grille doors enclosing adjustable shelves  
 91cm high, 214cm wide, 42cm deep

£1,000-2,000



315





316

316  
A PAIR OF GEORGE IV MAHOGANY DINING  
PEDESTALS

CIRCA 1825  
The lower drawers with divided lead lined  
interiors, one with upper drawer stamped  
'GILLOWS LANCASTER'  
each 106cm high, 44cm wide, 42cm deep

£2,000-3,000

317  
A MAHOGANY BUTLER'S TRAY ON STAND  
THE TRAY LATE 18TH CENTURY, THE STAND PROBABLY SECOND QUARTER  
19TH CENTURY  
The tray 103cm x 80cm with sides lowered, 79cm x 55cm with sides raised,  
the stand 74cm high

£1,000-1,500



317



318

318 Y  
A GEORGE IV GONCALO ALVES AND ROSEWOOD DINING  
OR CENTRE TABLE

CIRCA 1825  
The rectangular tilt top with rounded corners  
72cm high, 137.5cm wide, 81cm deep

£1,000-1,500



319

319  
A KASHAN CARPET  
OF OVERALL DESIGN  
approximately 454 x 324cm

£2,000-3,000





320

**320**  
**A GILT BRONZE 'VERSAILLES' HANGING LANTERN OF UNUSUAL SMALL PROPORTIONS**  
 CIRCA 1900  
 Open crown surmount, bevelled glass panels  
 42cm high, 18cm wide

£800-1,200



321

**321**  
**A PAIR OF CONTINENTAL GILTWOOD CARVED WALL BRACKETS**  
 19TH CENTURY  
 28cm high, 32cm wide, 18cm deep

£600-800



322

**322 Y**  
**A REGENCY MAHOGANY AND ROSEWOOD CROSSBANDED CHEST OF DRAWERS**  
 PROBABLY CHANNEL ISLANDS, CIRCA 1820  
 105cm high, 100cm wide, 48cm deep

£600-800

**323 Y**  
**A REGENCY GREEN AND GILT TOLE PEINTE TRAY**  
 CIRCA 1810  
 Painted with Chinoiserie pavilions and figures inset with mother of pearl  
 73.5cm wide, 58cm wide, 3.5cm deep

£800-1,200



323

**324**  
**A PAIR OF REGENCY MAHOGANY TWO TIER ETAGERES**  
 CIRCA 1810  
 79cm high, 45.5cm wide, 27.5cm deep  
 An almost identical single etagere sold  
 Christies, Important English furniture,  
 5th April 2001, Property of a gentleman,  
 Lot 68, (£8813).

£2,000-4,000



324







325

**325**  
**AN UNUSUAL REGENCY MAHOGANY WHATNOT**  
 CIRCA 1820  
 The lowest tier fitted as a Canterbury  
 159cm high, 38cm wide, 38cm deep

£1,000-1,500

**326 Y**  
**A REGENCY ROSEWOOD AND GILT METAL MOUNTED SIDE CABINET**  
 EARLY 19TH CENTURY  
 116cm high, 103cm wide, 33cm deep

£1,500-2,500



326

**327**  
**A REGENCY MAHOGANY HUNT TABLE**  
 IN THE MANNER OF GILLOWS, CIRCA 1820  
 With removeable central section, the table designed to be placed before a fireplace  
 73cm high, 182cm wide, 120cm deep

£1,500-2,500



327



328

**328**  
**A SET OF TWELVE REGENCY EBONISED BEECH AND GILT METAL MOUNTED DINING CHAIRS**  
 CIRCA 1810  
 Each caned seat with a variously upholstered horsehair filled squab  
 84.5cm high, 49.5cm wide, 53cm deep

£2,000-3,000





329  
A TABRIZ CARPET  
approximately 392 x 305cm

£1,200-1,800



330  
A GILTWOOD CARVED OVERMANTEL MIRROR  
IN THE MID 18TH CENTURY ROCOCO MANNER, 19TH CENTURY  
76cm high, 131cm wide

£1,000-1,500

331  
A GEORGE IV IRISH MAHOGANY SERVING TABLE  
CIRCA 1830  
88cm high, 210cm wide, 71cm deep overall

£1,500-2,500



331





332

332  
**A HERIZ CARPET**  
approximately 378 x 272cm

£800-1,200



333

333  
**A VICTORIAN GILTWOOD AND GESSO  
CONVEX MIRROR**  
CIRCA 1840  
87cm diameter, 10cm protuberance

**Provenance:**  
Christie's London, Lehman Brothers: Artwork  
and Ephemera, 29th September 2010, Lot 1116  
(£5,000 incl. BP)

£1,500-2,500

334  
**A REGENCY MAHOGANY LIBRARY TABLE**  
ATTRIBUTED TO GILLOWS, CIRCA 1815  
With tooled red leather inset top  
75.5cm high, 160cm wide, 89cm deep

**Provenance:**  
Purchased Shelton Abbey, House sale, Arklow, County Wicklow  
By repute part of the furnishings of the previous country home of the same family, Northamptonshire.  
A photograph of the front cover of the auction catalogue from the Shelton Abbey sale is available with this lot.

£3,000-5,000



334





335

**335 Y**  
**AN ANGLO-INDIAN HARDWOOD AND EBONY MOUNTED MINIATURE CLOTHES PRESS**  
 LATE 18TH/EARLY 19TH CENTURY  
 Also referred to as an 'apprentice piece', the doors opening to four sliding trays  
 58cm high, 36cm wide, 22cm deep overall

£1,500-2,500



336

**336**  
**AN ANGLO-INDIAN EXOTIC HARDWOOD CABINET ON CHEST**  
 THIRD QUARTER 19TH CENTURY  
 170cm high, 95cm wide, 39.5cm deep

£800-1,200



337

**337**  
**A QAJAR KHATAMKARI BOX**  
 PERSIAN, 19TH CENTURY  
 Hinged lid above side drawer, the whole with khatamkari marquetry inlay with shaped bone moulding  
 37.5cm wide, 13.5cm high, 29cm deep

£800-1,200

**338 Y**  
**AN ANGLO-INDIAN CARVED ROSEWOOD CENTRE TABLE**  
 SECOND QUARTER 19TH CENTURY  
 74cm high, the top 136cm diameter

A closely related table sold in these rooms, see Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art, 30-31st March 2022 (£7,000).

£1,500-2,500



338





339

339  
**A REGENCY MAHOGANY THREE-TIER ETAGERE OR OPEN BOOKCASE**  
CIRCA 1820  
96cm high, 99cm wide, 31cm deep

£1,500-2,500



340

340 Y  
**A REGENCY WRITING TABLE**  
IN THE MANNER OF GILLOWS, CIRCA 1820  
approximately 76cm high, 110cm wide, 45cm deep  
  
£1,000-1,500



341

341  
**AN EARLY VICTORIAN MAHOGANY CHEST OF DRAWERS**  
BY GILLOW, CIRCA 1851  
Stamped 'GILLOW' and inscribed in pencil  
'Ths Whiteside 1851'  
84cm high, 96cm wide, 55cm deep

£800-1,200

342  
**A PAIR OF GEORGE IV MAHOGANY AND EBONISED SALVER OR PLATE STANDS**  
ATTRIBUTED TO GILLOWS, CIRCA 1820  
each 37cm high, 26.5cm wide, 13cm deep

A similar pair of stands were sold Sotheby's, Powderham Castle, 29th September 2009, Lot 141 (£6500). Another closely related pair were sold, in these rooms, 30th March 2022, Lot 329 £3000 ( premium inclusive )

Literature:  
See S. Stuart, 'Gillow of Lancaster and London 1730-1840', Vol. II, pl. 669 for an identical salver stand, circa 1825-30 and stamped 'Gillows Lancaster'

£1,200-1,800



342



343

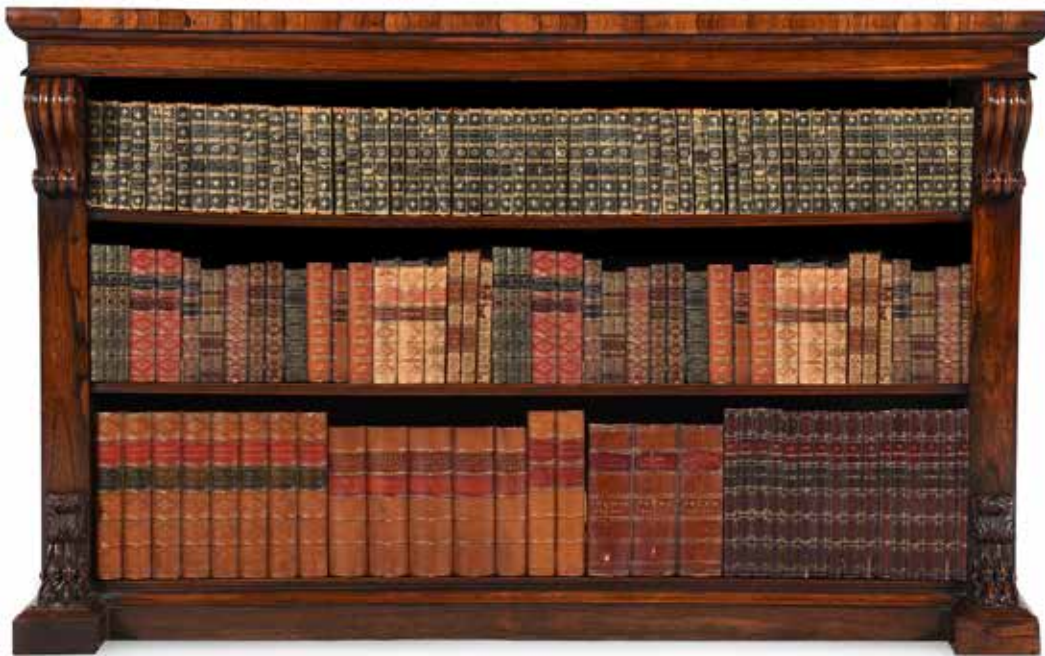
343  
**EUGENE LOUIS LEQUESNE (FRENCH, 1815-1887)**  
**A BRONZE FIGURE OF A FAUN PLAYING A PIPE**  
FRENCH, LATE 19TH CENTURY  
Signed to cast "Lequesne" and with foundry mark 'Gautier Editeur'  
to the circular base  
40.5cm high, base 25.5cm diameter

£800-1,200

344 Y  
**A REGENCY ROSEWOOD BOOKCASE**  
IN THE MANNER OF GILLOWS, CIRCA 1820  
With carved scrolling corbels and lion paw decoration  
99.5cm high, 158cm wide, 40.5cm deep

Provenance:  
Corhampton House, Hampshire

£2,000-4,000



344





345

**345**  
**A PAIR OF EBONISED AND PARCEL GILT**  
**ARMCHAIRS**  
 IN REGENCY STYLE  
 each 90cm high, 55cm wide, 61cm deep

£1,000-1,500

**346 Y**  
**A REGENCY MAHOGANY AND EBONY**  
**INLAID PEDESTAL CUPBOARD**  
 CIRCA 1815  
 90cm high, the top 57cm wide, 50.5cm deep

£2,000-3,000



346

**347 Y**  
**A REGENCY MAHOGANY AND EBONY STRUNG**  
**CABINET ON STAND**  
 CIRCA 1815  
 Of bowfront outline, the doors opening to an  
 adjustable shelf  
 139.5cm high, 75.5cm wide, 49cm deep

£1,500-2,500



347

**348**  
**A PAIR OF PATINATED AND GILT BRONZE EGYPTIAN STYLE COLUMNS**  
 PROBABLY FRENCH, EARLY 19TH CENTURY  
 Of papyrus cluster form, botanical capitals, black Belgian marble cappings and  
 plinths, 23.5cm high, bases 6.5cm square

£600-800

**349**  
**A BRASS MOUNTED BAMBOO LIBRARY 'LONG ARM'**  
 19TH CENTURY  
 one arm of the 'book claw' stamped 'PATENT'  
 122cm long overall

£500-800



348



349

**350 Y**  
**A REGENCY COROMANDEL AND BURR YEW**  
**BANDED PEDESTAL LIBRARY TABLE**  
 CIRCA 1820  
 With a tooled leather inset top  
 78cm high, 90cm wide, 53cm deep

£1,000-1,500



350





351  
A LARGE KASHAN CARPET  
approximately 550 x 424cm

£800-1,200

351



352



353



352  
A PAIR OF GILTWOOD AND COMPOSITION OVAL MIRRORS  
19TH CENTURY  
each 102cm high, 90cm wide

Provenance:  
Batsford Park, Gloucestershire

£3,000-5,000

353  
A PAIR OF LOUIS XV STYLE GILTWOOD AND GESSO  
CONSOLE TABLES  
IN THE ROCOCO MANNER, FIRST HALF 19TH CENTURY  
Each with a grey veined white marble top with an ogee moulded  
edge, above a foliate C-scroll, fruiting, floral and acanthus apron, on  
two cabochon, scrolled foliate and oak-leaf S-scroll legs terminating in  
stiff-leaf wrapped scroll feet  
each 88cm high, 104cm wide, 41cm deep

Provenance:  
Private Collection, London

£2,000-4,000





354 Y  
A REGENCY ROSEWOOD AND SATINWOOD BANDED FOLDING CARD TABLE  
CIRCA 1820  
75cm high, 92cm wide, 45.5cm deep (when closed)

£1,200-1,800



355 (view from above)



355 Y  
A REGENCY ROSEWOOD AND SATINWOOD CROSSBANDED SOFA TABLE  
CIRCA 1820  
74cm high, 91cm wide, 61cm deep (149cm wide with leaves up)

£800-1,200

### 356 A PAIR OF LOUIS XVI STYLE ORMOLU THREE LIGHT CANDELABRA

BY ALFRED-EMMANUEL-LOUIS BEURDELEY, LATE 19TH CENTURY  
Each with central stem with leaf and berry finial, swagged nozzles above leaf scrolling branches on a pair of winged Naiads on bases inset with a pair of blue jasper roundels with urn decoration, on toupie feet, each with tail scroll stamped "BY"

Alfred-Emmanuel-Louis Beurdeley (1847-1919) was the third and last of the Beurdeley dynasty, suppliers and makers of the highest calibre furniture and decorative objects in Paris in the 19th century.

Building on the success of his father and grandfather he won a gold medal at the 1878 Paris Great Exhibition and was honoured with the Chevalier de la Légion d'Honneur in 1883.

A very similar pair of candlesticks with lapis mounts to the base were sold at Sotheby's New York, European Decorative Arts, 13th April 2016 Lot 546 \$15,000

Another pair, with 8 light candelabra and with central signed clock were sold at Sotheby's New York, 16th November 2011, lot 298 \$74,500

£2,000-3,000

### 357 A GEORGE IV MAHOGANY SIDE CABINET

CIRCA 1825  
With 'fustic' mahogany top, the brass grille doors opening to a shelved interior

£2,000-3,000







358  
**A TABRIZ CARPET**  
 SIGNED BY MASTER WEAVER RABIEEI LALEH  
 approximately 403 x 288cm

£800-1,200



359 (view from above)



359  
**A GEORGE IV MAHOGANY CENTRE TABLE WITH  
 MALTESE SPECIMEN MARBLE TOP**  
 IN THE MANNER OF GILLOWS, CIRCA 1830  
 The Maltese specimen marble top probably by  
 J. Darmanin & Sons, centered with a horse under  
 a palm tree- emblematic of ancient Carthage  
 73.5cm high, 72cm diameter

For similar examples of these characteristic  
 Darmanin Carthaginian horse marble tops please see:  
 Sotheby's New York, Classic Design: Furniture,  
 Silver & Ceramics, 17th October 2022, lot 103  
 Christie's London, The Drue Heinz collection  
 4 June 2019, lot 131 £15,000

£2,000-3,000





360

**360**  
**A PAIR OF VICTORIAN MAHOGANY PLATE OR SALVER STANDS**  
 IN THE MANNER OF GILLOWS, MID 19TH CENTURY

The bases weighted  
 46.5cm high, 21.5cm wide, 17.5cm deep

For a near identical single plate stand see Christie's, London, The Charles Plante Collection, 4th June 2008, lot 552, (£1,188).

For a related salver stand impressed Gillows Lancaster see Susan E Stuart, Gillows of Lancaster and London 1730-1840, p 119, pl 669.

£1,000-1,500



361

**361 Y**  
**A REGENCY ROSEWOOD AND BRASS**  
**MARQUETRY OPEN BOOKCASE**  
 CIRCA 1815  
 160cm high, 97cm wide, 34cm deep

£800-1,200



362



362 (detail)

**362 Y**  
**A GEORGE IV ROSEWOOD AND BRASS MARQUETRY DRUM LIBRARY TABLE**  
 IN THE MANNER OF GEORGE BULLOCK, CIRCA 1825  
 With tooled leather inset top  
 76cm high, the top 123cm diameter

**Provenance:**

Purchased Shelton Abbey, House sale, Arklow, County Wicklow

By repute part of the furnishings of the previous country home of the same family, Northamptonshire.

A photograph of the front cover of the auction catalogue from the Shelton Abbey sale is available with this lot.

£5,000-8,000





363

**363**  
**A SET OF FOUR FRENCH GILT BRONZE THREE**  
**LIGHT WALL LIGHTS**  
 IN THE MANNER OF DASSON, CIRCA 1860  
 Of good colour  
 backplates 41cm high, 38.5cm wide, 24.5cm  
 protuberance

£1,500-2,500

**364 Y**  
**A REGENCY ROSEWOOD BREAKFRONT SIDE CABINET**  
 CIRCA 1820  
 With marble top, above a frieze drawer and four silk and grille panel doors  
 88.5cm high, 136cm wide, 39cm deep overall

**Provenance:**  
 Acquired from Ronald G Chambers of Petworth 2002

£1,200-1,800



364



365

**365**  
**A LARGE REGENCY GILTWOOD CONVEX MIRROR**  
 CIRCA 1820  
 Surmounted by carved dolphins and an eagle  
 130cm high, 80cm wide

£1,000-1,500

**366 Y**  
**A GEORGE IV ROSEWOOD AND SIMULATED**  
**ROSEWOOD GAMES TABLE**  
 ATTRIBUTED TO GILLOWS, CIRCA 1825  
 The sliding top revealing a recesses backgammon board  
 and reversing to a chess board  
 73cm high, 86m wide, 51cm deep

£2,000-3,000



366





367

**367**  
**A PAIR OF VICTORIAN WALNUT PLATE OR SALVER STANDS**  
 IN THE MANNER OF HOLLAND & SONS, SECOND HALF 19TH CENTURY  
 29cm high, 23cm wide, 15.5cm deep

£300-500



368

**368**  
**AN EBONISED AND MARBLE MOUNTED CENTRE TABLE**  
 CIRCA 1825  
 73cm high, the top 73cm x 66cm

£1,500-2,500



369

**369**  
**AN ANGLO-INDIAN CARVED**  
**HARDWOOD SIDEBORD OR**  
**SERVING TABLE**  
 FIRST HALF 19TH CENTURY  
 102cm high, 158cm wide, 70cm wide

£2,000-3,000

**370**  
**EUGENE AIZELIN (FRENCH, 1821-1902) A LARGE FRENCH BRONZE FIGURE ‘MIGNON’**  
 LATE 19TH CENTURY  
 Cast by Barbedienne, the seated girl with a mandolin at her side, on a bow fronted shaped plinth base inscribed MIGNON, signed and dated to cast E AIZELIN 1880, and inscribed F. BARBEDIENNE Fondateur Paris, on an ebonised fluted column base to match  
 171cm high overall, the bronze 80cm high, base 33.5cm wide, the column base 91cm high, 37cm wide, 47.5cm deep

£3,000-5,000



371

**371**  
**A REGENCY MAHOGANY METAMORPHIC**  
**SET OF STEPS AND STOOL-TABLE**  
 IN THE MANNER OF GILLOWS, CIRCA 1815  
 Incorporating caned panels to the sides  
 57cm high, 53cm wide, 37cm deep

£500-800



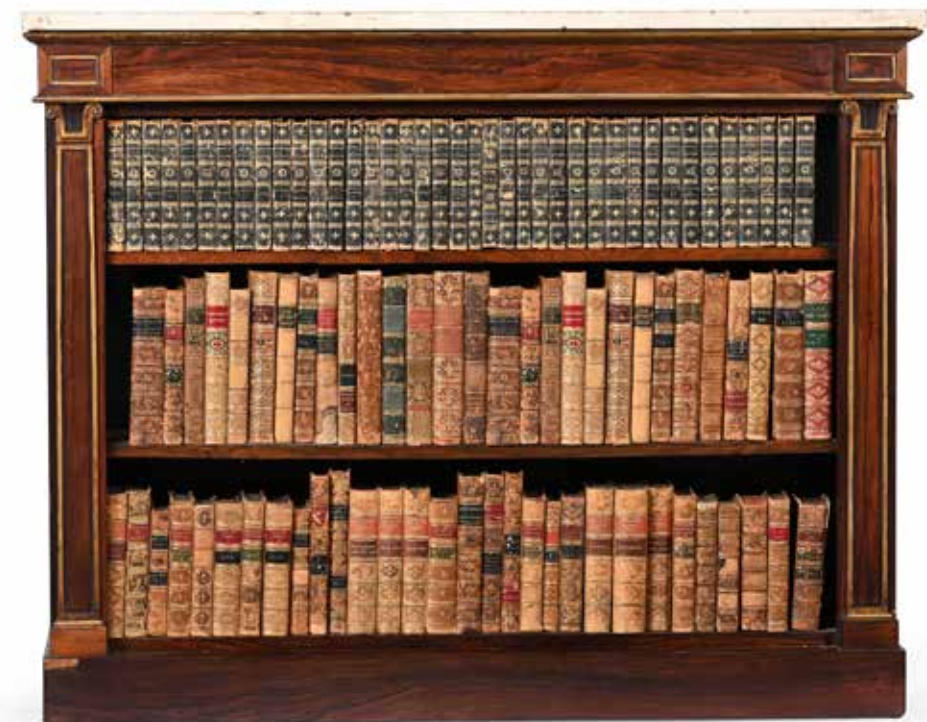
370

**372 Y**  
**A REGENCY ROSEWOOD AND PARCEL**  
**GILT OPEN BOOKCASE**  
 CIRCA 1820  
 With door to one side opening to a compartment  
 89cm high, 111cm wide, 34cm deep

**Provenance:**  
 Purchased Shelton Abbey, House sale, Arklow, County Wicklow  
 By repute part of the furnishings of the previous country home of the same family, Northamptonshire.

A photograph of the front cover of the auction catalogue from the Shelton Abbey sale is available with this lot.

£1,200-1,800



372





373

**373**  
**AFTER BENVENUTO CELLINI (FLORENCE, 1500-1571) A BRONZE FIGURE OF PERSEUS AND MEDUSA ON PLINTH**

SECOND HALF 19TH CENTURY, ITALIAN

The hero portrayed standing contrapposto, heroically nude except for winged sandals and a sash to his chest inscribed BENVENUTUS CELLINI FECIT, standing triumphantly above the slain figure of Medusa, and raising her decapitated head with his left hand, on rectangular figural plinth 98cm high overall, the base 14cm x 14.5cm

**Provenance:**

The collection of Sir William Whitfield CBE, 10 March 2020, Lot 38

Commissioned by Duke Cosimo I de' Medici and unveiled in 1554, Cellini's vivid contribution to the Loggia dei Lanzi on Florence's Piazza della Signoria is a tour de force of mid-16th century mannerism. The bronze showcases the many new ways in which mannerist sculptors were pushing the boundaries of the body. The decapitated figure of Medusa for instance is folded up in an unlikely pose, and is an example of what critics would come to refer to as a 'figura sforzata' or 'forced figure'. This iconic sculpture was much admired by Grand Tourists, and many 19th century souvenir casts of the work survive. Prince Albert for example acquired a full-size copy of the bronze by Clemente Capi at the Great Exhibition in 1855, which is now in the Royal Collection. The incorporation of Cellini's figural plinth in slightly smaller models, such as this one, is quite rare

£2,000-3,000

**374**

**A REGENCY MAHOGANY WRITING CABINET**

CIRCA 1820

The fall opening to a baize inset surface, the interior fitted with pigeon holes and drawers above lidded compartments and a pen tray, the lower doors opening to a shelved interior 146cm high, 96cm wide, 40cm deep

£1,500-2,500



374



375

**375**

**A PAIR OF REGENCY PATINATED AND GILT BRONZE TWIN LIGHT CANDELABRA**

EARLY 19TH CENTURY

Each with flambeau finial above urn body, swan handles supporting lustre hung branches 29cm high, base 10.5cm wide

£1,500-2,500

**376**

**AN UNUSUAL REGENCY MAHOGANY, EBONISED AND PARCEL GILT ETAGERE**

CIRCA 1815

Incorporating male and female Egyptian style term capitals 148cm high, 90cm wide, 48cm deep

£1,500-2,500



376





377

377 Y  
A WILLIAM IV ROSEWOOD ETAGERE  
IN THE MANNER OF WILLIAM SMEE, CIRCA 1835  
108cm high, 57cm wide, 41cm deep

£1,200-1,800



378

378 Y  
A WILLIAM IV ROSEWOOD GAMES AND  
OCCASIONAL TABLE  
CIRCA 1830  
The glazed top inset with a chequerboard of  
pencil sketches of figures and landscapes  
72.5cm high, 53.5cm wide, 41cm deep

£800-1,200



379

379  
AN UNUSUAL REGENCY MAHOGANY  
CHEST OF DRAWERS  
PROBABLY SCOTTISH, CIRCA 1820  
The central door enclosing a shelf  
99.5cm high, 113.5cm wide, 53cm deep

£1,200-1,800



380

380 Y  
A GEORGE IV BURR OAK, ASH AND WALNUT CENTRE CARD TABLE  
ATTRIBUTED TO GILLOWS, CIRCA 1830  
The reversible top with a specimen wood marquetry chequerboard  
74cm high, 97cm wide, 54cm deep (when closed)

Please refer to our website for a footnote regarding this lot.

£5,000-7,000



380 (detail)



380 (detail)





381

381  
**A ROUGE MARBLE CENTREPIECE**  
 PROBABLY ITALIAN OR FRENCH, LATE 19TH CENTURY  
 Flaring trumpet centre above dished mid-section,  
 pedestal base  
 49cm high, 41cm wide

£600-800

382  
**A CONTINENTAL MAHOGANY AND PARCEL GILT  
 PEDESTAL CABINET**  
 PROBABLY FRENCH, FIRST HALF 19TH CENTURY  
 140cm high, 62cm wide, 42.5cm deep

£1,000-1,500



382

(The vase pictured on the cabinet is for illustration purposes only.  
 The vase is lot 640 in this catalogue).

383  
**AFTER EDMÉ DUMONT (FRENCH, 1761-1844), A BRONZE  
 FIGURE OF MILO OF CROTON**

FRENCH, LAST QUARTER 19TH CENTURY  
 The naturalistic base set on a red marble plinth  
 42cm high overall, base 22cm x 21cm

£600-800

384 Y  
**A WILLIAM IV ROSEWOOD CENTRE TABLE**  
 CIRCA 1835  
 Stamped 'JAMES WINTER 101 WARDOUR STREET SOHO LONDON'  
 75cm high, 129.5cm diameter  
 James Winter & Sons, Wardour Street, Soho, London; furniture  
 brokers, appraisers, cabinet makers, upholsterers, retailer and  
 undertakers (fl 1823-82)

£1,000-1,500



383



384





385



385  
A MATCHED PAIR OF MAHOGANY, PARCEL GILT AND MARBLE  
MOUNTED SIDE CABINETS  
19TH CENTURY  
119cm high, 198.5cm wide, 46cm deep; 118.5cm high, 190cm wide,  
46cm deep, respectively

£2,000-3,000

386  
A TETEX CARPET  
approximately 337 x 242cm

£600-800

386



387



387  
A PAIR OF VICTORIAN LEATHER UPHOLSTERED DESK ARMCHAIRS  
CIRCA 1850  
each 73cm high, 70cm wide, 64cm deep

£800-1,200

388  
A LARGE VICTORIAN MAHOGANY PARTNERS PEDESTAL DESK  
IN THE MANNER OF HOLLAND & SONS, CIRCA 1860  
80cm high, 175cm wide, 144cm deep

£2,000-3,000



388





389

389  
A GEORGE IV MAHOGANY HAT, COAT AND STICK STAND  
CIRCA 1830  
224cm high, 54cm wide

£1,000-1,500

390  
A MAHOGANY CONSOLE OR SIDE TABLE  
SECOND QUARTER 19TH CENTURY  
With a frieze drawer  
93.5cm high, 114.5cm wide, 33cm deep

£1,200-1,800



390



391

391  
A WILLIAM IV OAK TRIPOD TABLE  
IN THE MANNER OF GILLOWS, CIRCA 1830  
70cm high, 38.5cm wide, 38cm deep

£1,000-1,500

392  
A PAIR OF VICTORIAN BEECH AND BUTTONED LEATHER  
UPHOLSTERED ARMCHAIRS  
IN THE MANNER OF HOLLAND & SONS, CIRCA 1870  
each 95cm high, 87cm wide, 95cm deep

£2,000-3,000



392







393 Y  
A FRENCH KINGWOOD, ORMOLU  
MOUNTED AND VERNIS MARTIN  
DISPLAY CABINET  
THIRD QUARTER 19TH CENTURY  
In the form of a Sedan chair, with leather  
covered, domed 'roof', the door and sides  
painted with two children with a birdcage,  
or landscapes and putti, with crimson  
velvet lined interior, the panels signed 'H.  
MARTIN'  
174cm high, 76cm wide, 60cm deep overall

Provenance:  
This unusual "novelty" display cabinet  
in the form of an 18th Century French  
Sedan Chair was supplied by Mawer &  
Stephenson, Fulham Road, London to  
Burton Henry Philips for the Drawing  
Room of The Heath House, a gothic  
revival mansion in Staffordshire, in 1907.

£2,000-4,000



393

393 (details)



394

394 Y  
A VICTORIAN SATINWOOD AND MARQUETRY  
OPEN BOOKCASE  
IN THE MANNER WRIGHT & MANSFIELD,  
SECOND HALF 19TH CENTURY  
OF small proportions  
72cm high, 69cm wide, 40cm deep

£1,500-2,500

395 Y  
A SATINWOOD AND POLYCHROME PAINTED  
SOFA TABLE  
IN GEORGE III STYLE, LATE 19TH/EARLY 20TH CENTURY  
With two frieze drawers opposing false drawer fronts  
75cm high, 94cm wide (when closed), 73cm deep

£800-1,200



395





396

**396**  
**A PAIR OF CHINESE ASH 'OFFICIAL'S HAT' OPEN ARMCHAIRS**  
LATE 19TH/EARLY 20TH CENTURY  
The splats carved with bamboo and deer in flowering prunus, with wax seals to the underside of the seats 'CUSTOMS PERMISSION BOI' around a roundel with Chinese characters  
106cm high, 70cm wide, 56cm deep

£3,000-5,000



397

**397**  
**A CHINESE EXPORT BLACK LACQUER AND GILT DECORATED FOUR-FOLD SCREEN**  
SECOND HALF 19TH CENTURY  
The reserves painted with figures, pavilions, fruit and foliage, surmounted by coats of arms, the reverse decorated in black and gilt with foliage and Chinese landscapes, the leaves hinged and with close nailed leather to the inner edges  
Each leaf 278cm high, 46cm wide, 2cm deep

**Provenance:**  
Supplied by Robert Kime Ltd

Though earlier than the date of this screen, the arms belong to Sir Joseph HERNE (1684-1723) and his wife Penelope MORDAUNT. This Penelope MORDAUNT was born 1695-1715 and died 1790. The use of the heron crest used to represent the surname 'Herne'.

£700-1,000

398

399

**398**  
**AN ANGLO-INDIAN CARVED HARDWOOD ARMCHAIR**  
MID 19TH CENTURY  
135cm high, 65cm wide, 66cm deep overall

£2,000-3,000

**399**  
**AN ANGLO-INDIAN SOLID PADOUK AND CANED SOFA**  
CEYLONESE, LATE 19TH CENTURY  
95,5cm high, 230cm wide, 69cm deep

£800-1,200



398



399





400

400  
A LARGE FRENCH CARVED GILTWOOD  
MIRROR

IN RÉGENCE STYLE, 19TH CENTURY  
With peripheral mirror plates  
142cm high, 97cm wide

£800-1,200

401 Y  
A BEECH, KINGWOOD, BOIS SATINE,  
MAHOGANY AND GILT METAL MOUNTED  
BUREAU PLAT

IN LOUIS XV STYLE, 19TH CENTURY  
75cm high, 158cm wide, 82cm deep

£1,500-2,500



401

402

A LARGE LIMOGES ENAMEL  
PLAQUE FROM THE 1878  
PARIS EXHIBITION

LATE 19TH CENTURY IN THE  
16TH CENTURY MANNER  
Depicting the holy family with  
Elizabeth and St John and two  
attendant figures, inscribed in  
gilt to the top "L D Limoges",  
the reverse with exhibition label  
"T Goode & Co, London., Paris  
Exhibition 1878, Minton",  
ebonised frame  
the plaque 40 x 29.5cm,  
the frame 54 x 43.5cm

Provenance:

Woodleys, Woodstock, Oxfordshire

For 141 years, Woodleys has been the much loved family home for four generations of one branch of the Ponsonby family. The grade II listed house of largely mid-late Georgian construction was originally built as a farmhouse in the 1780s and twice extended following its changes of ownership in the 1820s and 1880s. These additions resulted in the 12,800 sq. ft house comprising some 40 rooms, including 13 bedrooms. Its handsome south and east façades offer a spectacular view of the principal façade of Blenheim Palace a mere two miles to the South East beyond the noted Column of Victory.



402

The Exposition Universelle (1878) was held from 1 May to 10 November 1878 at the Palais au Trocadéro, Paris. Minton supplied items to be exhibited through the London retailer Thomas Goode & Co's display. As the Wadsworth history of Minton indicates the emphasis "was less on the very large pieces & rather more on parian, china services, toilet ware, & ornamental pieces". Quite how a French enamel plaque came to be exhibited on the stand is more of mystery- as is the painter with research only suggesting possibly a member of the Dalpayrat family. The catalogue for the exhibition has not revealed mention of the maker- but does make mention of the Dalpayrat family and notes that there was a display of work by the Municipal School of Limoges- "famous for its enamels all over the world".

Minton itself was lauded for its display with the Prince of Wales, the Grand Duke Constantine of Russia, Prince Demidov, the Duke of Westminster, and Baron Rothschild amongst those who purchased examples of their work.

£2,500-4,000



403  
A PAIR OF DERBYSHIRE SPECIMEN  
MARBLE INLAID OBELISKS  
PROBABLY ASHFORD, CIRCA 1860-1880  
Each with trailing floral inlay in white marble  
and malachite into black Ashford marble  
bodies, petal below  
44.5cm high, bases 13cm wide

£600-800



404

404 Y  
A GEORGE IV ROSEWOOD LIBRARY TABLE  
IN THE MANNER OF GILLOWS, CIRCA 1825  
72cm high, 123cm wide, 71cm deep  
£1,500-2,500



403

405 Y  
A PAIR OF WILLIAM IV ROSEWOOD SIDE  
CABINETS  
CIRCA 1835  
The grille doors enclosing adjustable shelves  
each 88.5cm high, 65.5cm wide, 28cm deep

£800-1,200



405



406

406  
A BENLIAN CARPET  
approximately 525 x 364cm

£2,500-3,500





407



409



408

**408**  
**CLÉMENT LÉOPOLD STEINER**  
**(FRENCH, 1853-1899) A BRONZE FIGURE**  
**OF A FENCER 'ESCRIMEUR'**  
 FRENCH, LATE 19TH/EARLY 20TH CENTURY  
 Depicted flexing a foil, his mask at his feet,  
 varied patination, signed to the cast 'Steiner',  
 and bearing title plaque "ESCRIMEUR PAR  
 STEINER MEDAILLE D'OR", foundry inscription  
 for "Pinedo Bronzier Paris", with a Paris bronze  
 guarantee stamp  
 64.5cm high, base 24cm wide

£1,000-1,500

**409**  
**A FRENCH CARVED GILTWOOD**  
**CONSOLE TABLE**  
 IN LOUIS XV STYLE, MID 19TH CENTURY  
 Of serpentine outline, with variegated red  
 marble top  
 88cm high, 104cm wide, 46cm deep

£600-800

**407**  
**A FRENCH CARVED GILTWOOD MIRROR**  
 IN LOUIS XV STYLE, 19TH CENTURY  
 118cm high, 59cm wide

£500-700



410

**410 Y**  
**A NEAR PAIR OF ITALIAN EBONISED, MARQUETRY AND IVORY INLAID MIRRORS**  
 IN THE MANNER OF LUIGI AND ANGELO FALCINI, SECOND HALF 19TH CENTURY  
 each 92cm high, 68cm wide

Please note: Dreweatts have applied for a de minimis exemption licence  
 for the ivory in this lot (Ref: GZRWAMQR)

£1,500-2,500

**411 Y**  
**A VICTORIAN KINGWOOD, ROSEWOOD**  
**AND GILT METAL MOUNTED BUREAU**  
**PLAT OR WRITING TABLE**  
 IN LOUIS XV STYLE, SECOND HALF  
 19TH CENTURY  
 The mirrored superstructure with four gilt  
 metal caryatid supports  
 116.5cm high, 139cm wide, 80cm deep

**Provenance:**  
 By family repute this desk was given by  
 the Duke of Marlborough to the vendor's  
 grandmother in 1919 on the occasion of  
 her marriage.

£3,000-5,000



411





412

412 Y

**A BLACK LACQUER, GILT CHINOISERIE AND MOTHER OF PEARL INLAID CABINET ON STAND**

19TH OR EARLY 20TH CENTURY

Of small proportions, the doors opening to an arrangement of drawers  
113cm high, 50cm wide, 24cm deep

£1,500-2,500

413

**A PAIR OF LATE VICTORIAN MAHOGANY BOOK TROUGHS**

CIRCA 1890-1900

each 85cm high, 93cm wide, 40cm deep

Provenance:

Purchased Christies South Kensington, 17th August 2016, Lot 17  
(£6,875 including BP)

£1,500-2,500



413



414

414

**A PAIR OF GILTWOOD AND COMPOSITION OVAL MIRRORS**

SECOND HALF 19TH CENTURY

each 101cm high, 77cm wide

£2,000-3,000



415 Y

**A WILLIAM IV ROSEWOOD BREAKFRONT BOOKCASE**

CIRCA 1835

99cm high, 192.5cm wide, 45.5cm deep

£2,000-3,000



415





416



417

416

#### A PAIR OF COPPER MOUNTED PILGRIM FLASKS

PROBABLY ITALIAN 19TH CENTURY

Traces of gilding to the copper mounted bodies, animal head lids, sea horse armorials to sides, blue glass liners  
42cm high

#### Provenance:

Woodleys, Woodstock, Oxfordshire

For 141 years, Woodleys has been the much loved family home for four generations of one branch of the Ponsonby family. The grade II listed house of largely mid-late Georgian construction was originally built as a farmhouse in the 1780s and twice extended following its changes of ownership in the 1820s and 1880s. These additions resulted in the 12,800 sq. ft house comprising some 40 rooms, including 13 bedrooms. Its handsome south and east façades offer a spectacular view of the principal façade of Blenheim Palace a mere two miles to the South East beyond the noted Column of Victory.

Pilgrim flasks are small metal or glass jars derived from the leather water flasks carried by pilgrims and travellers of the Middle Ages. It has been suggested that originally, they were used to bring home water and oils from the wells and fountains burning in the sanctuaries visited along the pilgrimage routes. carry home water or oil from the lamps that burned in the sanctuaries visited. Timothy Schroder traces the development of the form to late 16th century French silver specimens in “The Gilbert Collection of Silver and Gold”.

£400-600

417Y

#### A VICTORIAN TULIPWOOD, WALNUT, MARQUETRY, GILT METAL AND PORCELAIN MOUNTED CABINET

CIRCA 1875

The mirror panel door opening to a shelved interior, above a tooled velvet inset slide to the waist  
181cm high, 97cm wide, 46cm deep

£1,500-2,500

418Y

#### A FRENCH KINGWOOD, TULIPWOOD PARQUETRY AND ROSEWOOD BUREAU DE DAME

IN LOUIS XV STYLE, SECOND HALF 19TH CENTURY

The concealed release catches allowing the writing surface panel to pull forward and the twin cylinder section of the top to revolve and reveal an open section above a small drawer  
109cm high, 84cm wide, 49cm deep

£1,200-1,800

419Y

#### A PAIR OF FRENCH TULIPWOOD, GILT METAL AND PORCELAIN MOUNTED SIDE OR CONSOLE TABLES

LATE 19TH/EARLY 20TH CENTURY

each 82cm high, 93cm wide, 35cm deep

£1,000-1,500



418



419







420

420  
**A MAHOGANY AND GILT BRASS  
 MOUNTED OVAL OPEN BOOKCASE**  
 SECOND HALF 19TH CENTURY  
 With tooled leather inset top  
 86cm high, 71cm wide, 54cm deep  
 £1,500-2,500



421

421 Y  
**A WILLIAM IV ROSEWOOD  
 CENTRE TABLE**  
 CIRCA 1835  
 71cm high, the hinged oval top  
 148 x 109cm  
 £1,500-2,500



422

422  
**A VICTORIAN GILT BRASS FOUR POST BED**  
 CIRCA 1873  
 The ends stamped with lozenge marks for March 1873  
 238cm high, 138cm wide, 205cm long overall  
 £2,000-3,000



422 (detail)



422 (detail)





423

424  
A WILLIAM IV MAHOGANY LIBRARY BOOKCASE  
CIRCA 1835

The moulded triangular pediment above a bank of four shelves, the base with a pair of cupboard doors flanking an arrangement of seven graduated 'collector's' drawers  
256cm high, 178cm wide, 47cm deep

Provenance:  
Lockerley Hall, Hampshire

£1,000-1,500



424





# The Imogen Paine

Collection of Rabbit Bronzes | Lots 450-592



**Imogen Paine – photographed seated on a limited edition “Placide” The Rabbit by Hubert Le Gall for Dumonteil (available for sale by private treaty), with bronze figure of Beryl by Mark Coreth, wearing lot 589.**

It all started for me nearly 25 years ago when my husband gave me a baby rabbit called Beryl - a house rabbit - and unlike our hutch-bound rabbits as a child, Beryl was to be free-range. This turns out to be the key to knowing rabbits. Once I learned to understand his myriad behaviours, all reflecting his innate instincts despite living in a home (he slept on the sofa), the world of rabbit sculpture also opened up before me.

My first ‘proper’ job was working at the Sladmore Gallery in London. The job instilled in me a deep appreciation of the broad and varied range of animalier artists and their differing approaches to modelling, casting and patination. I had been educated mostly then in the world of 19th century subjects - the larger animals such as horses, wild game, African and Asian predators, often romanticised.

And then I saw how Barye, Moigniez, Cain, Mêne and Dubucand had at some point sculpted a rabbit or a hare. I saw how they presented in so many guises: crouching scared, crouching sleeping, relaxed and grooming, on the run, nursing young- all could be observed and portrayed with realism. With the rise of the domestic house rabbit, particularly in America, sculpture followed, with the work of artists like Brenda Putnam who were clearly sculpting rabbits living a very relaxed and quite likely sofa-bound life. And poses less likely to be seen in the wild such as Peter Hayward’s snoozing rabbit.

In my lifetime of collecting bronzes of rabbits and hares, I have always been most attracted to examples where the artist has most successfully, and realistically, captured these multiple personality traits.

In this auspicious Chinese Year of The Rabbit, the time has come for me to find new homes for my collection. My resident house rabbits have fallen now from 13 to 8 and I feel it is also a good time to release my collection of bronzes into the world. I hope they find collectors who appreciate and cherish them as much as I have done.”

**Imogen Paine, June 2023**

450  
**ANTOINE-LOUIS BARYE (FRENCH, 1795-1875)**  
**A GILT BRONZE MODEL OF A CROUCHING RABBIT**  
19TH CENTURY  
Ears raised, head turned left, set on a red marble base with gilt bronze base plate, stamped to cast Barye, foundry inscription F Barbedienne  
8cm long, 5.8cm high

£400-800



450



451

451  
**ANTOINE-LOUIS BARYE (FRENCH, 1795-1875)**  
**A GILT BRONZE MODEL OF A CROUCHING RABBIT**  
19TH CENTURY  
Ears down “Lapin, oreilles dressées”, set on a red marble base with gilt bronze base plate, signed to cast Barye, foundry inscription F Barbedienne  
base 6.3cm long, 6cm high

For this model but in plainer dark brown patina and without marble base, please see Christie’s New York NY, 25 April 2003, lot 96, sold £2,029

£500-800

452  
**ANTOINE-LOUIS BARYE (FRENCH, 1795-1875)**  
**A GILT BRONZE MODEL OF A CROUCHING RABBIT**  
19TH CENTURY  
Ears lowered “Lapin, oreilles couchées”, set on a red marble base with gilt bronze base plate, signed to cast Barye, foundry inscription F Barbedienne  
base 8.1cm long, 5cm high

For this model but in plainer dark brown patina and without marble base, please see Rossini S.A. (S.V.V.) Paris, 18 October 2016, lot 12 sold £3,250.

£1,000-1,500



452





453

453  
**ANTOINE-LOUIS BARYE (FRENCH, 1795-1875) A BRONZE MODEL OF A CROUCHING RABBIT**

19TH CENTURY  
With ears raised, naturalistic base on rectangular plinth, signed to cast Barye, inked to underside 25 7081A (?)  
9cm long, 5.5cm high

It has been suggested that this might be a lifetime cast by Hector Brame.

£400-600

454  
**ANTOINE-LOUIS BARYE (FRENCH, 1795-1875) A BRONZE MODEL OF A CROUCHING RABBIT**

19TH CENTURY  
“Lapin, oreilles couchées” ears lowered, naturalistic base on integral rectangular plinth, signed to cast Barye, stamped BARYE and numbered 4, ink inscription to underside 242 g C  
9cm long, 4cm high, 4.7cm deep

With receipt from Univers Du Bronze July 2014 and authentication certificate from Alain Richarme, co-author of “*Catalogue raisonné des sculptures de Barye*”- certifying this is a “Lifetime cast from Barye’s studio (cast between 1862 and 1875), one of the only bronzes stamped and numbered by Barye’s studio or by Barye himself at this period”.

This unusual model is rarely seen at auction. An almost identical example, but numbered 8, is held in The Metropolitan Museum, Accession Number: 1990.140, the gift of Waleed G. Maloof, in memory of Arydce Maloof, 1990.

£1,800-2,500



454

455  
**ANTOINE-LOUIS BARYE (FRENCH, 1795-1875) A BRONZE MODEL OF A CROUCHING RABBIT**

19TH CENTURY  
With ears up, signed to cast Barye, and foundry inscription F Barbedienne, incised to underside 48  
base 7.3cm long, 5.75cm high

£400-600



455

456  
**ANTOINE-LOUIS BARYE (FRENCH, 1795-1875) A BRONZE MODEL OF A SEATED HARE**

19TH CENTURY  
“Lièvre Assis”, signed to cast Barye, and foundry inscription F Barbedienne, ink inscription to underside 6221 and incised 43  
base 4.8cm long, 8.1cm high

**Literature:**  
Stuart Pivar, *The Barye Bronzes*, Woodbridge 1974, reference A190

£400-600



457

457  
**ANTOINE-LOUIS BARYE (FRENCH, 1795-1875) A BRONZE MODEL OF A CROUCHING RABBIT**

19TH CENTURY  
Head tilted to left, signed to cast Barye, and foundry inscription F Barbedienne, incised to underside No 649 43  
base 5.3cm long, 4.5cm high

**Literature:**  
Stuart Pivar, *The Barye Bronzes*, Woodbridge 1974, reference A191

£400-600



456

458  
**IN THE MANNER OF ANTOINE-LOUIS BARYE, A BRONZE MODEL OF A CROUCHING RABBIT**

19TH/EARLY 20TH CENTURY  
Naturalistic base with ferns, unsigned  
base 11.5cm long, 6.5cm high

£100-150



458





459

459  
IN THE MANNER OF ANTOINE-LOUIS BARYE,  
A BRONZE MODEL OF A CROUCHING RABBIT  
19TH/EARLY 20TH CENTURY  
Naturalistic rectangular base, unsigned  
8.6cm long, 4.2cm high

£150-250



460

460  
ANTOINE-LOUIS BARYE (FRENCH, 1795-1875) A BRONZE MODEL  
OF A CROUCHING RABBIT  
19TH CENTURY  
With lowered ears, stamped to cast Barye, numbered 023, paper  
labels to underside “11.745” and “24341”  
base 7.5cm long, 4.5cm high

£800-1,200



461

461  
ANTOINE-LOUIS BARYE (FRENCH, 1795-  
1875) A BRONZE GROUP OF A PAIR OF  
RABBITS  
19TH CENTURY  
Left hand rabbit with ears raised, signed  
to cast Barye, solid base plate  
base 9cm long, 4.6cm high

£800-1,200

462  
ANTOINE-LOUIS BARYE (FRENCH, 1795-1875)  
A BRONZE GROUP OF A PAIR OF RABBITS  
19TH CENTURY  
“Groupe de lapins”, left hand rabbit with ears lowered,  
right hand with ears raised and slightly open, signed to  
cast Barye to right hand side, textile label to underside  
dated 1949, scratch inscription 827 (?)  
base 9cm long, 5.7cm high

£800-1,200



462

463  
ANTOINE-LOUIS BARYE (FRENCH, 1795-1875)  
A BRONZE GROUP OF A PAIR OF RABBITS  
19TH CENTURY  
Left hand rabbit with ears lowered, right hand with ears  
raised and shut, signed to cast Barye to left hand side,  
base 9cm long, 4.6cm high

£800-1,200



463



464

464  
ANTOINE-LOUIS BARYE (FRENCH, 1795-1875)  
A BRONZE MODEL OF A CROUCHING RABBIT  
19TH CENTURY  
Stamped to underside BARYE and numbered 123  
6cm long, 3cm high

Literature:  
Stuart Pivar, The Barye Bronzes, Woodbridge 1974, reference A188

£100-200

465  
ANTOINE-LOUIS BARYE (FRENCH, 1795-1875)  
A BRONZE MODEL OF A CROUCHING RABBIT  
19TH CENTURY  
Ears up, naturalistic base, stamped BARYE, foundry inscription  
F Barbedienne, stamped additionally to underside N 712 U and  
inked 5100 S\*\*  
base 7cm long, 4.5cm high

£400-600



465

466  
ANTOINE-LOUIS BARYE (FRENCH, 1795-1875)  
A BRONZE MODEL OF A CROUCHING RABBIT  
19TH CENTURY  
Ears flat, naturalistic base, signed to cast Barye  
base 7.5cm long, 3.3cm high

£200-400



466





467

467  
**PIERRE-JULES MÊNE (FRENCH, 1810-1879) A BRONZE MODEL OF AN ALERT HARE**  
19TH CENTURY  
Naturalistic oval base, signed to cast P J Mene, ink inscription to underside 277 and paper label inscribed RSB 277  
base 12.5cm long, 10cm high

£300-500



468

468  
**PIERRE-JULES MÊNE (FRENCH, 1810-1879) A BRONZE MODEL OF A PAIR OF RABBITS**  
19TH CENTURY  
On naturalistic base with bucket, possibly for use as a match or short spill holder, signed to cast P J Mene, plaster filled base  
base 14.2cm long, 9.2cm high

£500-700



469

469  
**PIERRE-JULES MÊNE (FRENCH, 1810-1879) A RARE BRONZE MODEL OF A PAIR OF RABBITS**  
19TH CENTURY  
Naturalistic rectangular base with one eating leaves, signed to cast P J Mene  
base 14.5cm wide, 9cm deep, 8.5cm high

£1,000-1,500



470

470  
**FRENCH SCHOOL- A BRONZE GROUP OF THREE RABBITS**  
LATE 19TH/EARLY 20TH CENTURY  
Unsigned, mounted on wood base  
21cm long, 16.4cm deep, 20cm high

£300-500

471  
**AUGUSTE CAIN (FRENCH, 1821-1894) A BRONZE MODEL OF RABBIT WITH YOUNG**  
19TH CENTURY  
With three young, eating a carrot, signed to cast A Cain  
base 11cm long, 5.2cm high

£400-600



471



472

472  
**AUGUSTE CAIN (FRENCH, 1821-1894) A GILT BRONZE MODEL OF RABBIT EATING A CARROT**  
19TH CENTURY  
Signed to cast A Cain  
base 8.2cm long, 5.5cm high

£200-400

474  
**AUGUSTE CAIN (FRENCH, 1821-1894) A BRONZE MODEL OF A WORRIED RABBIT**  
19TH CENTURY  
Alternatively titled “Route de la casserole”, signed to cast Cain, plaster filled base  
base 14cm long, 10cm high

£300-500



473

473  
**AUGUSTE CAIN (FRENCH, 1821-1894) A BRONZE MODEL OF HARE LICKING ITS PAW**  
19TH CENTURY  
On naturalistic outcrop set on red marble base, signed to cast A Cain and foundry stamp for Susse Freres  
bronze 8cm high, 10cm high overall

£200-400



474





475

475  
**ALFRED DUBUCAND (FRENCH, 1828-1894) A BRONZE MODEL OF A CROUCHING HARE**  
 19TH CENTURY  
 Set on a green marble base, signed to cast Dubucand and numbered 252 EV  
 bronze 5,75cm wide and 4cm high, 5,5cm high overall

£300-500



476

476  
**ALFRED DUBUCAND (FRENCH, 1828-1894) A BRONZE MODEL OF TWO HARES**  
 19TH CENTURY  
 Signed to cast Dubucand  
 11cm wide, 9cm high

£200-400



477

477  
**ALFRED DUBUCAND (FRENCH, 1828-1894) A BRONZE MODEL OF AN ALERT HARE**  
 19TH CENTURY  
 Set on a red marble base, signed to cast Dubucand and numbered 375 EV  
 base 6.8cm long and 11cm high overall

£400-600



478

478  
**JULES MOIGNIEZ (FRENCH, 1835-1894) A LARGE BRONZE GROUP OF THE HARE AND THE TORTOISE**  
 19TH CENTURY  
 Set on a naturalistic base, signed J Moigniez to cast  
 25cm high, base 18cm wide and 11.5cm deep

For a similar example please see Bonham's Knightsbridge "The selected contents of Beverston Castle, Gloucestershire",  
 3rd October 2018, lot 155. sold £5,000

£2,000-4,000





479

479  
JULES MOIGNIEZ (FRENCH, 1835-1894) A BRONZE MODEL GROUP  
OF THE RABBIT AND THE COCKEREL  
19TH CENTURY  
Set on a naturalistic base with cockerel on a bucket, signed J Moigniez  
to cast  
base 11cm long, 16cm high

£150-250

480  
JULES MOIGNIEZ (FRENCH, 1835-1894) A BRONZE MODEL OF  
A RABBIT WITH A BUCKET  
19TH CENTURY  
Set on a naturalistic base, signed to cast  
base 11cm long, 6.5cm high

£150-250



480

481  
JULES MOIGNIEZ (FRENCH, 1835-1894) A BRONZE MODEL OF  
TWO HARES  
19TH CENTURY  
Set on a naturalistic base, one with carrot, signed to cast  
J Moigniez  
base 11.5cm long, 10cm high

£300-500



481

482  
JULES MOIGNIEZ (FRENCH, 1835-1894) A BRONZE MODEL OF  
AN ALERT HARE  
19TH CENTURY  
Set on a naturalistic base, signed to cast J Moigniez  
base 12cm long, 15cm high

£300-500



482



483

483  
JULES MOIGNIEZ (FRENCH, 1835-1894) A  
BRONZE MODEL OF A CROUCHING HARE  
19TH CENTURY  
Set on a naturalistic base, signed to cast  
J Moigniez  
10cm long, 7cm high

£200-300





484  
**JULES MOIGNIEZ (FRENCH, 1835-1894) A RARE PAIR OF BRONZE MODELS OF HARES**  
 19TH CENTURY  
 Titled to cast “*Chasse ouverte*” and “*Chasse Ferme*” respectively, with alert male hare to the first and relaxed female with young to the second, set on naturalistic bases, signed to cast J Moigniez and Moigniez respectively both 29cm high, bases 21cm long

Moigniez was one of the foremost French naturalistic animalier sculptors in the late 19th century. He studied under Paul Comoléra from whom he probably inherited a love for depicting birds. Exhibiting at the 1855 Great Exhibition he went on to obtain an honourable mention at the Paris Salon of 1859.

Chasse Ouverte is illustrated in Les Animaliers J. Horswell, Antique Collector’s Club, 1971, Suffolk, page 234. A single example from the pair- “Chasse Ouverte” sold at Bonham’s London, 3rd October 2018, lot 153 £3,125

£4,000-6,000



485  
**CHARLES GREMION (FRENCH, 19TH/20TH CENTURY)**  
**A BRONZE MODEL OF A RABBIT GROOMING**  
 19TH CENTURY  
 Signed to cast CH Gremion  
 5cm high, base 5cm diameter

£180-250



486  
**CHARLES GREMION (FRENCH, 19TH/20TH CENTURY)**  
**A BRONZE MODEL OF A HARE GROOMING**  
 19TH CENTURY  
 Signed to cast Gremion  
 7.7cm long, 5.4cm high

£250-350

487  
**CHARLES GREMION (FRENCH, 19TH/20TH CENTURY)**  
**A SILVERED AND GILDED BRONZE GROUP OF TWO RABBITS**  
 19TH CENTURY  
 One grooming a leg, the whole on green marble base, signed to cast CH Gremion, stamped 10 and with LN JL (Les Neveux de Jules Lehmann Paris) foundry stamp  
 base 19.5cm long, 11cm high

£400-600



487



488

488  
**FRENCH SCHOOL, A BRONZE RADIATOR CAP MODELLED AS A STANDING RABBIT**  
 EARLY 20TH CENTURY  
 Unsigned  
 9cm high, base 4.1cm diameter

£100-200





489 (front and back)

**489**  
**FERDINAND PAUTROT (FRENCH, 1832-1874) A BRONZE MODEL OF A RABBIT**  
 19TH CENTURY  
 Signed to ear Pautrot  
 13cm long, 7.9cm high

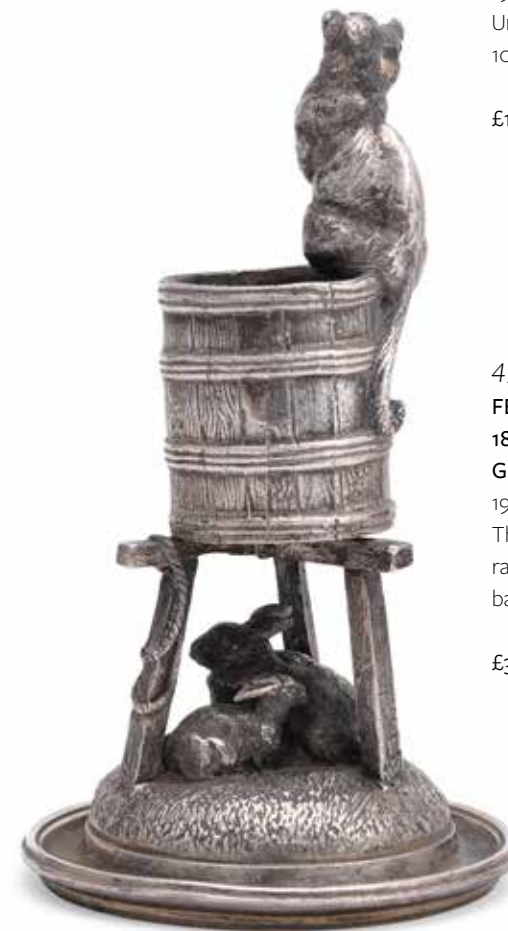
£300-500



491

**491**  
**IN THE MANNER OF FERDINAND PAUTROT, A**  
**BRONZE MODEL OF A RABBIT LYING DOWN**  
 19TH/EARLY 20TH CENTURY  
 Unsigned  
 10cm long, 4.3cm high

£150-250



492

**492**  
**FERDINAND PAUTROT (FRENCH, 1832-1874) A SILVERED BRONZE MODEL**  
**GROUP OF A CAT AND RABBITS**  
 19TH CENTURY  
 The cat depicted on a bucket above the rabbits, signed to cast F Pautrot  
 base 9cm diameter, 15.5cm high

£300-500



493

**493**  
**ALPHONSE-ALEXANDRE ARSON (FRENCH, 1822-1895) A BRONZE MODEL OF A RABBIT**  
**SUCKLING**  
 19TH CENTURY  
 With three kits suckling, on a naturalistic base, signed to cast  
 8.5cm long, 10cm high

£300-500



490

**490**  
**FERDINAND PAUTROT (FRENCH, 1832-1874) A SILVERED BRONZE MODEL OF A RABBIT**  
 19TH CENTURY  
 Set on rouge griotte base, with bronze base plate, signed to ear with initials F.P  
 base 14.5cm long, 9.8cm high

£800-1,200



494

**494**  
**ALPHONSE-ALEXANDRE ARSON (FRENCH, 1822-1895) A BRONZE MODEL OF A HARE**  
**DRESSED AS A HUNTER**  
 19TH CENTURY  
 Signed to cast Arson  
 8cm long, 13.5cm high

£300-500





495

495  
**E M SAMSON (FRENCH LATE 19TH/EARLY 20TH CENTURY) A SILVERED BRONZE MODEL OF AN ALERT HARE**  
LATE 19TH/EARLY 20TH CENTURY  
Set on a pink marble base, signed to cast E M Samson, stamped 4, foundry pastille with interlaced cypher (SDH?) to underside with same number and reproduction of the artist's signature  
15.5cm high overall, base 7.5cm diameter

£200-400



496

496  
**E M SAMSON (FRENCH LATE 19TH/EARLY 20TH CENTURY) A BRONZE MODEL OF A RUNNING HARE**  
LATE 19TH/EARLY 20TH CENTURY  
Signed to cast E M Samson, stamped "R Patrouilleau Edit. Paris"  
base 9.7cm long, 9cm high overall

£200-400



497

497  
**CLOVIS-EDMOND MASSON (FRENCH, 1838-1913) A GILT BRONZE MODEL OF A HARE GROOMING ITS BACK LEG**  
LATE 19TH/EARLY 20TH CENTURY  
Signed to cast C Masson, foundry inscription for E Douillet Ed, faintly marked 47 E (?) to foot rim  
base 7.1cm long, 8cm high

£200-300



498

498  
**CLOVIS-EDMOND MASSON (FRENCH, 1838-1913) A BRONZE MODEL OF AN ALERT HARE**  
LATE 19TH/EARLY 20TH CENTURY  
Signed to cast C Masson, inscribed Cire Perdue Susse F Ed. Paris, pastille for Susse Freres, numbered 5 to foot rim  
base 9.5cm long, 16.5cm high

£300-500

499  
**JULES-EDMOND MASSON (FRENCH, 1871-1932)) A BRONZE MODEL OF A RUNNING HARE**  
LATE 19TH/EARLY 20TH CENTURY  
Signed to cast J E Masson  
19.5cm long, 11.9cm high

£400-600



499

500  
**CLOVIS-EDMOND MASSON (FRENCH, 1838-1913) A BRONZE MODEL OF A HARE GROOMING ITS EAR**  
LATE 19TH/EARLY 20TH CENTURY  
Signed to cast C Masson, inscribed Cire Perdue Susse F Ed. Paris, pastille for Susse  
base 8.1cm long, 12.5cm high

£400-600



500



502

501  
**VICTOR PETER (FRENCH, 1840-1918) A BRONZE MODEL OF TWO ALERT HARES**  
LATE 19TH/EARLY 20TH CENTURY  
The figures on a circular base, signed to cast and with foundry seal for Thiebaut Freres  
14.9cm high, base 8.3cm diameter

£200-400



501

502  
**HOLLET (FRENCH, LATE 19TH/EARLY 20TH CENTURY) A SILVERED BRONZE MODEL OF A RABBIT**  
FRENCH, 19TH/20TH CENTURY  
The patinated figure on an octagonal base, signed to cast and with foundry mark for C H Louchet  
7cm long 7cm high

£300-500





503  
**M PAIGNANT (FRENCH, LATE 19TH/EARLY 20TH CENTURY)**  
**A GILT BRONZE MODEL OF TWO RABBITS**  
 19TH/20TH CENTURY  
 On naturalistic base, signed to cast and foundry stamp for Jollet & Cie,  
 green serpentine plinth base  
 11.5cm high overall, base 10cm diameter

£300-500

504  
**CHRISTOPHE FRATIN (FRENCH, 1801-1864)) A BRONZE MODEL OF**  
**A HARE GROOMING ITS FACE**  
 19TH CENTURY  
 The patinated figure on a signed naturalistic base, chamfered plinth,  
 plaster filled base  
 8cm high, base 4cm wide

£200-400



504



506

507  
**EMILE LOUIS TRUFFOT (FRENCH, 1843-1896) A BRONZE MODEL OF**  
**A PAIR OF RABBITS BY THEIR BURROW**  
 19TH CENTURY  
 The patinated figure on a polished bronze socle, signed to cast  
 18.2cm high, base 16cm wide

£150-250

508  
**ISIDORE JULES BONHEUR (FRENCH, 1827-1901) A BRONZE AND GILT**  
**BRONZE MODEL OF A GROOMING RABBIT**  
 LATE 19TH CENTURY  
 The patinated figure on a gilt bronze base and black marble socle,  
 signed to cast  
 8.8cm high overall, base 7.5cm wide

£200-400



508

509  
**ISIDORE JULES BONHEUR (FRENCH, 1827-1901) A BRONZE MODEL OF**  
**A HARE LICKING ITS PAW**  
 LATE 19TH CENTURY  
 The patinated figure on a bronze base and socle, signed to cast  
 6.5cm high, base 5cm wide

£200-400



507



509



505

505  
**FRENCH SCHOOL BRONZE MODEL OF A STANDING RABBIT**  
 19TH/20TH CENTURY  
 The patinated figure on a square unsigned base  
 8.5cm high, base 3.5cm long

£100-200

506  
**AN ENGLISH SCHOOL BRONZE MODEL OF RABBIT**  
 20TH CENTURY  
 Unsigned, naturalistic rounded rectangular base  
 7.2cm long, 5cm high

£200-300





510  
ANTOINE BOFILL (SPANISH, FL. 1890-1921) A SILVER COLOURED CAR MASCOT  
OF A STANDING RABBIT  
EARLY 20TH CENTURY  
Possibly nickel or silver plated, signed to cast Bofill and with foundry mark MMA  
12.6cm high, base 5cm diameter

£200-400



513  
FRENCH SCHOOL, A BRONZED WOOD  
RADIATOR CAP OF A RUNNING HARE  
EARLY 20TH CENTURY  
Unsigned  
16cm long, 14.5cm high overall

£250-400



514  
JOSEPH VICTOR CHEMIN (FRENCH, 1825-1901)  
A BRONZE GROUP OF TWO HARES  
LATE 19TH CENTURY  
With hare and leveret by burrow, signed to cast Chemin  
9.5cm long, 9.4cm high

£300-500



511  
BIZETTE (FRENCH, FL. 1930s) AN ART DECO BRONZE CAR  
MASCOT OF A RABBIT  
EARLY 20TH CENTURY  
Now set on a green marble base, signed to cast Bizette and with  
printed paper label to underside "L Lepeltier Obects D'Art Paris"  
7.3cm high overall

£180-250

512

512  
EDWARD CLARK POTTER (AMERICAN, FL. 1930s)  
A BRONZE MODEL OF A SEATED RABBIT  
EARLY 20TH CENTURY  
Possibly a paperweight or small car mascot, signed to underside of  
cast "E C Potter Sculptor"  
7.3cm high overall

£300-500



515  
JOSEPH VICTOR CHEMIN (FRENCH, 1825-1901)  
A BRONZE GROUP OF A SEATED RABBIT  
EARLY 20TH CENTURY  
Signed to cast V Chemin  
4.5cm long, 6cm high

£100-200

515





516

**516**  
**CHARLES PAILLET (FRENCH, 1871-1937)** A GILT BRONZE VIDE POCHE FORMED AS A HARE AT A POOL  
 LATE 19TH CENTURY/EARLY 20TH CENTURY  
 Naturalistic setting with frogs, signed to cast CH Paillet, inscribed F Barbedienne Fondateur Paris, Made In France  
 16cm long, 16cm high

**Provenance:**  
 June and Larry Greenwald collection

£1,200-1,800



517

**517**  
**CHARLES PAILLET (FRENCH, 1871-1937)**  
**A BRONZE GROUP OF A SUMMERSAULTING HARE**  
 LATE 19TH CENTURY/EARLY 20TH CENTURY  
 Naturalistic base, signed to cast Paillet  
 base 9cm long, 10cm high

£200-300



518

**518**  
**PAUL EDOUARD DELABRIERRE (FRENCH, 1829-1912)**  
**A BRONZE MODEL OF A RABBIT**  
 LATE 19TH CENTURY/EARLY 20TH CENTURY  
 Set on green onyx base and variegated red/yellow marble plinth,  
 signed to cast Delabrierre  
 bronze 5cm long, 6cm high, 8.2cm long 9cm high overall

£200-400



519

**519**  
**PAUL EDOUARD DELABRIERRE (FRENCH, 1829-1912)**  
**A BRONZE MODEL OF A RABBIT**  
 LATE 19TH CENTURY/EARLY 20TH CENTURY  
 Signed to cast Delabrierre  
 5cm long, 5.3cm high

£100-200





520  
FRANZ XAVIER BERGMAN (1861-1936) A LARGE COLD PAINTED  
MODEL OF A RABBIT  
LATE 19TH/EARLY 20TH CENTURY  
Naturalistically modelled crouching, the underside with 'B' amphora  
and Depose Geschutz  
13.7cm long, 16cm high

£800-1,200

521  
FRANZ XAVIER BERGMAN (1861-1936) A PAIR OF COLD PAINTED  
MODELS OF RABBITS  
LATE 19TH/EARLY 20TH CENTURY  
Naturalistically modelled crouching and on haunches, crouching  
figure marked Depose Geschutz 1215, hunched figure Geschutz and  
inked C29 384  
respectively 5.2cm long, 6.4cm high and 5.9cm long, 5cm high

£300-500

522  
FRANZ XAVIER BERGMAN (1861-1936) A COLD PAINTED  
MODEL OF A CLOTH WRAPPED RABBIT  
LATE 19TH/EARLY 20TH CENTURY  
Naturalistically modelled by branch and wrapped in spotted  
cloth, the underside with 'B' amphora and Geschutz  
7cm long, 3.2cm high

£250-400



523  
FRANZ XAVIER BERGMAN (1861-1936) A COLD PAINTED  
GROUP OF TWO RABBITS IN A BASKET  
LATE 19TH/EARLY 20TH CENTURY  
Naturalistically modelled in wicker basket, the back with 'B'  
amphora and GESCHUTZ, numbered 4 to underside  
6.2cm long, 4cm high

£200-300



524  
FRITZ BERGMAN- A COLLECTION OF  
COLD PAINTED MINIATURE RABBITS  
MID 20TH CENTURY ONWARDS  
Assorted marks to include gold seals, gold  
initials FBW  
tallest 9cm high (12)

£200-300

525  
AFTER A MODEL BY LOUIS (AVEUGLE) VIDAL (FRENCH, 1831-1892)  
A BRONZE MODEL OF A LEAPING HARE  
19TH CENTURY  
Signed to cast Vidal (Aveugle)  
8.4cm high, base 7.8cm wide

£300-500



526  
AFTER A MODEL BY LOUIS 'L'AVEUGLE' VIDAL (FRENCH, 1831-1892)  
A BRONZE MODEL OF A LEAPING HARE  
19TH CENTURY  
Signed to cast Vidal (Aveugle)  
9cm high, base 7.9cm wide

£300-500



527  
ARTHUR MARIE GABRIEL COMTE DU  
PASSAGE (FRENCH, 1838-1909) A BRONZE  
MODEL OF A RUNNING HARE  
LATE 19TH CENTURY  
The running figure on a naturalistic long base,  
signed with initials AP to cast  
6cm high, 15.5cm long

£600-1,000



528  
ARTHUR MARIE GABRIEL COMTE DU  
PASSAGE (FRENCH, 1838-1909) A BRONZE  
MODEL OF A RUNNING HARE  
LATE 19TH CENTURY  
The running figure on a naturalistic long base,  
signed with initials AP to cast  
6cm high, 15.5cm long



528  
PROSPER LECOURTIER (FRENCH, 1851-1925)  
A RARE LARGE BRONZE MODEL OF A RABBIT GROOMING  
LATE 19TH CENTURY  
The figure on a naturalistic base with snail,  
circular socle, signed to cast  
28,5cm high, base 13cm diameter

£1,200-1,800



528

529  
DELAITRE (FRENCH 19TH CENTURY) A BRONZE MODEL OF A HARE  
LATE 19TH CENTURY  
The figure on a naturalistic base, signed to cast  
11,5cm long, 11cm high

Possibly after François Delaître (1746-1832)

£200-400



529



530

530  
L FRANCE- A PAIR OF GLAZED PORCELAIN  
RABBIT BOOKENDS  
20TH CENTURY  
Signed “L France” and marked to underside EZ/FA  
14cm high bases 6,5cm wide

£200-400

531  
A MEISSEN BÖTTGER STEINZEUG STONEWARE MODEL  
OF A SEATED RABBIT  
MID 20TH CENTURY  
Possibly modelled by August Gaul, stamped to underside  
20cm high, 17,5cm long

£300-500



531





532

532  
**LOUIS THEOPHILE HINGRE (FRENCH, 1832-1911) A RARE BRONZE MODEL OF A GIANT LOP EARED RABBIT**  
 LATE 19TH CENTURY  
 The patinated figure on a naturalistic base, signed T Hingre to cast and foundry mark possibly “A C ELMET”?  
 15cm long, 9cm deep, 7cm high

£1,500-2,500



533

533  
**MAURICE FRECOURT (FRENCH, LATE 19TH/EARLY 20TH CENTURY) A SPELTER MODEL OF TWO RABBITS WITH FEATHER AND LETTUCE**  
 LATE 19TH/EARLY 20TH CENTURY  
 Signed to cast  
 13cm high, 14.5cm deep  
**AND A BRONZED SPELTER MODEL OF A RABBIT**  
 20TH CENTURY  
 Set on a pale alabaster base, unsigned  
 base 13cm long, 9cm high

£100-200



534

534  
**A FRENCH SCHOOL BRONZE MODEL OF A WORRIED RABBIT**  
 19TH CENTURY  
 The patinated figure by a signpost inscribed “Ouverture De La Chasse”, unsigned  
 6.5cm long, 5.5cm high

£100-200

535  
**ATTRIBUTED TO OTTENWALD- A PAIR OF ART DECO SILVERED BRONZE AND MARBLE RABBIT BOOKENDS**  
 GERMAN OR FRENCH, EARLY 20TH CENTURY  
 The rabbits depicted grooming on variegated green marble bases, unsigned  
 stands 13cm high, 7cm wide, 11cm deep

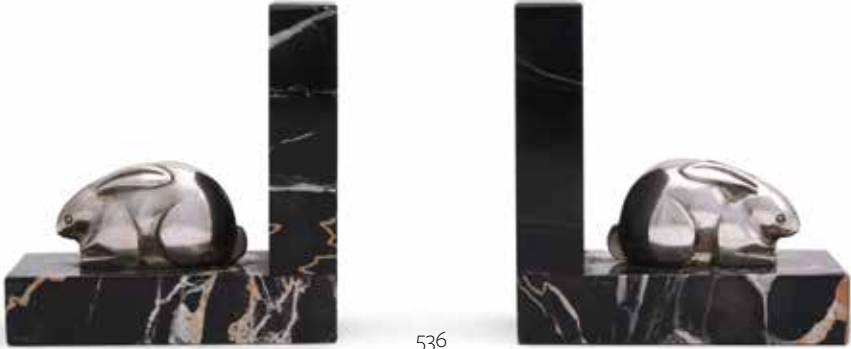
£100-200



535

536  
**OTTENWALD- A PAIR OF ART DECO SILVERED BRONZE AND MARBLE RABBIT BOOKENDS**  
 GERMAN OR FRENCH, EARLY 20TH CENTURY  
 The rabbits depicted grooming on portoro marble bases, signed to cast  
 stands 10.5cm high, 6cm wide, 10cm deep

£300-500



536

537  
**AFTER FRANCOIS POMPOM- A PAIR OF BRONZE AND WOOD RABBIT BOOKENDS**  
 EARLY/MID 20TH CENTURY  
 The rabbits depicted grooming on green marble bases, bearing signature to cast  
 stands 17cm high, 9cm wide, 12.5cm deep

£300-500



537





538

538 λ  
**MAXIMILIEN FIOT (FRENCH, 1886-1953)**  
**A PAIR OF BRONZE AND MARBLE RABBIT BOOKENDS**  
 20TH CENTURY  
 Set with pink marble ends, signed to cast and stamped to underside of each 5332 LC  
 11cm by 14.5cm by 10.5cm; and 17cm by 10.7cm by 11.5cm

£700-1,000



539 λ  
**MAXIMILIEN FIOT (FRENCH, 1886-1953)**  
**A RARE BRONZE GROUP OF FOUR RABBITS WITH A CARROT**  
 20TH CENTURY  
 Signed to cast, and inscribed Cie des Bronzes Bruxelles  
 31cm long, 21cm high

£2,000-4,000



539

540

**JEAN MARIE JOSEPH MAGROU (FRENCH, 1869-1945) A RARE BRONZE GROUP WITH THREE ALERT HARES**  
 EARLY/MID 20TH CENTURY  
 Greenish patina on naturalistic base, signed to cast Jean Magrou and dated 1911, indistinctly numbered to underside 76(?)  
 13.5cm long, 16.8cm high

£1,800-2,500



540 (view from behind)



540

541 λ

**JEAN CLAUDE DESPOULAIN (FRENCH, 1945-)**  
**A BRONZE MODEL OF A SEATED RABBIT**  
 EARLY 20TH CENTURY  
 Set on an American walnut plinth base, signed to cast Despoulain  
 7.6cm by 6.1cm, 8.5cm high overall

£400-600



541





542

542  
**ALFRED JOREL (FRENCH, 1860-1927)**  
**A BRONZE MODEL OF A SEATED RABBIT**  
 EARLY 20TH CENTURY  
 Signed to Portoro marble base A Jorel  
 11.5cm high, base 10.5cm wide

£200-300



543

543  
**HUGO EMMANUEL BECHER**  
**(GERMAN, 1871-1942)**  
**A BRONZE MODEL OF A RABBIT**  
 20TH CENTURY  
 Signed to underside H E Becher  
 11cm long, 6.4cm high

£200-400



544

544  
**GEORGES GARDET (FRENCH, 1863-1939)**  
**A RARE GILT BRONZE MODEL OF A SEATED HARE**  
 LATE 19TH CENTURY  
 Set on a green marble base, with bronze plate to  
 underside, signed to cast G Gardet and with foundry  
 inscription for F Barbedienne Fondateur  
 15cm high, 8.4cm long, 11.6cm deep

£2,500-4,000





545  
GEORGES GARDET (FRENCH, 1863-1939)  
A CARVED SIENA MARBLE MODEL OF A SEATED HARE  
LATE 19TH CENTURY  
Signed G Gardet  
14.8cm long, 20cm high, 7.7cm deep

George Gardet studied in the atelier of Emmanuel Fremiet and is perhaps best known for his monumental public sculpture- lions at Luxembourg Gardens and on the Pont Alexandre III in Paris. Following success at the Great Exhibitions in 1889 and 1900 he went on to be commissioned to produce large works in America. His initial work was often sculpted in marble-, such as this example, and then reproduced in bronze by Siot-Deauville and Barbedienne- see lot 544 for this figure in gilt bronze.

£1,200-1,800



546

546  
A STYLISED BRONZE MODEL OF A STANDING RABBIT  
20TH CENTURY, PROBABLY GERMAN  
Now mounted on a Rosso Levanto marble base, foundry mark to underside “Guss Barth Elmenhorst”  
base 18cm deep and 41.5cm long, 50cm high overall

£400-600



547

547 λ  
ANDRE VINCENT BECQUEREL  
(FRENCH, 1893-1981) A BRONZE MODEL  
OF A LEAPING HARE  
EARLY 20TH CENTURY  
Signed to cast, inscribed ‘Susse Frs Edts  
Paris’, ‘Cire perdue’ and with Susse pastille,  
further stamped ‘Bronze’ and numbered ‘2’  
14.5cm long, 5.4cm deep, 8cm high

£800-1,200



548

548 λ  
ANDRE VINCENT BECQUEREL (FRENCH,  
1893-1981) A BRONZE MODEL OF A  
SOMERSAULTING HARE  
EARLY 20TH CENTURY  
“Lièvre Boulant”, signed to cast, inscribed ‘cire  
perdue’ ‘Susse Frs Edts Paris’ and with foundry  
pastille Susse Freres Paris and stamped 9  
12.2cm long, 5.4cm deep, 12cm high

Provenance:  
Galerie Pierre M Dumonteil, Paris. Certificate  
of Authenticity July 16th 2015

For another example of this model- please  
see Dreweatts 1759 Ltd, Fine Furniture and  
Works of Art, 10th December 2020, lot 817,  
sold £2,000

£1,500-2,500

549 λ  
ANDRE VINCENT BECQUEREL (FRENCH, 1893-1981) A BRONZE MODEL OF A RABBIT  
EARLY 20TH CENTURY  
Signed to cast *Bequerel*  
8.5cm long, 5.5cm high

£100-200



549

550  
AFTER MAX LE VERRIER (FRENCH, 1891-1973) A BRONZE MODEL  
OF A SOMERSAULTING HARE  
20TH CENTURY  
Stamped to underside of cast M LE VERRIER EDITEUR,  
A40 B BRONZE  
7.4cm long, 6.5cm high  
AND TWO OTHER BRONZE MODELS OF RABBITS  
AFTER MAX LE VERRIER  
11 and 4cm high (3)

£200-300



550







551

551 λ  
**MAX LE VERRIER (FRENCH, 1891-1973)**  
**A BRONZE MODEL OF A SEATED HARE**  
20TH CENTURY  
Signed to cast to cast, and stamped BRONZE  
9.5cm long, 5.5cm high

£200-400



552

552  
**CH SY\*\*\*\* (PROBABLY DANISH**  
**20TH CENTURY) BRONZE MODEL OF**  
**A SEATED RABBIT**  
20TH CENTURY  
Signed indistinctly to underside CH Svysthun  
(?) and with foundry stamp for Aug E Jensen  
Copenhagen  
20cm long, 12cm high

£300-500

553 λ  
**GRETE BUDDE (GERMAN, 1883-1967)**  
**A BRONZE MODEL OF A SEATED RABBIT**  
20TH CENTURY  
Probably formerly fitted to a base, signed to  
cast with stylised initials  
11.5cm long, 9.5cm high

Grete Budde is one of the many female  
sculptors whose life and work was largely  
obscured and erased by the second World War.

Born to a Jewish family of hat manufacturers  
in Halle Germany she was encouraged by  
her family to pursue her obvious love for art  
and sculpture. As with all other women she  
was denied the right to study at the state  
academy in Prussia, and so instead took  
private lessons with Fritz Klimsch and Max  
Kruse in Berlin, and Ulfert Janssen in Munich.  
In 1911/12 she went to Paris where she came  
under the influence of Aristide Maillol and  
Auguste Rodin.

In the 1920s and '30s she produced  
portrait busts and studies of friends such  
as Betty Heimann, Theodor Roemer and  
Johannes Ficker. With the rise of the Nazis  
she withdrew from artistic life and her  
husband Werner lost his job as professor  
at the Martin Luther university. In late  
2021 the museum of the university held a  
retrospective of her life and work.

£300-500



553

554 λ  
**RAPHAEL DILIGENT (FRENCH, 1885-1965) A TERRACOTTA MODEL OF A RABBIT**  
FRENCH, 20TH CENTURY  
Signed R Diligent  
13cm long, 14cm high

**Provenance:**  
Formerly in the collection of Maurice Bardin.  
“LAPIN AUX OREILLES DRESSÉES” subsequently cast with the lost wax method  
by A. A. Hebrard

£1,000-1,500



555



554

555  
**AFTER EDUARDO PAOLOZZI-**  
**A PLASTER MODEL OF A RABBIT**  
20TH CENTURY  
Unsigned, set on an ebonised brass veneered  
wood base  
18.7cm long, 12.6cm deep, 10cm high overall

£200-400

556 λ  
**MARGUERITE MONOT (FRENCH, 1903-1961)**  
**A LARGE TERRACOTTA GROUP OF RABBIT WITH KITS**  
MID 20TH CENTURY  
Three kits to the front, one behind,  
incised signature  
98cm wide, 34cm high

£2,000-4,000



556





557

557 λ  
**RICCARDO SCARPA (ITALIAN, 1905-1999)**  
**A TERRACOTTA MODEL OF A RABBIT**  
 20TH CENTURY  
 Signed R Scarpa to rear right leg  
 45cm long, 30cm high  
 450

From the sale of the artist's studio, La Perraudiere Angers, 13 March 2019. This is the terracotta version of the work executed in 1964, the plaster version is reproduced on page 65 of the book Riccardo SCARPA , Rejane Collet, Paris, 1979

£300-500

558 λ  
**IRÉNÉE ROCHARD (FRENCH, 1906-1984)** **A BRONZE MODEL OF A RABBIT**  
 20TH CENTURY  
 Depicted with sticks or carrot in its mouth, signed to cast  
 8,9cm high, 6,5cm long

£150-250



558

559 λ  
**IRÉNÉE ROCHARD (FRENCH, 1906-1984)**  
**A BRONZE MODEL OF TWO RABBITS**  
 20TH CENTURY  
 Depicted with one grooming its ear, on variegated green marble base, signed to cast  
 13,2cm long, 7,7cm deep, 9cm high

£100-200



559

560 λ  
**IRÉNÉE ROCHARD (FRENCH, 1906-1984)**  
**A POLISHED BRASS RABBIT PAPERWEIGHT**  
 20TH CENTURY  
 Signed and dated I ROCHARD 1984  
 19cm long, 4,5cm high

£150-250



560

561 λ  
**GUIDO RIGHETTI (ITALIAN, 1875-1958), A RARE BRONZE MODEL**  
**‘LIÈVRE ASSIS’**  
 20TH CENTURY  
 The seated alert hare on naturalistic base, posthumous lost wax cast, signed to cast G. Righetti, stamped UDB (Univers du Bronze Paris) and EA I/IV  
 35,5cm high, base 30,5cm long

**Provenance:**  
 Sotheby's, Gleneagles Hotel, 1-2 September 1998, lot 1015  
 Sotheby's, Deborah, Duchess Of Devonshire: The Last Of The Mitford Sisters, 2nd March 2016, lot 262 £9,870

Deborah, Duchess of Devonshire, inherited from her father the 2nd Baron Redesdale a love for country life- for dogs, horses, livestock, agricultural shows and, perhaps most famously, chickens. She was also fond of rabbits- as her purchase of this bronze from Sotheby's Gleneagles sale in 1998 shows.

Righetti was born in Milan in 1875 and drawing inspiration from Prince Paulo Troubetzkoy, a friend of the family, turned his hand to modelling and sculpting animals. Troubetzkoy was a vegetarian and animal lover- and lived surrounded by tamer animals. Righetti too seems to have been driven by a greater love for the animal world than some of his predecessors- creating a home for himself in the Hermitage of San Salvatore near Mount Erba- living and sculpting in a building alongside hens, sheep and passing wilder animals. He worked from life- the pets at home, the wilder caged animals in the zoos and the uncaged wild animals around him. Exhibiting in Italy at first- he went on to show at the 1914 Venice International Exhibition and the San Francisco World Fair in 1915. Margherita Sarfatti writing of his exhibition at the Central Art Gallery in 1920 stated : “*the sculptor Guido Righetti, one of the very few Italian sculptors, who shows that he is assiduously interested and pay attention to the groupings and games of muscles and limbs of our adorable lower brothers.*”

£6,000-8,000



561 (detail)



561





562

562  
**A CHINESE BRONZE MODEL OF  
 A RABBIT LYING DOWN**  
 CONTEMPORARY  
 Signed to to reverse and scratch  
 numbered 126188069  
 10cm high, 29cm long

£100-200



563

563  
**AN ASIAN BRONZE MODEL OF  
 A PAIR OF RABBITS**  
 CONTEMPORARY  
 Signed to reverse "Megumi"  
 (a kind act or favour)  
 9cm high, 18cm long

£150-250



564



564 (detail)

564 λ  
**PIERRE-ROBERT CHRISTOPHE (FRENCH, 1880-1971) A RARE BRONZE GROUP OF SEVEN RABBITS**  
 20th century French  
 Cire perdue cast, signed with initials to end of base and foundry mark "Cire Perdue C Valsuani"  
 19,5cm long, 8,5cm high

**Provenance:**  
 Galerie Pierre M Dumonteil, Paris. Certificate of Authenticity July 16th 2015

Pierre Robert Christophe studied under George Gardet (see lots 544 and 545) became close friends with the American sculptor Gaston Lachaise. From 1897 he exhibited at the Paris Salon des artistes showing work in plaster, wax, and bronze. In 1923 he was awarded a first class medal.

£2,000-4,000





565

565  
PETER HAYWARD (AMERICAN, 1905-1993)  
A BRONZE MODEL OF A SLEEPING RABBIT  
20TH CENTURY  
The pose almost certainly of a house rabbit,  
signed to underside Peter Hayward 1945  
11cm long, 5.8cm high

£200-400

566  
PAUL WAYLAND BARTLETT (AMERICAN, 1865-1925)  
A BRONZE MODEL OF A RABBIT  
20TH CENTURY  
Signed with initials PWB  
7cm long, 4.5cm high

£200-400



566

567λ  
GUNNAR NILSSON (SWEDISH, 1904-1995)  
A LIMITED EDITION BRONZE MODEL OF A SEATED RABBIT  
20TH CENTURY  
Signed to cast, numbered 2/8, foundry inscription for  
E Godard Fondateurs  
10cm long, 13cm high

£400-600



567



568

568λ  
AFTER CHARLES ARTUS (FRENCH, 1897-1978) A LIMITED EDITION  
BRONZE MODEL OF A SEATED RABBIT  
19TH/20TH CENTURY  
Signed to cast Ch Artus, numbered 8/8, inscribed Susse Frères Paris,  
RESYRGAM pastille and stamped cypher A within circle, incised to  
underside with cypher- possibly AMA  
10cm long, 6cm deep, 13.5cm high

£1,800-2,500

569  
E JACKSON (AMERICAN, CONTEMPORARY) A BRONZE MODEL OF A SEATED RABBIT  
20TH CENTURY  
Signed to cast E Jackson  
9.5cm high, base 6cm wide

£200-400



570

570  
AMERICAN SCHOOL- A BRONZE  
GROUP OF THREE SLEEPING  
RABBITS  
20TH CENTURY  
Unsigned  
18.5cm long, 7cm high

£250-400



569

571  
JANET SCUDDER (AMERICAN, CONTEMPORARY)  
A BRONZE MODEL OF AN ALERT RABBIT  
20TH CENTURY  
Brown patination with greenish detailing, signed to cast Janet Scudder  
and with seal for C Valsuani Cire Perdue  
10.5cm long, 7.5cm deep, 12cm high

£250-400



571



572

572  
LSA (20TH CENTURY FRENCH) A LIMITED EDITION  
BRONZE MODEL OF A SEATED RABBIT  
20TH CENTURY  
Silvery grey patina, signed with monogram LSA, numbered  
1/8, Landowski 2014 foundry seal  
20.5cm long, 15.5cm high

£300-500





573

573 λ  
ARMAND PETERSEN (FRENCH, 1891-1969) A RARE BRONZE  
MODEL OF A SEATED RABBIT  
FRENCH, 20TH CENTURY  
Build up of green verdigris patina across the body, signed to  
cast Petersen, and inscribed Susse Freres Edt Paris, stamped to  
underside *Made in France*  
16cm long, 14cm high

£2,000-4,000



573 (detail)

574  
AFTER MARCEL PAUPION (FRENCH, 1886-1966) A TERRACOTTA GROUP OF  
A RABBIT AND SNAIL  
LATE 19TH/EARLY 20TH CENTURY  
Signed indistinctly Paupion under glaze, later ink inscription to underside and  
scratch numbered IV  
21cm long, 7cm deep, 7cm high

£200-400



574

575  
EMILIE L. FIERO (WISCONSIN/CALIFORNIA, 1889-1974) A BRONZE GROUP OF  
MOTHER RABBIT WITH THREE YOUNG  
20TH CENTURY  
Signed to cast Emilie Fiero  
12cm long, 8cm high

£300-500



575

576 λ  
OSWALD CAUSIN (GERMAN, 1893-1953) A BRONZE GROUP OF THREE  
RABBITS SNUGGLED UP  
MID 20TH CENTURY  
Signed to cast O Causin  
16cm long, 8cm high

£400-600



576

577  
AURORE TEUIER (FRENCH, 20TH CENTURY) A LIMITED EDITION  
BRONZE MODEL OF A RABBIT  
20TH CENTURY  
Signed to cast, numbered 4/8 and foundry mark possibly St\*\*ss\*\*\*  
11 cm long, 12.5cm high

£300-500



578



577

578  
AFTER KATHARINE LANE WEEMS (AMERICAN, 1891-1989)  
A BRONZE MODEL OF A RABBIT  
LATE 20TH CENTURY  
Signed to cast K Lane Weems  
12.5cm long, 10.8cm high

The original sculpture by Weems is in the Boston Museum- this  
posthumous cast is one authorised by her family and possibly cast by  
The Skylight Studios.

£1,000-1,500





579

579  
TIMAR (20TH CENTURY CONTINENTAL)  
A STYLISED BRONZE MODEL OF A RABBIT  
MID 20TH CENTURY  
Signed to plinth TIMAR  
15.5cm long, 20cm high

£500-800



580

580 λ  
H BOKLEN (GERMAN, 20TH CENTURY)  
A BRONZE GROUP OF THREE RABBITS  
20TH CENTURY  
Signed to cast and numbered 5  
base 16cm long, 15cm high  
Although as yet untraced, this may be a work by the German female artist Hilde BÖKLEN (1897-1987)

£300-500



581

581  
MARY ANNE TURLEY-EMETT (AMERICAN, B. 1940), 'CHAIR & HARE'  
CIRCA. 2005  
Hand-built resin, poured and cast sculpture, unsigned  
overall 38cm high, 12cm deep, 15.5cm

Provenance:  
Clars Auction Gallery, Oakland California 2018

£600-800



581 (detail)



582

582 λ  
DAVID MESLY (FRENCH, 1918-2004)  
A LARGE AND RARE LIMITED EDITION  
BRONZE MODEL OF A RABBIT  
20TH CENTURY  
Gallery titled "Suni", signed to cast D Mesly,  
numbered EA I/IV, foundry stamp for Serralheiro  
17.5cm high, 26cm long

£2,000-4,000

Born Michel Robert he was taught sculpture by his father Eloi Robert and went on to study at the École régionale des Beaux-Arts de Rennes. His work pre-war was rewarded with a gold medal for Le Pavillon de Bretagne at the 1937 International Salon. After serving as a fighter pilot in World War II he returned to peacetime working mainly as a copyist for French Historic Monuments- aiding the restoration of municipal and ecclesiastical sculpture- copying and replacing work damaged through depredations of war, weather and age. In 1996 under the auspices of the Jean-Paul Villain Gallery in Paris he re-embarked upon producing new work in his own right- albeit under the pseudonym "David Mesly". This is from the edition of 12 produced- 8 numbered and 4 artist's proofs.

583  
AFTER ALBERT MARIONNET (FRENCH, 1852-1910)  
A BRONZE ASHTRAY WITH CHROMED MODEL OF A RABBIT  
20TH CENTURY  
Signed to cast base Marionnet  
16cm long, 6.7cm high

£100-200



583



584  
BRENDA PUTNAM (AMERICAN, 1890-1975)  
A LARGE BRONZE GROUP- CHILD  
WITH RABBITS  
MID 20TH CENTURY  
Boy seated on an outcrop with integral rabbit  
to rock and two separate rabbits, signed and  
dated 1924 to cast, foundry mark for Kunst  
Foundry New York, standing rabbit also signed  
and with foundry stamp  
child 74cm high, standing rabbit 30cm high  
  
£2,000-4,000



587λ  
MICHAEL SIMPSON (BRITISH, CONTEMPORARY)  
A LIMITED EDITION BRONZE MODEL OF A LEAPING HARE  
20TH CENTURY  
Signed with initials MS and numbered 34/150  
15cm long, 12cm high

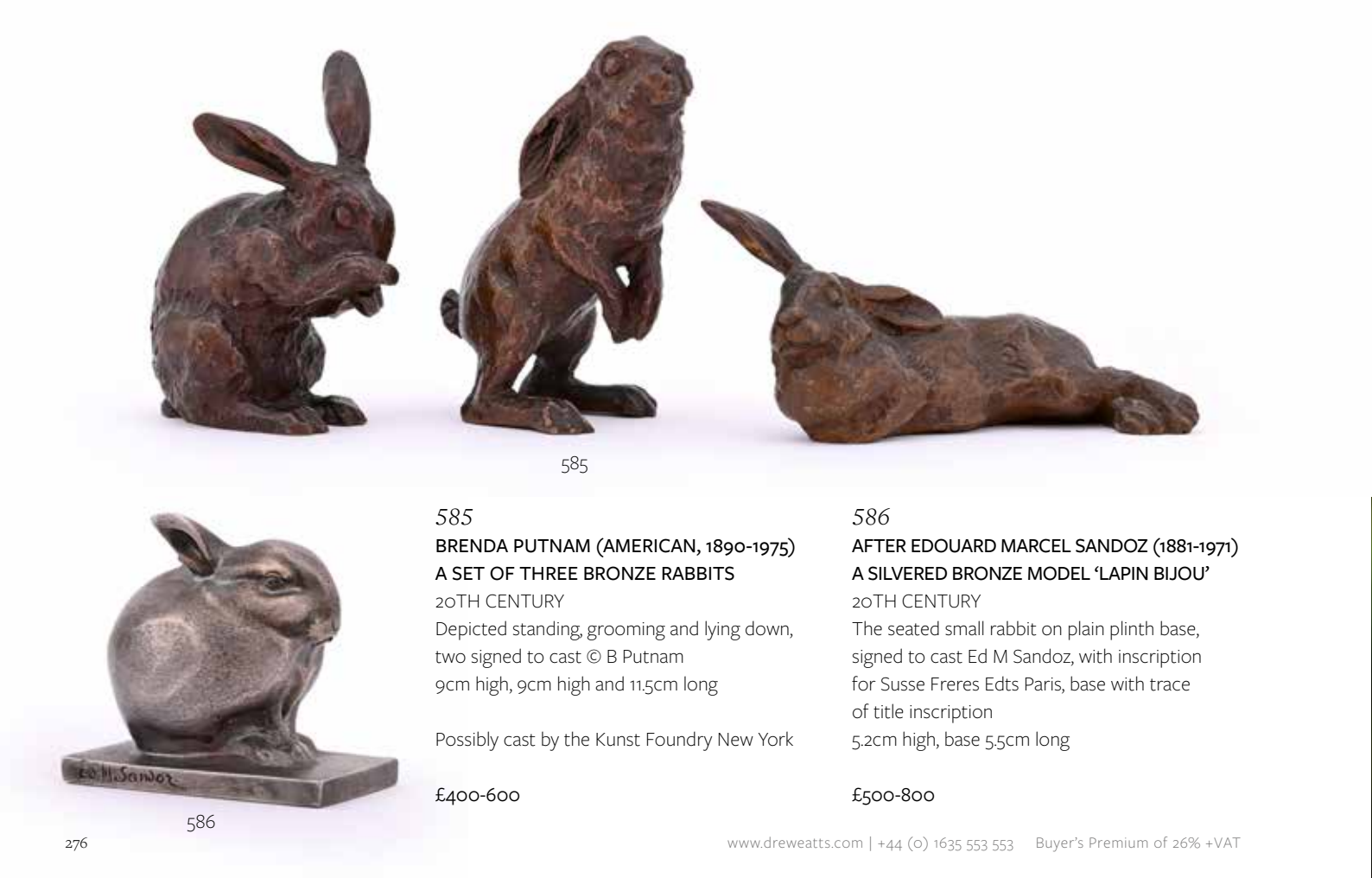
£100-200



588λ  
GEOFFREY DASHWOOD (BRITISH, 1947-)  
A LIMITED EDITION BRONZE MODEL OF A RABBIT  
CONTEMPORARY  
Bronze with greenish patina, signed to cast and numbered 11/12  
22.5cm high, 24cm long overall

Geoffrey Dashwood is perhaps best known for his sculptural work in bronze depicting birds. Hampshire born, he worked with the Forestry Commission in the New Forest before making a career for himself as an artist. Initially he worked in the manner of Moigniez and the 19th century animaliers before embracing purer, leaner lines adn shapes. Abandoning the superfluities of details his work takes on a more tactile abstract approach- enlivened and enriched by a keen eye for patina and colour. His work outside the avian world is less common, but no less rewarding and displays his innate understanding not just of form but of animal behaviour.

£2,500-4,000



585  
BRENDA PUTNAM (AMERICAN, 1890-1975)  
A SET OF THREE BRONZE RABBITS  
20TH CENTURY  
Depicted standing, grooming and lying down,  
two signed to cast © B Putnam  
9cm high, 9cm high and 11.5cm long  
  
Possibly cast by the Kunst Foundry New York  
  
£400-600

586  
AFTER EDOUARD MARCEL SANDOZ (1881-1971)  
A SILVERED BRONZE MODEL 'LAPIN BIJOU'  
20TH CENTURY  
The seated small rabbit on plain plinth base,  
signed to cast Ed M Sandoz, with inscription  
for Susse Freres Edts Paris, base with trace  
of title inscription  
5.2cm high, base 5.5cm long  
  
£500-800







589

589  
A THEATRICAL MIRRORED RABBIT MASK  
LATE 20TH CENTURY  
Foam lined  
49cm long, 29cm wide at the ears

£300-500



590

590  
A SOUTH AMERICAN 'SPRING' OR 'FERTILITY' OUTFIT  
20TH CENTURY  
Painted fabric, mounted with carved and polychrome decorated rabbit heads and mask, celebratory of fecundity traditionally alongside similar clothing decorated with fish and large wild cats

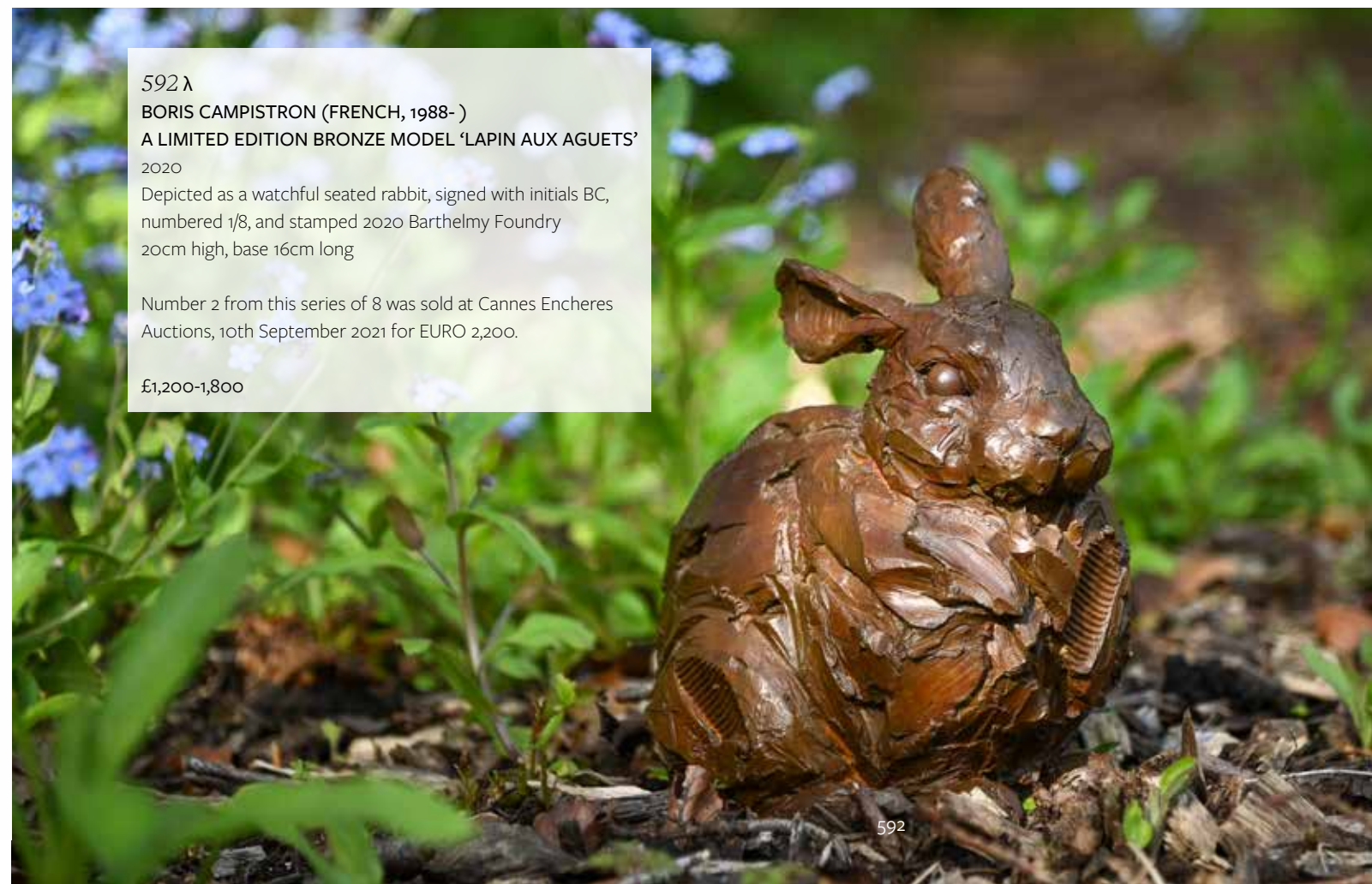
£300-500



591

591 λ  
NICOLA HICKS (BRITISH, 1960- ) A LIMITED EDITION  
BRONZE MODEL OF A RABBIT GROOMING ITS FACE  
CONTEMPORARY  
Verdigris patination, signed to cast with initials and  
numbered 1/6  
43cm high, base 17.5cm wide

£5,000-8,000



592

592 λ  
BORIS CAMPISTRON (FRENCH, 1988- )  
A LIMITED EDITION BRONZE MODEL 'LAPIN AUX AGUETS'  
2020  
Depicted as a watchful seated rabbit, signed with initials BC,  
numbered 1/8, and stamped 2020 Barthelmy Foundry  
20cm high, base 16cm long

Number 2 from this series of 8 was sold at Cannes Encheres  
Auctions, 10th September 2021 for EURO 2,200.

£1,200-1,800





## The Fulwood Collection

Lots 593-634







593



593 (detail)



593

**593**  
**A LARGE PAIR OF CARVED MARBLE BUSTS OF ROMAN EMPERORS ON PEDESTALS**  
CONTEMPORARY  
Possibly Lucius Verus and Hadrian, on variegated black marble column pedestals with white marble plinths  
195cm high overall, busts 85cm high, pedestal bases 57cm square  
  
£2,500-4,000



**594**  
**A PAIR OF WILLIAM IV CARVED WALNUT AND GREEN LEATHER UPHOLSTERED ARMCHAIRS**  
CIRCA 1835  
each 88cm wide, 89cm high, 89cm deep  
  
Provenance:  
Butchoff Antiques, London, 2010, Sold for £15,500  
  
£6,000-8,000

594





595

**595**  
**A FRENCH PATINATED AND GILT BRONZE TABLE CENTREPIECE**  
 MID 19TH CENTURY  
 The pierced basket on three swan supports  
 54cm high overall, 49cm diameter

£700-1,000

**596 Y**  
**A PAIR OF MAHOGANY AND EBONY STRUNG SMALL CHESTS**

EARLY 19TH CENTURY AND LATER  
 Each reeded rectangular top over four graduated drawers with lion's mask handles, on reeded splayed bracket feet  
 49cm wide, 68cm high, 26cm deep

**Provenance:**  
 Christie's, The Gothick Pavilion, January 26th 2011, Lot 216, £5,000

£400-600



596



597

**597**  
**A CARVED 'RED WALNUT' AND UPHOLSTERED SOFA**  
 19TH CENTURY  
 Of exaggerated swept form  
 155cm wide, 144cm high, 62cm deep

£800-1,200

**598**  
**AFTER JOHANN HEINRICH VON DANNECKER, ARIADNE AND THE PANTHER**  
 CONTEMPORARY  
 Set on plain mottled grey white marble plinth  
 The figure 99cm high, 94cm wide, the plinth 60.5cm high, the plinth top 110cm x 55cm

£1,500-2,500

**599**  
**A SPECIMEN MARBLE INLAID CENTRE TABLE**  
 IN THE LATE 18TH CENTURY MANNER, CONTEMPORARY  
 The square top on a carved white marble dolphin base  
 82cm high, the top 107cm square

£1,500-2,500



598



599 (view from above)



599





600  
**A GEORGE IV MAHOGANY AND UPHOLSTERED ARMCHAIR**  
 IN THE MANNER OF GILLOWS, CIRCA 1830  
 Of 'winged' barrel back form  
 102cm high, 77cm wide, 72cm deep

£1,000-1,500

600

601  
**A GEORGE III MAHOGANY CLOTHES PRESS**  
 CIRCA 1790  
 The doors of unusual swept form  
 218cm high, 129cm wide, 62cm deep

£2,000-3,000



601

602  
**A PAIR OF CARVED LIMWOOD WALL HANGINGS**  
 ATTRIBUTED TO MARSH, JONES & CRIBB, LATE 19TH CENTURY  
 Of floral ribbon form  
 each 113cm high

**Provenance:**  
 Lennox Cato, 22nd February 2000, Olympia Spring Fair, where noted  
 'carved by Marsh Jones & Cribbs for Silsden Keighley Yorkshire, Near  
 Leeds', £7,000

£400-600

603  
**A FRENCH CARVED BEECH AND UPHOLSTERED SOFA**  
 IN LOUIS XVI STYLE, LATE 19TH CENTURY  
 Upholstered in Colefax and Fowler toile style fabric  
 153cm wide, 98.5cm high, 64.5cm deep

**Provenance:**  
 Christie's 'The Art of Design' The Lex Aitken & Alfredo Bouret Gonzalez  
 Collection, Sydney and Sibyl Colefax & John Fowler, 39 Brook Street  
 Mayfair, 4 June 2014, Lot 242, £12,500

£1,500-2,500



602



603





604

604

**A TOLE WARE PLATE WARMER**

CIRCA 1820-1850

Of cushion top form, red ground with black and gilt banding  
76cm high, 43cm wide, 36cm deep

£700-1,000

605

**A LARGE OAK GATELEG DINING TABLE**

FIRST HALF 18TH CENTURY

On 'barley twist' gateleg supports  
75cm high, 154cm (open), 136cm deep

**Provenance:**

Adams Antiques, March 13th 1999, £6,500

This table is also pictured in the following page of the printed catalogue.

£700-1,000



605



Lots 605 and 606 in situ

606

**A GEORGE III WELSH OAK DRESSER OR CWPWRDD TRIDARN**

MID 18TH CENTURY

With inlaid panel initialled IA  
197cm high, 124cm wide, 48cm deep

**Provenance:**

Adams Antiques, 20th February 2010, £15,500, where provenance noted 'A House Sale, Baumaris, Anglesey, North Wales in the early 1970's'.  
Featured in 'Welsh Furniture 1250 - 1950 by Richard Bebb (Volume II, page 97)

£2,000-3,000



606





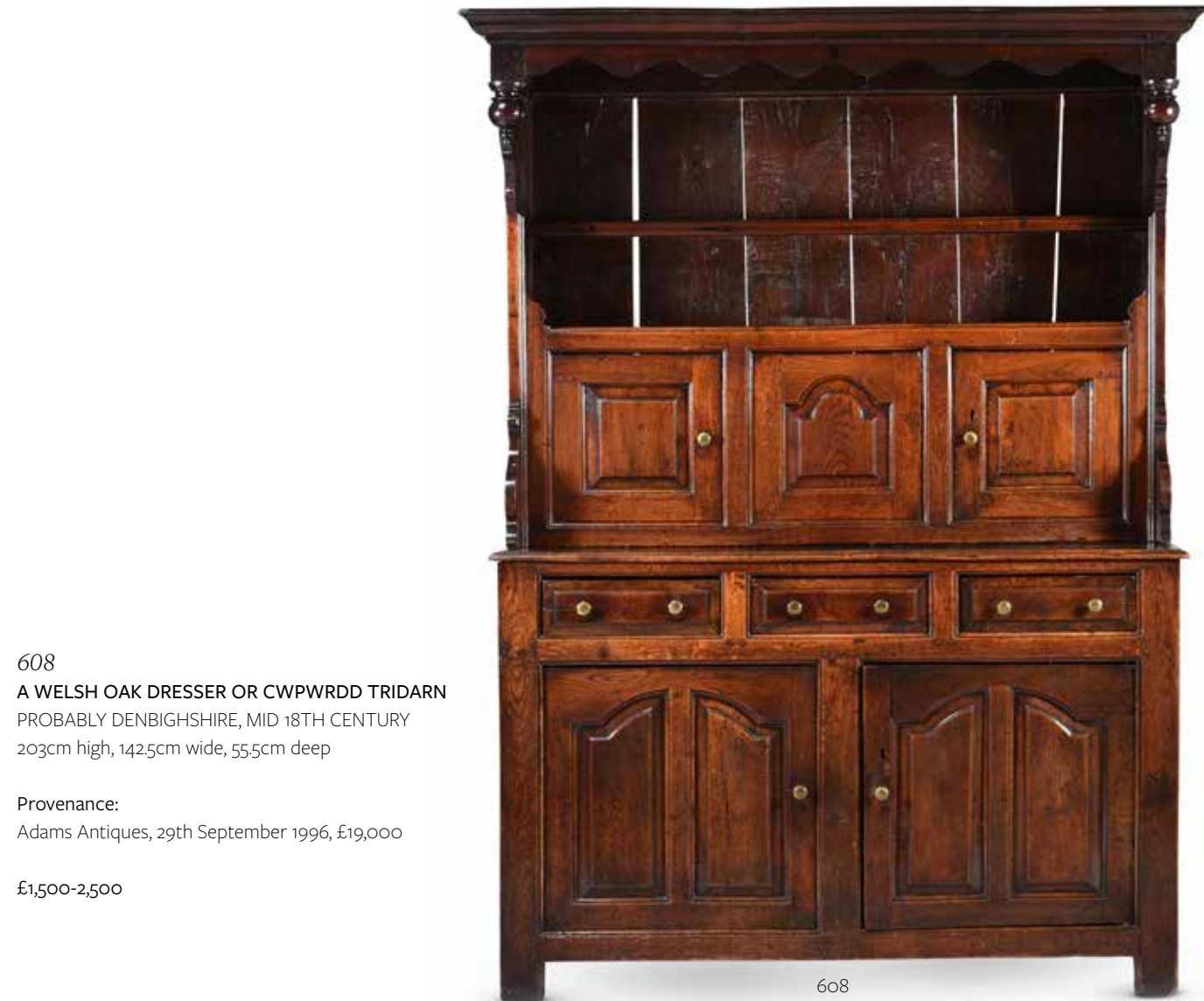
607

**607**  
**A CHARLES II OAK SIDE TABLE**

CIRCA 1680  
83cm wide, 76cm high, 61cm deep

**Provenance:**  
Danny Robinson Antiques, 21st May 2010, £3,400

£700-1,000



608

**608**  
**A WELSH OAK DRESSER OR CWPWRDD TRIDARN**

PROBABLY DENBIGHSHIRE, MID 18TH CENTURY  
203cm high, 142.5cm wide, 55.5cm deep

**Provenance:**  
Adams Antiques, 29th September 1996, £19,000

£1,500-2,500

**609**  
**AN ELIZABETHAN CARVED OAK PANEL**  
**‘THE PRODIGAL SON’**  
LATE 16TH CENTURY  
95cm wide, cm high overall, the panel by cm

**Provenance:**  
Danny Robinson Antiques, 30th June 2010, £4,500

£1,000-2,000



609



610

**610**  
**A RARE ENGLISH SAND GLASS**

LATE 17TH CENTURY  
Fashioned to measure an hour, of typical form with a pair of slightly opaque green glass bulbs in a wooden frame  
19cm high, 9.5cm diameter

**Provenance:**  
Bonham's Chester, THE OAK INTERIOR, 24 April 2013, lot 210, £2,000. The footnote referred to an almost identical example see E. H. Pinto, Treen and Other Wooden Bygones (1985), Plate 300, and described pp. 279 - 280.

£800-1,200

**611**  
**A SMALL ELIZABETHAN OAK COFFER**

LATE 16TH OR EARLY 17TH CENTURY  
Single panel top above a pair of linenfold carved front panels  
73.5cm wide, 57cm high, 32.5cm deep

£800-1,200



611





612

612  
A PAIR OF REGENCY MAHOGANY BOTTLE STANDS  
OR WINE SHIELDS  
CIRCA 1820  
Of concave form  
30cm high, 14.5cm diameter  
WITH A PAIR OF 19TH CENTURY HOBNAIL CUT,  
TRIPLE RING DECANTERS

£500-800

613

A VICTORIAN MAHOGANY AND LEATHER UPHOLSTERED CHESTERFIELD SOFA  
IN THE MANNER OF JAMES SHOOLBRED, SECOND HALF 19TH CENTURY  
190cm wide, 72.5cm high, 89cm deep

Provenance:

Anthony Outred, 25th February 2010, £8,000 Receipt notes that "This Chesterfield belonged to the Mayor of Truro, Cornwall"

£1,200-1,800



613



614 (detail)



614

614

AFTER ANTONIO CANOVA (1757-1822) THE THREE GRACES  
CONTEMPORARY  
White marble, on a mixed marble plinth  
111cm high, 192cm high overall, the base top 85cm wide, 55cm deep

£3,000-5,000





615  
**A MONUMENTAL PAIR OF CARVED MARBLE URNS**  
 AFTER THE ANTIQUE, CONTEMPORARY  
 Mask and ram head decoration  
 with trailing floral swags  
 each 135cm high, the bases 48.5cm x 48cm

£4,000-6,000



615

616  
**A GEORGE III 'FIDDLEBACK' MAHOGANY CLOTHES PRESS**  
 IN THE MANNER OF GILES GRENDEY, CIRCA 1790  
 178cm high, 127cm wide, 64cm deep

Provenance:  
 Cook of Marlborough  
 Fine Art Ltd, 1st June 1996,  
 £8,500

£2,000-3,000



616





617

**617**  
**A PAIR OF FRENCH ORMOLU AND CUT GLASS CANDELABRA**  
 LATE 19TH CENTURY  
 Of stepped three light form, with classical female figural supports  
 each 59cm high, the bases 11cm wide

£1,000-1,500



618

**618**  
**A GEORGE III MAHOGANY SERPENTINE**  
**FRONTED SIDEBOARD**  
 POSSIBLY IRISH, CIRCA 1790  
 150cm wide, 90.5cm high, 75.5cm deep

**Provenance:**  
 Charles Lumb & Sons Ltd, 24th January  
 2012, £13,500

£1,500-2,500



619

**619**  
**A RARE COLLECTION OF PLASTER RELIEFS**  
**BY JAMES WATT (1736-1819)**  
 CIRCA 1809-1819  
 Produced in his Garret Workshop in Heathfield  
 using his eidograph, and to include:  
 Two large plaster profile heads of Anton Bergman  
 and John Hunter, on blue ground, 10cm high; two  
 small marble reliefs of Mon Du Luc, two small  
 plaster reliefs (Watt Sale lot 227): a plaster relief  
 of Bacchic Putti, 26cm wide  
 (Watt Sale lot 251); a plaster  
 relief of reclining putto and  
 two other small figures  
 (Watt Sale part lot 246);  
 various other reliefs (Watt  
 Sale part lot 261) and nine  
 assorted frames (Watt Sale  
 part lot 263)

**Provenance:**  
 Sotheby's London,  
 "The James Watt Sale  
 Art & Science",  
 20<sup>th</sup> March 2003

£1,000-2,000

**620**  
**A MAHOGANY AND UPHOLSTERED SETTEE**  
**IN GEORGE II IRISH STYLE, 19TH CENTURY**  
 126cm wide, 92.5cm high, 69.5cm deep

**Provenance:**  
 Anthony Fell, 6th June 2002, £6,500

£800-1,200



620





621

**621**  
**A LARGE PAIR OF CARVED MARBLE BUSTS OF A ROMAN EMPERORS ON PEDESTALS**  
 CONTEMPORARY  
 Possibly Nero and Marcus Aurelius, on variegated green serpentine style marble column pedestals with white marble plinths  
 195cm high overall, the busts 85cm high, the pedestal bases 57cm square

£2,000-4,000



622

**622**  
**A PAIR OF MAHOGANY STOOLS**  
 CONSTRUCTED FROM 19TH CENTURY AND LATER ELEMENTS  
 In the manner of Gillows, one stamped M MN  
 each 76cm wide, 47cm deep, 47cm high  
 £1,500-2,500



623



623



623 (detail)



623 (detail)

**623**  
**A PAIR OF RED JASPER AND WHITE MARBLE TABLES**  
 IN THE 18TH CENTURY MANNER, CONTEMPORARY  
 The resin and red Jasper tops on addorsed winged sphinx supports  
 79cm high, the tops 148cm x 84cm

£3,000-5,000



623 (detail)





624

624  
**A SMALL CARVED GILTWOOD WALL MIRROR**  
OF SUNDERLAND TYPE, CIRCA 1680  
AND LATER  
55cm high, 47cm wide

£400-600



625

625  
**A GEORGE II MAHOGANY CORNER DROP LEAF 'ENVELOPE' TABLE**  
CIRCA 1740  
Rotating on a 'birdcage' to extend  
60cm high, 67cm wide overall with leaves  
down, 86cm overall when extended

£300-500



626

626  
**A GEORGE III WELSH OAK DRESSER BASE**  
POSSIBLY NEATH VALLEY, LATE 18TH CENTURY  
Of 'pot board' type, with four drawers above pierced apron  
168,5cm wide, 83,5cm high to the sides, 48cm deep

£1,000-1,500



627

627  
**A CASTELLI MAIOLICA ARMORIAL DISH**  
LATE 17TH/EARLY 18TH CENTURY, PROBABLY GRUE WORKSHOP  
Decorated with central scene of two children, addorsed, scrolling floral border with armorial of tree in a shield, within an elaborate escutcheon surmounted by a black ecclesiastical hat or galero with six tassels on each side, probably for a Cardinal, manganese line and ochre band rim  
34cm diameter

Provenance:  
Richard Freeman, 17th February 2000, £8,400

£3,000-5,000





628

628  
AN UNUSUAL OAK COFFER BACH  
18TH CENTURY  
70.5cm high, 70cm wide, 42cm deep

£500-700

629  
A QUEEN ANNE BURR WALNUT AND CROSSBANDED  
CHEST OF DRAWERS  
CIRCA 1710  
84cm high, 98cm wide, 50.5cm deep

£1,200-1,800



629

630  
A CARVED OAK TESTER BED  
POSSIBLY LATE 15TH CENTURY  
AND LATER ELEMENTS  
Headboard with pierced wheel  
tracery, inscription "MISEREI  
MEI ET CALVA MI" (Have mercy  
on my soul and I am shaven),  
posts with initials, possibly East  
Anglian, contemporary hangings  
207cm high, 207cm long, 149cm  
wide

Provenance:  
Period Oak of Petworth Ltd,  
19th April 2010, £25,000

£7,000-10,000



630



630 (details)



630 (details)







631

631  
**A GEORGE III MAHOGANY CLOTHES PRESS**  
IN THE MANNER OF GILES GRENDEY, CIRCA  
1790  
175cm high, 128cm wide, 61cm deep

**Provenance:**  
Cook of Marlborough Fine Art Ltd, 25th June  
1998, (£8,100)

£1,200-1,800



632

632  
**A GEORGE III MAHOGANY FOUR POST BED**  
IN THE MANNER OF THOMAS CHIPPENDALE, LATE 18TH CENTURY  
Contemporary hangings  
240cm high, 142cm wide, 202cm long, mattress approximately 188cm x 137cm

**Provenance:**  
Haughey Antiques, 23rd August 2011, £20,000 where noted 'Attributed to John Houghton, Golden Lane, Dublin'

£3,000-5,000





633

**633**  
**A GEORGE II IRISH 'FIDDLEBACK'**  
**MAHOGANY SIDE OR DRESSING**  
**TABLE**

CIRCA 1755  
 With a pair of frieze drawers  
 with divisions and one lidded  
 compartment, finished with a false  
 pair of drawers to the reverse  
 90cm wide, 73.5cm high,  
 51cm deep overall

£1,000-1,500



634

**634**  
**A GEORGE III MAHOGANY CHEST**  
**OF DRAWERS**

CIRCA 1770  
 Of breakfront outline  
 82cm wide, 80.5cm high, 49cm deep

**Provenance:**  
 John Thompson Antiques, 7th July 1999,  
 £10,500, where the receipt notes 'from  
 Rolston Hall, East Yorkshire'

£800-1,200

# The Grand Tour: A Collection

Lots 635-675







635



636



637

**635**  
**A GIUSTINIANI RED FIGURE KRATER IN THE GREEK STYLE**  
 ITALIAN , 19TH CENTURY  
 Glazed terracotta, monogrammed G  
 20.2cm high, base 7.5cm diameter

£600-800

**636**  
**AFTER THE ANTIQUE- A BRONZE FIGURE OF A BOY HOLDING A YOUNG DEER**  
 ITALIAN, 19TH CENTURY  
 Set on Siena marble base  
 the bronze 18cm high, 22.5cm high overall, the base 8cm wide

£500-800

**637**  
**SAMUEL ALCOCK & CO- A PAIR OF ETRUSCAN STYLE VASES**  
 CIRCA 1850-1880  
 Printed factory marks, numbered 9018  
 21.5cm high, bases 7cm diameter

£300-500

**638**  
**AFTER THE ANTIQUE- A 'GRAND TOUR' BRONZE AND WHITE MARBLE BUST OF JULIUS CAESAR**  
 ITALIAN , LATE 18TH CENTURY  
 70cm high, 56cm wide overall, the base 21cm wide

£5,000-8,000



638



639

**639**  
**AN IMPERIAL PORPHYRY COLUMN**  
 18TH CENTURY  
 With later red marble inset to top and similar base  
 108.5cm high, the base 31.5 square

£2,000-4,000





640



643

640  
A BLACK FIGURE VOLUTE  
KRATER VASE IN THE GREEK  
STYLE  
ITALIAN , 19TH CENTURY  
Glazed terracotta  
43cm high, base 15.5cm diameter

£400-600



641



642

642  
WATCOMBE POTTERY- A RED  
FIGURE VASE IN THE GREEK  
STYLE  
ENGLISH, 19TH CENTURY  
Stamped mark to underside and  
bird feet impressed mark  
36cm high, base 8cm diameter

£300-500

641  
PETER IPSEN (DANISH, LATE  
19TH/EARLY 20TH CENTURY)  
A TERRACOTTA FIGURE 'THE  
DYING GAUL' AFTER THE  
ANTIQUE  
DANISH, 19TH CENTURY  
With impressed mark P. Ipsen  
Kjbenhavn Eneret 732  
37cm wide, 19.3cm high

£300-500

644  
AFTER THE ANTIQUE- A 'GRAND TOUR' BRONZE BUST  
OF FAUSTINA THE YOUNGER  
ITALIAN, 18TH CENTURY  
On a turned socle base  
55.5cm high, base 18.5cm diameter

£2,000-4,000



644

645  
A SCAGLIOLA 'PORPHYRY' PEDESTAL  
19TH CENTURY  
Simulated wooden 'white marble' base  
107.5cm high, the top 26.5cm diameter, the base 37cm diameter

£1,000-1,500



645





646  
**AFTER THE ANTIQUE- A LEAD FIGURE OF A WARRIOR**  
 ITALIAN, 18TH/19TH CENTURY  
 Depicted with Hermes style winged sandals  
 15cm high, base 4.8cm wide  
 £300-500



647

647  
**THREE DISHES IN THE GREEK STYLE**  
 ITALIAN, 19TH CENTURY  
 Glazed terracotta, comprising:  
 Black figure on white background dish by  
 Giustiniani, incised monogram G,  
 24cm diameter  
 Red figure dish by Chirinto del Vecchio, signed,  
 24.5cm diameter  
 Dish attributed to Giustiniani, 24.3cm diameter

£600-800



648

648  
**TWO GIUSTINIANI BLACK FIGURE DISHES**  
 ITALIAN, 19TH CENTURY  
 Glazed terracotta, both monogrammed G and  
 numbered 2 in ink  
 slight size variance- 34.5cm diameter

£500-800

649  
**A SET OF TWELVE FRAMED ROMAN ENGRAVINGS OF VIEWS OF ROME**  
 ROMAN, EARLY 19TH CENTURY  
 To include; the pyramid of Cestius,  
 The Arch of Septimius Severus, Piazza di Spagna and nine others  
 Each titled in Italian at left and French at right, engraved by Achille Parboni, Buga and others, published by Giacomo Antonelli Piazza Sciarra Rome, variously dated to the plates 1825-1826  
 plate sizes 22.2 by 31cm, glazed frames 50 by 56cm

£2,000-4,000



649 (set of 12)

650  
**A SET OF TWELVE FRAMED ENGRAVINGS OF VIEWS OF ROME**  
 ROMAN, EARLY 19TH CENTURY  
 To include; St Peter's Basilica, The Mausoleum of Hadrian (Castel Sant'Angelo), the Roman Forum and nine others  
 Each titled in Italian at left and French at right, engraved by Achille Parboni, Buga and others, published by Giacomo Antonelli Piazza Sciarra Rome, variously dated to the plates 1825-1826  
 plate sizes 22.2 by 31cm, glazed frames 50 by 56cm

£2,000-4,000



650 (set of 12)

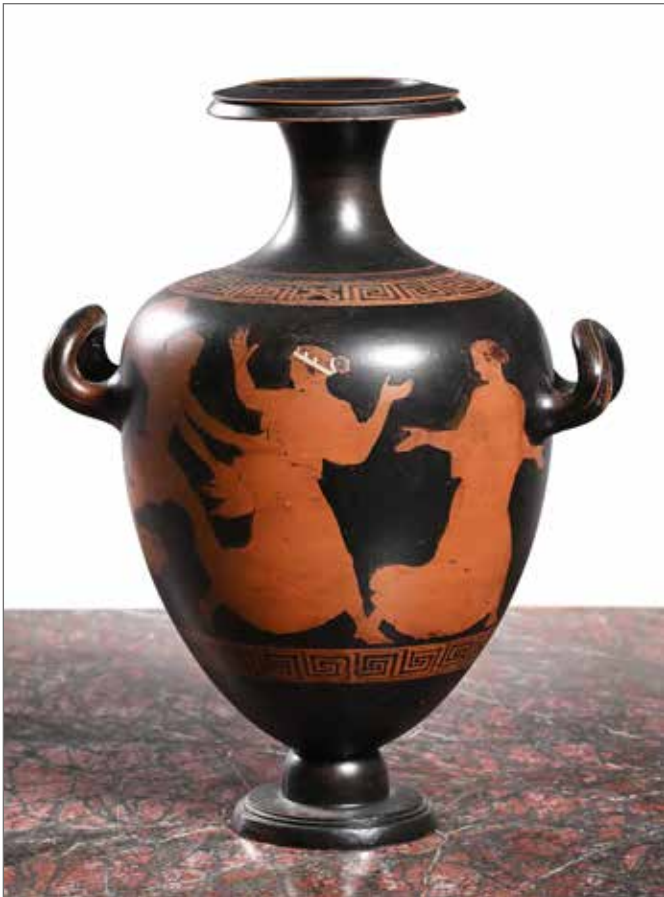




651



652



654



655



653

**652**  
**A GIUSTINIANI RHYTON IN THE GREEK STYLE**  
 ITALIAN, 19TH CENTURY  
 Impressed monogram G  
 20.5cm high, base 10.5cm diameter

£400-600

**651**  
**SAMUEL ALCOCK & CO- THE PORTLAND VASE**  
 CIRCA 1850-1880  
 Printed factory marks, numbered 9281  
 26cm high, base 13cm diameter

£500-800

**653**  
**SAMUEL ALCOCK & CO- A PAIR OF ETRUSCAN STYLE VASES**  
 CIRCA 1850-1880  
 Depicting scenes from the life from Bacchus,  
 printed factory marks, numbered 9826  
 28cm high, bases 10cm diameter

£600-800

**654**  
**A GREEK STYLE RED FIGURE HYDRIA VASE**  
 ENGLISH, LATE 18TH/EARLY 19TH CENTURY  
 Glazed terracotta  
 35.5cm high, base 10cm diameter

£600-800

**655**  
**A CHIRINTO DEL VECCHIO CALYX KRATER**  
**VASE IN THE GREEK STYLE**  
 NAPLES, MID 19TH CENTURY  
 Glazed terracotta, impressed signature Del  
 Vecchio N  
 55.2cm high, base 10cm diameter

£500-800

**656**  
**A PAIR OF GREEK STYLE RED FIGURE**  
**VASES**  
 ENGLISH, 18TH CENTURY  
 Glazed terracotta, now on wooden socles  
 each 27.5cm high, bases 10cm diameter

£1,000-1,500



656





657

**657**  
**A CARVED WHITE MARBLE ACROTERIUM CORNER STONE OF MEDUSA**

ITALIAN, 18TH OR 19TH CENTURY  
15,5cm high, 16,5cm wide, 16cm deep

Such decorative pieces were originally used as the corner mounts on lids of sarcophagus and cinerary urns. A very similar example, but dating from C170-190AD, is held in the National Roman Museum at the Baths of Diocletian, Rome.

£1,000-1,500

**658**  
**A PAIR OF VERDE ANTICO AND STATUARY MARBLE PEDESTALS**  
ITALIAN, EARLY 19TH CENTURY  
119,5cm high, the tops 19,7cm x 19,7cm, the bases 21cm x 21cm

£1,500-2,500



658

**659**  
**AFTER THE ANTIQUE- A BRONZE FIGURE OF APOLLO**  
ITALIAN, 18TH CENTURY  
20cm high, the base 6,5cm wide

£1,000-1,500

**660**  
**AFTER THE ANTIQUE- A 'GRAND TOUR' BRONZE FIGURE OF THE CROUCHING VENUS**  
ITALIAN, 18TH OR 19TH CENTURY  
Stepped variegated base  
23,8cm high overall, base 12,2cm wide

£2,000-3,000



660

**661**  
**AFTER THE ANTIQUE- A BRONZE FIGURE OF A PHILOSOPHER**  
ITALIAN, 18TH CENTURY  
29,5cm high, the base 11cm wide

£1,000-1,500



659



661





662

662  
**A BLACK FIGURE KANTHAROS KRATER VASE**  
NEAPOLITAN, EARLY 19TH CENTURY  
Glazed terracotta, with distinctive looping large handles and later wooden base  
38.5cm high, the base 13cm diameter

£400-600



663

664  
**A BLACK FIGURE KRATER VASE**  
ITALIAN, EARLY 19TH CENTURY  
Glazed terracotta, on later wooden socle  
43cm high, the base 12cm diameter

£500-800



664

665  
**AFTER THE ANTIQUE- A BRONZE FIGURE OF SARDANAPALUS**  
ROME, 18TH OR 19TH CENTURY  
45cm high, base 18cm wide

£1,000-1,500

666  
**A FRENCH CARVED MAHOGANY AND ROSSO LEVANTO MARBLE TOP CONSOLE TABLE**  
EARLY 19TH CENTURY  
With fiddleback and flecked flame figured mahogany, boldly carved cabriole ends, a serpentine form plinth and mirrored back panel  
172.5cm wide, 107cm high, 57cm deep

£2,000-4,000



665



666





667 (set of 12)

667  
**A SET OF TWELVE FRAMED ENGRAVINGS OF VIEWS OF ROME**  
ROMAN, EARLY 19TH CENTURY  
To include; The Pantheon of Agrippa, Monte Cavallo (Piazza del Quirinale), the Roman Forum and nine others  
Each titled in Italian at left and French at right, engraved by Achille Parboni, Buga and others, published by Giacomo Antonelli Piazza Sciarra Rome, variously dated to the plates 1825-1826  
plate sizes 22.2 by 31cm, glazed frames 50 by 56cm

£2,000-4,000



668 (set of 12)

668  
**A SET OF TWELVE FRAMED ENGRAVINGS OF VIEWS OF ROME**  
ROMAN, EARLY 19TH CENTURY  
To include; the Piazza del Popolo, Trajan's Column, the Capitoline Hill Campidoglio, and nine others  
Each titled in Italian at left and French at right, engraved by Achille Parboni, Buga and others, published by Giacomo Antonelli Piazza Sciarra Rome, variously dated to the plates 1825-1826  
plate sizes 22.2 by 31cm, glazed frames 50 by 56cm

£2,000-4,000

669  
**AFTER THE ANTIQUE- A LARGE 'GRAND TOUR' BRONZE THEATRE MASK**  
ITALIAN, 18TH CENTURY  
Now set on revolving pin on a porphyry veneered cube base  
mask 34cm high, 25cm wide, 51 cm high overall, base 13cm wide

£3,000-5,000



669



670

670  
**A GOOD PAIR OF FIGURED ALABASTER AND STATUARY MARBLE PEDESTALS**  
ITALIAN, 18TH CENTURY  
112.5cm high, the tops 19cm x 18cm, the bases 24.5cm x 24cm

£3,000-5,000





671

**671**  
**AFTER THE ANTIQUE- A MARBLE BUST FRAGMENT OF A PHAROAH'S HEAD**  
19TH CENTURY OR EARLIER  
Reverse with hieroglyphic inscription, set on wooden base  
fragment 14cm high, 10,5cm deep, overall height 21,5 cm

£1,000-1,500

**672**  
**AFTER THE ANTIQUE- A BRONZE FIGURE OF JUPITER**  
ITALIAN, 19TH CENTURY  
Set on turned wooden socle  
the bronze 18,5cm high, 21,5cm high overall, the base 7cm diameter

£600-800



672

**673**  
**AFTER THE ANTIQUE- A BRONZE FIGURE OF APOLLO**  
ITALIAN, EARLY 19TH CENTURY  
Depicted with bow and harp on square plinth base  
34,5cm high overall, base 10cm wide

£1,000-1,500



673



674

**674**  
**AFTER THE ANTIQUE - A LARGE 'GRAND TOUR' GILT BRONZE OF THE FURIETTI CENTAUR**  
ITALIAN, EARLY 19TH CENTURY  
Set on a green marble base with bronze plinth  
overall 59,5cm high, base 34cm wide, 28cm deep

Two large Roman carved marble centaur figures (AD 117-138) were excavated by Giuseppe Furietti at Hadrian's Villa, Tivoli, in 1736. They were first displayed at the Capitoline Museum in June 1765 and subsequently copied in plaster casts and in bronze for travellers on the Grand Tour

£2,000-4,000



675

**675**  
**AN ANCIENT ROMAN MARBLE FRAGMENT MADE INTO A PEDESTAL**  
ANTIQUÉ AND LATER  
Set on variegated green marble base within white marble frame  
overall height 78,5cm, top 29,5cm wide, fragment 56,5 cm high

£1,000-1,500



Other properties

676  
A LARGE PAIR OF VEINED BLACK MARBLE URN LAMP BASES  
ITALIAN OR FRENCH, LATE 19TH CENTURY  
75cms high to top of fitments, 66,5cm high to top of metal capped urns,  
bases 21cm wide

£800-1,200

677  
A PAIR OF GILT METAL AND BELGIAN BLACK MARBLE GUERIDONS  
OR CENTRE TABLES  
IN EMPIRE STYLE, LATE 19TH/EARLY 20TH CENTURY  
74,5cm high, 80cm diameter

£1,500-2,500

678  
A LARGE BRONZE FIGURE OF SOPHOCLES CAST BY  
BARBEDIENNE  
FRENCH, LATE 19TH CENTURY  
F Barbedienne foundry mark to cast  
85cm high, the base 29cm wide, 22cm deep

£2,000-3,000



678

679  
A PAIR OF CARRARA MARBLE PEDESTALS  
LATE 19TH CENTURY  
Of moulded tapering rectangular form  
each 135cm high, 40cm wide, 23cm deep overall,  
top plinths 30 x 13cm

£1,000-1,500



676



677



679





680  
**A VICTORIAN PARIAN BUST OF CLYTIE**  
 AFTER C DELPECH, LATE 19TH CENTURY  
 Art Union of London 1855 and C Delpech  
 impressed marks  
 35.5m high, the base 12cm diameter

£400-600



681  
**AN ITALIAN MOSAIC CENTRE TABLE TOP**  
 AFTER THE 2ND CENTURY FRESKO IN THE PALAZZO  
 NUEVO, CAPITOLINE MUSEUM IN ROME  
 the top 92 x 120cm

£300-500

682  
**A LARGE PAIR OF BLACK MARBLE INLAID OBELISKS**  
 IN THE LATE 19TH CENTURY ASHFORD STYLE,  
 20TH CENTURY  
 Each with characteristic 'crazy pavement' inlay of assorted  
 semi-precious and other hardstones  
 125cm high, bases 28.5cm wide

£800-1,200



682



683 (detail)



683

683  
**A LARGE PAIR OF ITALIAN 'GRAND TOUR' ALABASTER FIORITO PEDESTAL BOWLS OR TAZZE**  
 LATE 18TH/EARLY 19TH CENTURY  
 Of coupe form with well figured stone  
 tops 50 and 50.5cm diameter, each 21.5cm high

The unusual scale of these has led to suggestions that they may have been carved utilising earlier columns. A 'Tazza Di Alabastro' of similar form and dimensions is held in the Galleria Borghese, Rome, and was purchased in 1781 by Antonio Asprucci, on behalf of Marcantonio Borghese, from the antiquarian Giuseppe Rega.

£6,000-8,000





684

**684  
PETER HONE- NINE PLASTER CASTS**

CIRCA 2010  
To include frieze, roundels and brackets after Coade and other originals, largest panel with figures and tethered bull, incised signature and dated 2010 to reverse  
the largest panel 79cm x 53cm

£800-1,200

**685  
A PAIR OF ORMOLU CANDLESTICKS OF HERCULANEUM FORM**  
LATE 19TH/EARLY 20TH CENTURY  
40.5cm high, bases 18cm wide

£500-800



685



686 (detail)

**686  
A GEORGE III BLUE JOHN URN**

CIRCA 1800-1820  
Floral gilt metal capping above well chosen bands of veins, black Ashford marble stepped base  
27cm high, base 9.5cm square

£1,800-2,500



686

**687  
A CARVED SERPENTINE MARBLE CISTERN**

ITALIAN, 19TH CENTURY  
Of elongated oval labrum form with deep moulded edge  
66cm wide, 20cm high, 49cm deep

£1,500-2,500



687





688

688  
**A LARGE CONTINENTAL CARVED GILTWOOD WALL MIRROR**  
 PROBABLY ITALIAN, 19TH CENTURY  
 The frame with chariot scene, cherubs, and *fruits de mer*  
 105cm high, 138cm wide

£1,500-2,500

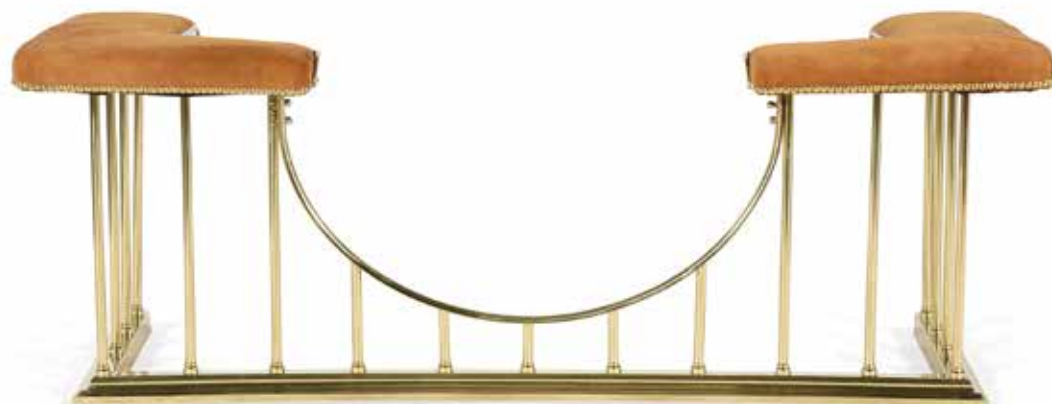
688A  
**A PAIR OF GEORGE III SATINWOOD AND POLYCHROME PAINTED POLE SCREENS**  
 CIRCA 1800  
 The silkwork banners each with a seated figure within ribbon and flower borders  
 144cm high, 41cm wide, the banners 39cm high, 33cm wide

**Provenance:**  
 By repute previously purchased from Apter Fredricks

£700-1,000

689  
**A VICTORIAN GILT BRASS AND SUEDE UPHOLSTERED CLUB FENDER**  
 SECOND HALF 19TH CENTURY  
 54cm high, 153cm wide, 60cm deep overall

£2,000-3,000



689



688A



690

690  
**A REGENCY CAST IRON FIRE GRATE**  
 IN THE EGYPTIAN CLASSICAL TASTE, FIRST HALF 19TH CENTURY  
 With triangular backplate with fan lunette corners above basket, flanked by pyramidal topped sides, on Egyptian wing capped acroteria mounted uprights with paw feet  
 65cm high, 96.5cm wide, 35.5cm deep

Most typically such fire grates are ascribed in design to George Bullock. Whilst the Tew Park auction and his drawings for a 'Plan of stove in dining Room and Oak Study' do bear close comparison- the Egyptianesque detailing to this example suggests that other designers may have drawn on the Tomb of Agrippa in the Pantheon in Rome for their inspiration and incorporated elements as popularised by "Description de l'Égypte" (Publ. 1878-1801).

£1,200-1,800



691

691  
**A REGENCY GRIFFIN FENDER IN THE MANNER OF THOMAS HOPE**  
 IN THE MANNER OF THOMAS HOPE, CIRCA 1815  
 Gilt decorated griffins flanking stiff leaf plinth  
 the ends 53cm high, 14.5cm deep

£800-1,200





692

**692**  
**A SET OF THREE GEORGE III STEEL FIRE IRONS**  
 CIRCA 1800  
 Of large proportions, comprising poker tongs and shovel,  
 each with a twist handle and semi twist shaft  
 The shovel 84cm long

£500-700



693

**693**  
**A GILT METAL MOUNTED CARRARA**  
**MARBLE FIRE SURROUND AFTER JOSEPH-**  
**FRANÇOIS BÉLANGER**  
 CIRCA 1900  
 With distinctive arrow quiver jambs after  
 the design by François-Joseph Bélanger for  
 Marie-Antoinette's Petit Salon at Château de  
 Fontainebleau, the bronzes for which were  
 supplied by Pierre Gouthière  
 115cm high, 145cm wide, 41cm deep

£1,500-2,500



694

**694**  
**A PAIR OF VERDIGRIS PATINATED**  
**BRONZE RECUMBENT LIONS**  
 MODERN  
 88cm long, 36cm high

£600-1,000



695

**695**  
**A PAIR OF CARVED WOOD AND**  
**PAINTED CORINTHIAN COLUMNS**  
**ON STONE PLINTHS**  
 19TH/20TH CENTURY  
 276cm high, 39cm wide, 39cm deep

£2,000-3,000





696

696  
A PAIR OF WILLIAM IV MAHOGANY  
CHEVAL MIRRORS  
CIRCA 1835  
each 138.5cm high, 74cm wide,  
59.5cm deep

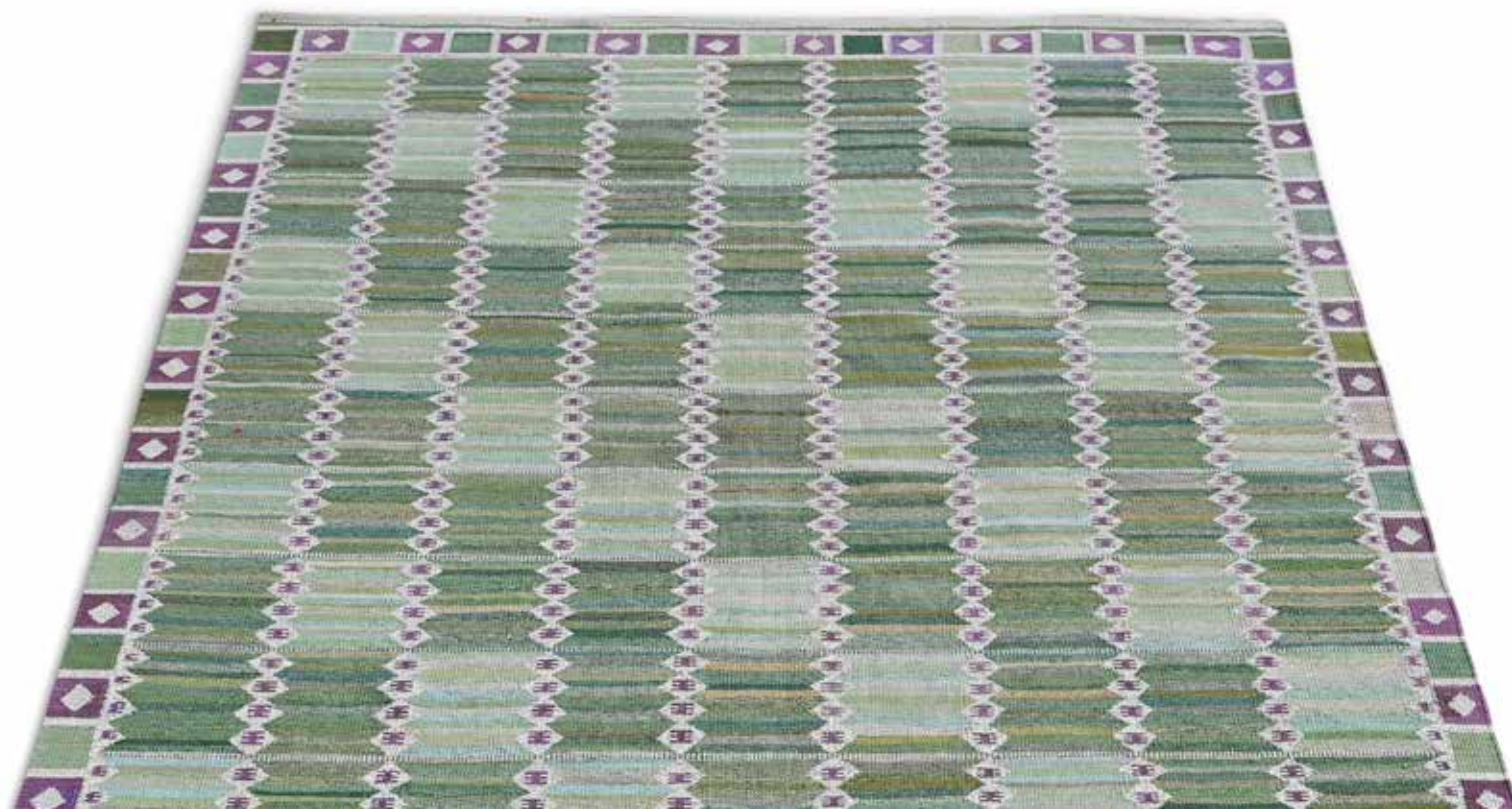
£1,000-1,500



697

697  
A WOVEN CARPET  
MODERN  
approximately 400 x 303cm

£800-1,200



698  
HIPPOLYTE ALEXANDRE MOULINS (1832-1884)  
BRONZE FIGURE POMPEIAN EXCAVATOR  
LATE 19TH CENTURY FRENCH  
Depicting a young man, holding long spade to one hand,  
excavated figure to the other, signed to cast and with  
foundry stamp for Thiébaut Frères Paris  
85.5cm high, base 17cm diameter

£800-1,200



698

699 Y  
A VICTORIAN AMBOYNA AND EBONISED  
WRITING TABLE  
BY GILLOWS, CIRCA 1870  
The drawer bearing a stamp 'GILLOW'  
73cm high, 109cm wide, 55cm deep

£1,000-1,500



699 (detail)



699





700

**700**  
**A PAIR OF MAHOGANY HALL SEATS**  
 IN GEORGE III STYLE, LATE 19TH OR 20TH CENTURY  
 each approximately 120cm wide

£1,000-1,500

**700A**  
**A CARVED MAHOGANY OPEN ARMCHAIR**  
 IN GEORGE II STYLE, 20TH CENTURY  
 103cm high, 79cm wide, 84cm deep

£800-1,200



700A

**701**  
**A REGENCY MAHOGANY CENTRE TABLE**  
 IN THE MANNER OF GILLOWS, CIRCA 1820  
 74cm high, the top 128cm diameter

£600-800



701

**702**  
**A GILTWOOD AND COMPOSITION WALL MIRROR**  
 19TH CENTURY  
 258cm high, 98cm wide

£800-1,200



702



703

**703**  
**A PAIR OF CONTINENTAL GREEN PAINTED AND SILVERED CONSOLE TABLES**  
 PROBABLY ITALIAN, LATE 18TH OR EARLY 19TH CENTURY  
 The tops painted to simulate marble  
 each 93cm high, 61cm wide, 28.5cm deep

£800-1,200





704

704

**A FLIGHT OF PAINTED LIBRARY STEPS**

IN 19TH CENTURY STYLE, 20TH CENTURY

The brass vertical handrail with a turned handle and adjustable candle arm, with close nailed leather treads

The steps 99cm high, 49cm wide, 75cm deep, overall 185cm high

£800-1,200

705

**A CREAM PAINTED AND PARCEL GILT COFFEE TABLE**

IN THE MANNER OF MALLET, INCORPORATING AN 18TH CENTURY CREWEL WORK PANEL

52cm high, 186cm wide, 128cm deep

£1,500-2,500



705

706 Y

**A VICTORIAN BURR WALNUT AND TULIPWOOD CROSSBANDED TWO TIER SIDE TABLE**

BY HOLLAND & SON, CIRCA 1870

The drawer stamped 'HOLLAND & SONS'

77cm high, 61cm wide, 46cm deep

£2,000-3,000



706 (detail)



706



707

707

**A VICTORIAN WALNUT AND UPHOLSTERED SOFA**

BY HOWARD & SONS, LATE 19TH CENTURY

One back leg stamped '17646 9776 HOWARD & SONS LTD BERNERS ST', the brass casters stamped 'HOWARD & SONS LONDON'

79cm high, 188cm wide, 85cm deep

For a Howard & Sons sofa of the same form see Christies, Interiors, 22 May 2012, lot 272, (£10,625)

£5,000-10,000



707 (detail)





708

**708**  
**A VICTORIAN PAINTED PINE WARDROBE**  
 LATE 19TH CENTURY  
 With various faux bamboo elements throughout, the pair of doors opening to a hanging space above two long drawers, the side door opening to a hanging space  
 206cm high, 188cm wide, 57cm deep

£2,000-3,000



709

**709**  
**A LARGE GILTWOOD CONVEX WALL MIRROR**  
 IN REGENCY STYLE, LATE 20TH CENTURY  
 Of large and impressive proportion  
 151cm diameter

£1,500-2,500

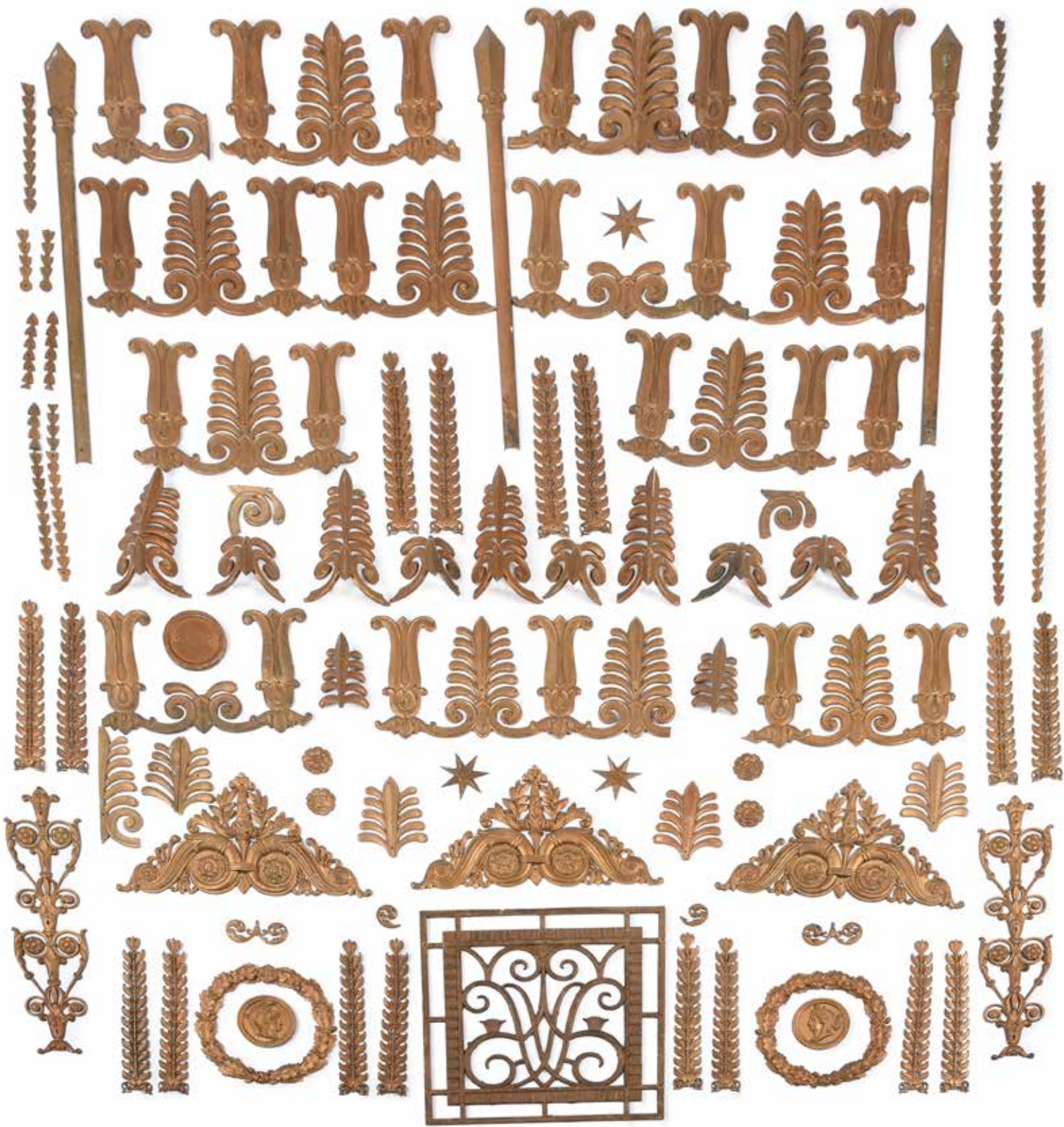


710

**710 Y**  
**A GEORGE III MAHOGANY, SATINWOOD AND TULIPWOOD BANDED OVAL BREAKFAST TABLE**  
 CIRCA 1800  
 75cm high, 211cm wide, 142cm deep

£1,000-1,500





711

**711**  
**A LARGE COLLECTION OF GILT METAL MOUNTS**  
IN EMPIRE STYLE, LATE 19TH/EARLY 20TH CENTURY  
All of similar style and possibly used to decorate a frieze, incorporating various anthemion, scroll, foliate, and flowerhead motifs  
Various sizes

£3,000-5,000



712



712 (detail)

**712**  
**AN ENGRAVED COMMEMORATIVE NAVAL SIDEARM OR CUTLASS FOR THE BATTLE OF TRAFALGAR**  
LATE 18TH/EARLY 19TH CENTURY, THE ENGRAVING CIRCA 1805  
The curved steel elaborately engraved blade inscribed *NELSON TRAFALGAR* and *ENGLAND EXPECTS EVERY MAN WILL DO HIS DUTY*, the brass hilt and knuckle bow inscribed *BRITANNIA, TRAFALGAR, L'AIGLE 74* and *OCTR. 21 1805*, the blade 27 1/2inches long (70cm), 83cm in length overall; with leather and gilt-metal mounted scabbard

This naval sidearm likely commemorates the taking of the French ship of the line L'Aigle of 74 guns by a boarding party from H.M.S. Defiance (74). Keen students of the battle will know that prior to the main party boarding reaching L'Aigle, Master's Mate James 'Jack' Spratt (1771-1853) leapt overboard with a cutlass between his teeth and swam over to the French ship, gaining entrance via the stern gun ports. Engaging the French crew single handed, he was only saved by the timely arrival of the British party. Spratt was badly wounded and injuries to his leg meant that in time he would be invalided out of the Navy with the rank of Commander. He wasn't forgotten by the Navy and for a period commanded a signal station in Teinmouth, where he retired and is buried. The entry in the ship's log reads:

A certain Mr.Spratt, an active young master's mate, took his cutlass between his teeth and his battle-axe in his belt, called to the 50 other boarders he was leading to follow, leapt over board and swam to the L'Aigle, followed by a few men; he got in at the stern gun port up the rudder chains and was met by some of the crew, who resisted. He swung on a rope to avoid three grenadiers, then killed two with his cutlass and pushed the third down onto a lower deck where the soldiers neck was broken, Spratt landing on top was uninjured. He succeed in cutting his way through and hauled down the Frenchman's colours, and in the act of doing so, was shot through the leg after having deflecting the shot down from his chest with his cutlass.

Whilst it would be wonderful if this was the actual cutlass used by Jack Spratt, the vendors have absolutely no evidence that this is case and though with naval ancestors from a later period, have no evidence of a connection to Spratt. The word 'Britannia' engraved on the knuckle bow is likely to generic and unlikely to reference H.M.S. Britannia. That ship, while present at Trafalgar was nowhere near L'Aigle and in the wrong column on the day.

£700-900





714

713

**713**  
**A GEORGE II CARVED AND PAINTED**  
**WOOD FRAME**  
 CIRCA 1740  
 94cm high, 75cm wide

£500-800

**714**  
**A PAIR OF ITALIAN CARVED GILTWOOD**  
**AND WHITE MARBLE WALL BRACKETS**  
 19TH CENTURY AND LATER  
 43cm high, 53cm wide

£600-800

**715**  
**A SET OF THREE CARVED OAK PANELS**  
**OR WALL MOUNTS**  
 17TH CENTURY  
 Comprising main panel with fruit and ribbon  
 tied swags, 178.5 by 15cm; and a pair of  
 thinner strips with fruit and flower banding,  
 195 by 8cm (3)

**Provenance:**  
 Kirklees Hall, Yorkshire. The Elizabethan  
 manor at Kirklees was built around 1565  
 by John Armytage on the ruins of Kirklees  
 Priory. The property was extended and  
 modernised in the 18th Century by Robert  
 Adam and John Carr.

£600-800



715

**716**  
**A PAIR OF PAINTED TOLE HANGING LANTERNS**  
 LATE 19TH CENTURY  
 Each with shell and acroteria cresting above glazed  
 tapering body, later electrical fitment  
 each 90cm high, 53cm wide overall

£600-800



716



717

**717**  
**A LARGE FLEMISH OAK CARVED FIRE SURROUND**  
 18TH OR 19TH CENTURY  
 195cm high, 203cm wide, 55cm deep

£1,500-2,500





718



718  
A PAIR OF CONTINENTAL  
WHITE-GLAZED TERRACOTTA  
MODELS OF EAGLES  
EARLY 20TH CENTURY  
Modelled perched on an  
outcrop and facing left and right  
74cm and 77cm high, wingspan  
approximately

£2,000-3,000



719

719  
PIERRE-JULES MÊNE (FRENCH, 1810-1879) A BRONZE  
MODEL 'GISELLE- STUDY OF A WHIPPET'  
19TH CENTURY  
Naturalistic oval carpet base, signed to cast P J Mene  
base 15cm long, 11cm high

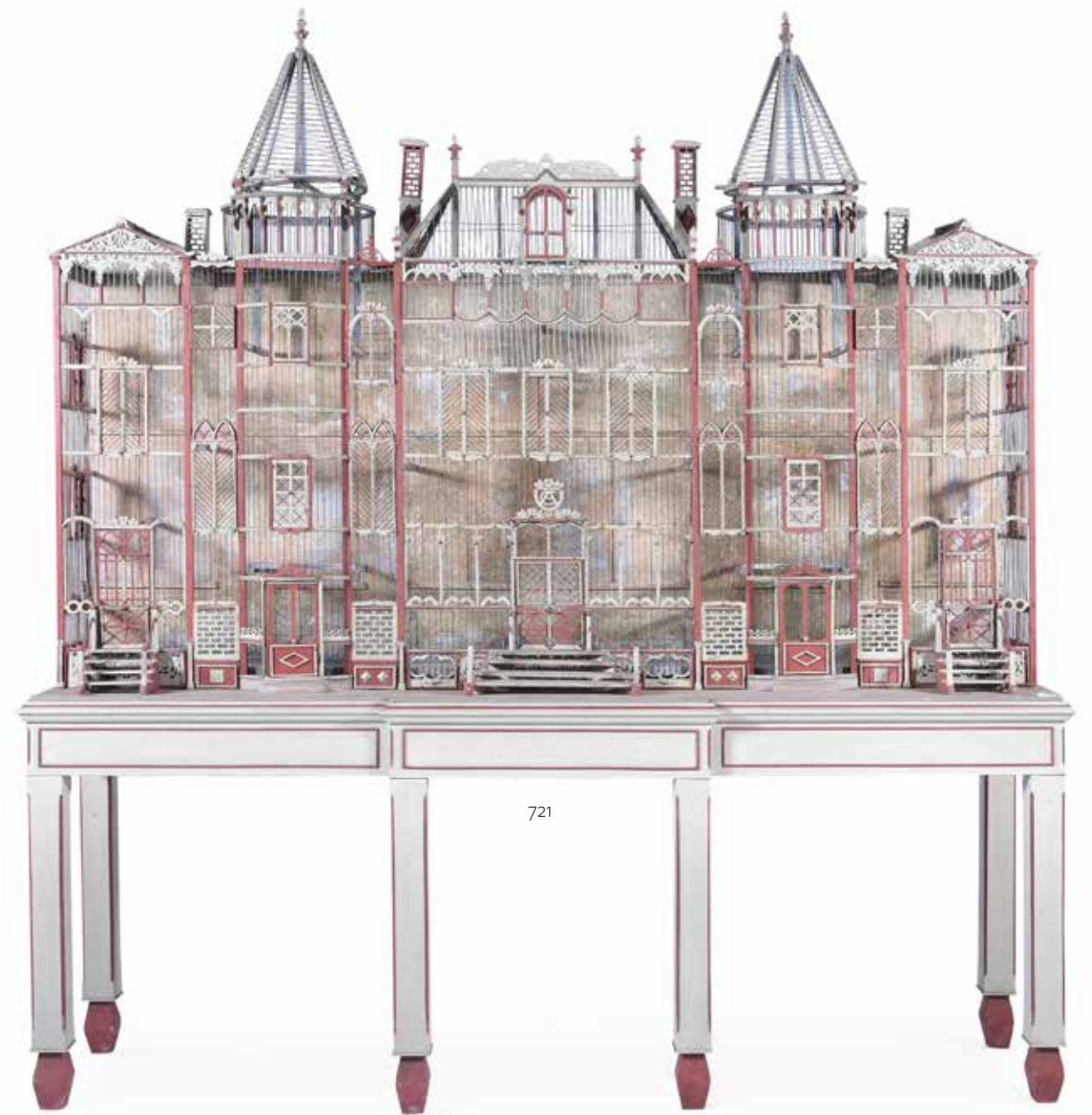
£500-800

720  
A LARGE VERDIGRIS PATINATED BRONZE MODEL OF A PARROT  
MODERN  
Depicted lifesize, perched on a branch  
131cm high

£800-1,200



720



721

721  
A LARGE PAINTED WOOD AND  
WIREWORK BIRDCAGE  
PROBABLY NORTH EUROPEAN, FIRST HALF  
20TH CENTURY  
Possibly modelled after a specific hotel or  
large municipal building- shield with cypher  
C.A above 'front door'  
ON AN ASSOCIATED STAND  
approximately 247cm high, 230cm wide,  
58cm deep overall

£1,000-1,500



721 (details)





722

722  
A POLYCHROME PAINTED  
'COUNTRY HOUSE' CHEST  
IN GEORGE III STYLE,  
19TH CENTURY AND LATER  
57cm high, 89cm wide,  
52cm deep

£400-600



724

723  
AN ASH LIBRARY LADDER  
PROBABLY SECOND  
HALF 19TH CENTURY  
238cm high overall

£800-1,200



723

724  
AN OAK TABARD INN LIBRARY BOOKCASE  
IN THE MANNER OF RICHARD NORMAN SHAW, CIRCA 1890  
The architectural pediment inscribed 'The true university of these days  
is a collection of books - Carlyle'  
approximately 357 x 249cm

£1,500-2,500



725

725  
AN EARLY VICTORIAN MAHOGANY HALL BENCH  
MID 19TH CENTURY  
48cm high, 122cm wide, 31cm deep

£1,500-2,500



726

726  
AN UNUSUAL PAIR OF BRASS AND  
OAK HOTEL OR COUNTRY HOUSE  
POST BOXES  
EARLY 20TH CENTURY  
Each of brass barrel form with door  
engraved *Collected* and *Delivered*,  
column support, oak plinth base  
100cm high

£2,500-3,500







727



727 (details)

727  
**GILL PARKER (BRITISH, CONTEMPORARY) AN EQUESTRIAN BRONZE ‘MRS MOSS’**  
DATED 1984  
The brood mare depicted standing, signed and inscribed to cast, dated 1884 and numbered 1  
33.5cm high, base 28cm wide

**Provenance:**  
Acquired from The Sladmore Gallery by the vendor’s father. With accompanying paperwork. A member of the Society of Equestrian Artists

and experienced horsewoman, this was the first work produced by Gill Parker in collaboration with The Sladmore Gallery. She writes about this first visit to capture a likeness of the mare;

*“One day I was asked to meet at the gallery to discuss a commission for one of their clients. Edward drove me out of London but wouldn’t tell me where we were going. He told me later that recognising how shy I was, he thought I would get too nervous. After about an hour he turned up the long drive towards Woburn Abbey. This was to be my first major commission and it was of course, as predicted, a horse. Not just any horse, but a famous brood mare called Mrs Moss!”*

The owner, Henrietta Russell, Dowager Duchess of Bedford, was delighted with the bronze and wrote in 1984:

*“We now have the bronze and it is a great joy to us. I know that we will have the pleasure of looking at her for the rest of our lives and future generations will know that the incredible Mrs Moss looked like as Gill has captured, so perfectly, every nuance of her being.”*

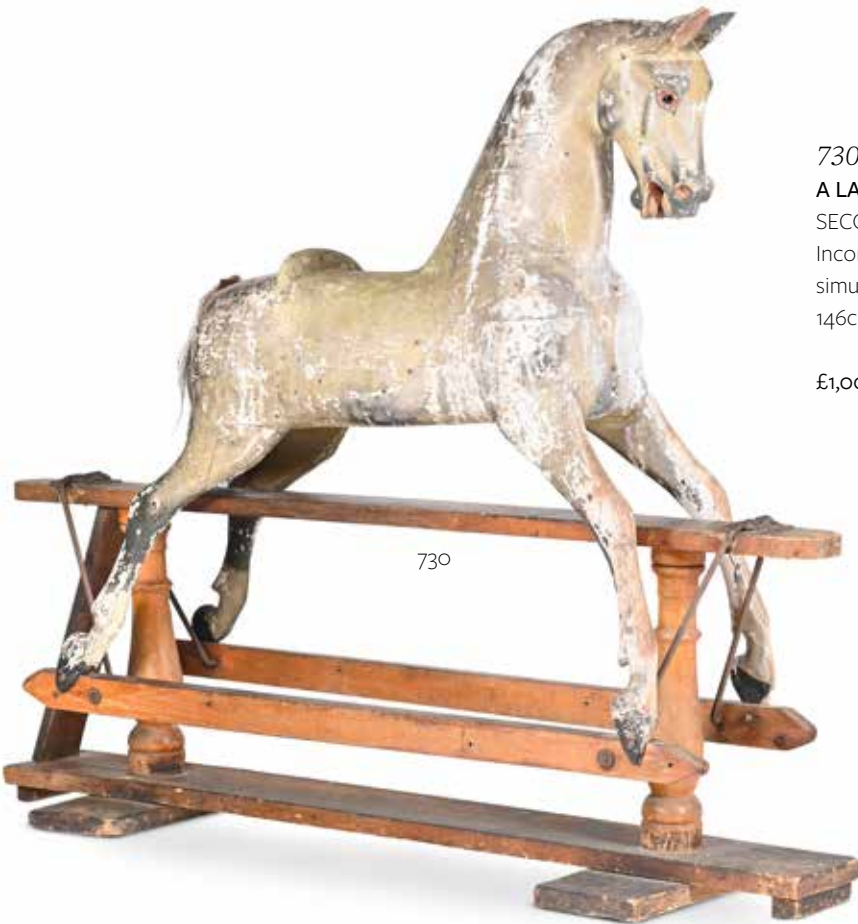
£800-1,200



728

728  
**A VICTORIAN MAHOGANY AND BUTTONED LEATHER JOCKEY SCALES CHAIR**  
BY W & T AVERY, 19TH CENTURY  
97cm high, 62cm wide, 55.5cm deep overall

£2,000-3,000



730

730  
**A LARGE VICTORIAN PAINTED ROCKING HORSE**  
SECOND HALF 19TH CENTURY  
Incorporating glass eyes, the stand painted to simulate birch or satinwood  
146cm high, 177cm long overall

£1,000-1,500



729

729  
**A MAHOGANY FRAMED PHOTOGRAPH OF ASCOT RACEHORSES**  
DATED 1919  
The shaped cresting at the top of the frame titled ‘ASCOT 1919’, the frame also titled with the names of the horses, including ‘HE’, SKY ROCKET’, ‘BRIGHT FOLLY’, ‘GRAND PARADE’, ‘DOMINION’, ‘LADY JULIET’, and ‘SCATWELL’  
92cm high, 83cm wide overall

£800-1,200





731

731  
A GERMAN 'BLACK  
FOREST' CARVED  
SOFTWOOD OVAL  
MIRROR  
LATE 19TH CENTURY  
81cm high, 61cm wide

£800-1,200



732 (view from above)



732

732  
A GEORGE IV POLLARD OAK  
OCCASIONAL TABLE  
CIRCA 1820  
71.5cm high, 57cm diameter

£600-800



733

733 Y  
A PAIR OF EUROPEAN FALLOW  
HORN 'ANTLER' AND COWHIDE  
CHAIRS  
BY ANTHONY REDMILE, OF  
RECENT MANUFACTURE  
111cm high, 80cm wide, 66cm deep

£2,000-3,000

734  
AN ARTS AND CRAFTS HAMMERED COPPER AND TURQUOISE ENAMEL  
WALL MIRROR  
BY LIBERTY & CO, CIRCA 1905  
Label verso 'LIBERTY & CO. LTD. LONDON'  
79cm high, 69cm wide, 3cm deep

£800-1,200



734 (detail of label)



734



735

735  
A PAIR OF EARLY VICTORIAN OAK STOOLS  
MID 19TH CENTURY  
each 75cm high, 45cm wide, 36cm deep overall

£1,500-2,500

736  
A VICTORIAN OAK AND EBONISED  
LIBRARY TABLE  
BY MARSH & JONES, IN THE MANNER OF  
CHARLES BEVAN, CIRCA 1870  
With makers label to underside  
81cm high, 137cm wide, 56cm deep

£800-1,200



736 (detail of makers label)



736





737

737Y

**A RUSSIAN ICON OF THE HOLY MOTHER AND CHILD**

LATE 19TH CENTURY

A variant of the icon known as "Our Lady Of Smolensk", with silver and gold coloured oklad above painted panel, now set in a large glazed rosewood frame within a Florentine style carved giltwood slip  
overall size of frame 81cm high, 62cm wide, 17cm deep

Reverse with ink inscribed label possibly reading "Com. R V Mutley, Redlands, Shergrove, Gosforth, Northumberland"

£500-800

738

**A PAIR OF DAMASCUS PAINTED WOOD DOORS**

SYRIA, 19TH CENTURY

Combining to form a mihrab shape, relief carved and floral polychrome and gilt painted, later mirrored  
each 180 x 40cm;

**AND THREE SYRIAN PAINTED PANELS**, a pair 180 by 43cm and another 180 by 42cm (5)

£2,000-3,000



738



739

**A LARGE TERRACOTTA SEATED FIGURE OF A MALE DEITY**

IN KHMER STYLE, PROBABLY 19TH OR EARLY 20TH CENTURY

102cm high, 77cm wide, 52cm deep

£6,000-8,000



739





740

740

**AN UNUSUAL WILLIAM IV CARVED OAK METAMORPHIC PEDESTAL TABLE**

CIRCA 1835

The top lifting on a brass stem section, also hinged for the top to become a screen  
79.5cm high as a table, the top 44.5cm diameter

£600-800

741

**A MATCHED PAIR OF EDWARDIAN WALNUT AND UPHOLSTERED ARMCHAIRS**

BY HOWARD AND SONS, EARLY 20TH CENTURY

All castors stamped 'HOWARD & SONS, LTD, LONDON', one chair with rear leg stamped '19782, 2690, HOWARD & SONS LTD, BERNERS ST', the other chair with one rear leg stamped '19699, 2412, HOWARD & SONS LTD, BERNERS ST'

each approximately 80cm high, 88cm wide, 94cm deep overall

**TOGETHER WITH A STAINED BEECH AND UPHOLSTERED SOFA**

BY HOWARD & SONS, EARLY 20TH CENTURY

All castors stamped 'HOWARD & SONS, LTD, LONDON', one rear leg stamped '3108'  
80cm high, 163cm wide, 88cm deep overall (3)

£3,000-5,000



741



741 (detail)



741



742

742

**A WOVEN CARPET**

IN ARTS & CRAFTS STYLE, IN THE MANNER OF C. F. A. VOYSEY

Approximately 357 x 249cm

£3,000-5,000





743

743  
ANTOINE-LOUIS BARYE  
(FRENCH, 1795-1875) A RARE BRONZE  
MODEL OF A TURTLE  
EARLY 19TH CENTURY  
"Tortue sur plinthe carrée", signed to cast  
Barye, underside inscribed 44 No. 714 No.2  
7cm long, 2cm high

For a similar example please see Hotel des  
Ventes d'Enghien SARL, 26th September 2021,  
lot 73 sold £4,110

£1,200-1,800

744

A PAIR OF ROCK-CRYSTAL GLASS VASES MADE FOR THE PARIS RETAILER *GEORGES ROUARD*, POSSIBLY MADE BY *BACCARAT* AND  
ENGRAVED BY *L.DEMEURAT*

LATE 19TH CENTURY

Of flattened form and with quatrefoil section necks, each engraved with a lozenge-shaped bucolic panel of figures in eighteenth century dress  
dancing before a rustic cottage, each inscribed beneath *L. DEMEURAT*, the bases inscribed *Geo. Rouard*, in a fitted retailer's case and hinged cover  
for *Finnigans Ltd. New Bond St.*, 15cm high

There is a chinoiserie example in the same shape in the Corning Museum, Accession no. 2010.3.145 listed as Baccarat, maker Demeurat and an  
almost identical example to the Corning piece sold at Bonham's, lot 140., 19th May 2010 for £2,160 including premium. Georges Rouard (1874-1929)  
is listed at the British Museum at 34 Rue de L'Opera with the following biography: In 1909 Rouard bought the shop for luxury goods *A la Paix* in the  
Rue de L'Opera in Paris, together with its workshop where he manufactured his own line of decorative glass and porcelain sold under the Rouard  
name. Marcel Goupy was Rouard's chief designer and the work of other well known artist-craftsmen was shown at the *Gallerie Georges Rouard*. The  
case with the vases would seem to have been made for them and so it is possible that *Finnigans* bought them from Rouard.

£2,000-3,000



744



## Property from the Private Collection of a Titled Family

Lots 745-775







745

**A PERSIAN SILK CARPET**

PROBABLY TABRIZ OR NAIN

With inscription or signature to one border  
approximately 331 x 212cm

**Provenance:**

From the Private Collection of a titled family

£2,000-3,000

745

746

**A KASHAN SILK CARPET**

approximately 310 x 200cm

**Provenance:**

From the Private Collection of a titled family

£1,200-1,800

746



747

747

**A CARVED AND GILT GESSO CENTRE TABLE IN LOUIS XIV STYLE**

19TH CENTURY

The earlier dark red, pink and white veined marble veneered top with  
yellow thumb moulded edge above the later giltwood table base  
89cm high, 161 cm, wide, 86cm deep

**Provenance:**

From the Private Collection of a titled family

For a related centre table, see Christie's, Opulence, silver, gold boxes,  
Furniture & Works of Art, 29th November 2016, Lot 387 (£18,750).

£4,000-6,000



747 (detail)





748

748  
**A GILT BRONZE SIX BRANCH  
 HANGING LIGHT IN THE  
 GOTHIC TASTE**  
 IN THE MANNER OF WILLIAM  
 COLLINS, CIRCA 1830 AND LATER  
 In the Gothic taste, formerly  
 a colza lamp  
 115cm high, 90cm diameter

**Provenance:**  
 From the Private Collection of a  
 titled family

£2,000-3,000



749

749Y  
**A REGENCY MAHOGANY AND  
 EBONY INLAID CENTRE TABLE**  
 AFTER A DESIGN BY THOMAS  
 HOPE, CIRCA 1820  
 The top with Greek key inlaid border,  
 the spreading base with each side  
 centred by an anthemion motif, on  
 stylised scroll feet centred by patera  
 77cm high, 143cm diameter

**Provenance:**  
 From the Private Collection of a  
 titled family

The distinctive design features of  
 the 'Greek key' border to the top,  
 'spreading' base with sides centred  
 by anthemion decoration is echoed  
 by a table illustrated as plate 39  
 in Thomas Hope's Household  
 Furniture and Interior Decoration,  
 London, 1807.

£1,000-1,500



750

750  
**A KASHAN CARPET**  
 approximately 620 x 395cm

**Provenance:**  
 From the Private Collection of a titled family

£3,000-5,000





751

**751**  
**A PAIR OF ITALIAN GILTWOOD**  
**'THRONE' ARMCHAIRS**  
 IN ROCOCO TASTE, PROBABLY  
 VENETIAN, 19TH CENTURY  
 Each with shaped cartouche back,  
 elaborately carved all over with rocaille,  
 acanthus, 'C' and 'S' scroll decoration,  
 out-swept arms and cabriole legs  
 Each 141cm high, 73cm wide, 65cm deep

**Provenance:**  
 From the Private Collection of a titled  
 family

£1,500-2,500

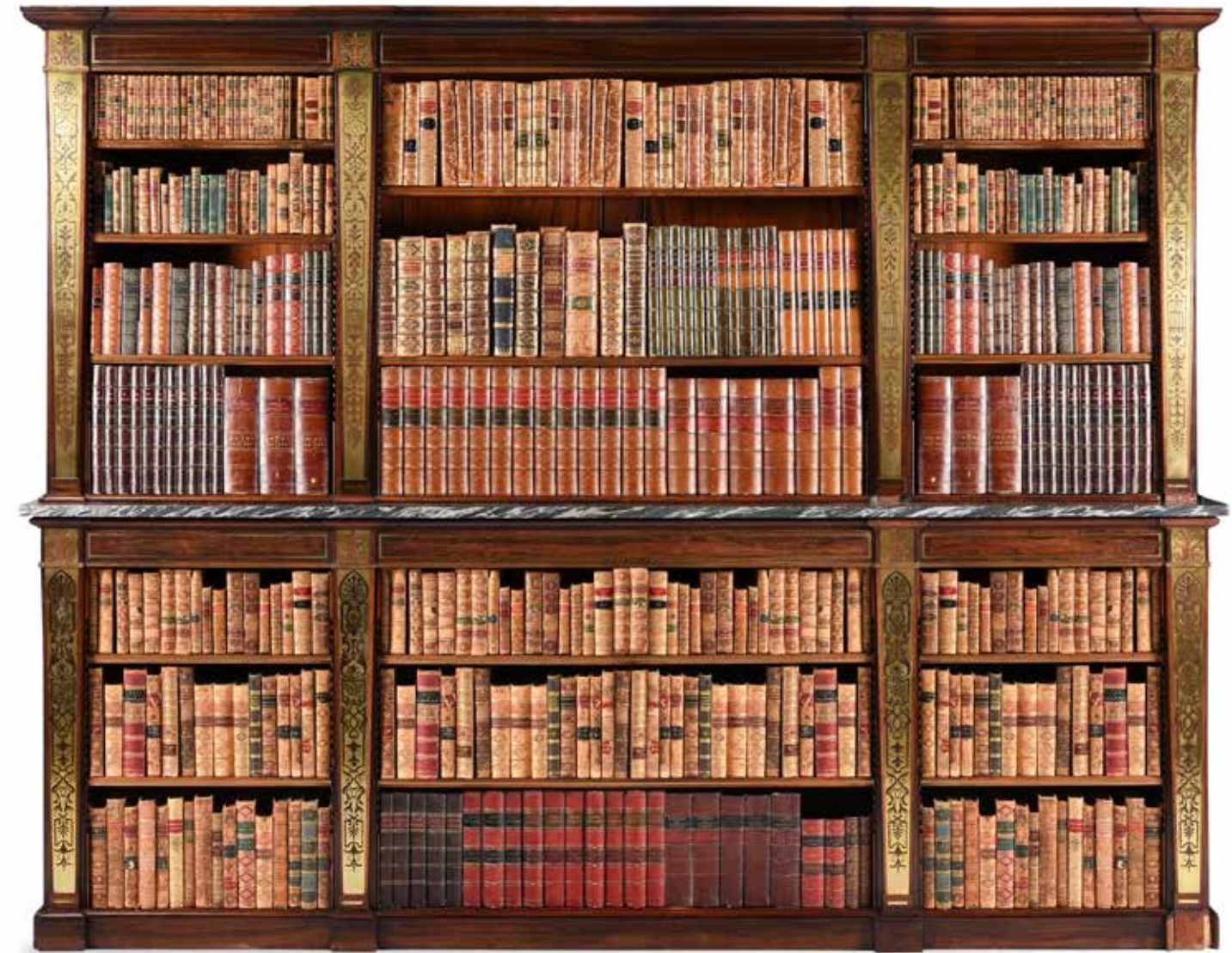
**752**  
**A GEORGE IV MAHOGANY PEDESTAL SIDEBOARD**  
 IN THE MANNER OF MACK, WILLIAMS & GIBTON, CIRCA 1830  
 Raised on two octagonal front legs and panelled rear pedestals  
 93cm high (excluding rail), 337cm wide, 80cm deep

**Provenance:**  
 From the Private Collection of a titled family

£1,500-3,000



752



753

**753 Y**  
**A ROSEWOOD AND BRASS INLAID LIBRARY BOOKCASE**  
 CIRCA 1820 AND LATER  
 In the manner of George Bullock, the upper and lower bookcase  
 sections separated by a marble surface  
 193cm high, 246cm wide, 42cm deep

**Provenance:**  
 From the Private Collection of a titled family

£3,000-5,000



753 (detail)





754

754

**A GEORGE IV GILT BRONZE COLZA HANGING LAMP**

CIRCA 1835-40

The dual arms supported by 'S' scroll brackets and heavily moulded foliate decoration, fitted for electricity  
30cm high, 44cm wide, 100cm drop approximately

**Provenance:**

From the Private Collection of a titled family

£1,000-1,500

755

**AN UNUSUAL PAIR OF GEORGE IV OAK, POLLARD OAK AND GONCALO ALVES BANDED LIBRARY OR SIDE TABLES IN THE MANNER OF GILLOWS**

CIRCA 1830

The trestle bases with bold paw feet  
72cm high, 144cm wide, 63cm deep

**Provenance:**

From the Private Collection of a titled family

£2,500-4,000



755



756

**AFTER AUGUST RODIN (1840-1917) BRONZE FIGURE 'TORSE D'ADÈLE'**

DATED 1978 TO BASE

From the limited edition Nelson Rockefeller Collection, with cast signature and dated 1978,  
on wooden plinth,  
41cm high, 48cm overall, base 15cm wide

**Provenance:**

From the Private Collection of a titled family

£1,500-2,500

757 Y

**A PAIR OF REGENCY ROSEWOOD AND GILT METAL MOUNTED TWO TIER PEDESTALS OR ETAGERES**

IN THE MANNER OF GEORGE OAKLEY, CIRCA 1815-20

Each with square top and pierced brass anthemion gallery, and each concealed frieze drawer with sliding locks opening to a hinged glass panelled cover, the undersides stamped 'I' and 'II' each 115cm high, 43cm wide, 41.5cm deep

For rosewood low bookcases and a chiffonier with closely related brass anthemion pierced galleries see Christie's, London, Important English Furniture, The Property of the Late Lord Leigh and the Stoneleigh Chattels Settlement, 8th June 2006, lot 24, (£72,000), lot 25, (£18,000) and lot 26, (£6,000).

Oakley produced furniture for Stoneleigh between 1813-1819. Two bills addressed to J.H. Leigh Esq., dated 26 July 1813 and 3 July 1819, giving invaluable indications of the rosewood furniture, a wood Oakley specially favoured, that was highly fashionable in this period.

For a pair of rosewood low bookcases with closely related brass anthemion pierced galleries see Sotheby's, London, The Estate of Christian, Lady Hesketh, 7th March 2007, lot 268, (£156,000); H. Avray Tipping, 'Easton Neston, Northamptonshire, The seat of Sir Thomas Fermor-Hesketh, Bt.', Country Life, Volume LXII, 20th and 27th August 1927, part of one bookcase shown illustrated in the Smoking Room.

**Provenance:**

From the Private Collection of a titled family

£2,500-4,000



757



756





758  
**A GEORGE II BURR WALNUT AND GILT GESSO MIRROR**  
CIRCA 1735  
Fitted with a pair of brass scroll branch candle arms  
63cm high, 140cm wide

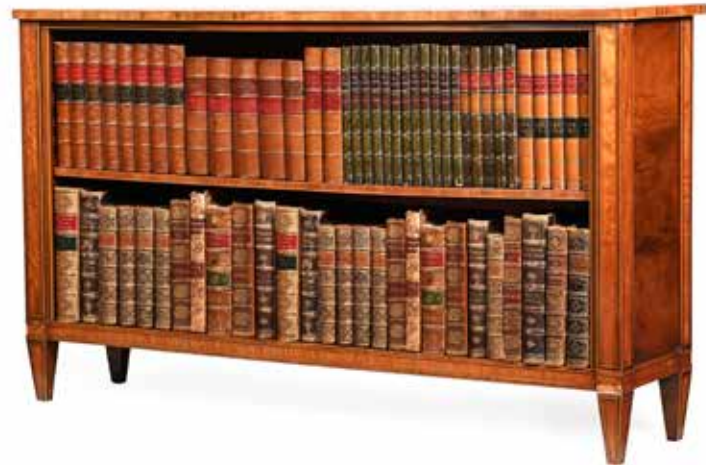
**Provenance:**  
By repute purchased from Apter Fredericks, Fulham Road, London  
From the Private Collection of a titled family

£1,500-2,500

758



759



759 Y  
**A PAIR OF ROSEWOOD AND SATINWOOD INLAID LOW BOOKCASES**  
CIRCA 1820 AND LATER  
Each with shaped rectangular top with bands of inlay, rounded corners, the single shelf inlaid with bands of satinwood, on tapering triangular feet  
84cm high, 140cm wide, 33cm deep

**Provenance:**  
From the Private Collection of a titled family

£1,500-2,500



761

760  
**A LARGE BRASS AND GLASS DRUM LANTERN LIGHT**  
IN GEORGE III STYLE, 20TH CENTURY  
eight light fitting, leaf corona  
95cm high

**Provenance:**  
From the Private Collection of a titled family

£1,500-2,500



760

761  
**A FLIGHT OF VICTORIAN REFORMED GOTHIC OAK LIBRARY STEPS**  
SECOND HALF 19TH CENTURY  
With a six-step staircase and galleried platform with book rest, the handrails on tapering supports with brass handles  
258cm high, 150cm long, 57cm wide

**Provenance:**  
From the Private Collection of a titled family

£2,000-3,000





762 (set of 14)

762

**AN UNUSUAL SET OF FOURTEEN GEORGE IV MAHOGANY AND BRASS INLAID DINING CHAIRS**

CIRCA 1825

To include a pair of armchairs, on tapering reeded legs at the front, alternately reeded in brass and terminating in brass cappings, with close nailed terracotta and brown geometric horsehair woven upholstery

Each armchair approximately 87cm high, 57cm wide, 59cm deep overall

**Provenance:**

From the Private Collection of a titled family

£3,000-5,000



762 (set of 14)



763

763 Y

**A REGENCY MAHOGANY AND EBONY INLAID TRIPLE PEDESTAL DINING TABLE**

IN THE MANNER OF MACK, WILLIAMS & GIBTON, DUBLIN, CIRCA 1820

With four additional leaf extensions

75cm high, 146cm wide, 419cm long (extended)

**Provenance:**

From the Private Collection of a titled family

See The Knight of Glin and James Peill, *Irish Furniture*, Yale University, 2007: 'The great Dublin firm of John Mack, Zachariah Williams, William Gibton, known as Mack, Williams & Gibton, was one of the most successful of the 1820s and 1830s. They were responsible for furnishing many of the new country houses being built or rebuilt in Ireland, such as Borris House, Co. Carlo and Lissadell, Co. Sligo. The majority of their work reflects contemporary English taste and the firm is recognised for the superb timbers employed and their high quality of workmanship which is often compared to Gillows of Lancaster and London.

The present table shares related features including the reeded columns and the four hipped legs to each pedestal to examples of Mack, Williams & Gibton pedestal tables. For related tables see Christie's, London, 15th April 1999, English Furniture, lot 161, (£65,300); Christie's, New York, 17th October 2003, Important English Furniture, lot 201 (USD 6,573).

£5,000-8,000



763 (details)



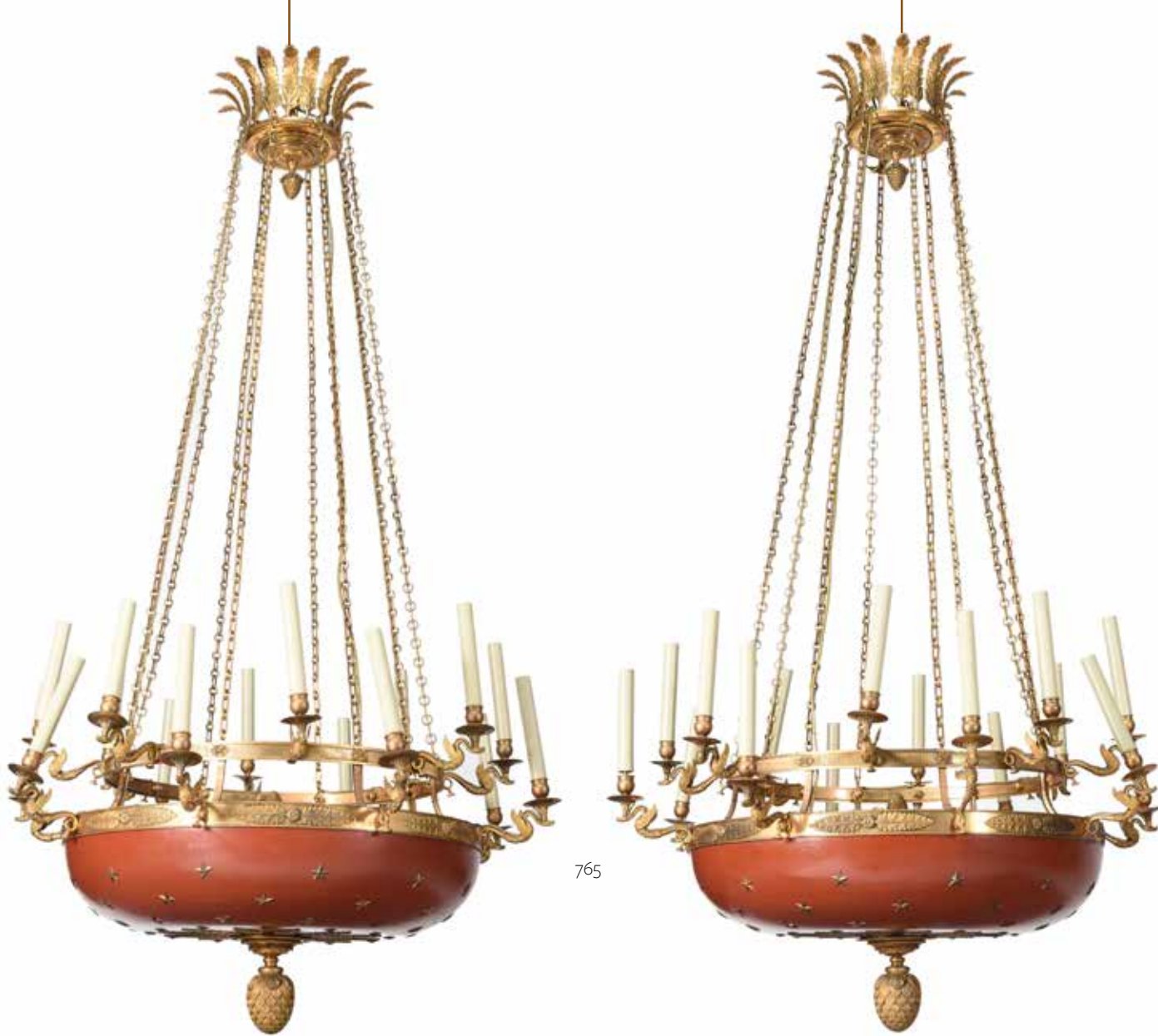


764

764  
A HERIZ CARPET  
approximately 432 x 326cm

Provenance:  
From the Private Collection of a titled family

£1,000-1,500



765

765  
A LARGE PAIR OF EMPIRE STYLE SIXTEEN LIGHT CHANDELIERS  
LATE 20TH CENTURY  
Open pointed coronet surmounts above iron red coloured enamelled bowl  
applied with gilt metal star motifs, fir cone finial terminals, fitted for electricity  
200cm drop approximately, 99cm wide across bowl and lights

Provenance:  
From the Private Collection of a titled family

£4,000-6,000



765 (detail)





766

**766**  
**A GEORGE IV MAHOGANY COMPACTUM WARDROBE**  
 CIRCA 1830  
 222cm high, 234cm wide, 68cm deep

Provenance:  
 From the Private Collection of a titled family

£800-1,200



767

**767**  
**A NAIN CARPET**  
 approximately 278 x 395cm

Provenance:  
 From the Private Collection of a titled family

£3,000-5,000





768

768

#### A SOUMAKH CARPET

approximately 376 x 188cm

£1,000-1,500

#### Provenance:

From the Private Collection of a titled family

769

#### A VICTORIAN MAHOGANY AND UPHOLSTERED 'CHESTERFIELD' SOFA

LAST QUARTER 19TH CENTURY

With buttoned and brass studded red leather upholstery, the reeded tapering urn arms headed by carved floral motifs, above tapering reeded feet on brass castors

77cm high, 194cm wide, 94cm deep overall

#### Provenance:

From the Private Collection of a titled family

For a sofa by John Taylor & Son, demonstrating relating columnar pilaster terminals and reeded tapering feet, see Christie's London, Interiors, 26th February 2008, Lot 172 (£9,375).

John Taylor set up business as wright and cabinet-maker in 1825 in West Thistle Street, Edinburgh, and subsequently at 109-10, Princes Street. In 1852 as John Taylor and Son they were appointed 'Cabinet-makers and Upholsterers in Ordinary to Her Majesty the Queen'. Their Rosemount Cabinet Works at Gardner's Court were established around 1857 and they continued trading from Princes Street until taken over in 1968.

£2,000-4,000



769

770

#### A SET OF SIX VICTORIAN GOTHIC REVIVAL OAK DINING CHAIRS

IN THE MANNER OF A.W.N. PUGIN, CIRCA 1840

The backs and seats with close nailed buff coloured leather upholstery, within foliate and trefoil carved frames

99cm high, 49cm wide, 60cm deep

#### Provenance:

From the Private Collection of a titled family.

The trefoil inset mounts to the side of the seats suggests the designer of these chairs had a working knowledge of Pugin's work- specifically the chairs designed by Pugin for Morel & Seddon for Windsor Castle in 1828.

£800-1,200



770

771

#### A VICTORIAN REFORMED GOthic CARVED OAK LIBRARY TABLE

CIRCA 1880, IN THE MANNER OF A.W.N. PUGIN FOR CRACE

The octagonal top with leather inset above an arrangement of drawers within foliate bosses, the whole on chamfered supports united by upholstered undertier

78cm high, 130cm wide

#### Provenance:

From the Private Collection of a titled family

A table of related form exists in the collection of the Victoria and Albert Museum, London (Accession number CIRC.334-1958). The table is said to be probably designed by A.W.N. Pugin for Crace & Son. The Victoria and Albert & Museum note regarding the table that '...among the items advertised by J.G. Crace in his July 1851 advertisement, were 'Octagon Library Tables', so it would seem that similar examples were produced.' The notes regarding the V & A table also highlights that the illustrated London News of the period documents the contemporary impact of the table; 'The frame and stand were designed on the strongest constructional principles, and its enrichments were only adjuncts to the necessary framing.....'.

£1,500-2,500



771





772  
**A SET OF FOUR ITALIAN TERRACOTTA GARDEN PLANTERS**  
LATE 20TH CENTURY  
Mask and swag decoration  
each 69cm high, tops 106cm diameter

Provenance:  
From the Private Collection of a titled family

£3,000-5,000



773  
**A SET OF EIGHT COMPOSITION STONE GARDEN URNS**  
OF HADDON BASKETWEAVE FORM, LATE 20TH CENTURY  
each 48cm high, tops 64.5cm diameter

Provenance:  
From the Private Collection of a titled family

£1,200-1,800



774  
**LARGE PAIR OF MOSS WEATHERED COMPOSITION STONE GARDEN URNS**  
OF HADDON BASKETWEAVE FORM, LATE 20TH CENTURY  
each 55.5cm high, tops 102.5cm diameter

Provenance:  
From the Private Collection of a titled family

£800-1,200



775  
**A LARGE PAIR OF ITALIAN CARVED LIMESTONE FIGURES OF LIONS**  
LATE 20TH CENTURY  
each 95cm high, 170cm long

Provenance:  
From the Private Collection of a titled family

£4,000-6,000



Other properties



776

776  
**A TEAK GARDEN BENCH**  
ATTRIBUTED TO HEALS, 20TH CENTURY  
88cm high, 138cm wide  
  
£400-600



777

777  
**A PAIR OF COTSWOLD STONE BALLS**  
each approximately 15cm diameter  
  
£300-500



778

778  
**A SUITE OF TEAK GARDEN FURNITURE**  
BY BARLOW TYRIE, LATE 20TH CENTURY  
Incorporating a circular table, 69cm high,  
130cm diameter, and eight chairs, each 82cm  
high, 48cm wide, 50cm deep overall (9)  
  
£800-1,200



781



779



780

779  
**A COTSWOLD STONE TROUGH**  
18TH CENTURY  
29cm high, 57cm diameter  
  
£300-500  
  
780  
**A COTSWOLD STONE SQUARE TAPERING POT**  
19TH OR EARLY 20TH CENTURY  
25cm high, 41cm wide, 41cm deep  
**TOGETHER WITH A PAIR OF TERRACOTTA 'BASKET WEAVE' POTS**  
ATTRIBUTED TO BLASHFIELD, LATE 19TH CENTURY  
each 32cm high, 40cm diameter (2)

£300-500  
  
781  
**A TERRACOTTA ARMILLARY SPHERE**  
BY COADE LTD, CONTEMPORARY  
The base marked 'COADE 2012'  
221cm high overall, the base 44cm wide, 44cm deep

£2,000-3,000





782  
**A LARGE PAIR OF STONE COMPOSITION BALLS**  
20TH CENTURY  
each approximately 70cm diameter

£2,000-3,000



783

783  
**A SET OF FIVE TEAK 'STEAMER' STYLE GARDEN LOUNGERS**  
20TH CENTURY  
All with hinged ratchet adjustable back and leg rests, each with sliding rest to one side  
each 200cm long, 65cm wide

£1,000-1,500

784  
**A RARE JOHN CHEERE LEAD FIGURE OF THE FARNESE FLORA**  
18TH CENTURY  
On a later composition base with laurel wreath moulding  
the figure 118cm high  
base 58cm square at the top  
207.5cm high overall

Cheere's Flora was a copy of the Farnese Flora executed in marble for the Pantheon at Stourhead in Wiltshire by the John Michael Rysbrack (1694-1770). In turn, Rysbrack's Flora derives from the Antique statue of Flora discovered at the baths of Caracalla and placed into the Farnese collection. Nathaniel Curzon employed Cheere to provide statues for the North and South porticos of Kedleston- in keeping with Robert Adams architectural designs. By 1769 the 'Flora Farnese' and 'Antique Bacchus' were installed in the South niches.

£5,000-8,000



784





786



787

786  
**A COMPOSITION STONE LION GATE POST  
FINIAL**  
20TH CENTURY  
approximately 98cm high, the base 32cm wide  
  
£500-800

787  
**AN ITALIAN CARVED LIMESTONE BENCH**  
MODERN  
170.5cm wide, 83cm high, 51cm deep  
  
£500-1,000



785



785  
**A PAIR OF VERDIGRIS PATINATED BRONZE  
HANDYSIDE PATTERN URNS**  
MODERN  
51.5cm high, bases 21cm wide  
  
£600-1,000



788



789

790  
**A PAIR OF OAK BENCHES**  
IN ARTS & CRAFTS STYLE, IN THE MANNER  
OF ROBERT LORIMER, 20TH CENTURY  
each approximately 44cm high, 122cm wide,  
39cm deep overall  
  
£800-1,200

788  
**A PAIR OF BATH STONE SOLID VASES**  
19TH CENTURY  
each 77cm high, the tops 65cm diameter  
  
Provenance:  
The Rocks, Marshfield, Wiltshire  
  
£1,000-1,500

789  
**A COTSWOLD STONE POT**  
19TH CENTURY  
20cm high, 41cm diameter  
  
£300-500



790





791  
**AN ARMILLARY SPHERE OR SUNDIAL ON A LIMESTONE PEDESTAL BASE**  
MODERN  
Verdigris patinated 48.5cm diameter bronze sphere on tapering pedestal  
176.5cm high, base 34cm square

£800-1,200

792  
**A BROMSGROVE GUILD STYLE LEAD PLANTER**  
MODERN  
Of octagonal tapering form, with panels of frogs, squirrels, and doves within rope work borders  
49cm high, 59cm wide

£400-600



793  
**A HAND-FORGED WHITE PAINTED GARDEN OR ARRAS SEMI-CIRCULAR BENCH**  
MODERN  
206.5cm wide, 79cm high

£600-800



794  
**A MATCHED PAIR OF TERRACOTTA SCROLL POTS**  
BY THE COMPTON POTTERY, CIRCA 1920  
One with circular impressed mark  
each 30cm high, 38cm and 42cm wide respectively

£800-1,200

795  
**WALTER GILBERT FOR THE BROMSGROVE GUILD- A RARE LEAD FIGURE 'THE SNAKE CHARMER'**  
CIRCA 1908  
Depicted standing, playing pan pipes or 'syrinx', snake entranced encircling left arm, set on stone plinth, unmarked  
figure 95.5cm high, plinth 40.5cm high, 40.5cm wide

This relatively rare model was illustrated on page two of The Bromsgrove Guild trade catalogue from 1908. Catalogued as "SNAKE CHARMER (b)" it was priced at 30 guineas.

Please see John Davis, Antique Garden Ornament, p. 313-314 (Plate 7.28)

£1,200-1,800



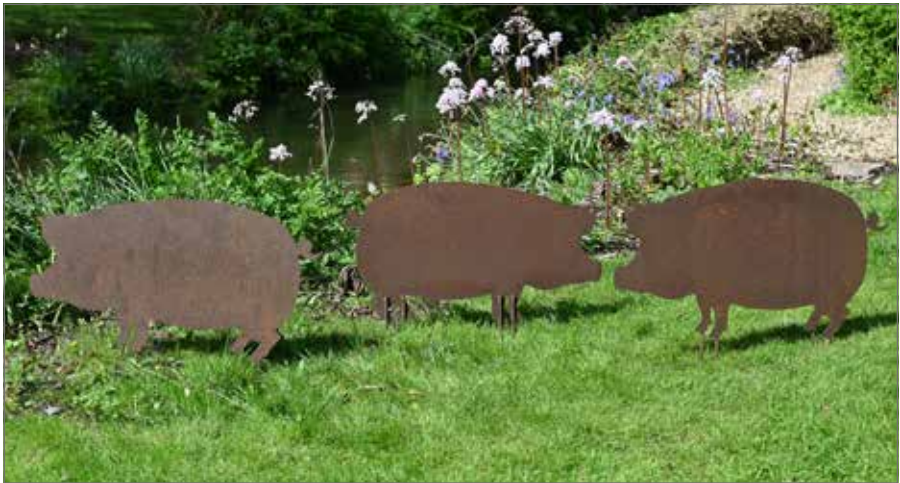




796



796



797



798

796  
**A PAIR OF COMPOSITION STONE TAZZA**  
MID/LATE 20TH CENTURY  
Thumb moulded edge above reed banding  
42cm high, 76cm diameter across the top

£800-1,200

797  
**A SET OF THREE METAL PIG LAWN**  
**FIGURES**  
MODERN  
48.5cm from trotters to head, 92cm long

£300-500

798  
**A SET OF SIX METAL SHEEP LAWN**  
**FIGURES**  
MODERN  
51cm from trotters to head, 55cm long

£300-500



799

800  
**AFTER CANOVA, A CARVED STONE FIGURE**  
**OF A RECUMBENT LION**  
PROBABLY ITALIAN, LATE 19TH CENTURY  
54cm high, 112cm long overall,  
the base 37.5cm deep

£800-1,200

801  
**A PAIR OF COMPOSITION STONE VINE**  
**PATTERN URNS ON STANDS**  
IN THE ITALIAN MANNER, MODERN  
Unmarked  
each approximately 161cm high overall, the  
bases 48.5cm wide

£1,500-2,500



800



801

799  
**A PAIR OF COMPOSITION STONE TAZZA ON STANDS**  
MID/LATE 20TH CENTURY  
Thumb moulded edge above reed banding, octagonal bases  
42cm high, 76cm diameter across the top, 90.5cm high overall

£1,500-2,500





802

802  
**A LARGE VICTORIAN BIRD CAGE ON STAND**  
CIRCA 1880  
Refreshed decoration to the square domed top and single door grill cage, scrolling supports, possibly for the garden or a conservatory  
210cm high overall, 82cm wide

£1,000-1,500

803  
**A GREEN PAINTED CAST IRON BENCH AND A PAIR OF ARMCHAIRS TO MATCH**  
LATE 19TH CENTURY  
Weathered wooden slats  
158.5cm wide, 89.5cm high, 58cm deep:  
SIMILAR BUT LATER  
With cast seats  
61cm wide, 85.5cm high, 65cm deep

**Provenance:**  
The bench by repute formerly in the collection of the author Rudyard Kipling

£1,200-1,800



803

804  
**A FRENCH CAST IRON FIGURAL FOUNTAIN CAST BY ANTOINE DURENNE**  
CIRCA 1870  
Modelled as Bacchic child holding a clam shell basin, right foot on a shell, the square base with cast signature 'A.DURENNE \*\*\*\*', now set on composition stone plinth  
figure 24.5cm high- its base 36 by 37cm, 132.5cm high overall

For a very similar figure please see Christie's "DUNSBOROUGH PARK: GARDEN STATUARY FROM THE COLLECTION OF BARON AND BARONESS SWEERTS DE LANDAS WYBORGH", 20th June 2013, lot 272, sold £10,000

£1,500-2,500

805  
**A HAND FORGED WHITE PAINTED IRON GARDEN OR ARRAS SUITE MODERN**  
Comprising a large rectangular dining table, with set of 10 ribbed ladderback chairs including a pair of carver chairs  
table 252.5cm long, 91.5cm deep, 72.5cm high

£2,000-3,000



805



804





806  
**A BRONZE FIGURE OF THE SAMOTHRACE NIKE ON STONE PEDESTAL**  
MODERN  
Figure set on stone ball and variegated plinth  
143.5cm high overall, pedestal base 29.5cm wide

£600-800



807  
**A PAIR OF BUFF COLOURED TERRACOTTA URNS BY THOMASON CUDWORTH**  
MODERN  
In the Blasfield manner with basket weave decoration and rope twist handles and rim, incised signature to strapwork  
47cm diameter, 38cm high

£500-800

808  
**A WEATHERED WHITE PAINTED CAST IRON 'GARDEN BRANCH' BENCH**  
PROBABLY EARLY 20TH CENTURY  
Of conventional naturalistic rustic form  
130cm wide, 84.5cm high, 43cm deep

£800-1,200

809  
**A PAIR OF TERRACOTTA POTS**  
LATE 19TH/EARLY 20TH CENTURY  
Each with impressed stamps for 'The Somerset Trading Co Ltd, Bridgwater'  
each 42cm high, 45cm diameter

£700-1,000

810  
**A LARGE STONE COMPOSITION FOUNTAIN WITH SURROUND**  
IN 19TH CENTURY STYLE, 20TH CENTURY  
175cm high, the surround approximately 265cm diameter overall

£800-1,200



809



810





811

811  
A PAIR OF VICTORIAN CAST IRON TWIN  
HANDLED PLANTERS ON STANDS  
CIRCA 1880  
78cm high overall, 90.5cm wide across the  
handles, base 39cm wide

£500-800



812

812  
ANOTHER LARGE PAIR OF STONE  
COMPOSITION BALLS  
20TH CENTURY  
each approximately 70cm diameter

£2,000-3,000



813

813  
A SET OF FOUR SQUARE LEAD PLANTERS  
20TH CENTURY  
In the manner of Crowder recreations of  
earlier planters with lion mask decoration  
32cm high, 33.5cm square

£600-800



814

814  
A CARVED COMPOSITION BUDDHA HEAD  
20TH CENTURY  
46cm high, 32cm wide  
ON COMPOSITION STONE PLINTH  
117cm high, the top 30cm diameter (2)

£300-500

815  
A PAIR OF COMPOSITION STONE MODELS OF  
RECUMBENT LIONS  
AFTER CANOVA, 20TH CENTURY  
each 68cm high, the bases 128cm wide, 42cm deep

£800-1,200



815





816

816  
**A PAIR OF BATH STONE SOLID VASES**  
19TH CENTURY  
each 77cm high, the tops 65cm diameter

Provenance:  
The Rocks, Marshfield, Wiltshire

£1,000-1,500



817

817  
**A PAIR OF BATH STONE SOLID VASES**  
19TH CENTURY  
each 77cm high, the tops 65cm diameter

Provenance:  
The Rocks, Marshfield, Wiltshire

£1,000-1,500



818

818  
**A PAIR OF HARDWOOD 'STEAMER' STYLE GARDEN LOUNGERS**  
20TH CENTURY  
each 59cm high, 92cm long, 56cm wide overall

£400-600



819

819  
**AFTER VERROCCHIO- BRONZE FOUNTAIN OF THE BOY WITH THE FISH**  
LATE 19TH CENTURY  
76.5cm high, base 37.5cm diameter  
The original 15th century fountain can be seen at the Palazzo Vecchio, Florence.

£600-800



820

820  
**A COMPOSITION STONE CENTREPIECE IN THE MANNER OF HADDONSTONE IONIAN VASE, MODERN**  
Unmarked  
approximately 155cm high overall, the base 48.5cm wide

£600-800

821  
**A PAIR OF LARGE COMPOSITION STONE LIONS IN THE MANNER OF THE HADDONSTONE LEAZES PARK LIONS, MODERN**  
Loosely after the Vatican City 4th century BC Egyptian design  
each approximately 95cm high, the bases 150cm wide, 80cm deep

£3,000-5,000



821





822

822  
**A CARVED WHITE MARBLE FOUNTAIN IN THE FORM OF A LOTUS**  
INDIAN, PROBABLY EARLY 20TH CENTURY  
The oval stylised flower with central mound with piercing for water  
approximately 117cm wide, 22cm high, 74.5cm deep

£800-1,200

823  
**A LARGE PAIR OF STONE COMPOSITION BALLS**  
20TH CENTURY  
each approximately 70cm diameter

£2,000-3,000



823



824

824  
**A NEAR PAIR OF CARVED STONE GARDEN POTS/PLANTERS**  
LATE 19TH/EARLY 20TH CENTURY  
Animal frieze within Celtic style banding in the Byzantine manner  
larger 49.5cm high, top 58.5cm diameter

£800-1,200

825  
**A CARVED PURBECK STONE BIRD BATH**  
EARLY 20TH CENTURY  
75cm high, the top approximately 36cm diameter

£300-500

826  
**A COTSWOLD STONE TROUGH**  
18TH CENTURY  
39cm high, 113cm wide, 62cm deep

£1,000-1,500

827  
**A PAIR OF LARGE STONE COMPOSITION VASES ON PLINTHS**  
IN REGENCY STYLE, 20TH CENTURY  
each 134cm high overall, 70cm diameter

£1,500-2,500



825



827



826





828  
TWO CAST METAL MODELS OF CRANES  
MODERN  
one 95cm high, the other 77cm high  
  
£300-500



829  
A STONE COMPOSITION CENTREPIECE  
ON PEDESTAL  
IN REGENCY STYLE, 20TH CENTURY  
99cm high overall, the top 56cm diameter  
  
£300-500



830  
A PAIR OF COMPOSITION STONE MODELS  
OF SEATED HOUNDS  
20TH CENTURY  
each 71cm high, the bases 26cm wide,  
38cm deep  
  
£700-1,000



831  
A PAIR OF STONE COMPOSITION VASES  
ON PLINTHS  
20TH CENTURY  
each 60cm high overall, the vases 45cm  
diameter  
  
£400-600  
  
832  
A PAIR OF MONUMENTAL CARVED  
GRANITE BALLS  
20TH CENTURY  
each approximately 90cm diameter  
  
£3,000-5,000



831  
  
832





833

833  
**A PAIR OF LARGE TERRACOTTA PLANTERS**  
 20TH CENTURY  
 each 55cm high, the tops 72cm diameter

£1,000-1,500



834

834  
**A VICTORIAN TERRACOTTA CENTREPIECE**  
 ATTRIBUTED TO JAMES PULHAM & SONS,  
 19TH CENTURY  
 52cm high, 69cm wide overall

£400-600

835  
**AN UNUSUAL TEAK GARDEN BENCH**  
 20TH CENTURY  
 93cm high, 158cm wide, 63cm deep overall

£400-600



835

836  
**A PAIR OF LARGE TERRACOTTA COLOURED COMPOSITION STONE GARDEN URNS**  
 20TH CENTURY  
 Each with ovoid body cast with anthemia and fruiting vine, raised on a rectangular section plinth, this design has previously appeared on the market with stamps for the manufactory of Hoganas, Sweden  
 170cm high, 70cm wide across the handles, base 60.5cm square

£1,500-2,500

837  
**AN ITALIAN CARVED LIMESTONE NEO-CLASSICAL BENCH**  
 MID/LATE 20TH CENTURY  
 Semi-circular back within boldly carved winged lion ends  
 215cm wide, 122cm high

£3,000-5,000



836



837





838  
**A CARVED PORTLAND STONE PLINTH OR SUNDIAL BASE**  
19TH OR 20TH CENTURY  
80cm high, the top 24 x 24cm

£300-500

838



839  
**A PAIR OF COMPOSITION STONE POTS**  
20TH CENTURY  
each 24cm high, the tops 47cm diameter

£300-500

839



840

840  
**A LARGE HARDWOOD GARDEN TABLE OF FARMHOUSE FORM**  
MODERN  
251cm long, 101.5cm deep, 74cm high

£1,200-1,800

841  
**A LARGE PAIR OF BLACK PAINTED CAST IRON AND METAL GARDEN LAMPS**  
PROBABLY EARLY/MID 20TH CENTURY AND LATER FITTED  
205cm high, bases 46cm wide

£800-1,200

842  
**TWO WEATHERED 'LUTYENS' GARDEN BENCHES**  
MODERN  
One with inset label for Oakfields  
196cm wide, 95cm high, 65cm deep  
and 166.5cm wide, 105.5cm high, 62cm deep

£1,000-1,500



841



842





843

843  
A PAIR OF WEATHERED COMPOSITION  
STONE BALL FINIALS  
MODERN  
each approximately 52cm diameter

£800-1,200



844

844  
A RIVETED COPPER CISTERN OR PLANTER  
19TH OR EARLY 20TH CENTURY  
47cm high, 108cm wide, 56cm deep overall

£800-1,200



845

845  
A LARGE ENGLISH OAK GARDEN BENCH  
MODERN  
With pegged tenon joints in the Arts and  
Crafts manner  
202cm wide, 106.5cm high, 66cm deep

£1,200-1,800



Dreweatts, Donnington Priory



# Modern & CONTEMPORARY ART

**AUCTION DATE | 11 JULY 2023**

On view London (highlights) | 27-29 June  
On view Newbury (full sale) | 7-11 July

Auction | Donnington Priory, Newbury, Berkshire RG14 2JE  
Auction and valuation enquiries | Jennie Fisher  
pictures@dreweatts.com | 01635 553 553

**dreweatts.com**

**PHILIP WILSON STEER (BRITISH 1860-1942)**  
*THE CASINO, BOULOGNE-SUR-MER (detail)*  
Est. £50,000-70,000 (+ fees)

**DREWEATTS**  
EST. 1759

# Fine Jewellery, Silver, Watches and Objects of Vertu

**AUCTION DATE | 12 JULY 2023**



On view London (highlights) | 3-4 July  
On view Newbury (full sale) | 7 & 9-11 July

Auction | Donnington Priory, Newbury, Berkshire RG14 2JE  
Auction and valuation enquiries | James Nicholson  
jsw@dreweatts.com | 01635 553 553

**dreweatts.com**

**BOUCHERON, PARIS, A PAIR OF  
MID 20TH CENTURY DIAMOND SCROLLED CLIPS**  
Est. £6,000-8,000 (+ fees)

**DREWEATTS**  
EST. 1759



# WYLD COURT

The Property of a Gentleman  
— and Philanthropist —

AUCTION DATE | 19 JULY 2023

On view London (highlights) | 27-29 June  
On view Newbury (full sale) | 16-19 July

Auction | Donnington Priory, Newbury, Berkshire RG14 2JE  
Auction and valuation enquiries | Joe Robinson  
housesales@dreweatts.com | 01635 553 553

[dreweatts.com](https://www.dreweatts.com)

## DREWEATTS

EST. 1759

# Chinese Ceramics and Works of Art

To include Japanese, Indian and Islamic Art

**AUCTION DATE | 8 & 9 NOVEMBER 2023**



## INVITING ENTRIES

CONSIGNMENT DEADLINE | 13 SEPTEMBER 2023

Newbury (Donnington Priory) | London (Pall Mall)  
Auction and valuation enquiries | Mark Newstead | Dr Yingwen Tao  
asian@dreweatts.com | 01635 553 553

[dreweatts.com](https://www.dreweatts.com)

A selection from the Private Collection of  
Major Edward Copleston Radcliffe (1898-1967).  
Lots illustrated sold for £458,820 (May 2023).

## DREWEATTS

EST. 1759



Coming Up at Dreweatts

Auctions

6 June | Live Online  
Monthly Sale of Wine, Champagne and Spirits

7 June | Live Online  
Interiors

14 June | Live Online  
Old Master, British and European Art

23 June | Live Online  
Art Online

27 & 28 June | Live Online  
Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art to include the Imogen Paine Collection of Rabbits

29 June | Live Online  
Space Exploration Photography and Ephemera

30 June | Live Online  
Art Online

4 July | Live Online  
Monthly Sale of Wine, Champagne and Spirits

5 July | Timed Online  
Asian Ceramics and Works of Art

6 July | Timed Online  
Art on a Postcard Charity Auction

11 July | Live Online  
Modern and Contemporary Art

12 July | Live Online  
Fine Jewellery, Silver, Watches and Objects of Vertu

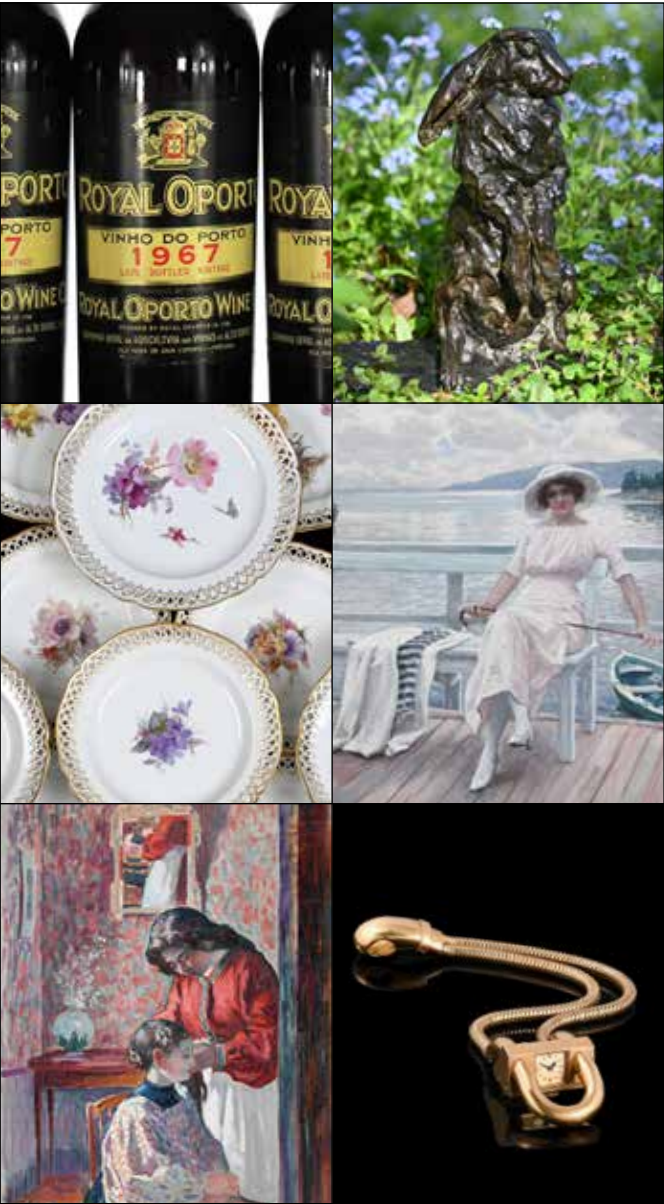
19 July | Live Online  
Wyld Court: The Property of a Gentleman and Philanthropist

20 July | Live Online  
Interiors

Valuation Days

Every Tuesday | London  
Jewellery, Silver, Watches & Luxury Accessories

7 July & 4 August | Newbury  
Fine Art, Antiques, Jewellery, Silver, Watches, Asian Works of Art & Wine



We hold regular auctions of fine art, antiques, jewellery and other collectibles. Our specialists carry out valuations nationwide so if you are unable to attend one of our valuation days, please request a valuation via our website or call us to discuss a home visit.

DREWEATTS NOW INVITING ENTRIES FOR OUR AUTUMN / WINTER AUCTIONS 2023  
EST. 1759

NEWBURY  
Dreweatts  
Donnington Priory  
Newbury  
Berkshire RG14 2JE

LONDON  
Dreweatts / Bloomsbury Auctions  
16-17 Pall Mall  
St James's  
London SW1Y 5LU

HAMBRIDGE LANE  
Dreweatts  
1 Hambridge Lane  
Newbury  
Berkshire RG14 5TU

ENQUIRIES  
For more information,  
please contact  
+44 (0) 1635 553 553  
info@dreweatts.com

dreweatts.com



Please see Conditions of Business and Conditions of Sale on the following pages.

Dreweatts & Dreweatts 1759 are trading names of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: C/O Bishop Fleming LLP, 10 Temple Back, Bristol, BS1 6FL.

Important Notices

BUYING AT DREWEATTS

There are several ways you can bid at a Dreweatts auction; in person, by leaving a commission or absentee bid, on the telephone where available and live via the internet – please make arrangements before the sale. THIS NOTICE APPLIES ONLY TO A PERSON WHO WISHES TO BID IN PERSON, OR BY LEAVING A COMMISSION OR ABSENTEE BID, AT A DREWEATTS PUBLIC AUCTION. For bidding at an online auction or for online bidding at a public auction please see our Online Auction Terms published on our website at [www.dreweatts.com](http://www.dreweatts.com).

BIDDING IN PERSON

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

COMMISSION BIDS

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

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

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

CONDITION

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

COMMISSION CHARGES

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

PAYMENT

Payment will be accepted, if you are a successful bidder, by debit card

issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of American Express and 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.

Y CITES REGULATIONS

Please note that lots marked with the symbol (Y) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at [www.gov.uk/guidance/cites-imports-and-exports](http://www.gov.uk/guidance/cites-imports-and-exports).

COLLECTION OR DELIVERY

Before being able to collect your purchases you are required to pay the hammer price, plus the applicable commissions, and obtain a receipt acknowledging payment. Collection of the purchased lots is at the purchaser’s risk and expense and whilst Dreweatts do not provide packing and despatch service we can suggest some carriers.

Dreweatts also require that all purchased items are collected within four working days of the sale to avoid a storage charge being applied.

STORAGE CHARGES

All items not collected by 4pm, within four working days of the sale, will be automatically removed to commercial storage and subject to a minimum storage charge of £20 (plus VAT) per lot and to a further storage charge of £3 (plus VAT) per lot per part or full day thereafter. These charges will be the sole liability of the purchaser and will be billed directly to them by Sackville-West Moving & Storing; Sackville-West Moving & Storing may be willing to adjust their charges if they are instructed by the purchaser to deliver to them. On payment of all sales and storage costs, items will be available for collection by appointment from Sackville-West Moving & Storing (Andover), tel: + 44 (0) 2080 909988, email: [office@sackvillewest.co.uk](mailto:office@sackvillewest.co.uk). These charges are set by Sackville-West Moving & Storing; we recommend that you contact them directly regarding queries relating to these charges and other questions relating to storage. Staff at the saleroom will be unable to answer questions relating to items that have been removed from the saleroom.

FURTHER INFORMATION

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

VALUATION SERVICES

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

For directions to Donnington Priory, please see our website: [www.dreweatts.com](http://www.dreweatts.com).

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



# Information for Buyers at Public Auctions

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

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

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

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

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

5. **VAT.** A theta symbol (Θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being and element in the buyers' premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 20% on import into the UK. A double dagger (‡) indicates that the lot has been imported from outside the UK and the present position is that these lots are liable to a reduced rate of Import VAT currently 5% on the hammer price. (Ω) indicates that the lot has been imported from outside the UK and these lots are liable to the standard rate of Import VAT currently 20% on the hammer price. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyers' premium is not recoverable as input tax.

6. **DESCRIPTION AND CONDITION.** Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation

and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. **ELECTRICAL GOODS.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

8. **EXPORT OF GOODS.** Buyers intending to export goods should ascertain (a) whether an export licence is required and (b) whether there is any specific prohibition on importing goods of that character because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

Following the UK's exit from the European Union, private overseas buyers can only receive goods free of VAT/have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale and arranges for the transport of the goods. If you would like us to arrange for the export and delivery of the goods there will be an admin fee of £100 plus the shipping cost. If you arrange for the goods to be picked up/delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note that if we export the goods to you, you will be responsible for completing the importation procedures as well the payment of any relevant duty/VAT payable on importation into your country. Business buyers are not affected by this change where the purchase has been made in the business or trading name and a VAT refund will be available on proof of export.

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 buyers' 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 American Express and 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. **À DROIT DE SUITE ROYALTY CHARGES.** From 1st January 2012 all UK art market professionals (which includes but is not limited to; auctioneers, dealers, galleries, agents and other intermediaries) are required to collect a royalty payment for all works of art that have been produced by qualifying artists each time a work is re-sold during the artist's lifetime and for a period up to 70 years following the artists death. This payment is only calculated on qualifying works of art which are sold for a hammer price more than the UK sterling equivalent of EURO 1,000 – the UK sterling equivalent will fluctuate in line with prevailing exchange rates. It is entirely the responsibility of the buyer to acquaint himself with the precise EURO to UK Sterling exchange rate on the day of the sale in this regard, and the auctioneer accepts no responsibility whatsoever if the qualifying rate is different to the rate indicated. All items in this catalogue that are marked with λ are potentially qualifying items, and the royalty charge will be applied if the hammer price achieved is more than the UK sterling equivalent of EURO 1,000. The royalty charge will be added to all relevant buyers' invoices, and must be paid before items can be cleared. All royalty charges are passed on to the Design and Artists Copyright Society ('DACS'), no handling costs or additional fees with respect to these charges will be retained by the auctioneers. The royalty charge that will be applied to qualifying items which achieve a hammer price of more than the UK sterling equivalent of EURO 1,000, but less than the UK sterling equivalent of EURO 50,000 is 4%. For qualifying items that sell for more than the UK sterling equivalent of EURO 50,000 a sliding scale of royalty charges will apply – for a complete list of the royalty charges and threshold levels, please see www.dacs.org.uk. There is no VAT payable on this royalty charge.

# Terms of Consignment for Sellers in Public Auctions

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

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

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

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

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

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

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

6. **LOSS AND DAMAGE OF GOODS**

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

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

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

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

9. **RESERVES**

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

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

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

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

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

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless

antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

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

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

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

14. **WITHDRAWN AND BOUGHT IN ITEMS.** These are liable to incur a charge of 15% commission, 1.5 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

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

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

17. **AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST**

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

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

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

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



# Conditions of Sale for Public Auctions

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

## 1. DEFINITIONS

In these Conditions:

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

## 2. BIDDING PROCEDURES AND THE BUYER

- (a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;
  - (b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;
  - (c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
  - (d) Bidders shall be deemed to act as principals;
  - (e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.
3. **INCREMENTS.** Bidding increments shall be at the auctioneer's sole discretion.
4. **THE PURCHASE PRICE.** The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.
5. **VALUE ADDED TAX.** Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to “Information for Buyers” for a brief explanation of the VAT position).
6. **PAYMENT**
- (a) Immediately a Lot is sold you will:
  - (i) give to us, if requested, proof of identity, and

- (ii) pay to us the total amount due or in such other way as is agreed by us.
  - (b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.
  - (c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/ or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations.
7. **TITLE AND COLLECTION OF PURCHASES**
- (a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.
  - (b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction after which you shall be responsible for any removal, storage and insurance charges.
  - (c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the current Money Laundering Regulations.
8. **REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES**
- (a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:
  - (i) to proceed against you for damages for breach of contract;
  - (ii) to rescind the sale of that Lot and/or any other Lots sold by 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 15% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
  - (vi) to retain that or any other Lot sold to you until you pay the total amount due;
  - (vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
  - (viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.
  - (b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.
9. **THIRD PARTY LIABILITY.** All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)
10. **COMMISSION BIDS.** Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.
- Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.
11. **WARRANTY OF TITLE AND AVAILABILITY.** The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.
- Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by

- statute, common law or otherwise are excluded to the fullest extent permitted by law.
12. **AGENCY.** The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.
13. **TERMS OF SALE.** The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.
14. **DESCRIPTIONS AND CONDITION**
- (a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 “information to buyers”.
  - (b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.
15. **FORGERIES.** Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (i) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or
- (2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.
- The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.
16. **PRIVACY NOTICE.** We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website [www.dreweatts.com/privacy-policy/](http://www.dreweatts.com/privacy-policy/).
- GENERAL**
17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.
18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.
- (b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.
19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.
20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.
21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.
22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

# Dreweatts

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