



BARDON HALL  
by  
TOMASSO

TUESDAY 14 & WEDNESDAY 15 NOVEMBER 2023 | NEWBURY

DREWEATTS  
EST. 1759



# BARDON HALL

by **TOMASSO**

TUESDAY 14 & WEDNESDAY 15 NOVEMBER 2023 | NEWBURY

TUESDAY 14 NOVEMBER 2023 | LOTS 1-230 | 10.30AM  
WEDNESDAY 15 NOVEMBER 2023 | LOTS 231-458 | 10.30AM

#### VIEWING IN LONDON (HIGHLIGHTS)

Thursday 2 November: 10am–4pm  
Friday 3 November: 10am–4pm  
Monday 6 November: 10am–2.30pm

#### VIEWING IN NEWBURY

Saturday 11 November: 10am–3pm  
Sunday 12 November: 10am–3pm  
Monday 13 November: 10am–4pm

#### ENQUIRIES & CONDITION REPORTS

[housesales@dreweatts.com](mailto:housesales@dreweatts.com)

Front cover: Lots 97, 125, 343, 346, 423

Back cover: Lot 149

Catalogues £15 (£20 by post)

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**DREWEATTS**  
EST. 1759

# A GUIDE FOR BUYERS

## REGISTRATION AND BIDDING

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

## BUYER'S PREMIUM

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

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

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

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

## ADDITIONAL CHARGES AND SYMBOLS

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

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

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

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

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

Ω - Indicates that the lot has been imported from outside the UK and is liable to the standard rate of Import VAT currently 20% on the hammer price.

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

## PAYMENT

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

## COLLECTIONS, SHIPPING AND STORAGE

Unless otherwise stated below, purchases are available for collection from Dreweatts Donnington Priory salerooms from Monday to Friday (9am-5pm) by appointment only. If you wish to have items shipped to you, please see our list of suggested shippers on our website.

Garden items and smaller objects: items will remain at Donnington Priory, but please check when booking your collection. Large items (furniture, mirrors, large works of art, carpets and rugs): items will be removed to commercial storage at Sackville-West Moving & Storing (Andover SP10 3SA) on Saturday 18 November and will be available for collection from Monday 20 November onwards. Items removed to Sackville West Moving & Storing will be stored free of charge until Wednesday 22 November. From Thursday 23 November, item will be subject to a minimum storage of £3 (plus VAT) per lot per part or full day thereafter. These charges will be the sole liability of the purchaser and will be billed directly to them by Sackville-West Moving & Storing. Sackville-West Moving & Storing will provide an additional week's free storage if they are instructed by the purchaser to deliver to them. On payment of all sales and storage costs, items will be available for collection by appointment from Sackville-West Moving & Storing (tel: + 44 (0) 2080 909988; email: office@sackvillewest.co.uk).

## CONDITIONS OF SALE

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

## CONDITIONS OF ITEMS

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

## EXPORT OF ITEMS

If you intend to export goods out of the UK, we ask you to satisfy yourself as to whether there is prohibition on exporting goods of that character e.g. if the goods contain prohibited materials such as ivory or they require an Export Licence on the grounds of exceeding a specific age and/or monetary value threshold as set by the Export Licensing Unit. We are happy to make the submission of necessary applications on behalf of our buyers, but we will charge for this service only to cover the costs of our time.

## GLOSSARY OF TERMS

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

# SPECIALISTS FOR THIS AUCTION



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## THE ENERGETIC TOMASSO BROTHERS

Were you to look up 'Tomasso Bros' on the internet you will find it is 'a family run conglomerate', 'a premier service' in New Jersey focused on the provision of energy. This description might aptly apply (but does not) to the Leeds based brothers, Dino and Raffaello Tomasso who, with their immediate family have been operating from Bardon Hall, Leeds, since 1999 as dealers in sculpture, old master paintings, fine decorative arts and antiquities.

Bardon Hall, Weetwood Lane, is remarkable, a sort of castle of Otranto, on the outskirts of Leeds. It is stuffed with marbles (some pretty big), bronzes large and small, Italian drawings, paintings, even some Renaissance medals and plaquettes. This splendid clutter is painstakingly researched, supported by an enviably good library with dedicated staff to run it. For some years now the energetic Tomasso Art have also been based

in London with chic premises at 67 Jermyn Street, so you do not have to make a pilgrimage to Bardon Hall, although you would be missing some magic.

I have known and admired the Tomasso brothers for years, but I confess I dread it when I appear at some obscure saleroom in Britain, Europe or America, on the trail of a masterpiece, to find the Tomassos there already sniffing at the said works of art and ready to do battle.

Of course, this can be most troublesome, but they are such an energetic and enlightened conglomerate that maybe one should forgive them. It does me good to see these talented Italo-Yorkshire men going about their business.

Sir Timothy Clifford

DAY 1 | TUESDAY 14 NOVEMBER 2023  
LOTS 1-230



1

1  
AFTER THE ANTIQUE- A BRONZE HYDRIA  
NEAPOLITAN, 19TH CENTURY  
The water jug with pouring handle issuing from  
winged laughing mask, hippocamps above, twin  
carrying handles to the sides  
53cm high

£1,500-2,500

2  
A PAIR OF GEORGE III BLUE JOHN, ALABASTER, AND  
POLISHED BLACK ASHFORD SLATE COLUMNS  
CIRCA 1800  
Each with urn finial above well figured columns, stepped bases  
50.4cm high, bases 9cm square

£2,500-3,500



2



3

**3**  
AN ITALIAN GRAND TOUR CINERARIUM  
POSSIBLY ROMAN, 3RD CENTURY A.D.  
WITH 18TH CENTURY ADDITIONS  
Limestone with specimen hardstone inclusions  
including porphyries, lapis, and green  
serpentine, of architectural form with gable  
roof with scrolling ends, rectangular base  
33.5cm wide, 29cm wide, 28cm deep

£4,000-6,000



5

**5**  
AN ITALIAN PIETRA DURE, MARBLE AND PEWTER PANEL  
POSSIBLY ROME OR VENICE, 18TH/19TH CENTURY  
Now set on a 20th century walnut base, the top in the 17th century  
manner with geometrical sections of polished lapis lazuli, jasper in a  
repeating trellis design of interlinked oval and circular floral medallions,  
within porphyry banded black marble surround  
top 89.5 by 68.5cm, 74.8cm high

In form this panel is very similar to a 17th century table top sold at Sotheby's Paris, 'Excellence', 13th November 2018, lot 33 (€130,000 EUR). The Sotheby's example was catalogued as 17th century and probably Roman and was of slightly smaller proportions. The footnotes drew attention to the close similarity of floral design with the bottom of an engraved carved Venetian crystal box from the Hever Castle Collection dating from around 1600.

£8,000-12,000



4

**4**  
AN UNUSUAL YEWE ARMCHAIR  
19TH CENTURY  
Of Savonarola inspired design  
79cm high, 61cm wide, 70cm deep

£500-800



6  
 AN ANGLO-ITALIAN WHITE MARBLE PORTRAIT  
 BUST OF A GENTLEMAN  
 CIRCA 1800  
 On turned socle  
 approximately 62cm high, 40cm wide  
 £2,500-3,500

6



7  
 AN ITALIAN BRECCIA AFRICANA MARBLE PEDESTAL  
 18TH/19TH CENTURY  
 110.5cm high, top 30.5cm square, base 31cm square  
 £1,000-1,500

7



8



8  
 A PAIR OF ITALIAN CARVED STONE CAPITALS  
 15TH/16TH CENTURY  
 tops 35 by 35 cm, 22.5cm high  
 £700-1,000



9

9  
 AN ITALIAN GILT BRONZE MOUNTED ALABASTRO FIORITO  
 TABLE TOP  
 17TH/18TH CENTURY  
 Scrolling ribbon border  
 179 by 89cm, 5cm thick  
 £2,500-3,500



10



11

**10**  
AN ITALIAN CARVED GILTWOOD  
MIRROR  
19TH CENTURY  
113cm high, 95cm wide

£800-1,200

**11**  
AN ITALIAN BRONZE FIGURE OF CUPID  
LATE 18TH CENTURY  
On circular plinth base  
60cm high, base 22cm diameter

£1,200-1,800



12

**12**  
A PAIR OF ITALIAN WALNUT AND GILT  
TOOLED LEATHER ARMCHAIRS  
18TH/19TH CENTURY  
each 131cm high, 66cm wide, 56cm deep

£500-800





13  
 AFTER GIAMBOLOGNA (1529-1608) AN ITALIAN BRONZE FIGURE OF FLYING MERCURY  
 19TH CENTURY  
 Now set on green serpentine plinth  
 figure 70.5cm high, 72.5cm high overall, plinth 15cm wide

£700-1,000



13

14  
 AN ITALIAN BRONZE GROUP OF  
 HERCULES AND CACUS  
 18TH/19TH CENTURY  
 Now set on polished black marble base  
 figure 29.5cm high, 33cm high overall,  
 base 14cm diameter

£1,500-2,500



14



15

15  
 AN ITALIAN BRONZE FIGURE OF JUPITER WITH THUNDERBOLTS  
 18TH CENTURY  
 Depicted standing, in contrapposto stance, thunderbolt to his right raised hand, now  
 set on a variegated green marble base  
 figure 18cm high, 20cm high overall, base 12cm wide

£500-800

16  
 AFTER BARTHELEMY PRIEUR (C.1536-1611) A FRENCH  
 BRONZE FIGURE OF THE SEATED VENUS  
 18TH/19TH CENTURY  
 Now on a rouge griotte base  
 15.5cm high overall, base 8.5cm wide

£600-900



16



17

17  
 AN ITALIAN BRONZE FIGURE OF HERCULES WITH A CLUB  
 17TH CENTURY  
 Depicted standing club to his right hand and Nemean lionskin over his  
 shoulder  
 13.5cm high, base 6.5cm wide

£700-1,000



18

18  
 AN ITALIAN BRONZE FIGURE OF A PEASANT WOMAN  
 FLORENTINE, 17TH CENTURY  
 12.5cm high, base 4.5cm wide

£300-500



19

**19**  
A SET OF EIGHT GEORGE III MAHOGANY, SYCAMORE AND MARQUETRY CHAIRS  
IN THE MANNER OF JOHN LINNELL (1729-1796), CIRCA 1780  
each 91cm high, 56cm wide, 52cm deep overall

£3,000-5,000



19

**22**  
AN ITALIAN SCAGLIOLA OCTAGONAL TABLE TOP  
17TH CENTURY  
ON A CARVED WALNUT BASE  
18TH OR 19TH CENTURY  
76cm high, 99cm wide, 98.5cm deep overall

£2,000-3,000



20

**20**  
AN ITALIAN BRECCIA MISCHIA PEDESTAL  
CIRCA 1800  
126cm high, 26.5cm diameter, base 33.5cm square

£1,200-1,800



21

**21**  
AN ITALIAN GREY MARBLE COLUMN  
18TH CENTURY  
124cm high, 25cm diameter

£600-800



23

**23**  
A FRENCH GILT AND PAINTED FLUTED WOOD PEDESTAL  
19TH CENTURY  
105cm high, top plateau 37.5cm diameter, base 45cm wide

£300-500



22



24



24  
**A GOOD PAIR OF ITALIAN GRAND TOUR ALABASTER VOLUTE KRATERS**  
 EARLY 19TH CENTURY  
 67cm high, 30cm wide across the handles, bases 19cm square

These rare vases derive their shape from the Greek volute Kraters used as mixing vases for water and wine. The earliest date from around 600 B.C and were traditionally made in terracotta and then painted with scenes of feasting, mythological events, and allegorical vignettes.

By the Roman times, craftsmen utilised the shape but in marble and semi-precious hardstones with relief carved scenes. Excavations in the late 18th century and early 19th century had brought rediscovery of these Roman vases to the attention and delight of collectors and travellers on the Grand Tour: Most notable were the krater with dancing figures in the Borghese collection, the Townley Vase, and the Sosibios Vase - the inspiration for Keats in his Ode to A Grecian Urn:

*O Attic shape! Fair attitude! with brede  
 Of marble men and maidens overwrought...  
 When old age shall this generation waste,  
 Thou shalt remain, in midst of other woe  
 Than ours, a friend to man, to whom thou say'st,  
 "Beauty is truth, truth beauty, -that is all  
 Ye know on earth, and all ye need to know."*

In this pair of vases the craftsmen has chosen to cherish for posterity the colour and beauty of the stone itself, with carved further embellishment deemed unnecessary. Comparison with the Faustino Corsi collection at Oxford would suggest that the stone is close to what Corsi called Alabastro di Palombara but with inclusion of further richer reds of iron oxides.

£15,000-25,000



25

25  
**AFTER STEFANO MADERNO (CIRCA 1576-1636 ) AN ITALIAN MARBLE GROUP OF HERCULES AND THE NEMEAN LION**  
 17TH/18TH CENTURY  
 With inventory number 130 in gold on black to plinth approximately 67cm high, base 42cm wide

£5,000-8,000



26

**26**  
**AFTER THE ANTIQUE- A RARE LIFE SIZE BRONZE FIGURE OF THE**  
**BORGHESE GLADIATOR**  
 19TH CENTURY  
 On Portoro marble base  
 overall approximately 156cm high, base 138cm wide

This rare life size bronze is modelled after the marble statue found at Nettuno near Anzio in 1611. The original statue, dating from around 100 B.C., is inscribed on a supporting tree trunk behind the right leg; 'ΑΓΑΣΙΑΣ ΔΩΣΙ ΓΕΟΥ ΕΦΕΣΙΟΣ ΕΠΟΙΕΙ [Agasias son of the Dositheus, Ephesus].

It entered the Borghese collection by 1613 and its impact and fame were almost immediate. In around 1618-1625 Gian Lorenzo Bernini had

begun work on a series of work at the bequest of his patron Cardinal Scipione Borghese. In 1623, when he was just 24 years old, he halted work on his model of a large group composition of Apollo and Daphne to start production on his figure of David. In this work he portrayed David getting ready for battle rather than the moment of triumph that follows after Goliath's defeat. In the hero's pose, left arm braced upwards and his right foot planted firmly taking the body's weight, Bernini was perhaps drawing inspiration from directly Borghese's elegant, dynamic gladiator. Napoleon Bonaparte purchased the marble figure together with a substantial part of the Borghese collection in 1807, and from Napoleon's collection it entered the Louvre where it remains today (inv. no. MR 224).

£20,000-30,000



27

27  
AFTER THE ANTIQUE, A WHITE MARBLE BUST OF A YOUNG MAN  
ITALIAN, 17TH/18TH CENTURY  
Now set on ebonised wood socle  
head 39cm high, 56cm high overall

£1,500-2,500



28

28  
A CONTINENTAL SILVER AND SILVER GILT  
MOUNTED EBONISED TABLE CABINET  
AUSTRO-HUNGARIAN SMALL ARTICLE MARKS  
FOR 1872-1922, UNIDENTIFIED MAKER'S MARK  
The cabinet with slide top lid with seated figure,  
the whole with characters and scenes from the Trojan War  
including Achilles, Ajax, Patroclus  
40cm high, 32cm wide, 25cm deep

£1,000-1,500

29 Y  
AN ANGLO-INDIAN EBONY 'TUB'  
ARMCHAIR  
FIRST HALF 19TH CENTURY  
84cm high, 68cm wide, 83cm deep overall

£2,000-3,000



29



30 (part lot)

30  
ITALIAN SCHOOL (18TH CENTURY)  
A SET OF NINE BLACK AND WHITE ENGRAVINGS AFTER THE ANTIQUE  
Engraving  
37 x 26cm (14½ x 10 in.) and smaller (9)

£400-600



31

31  
ENGLISH SCHOOL (EARLY 18TH CENTURY)  
ALLEGORICAL FIGURE OF VICTORY IN PROFILE  
En grisaille, oil on canvas  
98.5 x 49cm (38¾ x 19¼ in.)

£1,200-1,800

32 Y  
AN ANGLO-INDIAN CARVED MACASSAR EBONY  
FOLDING CARD TABLE  
19TH CENTURY  
79cm high, 75cm wide, 38cm deep (when closed)

£2,000-3,000



32



33

33  
FLEMISH SCHOOL (17/18TH CENTURY)  
*STUDY OF A PUTTO*  
Oil on canvas laid to panel, framed as an oval  
21 x 18cm (8¼ x 7 in.)

£500-700



34

34  
CIRCLE OF ANDREA APPIANI (ITALIAN 1754-1817)  
*MALE NUDE*  
Oil on paper laid to canvas  
26 x 20.5cm (10 x 8 in.)

£1,200-1,800

35  
CIRCLE OF SIR ANTHONY VAN DYCK (FLEMISH 1599-1641)  
*STUDY OF A MAN'S HEAD*  
Oil on canvas  
43 x 35cm (16¾ x 13¾ in.)

£1,500-2,500



35

36  
CIRCLE OF MARY BEALE (BRITISH 1633-1699)  
*PORTRAIT OF SIR HENRY COVENTRY*  
Oil on canvas, in a feigned cartouche  
74 x 60.5cm (29 x 23¾ in.)

**Provenance:**  
By descent from the sitter to Mrs Kathleen Hancock, née Coventry.  
Sale, Christie's, London, 26 June 1959, lot 98  
(sold together with lot 37 in this sale)

£2,000-3,000



36

37  
FOLLOWER OF SIR PETER LELY  
*PORTRAIT OF SIR JOHN COVENTRY*  
Oil on canvas  
74.5 x 60.5cm (29¼ x 23¾ in.)

**Provenance:**  
By descent from the sitter to Mrs Kathleen Hancock, née Coventry.  
Sale, Christie's, London, 26 June 1959, lot 98  
(sold together with lot 36 in this sale)

£1,500-2,500



37



38

**38**  
**MATHYS SCOEVAERDTS (FLEMISH 1665-1695)**  
*HARBOUR SCENE WITH FIGURES ON HORSEBACK ON THE BANKS*  
 Oil on panel  
 28.5 x 41cm (11 x 16 in.)  
 £2,000-3,000



39

**39**  
**AN ANCIENT EGYPTIAN BLUE FAIENCE BOWL**  
 POSSIBLY 18TH DYNASTY  
 Interior painted with repeating bird's footprint, exterior moulded with lotus flower  
 9.2cm diameter  
 £800-1,200



40

**40**  
**TWO SIMILAR ITALIAN BURR WALNUT, WALNUT AND EBONISED SIDE OR CENTRE TABLES**  
 EARLY 18TH CENTURY  
 77cm high, 104cm wide, 67cm deep and 75.5cm high, 103cm wide, 66cm deep respectively  
 £800-1,200



**41**  
**AN ENGLISH PASTORAL WOOLWORK PICTURE**  
 18TH CENTURY  
 Picture gross and petit point depicting hunting scene, with bold scrolling borders of flowers and foliage, stitched to lower left with illegible initials and date 1729, in a glazed gilt frame  
 panel 45 by 78cm, frame 51.5 by 89.5cm

£500-800



41



42

**42**  
**AN ITALIAN TERRACOTTA MODEL OF A DOG**  
 LATE 19TH CENTURY  
 Depicted lying down on naturalistic base  
 20cm wide, 12.5cm high, 10cm deep  
 £300-500



43

**43**  
**A WALNUT DINING OR HALL TABLE**  
 17TH CENTURY AND LATER  
 Of refectory type, the cleated twin plank top above square section and bulbous turned uprights, on platform feet joined by stretchers  
 79.5cm high, the top 350 x 88cm  
 £2,000-3,000



44

44  
A NORTH EUROPEAN ORMOLU,  
CLEAR AND BLUE GLASS TEN LIGHT  
CHANDELIER  
EARLY 19TH CENTURY  
Floral scrolling candle arms, blue glass based  
drum, floral coronet, not fitted for electricity  
Approximately 100cm high overall, 73cm wide

£2,500-3,500



45

45  
A FRENCH CARVED WALNUT CABINET  
16TH OR 17TH CENTURY  
The doors opening to a shelved interior  
74cm high, 95cm wide, 38cm deep

£800-1,200

46  
AFTER THE ANTIQUE- A NORTHERN  
EUROPEAN CARVED OAK BUST OF THE  
ALBANI FAUN  
PROBABLY BRITISH, LATE 18TH-EARLY 19TH  
CENTURY  
On socle base  
54.5cm high, base 19cm diameter

£1,500-2,500







47

47  
FRENCH SCHOOL (CIRCA 1700)  
PORTRAIT OF A NOBLEMAN  
Oil on copper, oval  
16.5 x 12.5cm (6½ x 4¾ in.)

£600-800



48

48  
AN ITALIAN WHITE MARBLE GROUP OF  
THE LAMENTATION  
17TH/18TH CENTURY  
approximately 32cm high, base 71cm wide,  
27cm deep

£800-1,200

49  
AN OAK AND BURR OAK SETTLE  
18TH CENTURY  
138cm high, 186cm wide, 57cm deep

£1,500-2,500



49



51

51  
A RARE CHARLES II WALNUT RECLINING ARMCHAIR  
CIRCA 1660  
128cm high, 66cm wide, 62cm deep (when upright)

£700-1,000



50

50  
ATTRIBUTED TO MISS GREGG (ACTIVE 2ND HALF OF THE 18TH  
CENTURY) A STRAW WORK DIORAMA OF AN OWL AND A KINGFISHER  
LATE 18TH CENTURY

The birds set against a painted river landscape, set in an oval glazed gilt case  
case 57.5cm wide, 46cm high, 10cm deep

A similar straw work diorama depicting North American birds and  
signed to the reverse "Straw Work by Miss Gregge" was sold at  
Sotheby's London, 21st April 2009, lot 186.

£800-1,200

52  
A ITALIAN BRECCIA CORRALINA, GIALLO ANTICO, CIPOLLINO  
AND ROSSO ANTICO MARBLE TABLE TOP  
18TH CENTURY  
121 by 61.5cm, 3cm thick

£1,500-2,500



52



53

53  
A WEDGWOOD BLACK BASALT BUST OF MERCURY  
LATE 18TH/EARLY 19TH CENTURY  
After a model attributed to John Flaxman, impressed 'Wedgwood' to  
the reverse, underside of socle impressed Wedgwood STZ 1  
46.5cm high, base 17cm diameter

£800-1,200



54

54  
AN ENGLISH REGENCY SIENA SCAGLIOLA PEDESTAL  
EARLY 19TH CENTURY  
127.5cm high, top 32.5cm diameter, 46cm square

£700-1,000

55  
AN ITALIAN WHITE MARBLE PORTRAIT BUST OF A NOBLE LADY  
ROMAN, 18TH CENTURY  
Depicting a lady from the Flavian Dynasty period, now set on turned ebonised  
wood base  
bust 30.5cm high, 37cm high overall

£800-1,200





56  
A PAIR OF ITALIAN PLASTER FIGURES OF SEATED RIVER GODS  
EARLY 19TH CENTURY  
33.5cm high, bases 18cm wide

£600-800

56



57

57  
A PAIR OF ITALIAN VARIEGATED  
SCAGLIOLA PEDESTALS  
18TH CENTURY  
each 110cm high, top plateau 25.5 by  
26cm, bases 30.5cm square

£2,500-3,500

58  
GIOVANNI BONAZZA (1654-1736) A WHITE  
MARBLE PROFILE RELIEF OF A MAN  
EARLY 18TH CENTURY  
Set in a later black frame  
visible panel 20.5 by 16cm, frame 25 by 20cm

£2,500-3,500



58

59  
AN ITALIAN PICTORIAL MOSAIC TABLE TOP  
ROMAN, 18TH CENTURY  
With inlaid design of water bird and fish in a  
river within stepped border, further brickwork  
decoration to edges  
43 by 84cm, 4.6cm thick

£1,500-2,500



59



60

60  
AN ENGLISH CARVED STONE BUST OF THE EMPEROR TRAJAN  
18TH CENTURY  
44cm high, 40cm wide  
£700-1,000

61  
AN ENGLISH REGENCY SIENA SCAGLIOLA PEDESTAL  
EARLY 19TH CENTURY  
102.5cm high, top 29cm diameter, base 39cm square  
£1,200-1,800

62  
AN ENGLISH GREEN MARBLE PEDESTAL  
19TH CENTURY  
98.5cm high, 35cm diameter  
£300-500



61



62

63  
A GERMAN BRONZE FIGURE OF HERCULES AS AN ARCHER  
17TH CENTURY  
Now set on a marble base  
figure 26cm high, overall height 33cm, width with base 29cm  
£1,500-2,500



63



64

64  
A LOUIS XVI BRONZE EQUESTRIAN PORTRAIT OF HENRY IV  
18TH CENTURY  
On an ormolu mounted white marble base  
51cm high, base 28.5cm wide  
£3,000-4,000



65

65  
AFTER THE ANTIQUE- AN ITALIAN WHITE MARBLE  
PORTRAIT HEAD OF A WOMAN  
18TH CENTURY  
Set on a turned stone base  
head 41.5cm high, 54.5cm high overall, base 20.5cm wide

£1,500-2,500

66  
AN ITALIAN CARVED ALABASTER HERM  
DEPICTING A PRIAPIC SATYR WITH  
INFANT BACCHUS  
LATE 18TH/EARLY 19TH CENTURY  
44.5cm high base 10cm wide

£1,000-1,500

67  
AN ENGLISH REGENCY SPECIMEN  
INLAID PIETRA DURE TABLE TOP  
CIRCA 1820-1830  
Inlaid Ashford marble top with Giallo Antico  
border  
121 by 61cm, 5cm thick

£5,000-8,000



67



66

68  
ATTRIBUTED TO JOHN HOPPNER (BRITISH 1758-1810)  
PORTRAIT OF A GENTLEMAN  
Oil on paper laid to panel, oval  
13.5 x 11.5cm (5¼ x 4½ in.)

£800-1,200



68



69

69  
AN ITALIAN MAIOLICA FRAGMENT FIGURE OF A SAINT  
16TH CENTURY  
Depicted standing, now set on a red Griotte base  
the figure 22cm high, 32cm high overall, base 7.5cm wide

£800-1,200

70  
A WILLIAM III OAK CHEST ON STAND  
CIRCA 1700  
131cm high, 106cm wide, 59cm deep

£800-1,200



70



71

71  
A FRANCO-ITALIAN WHITE MARBLE HEAD OF A WOMAN, POSSIBLY VENUS  
19TH CENTURY  
Now set on stepped stone base  
head 29cm high, 51cm high overall, base 22cm wide

£700-1,000



72

72  
AN ITALIAN WHITE MARBLE  
HEAD OF BARTOLOMEO  
COLLEONI  
17TH/18TH CENTURY  
Now set on a modern bronze base  
head 26cm high, 33.5cm high  
overall, base 15.5cm wide

£800-1,200



73

73  
A CHINESE EXPORT PADOUK CHEST OF  
DRAWERS  
LAST QUARTER 18TH CENTURY  
102cm high, 117cm wide, 55cm deep

£2,000-3,000





74



75



76

74  
A VENETIAN CARVED GILTWOOD AND LACQUER MIRROR  
18TH CENTURY  
74cm high, 61cm wide

£400-600

75  
AN ITALIAN BRONZE BUST OF THE APOLLO  
BELVEDERE  
FLORENTINE, 18TH CENTURY/19TH CENTURY  
On waisted tapering socle base  
25.5cm high, base 8.8cm diameter

£1,000-1,500

76  
AN ITALIAN GREY MARBLE COLUMN  
18TH CENTURY, OR EARLIER  
78cm high, 23cm diameter approximately

£700-1,000

77  
A LATE VICTORIAN STAINED GLASS PANEL  
DEPICTING THE INTERIOR OF A CERAMIC  
WORKSHOP  
IN THE MANNER OF HENRY HOLIDAY (1839-1927),  
LATE 19TH CENTURY  
84 by 76.5cm

£700-1,000



77

78  
AN ITALIAN CARVED AND POLYCHROMED WOOD  
CORPUS CHRISTI  
16TH/17TH CENTURY  
117cm high, 91cm wide

£1,500-2,500



78

79  
AN ITALIAN WALNUT  
CENTRE TABLE  
CIRCA 1680 AND LATER  
80cm high, 115cm wide,  
82cm deep  
£500-800



79

80  
FRANCIS COTES (BRITISH 1726-1770)  
PORTRAIT OF A GENTLEMAN, IDENTIFIED AS MR GOUCH,  
POSSIBLY WILLIAM BILLA REAL (1729-1759)  
Pastel on paper laid to canvas  
Signed and dated '1753' (upper left)  
62 x 49cm (24¼ x 19¼ in.)

**Provenance:**  
Possibly William Villa Real (1729-1759)  
Possibly his daughter Elizabeth Sarah Villa Real Gooch  
(1757-1807), who died in Plymouth  
Presented to William Jacobson, solicitor at 5 Frankfort  
Street, Plymouth (Pigot & Co.'s Directory of Berks, Bucks  
etc, 1844, p. 103) and president of the Plymouth Law  
Society in 1823, by a Portuguese exile (according to a label  
on the reverse)  
Presented by William Jacobson to Mrs Derwent  
Coleridge (d. 1887), née Mary Simpson Pridham, John  
Drake Pridham's daughter and the wife of Rev. Derwent  
Coleridge (1800-1883), the son of Samuel Taylor  
Coleridge (1772-1834) (according to a label on the reverse)  
Probably by descent to her son Ernest Hartley Coleridge  
(1846 - 1920)  
Probably by descent to his daughter Margaret Eulelia  
Coleridge (1878-1960), who married George Herbert Gair  
(b. 1871-1919) in 1903  
Edward Coleridge Gair (1904-1987); his sale, London,  
Christie's, 24 March 1987, lot 62

£3,000-5,000



80

81  
AN ITALIAN TERRACOTTA BUST OF A MAN  
18TH CENTURY  
Now set on turned ebonised wood base  
bust 24cm high, 33cm high overall  
£300-500

82 - No lot

83  
A CHARLES II CARVED OAK AND MARQUETRY  
OVERMANTLE OR WALL PANEL  
OF YORKSHIRE TYPE, CIRCA 1660  
88cm high, 156cm wide, 17.5cm deep  
£800-1,200



81



83





84  
ROMAN SCHOOL (17/18TH CENTURY)  
STILL LIVES OF FRUIT INCLUDING CITRUS FRUITS, GRAPES, AND WATERMELON  
Oil on canvas, a pair  
96 x 133cm (37¾ x 52¼ in.) (2)

£15,000-25,000





85

85  
PRAGUE SCHOOL (17TH CENTURY)  
SAINT CATHERINE  
Oil on copper  
22 x 16.5cm (8½ x 6¼ in.)

£800-1,200



88

88  
ENGLISH SCHOOL (CIRCA 1830)  
PORTRAIT OF A YOUNG JEWISH MAN  
Oil on canvas  
48.5 x 38cm (19 x 14¾ in.)

£500-700

86  
SPANISH SCHOOL (17TH CENTURY)  
SAINT JOSEPH WITH THE CHRIST CHILD  
Oil on canvas  
34.5 x 26cm (13½ x 10 in.)

£600-800



86

87  
AFTER HANS VON AACHEN  
THE ADORATION OF THE SHEPHERDS  
Oil on copper  
36 x 27.8cm (14 x 10¾ in.)

£500-700

89  
NORTH ITALIAN SCHOOL (17TH CENTURY)  
PORTRAIT OF A NOBLEMAN  
Oil on canvas  
60 x 48.7cm (23½ x 19 in.)

£2,000-3,000



89

90  
BOLOGNESE SCHOOL (17TH CENTURY)  
PORTRAIT OF A GENTLEMAN WEARING A RUFF  
Oil on panel  
34 x 23.5cm (13¼ x 9¼ in.)

£2,000-3,000



87



90



91  
 AN ITALIAN VARIEGATED BROWN MARBLE PEDESTAL  
 19TH CENTURY  
 115.5cm high, 29cm diameter, base 38cm square  
 £700-1,000

91

92  
 AN ITALIAN WALNUT CASSONE  
 15TH OR 16TH CENTURY  
 63cm high, 176cm wide, 61cm deep  
 £1,200-1,800



92



93  
 AN ITALIAN FLUTED WHITE AND VARIEGATED MARBLE PEDESTAL  
 18TH CENTURY  
 With a later turned variegated marble top section  
 the pedestal and base approximately 118.5cm high, top 27.5cm diameter, base 40cm wide,  
 top section 12cm high, plateau 28cm diameter  
 £800-1,200

93

94  
 A GERMAN ALABASTER ALLEGORICAL FIGURE OF WINTER AS AN OLD MAN  
 17TH CENTURY  
 Depicted standing- partially wrapped in cloak, small child by his side  
 39cm high, 11.5cm wide  
 £800-1,200

95 - No lot



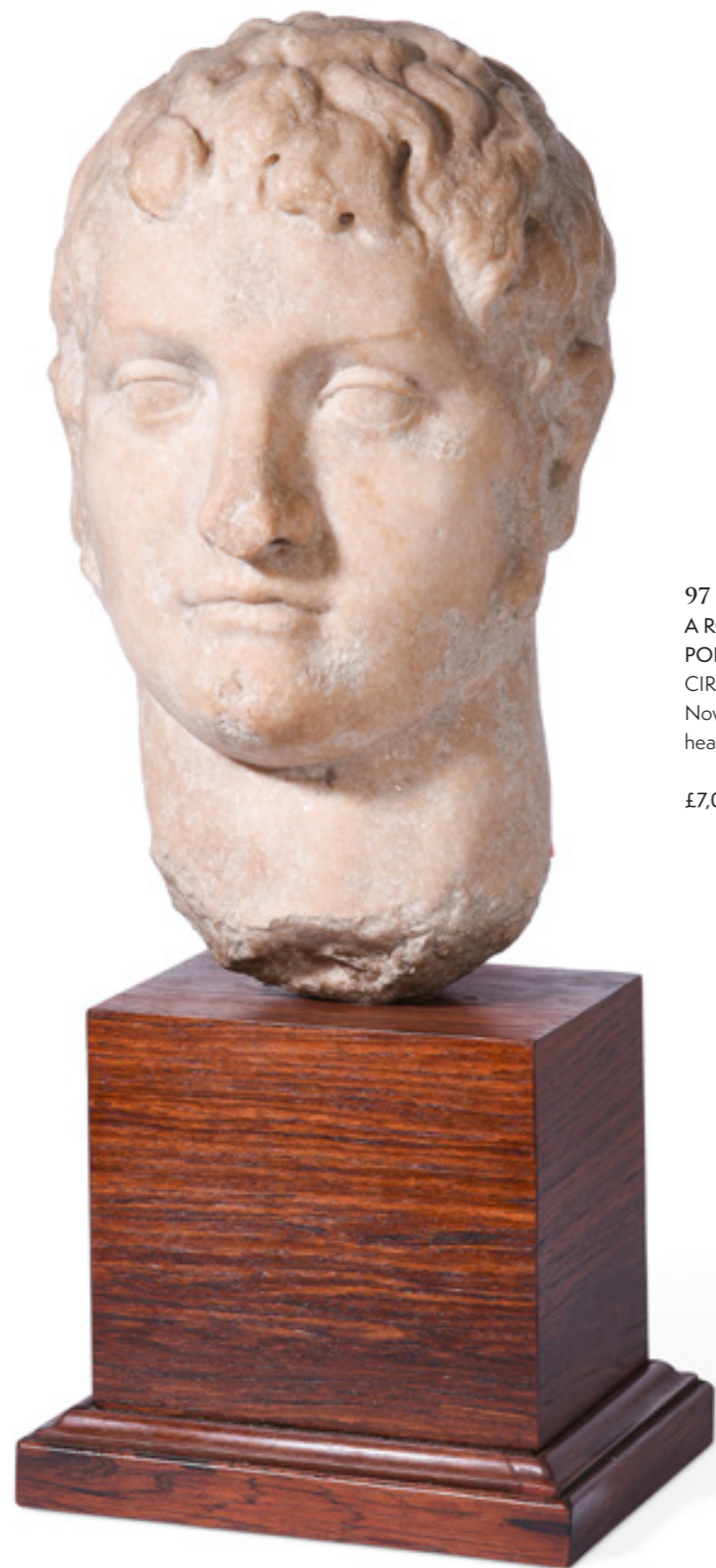
94



96  
A ROMAN WHITE MARBLE PORTRAIT HEAD OF A YOUNG MAN  
2ND CENTURY A.D.  
Now set on a metal base  
head 27cm high, 30.5cm high overall, base 13.5cm wide

£8,000-12,000





97  
A ROMAN JULIO-CLAUDIAN MARBLE  
PORTRAIT HEAD OF A MAN  
CIRCA 1ST CENTURY A.D.  
Now set on a polished hardwood base  
head 28cm high, 42.8cm high overall  
£7,000-10,000



98  
A NEAR PAIR OF ITALIAN WHITE MARBLE AND PORPHYRY  
BUSTS OF ANCIENT ROMANS  
17TH CENTURY OR EARLIER  
Each with carved white marble bust set into porphyry shoulders  
she 59cm high, he 56cm high  
£4,000-6,000



99  
AN ITALIAN CARVED GILTWOOD CONSOLE TABLE  
CIRCA 1790  
With alabaster veneered top  
100cm high, 134cm wide, 68cm deep  
£4,000-6,000



100

**100**  
FLEMISH SCHOOL (17TH CENTURY)  
*A SCULPTOR'S STUDIO*  
Oil on canvas  
48.5 x 57.5cm (19 x 22½ in.)

£500-700

**101**  
A FRENCH BRONZE GROUP OF A  
CENTAUR FIGHTING  
19TH CENTURY  
Centaur with female figure above, and male  
figure below  
13.7cm high, base 13.5cm wide

£500-800



102

**102**  
AN ITALIAN WHITE MARBLE PEDESTAL  
18TH CENTURY  
106cm high, 29cm diameter

£400-600



101



104

**104**  
A MARBLE HEAD OF EMPEROR OTTO  
ITALIAN, 17TH CENTURY  
53.5cm high overall

£2,500-3,500



103

**103**  
AN ITALIAN MARBLE BUST OF THE YOUNG  
EMPEROR HADRIAN  
PROBABLY ROME, 17TH/18TH CENTURY  
approximately 71.5cm high, 65cm wide

£2,500-3,500



105



107



**107**  
A PAIR OF SIMULATED MARBLE  
PEDESTALS  
20TH CENTURY

Each with an integral raised bracket support element to the top, the painted wooden structure overall simulating marble each 142cm high, 62cm wide, 62cm deep

£300-500



106

**105**  
AN ITALIAN GREY MARBLE PEDESTAL  
19TH CENTURY  
73.2cm high, top plateau 35cm diameter

£150-250

**106**  
AN ITALIAN CARRARA MARBLE PEDESTAL  
19TH CENTURY  
99cm high, top 26cm diameter, base 33cm by 32.5cm

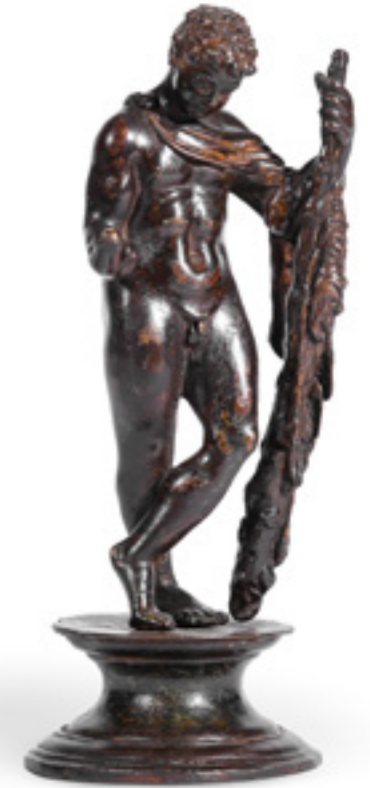
£300-500



108

**108**  
AN ITALIAN BRONZE FIGURE OF LUCREZIA  
FLORENTINE, 17TH CENTURY  
Now set on a turned ebonised wood base  
figure 28cm high, 38cm high overall, base 9.8cm wide

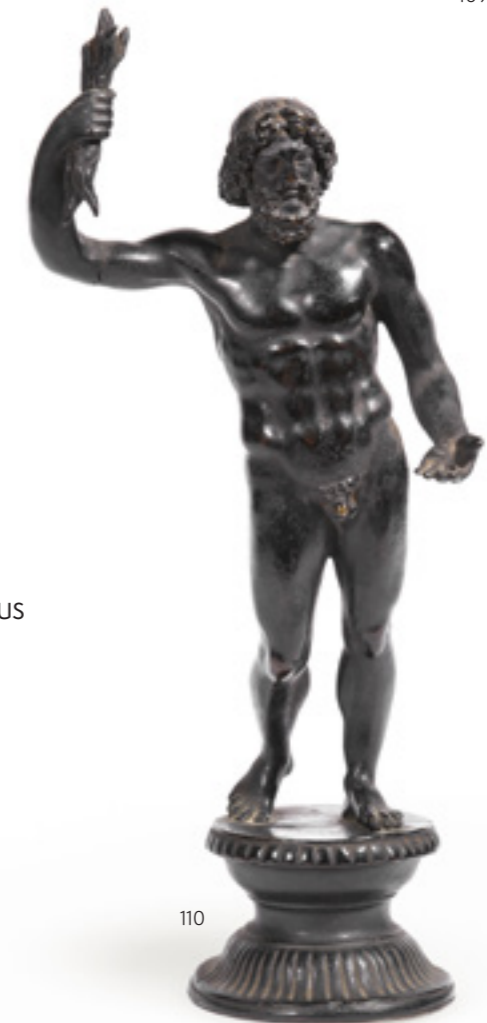
£1,500-2,500



109

**109**  
AN ITALIAN BRONZE FIGURE OF THE YOUNG  
HERCULES  
16TH CENTURY  
Depicted standing, apples to his right hand, club to his left, on waisted turned base  
23.5cm high overall, base 9.3cm diameter

£1,500-2,500



110

**110**  
AFTER THE ANTIQUE- AN ITALIAN BRONZE FIGURE OF ZEUS  
19TH CENTURY  
Set on waisted moulded socle base  
29cm high overall. Base 8cm diameter

£400-600



111

**111**  
AFTER JEAN-BAPTISTE PATER (FRENCH 1695-1736)  
*MARCHE DE TROUPES*  
Oil on canvas  
64.5 x 80cm (25¼ x 31¼ in.)  
Unframed

£1,200-1,800

**112**  
A FRENCH BRONZE FIGURE OF A PUTTO PLAYING THE TRIANGLE  
18TH CENTURY

Now set on an ormolu base  
32.5cm high, base 14.8cm wide

£700-1,000



112



113

**113**  
A REGENCY BROWN SCAGLIOLA PEDESTAL  
EARLY 19TH CENTURY  
140cm high, top 30.5cm diameter, base 44cm square

£400-600

**114**  
A FRENCH BRONZE FIGURE OF A FEMALE FLAUTIST  
18TH CENTURY  
Now on a base  
figure 23cm high, 30cm high overall, base 7cm wide

£1,500-2,500



114

**116**  
AFTER JEAN-ANTOINE HOUDON (1741-1828) A BRONZE PORTRAIT BUST OF JEAN-JACQUES ROUSSEAU (1712-1778)  
FRENCH 18TH/19TH CENTURY  
Now set on a waisted turned socle base  
45cm high, base 16cm diameter

£1,500-2,500

**115**  
AFTER THE ANTIQUE- AN ITALIAN BRONZE FIGURE OF THE APOLLO BELVEDERE  
ROMAN, CIRCA 1800  
32cm high, base 22cm wide

£1,000-1,500



115



116





117



118



119

**117**  
AN ENGLISH DEEP RED SCAGLIOLA  
PEDESTAL  
EARLY 19TH CENTURY  
116cm high, top 30.5 cm diameter, base  
approximately 40cm diameter

£700-1,000

**118**  
AN ITALIAN GREY & WHITE MARBLE  
PEDESTAL  
18TH/19TH CENTURY  
108.5cm high, top 39.6cm square, base  
36.5cm square

£1,000-1,500

**119**  
AN ITALIAN CIPOLLINO AND WHITE  
MARBLE PEDESTAL  
18TH/19TH CENTURY  
123.5cm high, top 40cm square base 38.5cm  
square

£1,000-1,500

**120**  
A MARBLE HEAD OF A MAN  
POSSIBLY 16TH CENTURY OR EARLIER  
51cm high, 27cm wide

£4,000-6,000



120



121

**121**  
AN ITALIAN WHITE MARBLE PORTRAIT HEAD OF LUCIUS SILLA  
17TH/18TH CENTURY  
Later set on a grey marble socle  
67cm high overall, base approximately 27cm diameter

£3,000-5,000



122 (details)

122

A FINE, RARE AND LARGE CHARLES II YEW AND BEADWORK MIRROR  
CIRCA 1665/1675

The beadwork depicting flowers, a lion and a lioness, the bevelled rectangular plate flanked by a depiction of King Charles II to the right and Catherine of Braganza to the left, the upper border also centred by a roundel with depiction of the King and beneath by an alternate depiction of Catherine of Braganza, within borders of yew wood cross grain moulding throughout  
110cm high, 85.5cm wide

Whilst it is not uncommon to find embroidery framed mirrors of this period- beadwork mirrors are altogether rarer- especially of this scale and retaining such good colour. Unlike fabric embroideries the beads tend to retain most if not all of their original colour. The beads themselves it is believed were often sourced from national and international makers- including Murano in Italy.

The depictions of King Charles II and Catherine of Braganza, together with the inclusion of the heraldic lion and leopard, suggest a Royalist supporting family and may be a commemoration of the Royal marriage of 1662. The overall scale of the piece, the size of the mirror plate, further suggests a very wealthy family.

For similar please see:

A related but smaller Restoration period mirror with provenance possibly to the Horton Fawkes family of Farnley Hall was purchased by the Art Fund in 2014 for the Leeds Museums and Galleries and is now housed in Temple Newsam.

A mixed raised work embroidery framed mirror with similar iconography and lobed corners from the Irwin Untermyer collection in the Met Museum (accession Number: 64.101.1332).

A Charles II beadwork and faux tortoiseshell dressing mirror circa 1670, illustrated in Graham Child, *World Mirrors 1650-1900*, Sotheby's Publications, 1990, page 60, plate 2 and subsequently sold Sotheby's New York, Important European Decorative Arts, 9th June 2014, lot 167 \$20,000.

£30,000-50,000





123

123  
AFTER FRANÇOIS DUQUESNOY (1597-1643) A PLASTER HIGH RELIEF OF CAVORTING PUTTI  
ITALIAN 18TH CENTURY  
overall 60.5cm high, 96cm wide

£500-800



124

124  
A PAIR OF ITALIAN CARVED, POLYCHROME AND GILDED ANGELS  
16TH CENTURY  
Depicted kneeling, one with hands coming together, the other with crossed arms, both with natural skin tones, gold stellar decorated green tops, stylised gold floral spray dresses, gold wings with plum and green design  
taller 79cm high, wingspan 55cm, smaller 77cm high wingspan 50cm

£5,000-7,000



125  
ATTRIBUTED TO HANS KLOCKER AND WORKSHOP (ACTIVE CIRCA 1475-1500) CARVED, POLYCHROME AND GILDED GROUP OF THE STONING OF SAINT STEPHEN  
AUSTRIAN, LAST QUARTER OF THE 15TH CENTURY  
Three figures with original polychrome and gilding  
tallest figure 56.5cm high, kneeling saint 45cm high

£7,000-10,000



126

**126**  
A QUEEN ANNE REVERSE  
ETCHED MIRROR  
EARLY 18TH CENTURY  
Depicting a female courtly figure,  
possibly Queen Anne, standing with  
her right hand holding a mirror, in an  
oak frame with stained slip  
32cm high, 26.5cm wide overall

£200-400

**127**  
AN ENGLISH VERDI ANTICO SCAGLIOLA PEDESTAL  
19TH CENTURY  
120cm high, top 29.8cm diameter

£300-500



128

**128**  
A MAHOGANY PLANTER OR  
COOLER  
FIRST HALF 19TH CENTURY  
With fitted lead liner  
29cm high, 62cm wide, 22cm  
deep

£400-600



127

**129**  
AN ITALIAN CARVED GILTWOOD MIRROR  
18TH CENTURY  
79cm high, 62cm wide

£1,500-2,500



129

**130**  
A PAIR OF ITALIAN WALNUT AND MARQUETRY CASSONI  
LATE 15TH/EARLY 16TH CENTURY  
each 62cm high, 197cm wide, 57cm deep

£3,000-5,000



130





132

**131**  
A CARVED GILTWOOD OVAL MIRROR  
FRAME  
18TH CENTURY  
70cm high, 57cm wide  
£500-800



131

**132**  
A YEW WOOD PRESS CUPBOARD  
18TH CENTURY  
The doors opening to a hanging space  
187cm high, 121cm wide, 47cm deep  
£2,500-3,500



133

**133**  
A PAIR OF CARVED SOFTWOOD WALL BRACKETS  
ENGLISH, 17TH CENTURY  
Each with winged cherub mask within scrolling surround  
each 59cm high, 53cm wide, 17.5cm protuberance  
£1,500-2,500



**134**  
A VICTORIAN YEW AND ELM HIGH BACK  
WINDSOR ARMCHAIR  
MID 19TH CENTURY  
108cm high, 79cm wide, 45cm deep  
£400-600



134

135 - No lot

136  
 AFTER SIR JOSHUA REYNOLDS  
 PORTRAIT OF WILLIAM AUGUSTUS, DUKE OF CUMBERLAND  
 Oil on board  
 17 x 15cm (6½ x 5¾ in.)

A detail after the full portrait in the National Portrait Gallery.

£400-600



136



137

137  
 AN ITALIAN BRONZE FIGURE OF A FROG  
 16TH/17TH CENTURY  
 Now set on ebonised wood base  
 frog 6.6cm long, 8.3cm high overall, base 9cm wide

£1,500-2,500

138  
 AN OAK KNEEHOLE DESK  
 FIRST HALF 18TH CENTURY  
 Of small proportions, possibly made for a child  
 69cm high, 93.5cm wide, 53cm deep

£500-800



138



139

139  
 A CLOSELY MATCHED PAIR OF STAFFORDSHIRE PEARLWARE MEDICI LIONS  
 19TH CENTURY  
 Each in characteristic opposing form, naturalistic colour decoration, painted bases  
 with stiff leaf banding, slight colourway variances  
 bases 31.5cm wide, 16cm deep, 25.4cm high

£1,500-2,500



140

140  
 AN OAK AND PARQUETRY CHEST OF DRAWERS  
 LATE 17TH OR EARLY 18TH CENTURY  
 The parquetry incorporating holly  
 107.5cm high, 123cm wide, 62cm deep

£400-600

141  
A TORTOISESHELL AND EBONISED FRAME  
IN 17TH CENTURY STYLE, 19TH CENTURY  
58cm high, 68cm wide

£300-500



142



141

142  
FOLLOWER OF FRANCESCO GUERRIERI  
*HEAD STUDY OF A MAN*  
Oil on canvas  
38.5 x 30cm (15 x 11¾ in.)

£1,200-1,800



143

143  
A CHARLES II OAK  
CUPBOARD  
OF YORKSHIRE TYPE,  
17TH CENTURY  
112cm high, 124cm wide,  
37cm deep

£2,000-3,000

144  
A PAIR OF GERMAN JASPER CANDLESTICKS  
17TH/18TH CENTURY  
Of mottled green colour, later gilt metal nozzle  
each 63cm high overall

£2,500-3,500



144

145  
ENGLISH SCHOOL (19TH CENTURY)  
*STILL LIFE OF FLOWERS*  
Oil on canvas  
Monogrammed (lower left)  
60 x 48cm (23½ x 18¾ in.)  
Unframed

The monogram resembles that of John Everett Millais.

£700-1,000



145



146  
A PAIR OF PLASTER HIGH RELIEFS PANELS OF PUTTI  
ENGLISH, 18TH CENTURY  
Sections from a larger frieze entablature  
Each 89cm high, 68 and 78cm wide respectively

£800-1,200





**147 Y**  
 AN ITALIAN WALNUT AND EXOTIC WOOD TABLE  
 TOP CASSONE  
 17TH OR EARLY 18TH CENTURY  
 26cm high, 41cm wide, 24cm deep  
 £700-1,000



**148 Y**  
 AN INDO-PORTUGUESE ROSEWOOD AND SPECIMEN  
 MARQUETRY CABINET  
 LATE 17TH OR 18TH CENTURY  
 66cm high, 94.5cm wide, 49cm deep

Please note, Dreweatts have applied for a de minimis exemption certificate for the ivory in this lot (Ref: A2WUC6SS)

£600-900



**149**  
 AN ITALIAN ALABASTER TABLE TOP  
 19TH CENTURY  
 100.5 by 50.5cm, 2.5cm thick

£400-600

**150**  
 AN ITALIAN BRONZE BUST OF EMPEROR  
 VITELLIUS  
 16TH/17TH CENTURY  
 On a waisted turned base  
 23cm high, base 9.7cm diameter  
 £1,200-1,800



**151**  
 A LARGE SCOTTISH GRANITE TABLE TOP  
 18TH/19TH CENTURY  
 Of rectangular form  
 approximately 203.8 cm long, 91cm deep,  
 5cm thick

Provenance:  
 Duke of Westminster, Eaton Hall, Cheshire,  
 previously removed from Grosvenor house,  
 London, prior to demolition in 1926

£1,000-1,500





152

152  
AN ITALIAN CARVED GILTWOOD  
MIRROR FRAME  
LATE 17TH CENTURY OR EARLY 18TH  
CENTURY  
146cm high, 129cm wide  
£2,000-3,000

154  
AFTER THE ANTIQUE- AN ITALIAN  
VOLTERRA ALABASTER FIGURE OF THE  
WILD BOAR (IL PORCELLINO)  
CIRCA 1800  
On a naturalistic base  
25.5cm high, 29cm wide  
£1,200-1,800



154



153

153  
A SPANISH WALNUT AND BONE INLAID  
'NASRID' CHAIR  
19TH CENTURY  
105cm high, 66cm wide, 48cm deep  
£800-1,200

155 Y  
THREE LARGE PETRIFIED  
COROMANDEL TRUNK SECTIONS  
each approximately 93cm high  
£1,200-1,800



155



156

**156**  
A SMALL ITALIAN CARVED GILTWOOD  
OVAL MIRROR  
SECOND HALF 18TH CENTURY  
42cm high, 34cm wide

£400-600



157

**157**  
A PAIR OF LOUIS XVI MIRRORED ORMOLU BASES  
FRENCH CIRCA 1780  
Each with mirror inset top above frieze with floral anthemion  
mounts, ball feet  
16cm wide, 5.8cm high, 10.5cm deep

£800-1,200



158

**158**  
AN ITALIAN SMALL RED AND WHITE CARRARA MARBLE BENCH  
19TH CENTURY  
Rectangular seat on twin scrolling leaf carved bases with paw feet,  
stepped plinth bases  
the seat 89cm wide, 21.5cm deep, 62cm high overall

£500-800



159

**159**  
AN ITALIAN MARBLE PROFILE RELIEF  
ROUNDEL OF FAUSTINA THE ELDER  
18TH CENTURY  
In a veined yellow marble frame  
56.5cm diameter

£4,000-6,000



160

**160**  
AFTER A MODEL BY BACCIO BANDINELLI (1493-  
1560) A BRONZE FIGURE OF CLEOPATRA  
PADUAN, 16TH CENTURY  
Now set on red griotte marble base  
figure 30.5cm high, 38cm high overall, base 10cm wide

£2,500-3,500



161

**161**  
AN ITALIAN COPPER CISTERN  
17TH CENTURY  
With scroll handles above lion masks, bellied form, incised star pattern to interior base  
18cm high, 57cm wide, 39cm deep

£400-600



162

**162**  
A PINE RUSTIC TABLE  
LATE 19TH OR EARLY 20TH CENTURY  
76cm high, 84cm wide, 52cm deep

£300-500



163

**163**  
AN ITALIAN INLAID MARBLE TABLE TOP  
17TH/18TH CENTURY  
Giallo marble banding shaped banding around centre and spandrels in Breche Violette  
99.5 by 85cm, 4cm thick

£1,200-1,800



164

**164**  
AN ITALIAN GRAND TOUR GREY AND WHITE MARBLE HERM PEDESTAL  
ROMAN, CIRCA 1800  
89.5cm high, top 29.5 by 29cm

£2,500-3,500



165

**165**  
AN ITALIAN GRAND TOUR SIENA AND WHITE MARBLE HERM PEDESTAL  
ROMAN, CIRCA 1800  
94cm high, top 31.5cm square

£2,500-3,500



166  
JOSEPH GOTT (1785-1860) A WHITE MARBLE GROUP OF A  
WOMAN PLAYING WITH A CHILD  
ROME, FIRST HALF OF THE 19TH CENTURY  
Probably Thetis with Achilles, set on a variegated red/white marble  
plinth on a red marble base, signed 'J. GOTT. FT./ROMA'

group 49.5cm high, 52.5cm high overall, base 35.5 by 21cm

£4,000-6,000





167

**167**  
HENDRIK FRANS VAN LINT (BELGIAN 1684-1763)  
AN EXTENSIVE RIVER LANDSCAPE WITH TRAVELLERS ON A PATH  
Oil on canvas  
16 x 34cm (6¼ x 13¼ in.)

£2,000-3,000



168

**168**  
ATTRIBUTED TO LUIGI VALADIER (1726-1785)- A ROCK  
CRYSTAL BUST OF THE EMPEROR VITELLIUS  
ITALIAN, LATE 18TH CENTURY  
Set on a white marble & gilt bronze base  
14cm high overall, base 6cm wide

£2,000-3,000

**169**  
A LOUIS XV CARVED GILTWOOD  
OVAL MIRROR  
CIRCA 1770  
40cm high, 94cm wide

£2,000-3,000



169

**170**  
A RÉGENCE CARVED GILTWOOD  
CONSOLE TABLE  
CIRCA 1720  
Of serpentine outline, retaining it's  
original marble top  
93cm high, 147cm wide, 66cm deep

£2,500-3,500



170



171

171  
A LARGE ITALIAN CARVED OAK AND  
WALNUT PARCEL GILT MIRROR  
17TH CENTURY AND LATER  
213cm high, 148cm wide, 14cm protuberance

£1,500-2,500



172

172  
A SET OF TWO SIMILAR PAIRS OF ITALIAN  
LIGNUM VITAE CANDLESTICKS  
17TH/18TH CENTURY  
larger pair 43,5cm high, smaller pair 42cm  
high

£1,500-2,500



173

173  
ROMAN SCHOOL (LATE 17TH CENTURY)  
*PORTRAIT OF A NOBLEMAN*  
Oil on canvas  
96.5 x 72.5cm (37 x 28½ in.)

£2,000-3,000



174

174  
CIRCLE OF SIR ANTHONY VAN DYCK  
(FLEMISH 1599-1641)  
*A LADY AT HER TOILETTE*  
Oil on canvas  
107.5 x 85.3cm (42¼ x 33½ in.)

£2,500-3,500



176



175

175  
FRANCESCO ALGAROTTI (ITALIAN 1712-1764)  
*STUDIES OF CHARACTER HEADS*  
Pen, ink, and wash  
17.6 x 23.3cm (6¾ x 9 in.)

Provenance:  
The collection of John Manning

£500-800



177

176  
A CHARLES II CARVED OAK AND INLAID PANEL  
BACK ARMCHAIR  
OF YORKSHIRE TYPE, CIRCA 1680  
Stamped three times 'AR'  
116cm high, 58cm wide, 52cm deep

£1,000-1,500

177  
AN OAK CREDENCE TABLE  
LATE 17TH OR EARLY 18TH CENTURY  
Of semi elliptical form, incorporating a folding top  
74cm high, 91cm wide, 44cm deep (when closed)

£500-800

178  
A JAPANESE BLUE AND WHITE ARITA  
'KRAAK' STYLE CHARGER  
17TH/18TH CENTURY  
38.8cm diameter

£300-500



178

179 Y  
A DUTCH COLONIAL EBONY CABINET  
ON STAND  
17TH CENTURY  
Profusely carved with floral foliage  
throughout, the doors opening to a shelved  
interior  
168.5cm high, 111cm wide, 64cm deep

For a related carved ebony cabinet attributed  
to the the Dutch Colony of Batavia (present  
day Jakarta), see Christie's, London, The  
Collector, 16th November 2021, Lot 502.

£2,500-4,000



179





180



181



183



182



184



185

**180**  
A GILTWOOD FRAME IN THE  
ORIENTALIST TASTE  
19TH CENTURY  
frame 127cm high, 108cm wide, aperture  
89cm x 70.5cm

£700-1,000

**181**  
AN OAK TURNERS ARMCHAIR  
LATE 19TH OR 20TH CENTURY  
95cm high, 64.5cm wide, 54cm deep

£400-600

**182**  
FOUR YEW HIGH BACK WINDSOR  
ARMCHAIRS  
19TH CENTURY  
each approximately 115cm high, 65cm  
wide, 55cm deep

£1,500-2,500

**183**  
ATTRIBUTED TO CATHERINE READ  
(BRITISH 1723-1778)  
*PORTRAIT OF A LADY IN A FUR STOLE*  
Pastel  
60 x 49cm (23½ x 19¼ in.)

£500-700

**184**  
A GEORGE II MAHOGANY KETTLE  
OR URN STAND  
CIRCA 1740  
Incorporating a well figured top  
60cm high, 37cm wide, 34cm high

£800-1,200

**185**  
AN EARLY GEORGE III MAHOGANY  
BUREAU BOOKCASE  
CIRCA 1760  
The mirror panel doors opening to adjustable shelves,  
the fall opening to an arrangement of pigeon holes  
and small drawers centre by a cupboard door above a  
leather inset writing surface  
218cm high, 103cm wide, 57cm deep

£1,500-2,500



186

**186**  
FOLLOWER OF MARCO RICCI  
SAINT PETER AND SAINT PAUL  
Oil on canvas  
41 x 30cm (16 x 11¾ in.)

£800-1,200



187

**187**  
AN ITALIAN MARBLE RELIEF OF  
SAINT ANTHONY OF PADUA  
18TH CENTURY  
Later faint inscription to reverse St  
Dominico  
20cm high, 15cm wide

£500-800



190

**189**  
AFTER GUGLIELMO DELLA PORTA (1500-1577) A  
CARVED WALNUT RELIEF OF THE DEPOSITION  
ITALIAN, 18TH CENTURY  
In a leaf carved frame  
99 by 80.5cm overall

£2,000-3,000



189



188

**188**  
A PAIR OF WALNUT, FIGURED WALNUT AND EBONISED  
BEDSIDE CHESTS  
AUSTRIAN, 18TH CENTURY  
Gilt metal mounted  
78cm high, 54cm wide, 42cm deep

£400-600



**190**  
A NETHERLANDISH STONE BUST OF CHRIST  
15TH/16TH CENTURY  
39cm high, 43cm wide

£800-1,200

**191**  
A QUEEN ANNE OAK CHILD'S ARMCHAIR  
CIRCA 1710  
106cm high, 40cm wide, 39cm deep

For a full sized chair of the period incorporating a similar 'slat back',  
see Victor Chinnery, Oak Furniture: The British Tradition, Antique  
Collectors' Club, 1979, page 280, figure 3:140.

£500-800



191



192

**192**  
A SET OF FOUR GREY PAINTED  
WOOD WALL BRACKETS OR  
MOUNTS  
AFTER A DESIGN BY GEORGE  
SMITH, 19TH CENTURY  
each 34cm high, 32cm wide

£600-800



193

**193**  
A SET OF THREE ITALIAN  
WHITE MARBLE LION  
MONOPODIA  
EARLY 19TH CENTURY  
each 69cm high, 14cm wide,  
22cm deep

£800-1,200



194

**194**  
FILIPPO TAGLIOLINI (1745-1809) A NEAR  
PAIR OF BISCUIT WARE FIGURES OF  
LUCIUS VERUS AND JUNO  
ITALIAN, 18TH CENTURY  
Each on plinth base inscribed LUCIO VERO and  
GUINONE respectively  
27.5 and 29cm respectively

£400-600

**195**  
AFTER GIAMBOLOGNA (1529-1608)- AN ITALIAN BRONZE FIGURE OF THE  
BATHING VENUS  
19TH CENTURY  
Now set on a fluted ebonised wood base  
bronze 23cm high, 32.5cm high overall, base 15.5cm diameter

£700-1,000



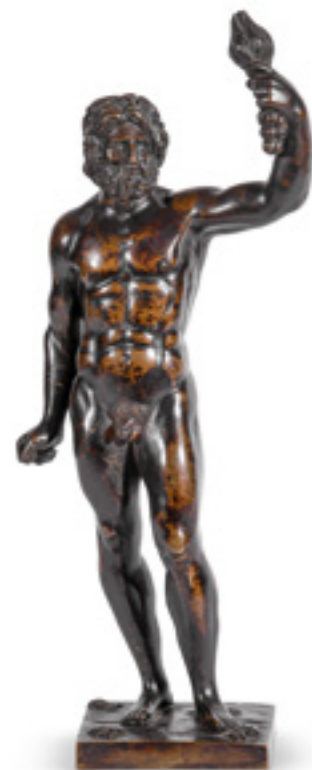
195

**196**  
AN FRENCH WHITE MARBLE PORTRAIT BUST OF A  
GENTLEMAN  
CIRCA 1770  
On a Portoro marble socle  
approximately 76cm high, base 20cm diameter

£2,500-3,500



196



197

**197**  
A FRENCH BRONZE FIGURE OF JUPITER  
17TH CENTURY  
Holding thunderbolt aloft in his left hand, plinth base  
39.5cm high, base 10cm wide

£4,000-6,000





**198**  
 AFTER ARTUS QUELLINUS THE ELDER (1609-1668) A PAIR OF  
 PLASTER HIGH RELIEF PANELS OF JUPITER AND DIANA  
 18TH/19TH CENTURY  
 Cast after the 17th century reliefs in Amsterdam Town Hall  
 each 67.5 by 39.5cm

£700-1,000

**199**  
 AN ITALIAN WALNUT AND BRASS MOUNTED SIDE CABINET  
 PROBABLY BOLOGNA, LATE 16TH OR EARLY 17TH CENTURY  
 114cm high, 193cm wide, 64cm deep

A smaller cabinet, probably from Bologna and incorporating closely related brass decoration, was sold in these rooms, 8th September 2022, Lot 512 (£3,000).

£2,000-3,000

198



199

**200**  
 WORKSHOP OF JEAN-ANTOINE HOUDON (1741-1828)  
 A PAINTED PLASTER HEAD OF VOLTAIRE  
 EARLY 19TH CENTURY  
 24cm high, oak backplate 31 by 21cm

£300-500



200

**201**  
 A TURNED LIGNUM VITAE  
 COFFEE GRINDER  
 18TH/19TH CENTURY  
 Folding iron turning handle  
 above turned top, brass studded  
 base 19.5cm high, base 9.7cm  
 diameter

£300-500



201



202

**202**  
 A PAIR OF OAK JOINT STOOLS  
 18TH CENTURY  
 each 57.5cm high, 37cm wide, 30.5cm deep

£800-1,200





203

**203**  
FRANZ KAISERMANN (SWISS 1765-1833)  
*THE GROTTA DI CAPRI*  
Watercolour and bodycolour on an etched base  
29 x 41cm (11¼ x 16 in.)

£600-800



206

**206 Y**  
A REGENCY ROSEWOOD, BRASS MARQUETRY AND GILT METAL MOUNTED STAND  
CIRCA 1815  
23cm high, 66cm wide, 26cm deep

£200-300

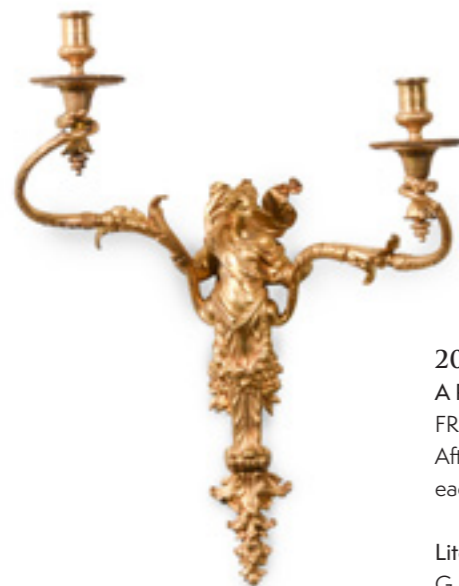


204

**204**  
A PAIR OF LOUIS XVI ORMOLU WALL SCONCES OF FLORA AND ZEPHYR  
FRENCH, LATE 18TH CENTURY  
After the Regence model  
each approximately 51cm high, 39.5cm wide, 22cm protuberance

**Literature:**  
G. Wilson, French Furniture and Gilt Bronzes : Baroque and Régence: Catalogue of the J. Paul Getty Museum collection, Los Angeles, 2008, no. 36, p. 310

£2,000-3,000



**205**  
A MAHOGANY AND GILT METAL MOUNTED TWO-TIER ETAGERE  
IN REGENCY STYLE, 20TH CENTURY  
Each tier being quarter veneered in 'plum pudding' mahogany and also crossbanded  
59cm high, 36cm wide, 30cm deep

£400-600



205



208

**208**  
A GILT METAL AND TOOLED LEATHER INSET TWO-TIER ETAGERE  
IN REGENCY STYLE, 20TH CENTURY  
59cm high, 53cm wide, 40cm deep

£400-600



207

**207**  
AN ITALIAN AGATE BUST OF A WOMAN  
18TH CENTURY AND LATER  
Later mounted onto socle and base  
In a fitted red leather case labelled for Skinner & Co Silversmiths, London  
bust and base 17cm high, 8cm wide, case 19 by 17cm

£1,200-1,800



209

209  
**JOSEPH GOTT (1785-1860) A WHITE MARBLE GROUP OF A BOY WITH A BASKET PLAYING WITH A GREYHOUND**  
 ROME, BEFORE 1841  
 Signed "J. GOTT Ft"  
 approximately 86cm high, 68cm wide

**Provenance:**  
 Possibly in the collection of the artist's relative John Gott and his wife, where "A boy with a basket playing with a greyhound" is recorded by 1841. Another version, dated 1853, was in the collection of J E Dubois from where it entered the Musée des Beaux Arts in Angers in 1882.

The Yorkshire born artist Joseph Gott had trained under John Flaxman between 1798 and 1802 before entering the Royal Academy in 1805 aged just 20. A gifted artist who combined a skill for working in the Classical manner with an undoubted joy in portraying dogs and

*"He is a man of first-rate genius. His works have been distinguished by the most fertile invention; powerful conception of expression; a high feeling of the beauty of female form; a fine taste and correct judgement - and the whole mingled together by that quality peculiar to genius, which I think Lord Verulam calls 'Felicity' - everything he does seems a creation of his own mind."*

The painter Thomas Unwins writing to Sir Thomas Lawrence in 1825

children, in 1822 he was awarded a pension from the Academy's then president Sir Thomas Lawrence, for travel abroad specifically to Italy as well as a personal letter of introduction to Europe's greatest living sculptor, Antonio Canova (1757-1822). Despite hardship, family tragedy and depression, in Rome he thrived. He forged a career ranging from monuments to public figures, portrait busts and, as with these two examples, more playful animals and children in natural harmony.

*"Every visitor to Rome, this half century past, has looked in at the studio of M. Gott..."*  
 The Athenaeum, 28 January 1860, p.139, in T. Friedman and T. Stevens, *Joseph Gott, 1786-1860, Sculptor*, exh. cat., Leeds and Liverpool, 1972, p. 56.

£7,000-10,000





210

**210**  
AN ITALIAN TERRACOTTA FIGURE OF  
AN ÉCORCHÉ HORSE  
19TH CENTURY  
Set on a shaped base and further walnut  
veneered plinth  
49.5cm high, base 42.5cm long  
  
£2,000-3,000



211

**211**  
AN ITALIAN CARVED GILTWOOD SERPENTINE CONSOLE TABLE  
18TH CENTURY  
With Sicilian Jasper top  
91cm high, 161cm wide, 83cm deep  
The pair to this table is situated in Lotherton Hall, Leeds  
  
£4,000-6,000



212

**212**  
CIRCLE OF PIERRE-HENRI DE VALENCIENNES (FRENCH 1750-1819)  
A WOODED LANDSCAPE WITH EURYDICE, HER COMPANIONS, AND ARISTAEUS  
Oil on canvas  
135 x 181.5cm (53 x 71¼ in.)  
  
£10,000-15,000





213

213  
A ROMAN BRONZE FIGURE OF HERCULES  
1ST/2ND CENTURY A.D.  
On plinth base and now set on a polished black stone pedestal  
base  
figure 16.5cm high, 24cm high overall, base 8.5cm wide

£1,500-2,500

214  
A DIRECTOIRE MAHOGANY AND GILT METAL  
MOUNTED COMMODE  
CIRCA 1795  
With Carrara marble top  
91cm high, 146cm wide, 61cm deep

£800-1,200



214



215

215  
ATTRIBUTED TO GIACOMO RAFFAELLI  
(1753-1836)- A PAIR OF INLAID MARBLE  
SIDE TABLES  
EARLY 19TH CENTURY  
Each of lunette form with 36 square  
specimen hardstone panels beneath inlaid  
demilune surmount, the tops on Mallet  
style gilt bronze faux bamboo stands  
44.5cm wide, 47cm high, 67.5cm long

£7,000-10,000



215 (detail)



216

216  
 AFTER A MODEL BY GIAMBOLOGNA  
 (1529-1608) A LARGE BRONZE GROUP OF  
 NESSUS AND DEIANIRA  
 ITALIAN 17TH CENTURY  
 On stepped plinth base  
 group 42cm high, 48cm high overall, base  
 36cm wide

£2,000-3,000



217

217  
 AFTER THE ANTIQUE, A PAIR OF  
 REGENCY ORMOLU WARWICK VASES  
 EARLY 19TH CENTURY  
 each 24.5cm high, 35cm wide across the  
 handles, bases 13cm square

£3,000-5,000



**218**  
 A FRENCH LOUIS XV ORMOLU CARTEL WALL TIMEPIECE WITH PULL-QUARTER REPEAT  
 GODEFROY, PARIS, CIRCA 1770

The single train movement with later Brocot-type recoil escapement and pull-quarter repeat mechanism visible on the backplate, the circular white enamel Roman numeral dial Signed 'GODEFROY, A PARIS' to centre and with fine scroll-pierced and engraved gilt brass hands, the case cast with urn surmount and female terms flanking the dial  
 66cm high, 33cm wide

£1,000-1,500



218

**219**  
 ANTWERP SCHOOL (17TH CENTURY)  
 PORTRAIT OF A GENTLEMAN WITH A GLOBE  
 Oil on canvas  
 104.5 x 90cm (41 x 35¼ in.)

£2,000-3,000



219



220

**220**  
 A FRENCH MAHOGANY AND ORMOLU  
 MOUNTED COMMODE  
 IN THE MANNER OF JACOB FRERES, EARLY  
 19TH CENTURY  
 With a serpentine marble top  
 92.5cm high, 130cm wide, 63cm deep

£2,000-3,000



221

**221**  
 A PAIR OF WEDGWOOD BLACK BASALT CHAMBERSTICKS  
 18TH/19TH CENTURY

Each with basket texture nozzle stem, leaf decorated twin scroll handles, impressed Wedgwood  
 10cm high, 14cm wide

£300-500

**222**  
 A PORTRAIT BUST OF KING CHARLES I (1600-1649)  
 ENGLISH, 17TH CENTURY  
 On a marble base  
 40cm high overall, base 10cm wide

£1,500-2,500



222



223

**223 Y**  
 A REGENCY ROSEWOOD FOLIO STAND  
 CIRCA 1820  
 92cm high, 135cm wide, 87cm deep

£1,500-2,500



224

224  
AN ITALIAN TERRACOTTA FIGURE OF SAINT JOHN EVANGELIST  
EARLY 19TH CENTURY  
60.5cm high, base 15cm wide, base incised L. Plaita

£300-500



225

225  
AN ITALIAN TERRACOTTA GROUP OF SAINT JOSEPH AND THE CHRIST CHILD  
19TH CENTURY  
46.5cm high base 15.5cm wide

£300-500



227

227  
A GERMAN BRONZE GROUP OF A LION ATTACKING A HORSE  
17TH CENTURY  
approximately 42cm wide 24cm high, 28cm deep

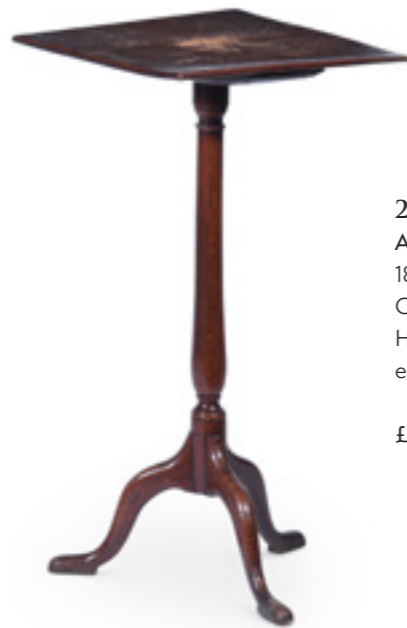
£5,000-8,000



226

226  
A PAIR OF GEORGE III OAK TRIPOD TABLES  
18TH CENTURY  
One bearing inscribed paper label titled 'EX PALACE HOUSE, E.T.72(pair)'  
each 65cm high, 35cm wide, 32cm deep

£500-800



228  
AFTER GIAMBOLOGNA (1529-1608)  
A BRONZE FIGURE OF NESSUS ABDUCTING DEIANIRA  
FRENCH 18TH/19TH CENTURY  
39.5cm high, 56.5cm high overall, base 24.5cm wide

£3,000-5,000



228



229

229  
AFTER THE ANTIQUE- A MONUMENTAL PLASTER BUST  
OF HERAKLES  
LATE 19TH/20TH CENTURY  
100cm high, base 32cm diameter

This bust is attributable to Brucciani and is probably cast after the marble bust of Herakles (the Roman Hercules) in the V&A museum which was presented to it in 1776 by Sir William Hamilton (Museum number 1776,1108.2). Sir William had the head restored in Rome and then transferred across to London. In a letter of 1776 to Charles Greville he wrote: "Do let the Hercules bust be well placed, Hamilton [Gavin] declares the head is better than that of the Farnese."

£2,000-3,000



230

230  
A REGENCY WALNUT CENTRE TABLE  
IN THE MANNER OF MACK, WILLIAM & GIBTON, CIRCA 1820  
88cm high, 152cm wide, 82cm deep

The carved supports seen on this table are of related form to design etchings for 'antique seats' by Charles Heathcote Tatham made in 1799, see Regency Furniture, Frances Collard, Antique Collectors' Club, 1985, page 53.

£5,000-8,000



END OF DAY ONE



231



**231**  
A PAIR OF FLEMISH WHITE MARBLE FIGURES  
ALLEGORICAL OF SPRING AND AUTUMN  
18TH CENTURY  
He carrying grapes, a wine flask by his feet, she with a long swag  
of flowers  
approximately 89cm high, bases 27 by 27.5cm

The symbolism of these figures is similar to the work of the Roman Baroque sculptor Camillo Rusconi- notably evident in his set of four putti emblematic of The Seasons in the Royal Collection (The Four Seasons RCIN 71426, 71427, 71424 and 71425).

£6,000-9,000



**232**  
**FLORENTINE SCHOOL (18TH CENTURY)**  
**A SET OF FOUR DRAWINGS OF VENUS DE' MEDICI**  
 RED CHALK  
 Three 43 x 27cm (16¾ x 10½ in.) and one smaller  
 Unframed (4)

£1,000-1,500



232



**233**  
**A VARIEGATED MARBLE CHIMNEY PIECE**  
 FRENCH, 19TH CENTURY  
 108cm high, 135cm wide, 37cm deep

£700-1,000



233

**234**  
**AN ITALIAN WHITE CARRARA MARBLE PEDESTAL**  
 19TH/20TH CENTURY  
 124cm high, 24cm square

£300-500



234

**235**  
**AN ITALIAN BRONZE FIGURE OF THE DYING GAUL**  
 ROMAN, 19TH CENTURY  
 41cm wide, 19.5cm high

£1,000-1,500



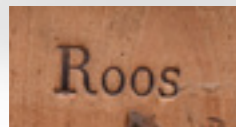
236



235

**236**  
**A DORSET MARBLE PEDESTAL**  
 EARLY 20TH CENTURY  
 Inscribed "1921 FROM BOTHENHAMPTON QUARRIES, BRIDPORT  
 DORSET THE PROPERTY OF J P F CUNDRY"  
 99cm high, 24.5cm diameter

£300-500



237 (details)

237 Y

A PAIR OF ITALIAN ROSEWOOD, EBONY, PURPLEWOOD, SYCAMOR MARQUETRY AND CHEQUER INLAID COMMODES ALL'ANTICA

BY KARL AMADEUS ROOS (1775-1837), EARLY 19TH CENTURY

The reverse of each commode branded 'ROOS', one commode with paper label inscribed 'SIGNORA, TERESA GUGLIELMI, CASTELLAMARE DI STABBIA'

each 91cm high, 118cm wide, 59cm deep

The German born, Karl Amadeus Roos, trained in Paris in the renowned Jacob's atelier before re-locating to Rome in 1804. He established a flourishing workshop in the city and his work became popular with the affluent society of Rome and he furnished many of the grand Palazzos in the area.

£25,000-35,000







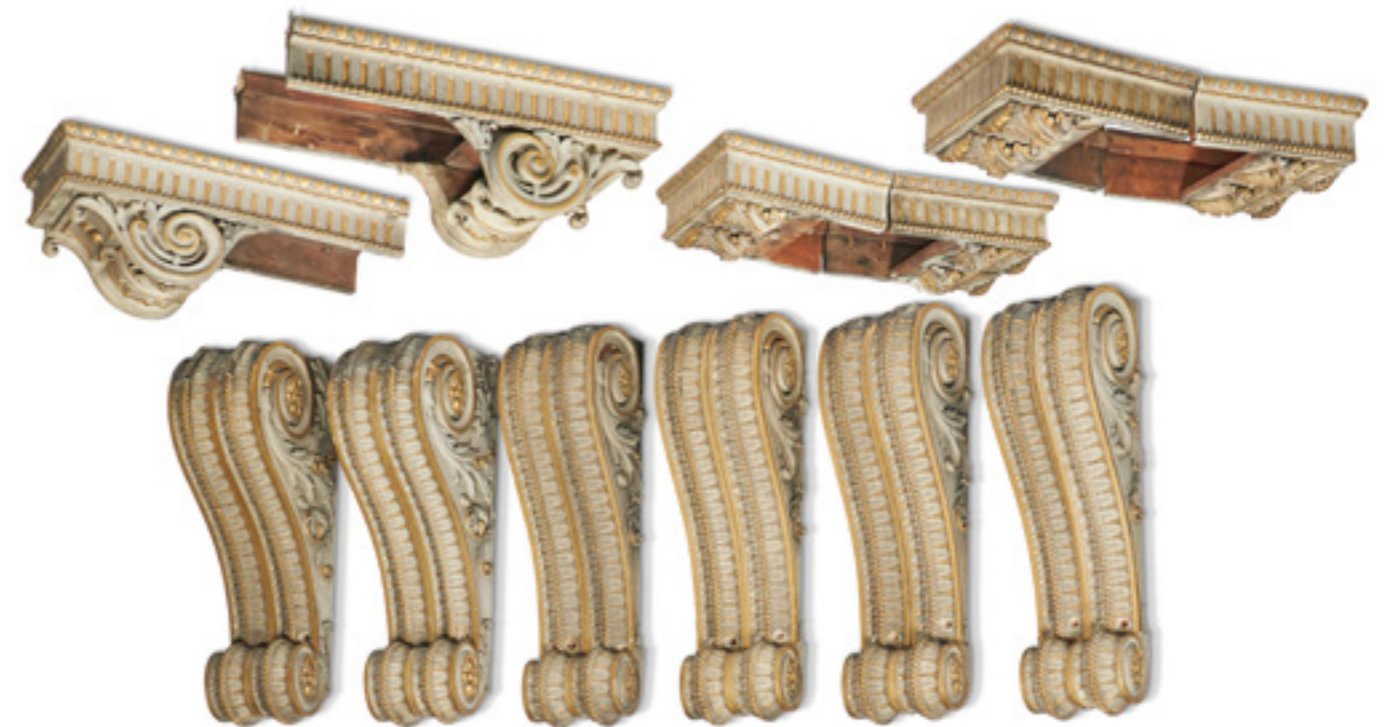
238

**238**  
 A PAIR OF GILT BRONZE AND OPALINE  
 GLASS CANDLE VASES  
 IN THE MANNER OF MATTHEW BOULTON,  
 LATE 18TH/EARLY 19TH CENTURY  
 Each with reversible floral finial lid/nozzle, ram  
 head capped trailing laurel swags and scrolling  
 foliate handles, stepped bases  
 22cm high with nozzles, 19.5cm high with lids,  
 bases 6cm wide  
 £1,500-2,500



239

**239**  
 A CARVED MAHOGANY FOLDING CARD TABLE  
 IN GEORGE III STYLE, LATE 19TH CENTURY  
 74cm high, 90cm wide, 40cm deep (when closed)  
 £800-1,200



240

**240**  
 SIR CHARLES BARRY (1795-1860) FOR HAREWOOD HOUSE- A SET  
 OF SIX PAINTED & GILTWOOD CORBELS  
 EARLY VICTORIAN, CIRCA 1845  
 Each of architectural bracket form with overhanging plinth with stiff leaf  
 banding, on stiff leaf and foliate carved scrolling volute support  
 each 92cm high overall, 35cm long, 14.5cm deep  
 These brackets were supplied under the direction of the architect Sir  
 Charles Barry for the Gallery at Harewood House circa 1845.  
 £4,000-6,000



241

241  
DUTCH SCHOOL (18TH CENTURY)  
ALLEGORIES OF SCULPTURE AND PAINTING  
En grisailles oil on canvas, oval, a pair  
62 x 50cm (24¼ x 19½ in.) (2)

£2,000-3,000



242

242 Y  
AN ANGLO-INDIAN CARVED EBONY  
SIDE TABLE  
SECOND QUARTER 19TH CENTURY  
78cm high, 66cm wide, 44cm deep

£1,000-1,500

243  
LOUIS JULIEN (JULES) FRANCESCHI (FRENCH, 1825-1893)  
A LARGE BRONZE GROUP OF A BOY FEEDING A DOG  
MID 19TH CENTURY  
Signed "Sculpte par Francheschi"  
90cm high, base 72 by 72cm

£2,500-3,500



243



244

244  
A PAIR OF ITALIAN POLYCHROME STUCCO PEDESTALS  
17TH CENTURY  
With grotesque masks above guilloche banding  
each 146cm high, 49cm wide, 33cm deep

£2,000-3,000



245

245  
AFTER GIAMBOLOGNA (1529-1608) AN ITALIAN BRONZE FIGURE  
OF THE CESARINI VENUS  
18TH OR 19TH CENTURY  
Now set on waisted socle and green serpentine marble mounted base,  
figure 24cm high, 35cm high overall, base 13.5cm diameter

£1,500-2,500

246  
A PAIR OF ITALIAN GREY  
MARBLE PEDESTALS  
19TH CENTURY  
121cm high, tops 26 cm diameter  
£2,000-3,000



246



247  
AN ITALIAN MARBLE PORTRAIT BUST OF HERCULES  
PROBABLY ROME, 18TH CENTURY  
bust 38cm high, 53cm high overall, 29cm wide  
£2,500-3,500



247

248  
AN ENGLISH YELLOW SCAGLIOLA PEDESTAL  
EARLY 19TH CENTURY  
113.5cm high, top 26.5cm diameter, base 40.5cm square  
£300-500



248



249



250

249  
FRENCH SCHOOL (LATE 18TH CENTURY)  
ANCIENT ALTAR SCENE, AFTER A RELIEF  
Oil on canvas  
57 x 107cm (22¼ x 42 in.)

£800-1,200

250  
A ROMAN BRONZE FIGURE OF HYGEIA  
1ST/2ND CENTURY A.D.  
Now set on an ebonised socle base  
figure 11cm high, 16cm high overall, base 5cm wide

£800-1,200



251

251  
AN ITALIAN ALABASTRO MARITIME AND VARIEGATED  
MARBLE PEDESTAL  
18TH CENTURY  
107.5cm high, top 37cm diameter

£2,000-3,000



252  
 WORKSHOP OF GIANFRANCESCO SUSINI (FLORENCE 1585-C.1653)  
 A BRONZE FIGURE OF A PEASANT  
 AFTER A MODEL BY GIAMBOLOGNA (1529-1608), CIRCA 1630  
 Depicted resting on his staff, now set on a turned wood base  
 figure 12cm high, 16cm high overall, base 7.5cm wide

£1,000-1,500



252

255  
 AN ITALIAN BRONZE FIGURE OF THE CESARINI VENUS  
 FLORENTINE, 18TH/19TH CENTURY  
 Now set on a red marble base  
 figure 33cm high, 43cm high overall, base 8.8cm diameter

£2,000-3,000



255



253

253  
 BARTHÉLEMY PRIEUR (C.1536-1611) A BRONZE FIGURE OF A PEASANT  
 ITALIAN, EARLY 17TH CENTURY  
 Carrying a wicker basket and holding a staff, now set on green velvet covered base  
 figure 13.5cm high, 17.5cm high overall, base 9cm wide

£2,000-3,000



256

256  
 AN ITALIAN BRONZE FIGURE OF JUPITER  
 17TH CENTURY  
 Now set on variegated green stone and alabaster ring  
 mounted base  
 figure 12.4cm high, 18.6cm high overall, base 5.5cm wide

£800-1,200



254

254  
 AN ITALIAN BRONZE FIGURE OF SAINT PETER  
 19TH CENTURY  
 Depicted seated, right hand raised in blessing, left hand holding key  
 25.5cm high, 10cm wide at base

£500-800



257

257  
 A ROMAN BRONZE FIGURE OF MERCURY  
 1ST/2ND CENTURY A.D.  
 Now set on a polished black stone base  
 figure 16.2cm high, 21.5cm high overall, base  
 6.2cm wide

£1,000-1,500



**258**  
 AN ITALIAN BRECCIA VIOLA MARBLE PEDESTAL  
 18TH CENTURY  
 Remnants of moulding to base  
 84cm high, top 22cm diameter

£700-1,000

258



260

**260**  
 AN ENGLISH GREY MARBLE PEDESTAL  
 19TH CENTURY  
 101cm high, top 33.5cm diameter

£600-900



261

**261**  
 AFTER A MODEL BY GIAN LORENZO BERNINI (1598-1680)  
 AN ITALIAN BRONZE FIGURE OF DAVID  
 ROMAN, 19TH CENTURY  
 82cm high, base 41cm wide

£1,000-1,500

**262**  
 A PAIR OF ITALIAN BARDIGLIO AND  
 WHITE MARBLE PEDESTALS  
 18TH CENTURY  
 123cm high, tops 29.5cm diameter, base  
 40cm diameter approximately

£3,000-5,000



262



259

**259**  
 AN ITALIAN MARBLE PORTRAIT RELIEF  
 OF THE HEAD OF CHRIST  
 17TH CENTURY  
 43.5cm high, 34cm wide

£1,500-2,500



263

**263**  
AN ITALIAN BRONZE FIGURE OF FLORA FARNESE  
19TH CENTURY  
Now set on a black marble base with white variegated streaks  
figure 49cm high, 52cm high overall, base 18cm wide

£600-900



264

**264 Y**  
A CEYLONESE CARVED EBONY ARMCHAIR  
PROBABLY GALLE DISTRICT, FIRST HALF 19TH CENTURY  
106cm high, 72cm wide, 80cm deep overall

£2,000-3,000

**266**  
A RARE ELIZABETHAN SET OF EIGHT  
POLYCHROME DECORATED SYCAMORE  
ROUNDELS OR FRUIT TRENCHERS  
LATE 16TH/EARLY 17TH CENTURY  
Each with different verse of text within  
scrolling, part gilded polychrome decoration,  
in turned beech box  
roundels 12.5cm diameter, box 16cm diameter



266

**Provenance:**  
Formerly in the Eila Grahame Collection,  
printed collection label and numbered in ink  
12.  
Please see a closely related set, from The W. J.  
Shepherd Collection of Treen sold Sotheby's  
London, 30 November 1983, lot 770 and  
subsequently as part of the James Walker  
collection Sotheby's London, Important  
English Furniture, 6 June 2006, lot 228.

A similar example can also be seen illustrated  
in Edward H. Pinto, *Treen or Small Woodware  
Throughout the Ages*, 1949 Edition, pl. 5.  
Other examples can be seen in Jonathan Levi,  
*Treen for the Table*, *Antique Collector's Club*,  
1998, pp.132-137.

£5,000-8,000

**267**  
A COMMONWEALTH PANELLED OAK CHEST  
1650  
The floral marquetry panels flanked by term figures  
76cm high, 138cm wide, 62cm deep

£1,000-1,500



265

**265**  
AN ITALIAN WALNUT SIDE CABINET  
LATE 16TH OR EARLY 17TH CENTURY  
The doors opening to a shelved interior  
123cm high, 170cm wide, 56cm deep

£1,500-2,500



267



268



268  
TWO ITALIAN CARVED GILTWOOD  
WALL BRACKETS  
19TH CENTURY, IN THE 15TH  
CENTURY STYLE  
30cm high, 56.5cm wide, 14cm and  
20cm high, 46cm wide, 13cm deep  
respectively

£400-600



270

270  
AN ITALIAN BRONZE RELIEF OF AN ALLEGORICAL FIGURE  
18TH CENTURY  
Seated female figure holding key to both hands, scrolling leaf and  
hippocamp surround  
20cm high, 20cm wide

£200-400



269

269  
A BURR ELM ESTATE CABINET  
LATE 18TH OR EARLY 19TH CENTURY  
Opening to a shelved interior  
203cm high, 146cm wide, 48cm deep

£1,500-2,500



271

271  
A CARVED OAK FOUR POST BED  
17TH CENTURY  
202cm high, 152cm wide, 236cm deep overall

£3,000-5,000





272



273



274



**272**  
AN ITALIAN TERRACOTTA PLAQUE  
DEPICTING SLEEPING NYMPH WITH  
PUTTI  
18TH CENTURY  
In later gilt frame  
panel approximately 24 by 37cm, frame 34  
by 47cm

£300-500

**273**  
AFTER THE ANTIQUE- A BRONZE  
HYDRIA  
NEAPOLITAN, 19TH CENTURY  
The water jug with twin handles issuing  
from laughing theatrical mask  
34.8cm high

£500-800

**274**  
A PAIR OF ITALIAN TERRACOTTA  
MODELS FOR RELIEFS WITH CLASSICAL  
SCENES  
EARLY 19TH CENTURY  
The panels set into scumbled frame  
visible panels 18 by 22.5cm, frames 22.5 by  
27.5cm

£1,000-1,500





275

275  
A MAIOLICA ALBARELLO  
ITALIAN, 16TH CENTURY  
Blue on white ground, inscribed text within scrolling foliate border, base with red printed stamp "Collezione Simonetti Roma"  
17cm high, base 11.5cm diameter

£800-1,200



276

276  
TWO MAIOLICA ALBARELLI AND A BOTTLE VASE  
ITALIAN, 16TH CENTURY  
All with later ink inscription to underside "NT"  
larger albarello 19.5cm high, base 10cm diameter, smaller albarello 19cm high, base 9.3cm diameter, bottle vase 21cm high, base 9.8cm diameter

£1,500-2,500



278

278  
A MAIOLICA ALBARELLO  
ITALIAN, 16TH CENTURY  
Blue on white ground, inscribed text within scrolling foliate border  
19.5cm high, base 12.8cm diameter

£800-1,200



279

279  
A MAIOLICA ALBARELLO  
ITALIAN, 16TH CENTURY  
Blue on white ground, inscribed text within scrolling foliate border  
19cm high, base 11.5cm diameter

£800-1,200



277

277  
A MONUMENTAL CHARLES II PANELLED OAK CHEST  
OF YORKSHIRE TYPE, CIRCA 1660  
87cm high, 207cm wide, 74cm deep

£700-1,000



280

280  
A SPECIMEN MARBLE LOW CENTRE TABLE  
THE TOP 19TH CENTURY, THE BASE LATER  
54cm high, the top 77.5cm x 58cm

£1,500-2,500



281

281  
A GERMAN BELLARMINE STONEWARE JUG  
16TH/17TH CENTURY  
Characteristic mask above pair star roundels  
flanking oval relief panel  
39.5cm high

£400-600



282

282  
A GERMAN BELLARMINE STONEWARE JUG  
16TH/17TH CENTURY  
Characteristic mask above impressed number 4  
45cm high

£200-300

284  
A NORTHERN EUROPEAN TERRACOTTA MODEL FOR AN  
EQUESTRIAN MONUMENT  
18TH CENTURY  
30.5cm high, base 21cm wide

£700-1,000



284



285

285  
AN ITALIAN TERRACOTTA FIGURE OF THE VIRGIN  
18TH CENTURY  
approximately 39.5cm high, 25cm wide

£300-500



283

283 λ  
CHRISTOPHER JOHN HARRISON  
(BRITISH B. 1945)  
TROMPE L'OEIL  
Oil on board  
Signed with initials and dated '1969'  
(lower centre)  
55 x 75.5cm (21½ x 29½ in.)

£800-1,200

286  
A PAIR OF CARVED OAK  
PANELS DEPICTING HERONS  
CIRCA 1850-1880  
each 57 by 47.5cm

£300-500



286



287

**287**  
AN ITALIAN BRONZE FIGURE OF THE CORPUS CHRISTI  
17TH CENTURY  
Later cross  
figure 53 by 49cm wide, later cross 71 by 48cm

£1,200-1,800



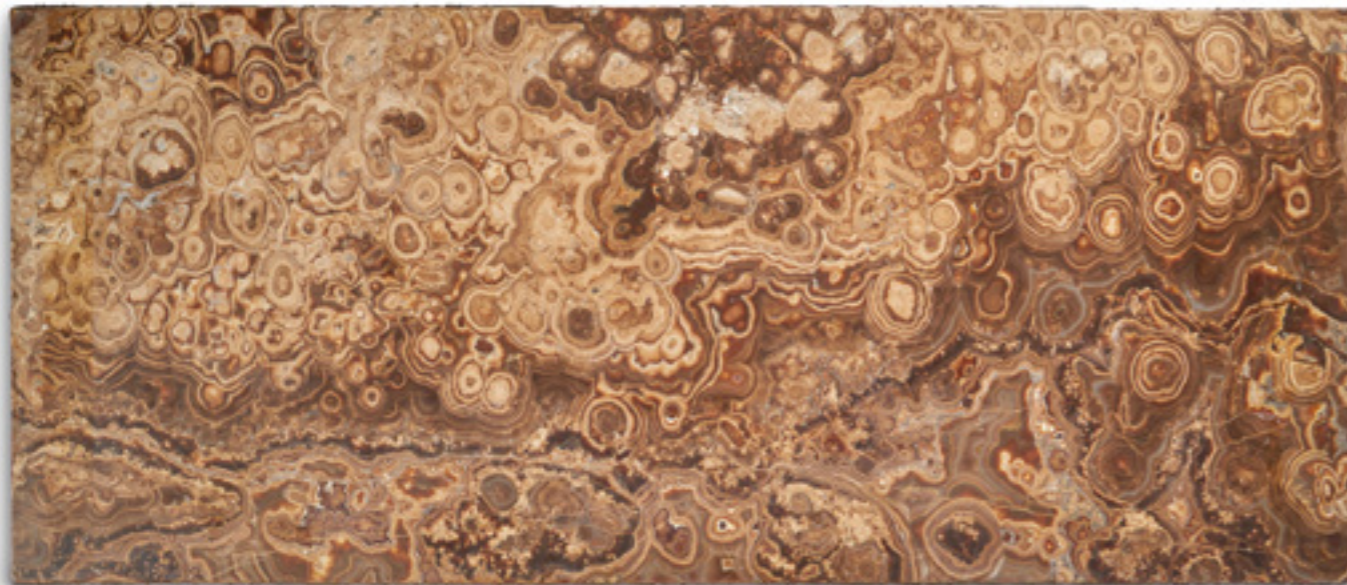
288

**288**  
A LARGE FRANCO-FLEMISH TERRACOTTA STANDING FIGURE OF SAINT ANTHONY THE ABBOT  
EARLY 18TH CENTURY  
With wild boar at his feet  
117cm high, 49cm wide, 35cm deep

£800-1,200

**289**  
AN ITALIAN ALABASTER TABLE TOP  
19TH CENTURY  
with attractive figured top  
141.5 by 61cm, 5cm thick

£1,500-2,500



289

**290**  
AN ANGLO-DUTCH GILT BRASS SIXTEEN LIGHT CHANDELIER  
18TH/19TH CENTURY  
In two tiers of eight lights, not electrified  
approximately 64cm high, 74cm wide

£800-1,200



290

**291 Y**  
AN ANGLO-INDIAN EXOTIC HARDWOOD LINEN PRESS  
SECOND HALF 18TH CENTURY  
The doors opening to two sliding trays  
161cm high, 119cm wide, 64cm deep

£1,500-2,500



291



292

292  
DUTCH SCHOOL (MID-17TH CENTURY)  
*A FALLEN EAGLE IN MOUNTAINOUS  
LANDSCAPE*  
Oil on canvas  
79.5 x 64cm (31¼ x 25 in.)

£2,000-3,000



293

293  
CIRCLE OF REMBRANDT  
HARMENSZOOM VAN RIJN (1606-1669)  
*A BEARDED MAN WEARING A TURBAN  
AND HOLDING A BATON*  
Oil on canvas  
130 x 109cm (51 x 42¾ in.)  
Unframed.

£2,500-3,500



294  
A GOOD COLLECTION OF ENGLISH AND DUTCH LIGNUM VITAE MORTARS AND PESTLES  
18TH/19TH CENTURY  
Comprising 13 mortars and 9 pestles, assorted turning patterns and sizes  
largest mortar 33.5cm high, top 20cm diameter,  
smallest mortar 12.5cm high, top 13cm diameter

£3,000-5,000



295  
A MARBLE PORTRAIT BUST  
PROBABLY 2ND CENTURY A.D.  
On later turned marble socle  
bust 25cm high, 36.5cm high overall

£1,500-2,500

295



296  
A ROMAN GIALLO ANTICO HERM BUST  
OF DIONYSUS  
1ST/2ND CENTURY A.D.  
10cm wide, 15.5cm high, 6.5cm deep

£2,000-3,000

296





297



**297**  
A PAIR OF TRAVERTINE PEDESTALS  
MODERN  
111.5cm high, top 26.5cm diameter, base  
34cm square

£400-600



298

**298**  
A PAIR OF TRAVERTINE PEDESTALS  
MODERN  
111.5cm high, top 26.5cm diameter, base  
34cm by 33.5cm

£400-600



**299**  
AFTER FRANCESCO SALVIATI (17TH CENTURY)  
*THE THREE FATES*  
Oil on canvas  
82 x 62cm (32¼ x 24¼ in.)  
Unframed

After the original work from 1550 in the Pitti Palace, Florence

£500-700



300



299

**300**  
A FRENCH BRONZE FIGURE OF DIANA THE HUNTRESS  
17TH CENTURY  
figure 30cm high, 34cm high overall, base 20cm wide

£1,000-1,500

**301**  
FOLLOWER OF JAN WIJNANTS (18TH CENTURY)  
*LANDSCAPE WITH TRAVELLERS*  
Oil on panel  
24 x 31.8cm (9¼ x 12½ in.)

£800-1,200



301



302

302  
ENGLISH SCHOOL (EARLY 19TH CENTURY)  
*A SCENE FROM ANTIQUITY*  
Oil on canvas  
45.5 x 35.5cm (17¾ x 13¾ in.)

£800-1,200



303

303  
AFTER JACOB JORDAENS (19TH CENTURY)  
*ALLEGORY OF FERTILITY*  
Oil on canvas  
55 x 72cm (21½ x 28¼ in.)

After the original work painted in 1623, and now in the Royal Museum of Fine Arts of Belgium, Brussels

£400-600



305

305  
CIRCLE OF RICHARD WILSON,  
(WELSH 1714-1782)  
*EXTENSIVE LANDSCAPE WITH A  
SHEPHERD AND SHEPHERDESS*  
Oil on canvas  
62 x 79cm (24¼ x 31 in.)  
in a fine 18th century carved giltwood frame

£2,500-3,500



304

304  
FOLLOWER OF JAN SANDERS  
VEN HEMESSEN, (16TH/17TH  
CENTURY)  
*A VANITAS: AS WE ARE BORN,  
SO WE DIE*  
Oil on panel  
57.5 x 70.5cm (22½ x 27¾ in.)

£2,000-3,000



306

306  
JOHN CRANCH (BRITISH 1751-1821)  
*TRAVELLERS AT REST*  
Oil on canvas  
37 x 43cm (14½ x 16¾ in.)  
Unframed

£1,500-2,500





307



308



309

**307**  
ITALIAN SCHOOL (17/18TH CENTURY)  
*STUDY OF A SATYR'S HEAD IN PROFILE*  
Oil on canvas and paper  
41 x 32cm (16 x 12½ in.)

£800-1,200

**308**  
ANTWERP SCHOOL (16TH CENTURY)  
*SAINT GREGORY THE GREAT*  
Oil with traces of mordant gilding on panel, tondo  
14 x 14cm (5½ x 5½ in.)

£500-700

**309**  
FRENCH SCHOOL (CIRCA 1820)  
*STUDY OF A MAN GAZING*  
Oil on canvas  
63.5 x 49cm (25 x 19¼ in.)

£500-700

**310**  
AN ITALIAN ALABASTER CRUCIFIX ON STAND  
18TH CENTURY  
Polychrome variegated alabaster  
106.5cm high overall, 31cm wide across the arms

£1,000-1,500



311

**311**  
AFTER ANDREA DEL VERROCCHIO (1435-1488)  
A TERRACOTTA HEAD OF A PUTTO  
ITALIAN, 19TH CENTURY  
Set on a marble base  
head 19.5cm high, 30cm high overall

£400-600



310



312

**312 Y**  
A DUTCH COLONIAL EBONISED FOLDING CHAIR  
PROBABLY INDONESIA, 18TH CENTURY  
Of small proportions, carved with flowers, birds and basket of fruit in the Dutch taste, mounted with spherical ivory decorative mounts, each upright of the back surmounted by a heraldic lion finial, the reverse of one stretcher carved with initials 'A P B' and '1714'  
75.5cm high, 39cm wide, 45cm deep overall

Please note, Dreweatts have applied for a de minimis exemption certificate for the ivory in this lot (Ref: UHS8AAKR)

£1,500-2,500

**313**  
 A SET OF SIX ITALIAN EBONISED AND PARCEL GILT  
 TONDO FRAMES  
 18TH CENTURY  
 each 19cm wide, 11.8cm diameter visible aperture



313

£300-500



314

**314**  
 AN ITALIAN BRONZE TABLE BELL  
 16TH CENTURY  
 Relief decoration of female figures  
 flanking cartouches surmounted by  
 the handle formed as the female  
 figure of abundance  
 16.8cm high

£800-1,200

**315**  
 AN ITALIAN OR FRENCH BRONZE FIGURE OF JUPITER  
 17TH CENTURY  
 Now set on a variegated green/white marble cylinder base  
 and further plinth  
 figure 20cm high, 28cm high overall, base 10cm wide

£1,500-2,500



315

**316**  
 A VENETIAN BRONZE ALLEGORICAL FIGURE  
 16TH CENTURY  
 The male nude figure striding forward, on gilt bronze mounted specimen  
 hardstone mounted base  
 figure 40cm high, 56cm high overall, base 18.5cm wide holding

£2,000-3,000



316



317



**317**  
 A PAIR OF ITALIAN ALABASTER FIORITO AND  
 WHITE MARBLE PEDESTALS  
 19TH CENTURY  
 124cm high, tops 28cm diameter, base 39.5cm square

£2,000-3,000



318  
A PAIR OF UPHOLSTERED SOFAS  
BY GEORGE SMITH, OF RECENT MANUFACTURE  
Each bearing makers plaque  
each 87cm high, 216cm wide, 100cm deep overall

£3,000-5,000



319  
AFTER A MODEL BY GIAMBOLOGNA (1529-1608) A BRONZE  
FIGURE OF NEPTUNE  
FLORENTINE, 19TH CENTURY  
Shallow square plinth base, the figure holding trident shaft to his right  
hand, right foot on dolphin below,  
77cm high, base 21cm square

£2,000-3,000





320

**320**  
AN ITALIAN BRONZE BUST OF A NOBLEMAN  
19TH CENTURY  
On base  
bust 13.5cm high , 16cm high overall, 11cm wide

£400-600



321

**321**  
AN ITALIAN BRONZE BUST OF AN EMPRESS  
ROMAN, 18TH CENTURY  
Of open back form, now set on polished back stone base  
head 20.5cm high, 22cm high overall, base 11cm wide

£400-600



322

**322**  
AN ITALIAN BRONZE BUST OF VESPASIAN  
ROMAN, 18TH CENTURY  
Now on base  
bust 23cm high, 26cm high overall, base 20cm wide

£1,000-1,500



324

**324**  
AN ITALIAN CARVED AND POLYCHROMED WOOD FIGURE OF A SAINT  
15TH/16TH CENTURY  
On later plinth base  
figure 119cm high, 40cm wide, 139cm high overall

£800-1,200



323

**323**  
AN ITALIAN CARVED GILTWOOD MIRROR FRAME  
LATE 17TH CENTURY OR EARLY 18TH CENTURY  
127cm high, 101cm wide

£1,500-2,500



325

**325**  
A GEORGE IV MAHOGANY  
DOUBLE SIDED OPEN BOOKCASE  
CIRCA 1825  
With adjustable shelves  
96cm high, 143cm wide, 47cm deep  
overall

£1,500-2,500



326

**326**  
**AN ENAMEL BOX DECORATED WITH HAREWOOD HOUSE**  
 LATE 18TH/EARLY 19TH CENTURY  
 Exterior with painted print of the front of Harwood House (sic), the interior inscribed "A trifle from Harrogate", with metal mounts, formerly gilded  
 8.7cm wide, 6cm deep, 3.6cm high

£400-600



328

**328**  
**AN ITALIAN TERRACOTTA GROUP OF THE ABDUCTION OF A SABINE**  
 18TH CENTURY  
 19cm high, base 16cm wide

£600-800



327

**327**  
**SIR CHARLES BARRY (1795-1860) FOR HAREWOOD HOUSE, A PAIR OF CARVED WOOD DROP SWAGS**  
 EARLY VICTORIAN, CIRCA 1845  
 With grey paint finish with gilt detailing to shell surmounts, now mounted on modern backboards swag drop 112cm, 30cm wide, boards 122 x 30.5cm  
 These drop swags or pendants were supplied under the direction of the architect Sir Charles Barry for the Gallery at Harewood House circa 1845. There are photographs showing these swags in the Gallery when it was in use as a convalescent hospital in World War II.

£800-1,200

**329**  
**AN UNUSUAL REGENCY TOLEWARE TRAY DEPICTING DAVID GARRICK**  
 PROBABLY PONTYPOOL, CIRCA 1815  
 Depicting the playwright David Garrick between Comedy and Tragedy after Sir Joshua Reynolds  
 77 by 55cm

Joshua Reynolds 1761 painting depicting the actor and playwright David Garrick caught between the Muses of Tragedy and Comedy ( Melpomene and Thalia) is perhaps one of Reynolds's most studied and well-known paintings, and is now in the collection at Waddesdon Manor, Buckinghamshire.

£1,000-1,500

**330**  
**A CHINESE EXPORT PADOUK BUREAU**  
 SECOND HALF 18TH CENTURY  
 The fall opening to an arrangement of pigeon holes and drawers  
 102cm high, 95.5cm wide, 58cm deep

£700-1,000



329



330



331

**331**  
**A PAPIER MACHE SNUFF BOX OF SAPPHIC LOVE BY SAMUEL RAVEN**  
 (C.1775-1847)  
 19TH CENTURY  
 Signed below the figures in the bed "S Raven"  
 10cm diameter

Another box with painting by Raven currently on the British Art Market is inscribed to the interior: "Patronized by HRH the Duke of Sussex & Prince Leopold of Saxe-Coburg", TThe Duke of Sussex was George III's son. It is possible that that Raven worked for the japanner Henry Clay, before setting up for himself in about 1815.

In 1820 the following article appeared in the Birmingham Aris's Gazette:  
*His Royal Highness the Duke of Sussex, after having personally expressed himself to S. Raven that he was highly gratified with the Segar [sic] Case lately presented to him, was pleased to command that Portraits should be taken, by the same Artist, of his Royal Highness and the late Duke of Kent; which being now finished may be seen previous to their transmission to Kensington Palace, at Mr. Cooke's, Carver and Gilder, New Street.*

£500-800



332

**332**  
**WORKSHOP OF TIZIANO MINIO (1511-1552) - A BRONZE FIGURE OF A MYTHOLOGICAL NUDE MAN**  
 16TH CENTURY  
 Set on a flat plinth and further later polished marble base, label to base  
 "Collection Jacques Guerlain"  
 figure 27.2cm high, 29.2cm high overall, base 7.7cm wide

£1,000-1,500

**333**  
**CIRCLE OF HENRY WILLIAM BUNBURY (BRITISH 1750-1811)**  
**A LONG MINUET AS DANCED AT BATH**  
 Pen, ink, and watercolour  
 Inscribed 'Bunbury invent' (lower left); titled (lower centre) and 'V.W Fect' (lower right)  
 23.5 x 236cm (9¼ x 92¾ in.)

£500-700



333



335

**335 Y**  
**AN ANGLO-INDIAN EBONY AND BONE LETTER PRESS**  
 MID 19TH CENTURY  
 With small ivory roundel mounts to top  
 23.5cm wide across the feet, 29cm high, 12cm deep

Please note, Dreweatts have applied for a de minimis exemption certificate for the ivory in this lot (Ref: Y5EA8MJ4)

£300-500

**336**  
**STEBEN GLASS WORKS- A SET OF TWELVE ORNITHOLOGICAL PLATES FROM THE AUDUBON SERIES**  
 DESIGNED BY SIDNEY WAUGH (1904-1963), C. 1940  
 Copper wheel engraved glass, signed Steuben on 11 plates, S on the Canada goose  
 each 25.5cm diameter

Provenance:  
 Estate of Consuelo Vanderbilt Earl (1903-2011), USA

£1,500-2,500



336



334

**334**  
**AUGUSTINE RIGANELLI (1890-1949) A CARVED WOOD HEAD OF A YOUNG BOY**  
 EARLY 20TH CENTURY  
 Signed A. Riganelli, on a polished back marble base  
 Head 28.5cm high, 48.5cm high overall

£800-1,200



337

337  
AN ITALIAN BRONZE FIGURE OF AGRIPPINA SEATED  
ROMAN, EARLY 19TH CENTURY  
24.5cm high, 25.5cm wide

£700-1,000

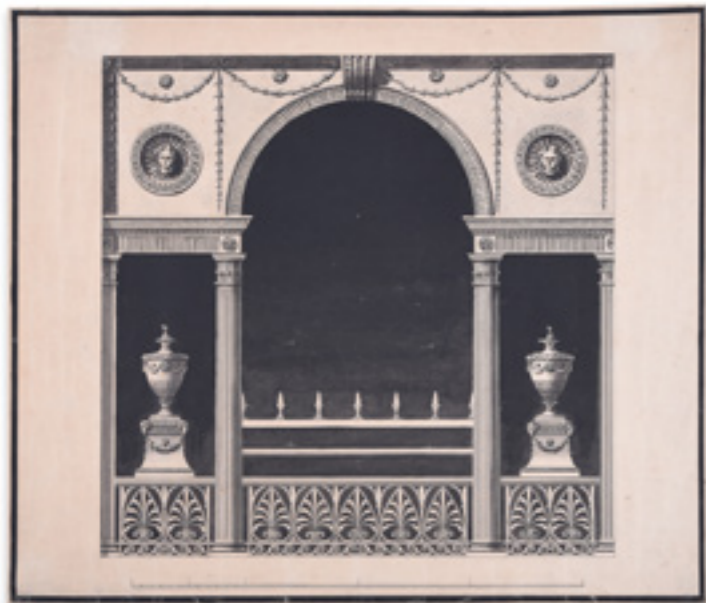


338

338  
A SET OF TWELVE ITALIAN LEAD TONDO PROFILES OF THE CAESARS  
18TH CENTURY

Now mounted on a textile covered tapering panel  
each 8.5cm diameter, board 61 by 55cm

£250-350



339

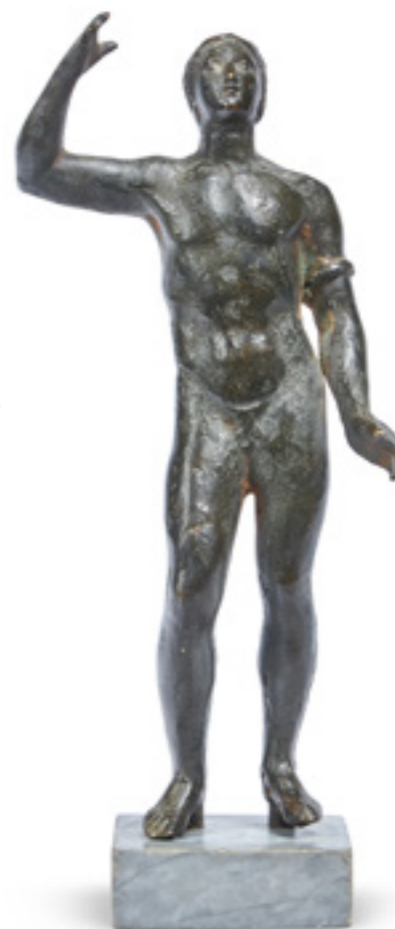
339  
ENGLISH SCHOOL (LATE 18TH CENTURY)  
DESIGN FOR A MONUMENT  
Ink and wash  
40.5 x 47.5cm (15¾ x 18½ in.)  
Unframed

£500-700

340  
AFTER MICHELANGELO (1475-1564)- AN ITALIAN BRONZE FIGURE OF THE  
DYING SLAVE  
17TH CENTURY

Now set on green marble base  
figure 36.5cm high, 43,5cm high overall, base 12.5cm wide

£1,200-1,800



341

341  
AFTER THE ANTIQUE- AN ITALIAN BRONZE  
FIGURE OF A MAN  
19TH CENTURY

Now on a base  
figure 23cm high, 25cm high overall, 10cm wide

£300-500



340



342

342  
AN ITALIAN BRONZE FIGURE OF A  
SLEEPING MAN  
18TH/19TH CENTURY  
20cm long

£700-1,000



343

343  
A FRENCH BRONZE BUST OF NIOBE  
18TH CENTURY  
On a bronze socle  
approximately 63.5cm high, base 20cm diameter

£4,000-6,000



345

345  
AN ITALIAN GREY MARBLE PEDESTAL  
19TH CENTURY  
109cm high, top 40cm square, base 40cm square

£1,200-1,800



344

344  
A DUTCH COLONIAL CARVED COQUILLA NUT TEMPLE OF VENUS  
LATE 18TH CENTURY  
With friezes carved with mythological scenes  
19.5cm wide, 29.1cm high, 18.5cm deep

£1,500-2,500







346 (detail)

**346**

**BENEDETTO BOSCHETTI (ACTIVE FROM CIRCA 1820) A FINE AND RARE ITALIAN GRAND TOUR GIALLO ANTICO MARBLE TAZZA CIRCA 1820-1840**

Carved to interior with raised rosette, within egg and dart border and twin scrolling handles, fluted tapering stem, set on a Belgian black marble base, signed to plinth 'B. Boschetti/Roma' 45cm high, 59cm wide across the handles, base 27cm wide

In 1856 Francesco Bonfigli noted in his *"Artistical Directory or Guide to the Studios of The Italian and Foreign Painters and Sculptor"* that the Boschetti establishment: *"is particularly conspicuous for its great variety of marble works, bronzes, candelabras, table tops, etc. besides a rich collection of the best mosaics and shell engravings"*.

The Roman workshop at 74 Via Condotti of Benedetto Boschetti was an essential destination for the wealthy, young travellers engaging on the Grand Tour in the early 19th century. Boschetti was renowned for the exceptional quality of his workshops output, often copies of Antique vases and objects, and went on to exhibit at the Crystal Palace Great Exhibition in 1851. In form this tazza is inspired by a Roman labrum, a hand basin, but executed in the richly coloured hues of Giallo Antico (Marmor Numidicum). Its direct inspiration may lie in a Roman tazza in pavonazzetto marble that was unearthed during the pontificate of Pius VI (1775-1799) and exhibited in the Vatican Museums, where it remains to this day (inv. 1144).

£20,000-30,000

347 Y  
ROSEWOOD AND GILT METAL MOUNTED PLINTH  
LATE 19TH OR EARLY 20TH CENTURY  
108cm high, the top 28cm square

£400-600



347



348

348  
A PAIR OF MAHOGANY AND GILT METAL MOUNTED PEDESTALS  
IN EARLY 19TH CENTURY STYLE, LATE 19TH OR EARLY 20TH  
CENTURY  
107cm high and 105.5cm high, both tops 28cm square (2)

£1,000-1,500



349  
CIRCLE OF RICHARD PARKES BONNINGTON  
(BRITISH 1802-1828)  
COASTAL SCENE WITH FISHERMEN  
Oil on canvas  
36 x 45.5cm (14 x 17¾ in.)

£700-1,000



349

350  
A STAFFORDSHIRE BLACK BASALT PORTRAIT BUST  
OF A MAN  
LATE 18TH CENTURY  
30cm high 23cm wide across the shoulders

£400-600



350

351  
AN EBONISED WOOD PEDESTAL  
19TH CENTURY  
91cm high top 38cm diameter

£200-400



351



353

**353**  
A GROUP OF TEN VARIOUS STAFFORDSHIRE TRANSFER PRINTED MEAT PLATES  
19TH CENTURY  
Each with blue and white transfer print decoration, assorted patterns, and factories  
largest 51.5cm wide, smallest 37cm wide

£400-600



356

**356**  
A WILLIAM & MARY OAK CHILD'S  
ARMCHAIR  
CIRCA 1690  
113.5cm high, 45cm wide, 37cm deep

It is rare to find child's chairs of such early date. For a full sized chair of this period, of closely related form, see Victor Chinnery, *Oak Furniture: The British Tradition*, Antique Collectors' Club, 1979, page 519, figure 4:244.

£500-800



355

**355**  
AN OAK SIDE OR CENTRE TABLE  
THE BASE CIRCA 1640, THE  
ASSOCIATED TOP 17TH CENTURY  
62.5cm high, 69cm wide, 63cm  
deep

£400-600

**352**  
A WEDGWOOD TWO HANDED  
BLACK BASALT BOWL  
LATE 18TH CENTURY  
With scrolling Classical floral relief  
pattern to the oval body, impressed  
mark, and label for the Bleier Collection,  
numbered possibly B320  
17.5cm wide

£300-500



354

**354**  
A MAHOGANY TABLE COASTER  
SECOND QUARTER 19TH CENTURY  
Modelled as a chariot with a horse's head  
18cm high, 30cm wide, 50cm long

£800-1,200



352



357

**357**  
A CHARLES II OAK PRESS CUPBOARD  
CIRCA 1660  
The doors centred with carved lozenge  
motifs and framed by parquetry borders  
155cm high, 130cm wide, 53cm deep

£500-800

358

A PAIR OF ITALIAN BIGIO MORATO AND ALABASTER BUSTS OF  
MOORS AFTER NICOLAS CORDIER

LATE 17TH/EARLY 18TH CENTURY

Male figure looking to his left, she to her left, both with inlaid eyes, on  
grey marble socle bases 60cm high, bases 16cm diameter

**Provenance:**

Old Clock House Antiques, Ascot, where acquired, August 1966

Drue Heinz collection

£8,000-12,000





359  
 HEINRICH POHLMANN (1839-1917) A BRONZED GROUP OF  
 LAOCÖON AND HIS SONS  
 LATE 19TH/EARLY 20TH CENTURY  
 On tapering base and further ebonised wood base, signed to  
 underside Eigenthum H. Pohl. Berlin group 54cm high, 61cm high  
 overall, base 40.5cm wide

£2,500-3,500

360  
 A LOUIS XVI MAHOGANY AND ORMOLU MOUNTED  
 COMMODE  
 CIRCA 1780  
 With Carrara marble top  
 89cm high, 127.5cm wide, 58cm deep

£2,500-3,500

359



360



361  
FRENCH SCHOOL (CIRCA 1620)  
AN OFFERING TO BACCHUS  
Bodycolour on vellum  
22.3 x 17.2cm (8¾ x 6¾ in.)

£500-700



361

362  
JOHN VANDERBANK (BRITISH 1694-1739)  
EMBARKATION OF KING CHARLES II  
Oil on canvas  
40.5 x 35cm (15¾ x 13¾ in.)

Provenance:  
The Jeffree Will Trust Settlement

The Royal Party, probably depicting Charles II flanked by James,  
Duke of York and Henry, Duke of Gloucester

£1,500-2,500



362



363

363  
MANNER OF PETER PAUL RUBENS  
DOUBLE HEAD STUDY  
Oil on canvas  
44 x 58cm (17¼ x 22¾ in.)

£500-800



364

364  
TITO PELLICCIOTTI (ITALIAN 1872-1950)  
PEASANT WOMAN AND CHILD ON A  
TRACK  
Oil on panel  
17 x 20.5cm (6½ x 8 in.)

£300-500

365  
GASPARE VIZZINI (ITALIAN ACTIVE BY 1782)  
AN ENGLISH SALON  
Oil on canvas  
45.5 x 33cm (17¾ x 12 in.)

£2,000-3,000



365



366

366  
ATTRIBUTED TO LODOVICO FERRUCCIO MARIA  
POGLIAGHI (1850-1950) A BRONZE RELIEF PLAQUE  
POSSIBLY DEPICTING PAN AND VENUS  
EARLY 20TH CENTURY  
44.3cm high, 31cm wide

£1,200-1,800



367



368



369



370



371

370  
BRITISH SCHOOL (19TH CENTURY)  
*PRINCE ALBERT*  
Oil on panel, oval  
20.5 x 15cm (8 x 5¾ in.)

£300-500

371  
A WALNUT TRIPOD TABLE  
EARLY 18TH CENTURY  
64cm high, the top 60cm diameter

£300-500

367  
A PAIR OF DUTCH BRONZE  
CANDLESTICKS DATED 1650  
17TH CENTURY  
Each with ring turned knopped stems above  
hexagonal stepped bases, each inscribed  
"OGS 1650", 23.5cm high, bases 14.3cm wide

£300-500

368  
A BRAMELD GLAZED POTTERY BOX  
AND COVER  
MID 19TH CENTURY  
Brown glazed pottery, recumbent lion to lid,  
stiff leaf decorated front of base, unmarked  
25cm high, base 32cm wide, 15cm deep

£300-500

369  
A CHARLES I PANELLED OAK  
CHEST OR COFFER  
CIRCA 1630  
74cm high, 131cm wide, 58cm deep

£400-600



372

372  
A SET OF THREE WALNUT AND MARQUETRY PANELS  
IN THE MANNER OF WRIGHT & MANSFIELD, LATE 19TH OR EARLY 20TH CENTURY  
the larger panel 79cm high, 60cm wide, each of the pair 79cm high, 41cm wide

£800-1,200



373

373  
PIETRO FABRIS (ITALIAN FL.1756-1792)  
*FIGURES DANCING AND PLAYING MUSIC IN THE COUNTRYSIDE*  
Oil on canvas  
19.5 x 14cm (7½ x 5½ in.)

£1,200-1,800



374

374  
AN ITALIAN BRONZE FIGURE OF MARSYAS  
18TH/19TH CENTURY  
On a green marble base  
33cm high, base 16.5cm wide

£800-1,200

375 - No lot

376  
AFTER THE ANTIQUE- A BRONZE FIGURE OF THE APOLLO BELVEDERE  
ROMAN, 18TH CENTURY  
Circular plinth base  
54cm high base 18.5cm diameter

£2,000-3,000



376

377  
A PAIR OF ITALIAN DEMI-LUNE WALNUT CONSOLE TABLES  
LATE 18TH CENTURY  
With varying marble tops  
each 88cm high, 102cm wide, 52cm deep

£2,500-3,500



377





378

**378**  
FOLLOWER OF GUIDO RENI  
*THE PENITENT SAINT PETER*  
Oil on canvas  
124 x 93cm (48¾ x 36½ in.)

£1,000-1,500



379

**379**  
ITALIAN SCHOOL (17TH CENTURY)  
*SAINT MARTIN AND THE BEGGAR*  
Black chalk  
30 x 20cm (11¾ x 7¾ in.)

£400-600



380

**380**  
CIRCLE OF VINCENZO CAMUCCINI  
(ITALIAN 1771-1844)  
*PARIS AS A CHILD, ENTRUSTED BY AGELAUS  
TO THE SHEPHERDS*  
Oil on canvas  
40.5 x 63.4cm (15¾ x 24¾ in.)

£700-1,000



381

**381**  
AN ITALIAN TERRACOTTA FIGURE OF THE CORPUS CHRISTI  
20TH CENTURY  
83cm high, 87cm wide

£400-600

**382**  
FOLLOWER OF HANS VON AACHEN (17TH CENTURY)  
*THE HOLY FAMILY*  
Oil on canvas  
134 x 97.5cm (52¾ x 38¾ in.)  
Unframed

£800-1,200



382



383

**383**  
CIRCLE OF EUSTACHE LE SUEUR (FRENCH 1617-1655)  
*THE MADONNA AND CHILD WITH INFANT SAINT JOHN*  
Oil on canvas  
54 x 45cm (21¼ x 17½ in.)

£800-1,200



384

**384**  
AN ITALIAN BRONZE FIGURE OF A DANCING GOAT  
19TH CENTURY  
On plinth base  
27cm high, base 22cm wide

£700-1,000



387

**387**  
AN ITALIAN BRONZE FIGURE OF A SEATED EAGLE  
FLORENTINE, EARLY 18TH CENTURY  
Perched amongst foliage, wings aloft, now set on Portoro  
marble base  
21cm high overall, base 10cm wide

£1,200-1,800

**385**  
AN ITALIAN BRONZE FIGURE OF A GRAZING COW  
18TH/19TH CENTURY  
13cm high, 24cm wide

£800-1,200



385

**388**  
ATTRIBUTED TO FRANCESCO FORMIGLI (1682-1769)  
A BRONZE FIGURE OF MERCURY  
ITALIAN, 18TH CENTURY  
33.5cm high, base 11.1cm wide

£4,000-6,000



388



386

**386**  
AN ITALIAN BRONZE FIGURE OF A STRIDING BULL  
18TH CENTURY  
Set on plain rectangular plinth base  
23.5cm high overall, base 18.5cm wide

£1,500-2,500



389

**389**  
AN ITALIAN BRONZE FIGURE OF THE WILD BOAR  
(IL PORCELLINO)  
FLORENTINE, 18TH CENTURY  
On a yellow breccia marble base  
18.5cm high overall, base 22cm wide

£2,000-3,000



390  
CIRCLE OF VINCENZO CAMUCCINI (ITALIAN 1771-1844)  
PORTRAIT OF BERTEL THORVALDSEN  
Oil on canvas  
73 x 59cm (28½ x 23 in.)

Provenance:  
Erling Schroeder (1904-89), by 1945;

Literature:  
V. Winkel and Magnussen (eds), *Kunst i Privat Eje*, Copenhagen 1945, vol. II, p. 187, reproduced. The prime version of this picture shows the sculptor Thorvaldsen standing with his right arm resting on a stone sill. It was painted by Camuccini for the Accademia di San Luca in Rome in 1808 and is now in a Roman private collection. Thorvaldsen and Camuccini were friends and in return for Camuccini's portrait, Thorvaldsen sculpted a bust of the painter in 1810. Their relationship soured and the exchange of likenesses never took place. Thorvaldsen's bust of Camuccini is now in the Thorvaldsens Museum, Copenhagen, having come directly as part of the sculptor's estate.

£2,500-3,500





391

**391**  
**AN ITALIAN BRONZE FIGURE OF A**  
**PACING BULL**  
 18TH CENTURY  
 On bronze plinth and later polished black  
 marble base  
 23cm high overall, base 21.2cm wide

£2,000-3,000



392

**392**  
**AFTER GIAMBOLOGNA (1529-1608) A**  
**BRONZE FIGURE OF A PACING HORSE**  
 ITALIAN, 18TH CENTURY  
 On a plinth base and now set on a further  
 ebonised wood plinth base  
 horse 22.5cm high, 25cm high overall, base  
 20.5cm wide

£2,000-3,000

**393**  
**ROMAN SCHOOL (LATE 18TH**  
**CENTURY)**  
**DRAWING OF A ROMAN CINERARY**  
**URN IN ORIENTAL ALABASTER,**  
**KNOWN AS THE URN OF LIVILLA**  
 Watercolour, pencil, and ink Inscribed  
 'English fecit for the vase' (lower right);  
 further extensively inscribed (lower  
 centre) 91 x 56.5cm (35¾ x 22 in.

**Provenance:**  
 Mr. R. Doughty, Leominster, United  
 Kingdom  
 The ancient Roman urn of Livilla was  
 discovered in 1777 in the remains of  
 the Mausoleum of Augustus and takes  
 its name from six travertine funerary  
 cippi – the fragments of which are  
 reproduced in the lower section of  
 the present sheet – each bearing the  
 name of a member of the Imperial  
 family, and the nearest to the urn was  
 that of Julia Livilla (c. 18-41 A.D.). She  
 was the sister of Caligula, daughter of  
 Germanicus and great-granddaughter  
 of Augustus. Given the prominent  
 location where the urn was found, its  
 imposing size and exquisite material,  
 it is possible that it did once contain  
 Livilla's ashes, or those of another  
 member of the imperial family.

The urn is in the Vatican Museums and  
 is most probably carved of Alabastro  
 di Palombara, often referred to as  
 Oriental, or Egyptian, alabaster. The  
 lustrous patterns and changing hues  
 of the alabaster's rings and veining  
 have been so meticulously recorded in  
 this large sheet, that it was most likely  
 made in Rome, in the presence of the object.  
 The inscription and scale in English indicates that it was  
 made for a British audience, likely a Grand Tourist visiting  
 the Eternal City. The art historian Professor Cinzia Sicca  
 has suggested that given the date of the excavation of  
 the Urn of Livilla and its presence in Rome, our sheet  
 could have been commissioned by an agent such as the  
 prominent antiquary Thomas Jenkins (c. 1722-1798), who  
 employed draughtsmen including Claude François Nicole  
 (c. 1700-1783), Nicolas Mosman (1727-1787) or Friedrich  
 Anders (born c. 1734), all of whom specialised in drawings  
 recording antiquities.



Professor Sicca has also suggested that the present work may have  
 served as the model for two drawings of the Urn of Livilla in the collection  
 of the London Society of Antiquaries and perhaps the former was owned  
 by a member of the Society, who offered to have it studied and copied.  
 It is interesting to note that, like the present watercolour, the drawing in  
 the Society of Antiquaries Classical Antiquities Album 10 illustrates the  
 alabaster urn without any cracks on its surface, nor the inscription added  
 at the behest of pope Pius VI at its base, characteristics that reinforce the  
 potential connection between the two drawings.

£4,000-6,000



394

**394**  
AN ITALIAN BRONZE FIGURE OF BACCHUS SEATED  
18TH/19TH CENTURY  
Now set/sat on wooden base  
figure 27.5cm high, 30.5cm high overall

£1,500-2,500

**395**  
A MATCHED PAIR OF ITALIAN CARVED  
GILTWOOD CORNER CONSOLE TABLES  
LATE 18TH CENTURY  
One with a serpentine marble top, the other  
with a Siena marble top  
each 93cm high, 70cm wide, 49cm deep

£2,000-3,000



395



**396**  
AFTER DONATELLO (1386-1466) A TERRACOTTA FIGURE OF SAINT GEORGE  
ITALIAN 19TH CENTURY  
64cm high, base 19cm wide

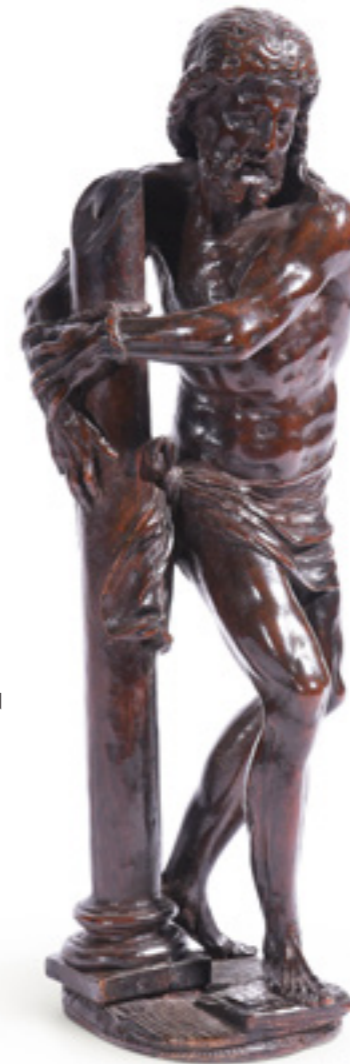
£300-500



397

**397**  
AN ITALIAN BRONZE FIGURE OF SAINT  
JOHN THE EVANGELIST  
ROMAN, 17TH CENTURY  
Now set on a stepped polished black  
marble base  
figure 22cm high, 32cm high overall, base  
10.5cm wide

£500-800



398

**398**  
AN ITALIAN CARVED WALNUT  
FIGURE OF CHRIST AT THE COLUMN  
16TH CENTURY  
39cm high, base 11.5cm wide

£800-1,200



396



399

**399**  
A\*\*\* H\*\*\*D (FRENCH, 19TH CENTURY) - A MINIATURE  
COLLAGE PICTURE OF A VASE OF FLOWERS  
Painted vase and background with dried flowers, signed  
indistinctly to lower right, further inscriptions and date  
1832 to reverse, in a stepped floral mounted ormolu frame  
image 8.5 by 7.5cm, frame 16.5 by 13cm

£300-500



400

**400**  
AN ANGLO-CHINESE WAX AND WOOD MODEL OF  
TWO MEN PLAYING CARDS  
19TH CENTURY  
With nodding heads, now on an ebonised wood base  
19cm high overall, base 33.5cm wide

£500-700

**401**  
A CHINESE EXPORT PADOUK CLOTHES PRESS  
18TH CENTURY  
With Paktong handles and escutcheons, the doors  
opening to four sliding trays  
186.5cm high, 123cm wide, 51cm deep

For a clothes press of the period in padouk see, Christie's,  
London, Important English Furniture, 23rd November  
2006, Lot 105 (£11,400).

£1,500-1,500



401

**402**  
AN OLIVEWOOD AND CROSSBANDED TORCHERE OR CANDLESTAND  
CIRCA 1690 AND LATER  
The octagonal top banded with various woods including a type of partridge-wood  
86.5cm high, the top 48.5cm diameter overall

£700-1,000

**403**  
A PAIR OF CONTINENTAL WALNUT BEDSIDE CABINETS  
19TH CENTURY  
each 82cm high, 35cm wide, 31cm deep

£700-1,000



402



403





404  
 ATTRIBUTED TO FRANCOIS-GEDEON  
 REVERDIN (SWISS 1772-1828)  
 WARWICK VASE STUDY  
 Pencil  
 Inscribed 'Vase Antique con sacre a Bacchus'  
 (lower centre)  
 42 x 57.5cm (16½ x 22½ in.)

Together with a pencil study for a classical  
 ornament, signed with initials 'GR' (lower left),  
 39 x 30.5cm (2)

£700-1,000



405  
 ITALIAN SCHOOL (18TH CENTURY)  
 A PAIR OF CAPPRICIOS OF CLASSICAL ANTIQUITIES  
 Oil on canvas  
 49 x 75.5cm (19¼ x 29½ in.) (2)

£4,000-6,000



406

**406**  
A GROUP OF SPECIMEN MARBLE TABLETS OF BOOK FORM  
19TH CENTURY  
Probably Italian for the English market, and including "EMPEROR'S RED",  
"SIENA", and "GRAND ANTIQUE"  
each 25.5cm by 13cm, 17.5cm high when stacked

£800-1,200



407

**407**  
A MONUMENTAL LIGNUM VITAE FID  
18TH/19TH CENTURY  
Now set on a wood and brass mounted display stand, with brass capping to end  
fid 92cm long

£400-600



408

**408**  
A CHARLES II OAK CUPBOARD  
CIRCA 1680  
174cm high, 132cm wide, 52cm deep

£700-1,000



409

**409**  
A GROUP OF CENTRAL  
EUROPEAN BRONZE HAIR  
RINGS AND SPIRAL PENDANTS  
LATE BRONZE AGE  
Comprising three double spectacle  
hair rings & four double spiral  
pendants  
spectacle rings 8.3cm, 5.5cm and  
5.5cm wide, pendants 8cm, 7.9cm,  
6.2cm and 6.2cm wide

£2,500-3,500



410

**410**  
A PAIR OF WHITE MARBLE HEADS  
OF SATYRS  
ITALIAN, 17TH CENTURY  
Now set on tapering circular ebonised  
wood bases  
heads approximately 36.5cm high,  
52cm high overall

£3,000-5,000





411

**411**  
 A GROUP OF ROMAN ARCHITECTURAL FRAGMENTS OF PORPHYRY  
 1ST/2ND CENTURY A.D.  
 Eleven sections of various sizes and forms, of red and purple tones with porphyritic inclusions  
 largest approximately 17.5cm wide

£1,200-1,800



412

**412**  
 A CENTRAL EUROPEAN BRONZE AGE SHAFT-HOLE AXE ADZE  
 CIRCA 1200-800 B.C.  
 Later inset short oak shaft  
 axe 37cm long, 20.5cm high excluding shaft

£1,000-1,500



413

**413**  
 A GROUP OF FIVE HARDWOOD, LIGNUM VITAE AND WHALEBONE FIDS  
 18TH/19TH CENTURY  
 Of conventional form, some ring turned banding and, one with rope/string mount to handle end  
 wood fids 50cm, 44cm, 28cm and 20.5cm, whalebone 22cm long

£700-1,000

**414**  
 A GROUP OF POLYCHROME MARVERED AND MILLEFIORI GLASS BEADS  
 ASSORTED DATES  
 Of spherical and cylindrical form, polychrome patterns  
 largest cylinder 7.2cm long, largest spherical bead 4.2cm long

£400-600



414



415

**415**  
 A GERMAN BRONZE LION AQUAMANILE  
 15TH CENTURY  
 Of leonine form  
 10.4cm high, 12cm wide

£400-600

**416**  
 A GROUP OF ROMAN ARCHITECTURAL FRAGMENTS OF PORPHYRY  
 1ST/2ND CENTURY A.D.  
 Nine sections of various sizes and forms, of red and purple tones with porphyritic inclusions  
 one section with curving scroll top 20.5cm high, section with cut groove banding 13cm high, largest piece 30cm wide

£3,000-5,000



416



417

417  
DANISH SCHOOL (17TH CENTURY)  
AN EQUESTRIAN MONUMENT OF  
CHRISTIAN IV  
Pen, ink and grey wash, oval  
38.5 x 26.5cm (15 x 10¼ in.)  
Unframed

£200-300

418  
AN AUSTRO-GERMAN ROCK CRYSTAL &  
SILVER GILT CRUCIFIXION GROUP  
LATE 19TH CENTURY IN THE 16TH  
CENTURY MANNER  
Hallmarks to base  
10.5cm high, 5.5cm wide

£700-1,000



418

419  
A GERMAN CARVED WOOD DEEP  
RELIEF SCENE OF BATTLE SCENE WITH  
CENTAURS  
LATE 17TH/EARLY 18TH CENTURY  
The Centauromachy possibly depicting the  
Lapiths fighting centaurs, in later green velvet  
covered box frame  
panel approximately 9.5 by 19.5cm, frame 11.5  
by 21, 3.5cm deep

£1,500-2,500



419

420  
AN ITALIAN CARVED GILTWOOD AND  
BLUE PAINTED MIRROR  
18TH CENTURY  
98.5cm high, 87cm wide

£2,500-3,500



420



421

421  
A MARBLE HEAD OF A BACCHANTE  
ROMAN, 2ND/3RD CENTURY A.D. AND POSSIBLY WITH SOME RECARVING  
Now set on modern bronze base  
head 36cm high, 41cm high overall, base 17cm wide

£3,000-5,000



422  
A LARGE ITALIAN MARBLE FIGURE OF VENUS  
19TH CENTURY OR EARLIER  
Now set on a modern stand  
figure 109.5cm high, 161cm high overall  
£10,000-15,000





423  
ITALIAN SCHOOL (CIRCA 1800)  
PROFILE PORTRAIT OF SAPPHO  
Oil on canvas  
49.5 x 38.5cm (19¼ x 15 in.)

£500-700

424  
A WEDGWOOD BLACK BASALT VESTAL  
READING OIL LAMP AND COVER  
18TH CENTURY  
Impressed mark  
23cm high

£400-600



424

425 Y  
AN ANGLO-INDIAN EBONY LONG STOOL  
19TH OR EARLY 20TH CENTURY  
48.5cm high, 126cm wide, 51cm deep

£1,000-1,500



425



426



426  
ENGLISH SCHOOL (18TH CENTURY)  
ALLEGORIES OF ANGLO-HISPANIC AND  
ANGLO-FRENCH FRIENDSHIPS  
Oil on canvas, a pair  
Inscribed 'SALVS MVTVS/BRIT HISP';  
and 'CONCORDIA REDVX/BRIT GALL'  
respectively  
50.4 x 50.5cm (19¾ x 19¾ in.) (2)

Provenance:  
Sale, Christie's, June 15th 1962, lot 113.

£1,500-2,500

427  
AFTER A MODEL BY GIAMBOLOGNA  
(1529-1608)- AN ITALIAN BRONZE GROUP  
THE ABDUCTION OF A SABINE  
19TH CENTURY  
58.3cm high base 20cm wide

£2,000-3,000



427

428  
AN ITALIAN BRONZE HEAD OF  
CARACALLA  
18TH CENTURY  
Of open back form, now set on a red marble  
base, variously labelled, typed label "*Italian  
16th century Bust of the Roman Emperor  
Caracalla, Purchased from Arcade Gallery  
London*", and "*Ford Foundation No. 0146*"  
the head 28cm high, 44cm high overall

£1,500-2,500



428



429 Y  
A SMALL PAIR OF FLORENTINE MARQUETRY FRAMES  
LATE 17TH/EARLY 18TH CENTURY  
each 24cm high, 18cm wide

£700-1,000

429



430  
A LARGE CARVED GILTWOOD PICTURE FRAME  
18TH CENTURY  
122.5cm high, 155.5cm wide

£800-1,200



430



431

431  
FRENCH SCHOOL (CIRCA 1880)  
PORTRAIT OF A MAN  
Oil on canvas  
90 x 70cm (35¼ x 27½ in.)

£600-800



433

432  
FRENCH SCHOOL (19TH CENTURY)  
PORTRAIT OF A YOUNG MINERALOGIST  
HOLDING A QUARTZ SPECIMEN  
Oil on canvas  
80 x 64cm (31¼ x 25 in.)

£2,000-3,000

433  
DANISH SCHOOL (CIRCA 1830)  
PORTRAIT OF A GENTLEMAN  
Oil on panel  
18 x 16.2cm (7 x 6¼ in.)

£300-500

434  
A GILTWOOD FRAME IN THE  
ORIENTALIST TASTE  
19TH CENTURY  
frame 129cm high, 108cm wide, aperture  
91cm x 69.6cm

£700-1,000



432



434



436

435

435  
GERMAN SCHOOL (19TH CENTURY)  
PORTRAIT OF A NOBLEMAN  
Oil on canvas  
63.5 x 53cm (25 x 20¾ in.)

£400-600



436

436  
FOLLOWER OF JULES BASTIEN LEPAGE  
PORTRAIT OF A COUNTY BOY  
Oil on canvas  
90 x 45cm (35¼ x 17½ in.)

£2,000-3,000

437  
G FORSTER (19TH CENTURY)  
MARKET TOWN, ENFIELD  
Oil on canvas  
Signed and dated '1850' (lower right)  
36.5 x 62.3cm (14¼ x 24½ in.)

£800-1,200



437



438

438  
A PAIR OF GILTWOOD LAMPS  
IN THE ROBERT ADAM MANNER, EARLY 20TH CENTURY IN THE  
18TH CENTURY STYLE  
Carved giltwood and composition, later fitted for electricity  
49cm high including fitment, bases 44.5cm high, 18.5cm wide

£250-350

439  
A REGENCY PARTRIDGE WOOD AND  
AMBOYNA ENCLOSED CHEST  
CIRCA 1815  
The doors opening to four fitted drawers  
87cm high, 94cm wide, 54cm deep

£2,000-3,000



439



440  
AFTER THE ANTIQUE- AN ITALIAN MARBLE  
FIGURE OF THE FLORA FARNESE  
18TH CENTURY  
approximately 84cm high, base 22cm wide

One of the most celebrated ancient marbles of the celebrated Farnese collection, the original 11 foot high 2nd century sculpture was discovered in the Baths of Caracalla and displayed in the courtyard of the Palazzo Farnese in Rome until 1790. It was copied extensively from the 18th century onwards, in marble such as this example, and also in lead by Cheere and in Coade stone.

**RELATED LITERATURE**

F. Haskell and N. Penny, *Taste and the Antique: The Lure of Classical Sculpture 1500-1600*, New Haven and Yale, 1981, pp. 217-218, no. 41

£8,000-12,000





441

442

**441**  
**AN OVER-SIZED ENGRAVED GOBLET IN ORIGINAL CASE**  
 19TH CENTURY  
 Glass engraved with trailing vine leaves and grapes, hinged fold over travelling box with scumbled oak finish  
 glass 25.3cm high, case 27cm wide, 25.5cm high

£200-300

**442**  
**A LARGE ENGRAVED GLASS GOBLET**  
 19TH CENTURY  
 The shaped bowl engraved with trailing roses, faceted stem  
 25.6cm high, base 12.2cm diameter

£300-500



445

**445**  
**AUSTRIAN SCHOOL (18TH CENTURY)**  
**A PAIR OF PORTRAITS TRADITIONALLY IDENTIFIED AS MOZART AND HIS SISTER MARIA ANNA**  
 Oil on canvas  
 Each 46 x 37.4cm (18 x 14½ in.) (2)

£2,000-3,000

**446**  
**AN OAK REFECTORY TABLE**  
 FIRST HALF 17TH CENTURY  
 76cm high, 81cm wide, 188cm long

£800-1,200



446



443

**443**  
**AN ENGLISH JAPANNED TIN TERRARIUM**  
 CIRCA 1860/70  
 With single end door to the lift off top, pierced panels to ends and water filler to base with pierced panel to floor  
 35cm high, 34.5cm wide, 22cm deep

£400-600



444

**444**  
**FOUR LATE REGENCY GLASS LIQUOR BOTTLES**  
 ENGLISH, EARLY 19TH CENTURY  
 Inscribed "Cherry Brandy", "Sherry Vinegar", "Sherry Whiskey" and "Rum"  
 slight size variance to shoulders but all approximately 31.5cm high, 12cm square bases

£300-500





447

**447**  
A PAIR OF DUTCH PRICKET CANDLESTICKS  
17TH CENTURY  
Polished bell metal, spikes above tapering stems,  
flattened ball feet  
40.5cm high  
  
£500-700



448

**448**  
A LARGE GILT TOOLED LEATHER FOLIO BOX OF BOOK FORM  
20TH CENTURY  
With marbled faux fore edge lock and key, stamp to interior for Louis Koch & Son  
57cm high, 43.5cm wide, 9.5cm deep  
  
£300-500



449

**449**  
A WROUGHT AND PARCEL  
GILT IRON HORSE RING  
AND WALL STAND  
ITALIAN 15TH/16TH CENTURY  
approximately 62.5cm high,  
28cm protuberance  
  
£800-1,200



450

**450**  
AN UNUSUAL BARONIAL SET OF THREE BRASS HANDLED IRON FIRE  
TOOLS  
ENGLISH, 19TH CENTURY  
Handles in the form of putti herms, ornate scrolling Baronial stems and mounts  
the shovel 120cm long  
  
£800-1,200



452

**452**  
AN ITALIAN WEATHERED WHITE MARBLE MEDICI VASE  
18TH CENTURY, OR EARLIER  
On stepped floral relief decorated plinth base  
126cm high overall, top 47.5cm wide  
  
£2,000-3,000

**451**  
A LARGE GEORGE III STONE HERALDIC LION  
FROM A ROYAL COAT OF ARMS  
18TH CENTURY  
146cm high overall, 89cm wide  
  
£3,000-5,000



451



453

453  
A WILLIAM IV MAHOGANY WINE COOLER  
CIRCA 1835  
47cm high, 75cm wide, 58cm deep

£500-800

454  
AN ITALIAN STRIGILATED WHITE MARBLE VASE  
ROME, 18TH CENTURY  
With eagles flanking bands of strigilated pattern  
42cm high, 48cm wide across the eagles' bills

£2,500-3,500



454



455

455  
A LONGOBARDIC STYLE STONE MORTAR  
POSSIBLY 17TH CENTURY OR EARLIER  
With relief carved figural and mask decoration  
between lobed corners  
35.5cm high, 51cm wide

£2,000-3,000



456

456  
A PAIR OF ITALIAN OR SPANISH LIMESTONE LIONS  
13TH/14TH CENTURY  
Depicted recumbent  
larger approximately 49cm high, 74cm long, 28cm deep

£4,000-6,000





457  
A LARGE MARBLE GROUP OF AESOP'S ROOSTER  
AND THE FOX  
ITALIAN, 18TH CENTURY  
85cm high, base 53cm wide

The story of the rooster and the fox (sometimes titled Chanticleer and the Fox) almost certainly postdates Aesop's collection of stories from the 6th century B.C. It probably dates from the Middle Ages, and was incorporated into later collations of fables ascribed to Aesop from around the 15th century and later.

£2,000-3,000

458  
AFTER THE ANTIQUE MODELS OF HERCULANEUM -  
A PAIR OF LEAD DEER  
20TH CENTURY

With stag and hind on plinth supports  
approximately stag 114cm high, hind 93 cm high, 78cm  
wide, bases 57cm x 21cm x 7cm

The original Roman bronzes from which these are inspired  
were excavated 1756 in the garden of the Villa dei Papiri in  
Herculaneum in 1756 and currently reside in the National  
Museum, Naples.

£2,000-3,000

457



458



END OF SALE

# COMING UP AT DREWEATTS & FORUM AUCTIONS

18 October | Dreweatts  
Old Master, British and European Art

19 October | Forum Auctions  
Books and Works on Paper

24 October | Dreweatts  
Wine, Champagne, Port and Spirits

25 October | Dreweatts  
Modern and Contemporary Art

26 October | Forum Auctions  
Travel Books, Maps and Atlases

1 November | Dreweatts  
Interiors

8 & 9 November | Dreweatts  
Chinese Ceramics and Works of Art | to include Japanese, Indian and Islamic Art

14 & 15 November | Dreweatts  
Bardon Hall

16 November | Dreweatts  
Fine Jewellery, Silver, Watches and Objects of Vertu

21 November | Dreweatts  
Wine, Champagne, Port and Spirits

23 November | Dreweatts  
Art On A Postcard Charity Auction in aid of The Hepatitis C Trust

28 & 29 November | Dreweatts  
Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art

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



## NOW INVITING ENTRIES

If you have an item you would like valued for sale at auction, we would be delighted to provide you with a free, no obligation estimate. Contact us to arrange an in-person appointment or visit our website to see how to submit the information online.

**DREWEATTS**  
EST. 1759

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**LONDON**  
020 7871 2640

 **Forum Auctions**

Please see Conditions of Business and Conditions of Sale on the following pages.

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## 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 Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

### CITES REGULATIONS

Please note that lots marked with the symbol (Y) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at [www.gov.uk/guidance/cites-imports-and-exports](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. 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 ( $\theta$ ) 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 ( $\dagger$ ) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the 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 ( $\ddagger$ ) 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. ( $\Omega$ ) 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.

Private overseas buyers can only receive goods free of VAT or have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale, the goods are exported within 3 months of the sale and Dreweatts is in possession of adequate export documents. The VAT refunds are available for transactions exceeding £2,500. If you arrange for the goods to be picked up/delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note, buyers are responsible for completing the importation procedures as well as the payment of any relevant duty/VAT payable on importation into the destination country.

Where the purchase has been made in the business or trading name, VAT refund will be available on proof of export provided within 3 months of the sale.

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

10. **COMMISSION BIDDING.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding 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 Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

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

13. **λ 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 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
- (vi) to retain that or any other Lot sold to you until you pay the total amount due;
- (vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
- (viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.

(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

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

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

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

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

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

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

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

## 14. DESCRIPTIONS AND CONDITION

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

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

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

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

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

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

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DREWEATTS

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