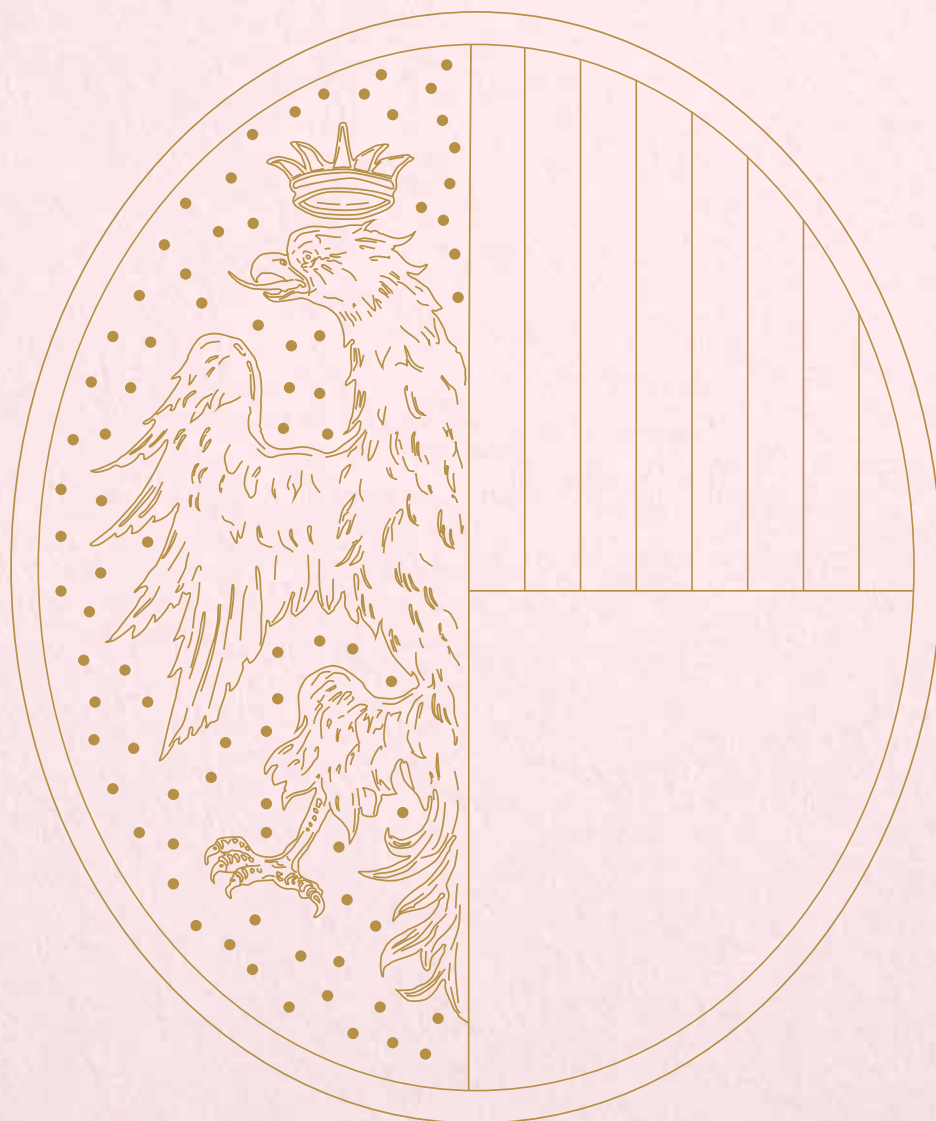


ALCHEMY OF DESIGN

THE COLLECTION OF
COUNT MANFREDI
DELLA GHERARDESCA



WEDNESDAY 24 APRIL 2024 | NEWBURY

DREWEATTS

EST. 1759

ALCHEMY
OF DESIGN | THE COLLECTION OF
COUNT MANFREDI
DELLA GHERARDESCA





FOREWORD

BY
MICK JAGGER

The death of Manfredi della Gherardesca at only 60 takes from all who knew him a friend who was effortlessly charming and stylish, hilariously funny or acerbic as occasion demanded, and always full of fun.

I met Manfredi through Dora, the daughter of Prince Rupert Loewenstein, with whom I worked from the 1960s. We all spent much time together over the years, on holiday and otherwise, throughout their time together and beyond.

One of Manfredi's many charms was his joy of discovery, be it places, people or art. Our families travelled a lot together – we visited Châteaux in the Loire, the Leonardo da Vinci Museum at Château du Clos Lucé, museums in Florence, St Petersburg and even the wilds of the African Savannah! Whether looking at suits of armour, works of renaissance art, or Audubon prints of animals Manfredi always had some knowledge to impart.

Manfredi had a profound love and knowledge of art, which informed his life and his work as an art adviser and interior designer. I had been first introduced to Rupert, through Christopher Gibbs, the antiques dealer and interior designer. In many ways, Manfredi's collection shares a similar style, together with other designers/collectors all of whom I know well, such as David Mlinaric, Tino Zervudachi and Christopher Hodsoll. In certain design circles, such taste can be called eclectic or even Bohemian, but it's really just being confident about what you like. Having this particular sense of style gives these designers the ability to combine great artists and their artworks, with more diverse objets d'art in a way in which they are comfortable and make rooms seem welcoming. Manfredi had this talent well honed.

Although Manfredi and I shared a love of mixing works from different eras and continents, he never advised me about collecting in a professional capacity – although I often sought his opinion. However, it was he who introduced me to the American artist Walton Ford, who went on to design the cover for our 50th anniversary album 'GRRR!', putting the Rolling Stones mark onto his 'King Kong' like gorilla.

You only had to visit one of Manfredi's houses to appreciate his sense of style and decor. I have been in most of them over the years, and during the pandemic, I spent some months at Castello di Castagneto, Manfredi's family seat in Tuscany. Manfredi was around there at the same time, so we saw each other occasionally, Covid rules allowing, and I became more familiar with how profound his knowledge and connection with the history of art was. Manfredi's family have lived there for centuries – a distant relative, Count Ugolino, meets a pretty grisly end in Dante's Inferno!

Looking over this catalogue of Manfredi's collection we can all see the breadth of his taste and talent. It could be simultaneously inspired, explorative, outlandish and often eccentric – 50 Belgian chocolate pots will attest to this – but oftentimes, he would unveil something unexpected of great value. His eye was spot on, although occasionally its taste would waiver as he often said, "You need bad taste because it counterbalances things", however he definitely drew the line at wearing Crocs. He went on to say: "It all works together so long as what you're surrounded by is loved and has meaning...". What a perfect way to sum up this collection and, indeed, the man himself.







ALCHEMY OF DESIGN | THE COLLECTION OF COUNT MANFREDI DELLA GHERARDESCA

WEDNESDAY 24 APRIL 2024 | NEWBURY

LOTS 1-422 | 10.30AM

VIEWING IN LONDON (HIGHLIGHTS)

Tuesday 19 March: 10am–4pm
Wednesday 20 March: 10am–4pm
Thursday 21 March: 10am–4pm

VIEWING IN NEWBURY (FULL SALE)

Saturday 20 April: 10am–3pm
Sunday 21 April: 10am–3pm
Monday 22 April: 10am–4pm
Tuesday 23 April: 10am–4pm
Wednesday 24 April: 9am–4pm

ENQUIRIES & CONDITION REPORTS

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Catalogue: £30

Catalogue (including UK postage): £40

Catalogue (including international postage): £50

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DREWEATTS

EST. 1759

A GUIDE FOR BUYERS

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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

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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%).

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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.

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Garden items and smaller objects and pictures: 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 Tuesday 30 April and will be available for collection from Wednesday 1 May onwards. From Wednesday 1 May, items will be subject to a transfer fee of £20 (plus VAT) and a 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 will provide an additional week's free storage and waive the transfer fee 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).

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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



Joe Robinson
Head of House Sales and Private Collections (Head of Sale)



Eloise Kerr-Smiley
Administrator



Silas Currie Leigh-Wood
Sculpture & Works of Art



Brandon Lindberg
Old Master Pictures



Jennie Fisher
Modern & Contemporary Art



Francesca Whitham
Modern & Contemporary Art



Ashley Matthews MRICS
Furniture, Clocks, & Decorative Arts



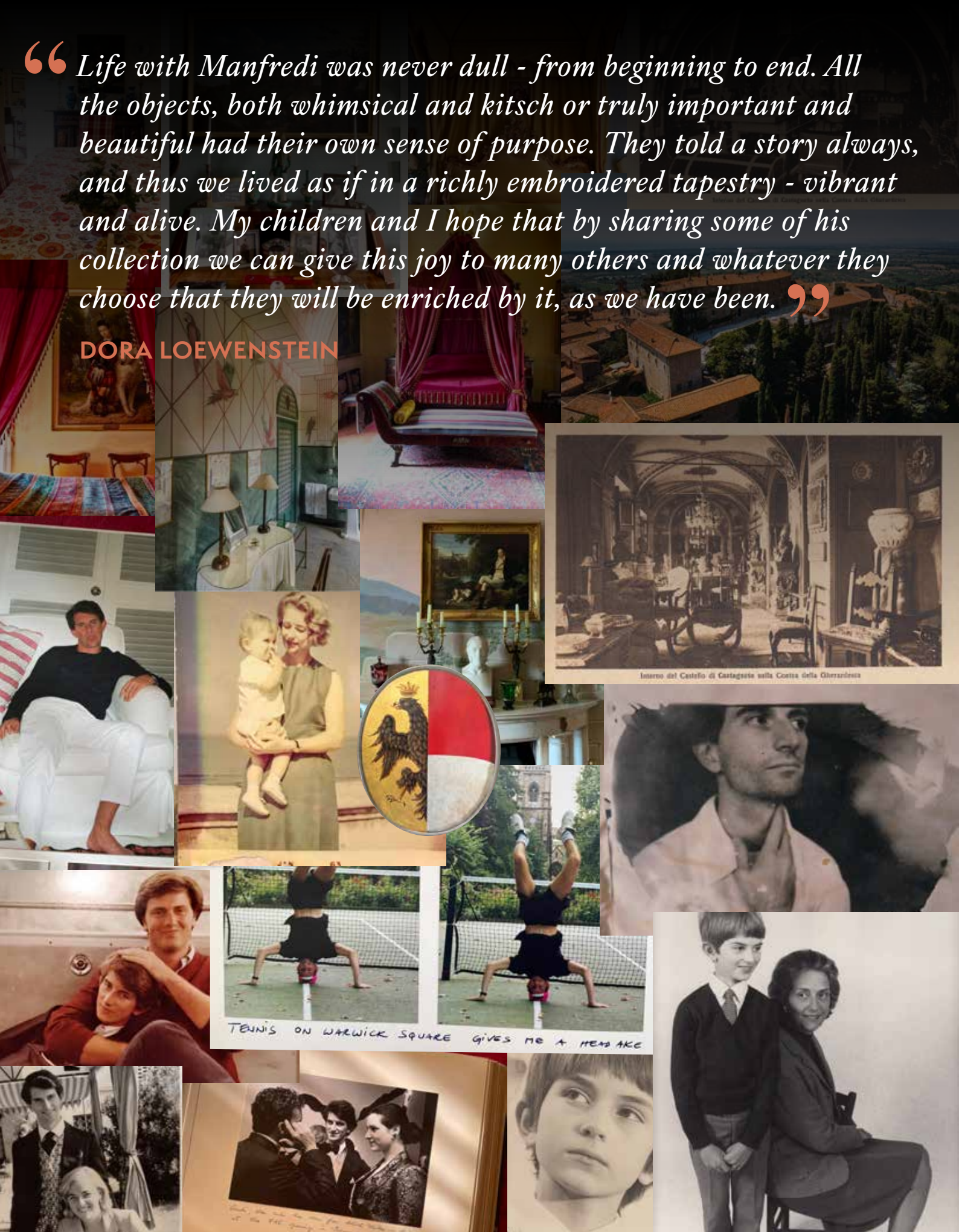
Geoffrey Stafford Charles MRICS
Ceramics & Glass



James Nicholson
Silver, Watches and Luxury

“Life with Manfredi was never dull - from beginning to end. All the objects, both whimsical and kitsch or truly important and beautiful had their own sense of purpose. They told a story always, and thus we lived as if in a richly embroidered tapestry - vibrant and alive. My children and I hope that by sharing some of his collection we can give this joy to many others and whatever they choose that they will be enriched by it, as we have been.”

DORA LOEWENSTEIN



COUNT MANFREDI DELLA GHERARDESCA A MODERN RENAISSANCE MAN

Count Manfredi della Gherardesca was celebrated as one of the most colourful, culturally erudite and well-loved figures in the international art and design scene.

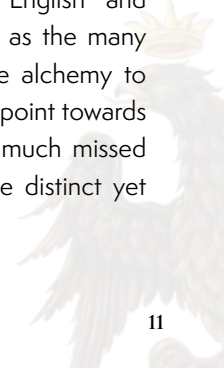
Born in Florence in 1961 and raised surrounded by the architectural beauty and artistic significance of the streets, museums and galleries of the city, Manfredi built within him a robust awareness of his own taste and the critical role decorative arts has played in the foundation of Western culture. The youngest of three children to Count Guelfo della Gherardesca and Countess Adriana Guillichini from the aristocratic Florentine della Gherardesca family; for centuries Castello di Castagneto Carducci- set high on a hill top overlooking the Tuscan coastline. Infamously, an ancestor Count Ugolino della Gherardesca, features prominently in Dante’s Divine Comedy. Having been accused of treason, he was imprisoned with his three sons, whose corpses he supposedly later ate in a futile attempt to survive.

After graduating from the University of Florence in 1983, Manfredi read History of Art at Hunter College, New York and became director of L’Antiquaire & the Connoisseur Gallery, further honing his deep knowledge of Old Master paintings and European decorative arts. It would be during his time in New York that his mind would be captured by the draw of the contemporary and the way it challenged entrenched tastes and set ideals. It was the act of balancing these two important and enriching themes which would consume the rest of his professional life. The thrill of placing two seemingly incongruous objects side by side without diminishing the importance of either, but instead creating a wonderland where onlookers could learn and see something ‘different’, was something of a compulsion. He would go on to spend eight years with Citibank as an art adviser which would enter him into the rarified world of the globe’s most prominent art collectors, whom he advised on their major acquisitions and often became great friends. This was followed by a stint in the Sotheby’s Chairman’s office and then later as Chairman of Sotheby’s Italy.

In 1998, Manfredi married Princess Dora Loewenstein, the renowned event impresario and daughter of Prince Rupert Loewenstein, the business manager of the Rolling Stones. Together, they had two children, Count Aliotto and Countess Margherita.

In 2000, Manfredi founded the art consultancy MDG Fine Arts, based in St James’ – the pre-eminent art district in London. With its early success he later expanded it into an interior design consultancy business, with prominent clients around the globe. This was born out of his client’s desire for him to step outside of being just their art advisor but instead intimately involve himself with decision making about what that art should be surrounded by. In so doing he brought his characteristic passion, impeccable knowledge, and original design flare to create paradises of domesticity for his clients which both enthralled, off set, and entertained using colour, wit and interest. Many of these projects would eventually gain notoriety, gracing the pages of choice interior publications.

Manfredi died unexpectedly in his family’s Castello di Castagneto Carducci in 2022, surrounded by the familiar beauty of the objects and art which connected him to the architecture emblematic of his character and the place he called home. The culmination of over three years of planning, initially working with Manfredi, it is a longevity of sale production which bears testament to the passion he had for the art and objects he collected around him and an unwillingness to decide which items to eventually part with. His sale explores the artistic worlds he created for both himself and his clients as well as his many diversions, spanning Modern and Contemporary art, design and photography, to Old Master paintings, English and Continental furniture and sculpture, as well as the many exceptional decorative objects he used like alchemy to balance and curate his eclectic harmony. All point towards the pop-like multicultural sensibility of this much missed tastemaker and his discerning eye to create distinct yet personal environments.





A PERSONAL TRIBUTE

BY

ALIOTTO & MARGHERITA DELLA GHERARDESCA

It is a very difficult thing to dismantle anything that has been complete, be it a jigsaw puzzle, a tower of bricks, a house, a collection, a life, it leaves one with a sense of loss and bewilderment. For us, in losing our father we have not only to deal with our personal grief, but in curating this sale we have had the impossible task of selecting which of his many objets d'art we are closest to versus those we hope to be able to share with the wider world. We have, through this process, gained an even deeper appreciation of the depth of his knowledge and thirst for collecting. We have learnt that most things had a reason for their acquisition, whether of an historical family nature; a thematic passion; an admiration of a certain craft or, just simply a whimsical flight of fancy. There is also a joy in being able to share these treasures with others – many of whom we expect are also passionate collectors – and for us to feel that our father's taste and eye will be appreciated by many and not just reserved for ourselves and the few clients he had.

Our main home has always been a North Kensington townhouse, generous in proportion and decorated with many different artefacts. From the get-go we were exposed to a sophisticated and varied array of pictures and decorative arts. Even our baby rooms were hung from top to toe with Brunelleschi water colours, which were charming and evocative of childhood fancy. The stairs leading to our landing also always had multiple pictures hanging – some funny, some whimsical and others even scary – from Jane Fonda as Barbarella, to Cindy Sherman as a clown, to Margherita Manzelli's row of spooky faces. If ever we were to comment or express a doubt over some of those pictures it was always met with an explanation of why it was there and why it should remain. Fear or wonderment was met with equal measure but there was no question of removal – just an understanding that art provoked reaction – good and bad!

Then there were the trinkets, some housed in a cabinet of curiosities, and others just placed on tabletops, mantelpieces and consul tables, or even the floor for lack of space. These, for us as children, were fun. There were skulls, sawfish blades, skeletons, marble funerary hands even a small collection of bone pornographic figures which we would giggle about without our parents realising. These objects fired our imaginations and our curiosity from an early age, and we count ourselves lucky to have not lived in a minimalist environment to which our father certainly did not aspire.

As a family we always travelled to Italy, our father's principal residence and family home. Here we were exposed to more traditional art, much of which resides in a castle which our father and his siblings have carefully spent thirty years renovating. Our father would scour auction houses, antique shops and picture galleries worldwide in the hope of tracking down lost family heirlooms and paintings that were pertinent to his family's history. Having his eye and a detective like nose for an artistic find he was often victorious, and he managed over the years to add to the family collection, as well as also picking up those things he could not resist at the same time!

We were also fortunate enough to have our father as a guide in many a museum or exhibition around the world. His knowledge of history of art was inexhaustible. There wasn't an art establishment that we visited where he didn't know the provenance of the picture on the wall – whether America or Europe. It was an amazing treat as well as an education to go around these galleries and art fairs with him, especially in his hometown of Florence. The only caveat was that the extent of his knowledge meant these trips required great stamina.

So it is with great poignancy that we put these items up for sale. We only hope that everyone and anyone who is successful at this sale will enjoy what they purchase and know that there is a story that surrounds each and every item. We would be happy to share that with you, if and ever you would like to know. We are only sad that the one person who really, truly knows about them is no longer around to ask.



RECOLLECTIONS

BY
BEN BROWN

Manfredi was a visionary. From our early days together, when he was chairman at Sotheby's Italy, he always thought out of the box. His interests spanned I think 3000 years of creation and his eclectic collection demonstrates that. Going to stay with him in Italy or seeing him in London always entailed exciting stories about buying stuff either in obscure markets around Europe or in major auction houses or indeed from esteemed galleries like my own. Over the years, he came into the gallery many times and got excited about various things, usually to subsequently try and sell the art to a client or friend of his so he could then go and spend his money on his own purchases. I think the maxim "to make money in order to buy art" was almost invented for Manfredi. He always had a strong opinion about everything and did not care if nobody else agreed with him!

I saw Manfredi for lunch one day and realised he was the ideal person to design and curate my forthcoming Lalanne exhibition. In order to do this properly, I realised I needed to get Claude Lalanne on my side which I thought would not be complicated if I brought Manfredi to Claude's house outside of Paris. We headed off together to Paris having prepped Claude about Manfredi and what he was like. Manfredi goes into fifth gear charming, aristocratic, erudite, Italian speaking accented French. Claude fell for it hook line and sinker. She proceeded to give him a very beautiful necklace of her own creation. In circa 50 visits to her house, and numerous exhibitions, I don't think she had ever given me a present like that!

Of the three Lalanne exhibitions which he created and curated for me, they kept getting better. The final one I am so happy he saw come to fruition and was so sad when he passed away in the middle of the exhibition. He was a creative genius and an extraordinarily eclectic collector which is fully demonstrated by the contents of this sale. I am sure if he was still with us, there would be another 100 objects to add to this sale. We will all miss him.





“Collector, art dealer, art adviser and interior designer. Manfredi’s individual journey was wide and diversified. For his projects, he had the rare talent to mix the decorative arts from all periods with great flair and imagination. A dear friend whose enthusiasm and sharp sense of humour will be very much missed.”

ANTOINE CHENEVIERE

1
AN ITALIAN BRONZE DOOR KNOCKER WITH SATYR
17TH CENTURY
13cm high, 9cm wide

£800-1,200



1



2

2
A METAL CHAIR
BY TOM DIXON (B.1959), CIRCA 1989
Gilded steel with welded slatted back and seat
82cm high, 56cm wide, 62cm deep

£200-300



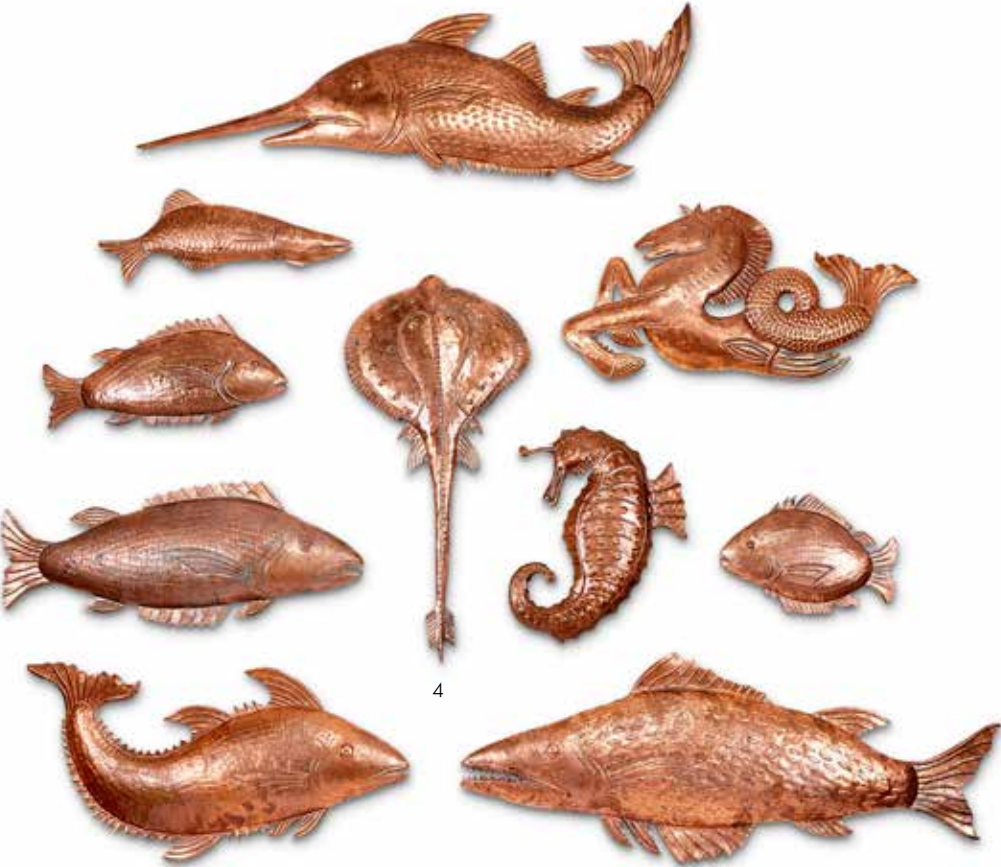
3

3
A LIFE-SIZED BLUE GLAZED RED POTTERY POODLE
ITALIAN, 2ND HALF 20TH CENTURY
68.5 cm high

Provenance:
Brownrigg, from whom purchased by Count Manfredi della Gherardesca, 20 April 2018

£200-300





4
A SHOAL OF TEN ITALIAN EMBOSSED COPPER FISHES AND SEA LIFE
 VENICE, SECOND HALF OF THE 20TH CENTURY
 Sea creatures to include fish, seahorse, stingray
 smallest 43cm long, longest 96cm

£800-1,200



5
A GILTWOOD MIRROR
 ATTRIBUTED TO OSVALDO BORSANI (1911-1985), ITALIAN, CIRCA 1940s
 With oval plate and fluted frame
 144cm high, 94cm wide, 6cm deep

£800-1,200



6
AN ITALIAN GILTWOOD OPEN ARMCHAIR
 ROME, 19TH CENTURY
 Upholstered in pink velvet, the frame elaborately carved with masks, foliage and scrolls terminating in paw feet
 122cm high, 72cm wide, 62cm deep

£400-600



7 (detail)

7
AN ITALIAN GILTWOOD TABLE
 ROME, MID 18TH CENTURY
 The verde antico top with Sienna border, the frieze carved with sea creatures and trailing oak leaves, the legs headed with masks above a conforming stretcher headed with a mask
 97cm high, 98cm wide, 51cm deep

Provenance:
 Antichità Alberto di Castro, Rome
 A Town House in Mayfair, Christie's London 20 November 2008, lot 545, where purchased by Count Manfredi della Gherardesca

£5,000-8,000





8

8
A PAIR OF SPANISH GILT METAL SCONCES
SECOND HALF 20TH CENTURY
43cm high overall

£200-400



9
A PAIR OF FRENCH GILT AND PATINATED
BRONZE CANDLESTICKS AFTER GALLE
AND PERCIER
MID 19TH CENTURY
Characteristic figural triple herm stems, with
Egyptian style heads
32.5cm high, bases 14.5cm diameter

Provenance:
Beaussant Lefevre, Paris, 31 January 2018,
where purchased by Count Manfredi della
Gherardesca

£300-500

10
A PAIR OF EMPIRE REVIVAL GILT BRONZE CANDLESTICKS
LATE 19TH CENTURY
With faceted stem on paw feet
26cm high, bases 13cm diameter

Provenance:
Beaussant Lefevre, Paris, 31 January 2018, where purchased by
Count Manfredi della Gherardesca

£200-400



9

11
A RARE CARVED ROSSO ANTICO MASK IN
THE MANNER OF BENEDETTO BOSCHETTI
(1820-1860)

ITALIAN, LATE 19TH CENTURY

The mask of Greek theatrical form, set on a
polished black marble base
overall height 56cm, base 18cm wide,
13.5cm deep

Provenance:

Daniel Katz Ltd., London, where purchased by
Count Manfredi della Gherardesca

Benedetto Boschetti exhibited at the Crystal
Palace Exhibition 1851 where he won a medal
for a pair of mosaic tables in the Byzantine style,
representing the Triumph of Love and the Blessed
Soul. The Boschetti workshop at 74 Via Condotti,
Rome, was renowned for the exceptional quality
of its copies, mostly in marble of Antique vases
and objects, for example a rosso antico reduction
of the Warwick vase in the Toledo Museum, Ohio
(A. Gonzalez-Palacios, *Il Tempo del Gusto*,
Roma e il Regno delle Duo Sicilie, Milan,
1984, Vol II, fig.286). F.S. Bonfigli noted in
1856 that *'The Establishment is particularly
conspicuous for its great variety of marble
works, bronzes, etc.'*

(A. Gonzalez-Palacios, *The Art of
Mosaics*, 1982, p.166). Pieces by
Boschetti are in many public and private
collections, including that of Mario Praz,
the famous Italian critic and connoisseur
(now held in the Museo Mario Praz, Rome).

In Greek theatre of the third and second century
BC, all performers, except musicians, wore masks.
A full-face character mask would probably
originally have been in painted, starched linen
when worn on the stage. Much admired- these
masks were often reproduced in stone, terracotta
or, occasionally as here, in more expensive
marbles. Perhaps the best known collection,
now housed in the Cortile del Belvedere, Vatican
Museums, adorned the odeon (theatre) at
Hadrian's Villa.

The Grand Tour saw a considerable rise in interest
and use of the mask as a decorative device-
reaching its apogee in the work of Thomas Hope.
In part the interest was driven with the publication
in the mid-18th century of "Le Maschere Sceniche
e le Figure Comiche d'Antichi Romani" by
Francesco de' Ficoroni (1664-1747).

£6,000-10,000



11



12

12 λ
HOPE ATHERTON (BRITISH B. 1974)
UNTITLED, 2007
Oil on linen
Signed and dated 2007 (verso)
112 x 92cm (44 x 36 in.)
Unframed

Provenance:
Patrick Painter, Inc, New York, where purchased by
Count Manfredi della Gherardesca, 22 June 2007

£2,000-3,000



13

13 Y
A LACQUER TEBAKO
(ACCESSORIES BOX)
JAPANESE, MEIJI PERIOD
Of rounded rectangular section,
the interior and base in rich nashiji
lacquer, the cover and sides
decorated in Shibayama style with
a profusion of chrysanthemum,
peonies and other flowers applied
in carved abalone, mother-of-
pearl and other shells, the rims
mounted in silver, unsigned
8cm high, 10cm wide, 4.5cm deep

Literature:
Victor Harris, Japanese Imperial
Craftsmen, Meiji Art from the
Khalili Collection, British Museum
Press, 1994.

£300-400

14
A WILLIAM IV MAHOGANY
STAND IN THE FORM OF AN
IONIC COLUMN
CIRCA 1835
With hinged top and door,
previously fitted as a washstand
85cm high, 59cm wide,
50cm deep

Provenance:
Anonymous Sale, Christie's,
London, 9 December 2003, lot 58
'An Adventurous Spirit: An
Important Private Collection',
Christie's London, 13 December
2018, lot 227, where purchased
by Count Manfredi della
Gherardesca

£400-600



14



16

16
A STEEL STICK AND UMBRELLA STAND
BY TOM DIXON (B. 1959)
With welded construction
76cm high, 49.5cm diameter

£200-300

15 λ
PAUL MCDEVITT
(BRITISH B. 1962)
NIGHT IN MOTION
Biro and acrylic spray on paper
108 x 75cm (42½ x 29½ in.)

Painted in 2004.

Provenance:
Stephen Friedman Gallery,
London, where purchased
by Count Manfredi della
Gherardesca, 5 January 2005

£700-1,000



15

17
A MARBLE TOPPED IRONWORK CONSOLE TABLE
LATE 20TH CENTURY
incorporating a wrought iron balcony grill
86cm high, 157.5cm wide, 30.5cm deep

£300-500



17



“ I was always struck by Manfredi’s passion for art and his very eclectic taste. He had a most interesting eye which covered many centuries and categories which he put to good use in his latest career as a decorator and exhibition curator. He will be greatly missed. ”

HENRY WYNDHAM

18
A SET OF FOUR TOLE PEINTE AND MIRROR BACK WALL SCONCES
CONTINENTAL, MID 20TH CENTURY
Each of tapering form with glazed front enclosing backs set with multiple convex mirrors, painted cresting to base of each
69.5cm high, 37cm widest point

£600-1,000



19



20



19
A STONEWARE LARGE PLANTER
DES POTS, THAI, MODERN
Naturalistically modelled as a fungus-encrusted stump, Des Pots mark to base, 41cm x 56cm approx.

£50-80

20
A PAIR OF GILT DECORATED EBONISED
STANDS IN THE NAPOLEON III STYLE
20TH CENTURY
103cm high, 36cm wide, 36cm deep

£200-300

18



21

21
A CUT POLISHED STEEL PANEL 'THE TREE OF LIFE'
HAITI, 20TH CENTURY
89cm high, 58cm wide

£300-500



22

22
AN ARTS AND CRAFTS OAK UMBRELLA AND STICK STAND
CIRCA 1900
The front struts designed in the form of an 'M'.
86.5cm high, 70.5cm wide, 26cm deep

£400-600

23 Y
TWO MOUNTED SAWFISH ROSTRUMS
Each mounted on polished metal hilt bases
paler 135.5cm overall, base 24.5 x 18.5 cm
darker: 143.5cm high overall, base 24.5 x 18.5cm

Provenance:
Christie's Paris, 22 April 2004, lot 245, where purchased by
Count Manfredi della Gherardesca

£300-500

24 λ
DANIELE PUPPI (ITALIAN B. 1970)
FATICA 12
Photographic mixed media
80 x 60cm (31¼ x 23½ in.)

Executed in 2002.

Provenance:
Magazzino d'Arte Moderna,
Roma, where purchased by
Count Manfredi della Gherardesca,
21 September 2004

£400-600



24



25

25
A LARGE BAVARIAN WHITE LAMP BASE
1960s
Glazed ceramic with stylised leaf design,
orange lampshade, base inscribed '1010/53'
and 'Bavaria, Schuman Anzberg Germany'
98cm high including current lampshade

Provenance:
Foster & Gane, from where purchased by
Count Manfredi della Gherardesca

£100-200

26 Y
A PALISANDER 'TOLOMEO' DINING
TABLE
BY ICO PARISI (1916-1996), DESIGNED
FOR 'MIM ROMA', CIRCA 1958
The shaped top on splayed legs with
metal feet, with inset label 'Mimi Roma'
(Mobili Italiani Moderni)
73cm high, 240cm long, 105cm deep

Provenance:
Christie's South Kensington, 23rd November
2016, lot 238, where purchased by
Count Manfredi della Gherardesca

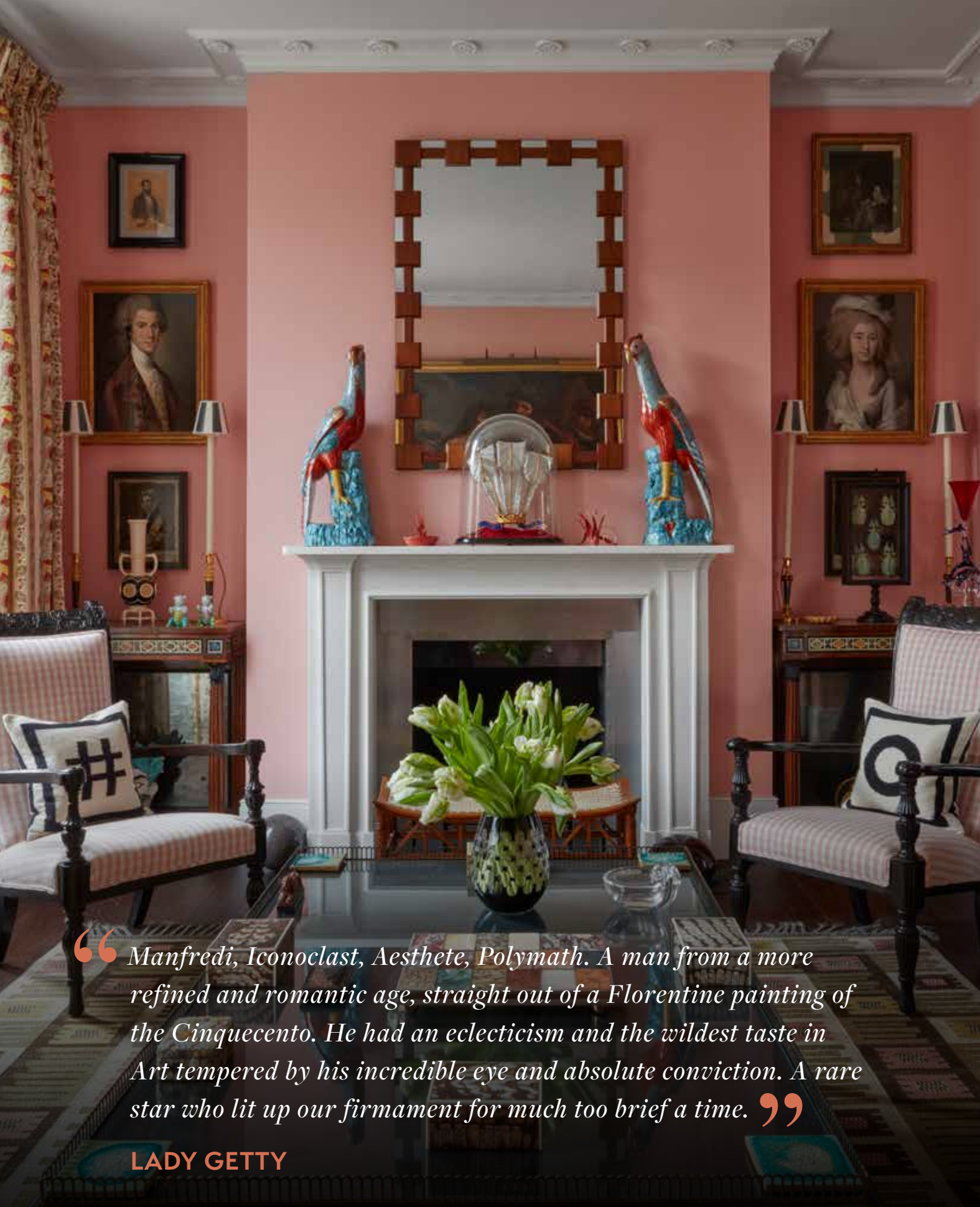
£1,500-2,500



26



23

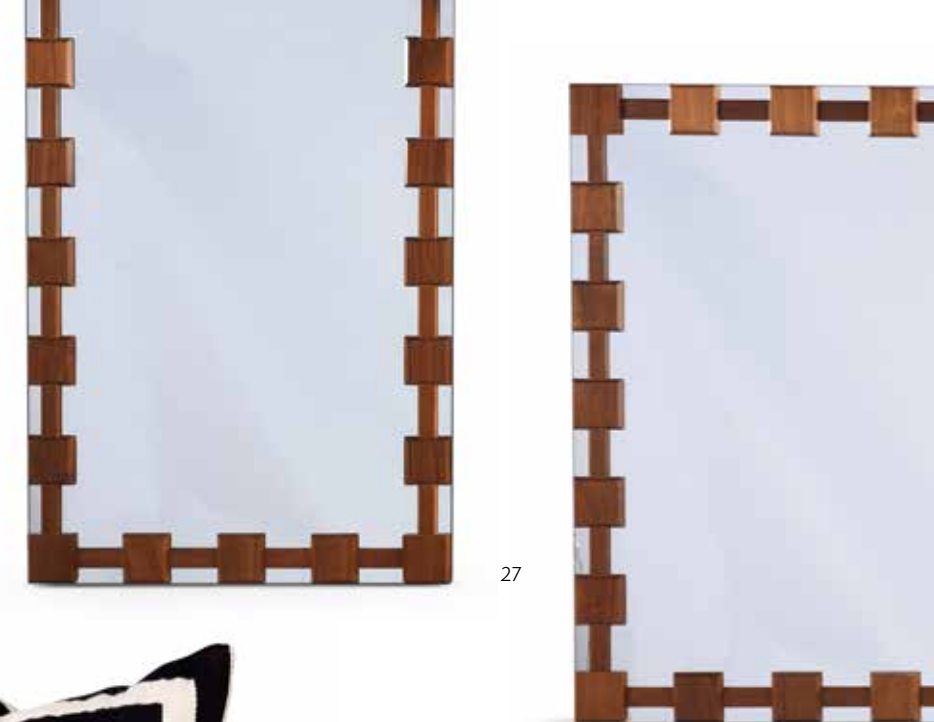


“Manfredi, Iconoclast, Aesthete, Polymath. A man from a more refined and romantic age, straight out of a Florentine painting of the Cinquecento. He had an eclecticism and the wildest taste in Art tempered by his incredible eye and absolute conviction. A rare star who lit up our firmament for much too brief a time.”

LADY GETTY

27
A PAIR OF TEAK MIRRORS
MODERN
122cm high, 84cm wide, 4cm deep

£1,200-1,800



27



28

28
TWO BLACK AND WHITE CUSHIONS
BY JONATHAN ADLER
Feather filled
each approximately 37.5cm square

£100-200

29Y
A MATCHED PAIR OF ANGLO-INDIAN EBONY
OPEN ARMCHAIRS
SECOND HALF 19TH CENTURY
Upholstered in pink gingham, with foliate carved top rail
above reeded arms and conforming legs, minor differences
in the design of the arm terminal supports and the legs
99cm high, 58cm wide, 82cm deep

£2,000-3,000



29



29



30

30
A GLASS DOMED HERALDIC BADGE OF THE PRINCE OF WALES
LATE 20TH CENTURY
The Prince of Wales's feathers in fibreglass, giltwood and painted 'ICH DIEN'
overall height 47.5cm, base 39.5cm

Provenance:
Atlam, London, where purchased by
Count Manfredi della Gherardesca

£200-300



31

31
A FRENCH LEATHER CASED BOX
'LAVES DU VESUVE'
19TH CENTURY
Hinged case embossed with title to the lid,
containing 16 loose Specimen Marbles
and Lava Stone from Vesuvius, inside of lid
with plaque inscribed 'Angelica e Medoro'
possibly after Aegidius Sadeler
box 21cm square

Provenance:
Sotheby's London
14 April 2011, part lot,
where purchased by
Count Manfredi della Gherardesca

£600-1,000



32

32
A BAMBOO, RATTAN, WALNUT
AND PART EBONISED
'CHINOISERIE' BREAKFRONT
SIDE CABINET
BY LA MAISON DES BAMBOUS,
FRENCH, CIRCA 1880
with elaborately decorated panels,
three drawers and three doors
enclosing shelves, labelled
'PERRET & VIBERT PARIS'
108.5cm high, 137cm wide, 54cm deep

Founded in 1872 by Ernest Vibert and
Robert Perret, La Maison des Bambous
initially designed furniture in the
fashionable chinoiserie or orientaliste
taste, before also trading in Chinese
antiques and furniture. Recorded in
the Didot-Bottin as a shop of 'meubles
et articles de Chine et Japon', they
were awarded two medals at the 1889
Exposition Universelle

£3,000-5,000



33

33
MÄRTA MÅÅS-FJETERSTRÖM (1873-1941)
'NYPONBLOMMAN', RUG DESIGNED IN 1932,
EXECUTED AFTER 1941
Handwoven wool on a wool warp, woven with
producer's mark 'AB MMF'
302 x 248 cm

Provenance:
Sotheby's London, 17 October 2017, lot 12, where purchased by
Count Manfredi della Gherardesca

£6,000-8,000



34
AN ITALIAN BOXED SET OF MARBLE SPECIMENS
 BY F PALLA PIETRASANTA, LATE 19TH CENTURY
 Hinged case with inscribed inset panel "*J Marmi Antichi Di Palazzo Mattei, Ditta F Palla Pietrasanta*", enclosing assorted Italian hardstones and marbles, two Pietra dura urn panels of the type found at the Palazzo Mattei
 box 24 wide, 18 high, 5cm deep

£600-1,000

34



35
A PAIR OF STEEL AND CAST IRON MUSIC STANDS
 SECOND HALF 19TH CENTURY AND LATER
 The triform bases second half 19th century, the adjustable music rest in the form of a lyre
 126cm high, 46.5cm wide, and similar

£400-600

36
A BRASS MOUNTED EBONISED TWO TIER COFFEE TABLE
 SECOND HALF 20TH CENTURY
 Decorated with simulated bamboo
 48cm high, 140cm wide, 89.5cm deep

£400-600



36

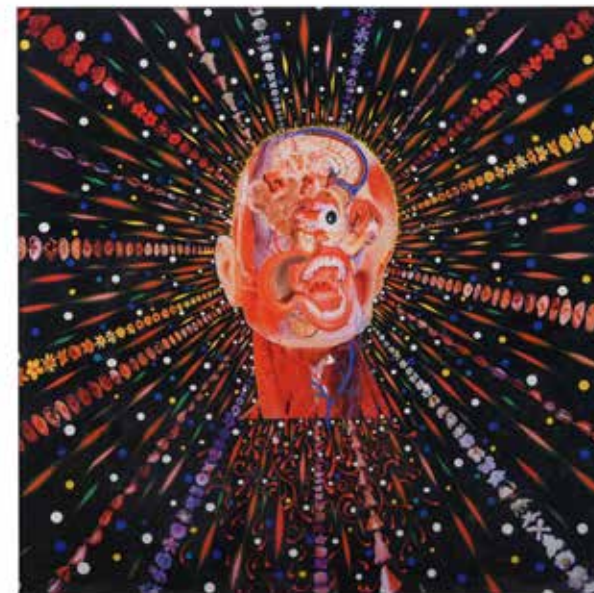


35

37
FRED TOMASELLI (B.1956)
RICK MOODY. PHRASE BOOK

The book, 2000, comprising, one etching, three relief prints and five offset lithographs printed in colours, with title-page, text and justification, this copy signed in pencil by the artist and author, numbered from the edition of 150, published by the Whitney Museum of American Art, New York, on wove paper, bound as published in the original black linen covered boards, housed in a printed epoxy covered slipcase with original hanging brackets verso, overall size 370 x 275mm

£400-600



38

38
FRED TOMASELLI (AMERICAN B. 1956)
CYCLOPTICON (FOR PARKETT 67)
 Surface-mounted pigment print on Plexiglas, 2003
 Signed and numbered 30/60 (verso)
 30 x 30cm (11¾ x 11¾ in.)
 Unframed

Provenance:
 Parkett, Zurich, where purchased by Count Manfredi della Gherardesca, 23 July 2003

£300-500



37

39
CHRISTOPHER WOOL (B.1955)
WOOL
 The book, 2008, with title-page, text and justification, this copy signed in black felt-tip pen, numbered from the standard edition of 1000, printed and published by Taschen, Cologne, on wove paper, bound as published in the original printed linen covered boards, housed in a grey linen covered slipcase, overall size 330 x 440mm

Together with Massimo Vitali (b.1944),
Short Stories

The book, 2019, comprising twelve tipped in photographs, with title-page, text and justification, the edition was 600, published by Steidl, Göttingen, on wove paper, bound as published in the original orange linen covered boards, housed in a grey card slipcase, overall size 375 x 367mm.

£400-600



39



“Manfredi’s sense of drama and fun, his wit and his unerring eye for the eclectic and fascinating, all sparkle in the objects from his collection, just as he himself did in life.”

ASHLEY HICKS

40
A PAIR OF EMPIRE GILT AND PATINATED BRONZE CANDLESTICKS
AFTER GALLE AND PERCIER
EARLY 19TH CENTURY AND LATER

With star motif design to tops of stems, now fitted as tall electric table lamps with shades
bases 24.5cm high, 80cm high overall including current shades

Provenance:
Beaussant Lefevre, Paris, where purchased by Count Manfredi della Gherardesca, 31 January 2018

£500-800



40



41

41
A FRAMED SET OF GRAND TOUR SPECIMEN MARBLES
19TH CENTURY

Each section of rectangular form, in a moulded ebonised frame
frame 53 by 49cm

£800-1,200

42
A PAIR OF PORCELAIN PHEASANTS
IN THE MID 18TH CENTURY CHINESE EXPORT
MANNER, MODERN

Famille Rose decoration with hand painted rockwork,
one with de Gournay label
taller 76.5cm high

Provenance:
De Gournay, where purchased by
Count Manfredi della Gherardesca

£1,200-1,800



42



43 Y
 AFTER JEAN-BAPTISTE JACQUES AUGUSTIN (1759-1832)
 A PORTRAIT MINIATURE OF LOUIS XVIII, KING OF FRANCE (1755-1824)
 19TH CENTURY
 Wearing the blue uniform with the epaulettes of a general, decorated with his plaque of the Order of the Holy Spirit, the plaque of the Order of Saint Lazare-et-Notre-Dame-du-Mont-Carmel with his green ribbon insignia, and his cross of the Order of Saint Louis, unsigned
 miniature approximately 9cm high, gilt brass French frame with sliding back 14.5 by 13cm

Please note, Dreweatts have applied for a de minimis exemption licence for the ivory in this lot (Ref: A76479M5)

£400-600

43

44
 LUCIO BUBACCO (B. 1957), A RED, BLUE, AND
 TRANSPARENT WITH CLEAR GLASS FIGURAL GOBLET
 1993
 The conical bowl above figural support
 Unsigned
 52.5cm high

£200-300



44



45



45
 A PAIR OF AUSTRIAN ART NOUVEAU EBONISED
 BEECH AND BRASS MOUNTED STANDS
 BY MARCEL KAMMERER (1878-1959),
 RETAILED BY THONET, VIENNA, CIRCA 1905
 Each with printed 'THONET, WIEN' paper label on the
 undertier and bent wood detailing.
 129.5cm high, 33cm wide and 32cm deep

Provenance:
 'Au Bord Du Lac: An interior by François-Joseph Graf,
 Christie's London, 26 January 2022, lot 80, where
 purchased by Count Manfredi della Gherardesca

£2,000-3,000



46

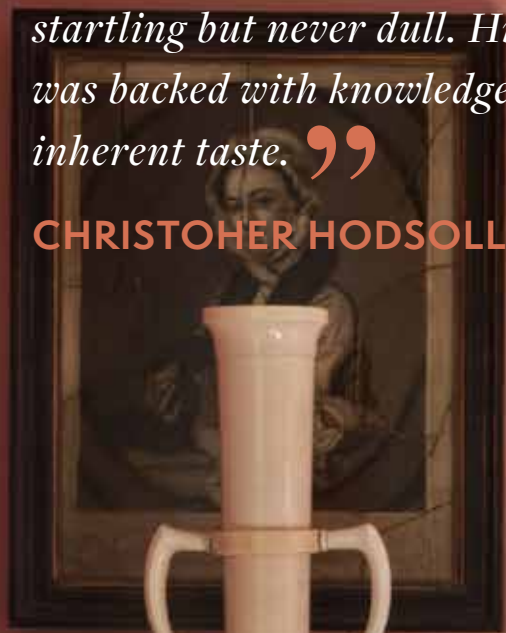
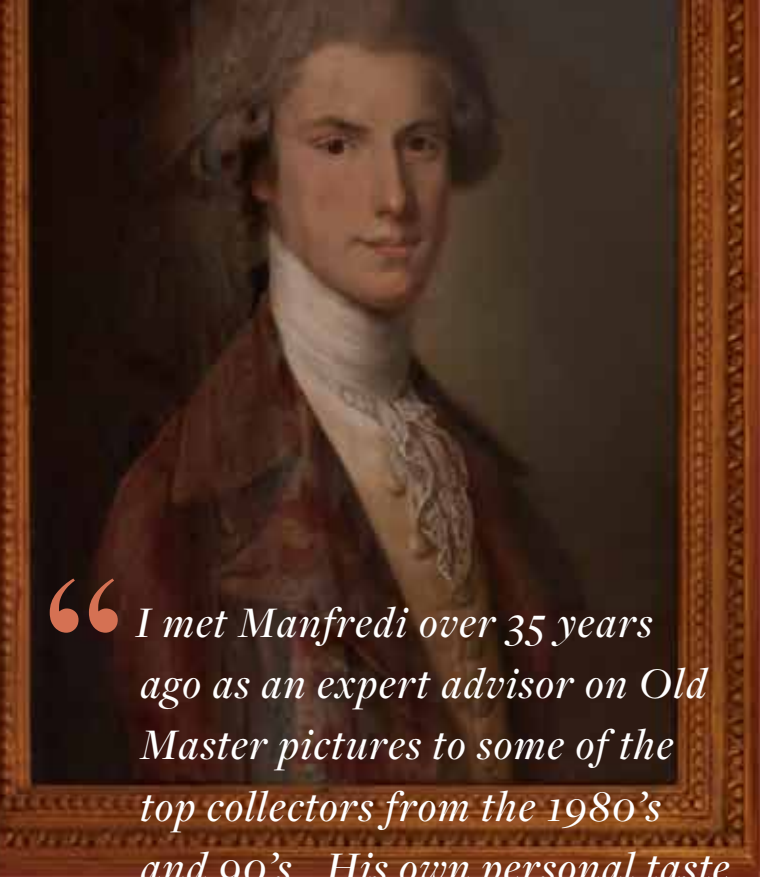
46
 CIRCLE OF JEAN-BAPTISTE OUDRY (FRENCH 1686-1755)
 PORTRAIT OF A POODLE
 Oil on canvas
 82 x 100.5cm (32¼ x 39½ in.)

Provenance:
 Sale, Sotheby's New York, 22 May 1997, lot 194, where purchased by
 Count Manfredi della Gherardesca

£6,000-8,000

“ I met Manfredi over 35 years ago as an expert advisor on Old Master pictures to some of the top collectors from the 1980’s and 90’s...His own personal taste was far broader, often boldly individual and occasionally startling but never dull. His flair was backed with knowledge and inherent taste. ”

CHRISTOHER HODSOLL



47
AFTER THOMAS HUDSON
TROMPE L'OEIL WITH A PORTRAIT OF MRS. JOHN FABER
Oil on canvas
34 x 26cm (13¼ x 10 in.)

Provenance:
Sale, Sotheby's, New York, 2 May 2012, lot 117, where purchased by Count Manfredi della Gherardesca

The Trompe l'oeil is a print by the engraver John Faber the Younger (1684-1756), and it depicts the printmaker's wife Mrs. Faber as she was painted by Thomas Hudson.

£3,000-5,000



47

48
DUTCH SCHOOL (18TH CENTURY)
A TROMPE L'OEIL AFTER AN ENGRAVED PORTRAIT OF SIR PETER LELY
Oil on canvas
35.5 x 25.5cm (13¾ x 10 in.)

Provenance:
Purchased from Rafael Valls Ltd, London, 1 April 2011, where purchased by Count Manfredi della Gherardesca

After Isaac Becketts's engraving after Sir Peter Lely

£3,000-5,000



48



49

49
ENGLISH SCHOOL (17TH CENTURY)
THE MIRACULOUS EFFIGY OF HENRY GARNET (1555 - 1606)
 Oil on copper
 Inscribed and dated 'A° 1606. MIRACULOSA EFFIGIES
 P HENRICE GARNET ANGLI' (to edge)
 9cm (3½ in.) diameter

Provenance:
 J. Kugel Antiquaires, where
 purchased by Count Manfredi
 della Gherardesca,
 16 March 2016

£400-600

50
**A PAIR OF EMPIRE GILT AND PATINATED
 BRONZE CANDLESTICKS AFTER GALLE
 AND PERCIER**

EARLY 19TH CENTURY AND LATER
 Characteristic figural triple herm stems, with
 Egyptian style heads, now fitted as tall electric
 table lamps with shades
 bases 27cm high, 79.5cm high overall
 including current shades

Provenance:
 Beaussant Lefevre, Paris, 31 January 2018,
 where purchased by Count Manfredi della
 Gherardesca

£600-1,000

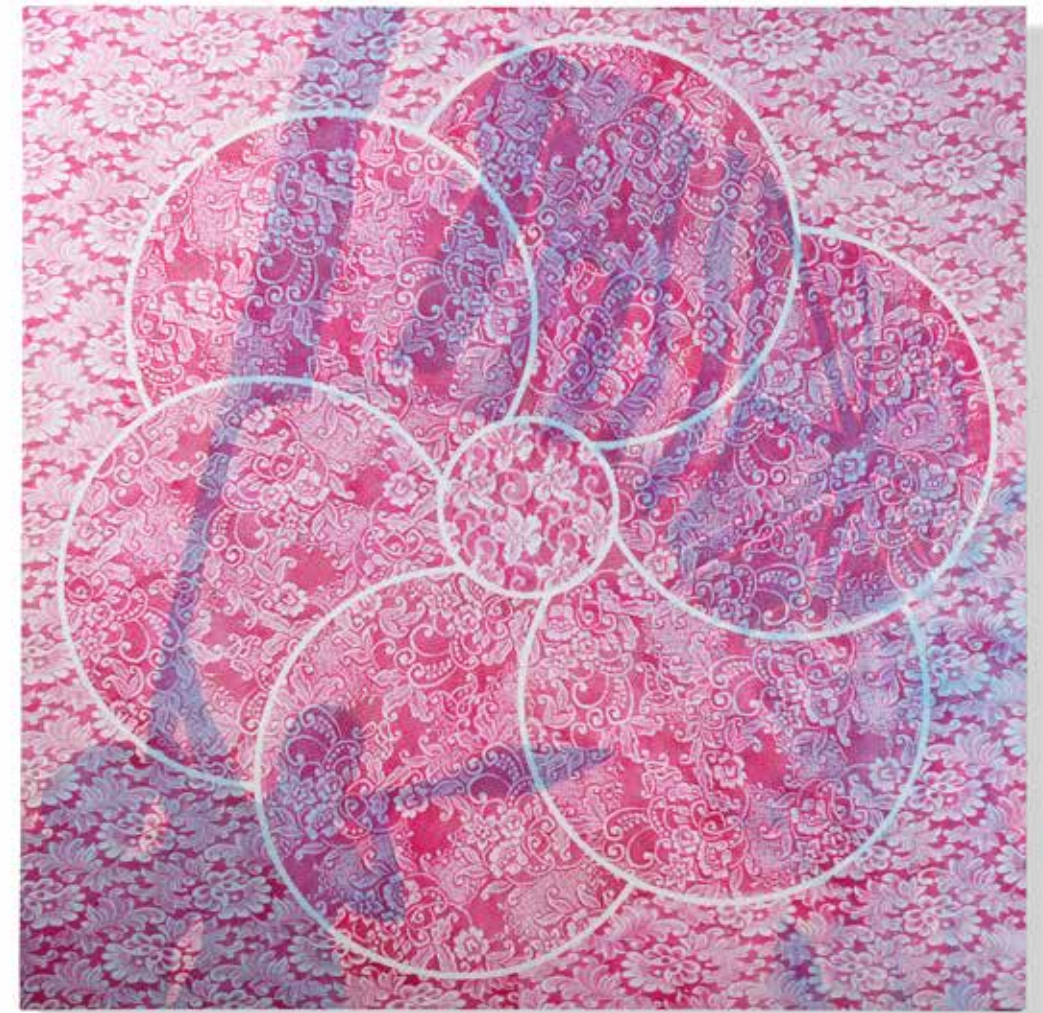
51
**A PAIR OF ITALIAN STATUARY MARBLE
 FEMALE MASK PANELS**
 PROBABLY FLORENCE, LATE 16TH/EARLY
 17TH CENTURY

Now mounted on modern faux porphyry
 wood panels
 masks approximately 29cm high by
 23cm wide, panels 40 by 34cm

£2,500-4,000



50



52

52
MANUEL CERDA
(MEXICAN B. 1972)
ENTRE VER Y CONCEPTUAR
 Acrylic on canvas
 Signed, titled and dated
 2005 (verso)
 183 x 183cm (72 x 72 in.)
 Unframed

Provenance:
 Galeria Enrique Guerrero,
 Mexico, where purchased
 by Count Manfredi della
 Gherardesca,
 5 December 2005

£1,000-1,500



53

53
MANUEL CERDA
(MEXICAN B. 1972)
ENTRE EL PASADO
 Acrylic on canvas
 Signed, titled and dated
 2005 (verso)
 100 x 100cm (39¼ x 39¼ in.)
 Unframed

Provenance:
 Galeria Enrique Guerrero,
 Mexico, where purchased
 by Count Manfredi della
 Gherardesca,
 15 June 2005

£500-700



40



51



41

“Manfredi’s taste did not fall within the classic “good taste”, he went beyond, he bypassed the most familiar standards... He had the gift of assembling the most diverse things and transforming them into a situation in which we all wanted to be included... Everything was designed to welcome and make his fellow human beings feel good.”

CLARICE PECORI GIRALDI



54
A PAIR OF WHITE CERAMIC PINEAPPLE LAMPS
MODERN
With pleated shades, printed leaf pattern on white design
bases 51cm high including electric fittings, 88cm high including
current lampshades

£800-1,200



54



55
A MADAGASCAN CARVED
SEPTARIAN NODULE SKULL
20TH CENTURY
The skull set on an earlier French
marble base with gilt bronze
banding 34cm high overall,
base 11.5cm wide

Provenance:
Eurl Eve Paris, from whom purchased
by Count Manfredi della Gherardesca

£600-800

55

56
A MATCHED PAIR OF
STAINED OAK TABLES
ONE EARLY 20TH
CENTURY, THE OTHER LATE
20TH CENTURY
Each with shaped top and
shaped undertier
77cm high, 50cm wide,
50cm deep

£200-300



56





57

57 λ
RACHEL WHITEREAD (BRITISH B. 1963)
HERRINGBONE FLOOR
 laser-cut relief in Finnish birch plywood, 2001
 Signed in pencil, titled, dated 2001 and numbered 370/450, published by Counter Editions, London
 35.5 x 30cm (13¾ x 11¾ in.)

Provenance:
 Serpentine Gallery, London, where purchased by Count Manfredi della Gherardesca, 28 June 2001

£1,200-1,800



58

59
GEORGE PELLETIER (FRENCH 1938-2024)
SUN LAMP (LAMP DIT SOLEIL)
 FRANCE, LATE 20TH CENTURY
 Of rare large form, biscuit ceramic pottery in white, incised on verso 'PELLETIER'
 76.5cm high, 71cm wide, 25cm deep

58 λ
GEORGE PELLETIER (FRENCH 1938-2024)
SUN LAMP (LAMP DIT SOLEIL)
 FRANCE, LATE 20TH CENTURY
 Of rare large form, biscuit ceramic pottery in white, incised on verso 'PELLETIER'
 76.5cm high, 71cm wide, 25cm deep

Provenance:
 Zugasti, London, from whom purchased by Count Manfredi della Gherardesca, 29th April 2014

£1,000-2,000

£300-500



59

60
A CARVED HORN SKELETON
 19TH CENTURY
 Seated holding a flask possibly whisky
 14.5cm high

Together with a carved bone skull with corsair hat, 19th century
 10.5cm high, 12.5cm wide

Provenance:
 The first; Phillip Garrick, London, 5 February 2005
 The second; Piasa, Paris 23 June 2010, where purchased by Count Manfredi della Gherardesca

£400-600



61

61 Y
A ROSEWOOD CENTRE TABLE
 DESIGNED BY ROBERT HERITAGE (1927-2008),
 MANUFACTURED BY ARCHIE SHINE LTD.,
 CIRCA 1970
 With a later glass top above four frieze drawers, on a triform base.
 73cm high, 142cm wide

£600-900



60

62
A SET OF SIX BLACK PAINTED BEECH 'FANETT' CHAIRS BY TO ILMARI TAPIOVAARA (1914-1999)
 MANUFACTURED BY STOL KAMNIK, CIRCA 1950s
 The railed backs above a moulded plywood seat
 86cm high, 42cm wide, 54 cm deep

Provenance:
 Philippe Denys Collection, Fauve Paris, 2 March 2015, lot 136, where purchased by Count Manfredi della Gherardesca

£400-600



62



63

63
AN AMERICAN WOODEN SKULL TIMEPIECE
 ATTRIBUTED TO THE J. OSWALD COMPANY, EARLY 20TH CENTURY
 With 30 hour clockwork movement powering revolving eyes, backplate stamped
 'Patented USA Aug. 31, 1926, Made in Germany, No jewels'
 10.5cm high

Provenance:
 Art Antiques, London, where purchased by Count Manfredi della Gherardesca,
 10 February 2005

£250-400

64 λ
JAMES ALDRIDGE (BRITISH B. 1971)
PREY, A SET OF TWO WORKS
 Paper cut-outs and collage
 119.5 x 88.5cm (47 x 34¾ in.) (2)

Provenance:
 David Risley Gallery, London, where
 purchased by Count Manfredi della
 Gherardesca, 20 September 2005

£1,500-2,500

65
A SET OF THREE STAINED BEECH
'THEBES' STOOLS
 20TH CENTURY
 Comprising of a pair of square stools and
 one elongated example, seats consisting of
 woven material
 The pair: 40cm high, 38cm wide, 38cm deep;
 the other, 40cm high, 81cm wide, 38cm deep

£800-1,200



64 (part lot)



65



66

66
A PAIR OF GERMAN FORGED IRON OR STEEL MIRRORS
 PROBABLY AUGSBERG OR NURENBURG,
 PROBABLY 17TH CENTURY

The pierced scrolling frames surmounted by mermaids with cherub
 masks to the side and base, the mirror plates later, probably originally
 picture frames, possibly previously decorated
 132cm high, 97cm wide, 5cm deep

Provenance:
 One from: Alessandro Cesati, Milan, where purchased by Count
 Manfredi della Gherardesca
 The second from: Hampel Kunstauktionen, Germany, where purchased
 by Count Manfredi della Gherardesca

This unusual pair of German mirrors is an interpretation of the Baroque
 style of the 17th century. Mermaids were a fashionable decorative
 motif in the 17th century appearing as carving on tables, bed and mirror
 frames, here the mermaids were probably inspired by a sketch by
 Albrecht Durer (1471-1528), *Das Lusterweibchen* (1513, Kunsthistorisches
 Museum, Vienna, illustrated in H. Kreisel, *Die Kunst des deutschen
 Möbels*, Munich, 1968, vol. I, fig. 356). In the 17th century, German
 craftsmen used a variety of materials to produce highly decorative
 frames for mirrors with particular regions famed for their use of specific
 materials such as Augsburg (metalwares including gold and silver),
 Dresden (amber) and Munich (ivory), while in Flanders, gilt metal
 frames pierced with scrolls, fruit and flowers were fashionable in the
 1650s. However, until at least the 19th century it was relatively rare for
 furniture to be made entirely of iron or steel, an exception being secure
 chests or strong boxes made of iron or steel such as a 17th century
 German 'Armada' chest with mermaids, sold Galerie Zacke, Vienna,
 10 November 2018, lot 28, and door furniture like locks, handles and
 hinges. A seemingly unique comparison is a 16th century iron frame in
 the MAK, Vienna (E1 269).

£8,000-12,000



67
DUANE ZALOUDEK
 (AMERICAN B. 1931)
MILAREPA IV
 Acrylic on canvas
 Signed, titled and dated 1967 (verso)
 227 x 177cm (89¼ x 69½ in.)

Provenance:
 Galleria Monitor di Paola Capata,
 Rome, where purchased by
 Count Manfredi della Gherardesca,
 17 June 2015

£2,000-3,000



68

68
**A PAIR OF ART DECO STAINED BEECH
 AND LEATHER OPEN ARMCHAIRS**
 CIRCA 1930
 71cm high, 57cm wide, 25cm deep

£150-250



71

71
A JAPANESE CARVED HARDWOOD KOBE TOY
 EARLY 20TH CENTURY
 With pop-out bone eyes, and bone dice to the shaker head
 17cm high

Together with, a painted cast metal novelty money bank
 in the form of a skeleton, Modern,
 16.5cm high

£100-200



70

70
ANDY GOLDSWORTHY
 (BRITISH B. 1956)
BLACK STONES, RED POOLS,
SCAUR GLEN, DUMFRIESSHIRE
 Mixed media
 Signed, titled and dated Winter
 1994-5 (to lower edge)
 19.5 x 25cm (7½ x 9¾ in.)

Exhibited:
 New York, Galerie Lelong,
Black Stones Red Pools, 1995

Literature:
 A Goldsworthy, *Black Stones
 Red Pools: Dumfriesshire
 Winter 1994-5*, London, 1995
 (illustrated)

£400-600

Provenance:
 The Artist
 Michael Hue-Williams, London,
 where purchased by Count
 Manfredi della Gherardesca,
 28 March 1995



69

69 Y
**AN ART DECO MACASSAR
 EBONY PARTNERS DESK**
 PROBABLY FRENCH,
 CIRCA 1930
 Each side with two doors
 with drawers and shelves
 flanking a central drawer.
 74cm high, 161cm wide,
 127cm deep

£600-900

72
**A PAIR OF BAMBOO
 CYLINDRICAL TABLES**
 CIRCA 1970s
 56.5cm high, 48cm diameter

Provenance:
 Foster & Gane, from where
 purchased by Count Manfredi
 della Gherardesca, 2018

£200-300



72





73

73
GREGORY CREWDSON (AMERICAN B. 1962)
UNTITLED (HANGING BEETLES)

C-print
Image: 70.5 x 91cm (27¾ x 35¾ in.)

Executed in 1994.

Provenance:
Private Collection
White Cube, London, where purchased by Count Manfredi della Gherardesca, 3 March 1995

£5,000-7,000



74

74
JENNIFER STEINKAMP (AMERICAN B. 1958)
DERVISH 4

Video installation, 2004
Presented on signed DVD-ROM, together with
backup DVD-ROM
Edition of 1 AP 1/1 (LM7484)

Provenance:
Lehmann Maupin, New York, where purchased by
Count Manfredi della Gherardesca, 29 November 2006

£8,000-12,000

Sold together with certificate of authenticity signed and
dated 1/11/7.



75

75
STUDIO OF GIOVANNI BATTISTA GAULLI
(ITALIAN 1639 -1709)
PORTRAIT OF THE CARDINAL MARCO GALLI

Oil on canvas
49 x 37.5cm (19¼ x 14¾ in.)

Provenance:
Moltini, Milan; Acquired from the above
by James Irvine, 17 March 1828, in Milan,
for 15 Louis (as Domenichino)
Gifted from the above, in gratitude for his
employment, to Sir William Forbes, 7th
Baronet of Pitsligo (1773-1828), of Fettercairn,

Kincardineshire, 14 October 1828
By descent to his son Sir John Stuart Hepburn-
Forbes, 8th Baronet of Pitsligo (1804-1866)
By inheritance to his son-in-law Charles
Trefusis, 20th Baron Clinton (1834-1904)
Thence by descent
Their sale, Sotheby's, London, 8 December
2016, lot 161, where purchased by Count
Manfredi della Gherardesca

Exhibited:
Edinburgh, Royal Scottish Academy, *Works of
Old Masters and Scottish National Portraits*,
1883, no.187 (as Domenichino,
Head of a Nobleman).

This portrait exists in at least four published
autograph variants by Gaulli: two half-length
paintings (London, National Gallery, inv. no.
NG6534, and Brianza, Valerio collection), one
bust-length (sold Sotheby's, London, 10 July
1974, lot 32), and one three-quarter length,
seated (Bucharest, Musée d'Art, inv.
no. 8169/203)

£6,000-8,000

“Manfredi was one of life’s originals.
There are few people whose taste is
entirely their own and Manfredi’s was
from his personal style - herbaceous
suits - to his impeccable eye for art and
of course, interior design.”

RITA KONIG



76

**AN INDIAN TEAK MODEL OF THE QUTB MINAR
19TH CENTURY AND LATER**

The modern upper three tiers added in poplar

Together with a 19th century photograph of the tower, marked and numbered Saché 133.B,
mounted framed and glazed
251cm high overall

Provenance:

Christie's London, The Manor House at Clifton Hampden, the Collection of
Christopher Gibbs, 25-26 September 2000, lot 137

Christie's London, An Adventurous Spirit:

An Important Private Collection Sold To Benefit

A Charitable Foundation, 13 December 2018, lot 62 (where upper three
sections were added), where purchased by Count Manfredi della Gherardesca

Literature:

J. Musson, 'The Manor House at Clifton Hampden, Oxfordshire: The home of
Mr Christopher Gibbs', *Country Life*, 26 October 2000, fig. 6.

This model represents the red sandstone tower, the Qutb Minar in Delhi, built
in 1193-1230 for Qutb-ud-din-Aibak, the first Sultan of the Delhi Sultanate,
to commemorate the victory of Islam over the infidel, as illustrated by the
decorative carving adorning the walls 'to cast the shadow of God over both
east and west'. When sold from the collection of Christopher Gibbs, this
model was initially depicted as it did prior to the rebuilding of the upper
stories by Firoz Shah between 1288-93. More recently, the late owner of this
model commissioned the upper stories to complete the model to reflect the
tower as it was when painted by an anonymous Delhi artist in c. 1830 (British
Library, Ms. Add. Or. 4034). The painting shows what was then considered a
controversial cupola added in 1828 by the garrison engineer of Delhi, Colonel
Robert Smith, who was tasked with the restoration of some of the Mughal
monuments including the Red Fort and the Jami Masjid. The cupola was taken down in 1848 as it did not
match the Sultanate structure under the instructions of Viscount Hardinge, who was the Governor General
of India. It was reinstalled at the ground level to the east of the Qutb Minar where it has become known as
'Smith's Folly'.

£20,000-30,000



76 (detail)



76



77

77
ATTRIBUTED TO GABRIEL GRESLEY
 (FRENCH 1712-1756)
PATER DIMITTE ILLIS: CRUCIFIXION,
TROMPE L'OEIL OF AN ENGRAVING
 Oil on canvas
 37 x 38.5cm (14½ x 15 in.)

Provenance:
 The collection of Artur de Lima, Lisbon
 Sale, Christie's, Paris, *Le goût Français - Arts*
décoratifs du XIIIe au XIXe siècle, 22 April
 2013, lot 446, where purchased by
 Count Manfredi della Gherardesca

£3,000-5,000



78

78
FILIPPO NAPOLETANO (ITALIAN 1587-1629)
LANDSCAPE WITH A RUINED ARCH
 Oil on panel
 14 x 19.5cm (5½ x 7½ in.)

Provenance:
 Tribune Trading Company, from where purchased
 by Count Manfredi della Gherardesca,
 7 December 1999

£1,500-2,500

79
ZACHARI LOGAN
 (CANADIAN B. 1980)
WILD MAN 6
 Blue pencil on mylar
 49.5 x 35.5cm (19¼ x 13¾ in.)

Drawn in 2015.

Provenance:
 Julie Saul Gallery, New York
 New Art Projects, London, where purchased
 by Count Manfredi della Gherardesca,
 21 June 2017

£800-1,200



79



80

80 Y
AN INDIAN CAMEL BONE AND IVORY
INLAID OCTAGONAL TABLE
 HOSHIARPUR, CIRCA 1900
 63cm high, 61cm wide, 61cm deep

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

£500-800

81
A PAIR OF BEECH ARMCHAIRS
 LATE 20TH CENTURY
 With beige cotton seat and back
 cushions, with upswept arm terminals
 78cm high, 60cm wide, 80cm deep

£300-500



81



82

GLYN PHILPOT

(BRITISH 1884-1937)

GERALD HEARD (1889-1971), HEAD STUDY

Oil on canvas-board

46.5 x 31.5cm (18¼ x 12¼ in.)

Provenance:

The Rowley Gallery Ltd., London

Eliot Hodgkin

Private Collection, London, where purchased by

Count Manfredi della Gherardesca

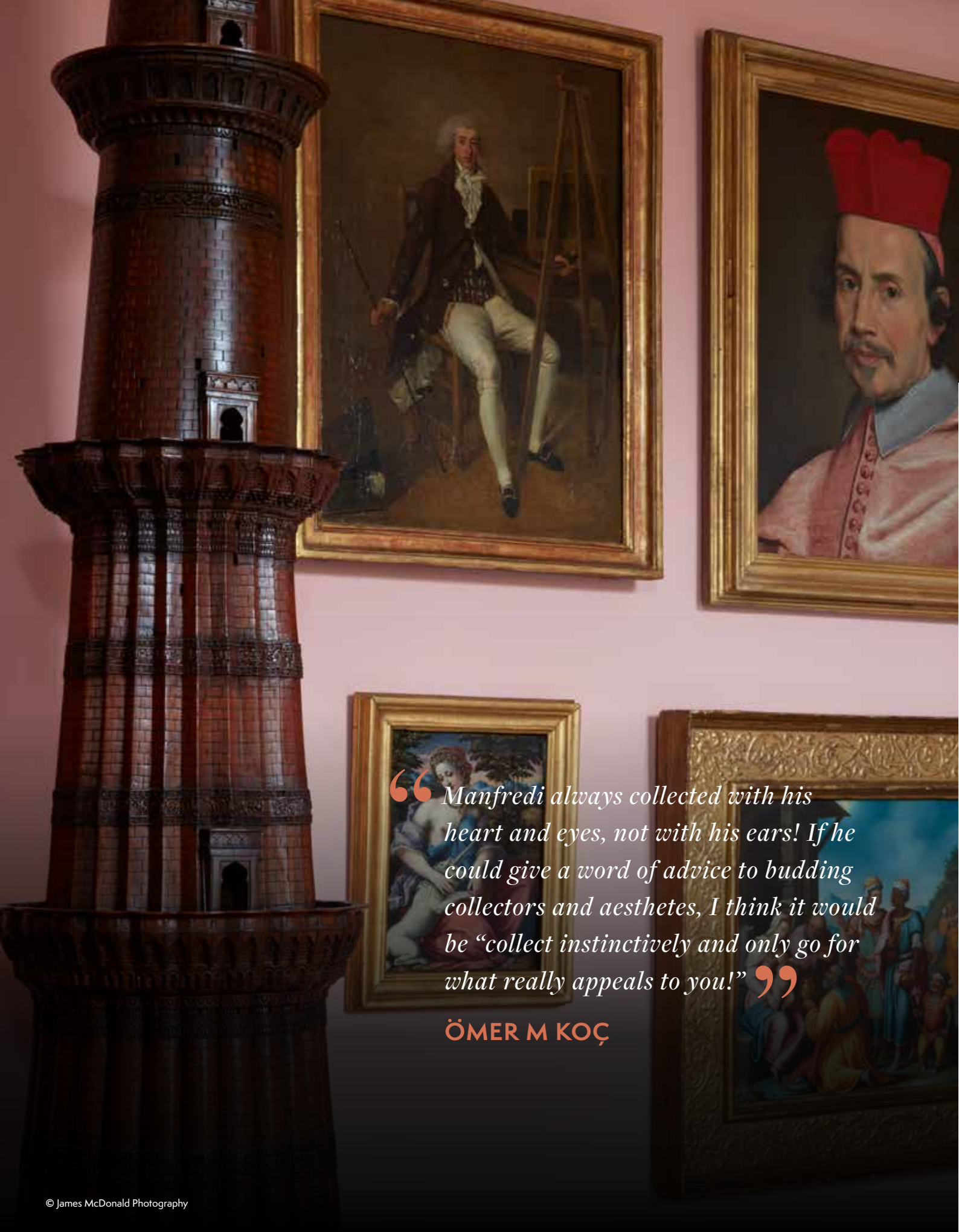
Exhibited:

London, Charles Cholmondeley, *Romantic & Symbolist
Painting & Drawing*, 1987, cat. no. 1

Gerald Heard was a friend of Aldous Huxley, W. H. Auden and of Christopher Isherwood who dedicated his novel 'A Meeting by the River' to Heard. He was a follower of the Vedanta movement and wrote a book 'Pain, Sex and Time'.

£20,000-30,000





“Manfredi always collected with his heart and eyes, not with his ears! If he could give a word of advice to budding collectors and aesthetes, I think it would be “collect instinctively and only go for what really appeals to you!” ”

ÖMER M KOÇ

83
 ATTRIBUTED TO FRANCESCO ANTONIO CERONI
 (ACTIVE CIRCA 1794)
 A PORTRAIT OF AN ARTIST AT HIS EASEL
 Oil on canvas
 48 x 35cm (18¾ x 13¾ in.)

Provenance:
 Sale, Christie's South Kensington, 13 April 2011, lot 221,
 where purchased by Count Manfredi della Gherardesca

£3,000-5,000



83



84

84
 AN EMPIRE BRONZE MOUNTED,
 PARCEL GILT, AMBOYNA AND INLAID
 MAHOGANY DESK
 CIRCA 1810
 With a mechanical counter weight
 mechanism, the hinged top opening to reveal
 a rising architectural superstructure, a knee
 hole flanked by drawers
 84cm high (closed), 101cm wide, 70cm deep

Provenance:
 Wannenes, Genoa, 23 March 2018, lot 61,
 where purchased by Count Manfredi della
 Gherardesca

£4,000-6,000



85

85
A SHOAL OF TEN ITALIAN EMBOSSED COPPER FISHES AND SEA LIFE
 VENICE, SECOND HALF OF THE 20TH CENTURY
 Sea creatures to include fish, seahorse, octopus and shark
 smallest 13cm long, longest 86cm

£800-1,200

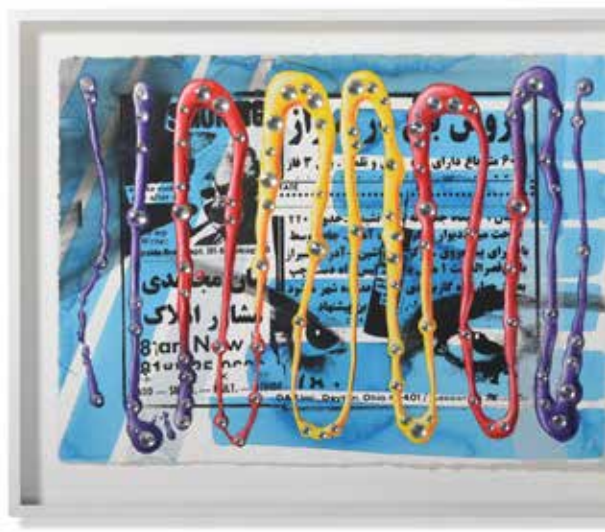
86
KENNY SCHARF (AMERICAN B. 1958)
SNAKEEYES
 Acrylic, plastic beads, oil and gesso
 57.2 x 77.5cm (22½ x 30½ in.)

Executed in 2006.

Provenance:
 Paul Kasmin Gallery, New York, from where purchased by Count Manfredi della Gherardesca

Exhibited:
 New York, Paul Kasmin Gallery, *Kenny Scharf: New! New Paintings and Carzy Roy-Al*, October-November 2007

£1,000-1,500



86

87
A SET OF SIX GEORGE III LABURNUM AND WALNUT CHAIRS
 SCOTTISH, CIRCA 1770
 Including two armchairs, each upholstered in buttoned striped cream cotton, with loose cotton covers, legs veneered with Greek key pattern
 99cm high, 59cm wide, 66cm deep

Provenance:
 Sotheby's New York, 9 July 1999, lot 94, where purchased by Count Manfredi della Gherardesca

The distinctive pattern of alternating veneers of laburnum and fruitwood on these library chairs references the celebrated broomwood furniture commissioned by the 3rd Duke of Atholl for Blair Castle, Perthshire, which includes a bureau cabinet and coin cabinet supplied by George Sandeman in 1756.

A pair of library chairs, possibly by the same maker and with the same Greek key design, were sold at Christies from the Barbara Allen de Kwiatkowschi collection, 23 March 2021, lot 77

£3,000-5,000



87



87 (detail)



89

88
A PAIR OF CREAM GLAZED POTTERY PINEAPPLE FORM LAMPS
 MODERN
 With white card shades
 bases including fitments 69cm high, 91cm high inc modern shades

£400-600



88

89 λ
CORINNE VON LEBUSA (GERMAN B. 1978)
LE MOUTON NOIR
 Watercolour and ink
 Signed and dated 2016 (lower right); further signed, titled and dated 2016 (to label attached verso)
 19 x 14cm (7¼ x 5½ in.)

£200-400

90 Y
AN INDIAN CAMEL BONE, IVORY AND EBONY INLAID HARDWOOD OCTAGONAL TABLE
 HOSHIARPUR CIRCA 1900
 The top with Islamic script, the sides with two drawers
 62cm high, 62cm wide, 61cm deep

Please note, Dreweatts have applied for a de minimis exemption licence for the ivory in this lot (Ref: H54L3T8G)

£500-800



90



“There will only ever be one Manfredi della Gherardesca. A man whose name was synonymous with style and style of a unique nature; completely reimagining many a domestic environment and even the clothes he wore... the world will be a less exotic place without him.”

THOMAS GIBSON



91
A PAIR OF NEEDLEWORK
CUSHIONS
INDIAN
each 53.5 x 53.5cm
£200-400

91



92

92
A WALNUT 'THEBES' STOOL
ATTRIBUTED TO LIBERTY & CO,
CIRCA 1900
With cane seat
31cm high, 35cm wide, 35cm deep
£400-600

93
AN ART DECO GILTWOOD SOFA
FRENCH, CIRCA 1930
Upholstered in green velvet with three
loose cushions, the frame decorated
with fluting and flower heads
96cm high, 183cm wide, 92cm deep

Provenance:
Foster & Gane, from where purchased
by Count Manfredi della Gherardesca

£800-1,200



93



94

94
A PAIR OF BRASS MOUNTED BUFFALO HORNS
POSSIBLY SUMATRA, 1960s
Now mounted on ebonised metal stands,
larger 66cm wide, 45.5cm high overall

£200-300

95
A SMALL ITALIAN OVAL
RELIQUARY BOX
LATE 18TH/EARLY 19TH CENTURY
Dedicated to St Justii, St Vincentii,
St Andreae Ap., St Cath Sen V, red velvet
base, paper, gilded metal and pearls,
ribbon wrapped oval metal box, glazed
12cm high, 8.5cm wide

£200-300



95

96
A PAIR OF CHINESE EXPORT BAMBOO DEMI-LUNE SIDE TABLES
FIRST HALF 20TH CENTURY
Each with black lacquer decorated tops
86cm high, 105cm wide, 53cm deep

£1,000-1,500



96



97
AFTER THE ANTIQUE- A GRAND TOUR ROSSO ANTICO
EGYPTIAN LION
LATE 19TH/EARLY 20TH CENTURY
On a later base
6cm high overall, base 12 by 3.2cm

Provenance:
Craig Carrington, from whom purchased by
Count Manfredi della Gherardesca

£300-500



97



98

98
AN INDIAN BRASS STUPA COVER
LATE 19TH/EARLY 20TH CENTURY
Of moustachioed male form
32.5cm high

Provenance:
Robert Barley Sculpture & Antiques, where
purchased by Count Manfredi della Gherardesca

£300-500



99

99
AFTER THE ANTIQUE- A CARVED GIALLO
ANTICO SHELL
ITALIAN LATE 19TH/EARLY 20TH CENTURY
13.3cm wide, 10cm high

£200-400



100
BARBRO NILSSON TÅNGA
 LJUS RUG, 1959
 Tapestry weave rug
 293 x 196 cm

100

Provenance:
 Uppsala Auktions Kammare, 5 December 2017, where
 purchased by Count Manfredi della Gherardesca

£6,000-9,000

101
ROBERT LONGO
 (AMERICAN B. 1953)
 UNTITLED (AFTER CARAVAGGIO,
 THE TAKING OF CHRIST, 1602)
 Pencil
 Signed and dated 2008 (lower right);
 titled (lower left)
 14 x 19.5cm (5½ x 7½ in.)

Provenance:
 Gift from Patrizia Papachristidis
 Metro Pictures, New York,
 30 June 2009

£3,000-5,000



101



102

102
 A LATE VICTORIAN
 MAHOGANY OCTAGONAL
 CENTRE TABLE
 IN THE MANNER OF
 MORRIS & CO, CIRCA 1890
 the undertier with a
 pierced gallery
 73cm high, 98cm wide,
 98cm deep

£400-600

103
 A PAIR OF EBONISED AND
 WALNUT ARMCHAIRS
 BY GIORGETTI, ITALIAN,
 LATE 20TH CENTURY
 With horsehoe shaped top rail
 and padded seat, each bearing
 a metal label 'GIORGETTI.'
 79cm high, 53cm wide,
 55cm deep.

£300-500



103



104

GIOVANNI ANDREA (IL MASTELLETTA) DONDUCCI (ITALIAN 1575-1655)

THE TRIUMPH OF DAVID

Oil on canvas

64 x 51cm (25 x 20 in.)

Provenance:

The collection of Paul Ganz, New York

Sale, Sotheby's, New York, *Important Old Masters, Including European Works of Art*, 28 January 2010, lot 183, where purchased by Count Manfredi della Gherardesca

Born in Bologna and having begun his artistic training in the Caracci's Academy, Mastelletta developed a highly individualist style that radically differed from his teachers. Building on the stylistic traits of Parmigianino combined with the influence of the 'northern' artists in Rome such as Pieter Lastman, Hendrick Goudt, and Paul Brill, Mastelletta created visionary and dream-like landscapes populated by elongated and elegant figures. The art historian Maurizio Calvesi described him as a 'poet, fragile visionary, fanciful, timid and ardent', a brief description which perfectly renders his uniqueness.

The subject and stylistic traits of this painting have much in common with the same themed painting held at the Palazzo Doria, in Rome. It is possible that this work constitutes a *modello* for the bigger painting, which eventually diverged from its original idea.

£15,000-25,000



104

CIRCLE OF MASSIMILIANO SOLDANI BENZI (1656-1740)

ITALIAN, FLORENCE, CA. 1700

CRISTO MORTO

Terracotta, on ebonised wood base
the figure 64.5cm long, 29cm deep, 14cm high,
base 78.5 by 39.5cm

Related Literature:

C. A. E. Weißmann, *Die Bronzen des Massimiliano Soldani Benzi (1756-1740). Repräsentationsstrategien des europäischen Adels um 1700*, Berlin/Boston, 2022, pp. 332-339, nos. 7.1-7.2



This powerful representation of the recumbent *Cristo Morto* (*Dead Christ*) has been associated with the 18th century Florentine sculptor, Massimiliano Soldani Benzi (1656-1740). Soldani gained an international reputation across Europe due to the dissemination of his bronze casts of copies after the Antique, as well as his own mythological and religious compositions. This was achieved by the direct patronage of important foreign clients, for example Prince Johann Adam Andreas I of Liechtenstein and the Duke of Marlborough, and by Soldani's personal marketing of his works through agents throughout Europe, such as Giovanni Giacomo Zamboni in London. In addition to bronzes, Soldani's models were reproduced in Doccia porcelain, which made his compositions available to a wholly different level of collector.

The iconography of the *Pietà* has become especially closely associated with Soldani; his interpretations of this subject were so influential that they have become the starting point for any attribution of an anonymous recumbent *Cristo Morto* made in Italy in the first half of the 18th century.

The prime version of *Soldani's Pietà* is the bronze group in the Seattle Art Museum (inv. 61.718). The composition is arranged like a stage set. Christ is shown recumbent in the foreground, resting on a large tomb. The Virgin Mary sits on the front side of the tomb and stretches forward to lean over the prostrate body of Her Son. Four attendant angels surround them: one stands at His head holding a cloth to his face as he weeps; another kneels at His feet receiving the Crown of Thorns from the Virgin (missing in the Seattle cast); and two smaller angels at the back of the tomb arrange a large shroud. Whilst the Seattle cast is the only known bronze of the full group, the composition was reproduced in Doccia porcelain by the Ginori factory - there are examples in the Galleria Corsini, Florence, Los Angeles County Museum of Art (inv. M.2001.78a-b) and the Nationalmuseum, Stockholm (inv. NMK 33/1920) - and two waxes survive in Villa Le Quiete, Florence (on loan to the Uffizi, inv. 25769) and in the Fondazione Museo della Manifattura Richard Ginori di Doccia, Sesto Fiorentino.

The influence of *Soldani's Pietà* was certainly increased by the numerous variant formats of his full composition. The three central figures of Christ, the Virgin and the kneeling angel were cast in a variant group, such as the example in the Walters Art Museum, Baltimore (inv. 54.1066). A terracotta in the Art Institute of Chicago (inv. 1961.1118) adds a standing angel to the Baltimore arrangement. A wax group in the Museo di Doccia elaborates the theme further with the addition of three small angels beside the figures of Christ and the Virgin (inv. D 371 - 38); a Doccia group of this version with only two angels is in the British Museum, London (inv. 1913,1220.141). Soldani also made a bronze relief of the *Pietà*; a cast is in the Bayerisches Nationalmuseum, Munich (inv. R 3935) and the wax in the Museo di Doccia. Finally, and most pertinent in relation to the discussion of the present *Dead Christ*, Soldani made a simplified group in terracotta which includes only the prostrate Christ, supported by one angel who holds His right arm and another who kisses His left hand, today in the Frick Collection, New York (inv. 2006.2.03).

Devotional images of Christ's recumbent dead body, variously known as the *Lamentation*, the *Pietà* or more generally as the *Cristo Morto* or *Dead Christ*, are a harrowing and intense iconography that has obviously been interpreted by artists in many different ways. Perhaps the most famous *Pietà* in Italian Renaissance sculpture is Michelangelo's marble group in St. Peter's Basilica in Rome. Inevitably, Soldani's interpretation of the subject matter pays homage to *Il Divino*, as do other late 17th or early 18th century sculptors' essays on this theme, which may also have influenced the sculptor of our version. Other notable interpretations include the Roman sculptor François Duquesnoy's (1597-1643) terracotta in the Ashmolean Museum (inv. WA1940.190); the Sieneese sculptor Giuseppe Mazzuoli's (1644-1725) various models, such as his exquisite marble in Santa Maria della Scala, Siena and a large terracotta relief, sold Sotheby's, New York, 29 January 2021, lot 146; and the Bolognese sculptor Giuseppe Mazza's (1653-1741) signed terracotta relief, with Walter Padovani, Milan.

There are also other relevant Florentine models that have affinities with the present terracotta. A polychrome wood *Cristo Morto* in the Monastery of St Agata, Florence is depicted, like this terracotta, alone and lying flat on a shroud, His knees drawn up slightly and His right hand stretched out by his side. The treatment of His torso, the stomach pulled in and the chest muscular, is also comparable to the present terracotta. This contrasts with Christ's anatomy in Soldani's various models where the body of the Saviour is fuller and has a softer handling of the musculature. The St Agata *Cristo Morto* is attributed to a sculptor in the circle of Giovanni Battista Foggini (1652-1725) and it is in this context that the present terracotta seems to find the closest parallels. A particularly noteworthy example is Balthazar Permoser's (1651-1732) recumbent *Dead Christ* in the church of St Matthias, Breslau. Around the 1680s, Permoser worked in Foggini's studio for over a decade. Permoser's Christ has similar anatomy and a close handling of the bony hands. But, most unusually, Permoser includes the Christogram 'INRI' under Christ's head. This feature is unknown to the present author in any other model of the *Dead Christ*, except the present terracotta.

A terracotta *Cristo Morto* in SS Michele e Gaetano, Florence, formerly associated with the school of Foggini, but now ascribed to Giuseppe Piamontini (1664-1742) suggests another, but closely related environment in which the sculptor of the present terracotta could have worked. Piamontini's terracotta mirrors the present work in its anatomy and bony fingers, but is less emaciated overall - a beautiful alabaster *Cristo Morto* by Piamontini in the Palazzo Pitti, Florence evinces a similar treatment. Foggini and Piamontini were, alongside Soldani, the leading rival sculptors in Florence around 1700 and any sculptor who worked in, or even passed through, their studios will have assimilated a characteristic Florentine style, a style that is tangible in the present terracotta. However, the degree of emaciation in the body and the bony anguish in the hands in this model of the *Cristo Morto* brings to mind a more northern aesthetic which could point to a foreign sculptor trained in Florence in the late 17th or early 18th century.

We thank Alexander Kader for his assistance in cataloguing this lot. For further information on this lot please visit our website.

£20,000-30,000



106

106
 A PAIR OF SPANISH SILVER AND GILT
 DECORATED METAL TWIN BRANCH
 SUNFLOWER WALL LIGHTS
 1960s
 Each with label to reverse "Patentado"
 46cm high overall, backs 36cm wide

Provenance:
 Brownrigg, from where purchased by
 Count Manfredi della Gherardesca

£400-600

107
 A GEORGE III IRISH
 CONNEMARA MARBLE URN
 CIRCA 1800
 In the Antique manner
 45cm high, base 11.5cm square

Provenance:
 Newton Hall, Northumberland
 Craig Carrington,
 Gloucestershire, 23 June 2010
 From whom purchased by
 Count Manfredi della
 Gherardesca

£1,000-1,500

108 Y
 A LARGE COLLECTION OF
 SPECTACLES AND SPECTACLE
 CASES
 EARLY 19TH CENTURY
 AND LATER
 Including European and Asian
 examples in various metals, the
 cases to include shagreen and
 tortoiseshell cases, two with ivory
 lips inside
 lids of various sizes

Please note, Dreweatts have
 applied for a de minimis
 exemption licence for the ivory in
 this lot (Ref: 6D6Q396N)

Please note, Dreweatts have
 applied for a de minimis
 exemption licence for the ivory in
 this lot (Ref: ME5DZBZ3)

£1,000-2,000



107



108



109

109
 JACOB FERDINAND SAEYS (DUTCH 1659-1725/6)
 A CLASSICAL PORTICO WITH AN ELEGANT COMPANY
 GATHERED BY A FOUNTAIN
 Oil on canvas
 Signed and dated '1694' (lower centre)
 94 x 73cm (37 x 28½ in.)

Provenance:
 Sale, Christie's, New York, 7 June 2002, lot 69
 Sale, Sotheby's, New York, 27 January 2011, lot 285, where
 purchased by Count Manfredi della Gherardesca

£10,000-15,000



110

110
A PAIR OF POTTERY TERRE MÊLÉE SLENDER TWO-HANDLED VASES
AFTER THE ANTIQUE, ADAPTED FOR ELECTRICITY AS LAMPS
FRENCH, 20TH CENTURY
The vases 61cm high; 97cm high overall including shades

Provenance:
Christopher Butterworth
Antiques Ltd., where
purchased by
Count Manfredi della
Gherardesca

£600-800



111

111
A LATE VICTORIAN MAHOGANY OCTAGONAL
TWO TIER 'MOORISH' TABLE
CIRCA 1900, IN THE MANNER OF LIBERTY & CO
71cm high, 48cm wide and 48cm deep

£200-300



112

112
TWO BAMBOO AND RATTAN
ARMCHAIRS AND A FOOTSTOOL
ATTRIBUTED TO BONACINA,
ITALIAN, CIRCA 1960s
122cm high, 72cm wide, 62cm deep

Provenance:
Casa d'Aste della Rocca, Italy,
25 June 2015, where purchased by
Count Manfredi della Gherardesca

£800-1,200



113
TWO SIMILAR ARITA STYLE PORCELAIN DOGS IN
17TH CENTURY STYLE
OF EDME SAMSON TYPE, 19TH CENTURY OR LATER
one 38cm high, the other 39.5cm high

Provenance:
Marina Oriental Art, where purchased by
Count Manfredi della Gherardesca

£1,200-1,800



113



114

114
A GEORGE III SILVER
OBLONG INKSTAND
MAKER'S MARK B. ...,
LONDON 1775

With beaded borders, two pen
trays, engraved with a crest
and on four lion claw feet, with
three cut glass bottles with
silver mounted covers
27cm (10 1/2in) long

Together with an Italian silver
coloured feather ballpoint
pen, Firenze 1944 - 1968 .800
standard, 17cm (6 3/4in) long
717g (23.05 oz) gross
weighable

£300-500



115

115
A DANISH OAK DESK ATTRIBUTED TO ERNST KUHN (1890-1948)
RETAILED BY NORMINA, COPENHAGEN, CIRCA 1940s
The cross banded top above two slides and an arrangement of five drawers.
The underside with a printed paper label for 'Normina'
76cm high, 160cm wide, 84cm deep

Provenance:
Foster & Gane, where purchased by Count Manfredi della Gherardesca

£1,000-1,500



116

116
A PAIR OF GERMAN SLIP-MOULDED TINTED BISCUIT PORCELAIN MODELS OF A BOY AND COMPANION WEARING 18TH CENTURY COSTUME
 CIRCA 1900
 Each modelled within a floral bower and under a glass dome and one turned wood stand
 52cm high overall

£300-500

117
A PAIR OF VICTORIAN PITCH PINE CHESTS
 CIRCA 1870
 With two short and three long inlaid drawers
 107cm high, 107cm wide, 49cm deep

Provenance:
 Christie's South Kensington, 17 November 2009, lot 236, where purchased by Count Manfredi della Gherardesca

£800-1,200



117

118
A LARGE SUZANI PANEL
 LATE 19TH CENTURY
 Orange and burgundy ground
 440cm x 230cm

£700-1,000



118

119
INGRID ATTERBERG (1920-2008)
AN INCA VASE
 LATE 20TH CENTURY
 Now fitted as a lamp, terracotta glaze with incised white stripe, inscribed 'EKEBY 32' and signed with artist's stamp
 vase 53cm high, 98cm high overall including current lampshade

Provenance:
 Foster & Gane, from where purchased by Count Manfredi della Gherardesca, 21 April 2015

£300-500



119



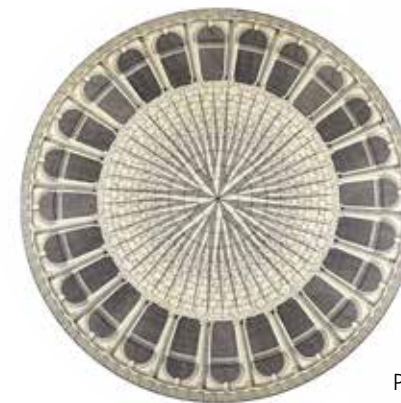
120

120 λ
DAVID GODBOLD (BRITISH B. 1961)
BOOM!
 Ink and computer printout on tracing paper over found paper
 With artist's stamp (lower right), inscribed *Dublin*, titled and dated 4/07/05 (to lower left edge)
 19.5 x 25.5cm (7½ x 10 in.)

Provenance:
 Gallery Kusseneers, Antwerp
 Kerlin Gallery, Dublin, where purchased by Count Manfredi della Gherardesca, 21 October 2006

£500-700

121 (view from above)



121
AN 'ARCHITETTURA' DINING TABLE
 BY PIERO FORNASETTI
 (1913-1988), ORIGINALLY DESIGNED CIRCA 1955, EXECUTED CIRCA 1980s

Produced by Atelier Fornasetti, a lithographically-decorated lacquered wood, the circular top on an enamelled metal base, the top with two printed paper Fornasetti labels, the larger exhibition label "FORNASETTI, "La Follica Pratica," scuderie di palazzo Ruspoli, Roma, 4 Novembre-31 Dicembre 1992".
 77cm high, 100cm diameter.

Provenance:
 Casa d'Aste della Rocca, Italy, 15 May 2018, where purchased by Count Manfredi della Gherardesca

Exhibited:
 La Follica Pratica, Palazzo Ruspoli, Rome, 1992

£2,000-3,000



121



122

A MACABRE MEMENTO MORI RING
 ATTILIO CODOGNATO, CIRCA 2007

The coffin shaped compartment with central cabochon amethyst above a foiled cross, within a black enamelled foliate border, the lid swivelling to reveal a recumbent skeleton with sprung appendage, to shaped red, black and white enamelled shoulders, verso enamelled with *RECONDITA SPES* above crossed feathers, stamped A. CODOGNATO VENEZIA, in original A. Codognato ring box

Size/dimensions: ring size approximately N-O

Gross weight: 28.5 grams

Provenance:

A. Codognato, Venice, where purchased by Count Manfredi della Gherardesca

A similar ring was featured in the jewellery editor article about Attilio Codognato, 18th April 2013

£4,000-6,000



123

CLAUDE LALANNE, RONCE, A SILVER COLOURED BRAMBLE NECKLACE

The naturalistic bramble shaped links to a hook and loop clasp, stamped

C.LALANNE, with French poinçons

Size/dimensions: 114cm long

Gross weight: 349 grams

Provenance:

A gift to Count Manfredi della Gherardesca directly from the artist

£3,000-5,000





124



125



126

124
A SPANISH SILVER COLOURED
ARTICULATED MODEL OF A FISH
LOPEZ, MADRID, POST 1934 .915
STANDARD
With glass eyes
44cm (17 1/4in) long
322g (10.35 oz) gross

£500-700

125
A SILVER COLOURED ARTICULATED
MODEL OF A SALMON
UNMARKED, 20TH CENTURY
With a hinged head and suspension loop
30cm (11 3/4in) long
286g (9.2 oz)

£600-800

126
A SILVER ARTICULATED FISH BOX
SPONSOR'S MARK FOR I. S. GREENBERG
& CO., IMPORT MARK FOR BIRMINGHAM
1902
The hinged head with green glass eyes and a
hinged mouth to a small compartment
18.5cm (7 1/4in) long
185g (5.95 oz) gross

£300-500



127

127
A SPANISH SILVER ARTICULATED MODEL
OF A LION FISH
LOPEZ, MADRID, POST 1934 .915 STANDARD
The hinged head with red glass eyes
38.5cm (15 1/2in) long
699g (22.5 oz) gross

£800-1,200

128
A SPANISH SILVER COLOURED ARTICULATED
MODEL OF A PIKE
LOPEZ, MADRID, POST 1934 .915 STANDARD
With glass eyes and a smaller articulated fish in its mouth
58cm (22 3/4in) long
583g (18.75 oz) gross

£1,000-2,000



128



129



131



130



132

129
THREE WHITE METAL
ARTICULATED FISH
To include: an articulated fish,
unmarked, 19cm (7 1/2in) long;
two similar articulated fish boxes,
unmarked, with hinged heads,
12.5cm (5in) long

£150-250

130
A SILVER COLOURED
ARTICULATED FISH BOX
UNMARKED, 20TH CENTURY
The hinged head with red glass
eyes and a hinged mouth to a
small compartment
10cm (4in) long
60g (1.95 oz) gross

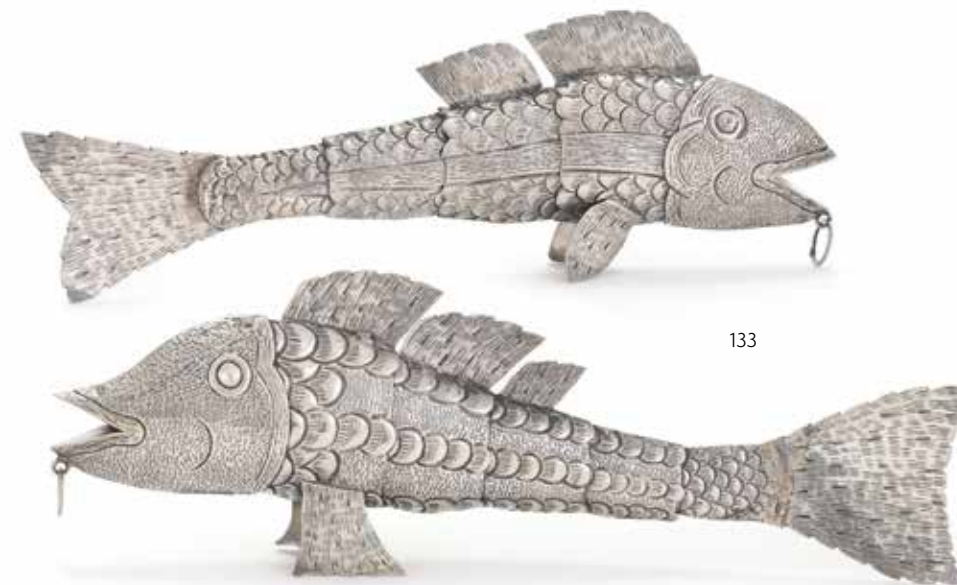
£150-250

131 Y
FOUR WHITE METAL
ARTICULATED FISH
To include: a white metal
mounted and mother of pearl
articulated fish, 18.5cm (7 1/4in)
long; a white metal articulated
fish, unmarked, with red glass
eyes, 14cm (5 1/2in) long; and two
other examples

£150-250

132
THREE SIMILAR WHITE METAL
ARTICULATED MODELS OF
FISH
UNMARKED, 20TH CENTURY
One with red glass eyes
18cm (7in), 14cm (5 1/2in) and
12cm (4 3/4in) long

£100-150



133



134



135



136

133
TWO SILVER COLOURED
ARTICULATED MODELS OF
FISH
UNMARKED
With suspension loops
30.5cm (12in) and
26cm (10 1/4in) long
400g (12.85 oz) gross

£300-500

134
A GERMAN SILVER
ARTICULATED FISH BOX
HANAU MARKS, SPONSOR'S
MARK FOR THEODOR
HARTMANN, IMPORT MARK
FOR LONDON 1902
The hinged head with red glass
eyes and a hinged mouth to a
small compartment
14cm (5 1/2in) long
66g (2.15 oz) gross

£200-300

135
A GERMAN SILVER
ARTICULATED FISH BOX
KARL KURZ, KESSELSTADT,
CIRCA 1900
The hinged head with red glass
eyes and a hinged mouth opening
to a small compartment
14cm (5 1/2in) long
63g (2 oz) gross

£150-250

136
FOUR WHITE METAL
ARTICULATED FISH
To include: an articulated fish box,
unmarked, the hinged head inset
with turquoise coloured stones,
10cm (4in) long; an articulated
fish, unmarked, with red glass
eyes, 13cm (5in) long; and two
other unmarked examples

£150-250



137
AN AMERICAN SILVER MOUNTED HORSE HOOF
 STAMPED STERLING, BARTON, 19TH CENTURY
 With an orb finial
 12cm (4 3/4in) long

£80-120

137

138
A GEORGE III SILVER BALUSTER TANKARD
 MAKER'S MARK SL, LONDON 1762
 With a double scroll handle, later engraved presentation inscription and on a circular moulded spreading foot
 15.5cm (6in) high
 586g (18.85 oz)

£300-500



138

139
A WILLIAM IV SILVER RECTANGULAR DOUBLE SIDED
CASTLE TOP CARD CASE
 TAYLOR & PERRY, BIRMINGHAM 1835
 Chased with views of Abbotsford and Newstead Abbey within foliate swag borders
 10cm (4in) high
 87g (2.8 oz)

£300-500



139

140
A 17TH CENTURY SILVER TANKARD
 TIMOTHY LEY, LONDON CIRCA 1690

With a bifurcated thumb piece to the domed cover and a scroll handle, with later fluted decoration and engraved with an armorial
 16cm (6 1/4in) high
 645g (20.7 oz)

£500-800



140



141

141
A WILLIAM III SILVER TANKARD
 JOHN SUTTON, LONDON 1700
 With a bifurcated thumb piece to the domed cover, a scroll handle engraved P.I, the body engraved with an armorial
 18cm (7in) high
 726g (23.35 oz)

The arms for the PEARSON family of Flintshire

£2,500-3,500



142

142
A CONTINENTAL SILVER COLOURED TWIN HANDLED OVAL BREAD BASKET
 STAMPED 800
 With twin dragon handles, an embossed floral border and on four foliate scroll feet
 38cm (15in) long
 756g (24.3 oz)

£400-600

“Manfredi was an aesthete, pure and simple. He adored beauty and pursued it in every facet of his life, art, history, architecture and decoration, travel, fashion and entertainment.

He was studied and cultivated and witty. Once at an elaborate wedding celebration in Jaipur, he appeared in an immaculately tailored jodhpuri festooned with jewels, buttons and cufflinks that put all the attendant maharajahs in the shade.”

DAVID FLINT WOOD



143

A MEISSEN SILVER-SHAPED TWO-HANDLED TUREEN AND COVER

CIRCA 1740

Modelled by J.J. Kaendler and painted in the Kakiemon manner with cranes and birds in flight and with indianische Blumen, goat-mask handles, the cover with crown finial, un-marked, 32cm high, 31cm wide, 22cm deep approx.

Provenance:

Sotheby's, Important Furniture, Silver and Ceramics, 7th December 2010, lot 35, where purchased by Count Manfredi della Gherardesca

Mention of the tureen type appears in Kaendler's work notes for August 1733.

Johann Joachim Kändler (or often seen anglicised to Kaendler) (1706-1775), was born near Arnsdorf in Saxony and as the son of a pastor received a solid classical education which would later stand him in good stead. The Meissen Factory was the personal porcelain works of Augustus II, elector of Saxony and King of Poland (1670-1733) and it was whilst apprenticed to the Court Sculptor, Johann Benjamin Thomae (1682-1751) that his skills were noticed by Augustus and he was transferred to the porcelain works at Meissen in 1731 where he was apprenticed to the Senior Modeller Johann Jacob Kirchner. Kirchner resigned in 1733 and Kaendler took over his position. Examples of his most important works populate the world's finest museums and private collections and he remains one of, if not the most important porcelain modeller/sculptor in European history.

It would be fair to say that Augustus II was obsessed with collecting both Chinese and Japanese ceramics which were housed in the purpose built *Japanisches Palais* in Dresden. The painters and modellers at Meissen would have had access to one of the finest collections of the time and the painted ornament of this tureen is essentially a copy of a Kakiemon one, from the area around Arita. Sotheby's noted in their description the following reference to J.J. Kaendler's work Reports (*Arbeitsberichte*): Kändler's work notes record, in August 1733: 1 gr. ovale Terrine mit Zierrathen versehen, anstatt der Henkel befinden sich 2 Bocksköpfe mit allerhand Zierrathen, oben auf der Decke ist Knopf mit durchbrochenen Zierrathen (1 large oval tureen decorated with ornament, instead of the handles there are two goat heads with all manner of ornament, on the cover the knop had pierced ornament).

A very similar example was sold Sotheby's London, 28th June, 1973, lot 54

£10,000-15,000



144
TWO SIMILAR DERBY PORCELAIN TUREENS AND COVERS
NATURALISTICALLY MODELLED AS NESTING PARTRIDGES
CIRCA 1760

Painted in coloured enamels, un-marked, each approximately 10cm x 16cm

See John Twitchett, *Derby Porcelain* (1980) p. 101, pl. 93 for a similar pair with the distinctive hooked beaks.

Cf. a similar example in the Billie Pain Collection of British porcelain, Bonhams, 26th Nov. 2003, lot 315

These are modelled after an original Meissen model of which examples from the 1740s were available in England for various factories to copy. For example, there are a pair of Meissen examples in the 1763 inventory at Burghley House, Lincolnshire "Lady Exeters dressing room... two partridges on their nests... Dresden china". The Bow, Chelsea and Worcester factories all made an example of the Meissen model of which the Worcester examples seem to appear on the market most frequently.

A similar pair and a single example to be found in the Robin Barkla collection of Derby Porcelain.

£4,000-6,000



144



145

145
A GIUSTINIANI RED WARE PART
DESSERT SERVICE
NAPLES, CIRCA 1830

Painted in the Attic manner with Etruscan subjects, comprising; ten dessert plates, 24.5cm diameter, two low kylix comports, 8.5cm x 25cm and two larger, 11cm & 11.5cm x 27cm, all with a Vitruvian scroll inner border save the larger of the four comports, impressed script *Giustiniani* marks

Nicola Giustiniani established the works in Naples in 1760, originally producing cream-coloured earthenware and prospered into the 19th century, eventually closing about 1885. It was helped in part by the closure of the royal porcelain works in Naples in 1821.

With the discovery of the buried ruins of the towns of Pompeii and Herculaneum and the historical artefacts uncovered there which went on to influence art movements throughout Europe, Naples was therefore very much on the Grand Tour circuit. Wealthy tourists from Northern Europe would wish to buy souvenirs, Antique copies and associated

items and the Giustiniani works were just one of many factories reproducing bronzes, ceramics, glass etc. after the Antique and this can clearly be seen here in the decoration of these plates.

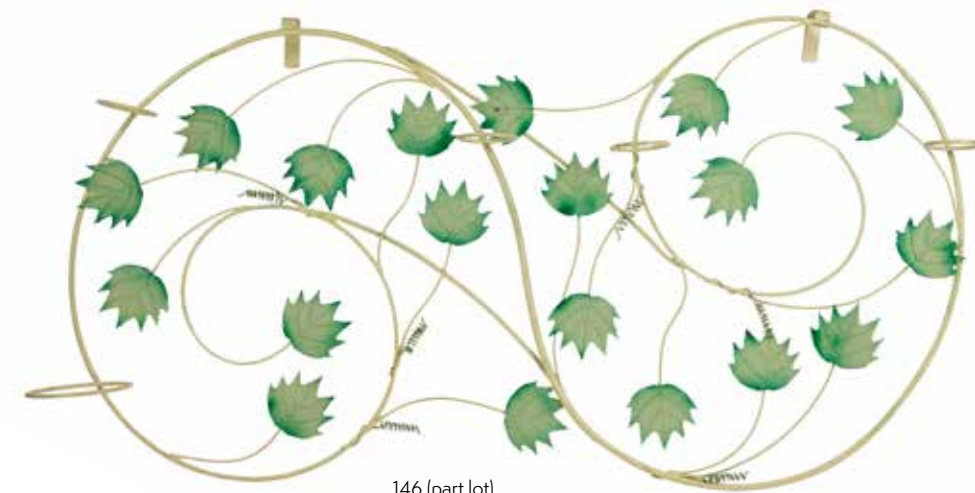
Examples of the works of Giustiniani can be seen at the Palace of Caserta, built for Charles VII of Naples and completed by Ferdinand IV of Naples. For those interested, a visit to the Reggia at Caserta, a world heritage site, would justify a visit to Naples on its own merits even without the other rich historical wonders on offer in Naples and its environs.

£6,000-8,000

146
SIX SECTIONS OF PAINTED WROUGHT
IRON WALL MOUNTED PLANTER
HOLDERS
ENGLISH, CIRCA 1930

With holders for terracotta pots, formerly 7 sections, two panels joined
84 x 137cm, 79 x 130cm, 77 x 88cm,
80 x 264cm, 84 x 185cm and 79 x 150cm

£1,000-2,000



146 (part lot)



147



147
A WILLIAM IV MAHOGANY THREE
TIER BUFFET STAND
CIRCA 1835
108cm high, 148cm wide, 48.5cm deep

Together with a William IV style three tier mahogany stand late 20th century 80cm high, 44cm wide, 44cm deep

£200-300

148
A GROUP OF SEVEN SIMILAR
CALDAS DA RAINHA MAIOLICA
PLATES IN BERNARD PALISSY STYLE
PORTUGAL, VARIOUS DATES
20TH CENTURY

Naturalistically modelled as the sea bed with crustaceans, 32cm diameter approximately and smaller

Together with a fish shaped dish, Portugal, Modern, 41cm wide

£300-500



148



149
 A GROUP OF SEVEN SIMILAR CALDAS DA RAINHA
 MAIOLICA PLATES IN BERNARD PALISSY STYLE
 PORTUGAL, VARIOUS DATES 20TH CENTURY
 Naturalistically modelled as the sea bed with crustaceans,
 32cm diameter approximately and smaller

£300-500

149

150
 TWO PAIRS OF ARTS AND CRAFTS
 BRONZE CANDLESTICKS
 CIRCA 1890

Of similar simulated bamboo form, pair with ring
 turning to nozzles with iron weighting to bases
 stamped 1893
 54.5cm high

Provenance:
 Soane, London, where purchased by
 Count Manfredi della Gherardesca

£400-600



150



152
 A PAIR OF SICILIAN CALTAGIRONE
 MAIOLICA LARGE PITCHERS BY
 ANTONIO IUCIDI
 BY ANTONIO IUCIDI, DATED 2018
 One decorated with a male portrait
 head the other with a female portrait
 head, inscribed with factory, designer
 and dates to bases
 32cm high

£150-250



152

153
 AN UNUSUAL PAIR OF GILT
 BRONZE AND SILVERED 'MARTIAL'
 CANDLESTICKS
 LATE 19TH CENTURY
 Stems with mounts of long arm
 weapons, bases with cannons and
 pyramids of cannon balls
 22cm high, bases 10.6cm diameter

£400-600



153



151

151
 A BUTCHER'S BLOCK ON
 A PINE TRESTLE BASE
 LATE 19TH/ EARLY
 20TH CENTURY
 79cm high, 102cm long,
 59cm deep

£400-600

154
 THIRTEEN LIMOGES PORCELAIN PINK-GROUND ROCOCO REVIVAL DESSERT PLATES
 CIRCA 1900
 Painted with flowers and gilt and with iron-red painted *COPELAND* mark,
 possibly replacements for an earlier Copeland service, 22.5cm diameter

£150-250



154



155

155 λ
 KIKI SMITH (GERMAN/AMERICAN B. 1954)
 CHANDELIER, MOTH & STAR
 Bronze
 Width 129cm (50¾in.)

Provenance:
 Timothy Taylor Gallery, 2006, where purchased by Count Manfredi della Gherardesca

£10,000-15,000



156

156 Y
 A GILTMETAL MOUNTED ROSEWOOD DINING TABLE
 ITALIAN, CIRCA 1950s
 The later modern coloured glass top above a fluted frieze on
 tapering legs with inlaid flower heads
 79cm high, 192.5cm long, 94cm deep

£800-1,200



157

157
 CINDY SHERMAN (b. 1954) FOR
 ARTES MAGNUS ON LIMOGES
 PORCELAIN; MADAME DE
 POMPADOUR
 MODERN
 Comprising; a pair of plates printed
 with portraits of Madame de
 Pompadour, within a blue and silvered
 border, 29.5cm diameter; and four
 plain plates in sizes ensuite

£200-300



158

158
 A SET OF FOUR MAHOGANY
 'TULIP' CHAIRS
 ATTRIBUTED TO GUSTAVE SERRURIER-
 BOVY (1858-1910), CIRCA 1905
 The seat upholstered in turquoise velour
 98cm high, 47cm wide, 56cm deep

Provenance:
 Philippe Denys Collection, Fauve Paris,
 2 March 2015, lot 60, where purchased by
 Count Manfredi della Gherardesca

£400-600



159

159
 A PAIR OF HARDWOOD PEDESTALS
 MODERN
 With an open section and a stamp to the
 underside reading 'HC' and numbered
 115cm high, 33cm wide, 33cm deep

£100-200



160

160
A PAIR OF CLEAR GLASS AIR TWIST
STEMMED COLUMNAR CANDLESTICKS
OF WHITEFRIARS TYPE, THIRD QUARTER
20TH CENTURY
29.5cm high

£80-120



161

161
A PAIR OF CALTAGIRONE
MAIOLICA VASES
BY ANTONIO IUCIDI, SICILY, DATED 2018
In the form of male and female heads
adorned with cacti, factory marks and
date to bases
36cm high

£200-300



165

164
A GROUP OF SEVEN SIMILAR
CALDAS DA RAINHA
MAIOLICA
PLATES IN BERNARD
PALISSY STYLE
PORTUGAL, VARIOUS
DATES 20TH CENTURY
Naturalistically modelled as
the sea bed with crustaceans,
32cm diameter approximately
and smaller

£300-500



164

165
A PAIR OF POLISHED CAST IRON BALUSTER UPRIGHTS
LATE 19TH CENTURY
90 cm high, 16cm wide

Provenance:
Alasdair Brown, from whom purchased by Count Manfredi della Gherardesca

£200-400



162

162
A PAIR OF MOULDED
PLASTER FIGURAL
CANDLESTICKS
MODERN
the tallest 36cm high

£80-120



163
A SELECTION OF
CALTAGIRONE
MAIOLICA ITEM
BY ANTONIO IUCIDI,
SICILY, DATED 2018
Comprising: four figural
candlesticks. 25cm high;
and a mermaid bowl,
24.5cm long, all with script
factory marks, some dated 2018

£200-300



163



166 (part lot)

166
FOURTEEN MARBLED-
GLAZE POTTERY PLATES IN
EIGHTEENTH CENTURY STYLE
POSSIBLY BY ATELIER SAINT
ANDRE PERRIN, FRENCH,
MODERN
Slip-glazed in a variety of
colours, with shaped borders
in the Wedgwood/Whieldon
manner, 29.5cm diameter

£400-600



167

167 λ
PHILIPPA ROBBINS (BRITISH 20TH/21ST CENTURY)
PIA
 Oil on board
 Signed and titled (verso)
 17 x 17cm (6½ x 6½ in.)

Painted in 2004.

£200-400

168 λ
ISHBEL MYERSCOUGH (BRITISH B. 1968)
THE KISS
 Oil on canvas
 10 x 15cm (3¾ x 5¾ in.)

Provenance:
 Anthony Mould Contemporary, London where purchased
 by Count Manfredi della Gherardesca, 24 May 1996

£600-800



168

169 λ
VICTORIA RUSSELL (BRITISH B. 1962)
TWO WOMEN IN WHITE
 Oil on canvas
 123 x 183cm (48¼ x 72 in.)
 Unframed

Provenance:
 Eglin, London, where purchased by
 Count Manfredi della Gherardesca, 4 June 2001

Exhibited:
 London, National Portrait Gallery, *BP Portrait
 Award 2000 Touring Exhibition*, 2000
 London, Elgin (Cassian de Vere Cole Fine Art),
Victoria Russell, 1-30 June 2001

£800-1,200



169



170

170 λ
MONICA STUDER & CHRISTOPH VAN DER BERG
(SWISS B. 1960 & 1962)
TERRASSE MIT SCHLITTEN FROM HOTEL VUE DES ALPES
 Inkjet print on photopaper on aluminium
 148 x 197cm (58¼ x 77½ in.)

Executed in 2004.

Provenance:
 Nicolas Krupp Contemporary Art, Basel, where purchased by
 Count Manfredi della Gherardesca, 15 September 2005

£2,000-3,000

171 λ
WOLFGANG TILLMANS (GERMAN B. 1968)
RICHARD HAMILTON (1922-2011)
 C-type print in artist's frame
 Signed, titled, dated 08/2005 and numbered 6/10+1 (verso)
 40.5 x 30.5cm (15¾ x 12 in.)

Provenance:
 Maureen Paley, London, where purchased by
 Count Manfredi della Gherardesca, 14 June 2017

£2,000-3,000



171

“ I first met Manfredi as a young man in the 80s and was always impressed by his stylish ability to mix uptown with downtown aesthetics and his effervescent talent in conveying new world curiosity and old world charm. ”

EDWARD CABOT



172
NEAPOLITAN SCHOOL
(17TH CENTURY)
*STILL LIVES WITH VINES,
MELONS, WATERMELON
AND OTHER FRUIT ON A
FOREST FLOOR*
Oil on canvas, a pair
104 x 122cm (40¾ x 48 in.) (2)

Provenance:
Sale, Blindarte, Naples, 19 May
2011, lot 103, as Ruoppolo
The Collection of Vittorio and
Caterina di Capua, Turin
Sale, Sotheby's London, *The
Vittorio & Caterina Di Capua
Collection*, 8 December 2016,
lot 49, where purchased
by Count Manfredi della
Gherardesca

£15,000-20,000



172





173
THREE ITEMS OF GLASS
 VARIOUS DATES 20TH CENTURY
 Comprising: a Steuben clear-glass olive-dish with cochleate handle, indistinctly signed, 15.5cm in length; an olive-green glass jug of George Sand Portieux type with turquoise handle, 19cm high; and a lime-green and clear cased pitcher of Opalina Fiorelina type, 29.5cm high

£200-300

173

174
A PAIR OF VICTORIAN BOBBIN TURNED WALNUT SIDE TABLES
 SECOND HALF 19TH CENTURY
 Each with a later glass top above caned surface
 65cm high, 63cm wide, 63cm deep

£500-800



174

175
A FAIENCE TANKARD (BIRNKRUG)
 AUSTRIAN, 19TH CENTURY
 Decorated with a river landscape panel
 27.5cm high

Together with further similar pottery plates and chargers

Provenance:
 Im Kinsky, Vienna, 10 April 2019, where purchased by Count Manfredi della Gherardesca

£500-800



175



“No-one quite embodied style like Manfredi and with such ease and elegance. He was the supreme arbiter of taste.”

MAGGIE BULT

COUNT MANFREDI DELLA GHERARDESCA'S COLLECTION OF 'TERRE DE NAMUR'

Count Manfredi enjoyed the challenge of creating interesting collections of unusual objects, often in multiples. Lots 176-189 comprise his rare forty nine piece collection of silver mounted 'Terre de Namur' in the Namur region of Belgium, which were produced in the late 18th century. Inspired by Shaffordshire faiences noires, this continental version has a fine glossy, lustrous reflective glaze on black clay formed from fossilised timber. The engraved embellishments indicate that this ware was intended for use by Namur's aristocracy.



176

176
A SELECTION OF FOUR LOW COUNTRIES BLACK GLAZED POTTERY (TERRE DE NAMUR) SILVER MOUNTED BALUSTER COFFEE POTS AND COVERS
NAMUR, LATE 18TH CENTURY
Tallest 35.5cm high

Provenance:
L'Egide, where purchased by
Count Manfredi della Gherardesca

£2,000-3,000

177
A LOW COUNTRIES BLACK GLAZED POTTERY AND SILVER MOUNTED COFFEE POT AND COVER (TERRE DE NAMUR)
NAMUR, LATE 18TH CENTURY
And including: a teapot and cover with three legs; a hot water jug and cover with three legs; and three milk jugs, probably English, Jackfield type, mid 18th century

£2,000-3,000



177

178
A LOW COUNTRIES SILVER MOUNTED BLACK GLAZE POTTERY (TERRE DE NAMUR) BALUSTER COFFEE POT AND COVER
NAMUR, LATE 18TH CENTURY
34cm high

Provenance:
Camille Lagrand, where purchased by
Count Manfredi della Gherardesca

£600-800



178

179
A GROUP OF LOW COUNTRIES BLACK GLAZED POTTERY, SILVER MOUNTED TEA AND COFFEE WARES (TERRE DE NAMUR)
NAMUR, LATE 18TH CENTURY
All with artichoke knob finials
The largest baluster coffee pot 33.5cm high

£200-300



179

180
A GROUP OF FIVE LOW COUNTRIES BLACK GLAZED POTTERY, SILVER MOUNTED COFFEE POTS AND COVERS (TERRE DE NAMUR)
NAMUR, LATE 18TH CENTURY
Mostly with various urn shaped finials above a baluster body
The largest example 34.5cm high

£300-500



180



181
 A LOW COUNTRIES SILVER MOUNTED BLACK GLAZED POTTERY
 BALUSTER COFFEE AND COVER
 NAMUR, LATE 18TH CENTURY
 31.5cm high

Provenance:
 L'Egide, where purchased by Count Manfredi della Gherardesca

£600-800

181

182
 A TRIO OF LOW COUNTRIES BLACK
 GLAZED POTTERY, SILVER MOUNTED TEA
 AND COFFEE WARES (TERRE DE NAMUR)
 NAMUR, LATE 18TH CENTURY
 All with spherical knob finial, above foliate
 lappets
 The largest baluster coffee pot 30.5cm high

£200-300

183
 A GROUP OF LOW COUNTRIES BLACK
 GLAZED POTTERY, SILVER MOUNTED TEA
 AND COFFEE WARES (TERRE DE NAMUR)
 NAMUR, LATE 18TH CENTURY
 All with acorn knob finials
 The largest baluster coffee pot 28.5cm high

£200-300



182



183

184
 A LOW COUNTRIES BLACK GLAZED POTTERY AND SILVER MOUNTED
 BALUSTER COFFEE POT AND COVER (TERRE DE NAMUR)
 NAMUR, LATE 18TH CENTURY
 30cm high,

Together with a similar baluster coffee pot en suite, 17cm high

Provenance:
 Stockspring Antiques, where purchased by
 Count Manfredi della Gherardesca

£800-1,200



184

185
 A LOW COUNTRIES BLACK GLAZED POTTERY, SILVER
 MOUNTED COFFEE POT AND COVER (TERRE DE NAMUR)
 NAMUR, LATE 18TH CENTURY
 36.5cm high

Together with a hot water jug and cover similar, 17cm high, and a
 black glazed red pottery plain coffee pot similar, 33cm high (3)

Provenance:
 Camille Lagrand, where purchased by
 Count Manfredi della Gherardesca

£200-300

186
 A GROUP OF LOW COUNTRIES BLACK GLAZED
 POTTERY, SILVER MOUNTED COFFEE POTS AND
 COVERS (TERRE DE NAMUR)
 NAMUR, LATE 18TH CENTURY
 All with various urn shaped finials above a baluster body
 The largest example 35.5cm high

£250-350



185



186

187

A GROUP OF LOW COUNTRIES BLACK GLAZED POTTERY, SILVER MOUNTED TEA AND COFFEE WARES (TERRE DE NAMUR)

NAMUR, LATE 18TH CENTURY

Mostly with various urn shaped finials

The largest baluster coffee pot 37cm high

£300-500



187

188

A LOW COUNTRIES BLACK GLAZED POTTERY, SILVER MOUNTED COFFEE POT AND COVER (TERRE DE NAMUR)

NAMUR, LATE 18TH CENTURY

26cm high

Together with a bullet shaped silver mounted teapot and cover, 13cm high and a baluster silver mounted milk jug, 13.5cm high

Provenance:

Piasa, Paris, 4 June 2010, where purchased by Count Manfredi della Gherardesca

£400-600



188

189

A GROUP OF LOW COUNTRIES BLACK GLAZED POTTERY, SILVER MOUNTED COFFEE POTS AND COVERS (TERRE DE NAMUR)

NAMUR, LATE 18TH CENTURY

The largest 31.5cm high

Together with a teapot similar (4)

£300-500



189

190

SIGAL AVNI (ISRAELI B.1960)

UNTITLED

Silver print

Signed in pencil, numbered 1/3 and dated 1998

77 x 88cm (30¼ x 34½ in.)

Provenance:

Golconda Fine Art Ltd., Tel Aviv, where purchased by Count Manfredi della Gherardesca

Literature:

Ramat Gan, Sigal Avni - Photographs, The Museum of Israeli Art, 1998, illustrated. p. 30

£200-400



190



191

191

TIM ROLLINS (AMERICAN 1955-2017) & K.O.S

BLACK ALICE/WHITE ALICE

Letterpress, silkscreen, hand-painted matte acrylic on rag paper, 1989

Both signed, inscribed and dated 89

in pencil, numbered 26/50

Each sheet: 83.5 x 131.5cm

(32¾ x 51¾ in.) (2)

Provenance:

Interim Art, London, where purchased by Count Manfredi della Gherardesca, 29 March 1990

£300-500

192 λ

THOMAS KILPPER (GERMAN B. 1956)

KONRAD ADENAUER (1876-1967)

ink and acrylic on print

Signed and dated 2010 (lower left)

Sheet: 34 x 25.5cm (13¼ x 10 in.)

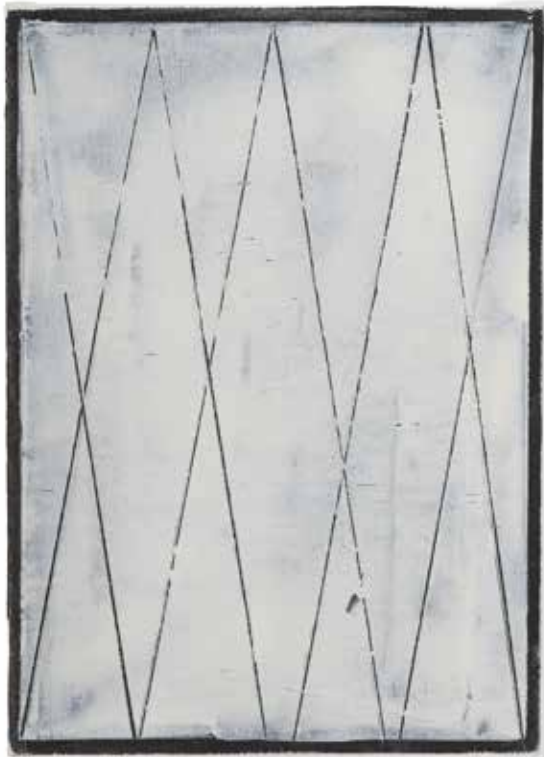
Provenance:

Patrick Heide Art Projects, London, where purchased by Count Manfredi della Gherardesca, 22 June 2011

£200-400



192



193 λ
 PIUS FOX (GERMAN B. 1983)
 UNTITLED (PFT 107)
 Egg tempera on linen
 Signed and dated 2014 (to backboard and overlap verso)
 24 x 17cm (9¼ x 6½ in.)
 Unframed

£200-400

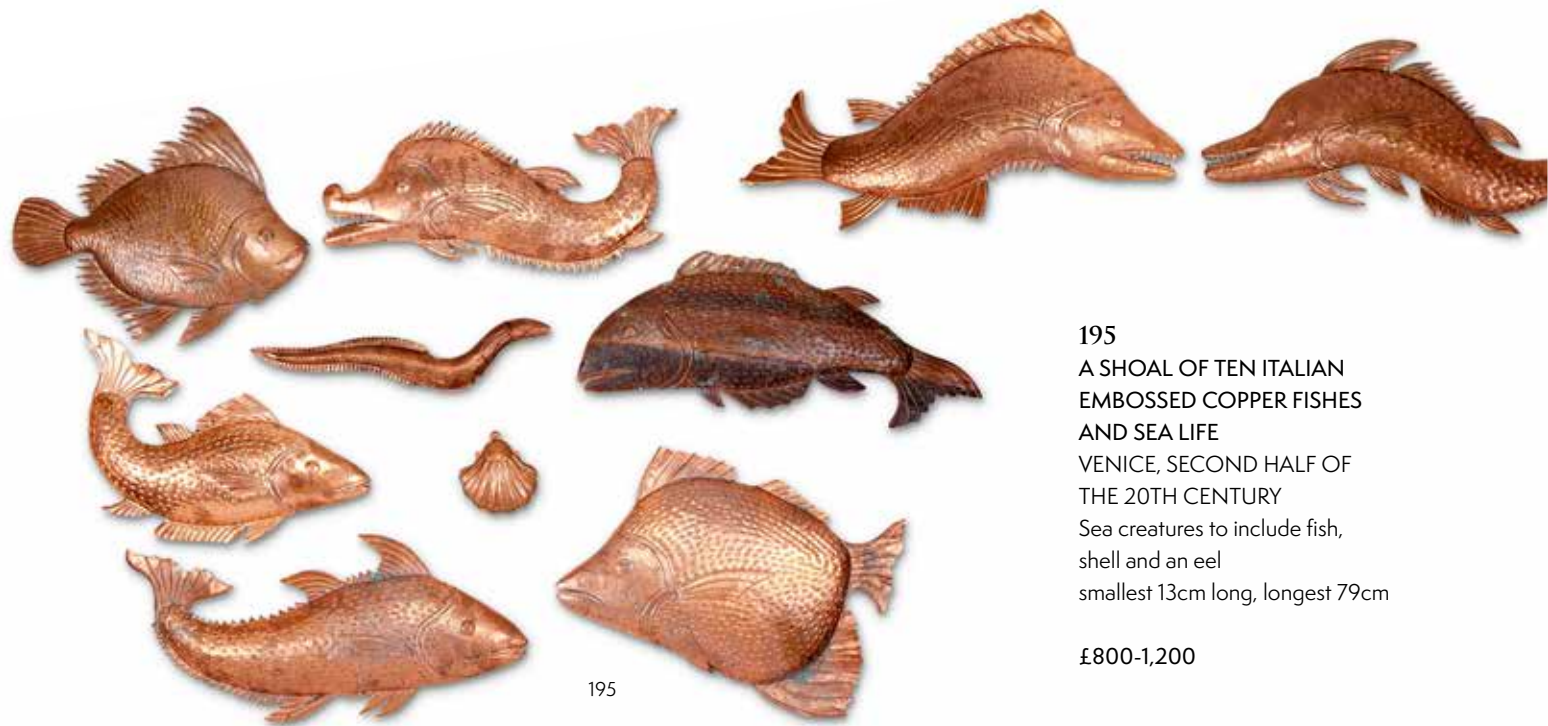
193



194

194
 A PAIR OF BRASS AND ETCHED GLASS
 SIMULATED BAMBOO TWO TIER TABLES
 FRENCH, MID 20TH CENTURY
 58cm high, 50cm wide, 50cm deep

£600-800



195

195
 A SHOAL OF TEN ITALIAN
 EMBOSSED COPPER FISHES
 AND SEA LIFE
 VENICE, SECOND HALF OF
 THE 20TH CENTURY
 Sea creatures to include fish,
 shell and an eel
 smallest 13cm long, longest 79cm

£800-1,200



196

196
 ED RUSHCA (AMERICAN B. 1937)
 VINE/MELROSE (FOR PARKETT 55)
 Lithograph printed in colours, 1999
 Signed and dated 1999 in pencil,
 numbered 30/60, printed by Hamilton
 Press, Venice, California, published by
 Parkett Editions, Zurich and New York
 Sheet: 56 x 66cm (22 x 25 in.)

Provenance:
 Parkett Editions, Zurich (from Venice
 Biennale), where purchased by
 Count Manfredi della Gherardesca,
 5 July 1999

£4,000-6,000



197

197 λ
 A WELDED STEEL FOUR POSTER
 BED FRAME BY TOM DIXON (B.1959)
 CIRCA 1991
 170cm high, 216cm long, 200cm wide

£1,000-1,500

“Manfredi possessed that rare quality of having superb taste, extensive knowledge, extraordinary vision and an extreme passion for the visual arts. He had a way of putting works together that both embraced the past and anticipated the future.”

ABIGAIL ASHER



198
AN ISLAMIC STYLE POTTERY AND GILT METAL LAMP
MODERN
On giltwood base, with white card shade
87cm high overall including current shade

Provenance:
Niquead, where purchased by Count Manfredi della Gherardesca

£150-250



198

199
A LIMED OAK SIDE CABINET
FRENCH, CIRCA 1940s
With a central brass mounted mirrored door with etched line decoration, flanked by panelled doors with trellis mouldings, enclosing shelves, the reverse stamped with the number 57
165cm high, 181cm wide, 45cm deep

£800-1,200



199

200
A RATTAN OPEN ARMCHAIR
ATTRIBUTED TO GIO PONTI (1891-1979)
MANUFACTURED BY BONACINA, CIRCA 1962-1963
With a buttoned striped blue cotton cushion
98cm high, 62cm wide, 104cm deep

Provenance:
Wannenes, Genoa, 18th June 2015, lot 1039, where purchased by Count Manfredi della Gherardesca

£1,000-1,500



200

“Manfredi’s fabulous collection is a reflection of his sublime, witty and original taste and his unique style. He was my idea of the consummate collector ...avid ...discerning, passionate.”

EDMONDO DI ROBILANT



201 λ
TARKA KINGS (BRITISH B. 1961)
I WANT YOU
Pencil on paper
Signed and dated 2010 (lower right)
67 x 102cm (26¼ x 40 in.)

Provenance:
Faggionato Fine Arts, London, where purchased by
Count Manfredi della Gherardesca, 22 July 2011

£600-800



201



202

202
A PAIR OF PIERREFOND CRYSTALLINE
GLAZE VASES
FRENCH, CIRCA 1940
Adapted into lamps at a later date. Two
handled Antique form with blue and ochre
crystalline glaze. With fittings, shades and
impressed mark to base.
The vases 41cm high, 74cm high including
current shade

Provenance:
Christopher Butterworth
Antiques Ltd., where purchased by
Count Manfredi della Gherardesca

£300-500

203
A PAIR OF BAMBOO, RATTAN
AND FORMICA CHESTS
CIRCA 1960
Each with three drawers
87cm high, 91cm wide, 51cm deep

£600-900



203

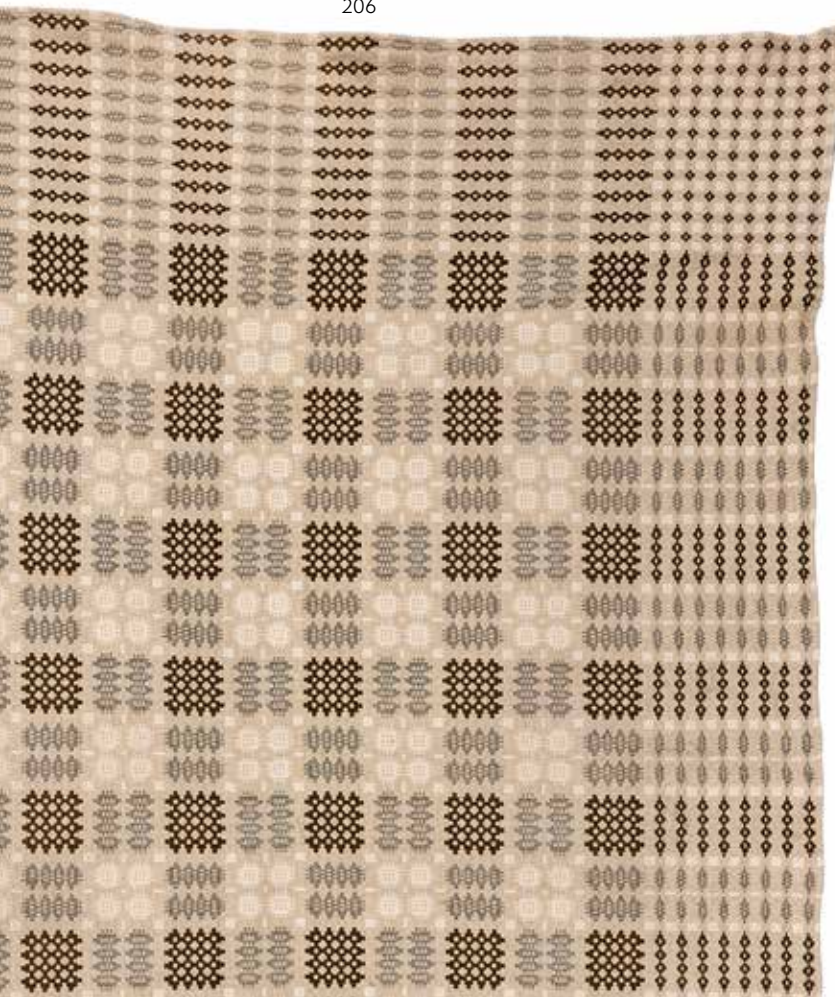


204



204
A PAIR OF GILT METAL MIRRORS
PROBABLY SPANISH, SECOND HALF
20TH CENTURY
With rectangular plates and a frame
decorated with X motifs, hooks for either
horizontal or vertical hanging
75cm high, 123cm long, 3cm deep

£1,200-1,800



206

205
A SIMILAR PAIR OF ETCHED GLASS BOTTLE VASES
FOR NKUCU, MODERN
decorated with stylised flowers and foliage
50cm high and 47cm high

£400-600

206
A WELSH WOOL BLANKET
20TH CENTURY
approximately 160cm x 208cm

Provenance:
David Bedale, where purchased by
Count Manfredi della Gherardesca

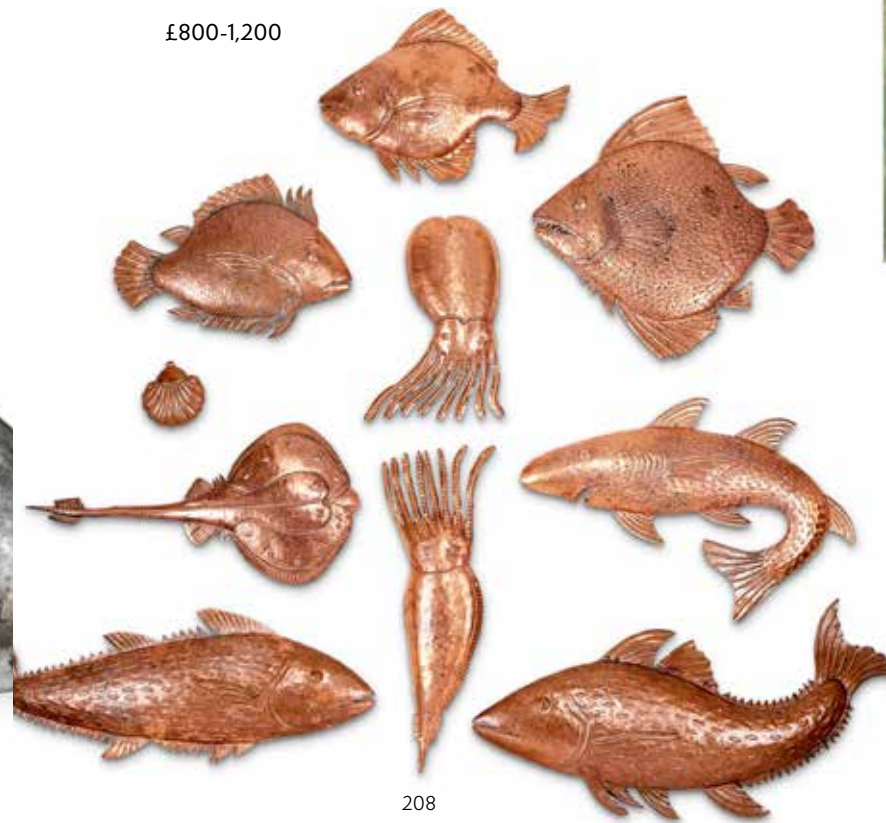
£100-150



205

207
AFTER ANDREA MANTEGNA
BATTLE OF THE SEA-GODS- THE LEFT HALF OF A FRIEZE
Etching
28 x 42cm (11 x 16½ in.)

£800-1,200



208



207

208
A SHOAL OF TEN ITALIAN
EMBOSSSED COPPER
FISHES AND SEA LIFE
VENICE, SECOND HALF
OF THE 20TH CENTURY
Sea creatures to include fish,
squid, shell and an octopus
smallest 13cm long,
longest 78cm

£800-1,200

209
A WALNUT SIDE CABINET
ITALIAN, CIRCA 1950s
The eight drawers with later
formica fronts, on tapering
legs with brass feet
84.5cm high, 149cm wide,
48.5cm deep

£400-600



209

“ I loved Manfredi’s style. It was eclectic, it was global, it was curious and super stylish but it would never have worked without his eye, his flair and his sophistication. He combined patterns and color like a magician and created super comfortable havens filled with the things he loved - beauty, fun and great company. ”

JULIAN TREGER



210 λ
FRANCESCO BALSAMO (ITALIAN B. 1969)
DI RANA IN CIGNO
Mixed media on paper
27.5 x 20cm (10¾ x 7¾ in.)

Executed in 2008.

Provenance:
Galleria d'arte Ferdiano Farsetti, where purchased by
Count Manfredi della Gherardesca, 29 October 2008

£400-600



210



211

211
CARLA PETERS FOR WONDERABLE, SOUVENIR ZOO XL VASE
MODERN PORCELAIN
Stamped *WONDERABLE* to base and with numbered disc applied
beneath the rim 136, 40cm high

Provenance:
Paul Smith, where purchased by Count Manfredi della Gherardesca

£300-500

212
A GLASS TOPPED BRASS TWO TIER TABLE
PROBABLY FRENCH, CIRCA 1900
81.5cm high, 40cm wide, 40cm deep

£200-300



212



213

213
LORNA SIMPSON (AMERICAN B. 1960)
BLUE IN FUR
Ink and collage on paper
Signed and dated 2013 (lower right)
75 x 56cm (29½ x 22 in.)

Provenance:
Galerie Nathalie Obadia, Paris, where purchased by Count Manfredi della Gherardesca, 13 June 2013

£10,000-15,000



214

214
LORNA SIMPSON (AMERICAN B. 1960)
FRAME TALE
Ink and collage on paper
Signed and dated 2013 (lower right)
75 x 56cm (29½ x 22 in.)

Provenance:
Galerie Nathalie Obadia, Paris, where purchased by Count Manfredi della Gherardesca, 13 June 2013

£10,000-15,000



215

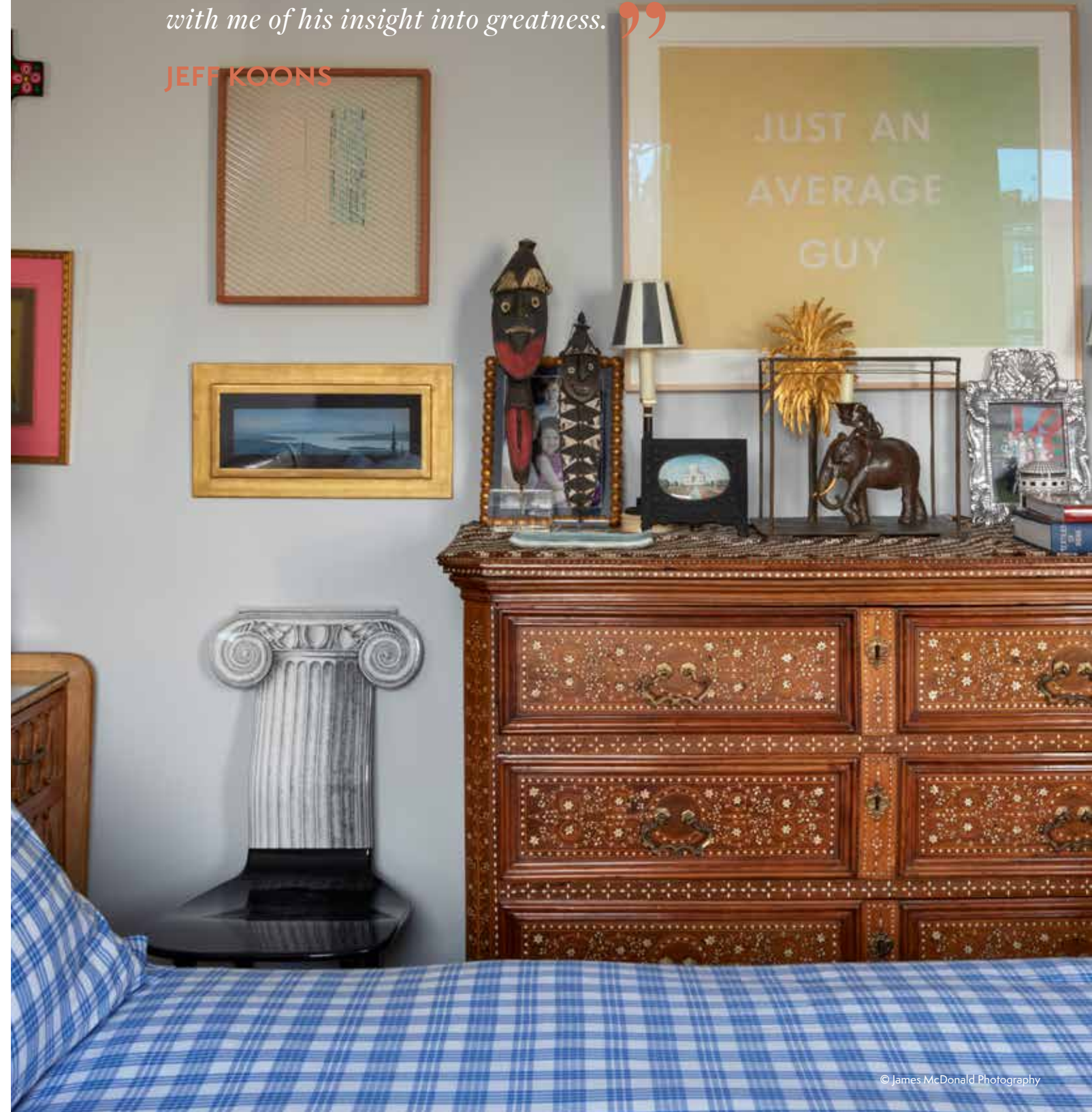
215
LORNA SIMPSON (AMERICAN B. 1960)
REDD
Ink and collage on paper
Signed and dated 2013 (lower right)
75 x 56cm (29½ x 22 in.)

Provenance:
Galerie Nathalie Obadia, Paris, where purchased by Count Manfredi della Gherardesca, 12 June 2013

£10,000-15,000

“Manfredi was an amazing person. His aesthetics were clear and sharpened. I remember one time when Manfredi invited me to see Poussin’s early pastoral paintings. To this day, I still feel the quality of those works and the atmosphere of them that he shared with me. I will always feel united with Manfredi through the sensitivity that he shared with me of his insight into greatness.”

JEFF KOONS





216

219
GERT & UWE TOBIAS (ROMANIAN B. 1973)
UNTITLED, 2011
 Mixed media on paper
 29.5 x 20.5cm (11½ x 8 in.)

Provenance:
 Contemporary Fine Arts, Berlin, where purchased by
 Count Manfredi della Gherardesca

£300-500

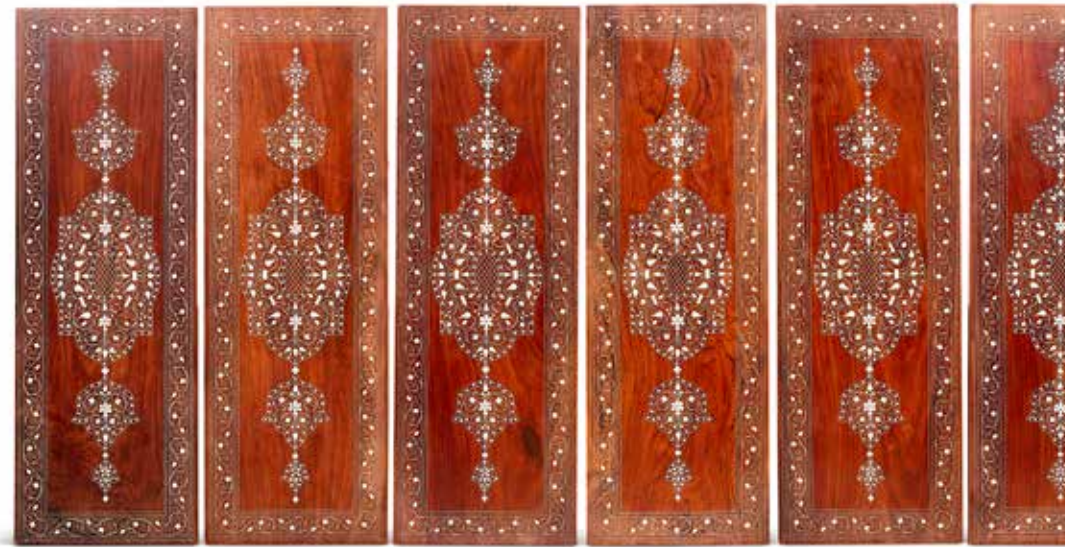


219

216 λ
ALBERTO DI FABIO
 (ITALIAN B. 1966)
UNTITLED (I, II, III)
 Acrylic on Chinese rice paper
 Each signed and dated 2006 (verso)
 Each 74 x 50.5cm (29 x 19¾ in.) (3)

Provenance:
 The Artist
 Ben Brown, London, where purchased
 by Count Manfredi della Gherardesca,
 29 September 2006

£2,000-3,000



217

217 Y
**A SET OF SIX IVORY INLAID
 TEAK PANELS**
 POSSIBLY HOSHIARPUR, LATE 19TH/
 EARLY 20TH CENTURY
 93cm high, 31cm wide, 2 cm deep

Please note, Dreweatts have applied for
 a de minimis exemption licence for the
 ivory in this lot (Ref:6HFHNJME)

£300-500

218
**A NAPOLEON III BAMBOO
 OPEN ARMCHAIR**
 CIRCA 1870
 With cane seat
 102.5cm high, 64cm wide, 61cm deep

Provenance:
 Oger- Blanchet, Paris, 26 June 2019,
 lot 188, where purchased by
 Count Manfredi della Gherardesca

£200-300



218



220

220
**A BAMBOO AND RATTAN SECRETAIRE IN THE NAPOLEON III STYLE
 MODERN**
 With arrangement of shelves, drawers and a fall front, with camel bone
 handle and terminals.
 72cm high, 99cm wide, 67cm deep

£200-300



221 (part lot)

221
TWO LARGE BHUJODI WOOL THROWS
 INDIAN, 20TH CENTURY
 Blue and white pattern
 265cm x 289.5cm and 265 x 280.5cm

£400-800



222
AN BRASS FRAMED SHIELD SHAPED MIRROR
ITALIAN, CIRCA 1950s
158cm high, 107.5cm wide, 3cm deep

£600-900

223
AN ARTS AND CRAFTS OAK REFECTORY TABLE
BY REYNOLDS OF LUDLOW, CIRCA 1920
The rectangular top on supports joined by a conforming stretcher
72cm high, 213.5cm long, 84cm deep

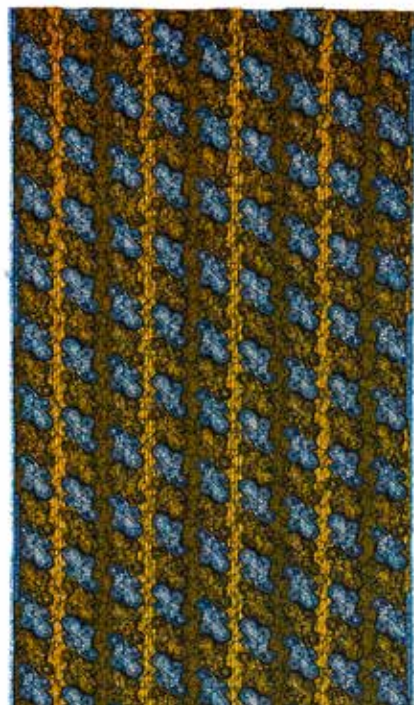
£300-500



224
A SET OF THREE AFRICAN WAX RESIST
PRINTED TEXTILE PANELS
NIGERIAN, MODERN
Inscribed "guaranteed Anglor wax made
As Nigeria", some printed labels
each approximately 548cm x 120cm

£300-500

224



225 λ
ROBIN FOOTITT (BRITISH B. 1982)
SHARE
Screenprint in colours
Signed in pencil and numbered 1/8
71 x 101cm (27¾ x 39¾ in.)

Together with another screenprint

£150-200



225 (part lot)

226 λ
ROBIN FOOTITT (BRITISH B. 1982)
COMMENT
Screenprint in colours
Signed in pencil and numbered 1/8
71 x 101cm (27¾ x 39¾ in.)

£150-200



226



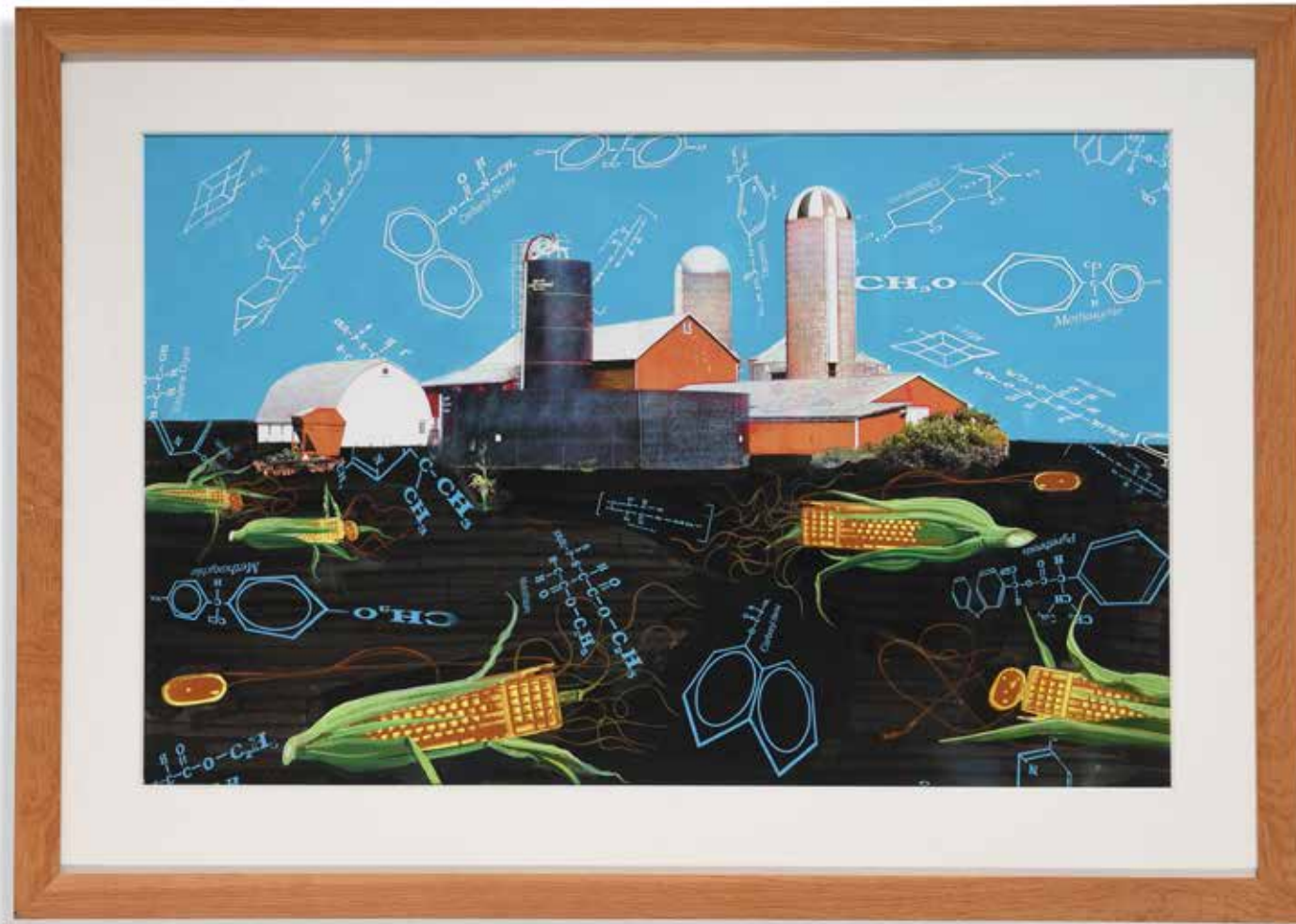
227 λ
LARA FAVARETTO (ITALIAN B. 1973)
TO PLAY THE GAMER, 2001-2005
C-type print, plexiglass, framed and in fabric presentation box
Signed, numbered and inscribed AP 4
3.5 x 18cm (1¼ x 7 in.)

227

Provenance:
Galleria Franco Noero, Turin, where purchased by
Count Manfredi della Gherardesca, 27 October 2005

£100-150





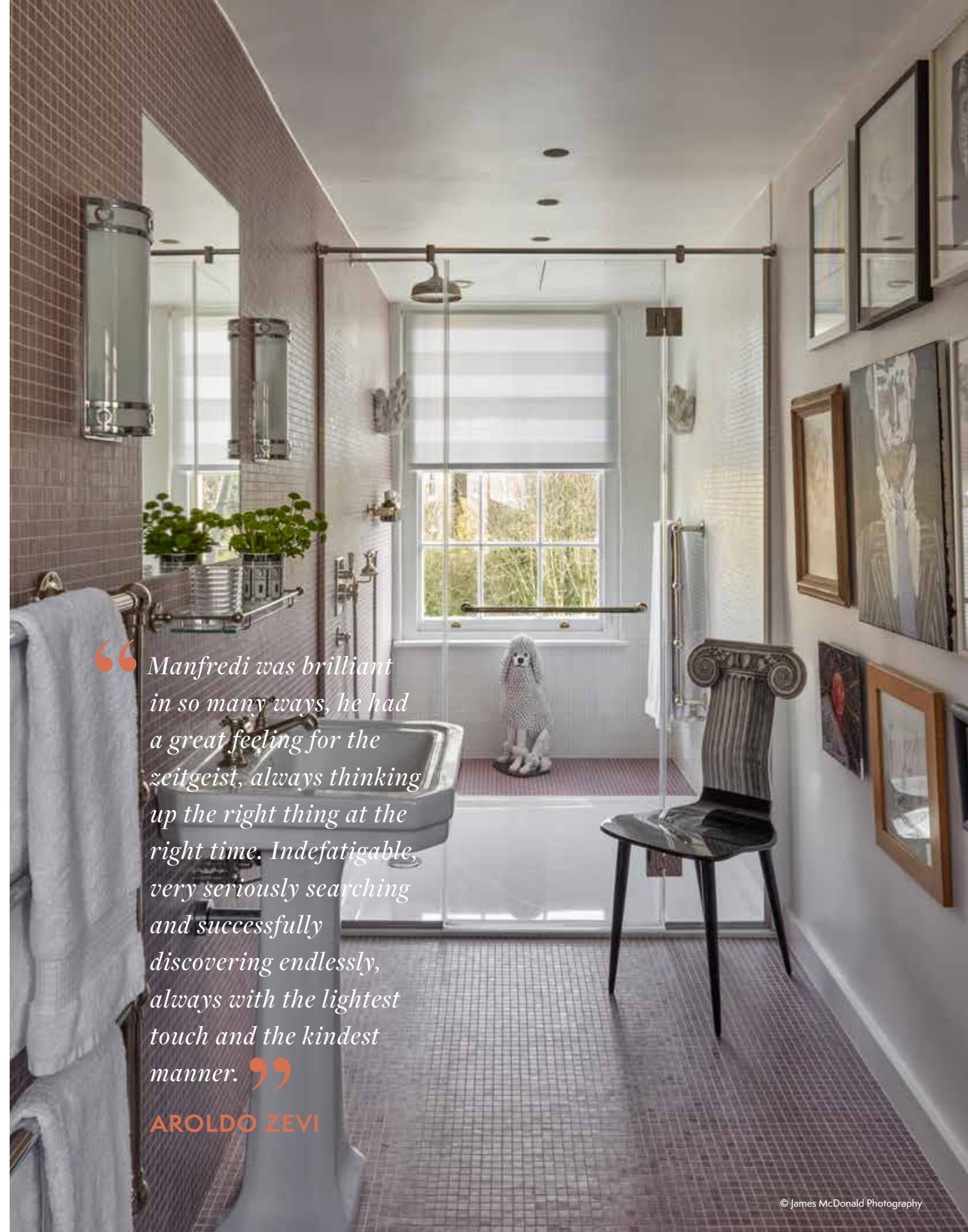
228

228
 FRANK MOORE (AMERICAN 1953-2002)
 STUDY FOR BLACK PILLOW II
 Gouache, oil and India ink on Arches paper with graphite frame
 66 x 103cm (25 x 40½ in.)

Exhibited:
 Orlando, Orlando Museum of Art, Frank Moore:
Green Thumb in a Dark Eden, June - July 2002, no. 41
 Buffalo, New York, Albright-Knox Art Gallery, February - April 2003

£3,000-5,000

Provenance:
 Estate of the artist
 Sperone Westwater, New York, where purchased by
 Count Manfredi della Gherardesca, 27 June 2005



“Manfredi was brilliant in so many ways, he had a great feeling for the zeitgeist, always thinking up the right thing at the right time. Indefatigable, very seriously searching and successfully discovering endlessly, always with the lightest touch and the kindest manner.”

AROLDO ZEVI



229
 A LIFE-SIZE WHITE GLAZED RED POTTERY POODLE
 ITALIAN, 2ND HALF OF 20TH CENTURY
 68.5cm high

Provenance:
 Brownrigg, from where purchased by
 Count Manfredi della Gherardesca, 23 January 2019

£100-200

229



230 Y
 AN INDIAN CAMEL BONE AND IVORY INLAID
 OCTAGONAL TABLE
 HOSHIARPUR, CIRCA 1900
 The base hinged to fold.
 62.5cm high, 62cm wide, 62cm deep

Please note, Dreweatts have applied for a de minimis
 exemption licence for the ivory in this lot (Ref:Y12SSGX)

£400-600

231
 A PAIR OF OAK 'CLOVER' STOOLS
 ATTRIBUTED TO MARCEL GASCOIN (1907-1986),
 FRENCH, CIRCA 1950
 46cm high, 30cm wide, 30cm deep

£500-800



231



233
 A PAIR OF 'CAPITELLO IONICO' CHAIRS
 BY PIERO FORNASETTI (1913-1988),
 ITALIAN, ORIGINALLY DESIGNED
 CIRCA 1950s, EXECUTED CIRCA 1990s
 Produced by Atelier Fornasetti in lithographically-
 decorated lacquered wood, one chair with two
 Fornasetti paper labels,
 the other with a paper label and a transfer label

Together with a transfer label
 95cm high, 42cm wide, 52cm deep

£1,500-2,500



233 (transfer label)

232
 A CALTAGIRONE MAIOLICA 'IL SATIRO' VASE BY ANTONIO IUCIDI
 SICILY, DATED 2018
 Factory marks and date to base
 34cm high

£200-300



232

234
 A QASHQAI JAJIM
 EARLY 20TH CENTURY
 Woven in a polychrome stripe design
 approximately 137cm x 228cm

Provenance:
 Maison Sandraee, Brussels, 12 March 2018,
 where purchased by Count Manfredi della
 Gherardesca

£200-300



234

“Manfredi lived with art in a world of his own... A world of shapes, patterns and colours. Bright colours... He liked to create visual concussions: David Hicks design, 16th century Italian furniture, baroque paintings and contemporary design... Manfredi had this unique visionary ability to step out of convention that made him stand apart.”

SYLVIE WINCKLER



235



235 Y
A PAIR OF BRASS MOUNTED, SHELL
ENCRUSTED OCTAGONAL CONVEX
GIRANDOLE MIRRORS
MODERN
Each with a single candle branch
58cm high, 58cm wide

£300-500



236

236
AN OAK 'C CHAIR'
BY MARCEL GASCOIN (1907-1986),
FRENCH, CIRCA 1950, RETAILED
BY GUBI
With cane back and seat
79cm high, 42cm wide, 49cm deep

£150-250

237
A GROUP OF SEVEN SIMILAR CALDAS DA
RAINHA MAIOLICA PLATES IN BERNARD
PALISSY STYLE
PORTUGAL, VARIOUS DATES
20TH CENTURY
Naturalistically modelled as the sea bed with
crustaceans, 32cm diameter approximately
and smaller

£300-500



237



238

238
AN ANATOLIAN TUFTED WOOL AND MOHAIR FLOOR MAT
FIRST QUARTER OF 20TH CENTURY
In glazed frame
114 x 153cm framed

£400-600



239

239
A PAIR OF BRONZED METAL LAMPS
MODERN
In the form of tree trunks, with cream silk shades
37cm high

£150-250

240
A BAMBOO AND RATTAN CHEST
CIRCA 1960s
With three drawers
87.5cm high, 87cm wide, 43cm deep

£300-500

241
A LARGE PAIR OF CREAM GLAZED POTTERY TABLE LAMPS
MODERN
Of baluster form and applied with stiff leaf ornament and four ring handles
bases 78cm high including fitment

Provenance:
Paolo Moschino, from whom purchased by
Count Manfredi della Gherardesca, 1 April 2014

£1,000-1,500



241



242

242
A RATTAN AND BAMBOO DRINKS CABINET
CIRCA 1960s
76.5cm high, 88cm wide, 44cm deep

£200-300

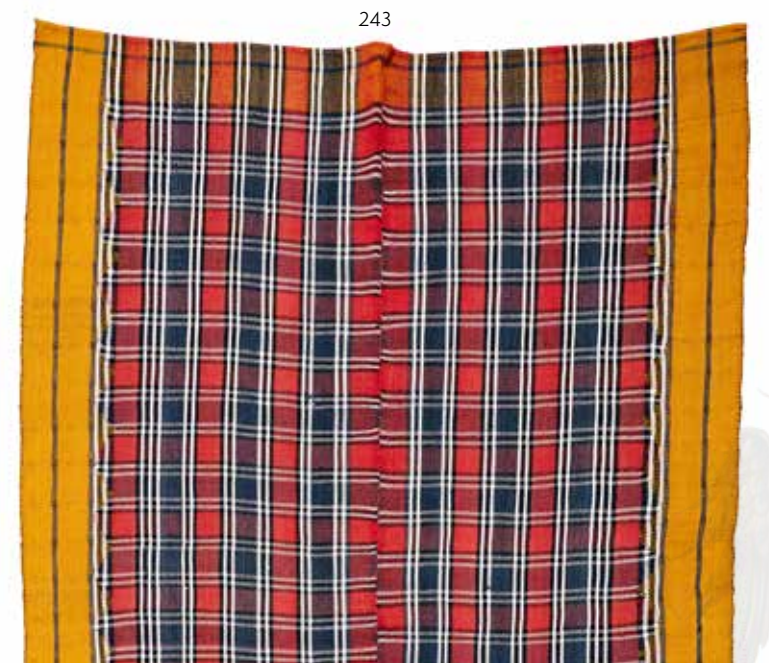


240

243
A QASHQAI JAJIM
EARLY 20TH CENTURY
Woven in a plaid design
approximately 139cm x 205cm

Provenance:
Maison Sandraee, Brussels, 12 March 2018, where
purchased by Count Manfredi della Gherardesca

£200-300



243

“Manfredi’s life was all about art with a unique, precious knowledge ranging from 16th century masters to baroque and the modern. He had an intuitive knack for mixing all styles, schools and periods... For us, Manfredi was not just brilliantly working in art, he was a work of art, the major piece of his collection.”

ALAIN BOUBLIL



244
AN AUSTRALIAN SILVER PLATE MOUNTED CARVED CAMEO EMU EGG
LATE 19TH CENTURY
The whole decorated with flora and fauna, presented under a glass dome
40cm high, 35cm wide

£200-400



244



245

245
A PAIR OF STONEWARE
'SEAFRUIT' VASES
DES POTS, MODERN
Each of naturalistic form with textured
green surface, stamped DES POTS to
the underside
15cm high, 20cm diameter

£60-80

246
A REGENCY BIRD'S EYE MAPLE AND
MAHOGANY CHEST
EARLY 19TH CENTURY
With four graduated drawers
107.5cm high, 107.5cm wide, 56cm deep

£200-300



246



247

247
A GILT METAL 'WISTERIA' WALL LIGHT
IN THE MANNER OF HANS KÖGL, CIRCA 1960s
With four light sockets
90cm high, 120cm wide, 20cm deep

£300-500



248 (part lot)

248
JACQUES CALLOT (1592-1635)
Primo Intermedio della veglia della liberazione di tirreno fatta nella sala delle comdie del Ser.mo
Etching, 1616
28.5 x 20.5cm (11 x 8 in.)

Together with a later engraving after Andrea Mante

£500-700



249

249
A GEORGE III MAHOGANY AND ELM CHEST
SECOND HALF 18TH CENTURY
The crossbanded top above graduated drawers
85.5cm high, 95cm wide, 49.5cm deep

£200-300



250

250
A COLLECTION OF EIGHT WHALING COLOURED LITHOGRAPHS AND ETCHINGS
Comprising: Seals; Walruses & Whales; Narwhal; Narwhal & Whale; Igloo; Antarctic Region
Hand-coloured engraving and lithographs, 19th century and later
Each approximately 30.5 x 37.5cm (12 x 14¾ in.) (8)

Provenance:
Sale, Bonhams, New York, *Fine Furniture, Silver and Decorative Arts including the Estate of James Wilde*, 13 April 2011, lot 2376 (sold as a group of 13), where purchased by Count Manfredi della Gherardesca

£1,000-1,500



251 (part lot)

251
AFTER JACQUES CALLOT (FRENCH CIRCA 1592 - 1635)
THE CAPTAIN
Etching and engraving
24 x 15cm (9¼ x 5¾ in.)

Together with three further works After Jacques Callot (French circa 1592 - 1635), comprising: *Teatro fatto in Firenze nella festa a cavallo per la ventua del Serenissimo Principe d'Urbino*; *Funerary display for a Tuscan Grandduke*; *Primo Intermedio della Veglia della Liberazione di Tirreno*, Various sizes, (4)

£300-500

252 Y
AN INDIAN CAMEL BONE, IVORY, EBONY AND SILVERED WIRE INLAID HARDWOOD OCTAGONAL TABLE
HOSHIARPUR, CIRCA 1900
52.5cm high, 52cm wide, 52cm deep

Please note, Dreweatts have applied for a de minimis exemption licence for the ivory in this lot (Ref: HUQP3U77)

£400-600



252

“Manfredi’s profound passion made him a uniquely sophisticated and eclectic collector. His cultural depth and breadth was unparalleled, his keen appreciation for beauty, in all its forms, unrivaled.... Eccentric and individualistic, he was an absolute original.”

GINEVRA CALTAGIRONE



253
A CORK AND APPLIED
WOOD MIRROR
JAPANESE, MID 20TH CENTURY
With later plate
72cm high, 65cm wide

£300-500

254
ALEXEJ KOSCHKAROW
(RUSSIAN B. 1972)
SCHREIBTISCHMUSCHEL &
KORALLENFORMS
Mixed media
Various sizes (3)

Provenance:
Jablonka Luhn, Cologne,
Germany, where purchased by
Count Manfredi della Gherardesca,
15 October 2004

£300-500



253



254

255
A SET OF THIRTEEN AUSTRIAN BENCHWOOD CHAIRS
MANUFACTURED BY THONET, VIENNA, CIRCA 1890
With caned back and seat, the seat rails with the printed
paper labels for Thonet, Wien, also stamped 'THONET'
108cm high, 44cm wide, 55cm deep.

Provenance:
Massol, Paris, 29 January 2016, where purchased by
Count Manfredi della Gherardesca

£1,000-1,500



255 (set of 13)



256

256 λ
ANGELO FILOMENO
(ITALIAN B. 1963)
ICEBERG (COPPER)
Embroidery on silk shantung
Signed, titled and dated 2009
(to overlap verso)
43 x 29cm (16¾ x 11¼ in.)
Unframed

Provenance:
Gallerie Anne de Villepoix, Paris, where purchased by
Count Manfredi della Gherardesca, 1 August 2011

£400-600



257

257
A GRADUATED GARNITURE OF THREE STONEWARE
OVOID VASES FOR DES POTS NETHERLANDS
THAI, MODERN
Each naturalistically modelled as a stump covered in fungi,
Des Pots retail mark to the underside
23cm, 33cm & 53cm high

Provenance:
The Chelsea Gardener, 2018, where purchased by
Count Manfredi della Gherardesca

£600-800

258
A HONGMU LOW TABLE
CHINESE, LATE 19TH CENTURY
The top inset with three marble sections
33cm high, 94cm wide, 34cm deep

£300-500



258



260

260
A GROUP OF SEVEN SIMILAR CALDAS
DA RAINHA MAIOLICA PLATES IN
BERNARD PALISSY STYLE
PORTUGAL, VARIOUS DATES 20TH
CENTURY
Naturalistically modelled as the sea
bed with crustaceans, 33cm diameter
approximately and smaller

£300-500



259

259
A SHOAL OF TEN ITALIAN EMBOSSED COPPER
FISHES AND SEA LIFE
VENICE, SECOND HALF OF THE 20TH CENTURY
Sea creatures to include fish, crab, octopus and seashell
smallest 12.5cm long, longest 66cm

£800-1,200



261

261
A QASHQAI JAJIM
EARLY 20TH CENTURY
Woven in a red, white and black stripe design
approximately 139cm x 219cm

Provenance:
Maison Sandraee, Brussels, 12 March 2018,
where purchased by Count Manfredi della
Gherardesca

£200-300

“Manfredi’s unique style was a riot of colour, full of emotion, seeped with passion but always anchored by the noble principles of classical art and architecture. He had an inspiring vision which, in bringing together the seemingly mis-matched, sparked beauty and excitement.”

RUTH KENNEDY



262 Y
NATURAL HISTORY - A COCO DE MER
(LODOICEA MALDIVICA)
Now mounted on metal stand
47cm high overall, base 21cm wide

£800-1,200

263
A FRUITWOOD DESK
ATTRIBUTED TO PAOLO BUFFA (1903-1970)
MANUFACTURED BY ARRIGHI SERAFINO,
ITALIAN, CIRCA 1940
The desk with three drawers, labelled 'Cav. Arrighi
Serafino Mobili D'arte Cantu'
77cm high, 115cm wide, 57cm deep

Together with a chair by Paolo Buffa
86.5cm high, 47.5cm wide, 45cm deep

Provenance:
Wanennes 18th June 2015, lot 1017, where
purchased by Count Manfredi della Gherardesca

£1,500-2,500



262



263

263

264

264
A KANTHA QUILT
INDIAN, 20TH CENTURY
216cm x 152cm

£200-300



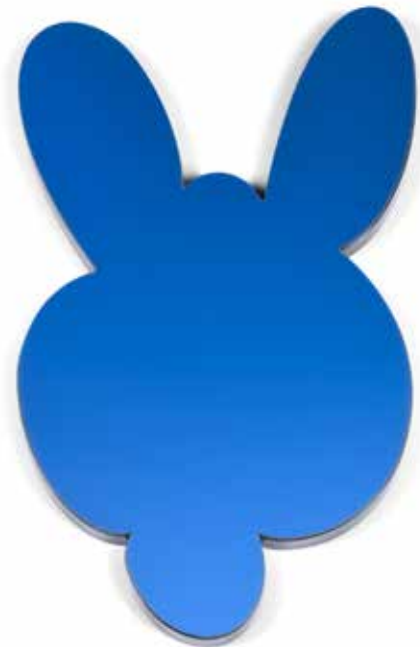


265

265
ALEXEJ KOSCHKAROW (RUSSIAN B. 1972)
AFFENKOPF
Silicon cast of rhesus monkey head with real hair from Chinese calligraphy brush, food grade glycerine, wax, polyester, wood, glass
Signed with initials (underneath base)
35cm (13¾in.)

Provenance:
Jablonka Luhn, Cologne, Germany, where purchased by Count Manfredi della Gherardesca, 15 October 2004

£200-300



266

267
A BAMBOO AND RATTAN SIDE CABINET
CIRCA 1960s
With three doors, enclosing shelves
84cm high, 73cm wide, 47.5cm deep

Provenance:
Foster & Gane, where purchased by Count Manfredi della Gherardesca

£800-1,200

268
A 'MARGHERITA' BAMBOO AND RATTAN ARMCHAIR
BY FRANCO ALBINI (1905-1977),
MANUFACTURED BY BONACINA ITALY, CIRCA 1960s
95cm high, 72cm wide, 89cm deep

Provenance:
Casa D'Aste Della Rocca, 10 December 2015, where purchased by Count Manfredi della Gherardesca

£400-600

269
A RED PAINTED 'SHIGA' COFFEE TABLE
MODERN
With an inset glass top above trellis work
48cm high, 130cm wide, 76.5cm deep

£300-500



268

270
A PAIR OF 'MARGHERITA' BAMBOO AND RATTAN ARMCHAIRS
BY FRANCO ALBINI (1905-1977), MANUFACTURED BY BONACINA ITALY, CIRCA 1960s
95cm high, 72cm wide, 89cm deep

Provenance:
Wannenes, Genoa, 18 June 2015, lot 1040, where purchased by Count Manfredi della Gherardesca

£800-1,200



269

266
JEFF KOONS (AMERICAN B. 1955)
KANGAROO MIRROR BOX (BLUE)
Mirror, polystyrene and plexiglas multiple with DVD, 2003
Incised with signature, dated '03 and stamp numbered 0909/2000 (verso), published by Galerie Jérôme de Noirmont, Paris, contained in the original presentation box
32.5 x 24cm (12¾ x 9¼ in.)

Provenance:
Serpentine Gallery, London, where purchased by Count Manfredi della Gherardesca, 10 July 2009

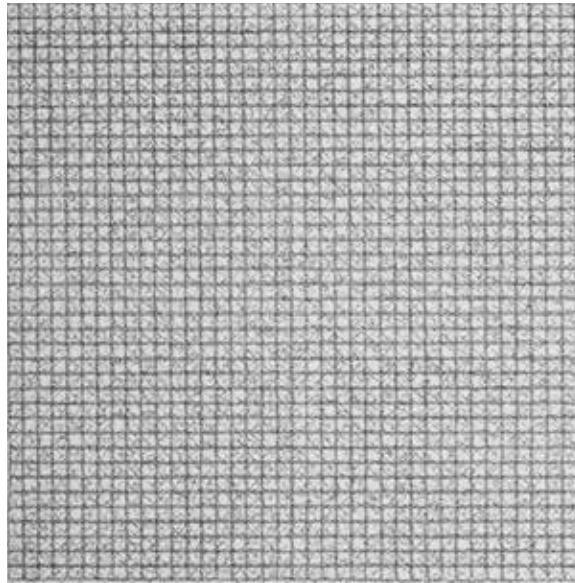
£600-800

267



270





271

271
JACOB EL HANANI (MORROCAN B. 1947)
GRID (FROM THE SIGNATURE SERIES)
Ink on paper
Image: 12.5 x 12.5cm (4¾ x 4¾ in.)

Executed in 1999.

Provenance:
Nicole Klagsbrun, New York, where purchased by
Count Manfredi della Gherardesca, 2 February 2000

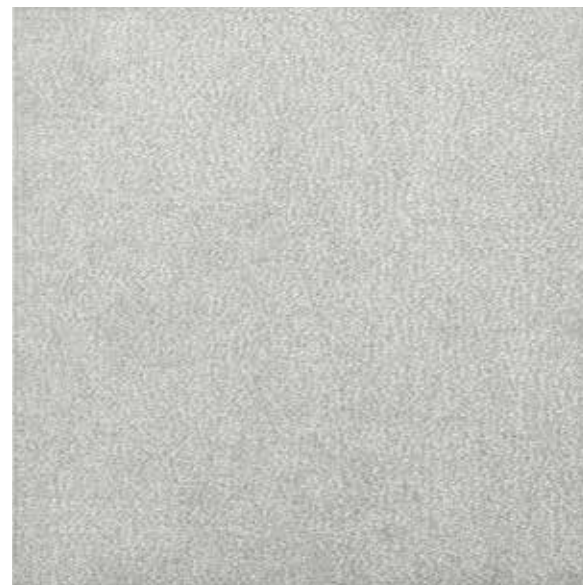
Exhibited:
New York, Esso Gallery, New York, *Scripta Manent*,
June 1999

£2,000-3,000

272
JACOB EL HANANI (MORROCAN B. 1947)
SHEM (FROM THE SIGNATURE SERIES), 1997
Ink on paper
Image: 30.5 x 30.5cm (12 x 12 in.)

Provenance:
Nicole Klagsbrun, New York, where purchased by
Count Manfredi della Gherardesca, 30 May 2000

£2,000-3,000



272

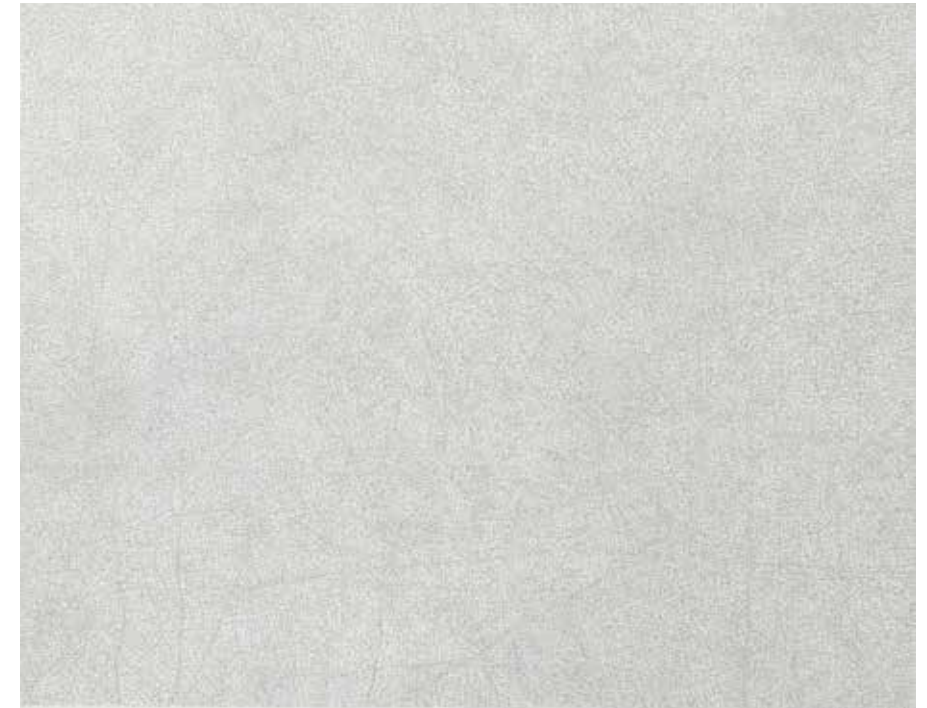


273

273
JACOB EL HANANI (MORROCAN B. 1947)
UNTITLED, 1997
Ink on paper
Image: 20.5 x 21cm (8 x 8¼ in.)

Provenance:
Nicole Klagsbrun, New York, where purchased by
Count Manfredi della Gherardesca, 30 May 2000

£2,000-3,000



274

274
JACOB EL HANANI (MORROCAN B. 1947)
PARALLEL
Ink on paper
Image: 30 x 38cm (11¾ x 14¾ in.)

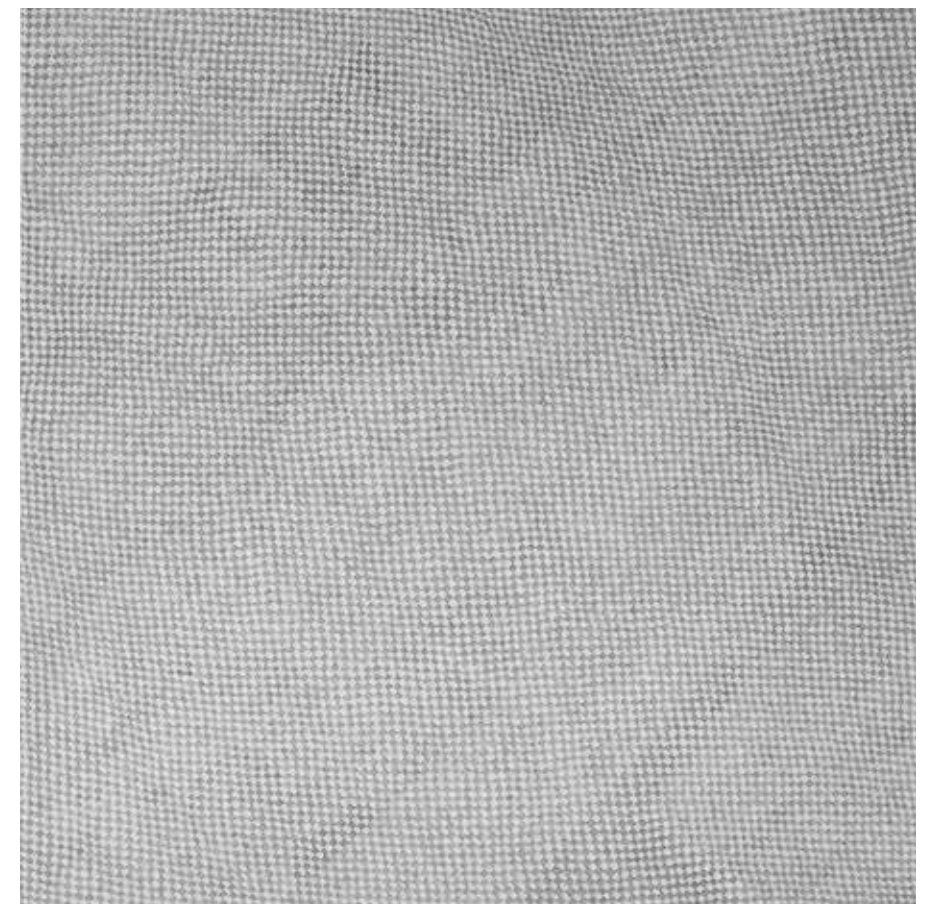
Provenance:
Nicole Klagsbrun, New York, where
purchased by Count Manfredi della
Gherardesca, 30 May 2000

£3,000-5,000

275
JACOB EL HANANI (MORROCAN B. 1947)
BASKET 1999
Ink on paper
Titled and dated 1999 (verso)
Image: 32.5 x 32.5cm (12¾ x 12¾ in.)

Provenance:
Nicole Klagsbrun, New York, where
purchased by Count Manfredi della
Gherardesca, 30 May 2000

£3,000-5,000



275



276
 KEHINDE WILEY (AMERICAN B. 1977)
 AFTER LA NEGRESSE, 1872
 Cast marble dust and resin, 2007
 Signed and numbered 104/250
 28 x 21cm (11 x 8¼ in.)

£1,000-1,500

276



276 (detail)



278

278
 ITALIAN SCHOOL
 (18TH CENTURY)
 VIEW OF A BAY
 Gouache
 46 x 68.5cm (18 x 26¾ in.)

£700-1,000



277

277
 A GROUP OF SEVEN SIMILAR CALDAS DA
 RAINHA MAIOLICA PLATES IN BERNARD
 PALISSY STYLE
 PORTUGAL, VARIOUS DATES 20TH CENTURY
 Naturalistically modelled as the sea bed with
 crustaceans, 32cm diameter approximately
 and smaller

£300-500

279
 A SET OF FOUR ITALIAN PARCEL
 GILT, CREAM AND POLYCHROME
 DECORATED OPEN ARMCHAIRS
 VENETIAN, MID 18TH CENTURY
 Upholstered in coral patterned purple
 cotton, the decoration refreshed.
 104cm high, 76cm wide,
 71cm deep

£2,000-3,000



279

THE FLORENTINE CAPRICORNS



280

280
ATTRIBUTED TO INNOCENZO SPINAZZI (1726-1798)
ITALIAN, FLORENCE, CA. 1775
PAIR OF CAPRICORNS
Marble
each 115 by 154cm

£80,000-120,000

Provenance:

Possibly commissioned by Grand Duke Pietro Leopoldo (later Emperor Leopold II) for a scheme in the Boboli Gardens, Florence
Giovanni Pratesi Antiquario, Florence, where purchased by Count Manfredi della Gherardesca



280

Literature:

G. Capecchi, *I Capricorni di Pietro Leopoldo. Innocenzo Spinazzi e le sculture di Boboli in età neoclassica*, Florence, 2011;
R. Roani, *Innocenzo Spinazzi*, Florence, 2019, pp. 36-37, pp. 66-67, no. 7

Related Literature:

G. Capecchi, *Cosimo III e le arti di Boboli. Committenza, iconografia e scultura*, Florence, 2008, pp. 64, 186-7;
G. Capecchi, D. Pegazzano, S. Faralli, *Visitare Boboli all'epoca del Lumi. Il Giardino e le sue sculture nelle incisioni delle 'Statue di Firenze'*, Florence 2013;
A. González-Palacios, *Il Serraglio di Pietra. La Sala degli Animali in Vaticano*, Città del Vaticano, 2013

These outstanding marble Capricorns are exceptional for their size, quality and condition, as well as for the rarity of the subject matter in Italian sculpture. The model originates in 16th century Florence, created to decorate monumental gate posts in the Boboli Gardens, the famous park connected to the Palazzo Pitti. Attributed to a sculptor from the circle of Bartolomeo Ammannati (1511-1592), they flank the entrance to the *Isola*, a part of the gardens that has Giambologna's magisterial *Oceanus* fountain at its centre. The Capricorn was an important emblem for Cosimo I de' Medici (1519-1574), for whom the star sign was ascendant, and its use here may have been an homage to Lorenzo il Magnifico, the late 15th century Medici ruler, who was born on 1 January 1449, making him a Capricorn. By the middle of the 18th century, the Boboli Gardens had fallen into disrepair. With the arrival of the Lorraine Grand Duke Pietro Leopoldo (later Emperor Leopold II) at Florence in 1770, a programme to restore the Gardens was initiated. The commission given to Innocenzo Spinazzi (1726-1798) is documented between 1775-1777. The Roman sculptor was required to repair, copy and restore the sixteenth-century *Capricorns*, which were eventually reinstalled in the Boboli Gardens.

Innocenzo Spinazzi: A Roman sculptor at the dawn of Neoclassicism

Spinazzi's career as a sculptor is divided between Rome and Florence, and spans a transitional stylistic period between the late Baroque and Neoclassicism (Roani, *op. cit.*, p. 36). He was taught by Giovanni Battista Maini (1690-1752), a contemporary of Filippo della Valle (1698-1768), Edme Bouchardon (1698-1762) and Pietro Bracci (1700-1773) - all sculptors working in Rome in the second quarter of the 18th century. Among Spinazzi's own generation of sculptors were Bartolomeo Cavaceppi (1716-1799), Francesco Antonio Franzoni (1734-1818) and Carlo Albicini (1724-1817), all active in Rome; the English sculptors, Francis Harwood (1727-1783), Christopher Hewetson (c.1736-1798) and Joseph Nollekens (1737-1823); and, in France, Clodion (1735-1814). The rise of Neoclassicism is manifest in the work of all of these eminent late eighteenth-century sculptors.

Spinazzi's father was a silversmith which gave him a fluency working in bronze and other metals, but his early style was mostly influenced by Giovanni Battista Maini, whose teacher Camillo Rusconi (1658-1728) was an adherent of the high Roman Baroque, personified by the great Gianlorenzo Bernini (1598-1680). A key early work, executed when Spinazzi was twenty-nine years old, that demonstrates his master's Baroque influence is the large marble group of *St Joseph Calasactius* made in 1755 for St Peter's Basilica in Rome. The Saint is shown in heavy, voluminous drapery conceived in broad, flat planes.

His stern sobriety contrasts with the two lively attendant boys reading a book. Two years later, Spinazzi made the *Monument to Cardinal Gioacchino Besozzi* in S. Croce in Gerusalemme, Rome. The eagle at the foot of the altar at which Cardinal Besozzi is shown praying provides a point of comparison with his later work on the Capricorns. While the dynamism of the eagle's dramatically spread wings and twisting body is archetypically Baroque, the eagle's crisply carved feathers is echoed in the treatment of the Boboli *Capricorns* produced almost twenty years later. During his Roman period, Spinazzi gained renown for his reproductions of Antique statues, such as the *Callipygian Venus*, his final collaboration with his master Maini, and the *Venus de' Medici*, today in the National Galleries of Scotland (inv. NG 2590). When the Grand Duke of Tuscany visited Rome in 1769 it was doubtless this aspect of Spinazzi's oeuvre that motivated him to invite the sculptor back to Florence, to appoint him *Primo Scultore di Corte*, and promptly put the sculptor to work on similar projects.

Spinazzi in Florence

Spinazzi's most famous sculpture from his Florentine period is undoubtedly his virtuoso carving of *Faith* (1871) in S. Maria Maddalena dei Pazzi. *Faith* is shown as a woman veiled from head to toe, her face and body visible through the diaphanous drapery that covers her. Over the next twenty years, he executed several major monuments in Santa Croce and in other Florentine churches. Amongst his first Grand Ducal commissions in Florence were restorations of Antique statues being moved to the Tuscan capital from the Villa Medici in Rome and elsewhere. He restored the famous *Niobe* statues and the *Apollino*, and in 1773 he worked on 42 sculptures from the Pratolino Park that had lately been sold by the Grand Duke. His work on the renovation and restorations in the Boboli Gardens were a natural progression from these commissions.



The Boboli Gardens Commission

The *Capricorns* are the crowning achievement of Spinazzi's work in the Boboli Gardens project initiated by Grand Duke Pietro Leopoldo. This aspect of his career has been studied in depth by Prof. Gabriele Capecchi, who has written extensively on the Boboli Gardens (see related literature) and has authored a volume dedicated to these *Capricorns* that details all the related documents (Capecchi 2011, op. cit.), and to which the present text is indebted. These *Capricorns* are also published by Roberta Roani (op. cit.).

Capecchi has published a series of documents issued by the *Scrittoio della Fortezza e Fabbriche* in the 1770s which relate to the programme of restoration in the Boboli Gardens (see appendix for English translations of the key documents). A document dated 27 January 1776 describes the *Vasca detta dell'Isola* that needed restoration to the sculptures, which included four *Capricorns* described as by Giambologna and his assistants; Capecchi attributes them to the circle of Ammannati, a contemporary of Giambologna. This document details how two of the statues had been delivered to Spinazzi's studio to be repaired and specifies that two casts were to be taken, from which four statues were required to be made. (*Lo Scrittoio ... ha fatto portare due di queste vecchie statue allo studio dello scultore Spinazzi e le [h]a fatte risarcire alla meglio, tanto che dalle medesime si potessero cavare due figure, per poter sopra quelle copiare esattamente le nuove statue*). The work on the four animals was to be divided between Spinazzi, Francis Harwood and Capezzóli in order to expedite the completion of the work, and relieve Spinazzi to focus on other work for the Grand Duke.

The documents go on to specify the high quality marble needed for these new copies which was to be brought directly from Carrara, because the quality of the existing marble in the warehouse at S. Lorenzo was inadequate. The documents note that Spinazzi was working on this commission with an assistant, Giuseppe Belli, and the plaster casts were made by the specialist craftsman, Niccolò Kindermann. The documents also describe additional work done by Harwood and Capezzóli on the figures of *Tritons*, based on Spinazzi's design.

Work continued throughout 1776, and into the following year. By July 1777, the initial plan to replace the 16th century *Capricorns* with new ones was altered, presumably due to pressure of time and lack of funds, in favour of restoring the original marbles attributed to the circle of Ammannati by adding new heads, horns and tails. The four restored statues were transported back to the Boboli Gardens and reinstalled on 26 August 1777 (Capecchi 2011, op. cit., pp. 16, 20). A document dated 15 July 1777 confirms that Spinazzi and Kindermann were paid for their work.

The present pair of marbles fit with the description of the *Capricorns* in these documents. It is apparent, however, that they vary in many details from the existing *Capricorns* in the Boboli Gardens. The carving of the hair on the heads, the anatomy of the mouths and the carving of the eyes are all different. It is notable that the tails differ between the four existing *Capricorns* in the Boboli Gardens, two having their tails pointing down and two pointing up. The present *Capricorns* are consistent with the latter. These inconsistencies bring into question which animals in the Boboli Gardens are the work of Spinazzi, Harwood and Capezzóli, and why the present marbles are different. Capecchi seems to indicate that the present *Capricorns* may have been intended for a scheme related to the *Grotta Grande* in the Boboli Gardens (Capecchi 2011, op. cit., p. 26, fig. 9), although there does not appear to be any documentary evidence.

Spinazzi's *Capricorns* in context

In approaching the commission to restore and copy the *Capricorns*, Spinazzi brought a wealth of experience he had gained working with ancient sculpture in Rome, which had surely recommended him to the Grand Duke five years previously. Certainly, he was a skilled restorer of ancient Roman statues, and made exact, high quality copies, such as the *Venus* in Scotland mentioned above. The *Capricorns* are of the same genre, but distinct in their animal subject matter. Here, his source is not Antiquity, but a 16th century model. In the late 18th century, the *Boboli*



Grand Duke Pietro Leopoldo,
later Emperor Leopold II, (1747-1792)

Capricorns were believed to be by the great Giambologna, whose sculptures - such as the *Abduction of a Sabine* in the Loggia dei Lanzi, Florence - were reproduced for the Grand Tourists with the same reverence afforded to antique marbles. It is natural, then, that Spinazzi would have approached his commission first to copy and then to restore the *Capricorns* with great respect to the originals. This may account for the clear differences between the heads of the *Capricorns* in the Boboli Gardens and the present pair: the eyes of the animals *in situ* are un-carved; the form of the snout and tail are different; the hair is depicted with shorter, more deeply carved curls; and the handling of the mound of rocks is also quite different. So, for his restoration, Spinazzi appears to have reproduced the style of the 16th century *Capricorns* in the parts he added, and these additions vary from his own interpretation shown in the present *Capricorns*. Spinazzi's later interventions in the famous *Grotta degli animali* in the garden of the *Villa medicea di Castello* offer additional comparison for the style of his animal carving. He was involved on the *Grotta* around 1791-2, working on the marbles of the wild boar and the doe. The carving of the *Castello* boar's rough coat contrasts with the smooth surfaces of the *Capricorns*' bodies. The handling of the fur on the doe is closer to the *Capricorns*, but the eyes, like those of the boar, are blank. It is also worth noting that these *Capricorns* do not have the highly polished surface that the sculptor used in his formal marble portrait bust of Grand Duke Pietro Leopoldo in the Palazzo Pitti, Florence, which may indicate the expectation that they would not be viewed from close quarters, but rather form a focal point in an interior ensemble.

During the first half of his career working in Rome, Spinazzi would have surely studied and probably worked on some of the spectacular animal sculptures made in ancient Rome. Around the date that he left Rome, many of these animal statues were being brought into the papal collections where the *Sala degli Animali* was opened in the Vatican by Pius VI (1775-1799). Here,

there are many representations of goats, such as the *Head of a Goat* (inv. 354) or the *Capra Selvatica* (inv. 521) that could have been exempla for Spinazzi in working on these *Capricorns*. Francesco Antonio Franzoni's restoration to the *Tigre Marina* (inv. 453) provides a most illuminating comparison of a contemporary sculptor working on a similar commission. The *Tigre Marina* is an extraordinary animal formed of the head and front legs of a tiger and the tail of a fish - the flat pointed scales of the animal's lower body are similar to the *Capricorns*.

Capricorns: myth and meaning

The history of the *Capricorn* is thought to date back to the Sumerian and Babylonian civilisations in Mesopotamia that had already associated the

constellation with the god Enki. In Greek mythology, the *Capricorn* is linked to the god Pan, with his goat's legs and horns. Zeus immortalised Pan as a constellation in gratitude for both his involvement in the battle against the Titans and for warning the gods about the approaching monster, Typhon. To avoid the fearsome monster, Pan jumped into the river Nile and turned the lower part of his body into the shape of a fish. It has also been linked to the goat Amalthea, which suckled the infant Zeus. The constellation of *Capricornus* is located in the southern sky - it is the 40th biggest constellation and is made up of five named stars. *Capricorn* is the tenth astrological sign in the zodiac, through which the sun moves from around 22 December to 19 January. It is one of the three earth signs, with *Taurus* and *Virgo*, one of the four cardinal signs, and a feminine sign.

We thank Alexander Kader for his assistance in cataloguing this lot- for further details please visit our website.



The related pair of original capricorns in the Boboli Gardens



281



281
GIOVANNI BATTISTA PIRANESI (ITALIAN 1720 - 1778) DIVERSE
MANIERE D'ADORNARE I CAMMINI ED OGNI ALTRA PARTE DEGLI
EDIFIZI DESUNTE DALL'ARCHITETTURA EGIZIA, ETRUSCA, GRECA
First edition, title-page, additional double-page engraved title, 70 plates
including inset map, half-page plates and others inset into text, scattered
spotting and surface dirt throughout, minor handling creases, mottled calf,
spine gilt, red morocco label, folio, Generoso Salomoni, Rome, 1769

£4,000-6,000



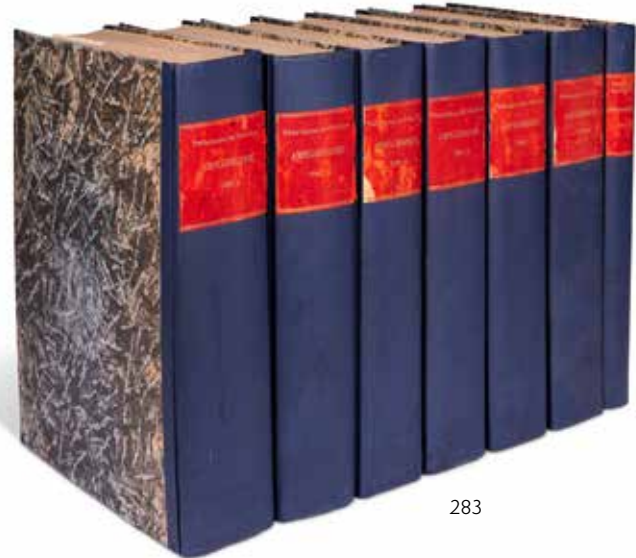
282



282
GIOVANNI BATTISTA PIRANESI (ITALIAN 1720 - 1778) LAPIDES
CAPITOLINI SIVE FASTI CONSULARES TRIUMPHALESQUE
ROMANORUM

Engraved title, engraved dedication, large folding engraved plate, 1762,
[bound with] Delle Antichita di Cora, engraved title, 10 engraved plates,
some double-page and folding, half green marbled boards, scuffed and
worn, folio, Roma, Generoso Salomoni, 1764

£2,000-3,000



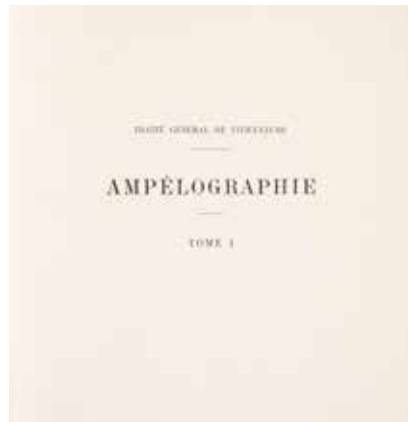
283

283 0
Viala (Pierre) and others. Traite General de Viticulture: Ampelographie,
7 vol., first edition, 570 lithograph plates of which 500 are superb
chromolithographs, tissue-guards, numerous illustrations in text,
contemporary cloth-backed boards, leather spine labels rubbed, [Bibliotheca
Vinaria 60; Nissen BBI 2059], folio, Paris, 1901-10.

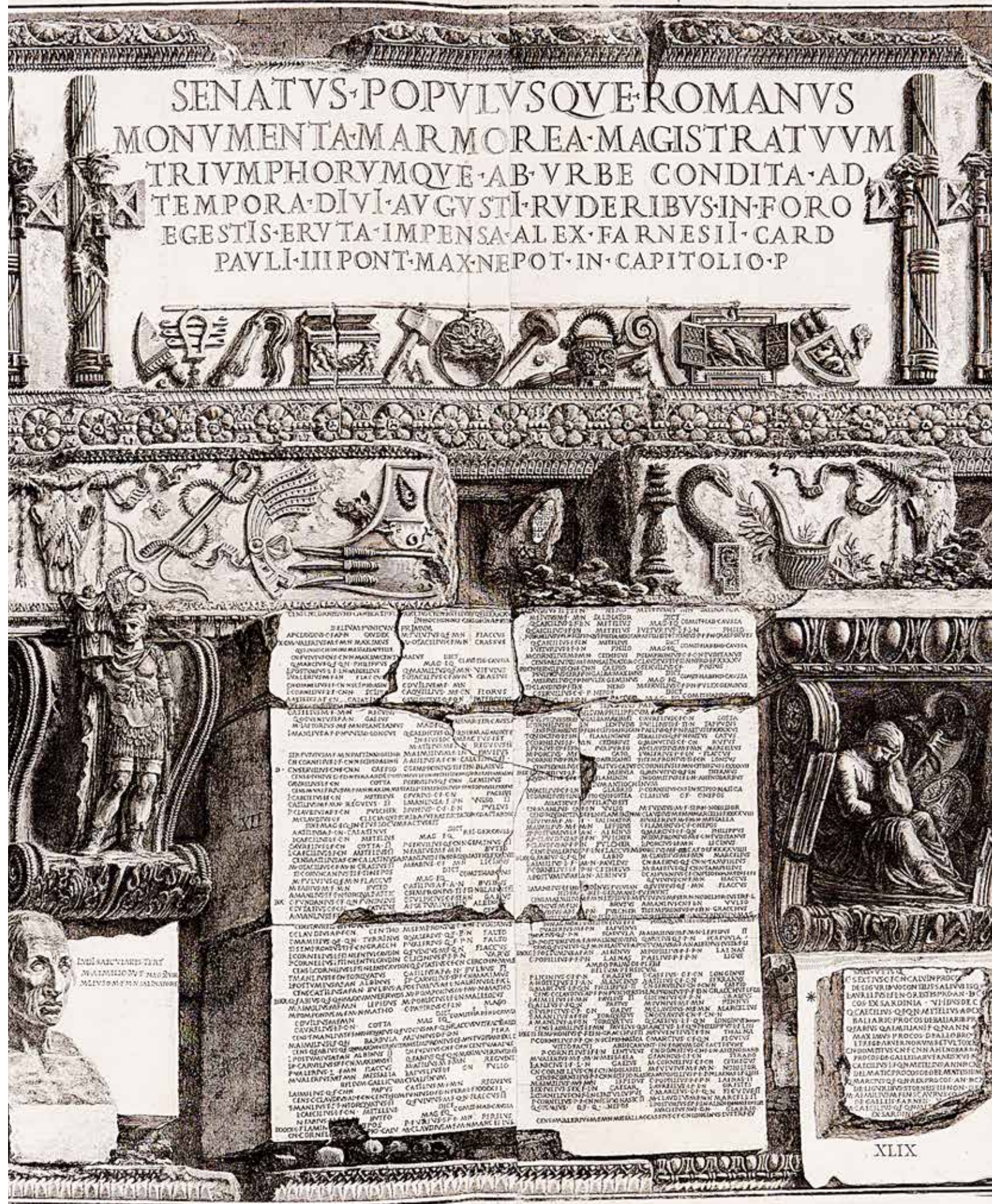
*** A fine and complete set of this important and magnificent work on
modern viticulture with its stunning plates and encyclopaedic information.
Complete sets rarely appear on the market. Viala is credited with saving
French wine because of his work combatting the deadly outbreak of
phylloxera aka the "Great
French Wine Blight".

Provenance:
Koller Auction, Zurich
35 Prints/loose pages from
same publication used in
Montepergoli & Castagneto
and La Civetta, where
purchased by Count Manfredi
della Gherardesca

£6,000-8,000



283





“Manfredi’s sense of fun, his infectious laugh and love of jokes, are unmistakably present in his collection of art and antiques - so many of his pieces are whimsical and playful and designed to lift the spirits.”

ALEXANDER DI CARCACI



284

284
 A PAIR OF ORMOLU TWIN BRANCH WALL LIGHTS
 PROBABLY ITALIAN, LATE 18TH CENTURY
 Later drilled for electricity
 36cm high
 £600-900

285
 AN BRASS MOUNTED GLASS TOP IRON
 COFFEE TABLE
 CIRCA 1950s
 49.5cm high, 151cm long, 82cm deep
 £800-1,200



285

286
 A PAIR OF PURPLE COTTON UPHOLSTERED SOFAS
 PROBABLY BY GEORGE SMITH LTD
 No label, each with two additional loose cushions
 82cm high, 220cm wide, 110cm deep
 £1,000-1,500



286 (a pair)



287

287
 GEORGE HENRY HARLOW
 (BRITISH 1787-1819)
 PORTRAIT OF MRS. ROBINSON AND
 HER SON
 Oil on canvas
 118.5 x 101.5cm (46½ x 39¾ in.)

Provenance:
 Private collection, Euridge Manor, Wiltshire,
 where purchased by Count Manfredi della
 Gherardesca

Exhibited:
 Galerie Charpentier, Paris,
 Cent Portraits de Femmes, 1950
 Bernheim-Jeune, Paris,
 Peintres de Portraits, 1952

Harlow first trained under Samuel
 Drummond, but after a year entered the
 studio of Sir Thomas Lawrence, copying
 his pictures, and occasionally drawing
 preliminary portions of Lawrence's own
 productions.

While Harlow's portraits are greatly indebted
 to Lawrence's style, they have a distinct
 character of their own. He first exhibited
 at the Royal Academy in 1804 and soon
 became known for his paintings of actors
 and actresses, many of which can be found
 in the Royal Shakespeare Theatre. His work
 is also represented in important museum
 collections such as the Victoria & Albert
 Museum and the National Portrait Gallery.

£10,000-15,000



288

288
HAND 'ITALIAN TRIUMPH'
BY RICHARD GINORI, AFTER GIO PONTI
(1891-1979), LATE 20TH CENTURY
From the Limited re-edition by Richard
Ginori of Gio Ponti's Hands, porcelain with
gilded details, on a wooden stand,
the hand 29cm high, with stand 33.5cm
high overall

£200-300



289

289
AN AMETHYST AND CLEAR CASED
HANDKERCHIEF VASE OF MURANO TYPE
MODERN
42cm high

£100-200

290 Y
AN INDIAN CAMEL BONE AND IVORY INLAID
OCTAGONAL TABLE
HOSHIARPUR, CIRCA 1900
62.5cm high, 61cm wide, 61cm deep

Please note, Dreweatts have applied for a de
minimis exemption licence for the ivory in this lot
(Ref: CAZNDG38)

£400-600

290

291
A PAIR OF GILT ORMOLU MOUNTED GRANITE VASES
IN THE LOUIS XVI STYLE
FRENCH, 19TH CENTURY
Each ovoid granite body surmounted by foliate handles
30cm high, base 15cm wide

Provenance:
Sotheby's Monaco, 18 June 1999, lot 104 , where purchased
by Count Manfredi della Gherardesca

£3,000-5,000

292
A MAHOGANY CENTRE TABLE
BY GIO PONTI (1891-1979), ITALIAN, CIRCA 1955
The circular quarter veneered top possibly associated,
above a cross-form stretcher and with brass feet
77cm high, 110.5cm diameter

Provenance:
Casa d'Aste della Rocca, Turin, 21 April 2016, where purchased
by Count Manfredi della Gherardesca

£2,500-3,500



291



292



293

293
 A GROUP OF SEVEN SIMILAR CALDAS DA RAINHA MAIOLICA PLATES IN BERNARD PALISSY STYLE
 PORTUGAL, VARIOUS DATES 20TH CENTURY
 Naturalistically modelled as the sea bed with crustaceans, 32cm diameter approximately and smaller

£300-500



294

294
 A WEST GERMAN POTTERY LAMP BASE
 THIRD QUARTER 20TH CENTURY
 Decorated with birds and foliage, inscribed 'W GERMANY' and numbered 284-47 at the base, with shade
 83cm high overall including current shade

£200-300



295

295
 A RED LACQUER FIBREGLASS 'FLORIS CHAIR'
 BY GUNTER BELTZIG (1941-2022), ORIGINALLY DESIGNED IN 1967,
 This example from an addition of 100, produced by Wolfgang Mauer, 1992
 Hand signed 66/100 Gunter Beltzig
 108 cm high, 40cm wide, 50 cm deep

£1,500-2,500



296

296 λ
 GERT & UWE TOBIAS (ROMANIAN B. 1973)
 UNTITLED
 Coloured woodcut, 2010
 Sheet: 216 x 194cm (85 x 76¼ in.)

Provenance:
 Contemporary Fine Arts, Berlin,
 where purchased by Count Manfredi della
 Gherardesca, 6 December 2010

Exhibited:
 Berlin, Contemporary Fine Arts, Gert & Uwe
 Tobias, August-October 2010 (illustrated in
 the exhibition catalogue, p. 70)

£8,000-12,000



297

297
 A GROUP OF SEVEN SIMILAR CALDAS DA RAINHA MAIOLICA PLATES IN BERNARD PALISSY STYLE
 PORTUGAL, VARIOUS DATES 20TH CENTURY
 Naturalistically modelled as the sea bed with crustaceans, 32cm diameter approximately and smaller

£300-500



299

298
 A WALNUT AND OAK ADJUSTABLE FLOOR LAMP
 FRENCH, MID 20TH CENTURY
 With ratcheted mid-section and cream shade
 207cm high overall including shade (at full extension)

£200-300

299
 A BAMBOO AND RATTAN ARMCHAIR
 BY AIMONE MODONESI (1916-1976), MANUFACTURED BY BONACINA
 ITALY, CIRCA 1958
 132cm high, 82cm wide, 76cm deep

Provenance:
 Casa D'Aste Della Rocca, 25 June 2015, where purchased by
 Count Manfredi della Gherardesca

Literature:
 I. De Guttry, MP Maino, Il mobile italiano degli anni '40 e '50 (Prima edizione),
 Bari, Laterza, 1992, ill.15, pag. 107

£600-800



298



300

300
 ROBIN RHODE
 (SOUTH AFRICAN B. 1976)
 BLACKHEAD
 Sixteen digital pigment prints mounted
 on four-ply museum board
 Each sheet: 36 x 55cm (14 x 21½ in.)

Executed in 2006 in an edition of
 4/5 + 2 AP.

Provenance:
 Perry Rubenstein Gallery,
 New York, where purchased by
 Count Manfredi della Gherardesca,
 30 May 2007

£10,000-15,000





301

301
FOLLOWER OF WILLEM VAN MIERIS THE ELDER
A MAN AT A WINDOW HOLDING A GOBLET
Oil on panel
37 x 27cm (14½ x 10½ in.)

Provenance:
From the collection of M L Mathon
Sale, Christie's London, Pictures and Drawings, 23 March 1907, lot 133,
where purchased by Count Manfredi della Gherardesca

£600-900

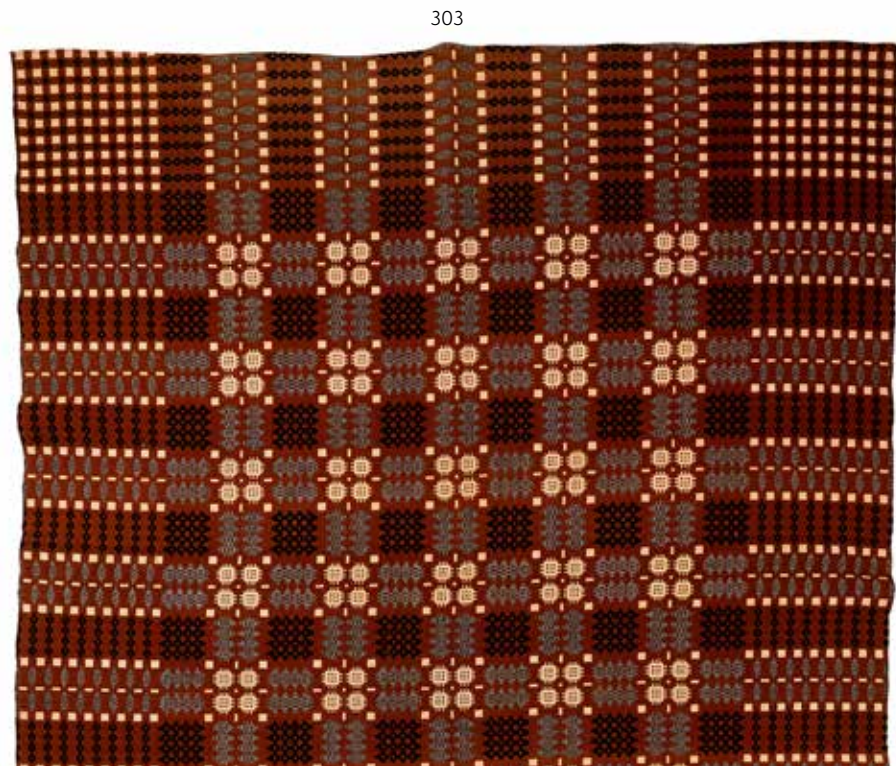
302
A PAIR OF 'MARGHERITA' BAMBOO AND
RATTAN ARMCHAIRS
BY FRANCO ALBINI (1905-1977),
MANUFACTURED BY BONACINA ITALY,
CIRCA 1960s
95cm high, 72cm wide, 89cm deep

Provenance:
Casa D'Aste Della Rocca, 10 December 2015, where
purchased by Count Manfredi della Gherardesca

£800-1,200



302



303

303
A WELSH WOOL BLANKET
168 x 204cm

Provenance:
David Bedale Antiques, 9 April 2019, where
purchased by Count Manfredi della Gherardesca

£600-900

304 (NO LOT)





305

305
MARIO PINZONI (1927-1993) FOR SEGUSO
VETRI D'ARTE, AN ORANGE AND CLEAR
GLASS VASE
 CIRCA 1966
 Unsigned
 37.5cm high

Provenance:
 Themes & Variations, London, where purchased
 by Count Manfredi della Gherardesca

£200-400

307
A WALNUT AND
LACQUERED SIDEBOARD
MODERN
 With three sliding doors,
 enclosing shelves
 70cm high, 228cm wide,
 49.5cm deep

£500-700

306 λ
VEDOVAMAZZEI (ITALIAN)
DON'T LET ME BE
MISUNDERSTOOD
 Bookshelf installation
 180 x 180cm (70¾ x 70¾ in.)

Provenance:
 Percy Miller Gallery, London,
 where purchased by Count
 Manfredi della Gherardesca,
 25 May 2005

Exhibited:
 London, Percy Miller, London,
 Vedovamazzei,
 6th May - 10th June 2005

The collaboration between
 Milan based artists Simeone
 Crispino (b.1962) and Stella
 Scala (b.1964) started in
 1991 when they formed
 Vedovamazzei.

£1,000-2,000



306



307



308 (part lot)



308
STEFANO DELLA BELLA (1610-1664) AND OTHERS
Disbound album containing 56 prints, mainly 17th century
 Etchings and engravings, neatly tipped onto album leaves,
 various sizes, disbound, unframed

£400-600



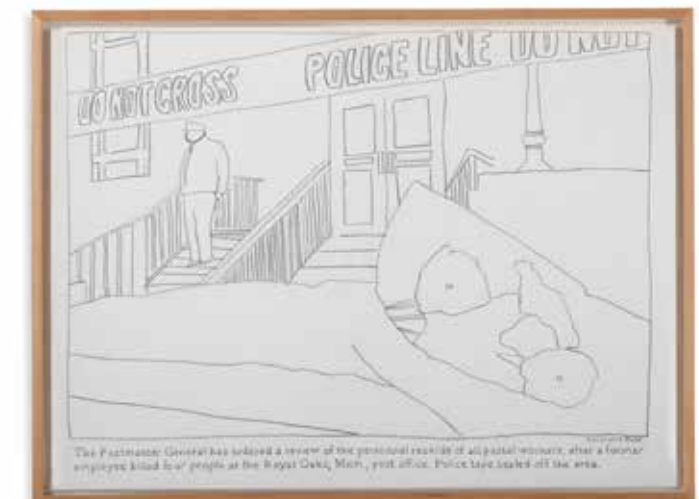
309

309 λ
RACHEL THORLBY (BRITISH B. 1973)
UNTITLED V
 Pencil on paper
 101 x 70cm (39¾ x 27½ in.)

Drawn in 2010.

Provenance:
 Madder 139, London, where purchased by
 Count Manfredi della Gherardesca, 25 June 2010

£200-400



310

310 λ
SARAH MORRIS (BRITISH B. 1967)
ROYAL OAK, MICH.
 Pencil on paper
 56 x 76cm (22 x 29¾ in.)

Provenance:
 Nicole Klagsbrun, New York, where purchased by
 Count Manfredi della Gherardesca, 3 June 1994

£800-1,200

“Manfredi had a true love of art, his face would light up whenever he spoke of his collection. Each object that he owned was meticulously catalogued on his phone, which was always glued to him, and he would often look something up, and talk about its history and its beauty with an enormous smile on his face.”

CHARLOTTE DI CARCACI



311
A PAIR OF WHITE CERAMIC PINEAPPLE LAMPS
MODERN
With pleated ikat shades
bases 51cm high including electric fittings,
88cm high including current lampshades

£600-900



312λ
DOMITILLA HARDING (ITALIAN, 1960-)
A FROSTED AND CASED GLASS VASE
2015

The interior with a turquoise, opaque white and amethyst vertical stripes within a clear and frosted glass cased outer section, inscribed and dated to base
25cm high

Provenance:

Lante Ltd., where purchased by Count Manfredi della Gherardesca, 2 February 2017

£600-800



313
A PAIR OF BRONZE MOUNTED
EBONISED CONSOLE TABLES
ITALIAN, MID 20TH CENTURY
With glass tops, bronze feet and swan heads
with gilded beaks
79cm high, 87cm wide, 50cm deep

£600-900

Caterina Canetti

Caterina Canetti is a Florentine based picture restorer who Count Manfredi approached to embellish the following historical portraits to comical effect. See lots 314, 315, 319 and 346



314

314
GABRIEL DURAND (FRENCH 1812 - 1882) AND
CATERINA CANETTI (ITALIAN 20TH CENTURY)
PORTRAIT OF A LADY

Pastel
Signed and dated '1847' (lower left)
109 x 83cm (42¾ x 32½ in.)

Provenance:
Sale, Beussant Lefevre, Paris, *Mobilier, Objects D'Art*, 26 October 2016, lot 53, where purchased by Count Manfredi della Gherardesca

Exhibited:
Paris, Salon of 1847, No. 1759

The later additions by Canetti applied after the 2016 sale.

£2,000-3,000



315

315
LOUIS RICQUIER (BELGIAN 1792 - 1884) AND
CATERINA CANETTI (ITALIAN 20TH CENTURY)
PORTRAIT OF CHARLES REILLE

Oil on panel
Signed (lower left)
59.5 x 49.5cm (23¼ x 19¼ in.)

Provenance:
Sale, Daguerre, Paris, *Chine - Livres - Dessins & Tableaux Anciens - Céramique - Argenterie - Mobilier & Objets d'Art - Tapisseries & Tapis*,
10 November 2016, lot 124, where purchased by Count Manfredi della Gherardesca

The later addition of a red nose to the sitter was applied after the 2016 sale.

Son of Victor Reille (1776-1849), Charles Reille was a captain of the general staff (1840), an ordnance officer of the Duc de Nemours (1841), aide-de-camp to Marshal Reille (1848)

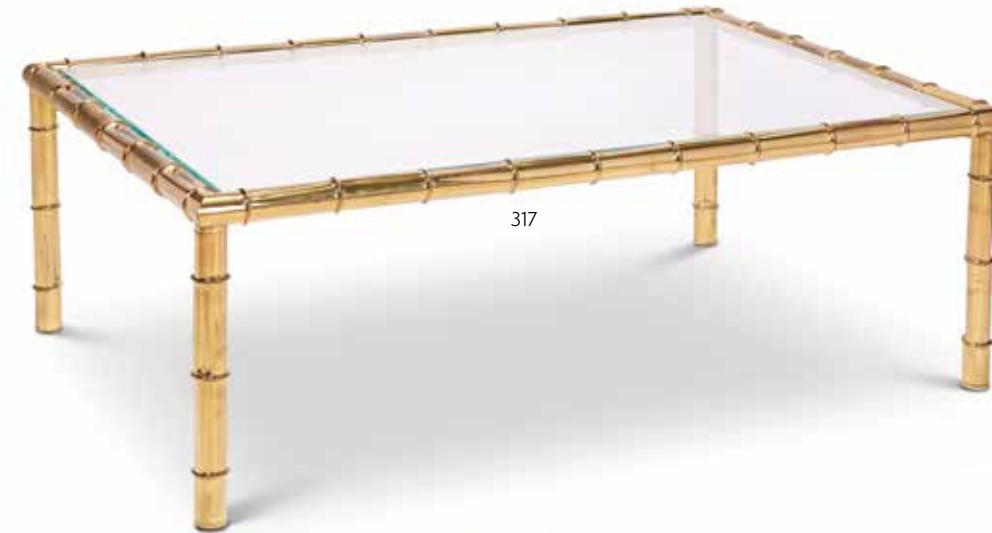
£3,000-5,000



316

316
A PAIR OF BRODERIE CUSHIONS
BY JEAN FRANCOIS LESAGE
each approx 57 x 57cm

£200-400



317

317
A SIMULATED BRASS BAMBOO
COFFEE TABLE
LATE 20TH CENTURY
With an inset glass top
41cm high, 121.5cm long, 82cm deep

£200-300



318

318
A PAIR OF OAK ARMCHAIRS
ATTRIBUTED TO RENE GABRIEL (1890-1950),
FRENCH, CIRCA 1940s
90cm high, 72cm wide, 74cm deep

£1,000-1,500

“Manfredi was the ultimate Sherpa of taste, a connoisseur with an encyclopaedic knowledge of art and design. His discerning eye was drawn to objects that possessed a certain *je ne sais quoi*, a unique and ineffable quality that set them apart from the ordinary.”

DOMINIQUE AND
ARTHUR VAN DEN BOSCH



319

319
AUGUSTINE GOBLER (RUSSIAN 19TH CENTURY)
AND CATERINA CANETTI (20TH CENTURY)
PORTRAIT OF A LADY AT HER DESK
Oil on canvas
Signed and dated '1824' (lower right)
114 x 88cm (44¾ x 34½ in.)

Provenance:
Sale, Daguerre, Paris, *Chine - Livres - Dessins & Tableaux Anciens - Céramique - Argenterie - Mobilier & Objets d'Art - Tapisseries & Tapis*, 10 November 2016, lot 119, where purchased by Count Manfredi della Gherardesca

The later addition of a conical nose to the sitter by Canetti was applied after the 2016 sale.

£3,000-5,000

320 λ

MARIE LAURENCIN (FRENCH 1883-1956)

L'ESPAGNOLE

Oil on canvas, oval

Signed (lower right)

53 x 43cm (20¾ x 16¾ in.)

Provenance:

Peter Meltzer, Canada, Private Collection, where purchased by
Count Manfredi della Gherardesca

Exhibited:

Toronto, Art Gallery of Ontario, on loan in memory of Elise and David Meltzer, 1979

Marie Laurencin's ethereal female figure of a Spanish lady fills the oval composition. Her elongated face is balanced by the dramatic head piece which drapes across her forehead. The viewer is immediately struck by the jet-black eyes which penetrate through the canvas. Laurencin has used her distinctive colour palette of muted colours, blue, pink and pastel tones juxtaposed against the bold black lines which appear to represent the figure's mantilla held high upon the head traditionally by a peineta. Laurencin was exiled to Spanish with her husband at the start of the First World War until 1919, it is possible that this period inspired the present lot.

This work is recorded in the Marie Laurencin Archives.

£15,000-25,000



320



“Manfredi had the most impeccable and extraordinary taste, and the most insatiable appetite for art and design.”
DAVID ROSS



321

321 λ
MATTHIAS BITZER
 (GERMAN B. 1975)
SPLEEN SUCKER
 Spray paint and chalk on board
 172 x 172cm (67½ x 67½ in.)

Executed in 2011.

Provenance:
 Almine Rech, London, where
 purchased by Count Manfredi della
 Gherardesca

£2,000-3,000



322

322
JOE ANDOE
 (AMERICAN B. 1955)
LANDSCAPE, 1988
 Oil on canvas
 Signed (to centre)
 20 x 25.5cm (7¾ x 10 in.)
 Unframed

Provenance:
 Michael Kohn Gallery,
 Los Angeles, where purchased
 by Count Manfredi della
 Gherardesca, 2 December 1988

£200-400

323

AFTER INNOCENZO SPINAZZI (1726-1798)
 A BRONZED PLASTER BUST OF DUKE PIETRO
 LEOPOLDO (LATER EMPEROR LEOPOLD II)
 LATE 18TH/EARLY 19TH CENTURY
 84cm high, 55cm wide

Provenance:

Pandolfini Casa d'Aste, Florence, *Da mercante a
 collezionista. Cinquant'anni di ricerca per una prestigiosa
 raccolta*, 11 October 2017, lot 26, where purchased by
 Count Manfredi della Gherardesca

After the 1773 marble bust by
 Spinazzi, now housed in the
 Pitti Palace.

Leopold II (1747 – 1792)
 was the 44th Holy
 Roman Emperor,
 King of Hungary
 and Bohemia,
 and Archduke of
 Austria, and Grand
 Duke of Tuscany
 from 1765 to
 1790. He was a
 son of Empress
 Maria Theresa and
 Emperor Francis
 I, and the brother of
 Queen Marie Antoinette
 of France, Queen Maria
 Carolina of Naples, Duchess
 Maria Amalia of Parma, and
 Emperor Joseph II. Leopold
 was a moderate proponent
 of enlightened absolutism and
 unusually for his time, he opposed
 the death penalty and abolished it
 in Tuscany in 1786. This act has been
 commemorated since 2000 by a regional
 custom known as the Feast of Tuscany, held every
 30 November.

Despite his brief reign, he is highly regarded. The historian
 Paul W. Schroeder called him "one of the most shrewd
 and sensible monarchs ever to wear a crown".

£6,000-10,000



323



324

324 λ
JONATHAN CALLAN (BRITISH B. 1961)
AMERICAN SPIRE
Shredded book and glue
Signed twice, titled and dated 2004 (verso)
Overall: 56 x 90cm (22 x 35¼ in.)

Provenance:
The artist
ART Futures, 2004, where purchased by
Count Manfredi della Gherardesca,
11 May 2004

£800-1,200



325

325
GLENN BROWN (AMERICAN B. 1966)
UNTITLED (2004)
Giclée printed in colours reverse mounted
on perspex
Signed in ink and numbered 110/200,
published by The Serpentine Gallery, London
Image: 57 x 37cm (22¼ x 14½ in.)

Provenance:
Serpentine Gallery, London, where purchased
by Count Manfredi della Gherardesca,
1 September 2004

£200-400



326

326
BILL HENSON (AUSTRALIAN B. 1955)
UNTITLED 1998/99
C-type photograph
Signed, titled and dated 1998/99 (lower right);
inscribed with image number and AP (lower
left), aside from the edition of 5
127 x 180cm (50 x 70¾ in.)

Provenance:
Gift from the artist to Ms. Roslyn,
Gallery, Oxley, 13 June 2001

£2,000-3,000

327
A PAIR OF PORCELAIN RIBBON VASES
ATTRIBUTED TO ANDRE DUBREUIL (1951-
2022) FOR GALERIE CONTRASTES, 2004
Unmarked
35cm high, 26cm wide

Provenance:
Galerie Contrastes, Cadenet,
France, where purchased by
Count Manfredi della Gherardesca

£800-£1,200



327

328
A MID VICTORIAN OAK LIBRARY TABLE IN THE
GOTHIC TASTE
RETAILED BY JAMES SHOOLBRED & CO, LONDON,
CIRCA 1860
The top inset with gilt tooled black leather above
six frieze drawers, bearing an enamel trade label
'JAMES SHOOLBRED & CO, TOTTENHAM HOUSE,
TOTTENHAM COURT ROAD, LONDON'
80cm high, 175cm long, 39cm deep

Provenance:
Sotheby's London, 12 February 1999, where purchased by Count Manfredi della Gherardesca

£2,000-3,000



328



329

329
MARK HAGEN (AMERICAN B. 1972)
TO BE TITLED (ADDITIVE PAINTING 97)
 Acrylic on burlap over panel
 Signed and dated 11/2012 (on burlap overlap)
 172 x 132cm (67½ x 51¾ in.)

Provenance:
 International Art Objects Galleries, Los Angeles, where purchased by
 Count Manfredi della Gherardesca, 14 May 2013

£4,000-6,000



330

330
PAE WHITE (AMERICAN B. 1963)
COMPANIONS
 Southern ice porcelain with gold
 glaze ceramic
 Height 10.5cm (4in.)

Executed in 2016.

£300-500



331

331 Y
A ROSEWOOD AND ALUMINIUM
DINING TABLE
 BY MAURICE BURKE (1921-2013),
 MANUFACTURED BY ARKANA,
 CIRCA 1970
 The oval top on a spreading base,
 the underside of the base marked
 'ARKANA 20'
 74cm high, 186.5cm long, 106cm deep

£700-1,000

332
A SET OF EIGHT CHROME PLATED
TUBULAR STEEL AND LEATHER 'LES
ARCS' CHAIRS
 MANUFACTURED BY DAL VERA,
 CIRCA 1970
 82cm high, 48cm wide, 58cm deep

This model of chair was selected by
 Charlotte Perriand (1903-1999) for use
 at the ski resort Les Arcs, France.

£800-1,200



332



333

333
A PAIR OF WILLIAM IV STYLE GILT BRASS LAMPS
MODERN
With lotus leaf decorated columns and cream silk shades
73cm high overall

£300-500



334

334
A GLAZED TERRACOTTA VASE IN THE
FORM OF A HEAD ADORNED WITH FRUIT
PROBABLY SICILIAN, MODERN
41cm high

£80-120

335
A LACCA POVERA CHEST
ITALIAN, LATE 18TH/EARLY 19TH CENTURY
The faux marble top above a front and side decorated with landscapes
and character motifs, with two drawers
87cm high, 118cm wide, 49cm deep

£2,000-3,000



335



336

336
A PAIR OF SICILIAN CREAMWARE CONVERSATION GROUPS
BY FABBRICA MALVICA, AFTER JOSF. SEBASTIANI, KINGDOM OF
NAPLES, CIRCA 1800
Modelled by Josf. Sebastiani after original works by Louis Léopold Boilly
(1761-1845), comprising: 'La Douce Impression del' Harmonie' and 'Suite
de la Douce Impression del' Harmonie', incised titles and Fabri B. Malv.
and Josf. Sebastiani Sculpt
37.5cm high

Provenance:
Sotheby's New York, 25 April 2008, lot 409. Paper labels for K.R.RIZK,
where purchased by Count Manfredi della Gherardesca

The source for these models were drawn from the work of Louis Léopold Boilly (1761-1845) and these original works were widely disseminated as engravings. His son, Julien-Léopold Boilly (1796 - 1874) also used his father's work amongst others as source material for his lithographs.

See Vincenzo Abbate et al, *Terzo fuoco a Palermo 1760-1825* p. 51-70 and 188-198 for a discussion on Fabbrica Malvica and similar figural groups to these.

£7,000-10,000



336 (details)





337

337
A GILT OVERMANTEL MIRROR
 NORTH ITALIAN, 18TH CENTURY AND LATER
 With ribbon tied foliate cresting, probably reduced in height from a larger mirror
 127cm high, 158cm wide

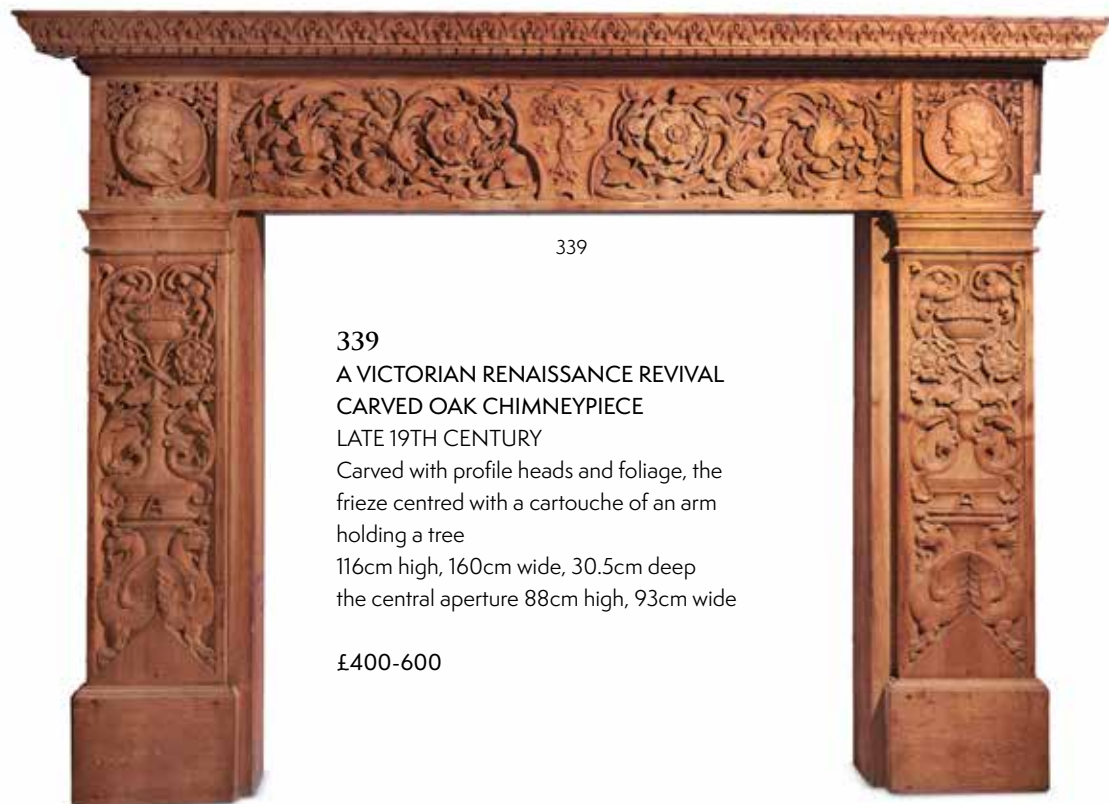
£2,000-4,000



338

338
**A PAIR OF PORCELAIN
 BOTANIST GANJA URNS
 AND COVERS**
 FOR JONATHAN ADLER,
 MODERN
 48.5cm high

£300-500



339

339
**A VICTORIAN RENAISSANCE REVIVAL
 CARVED OAK CHIMNEYPIECE**
 LATE 19TH CENTURY
 Carved with profile heads and foliage, the
 frieze centred with a cartouche of an arm
 holding a tree
 116cm high, 160cm wide, 30.5cm deep
 the central aperture 88cm high, 93cm wide

£400-600



341

340
REED DANZIGER (AMERICAN B. 1966)
SUBSTRATUM 123
 Oil, pencil, pigment, shellac on paper laid on wood
 Signed, titled and dated 2005 (verso)
 66 x 66cm (25 x 25 in.)

Provenance:
 Michael Kohn Gallery, Los Angeles, where
 purchased by Count Manfredi della Gherardesca,
 12 July 2005

£800-1,200

342 λ
DAVID GODBOLD (BRITISH B. 1961)
IN PRAISE OF BEAUTIFUL (ITALIAN)
UNDERWEAR
 Ink and computer printout on tracing paper over
 found paper
 Artist's stamp (upper left) titled, dedicated and
 dated for F+C, Rome 4/08/02 (to right edge)
 20 x 15cm (7¾ x 5¾ in.)

Executed in 2002.

Provenance:
 The artist
 Kerlin Gallery, Dublin
 Hales Gallery, London, where purchased by
 Count Manfredi della Gherardesca, 2 June 2003

£100-150



340

341
NICOLAS RULE
(AMERICAN B. 1956)
SUNDAY SILENCE 2
 Acrylic on canvas
 Signed, titled and dated 1989
 (to canvas overlap verso)
 151.5 x 39.5cm (59½ x 15½ in.)
 Unframed

£80-120



342

“Over the last 30 years or more I had the pleasure to spend time talking with Manfredi.

My best memories are his love for art and beauty.

All supported by an in depth knowledge of the subject he was talking about.

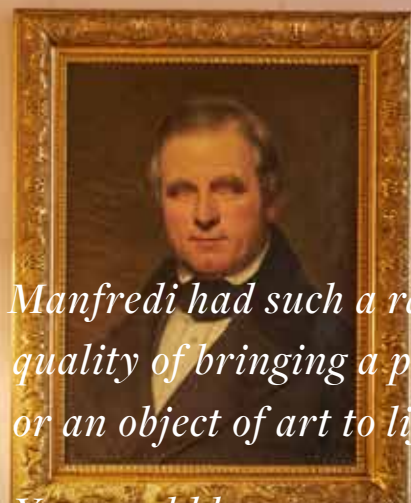
Without any doubt he was at his best in Castello di Castagneto, surrounded by centuries of art and culture.”

FRANCESCO BOGLIONE

“Manfredi had such a rare quality of bringing a painting or an object of art to life.

You would become completely transported and immersed in his story telling, such a gift he had, and he shared his wealth of knowledge and understanding of beauty with all of us.”

GAEL BOGLIONE



343
A PAIR OF ITALIAN 'BUBBLE' LAMPS
LATE 20TH CENTURY
Gilt bronze and silvered metal, with cream shades
76.5 cm high overall, bases 25cm square

£600-900

344
A TEAK AND BEECH SIDE CABINET
BY DAVID ROSEN (1910-1993),
RETAILED BY NORDISKA
KOMPANIET, SWEDISH, 1952
With two doors enclosing sliding
shelves, the reverse with metallic
label 'NK, Nordiska Kompaniet,
Stockholm, Made in Sweden'
and branded with the stamp
'583/039, 27 Okt. 1952'.
109.5cm high, 90cm wide,
45cm deep

Provenance:
Foster & Gane, from where
purchased by Count Manfredi della
Gherardesca, 2017

£300-500

345
A BAMBOO DAYBED FRAME
ATTRIBUTED TO FRANCA HELG
(1920-1989), MANUFACTURED BY
BONACINA ITALY, ORIGINALLY
DESIGNED CIRCA 1959
With raised ends
75cm high, 210cm long,
88cm deep

Provenance:
Wannenes, Genoa,
17 December 2015, where
purchased by Count Manfredi della
Gherardesca

£250-350





346

346
HEINRICH CHRISTOPH KOLBE (GERMAN 1771 - 1836) AND CATERINE CANETTI (ITALIAN 20TH CENTURY)
PORTRAIT OF A LADY WITH A TURBAN
Oil on canvas
Signed and indistinctly dated '182[?]' (lower left)
65 x 53cm (25½ x 20¾ in.)

Provenance:
Sale, Ader Nordmann, Paris, *Tableaux, mobilier et objets d'art*, 16 December 2016, lot 66, where purchased by Count Manfredi della Gherardesca

The later addition of a bruised eye to the sitter by Canetti was applied after the 2016 sale.

£2,000-3,000



347

347
GERMAN SCHOOL (18TH CENTURY)
PORTRAIT OF AN ARISTOCRATIC LADY
Oil on canvas
94 x 75cm (37 x 29½ in.)

Provenance:
Reissbach Castle, Dingelfingen (810041)
Sale, Hampel, Munich, *Hampel Living*, 26 March 2011, lot 954, where purchased by Count Manfredi della Gherardesca

£1,500-2,500

348λ
LIAM WALKER (21ST CENTURY)
ALEC ON ILKLEY MOOR, 2016
Pencil and watercolour on paper
41.5 x 29.5cm (16¼ x 11½ in.)

Provenance:
Royal Drawing School

£100-150



348



349

349
A GREEN AND WHITE GLAZED RED POTTERY TWO-HANDLED VASE
SOUTHERN FRENCH OR MOROCCAN, MODERN
45.5cm high

£100-200

350
A CROSSBANDED WALNUT BUREAU
NORTH ITALIAN, MID 18TH CENTURY
With fitted interior above three drawers
112cm high, 107cm wide, 64cm deep

£600-800



350



351

351
A PAIR OF EMOIDERED SUZANI CURTAINS
MODERN
approx 282cm drop, each curtain approx 170cm wide

£400-600

351

352
GRAYSON PERRY (BRITISH B. 1960)
SILK SCARF 'TAKE A TOUR THROUGH THE HISTORY OF
MODERN ART', MODERN
91.2 x 88cm
Framed

'In the second world war pilots were given maps printed on silk to help them escape if they were shot down over enemy territory. This scarf is a social and cultural map to help aspiring artists navigate the hostile territory on their way to being accepted by the establishment.'
Grayson Perry

£80-120



352



353

353 Y
A BRASS MOUNTED MACASSAR EBONY CIRCULAR CENTRE TABLE
CIRCA 1940s
The radially veneered top on tapering legs
75cm high, 116cm diameter

£500-800

354
A COLLECTION OF SIX
BAMBOO STANDS
CIRCA 1960s
Each with a circular painted top,
three red, two yellow, one black
Various heights; the tallest 113cm
high, the lowest 78cm high
Various diameters; the largest
33cm wide, the smallest
27.5cm wide

£200-300



354

“Manfredi’s eye was so sharp and precise he could spot the most beautiful object within seconds of entering a room. Going to fairs, antiquarians and museums with him was the best art lesson one could have.”

ALLEGRA HICKS



356



355

355
A VENINI MURANO GREEN GLASS LAMP
ITALIAN, LATE 20TH CENTURY
With maker’s labels and cream silk shade
55cm high high overall including current shade

£200-300

356
AN EMPIRE ORMOLU MOUNTED MAHOGANY
SIDE CABINET
FRENCH, CIRCA 1810
With a later white marble top above two doors, with
a paper label to the reverse ‘LE GARDE MEUBLE
PUBLIC, BEDELL & CO’
92cm high, 100cm wide, 41cm deep

£700-1,000

357
A SET OF FOURTEEN
WALNUT DINING CHAIRS
ITALIAN, SECOND HALF 19TH
CENTURY
Each back with interlaced C
design, above check cotton
upholstered seat
97cm high, 51cm wide,
50cm deep

£600-900



357 (set of 14)



358

358
FRANCESCO COCCHI (ITALIAN 1788 - 1865)
TWO SET DESIGNS
Watercolour, a pair
One signed (lower right), both with collector's stamps
(lower centre and lower right)
Each 25.5 x 33cm (10 x 12 in.) (2)

Provenance:
Raccolta Drusiani Collection, each work stamped (recto)
Sale, Pandolfini Casa d'Aste, *15th to 19th Century: Drawings, Paintings and Prints*, 14 April, 2021, lot 234, where purchased by Count Manfredi della Gherardesca

£1,000-1,500

359
ITALIAN SCHOOL (19TH CENTURY)
TWO STAGE DESIGNS WITH CLASSICAL ARCHITECTURE
Black chalk, watercolour and bodycolour,
a pair
24.5 x 37.5cm (9½ x 14¾ in.) (2)

Provenance:
Sale, Pandolfini Casa d'Aste, Florence, *Works on Paper: 15th to 19th Century Drawings, Paintings and Prints*, 14 April 2021, lot 226, where purchased by Count Manfredi della Gherardesca

£1,000-1,500



359



360

360
CONTINENTAL SCHOOL (19TH CENTURY)
STILL LIFE OF FLOWERS WITH A BUTTERFLY AND SNAIL
Oil on panel
40 x 30cm (15½ x 11¾ in.)

Provenance:
From the Collection of L M Mathon, where purchased by Count Manfredi della Gherardesca

£300-500



361

361
LOMBARD SCHOOL (19TH CENTURY)
FAMILY PORTRAIT
Oil on a photographic base
134.5 x 101.5cm (52¾ x 39¾ in.)

Provenance:
From the Collection of L M Mathon, where purchased by Count Manfredi della Gherardesca

£300-500



362

362
ATTRIBUTED TO VITTORIO MATTEO CORCOS (ITALIAN 1859-1933)
SKETCH OF A LADY WITH WHITE DRESS
Oil on canvas
Indistinctly signed (lower right)
70 x 36cm (27½ x 14 in.)

Provenance:
From the Collection of L M Mathon, where purchased by Count Manfredi della Gherardesca

£1,500-2,000



363
 A GROUP OF SEVEN SIMILAR CALDAS DA RAINHA MAIOLICA PLATES IN BERNARD PALISSY STYLE
 PORTUGAL, VARIOUS DATES 20TH CENTURY
 Naturalistically modelled as the sea bed with crustaceans, 32cm diameter and smaller

£300-500

363

364
 AN ITALIAN GILT METAL MOUNTED, MAHOGANY AND GILTWOOD MIRROR
 PROBABLY LUCCA, FIRST QUARTER 19TH CENTURY
 With two divided mirror plates and classical mount
 168cm high, 100cm wide, 13cm deep

Provenance:
 Sotheby's London, 14 April 2011, where purchased by Count Manfredi della Gherardesca

£400-600



364



365

365
 A PAIR OF VASES IN THE FORM OF A MALE AND FEMALE MOOR HEAD
 SICILIAN, MODERN
 unsigned
 43cm high

£200-300

366
 GUSTAV WALTHER (GERMAN 1828 - 1904)
 ROYAL SAXONY CHIEF FOREST INSPECTOR LUDWIG VON SCHONBERG (1810-1860),
 IN THE REVIER DUCAL WOODS
 Oil on canvas
 Signed and dated '1867' (upper right)
 131.5 x 99cm (51¾ x 38¾ in.)

Provenance:
 The collection of Wolf Erich von Schönberg, Oberreinsberg/Saxony
 Sale, Hampel, Munich, 23 March 2010, lot 365, where purchased by Count Manfredi della Gherardesca

£3,000-5,000



366

367
 ANNA PICHON (FRENCH 19TH CENTURY)
 PORTRAIT OF MADAME EYQUEM
 Oil on canvas
 Signed and dated '1847' (lower right)
 144.5 x 101cm (56¾ x 39¾ in.)
 Unframed

Provenance:
 Sale, Tajan, Drouot-Richelieu, Paris, *Tableaux Anciens*, 25 October 2002, lot 159, where purchased by Count Manfredi della Gherardesca

The pendant portrait of the husband Jean Eyquem, was sold at Tajan, Drouot-Richelieu, Paris, *Tableaux Anciens*, 25 October 2002, lot 157

£3,000-5,000



367



368



368A

368A
A PAIR OF 'CHINOISERIE' RED
PAINTED AND PARCEL GILT WALL BRACKETS
LATE 19TH/ EARLY 20TH CENTURY
26cm high, 29cm wide, 18cm deep

£200-300

369
AN ITALIAN PARCEL GILT, FRUITWOOD AND
WALNUT COMMODORE
IN THE MANNER OF AGOSTINO FANTASTICI
(1782-1845), PROBABLY SIENA, CIRCA 1820
With white marble top above three drawers
100cm high, 118cm wide, 59cm deep

Provenance:
Piumaccio d'Oro, Florence, where purchased by
Count Manfredi della Gherardesca

The present lot is en suite to lot 372

£1,500-2,500

368
SAVERIO MANETTI
(ITALIAN 1723 - 1784)
*TWELVE BIRDS FROM 'A NATURAL
HISTORY OF BIRDS'*
Hand-coloured engravings
Florence, 1776
Each plate: 35 x 27cm
(13¾ x 10½ in.) (12)

Provenance:
Sale, Pandolfini Casa d'Aste,
Florence, *Old Master and Modern
Prints and Drawings - Old and Rare
Books*, 22 November 2016, lot 29
(14 in the lot) where purchased by
Count Manfredi della Gherardesca

£1,500-2,500



369



370

370
A GILDED WROUGHT IRON MIRROR
20TH CENTURY
Decorated with three rose heads
160cm high, 96cm wide

£700-1,000



371

371
A PAIR OF AMERICAN GILT BRASS LAMPS
BY LEO DESIGN PITTSBURG, MODERN
78cm high overall

£300-500



372

372
A PAIR OF ITALIAN PARCEL GILT,
FRUITWOOD AND WALNUT BEDSIDE CHESTS
IN THE MANNER OF AGOSTINO FANTASTICI
(1782-1845), PROBABLY SIENA, CIRCA 1820
Each with white marble top above two drawers
83cm high, 60cm wide, 42cm deep

Provenance:
Piumaccio d'Oro, Florence, 2018

The present lot is en suite to lot 369

£1,500-2,500

373
A PAIR OF EMBROIDERED SUZANI CURTAINS
MODERN
approx 282cm drop, each curtain approx 160cm wide

£400-600



373

374
A TEAK SIDEBOARD
CIRCA 1950s
With two doors and three drawers, decorated
with later laminated drawer fronts
82.5cm high, 71.5cm wide, 43cm deep

Together with a set of four teak and black painted chairs
79cm high, 45cm wide, 43cm deep

£400-600



374



374



375

375
A FRENCH VERDURE TAPESTRY
 EARLY 18TH CENTURY
 With birds amongst trees and bushes, within an associated border of flower draped urns, strapwork and shields
 approximately 294 x 253cm

£2,000-3,000



376

376
A FAUX MARBLE DECORATED GLAZED TERRACOTTA AND COMPOSITION STOVE
 ITALIAN, FIRST HALF 19TH CENTURY
 Fitted with two doors, the feet probably replaced
 206cm high, 49.5cm diameter

£300-500

377
AN ITALIAN CARVED AND POLYCHROME CRÛCHE OF LARGE SIZE

THE FIGURES NAPLES 18TH CENTURY AND LATER, THE ARCHITECTURAL SETTING 20TH CENTURY

The tallest figure 38.6cm, the architectural setting 141.5cm high, 97cm wide, 79cm deep

Provenance:

Sotheby's New York, 16th April 2004, lot 26, where purchased by Count Manfredi della Gherardesca

£10,000-15,000



377

“Manfredi was a true original. Italians aren't normally eccentric the way the English are, but Manfredi was a one of a kind: he was born and raised in traditions and yet was able to mix these with a real modern vision in his life...To me he was a true friend and I will forever miss his kindness and unforgettable wit and sense of humour.”

MARTINA MONDADORI



378

378
A SET OF SIX ITALIAN GLAZED TERRACOTTA BUSTS
SICILIAN, MID 19TH CENTURY
Depicting the Four Seasons, Minerva and a girl called
Eleonora; each on a circular socle, each socle inscribed,
one socle inscribed 'Per Giuseppe Di Bartolo da Caltagirone'
the largest 95cm high overall

Provenance:
Almost certainly commissioned by Giuseppe di Bartolo
(1815-1865)
Christie's, London, A Sicilian Villa, Property from an
Aristocratic Family, 10 December 2015, lot 148, where
purchased by Count Manfredi della Gherardesca

£8,000-12,000



379

AFTER JEAN-BAPTISTE NINI (1717-1786) AND WORKSHOP-
A SET OF THIRTEEN TERRACOTTA MEDALLIONS
LATE 18TH CENTURY AND LATER
to include:



379

Benjamin Franklin (1706-1790), impressed NINI F 1777, in giltwood frame, medallion 11.5cm, frame 16cm diameter
 Louis XVI (1754 -1793), relief signature 1780 NIN, black and gilt frame, medallion 16.6cm, frame 19.2cm diameter
 Marie Antoinette (1755-1793), incised J B Nini F 1799, black and gilt frame, medallion 16.5cm, frame 19.2cm diameter
 Madame de Flesselles (wife of Jacques de Flesselles (1721-1789), gilt frame illegible incised signature, paper label inscribed to reverse, medallion 16.5cm, frame 23cm diameter
 Jacques-Donatien Leray de Chaumont Intendant des Invalides (1726-1803), incised J NINI F, unframed, 16.1cm diameter
 Empress Catherine the Great (1729-1796), Cyrillic title, incised J B Nini F 1771, unframed, 16.5cm diameter
 Suzanne Jarente de la Reyniere (1735-1815), giltwood frame, incised I NINI F, inscribed PIP OR PJP to the reverse, medallion 16.5cm, frame 24.3cm diameter
 Louis XV (1710-1774), incised J B NINI F 1770, giltwood frame, medallion 16.5cm, frame 23.6cm diameter
 Marie Therese of Austria (1717-1780), incised I.B.NINI F. MDCCIX, gilt metal frame, medallion 11.7cm, frame 15.3cm diameter
 Albertine nee Baronne de Nivenheim, 1768, incised NINI, reverse incised indistinctly, old paper labels, giltwood frame, medallion 16.7cm diameter, frame 23.8cm diameter
 Father Joachim de Pierre de Bernis (1715-1794), incised J B NINI F, in giltwood frame, medallion 15.3cm, frame 20.2cm diameter
 Two profiles of ladies, both with faint impressed signatures, giltwood frames, frames 20.5cm diameter

Provenance:

Empress Catherine the Great: 2 Dec 2010, Uppsala Auktionskammare.

Suzanne Jarente de la Reyniere, Baronne de Nivenheim, Louis XV, Benjamin Franklin: Sotheby's, 7 Dec 2010.

Madame de Flesselles: from the collection of A. de Broglie, Thierry de Maigret, 8 Dec 2010.

Jacques-Donatien Leray de Chaumont: Audap & Mirabaud, 16 March 2011.

Louis XVI, Marie Antoinette: Thierry de Maigret, 9 June 2011,

Marie Therese of Austria: DaGuerre, 17 May 2013.

Father Joachim de Pierre de Bernis (1715-1794) and Two Ladies: Pandolfini Casa d'Aste, Florence, 16 April 2019, where purchased by Count Manfredi della Gherardesca

£6,000-8,000

380

A PAIR OF ORMOLU TWIN BRANCH WALL LIGHTS
LATE 18TH CENTURY
With winged beasts, later drilled for electricity
60cm high

£1,500-2,500



380



381

381

GRAYSON PERRY (BRITISH B. 1960)
SILK SCARF 'THE BRITISH MUSEUM - A PERSONAL MAP', MODERN
110 by 110cm
Framed

£80-120

382

A PAIR OF ITALIAN WALNUT
CORNER CUPBOARDS
PROBABLY VENETIAN,
MID 18TH CENTURY
Of serpentine shape fitted
with a door
92cm high, 60cm wide,
48cm deep

£600-900



382





383

383
SAVERIO MANETTI (ITALIAN 1723 - 1784)
TWELVE BIRDS FROM 'A NATURAL HISTORY OF BIRDS'
 Hand-coloured engravings
 Florence, 1776
 Each plate: 35 x 27cm (13¾ x 10½ in.) (12)

Provenance:
 Sale, Pandolfini Casa d'Aste, Florence, *Old Master and Modern Prints and Drawings - Old and Rare Books*, 22 November 2016, lot 29 (14 in the lot) where purchased by Count Manfredi della Gherardesca

£1,500-2,500

384
SAVERIO MANETTI (ITALIAN 1723 - 1784)
TWELVE BIRDS FROM 'A NATURAL HISTORY OF BIRDS'
 Hand-coloured engravings
 Florence, 1776
 Each plate: 35 x 27cm (13¾ x 10½ in.) (12)

Provenance:
 Sale, Pandolfini Casa d'Aste, Florence, *Old Master and Modern Prints and Drawings - Old and Rare Books*, 22 November 2016, lot 29 (14 in the lot) where purchased by Count Manfredi della Gherardesca

£1,500-2,500



384

385
A PAIR OF RED AND BLACK GLAZED CERAMIC LAMPS
 MODERN
 With cream silk shades
 the vases 36cm high. 63cm high overall including current shades
 £400-600



385



386

386
AN ITALIAN INLAID MAHOGANY SIDE CABINET
 LOMBARDY, EARLY 19TH CENTURY
 With a drawer above a door
 82cm high, 55cm wide, 39cm deep

Provenance:
 Pandolfini Casa d'Aste, Florence, 24 October 2017, lot 7 (part lot), where purchased by Count Manfredi della Gherardesca

£400-600

387
A 'CHINOISERIE' PRINTED SILK PANEL OF CANTONESE STYLE
 20TH CENTURY
 Depicting birds amongst bamboo and flowering foliage
 240cm high, 131cm wide

£200-400



387

“ Describing Manfredi’s profound appreciation for beautiful objects, furniture, and the arts proves to be a formidable task, and I doubt any words can truly do justice to the depth of his fervor. His eye for the sublime and his attention to detail was remarkable...To witness it through his discerning eyes, was a journey filled with joy and endless discovery. ”

CAROLINE SCHMIDT



388
A PAIR OF ITALIAN NEOCLASSICAL
GILTWOOD VASES
FLORENCE, SECOND HALF 19TH
CENTURY

With pastiglia decoration of flora and fauna, on octagonal faux marble bases 58cm high overall, 32cm wide

Provenance:
Cambi, Genoa, "Taste, Furniture and Residences, An Italian Collection", 13 June 2017, lot 6, where purchased by Count Manfredi della Gherardesca

£3,000-5,000



388

389
A SOUTHERN EUROPEAN
EMBROIDERED SILK PANEL
ITALIAN OR PORTUGUESE, FIRST
HALF 19TH CENTURY

The central circular floral panel decorated with birds and centred with a basket flanked by similar floral panels to the corners, attached with the remains of a printed paper label "Settimana Lucchese, Mostra Della Seta, Palazzo Bernardini, Lucca, Maggio 1930 (VIII), no. 19", with additional hand inscription 102cm high, 175cm wide

£400-600

389



“Manfredi lived a colourful life in all senses of the word. He never failed to surprise us with another crazy idea and to amaze us by actually making it happen... Always exquisitely dressed, he was an essential man of style. I wish there were more people like him in the world.”

LOUISA GUINNESS



390
A GROUP OF SEVEN SIMILAR CALDAS DA RAINHA MAIOLICA
PLATES IN BERNARD PALISSY STYLE
PORTUGAL, VARIOUS DATES 20TH CENTURY
Naturalistically modelled as the sea bed with crustaceans,
25cm diameter and smaller

£300-500



390



391

391
A LARGE GILTWOOD SUNBURST MIRROR
MODERN
170cm high, 185cm wide

£400-600

392
A RESTAURATION ORMOLU MOUNTED
MAHOGANY CONSOLE TABLE
FRENCH, EARLY 19TH CENTURY
The white marble top above ormolu mounted
frieze drawer and scroll ends
95cm high, 148cm wide, 44cm deep

Provenance:
Christie's London, The Counts Gregorini,
Bologna, 13 June 2003, lot 1026, where
purchased by Count Manfredi della
Gherardesca

£1,500-2,500



392



393
A GILTWOOD MIRROR
 ITALIAN, EARLY 19TH CENTURY
 The frame decorated with lion and shells motifs with a modern plate, probably previously a picture frame
 146cm high, 125cm wide

Provenance:
 Cambi casa d'Aste, Genoa,
 8 March 2016, lot 174, where
 purchased by Count Manfredi
 della Gherardesca

£500-800

394
A MURANO 'JACK IN THE PULPIT' COLOUR AND CLEAR GLASS VASE
 ITALIAN, THIRD QUARTER 20TH CENTURY
 Naturalistically modelled as a flower
 30cm high

£200-300



394

395
A SET OF FOUR RATTAN OPEN ARMCHAIRS ATTRIBUTED TO EUGENIA ALBERTI REGGIO
 MANUFACTURED BY CICERI ITALY, ORIGINALLY DESIGNED CIRCA 1952
 98cm high, 59cm wide, 85cm deep

Provenance:
 Casa d'Aste della Rocca, 15 December 2016,
 where purchased by Count Manfredi della
 Gherardesca

£2,000-3,000



395



396 λ
GINO SEVERINI (ITALIAN 1883-1966)
FLEURS ET MASQUES (MELONI 56-76)
 Pochoir in colour, 1930
 Edition 61 of 125, published by Frederick Etchells &
 Hugh Macdonald, London
 Sheet 46.7 x 32.4cm (18¼ x 12¾ in.) (16)

Provenance:
 Sale, Pandolfini Casa d'Aste, Florence,
 22 November 2016, lot 152, where purchased by
 Count Manfredi della Gherardesca

£6,000-8,000

396



397

397 λ
PIUS FOX (GERMAN B. 1983)
TAFEL (PFT 91)
 Oil on paper laid to board
 Signed and dated 2013 (verso)
 33 x 24cm (12 x 9¼ in.)
 Unframed

Provenance:
 The Artist
 Patrick Heide Contemporary Art, London, where
 purchased by Count Manfredi della Gherardesca,
 26 June 2013

£100-200



398

398 λ
BENJAMIN SAURER (GERMAN B. 1977)
UNTITLED, 2008
 Mixed media on fabric
 50 x 60cm (19½ x 23½ in.)
 Unframed

Provenance:
 Pilar Corrias, London, where purchased by Count
 Manfredi della Gherardesca, 3 September 2009

Exhibited:
 London, Pilar Corrias, *Benjamin Saurer*, 8 July-5
 September 2009

£400-600



399

399 λ
MARGHERITA MANZELLI (ITALIAN B. 1968)
UNTITLED, 2001
 Watercolour on paper
 Signed and dated 2001 (verso)
 Six works together: 38 x 43cm (14¾ x 16¾ in.)

Provenance:
 Studio Guenzani, Milan
 Barbara Gladstone Gallery, New York
 CRG Gallery, New York, where purchased by
 Count Manfredi della Gherardesca, 19 June 2007

£1,000-1,500



401



400
NAN GOLDIN (AMERICAN B. 1953)
SELF PORTRAIT, LAUGHING, PARIS
 Cibachrome print
 35 x 48.5cm (13¾ x 19 in.)

£400-600



400

401
A PAIR OF OAK BEDSIDE TABLES
 FRENCH, CIRCA 1940s
 The veneered tops above an undertier joined by X-splats
 65cm high, 44cm wide, 33cm deep

£300-500



402



402
A PAIR OF OAK DAY BEDS
 FRENCH, CIRCA 1940s
 With X splat ends, including mattresses
 77cm high, 200cm long 101cm deep

£300-500



403

403
SAMUEL DANIELL (BRITISH 1775 - 1811)
A SET OF FOUR AFRICAN ANTELOPES AND A RHINO
Comprising: The Koodoo; The Gnou; The Pallah; The Spring-Bok or Leaping Antelope, and The African Rhinoceros
 Aquatints
 Published London, 1st January 1804 - 15th November 1805
 32 x 45cm (12 1/2 x 14 6/8in.)

Provenance:
 Isaac and Ede, London, where purchased by
 Count Manfredi della Gherardesca

£2,000-3,000



405

404
A PAIR OF SICILIAN TURQUOISE GLAZED TERRACOTTA VASES
 ITALIAN, MODERN
 In the form of male and female heads adorned with cacti, unsigned
 47cm high

£300-500



404

405
AN ITALIAN WALNUT SIDE CABINET
 PIEDMONT OR LIGURIA, EARLY 18TH CENTURY
 With a door and two drawers carved with plant motifs
 101cm high, 66cm wide, 44cm deep

£200-300

406
AN ITALIAN PAINTED SIDE CABINET
 PROBABLY TUSCAN, 18TH CENTURY
 With two doors and iron handles to the side, the decoration apparently original
 111.5cm high, 99.5cm wide, 69.5cm deep

£2,000-3,000



406



407

407
A RATTAN MIRROR
CIRCA 1960s
With a circular mirror plate
98cm diameter overall,
2.5cm deep
£200-300

408
SEVEN STONEWARE
OVIFORM BOTTLE VASES
FOR ONE WORLD
INTERIORS, SOUTH EAST
ASIAN, MODERN
45cm high
£300-500



408



409

409
A PAIR OF EMPIRE STEEL SINGLE BEDS
CIRCA 1800
With pierced ends and side rails
88.5cm high, 206cm long, 88cm deep
£800-1,200



410 λ
KATE MALONE (B.1959) A TREACLE AND OCHRE
GLAZED MODEL OF A WALNUT HULL
MODERN
Unsigned
14cm high, 20cm long, 18.5cm wide
£400-600



410

411
AN ITALIAN BRASS MOUNTED
MAHOGANY DINING TABLE ATTRIBUTED
TO PAOLO BUFFA (1903-1970)
EXECUTED BY SERAFINO ARRIGHI, CANTU,
CIRCA 1950,
The oval top with a brass inlaid frieze on a
spreading base
77cm high, 200cm long, 110cm deep

Provenance:
Casa d'Aste della Rocca, s.r.l., 21 April 2016, where
purchased by Count Manfredi della Gherardesca

£1,500-2,500



411



412

412
A SUZANI PANEL
LATE 19TH CENTURY
Dark purple ground
220cm x 156cm

£200-300



413

413
A SUZANI PANEL
Orange ground purple and green
337.5 x 190cm

£200-300



415

415
A SET OF THREE GILT CURTAIN
POLES WITH POMEGRANATE
FINIALS
MODERN
194cm long

£300-500

And another pair without finials
147cm

£300-500



416

416
A SUZANI PANEL
Red ground, possibly
on a satin field
210cm x 168cm

£200-300



417

417
A SUZANI PANEL
Green and pink on
burgundy ground
210cm x 138cm

£200-300



418



419

418
A SUZANI PANEL
With Cyrillic writing
on red ground
196cm x 152cm

£200-300

419
A SUZANI PANEL
Orange ground
180cm x 144cm

£200-300

“Manfredi had the best eye in the business. And his business was art...he was a fearless collector with an acquisitive eye for all things bright, beautiful and soulful. Where Manfredi went others followed.”

ANN CARRINGTON



© Isabella Soulard

420
A PAIR OF CALTAGIRONE MAIOLICA
VASES BY ANTONIO IUCIDI
SICILY, DATED 2018

In the form of male and female heads adorned with cacti, factory marks and date to bases
36cm high

£200-300



421
A PAIR OF FRENCH BRASS MOUNTED IRON OPEN
CIRCA 1940s

Each with padded seats
86cm high, 51cm wide, 56cm deep

£600-900



422
A PAIR OF TEAK GARDEN BENCHES
AFTER A DESIGN BY SIR EDWIN LUTYENS, LATE 20TH CENTURY
Each with arched and serpentine backrest above a slatted seat and
outscrolled arms
104cm high, 166cm wide

Provenance:
Dreweatts, Oakley House, The Collection of Eustace Gibbs,
3rd Baron Wraxall, 1 May 2019, lot 242, where purchased by
Count Manfredi della Gherardesca

£600-1,000



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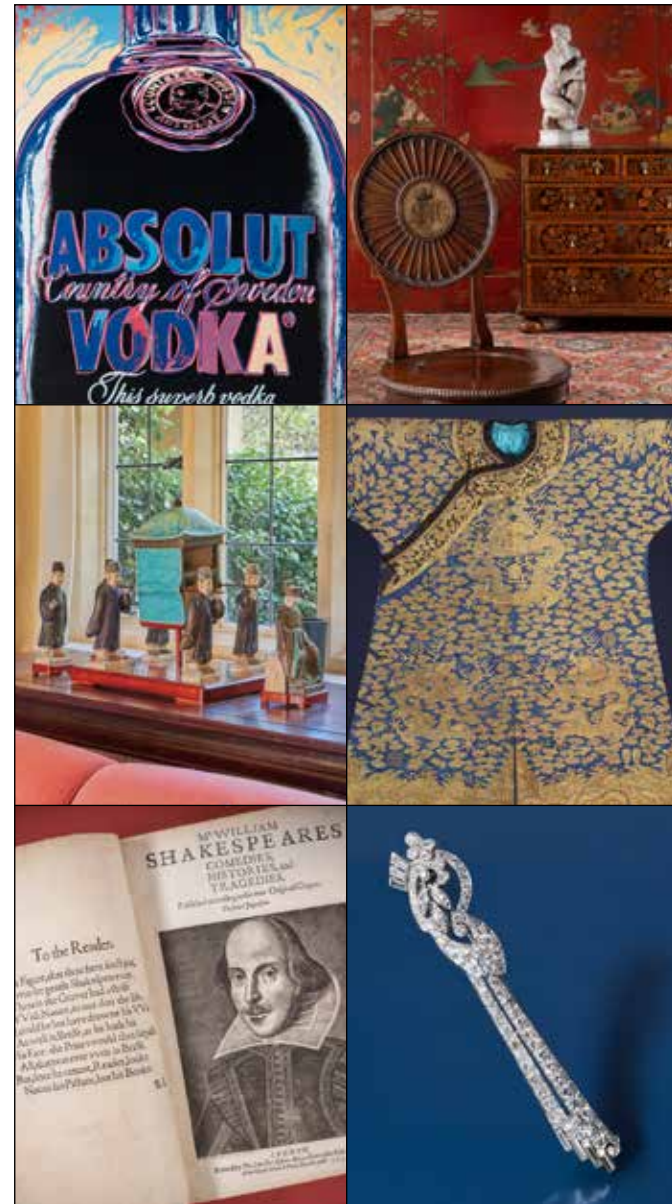
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Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding 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.

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.

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. Collections are not possible at weekends.

Garden items and smaller objects and pictures: 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 Tuesday 30 April and will be available for collection from Wednesday 1 May onwards. From Wednesday 1 May, items will be subject to a transfer fee of £20 (plus VAT) and a 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 will provide an additional week's free storage and waive the transfer fee 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).

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.

For directions to Donnington Priory, please see our website: www.dreweatts.com.

Parking is available at Donnington Priory in two car parks on either side of the saleroom.

INFORMATION FOR BUYERS AT PUBLIC AUCTIONS

1. **INTRODUCTION.** The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

2. **AGENCY.** As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. **ESTIMATES.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 26% of the hammer price up to and including £20,000, 25% of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12.5% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT.** A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (\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. (Ω) indicates that the lot has been imported from outside the UK and these lots are liable to the standard rate of Import VAT currently 20% on the hammer price. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyers' premium is not recoverable as input tax.

6. **DESCRIPTION AND CONDITION.** Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which

that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. **ELECTRICAL GOODS.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

8. **EXPORT OF GOODS.** Buyers intending to export goods should ascertain (a) whether an export licence is required and (b) whether there is any specific prohibition on importing goods of that character because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

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 you 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.

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

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

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

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

14. DESCRIPTIONS AND CONDITION

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

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

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

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

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

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

GENERAL

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

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

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

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

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

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

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

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