

# SPIRIT of PLACE

THE COLLECTION OF MELISSA ULFANE

TUESDAY 4 MARCH 2025 | NEWBURY



DREWEATTS

EST. 1759





# SPIRIT of PLACE

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THE COLLECTION OF MELISSA ULFANE









# FOREWORD

BY  
HUGH HENRY

Over the last few years I have had the great privilege to work with Melissa on her houses in London, Paris and Venice. Obviously, I have become very familiar with her marvellous collection and have always been very interested in how the same item looks different in say, London or Paris. Quite fascinating and thrilling.

This collection, which you will find represented in this auction, reflects not only Melissa's remarkable taste but also her ability to curate a world of beauty that transcends borders and time. It is with great excitement that I invite you to explore these pieces, each with its own distinct history and charm, and to experience for yourselves the pleasure that I have had working with these items.





# SPIRIT of PLACE

THE COLLECTION OF MELISSA ULFANE

TUESDAY 4 MARCH 2025 | NEWBURY

LOTS 1-383 | 10.30AM

## VIEWING IN LONDON (HIGHLIGHTS):

Wednesday 12 February: 10am–4pm

Thursday 13 February: 10am–4pm

Friday 14 February: 10am–4pm

## VIEWING IN NEWBURY (FULL SALE):

Friday 28 February: 10am–4pm

Sunday 2 March: 10am–3pm

Monday 3 March: 10am–4pm

Tuesday 4 March: 9am–1pm

## ENQUIRIES & CONDITION REPORTS

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# DREWEATTS

EST. 1759



# A GUIDE FOR BUYERS

## REGISTRATION AND BIDDING

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

## BUYER’S PREMIUM

26% of hammer price up to £20,000 (31.2% including VAT), plus  
25% of hammer price from £20,001 up to £500,000 (30% including VAT), plus  
20% of hammer price from £500,001 up to £1,000,000 (24% including VAT), plus  
12.5% of hammer price in excess of £1,000,000 (15% including VAT)

## ADDITIONAL CHARGES AND SYMBOLS

λ - Indicates that this lot may be subject to Artist’s Resale Right (Droit de Suite) royalty charges.  
Y - Indicates that this lot may be subject to CITES regulations when exported.  
† - Indicates that VAT is payable by the purchaser at the standard rate of 20% on the hammer price as well as being charged on the buyer’s premium.  
θ - Indicates that the lot is a zero rated item and therefore subject to buyer’s premium of 26% exclusive of VAT (0% VAT).  
⌘ - Indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the reduced rate (currently 5%) calculated on the hammer price is due.  
Ω - Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due.  
β - Indicates that the lot is offered in Bond. This applies to wine. Bidding will be at duty paid prices other than for those lots marked ‘IN BOND/β’.  
Note, the import VAT charged for lots with symbols ⌘ or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation.

## PAYMENT

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

## COLLECTIONS, SHIPPING AND STORAGE

Unless otherwise stated below, purchases are available for collection from Dreweatts Donnington Priory salerooms from Monday to Friday (9am-5pm) by appointment only. If you wish to have items shipped to you, please see our list of suggested shippers on our website.  
**Garden items, smaller objects and small pictures:** items will remain at Donnington Priory, but please check when booking your collection. **Note:** Buyers of large garden items and statuary should ensure they/ their carriers are able to remove the items themselves. Please call Dreweatts in advance of any collection for further advice.  
**Large items (furniture, carpets, rugs, mirrors, large objects):** items will be removed to commercial storage at Sackville-West Moving & Storing (Andover SP10 3SA) on Friday 7 March and will be available for collection from Monday 10 March onwards. Items removed to Sackville-West will be stored free of charge until Sunday 16 March. From Monday 17 March, 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).

## CONDITIONS OF SALE

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

## CONDITION OF ITEMS

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

## EXPORT OF ITEMS

Prospective buyers are advised to familiarise themselves with the lot symbols and export and import restrictions applicable to a lot prior to bidding. It is the buyer’s responsibility to obtain all permits and licences necessary to export lots lawfully from the UK and import into their country. We will not be able to cancel your purchase if your lot may not be exported, imported or it is seized for any reason by a government authority. We are happy to assist with 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 in the printed catalogues as well as on our website.

# SPECIALISTS FOR THIS AUCTION



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



Peter Horwood  
Senior Specialist,  
House Sales and Private  
Collections



Eloise Kerr-Smiley  
Sale Co-ordinator,  
House Sales and Private  
Collections



Gemma Sanders  
Modern Design and  
Decorative Art



Brandon Lindberg  
Old Master Pictures



Daniele Amesso  
Old Master Pictures



Isabelle Rietkerk  
Old Master Pictures



Silas Currie Leigh-Wood  
Sculpture & Works of Art



Jennie Fisher  
Modern and  
Contemporary Art



Francesca Whitham  
Modern and  
Contemporary Art



Ania Hanrahan  
Autographs and  
Ephemera



Geoffrey Stafford  
Charles MRICS  
Ceramics & Glass



Ashley Matthews  
Furniture, Clocks &  
Decorative Art





# INTRODUCTION

Brought up between South Africa and the United Kingdom, Melissa Ulfane's early years were defined by a global perspective, marked by frequent travels and a deep connection to both her home countries.

Educated at St Paul's School in London and Brasenose College, Oxford, her upbringing was further enriched by her parents' restorations of Ashdown House in Oxfordshire and Castello di Fighine in Tuscany, where she was immersed in the world of interior design and decoration under the guidance of David Mlinaric and Hugh Henry. Over time, Melissa developed her own distinctive approach to collecting and design.

Melissa's collection started with Old Master Drawings and was greatly influenced by her friend and mentor Christopher Gibbs, whose eye she admired above all. Her passion and understanding of contemporary art was later refined by her friendship with Thaddaeus Ropac, through whom she met many of the artists represented in the collection. The importance of other trusted friends including Robert Kime, Nicolas and Alexis Kugel and Alessandra Di Castro, is also echoed across the many and varied objects and artworks. Exposed to a rich mix of influences, Ulfane acquired an aptitude for unexpected combinations and a layering of cultures and textures to create a depth which speaks of the timeless allure of well-curated interiors and the enduring power of cultural exchange.

Following successful careers in filmmaking and publishing, Melissa founded Pushkin Press in 1997, a publishing house renowned as a champion

of classic and contemporary European titles in translation. Its small, beautifully crafted editions quickly garnered acclaim, admired for their aesthetic and cultural significance. It is this same sense of exploration, discovery and engagement with the world that underlies the objects illustrated throughout this catalogue. In 2012, Ulfane sold Pushkin Press, securing her legacy in the literary world, while her unbridled passion for collecting and design continued to flourish.

Ulfane's approach to collecting is infused with a deep respect for the concept of 'the spirit of place,' a guiding philosophy inspired by the homes she inhabited and memories of her many voyages. Whilst accumulated over many years as Melissa travelled between homes in London, Paris, Venice and Tangiers, her collection would come to be showcased most prominently in a *hôtel particulier* in one of Paris' oldest royal squares. A cherished oasis, restored for Melissa by leading French architect Laurent Bourgois and decorated with the help of close friend, Hugh Henry.

François Halard who took the wonderful pictures throughout this catalogue said this - 'Spirit of Place - it is more than the collection of Melissa Ulfane. It is the spirit of Paris.'

It is the authenticity of the space and the beautiful architecture of the 17th century. It is "l'élégance parisienne" and l'art de vivre of Melissa. It is a combination of books, furniture, carpets, antique textiles, chandeliers, and paintings mixed with extraordinary objects. It is the flowers all over the house. It is the light shining in the rooms. It is a sleeping beauty brought back to life ...'





1  
A LARGE BLUE PAINTED METAL DRUM HALL LANTERN  
MODERN  
Ball finials and glass inset panels  
approximately 118cm high, 58cm diameter

£600-1,000



2



2  
AFTER THE ANTIQUE- A PAIR OF LATE  
VICTORIAN PLASTER BUSTS OF APOLLO  
BELVEDERE AND DIONYSUS  
LATE 19TH/EARLY 20TH CENTURY  
each approximately 74cm high, 51cm wide

Provenance:  
Acquired from Westenholz Antiques, London

£2,500-4,000

3  
A GILT IRON MOUNTED CRIMSON VELVET COVERED DOMED CHEST  
ITALIAN, 17TH CENTURY  
The worn velvet secured with decorative brass nails and with loop handles to each  
end, the hinged lid revealing a red-painted canvas-lined interior, on gilt paw feet  
58cm high, 123cm wide, 39cm deep

£800-1,200



3





4

4  
AN ENGRAVED GLASS MIRROR WITH  
BORDER PLATES  
20TH CENTURY  
145cm high, 81cm wide

£800-1,200



5

5  
A NORTH EUROPEAN DARK GREEN AND POLYCHROME-PAINTED  
TABLE CABINET  
17TH CENTURY  
Depicting noble couples and flowers and foliage, with a hinged lid  
opening to a well above two doors revealing eight variously sized drawers  
around a central prospect door, the well and door reverses painted in  
imitation of crimson damask  
29cm high, 40cm wide, 26cm deep

£2,000-4,000

6  
A LOUIS XIV-REVIVAL OAK  
ARMCHAIR AND PAIR OF SIDE  
CHAIRS EN-SUITE  
EARLY 20TH CENTURY, THE  
BRASS-STUDDED CREAM  
LEATHER UPHOLSTERY BY SYRIE  
MAUGHAM  
Each with an arched back and  
horsebone legs joined by curved  
X-stretchers  
The armchair 117cm high, 63cm wide,  
64cm deep  
side chairs 112cm high, 52cm wide,  
53cm deep

£500-800



6



7  
TWO INDIAN CUIR BOUILLI SHIELDS  
19TH CENTURY  
Each with sticker with inscription, '... cuir  
bouilli no. 45', on the underside  
34cm diameter of shield with flowers, 33cm  
diameter of shield with vines

£1,000-1,500



7



8

8  
AN OAK RING-TURNED THREE-DIVISION STICK STAND  
20TH CENTURY  
76cm high, 78cm wide, 28cm deep

£300-500

9  
A CONTINENTAL POLYCHROME PAINTED PINE  
MARRIAGE TRUNK  
19TH CENTURY  
Painted with floral decoration, the interior with a candlebox  
60cm high, 131cm wide, 63.5cm deep

Provenance:  
Acquired from Robert Young Antiques, London

£800-1,200



9





10



10

ENGLISH PROVINCIAL SCHOOL (18TH CENTURY)  
*FOUR STUDIES OF HORSES*  
 Three oil on canvas, one oil on canvas laid on board  
 Each 43 x 56.5 cm (16.7/8 x 22.1/4 in.) and smaller (4)

Provenance:  
 Humphrey-Carrasco, London

£1,000-1,500

These studies together with those in the following lot bear similarities to the illustrations by Abraham van Diepenbecke in William Cavendish, The Duke of Newcastle's 1658 book on horsemanship.



11



11

ENGLISH PROVINCIAL SCHOOL (18TH CENTURY)  
*FOUR STUDIES OF HORSES*  
 Three oil on canvas, one oil on canvas laid on board  
 Each 43 x 56.5 cm (16.7/8 x 22.1/4 in.) and smaller (4)

Provenance:  
 Humphrey-Carrasco, London

£1,000-1,500





12

**12**  
A PAIR OF ZINC AND COLOURED GLASS  
PENDANT LIGHTS OR LANTERNS  
FRENCH, EARLY 20TH CENTURY  
82cm high, 43cm wide

Together with a Murano style metal caged  
glass "Bubble" lantern, mid 20th century,  
43cm high

£400-600



13

**13**  
BRITISH NAIVE SCHOOL (LATE 19TH  
CENTURY)  
*VIEW OF AN ESTUARY*  
Oil on board  
27 x 38.5cm (10½ x 15 in.)

£200-300



14

**14**  
A GROUP OF THREE STAINED WOOD  
AND COOPERED LIDDED BARRELS  
PROBABLY GERMAN, LATE 19TH CENTURY  
One with a label inscribed, 'Kamillen-Blüten'  
and 'Magn-Carbon'  
one 75cm high, 56cm diameter, the other two  
54cm high, 43cm diameter

Provenance:  
Acquired from Few & Far, London.

£500-800

**15**  
AFTER RAFFAELLO SANZIO, CALLED RAPHAEL  
*CHERUB WITH TORCH*  
Oil on panel  
15.2 x 12cm (5 x 4½ in.)  
Unframed

After the fresco in Santa Maria della Pace, Rome

£300-500



15



16

**16**  
A BLUE AND RED-PAINTED DRESSER  
POSSIBLY INDIAN, 19TH CENTURY  
With an open plate rack and two doors below  
188cm high, 114cm wide, 42cm deep

£500-800

**17**  
A SET OF FOUR OAK AND LEATHER SIDE CHAIRS IN SPANISH  
17TH CENTURY STYLE  
19TH CENTURY  
100cm high, 42cm wide, 42cm deep

£700-1,000



17



18  
A BLUE PAINTED METAL DRUM HALL LANTERN  
MODERN  
Ball finials and glass inset panels  
approximately 76cm high, 43cm diameter

£300-500



18

19  
A VENETIAN VELVET SHAPED  
PANEL INCORPORATING TURKISH  
EMBROIDERED ELEMENTS  
CIRCA 1700 AND LATER  
The ground and side elements made up from  
sections of earlier embroidery and metal  
braiding, backed in linen.  
252cm high, 180cm wide

£400-600



19

20  
AFTER THE ANTIQUE- A  
PAIR OF PLASTER RELIEFS  
DEPICTING PANELS  
FROM THE FRIEZE OF THE  
PARTHENON  
ITALIAN, LATE 19TH/EARLY  
20TH CENTURY  
102cm high, 124cm wide,  
9cm deep

Provenance:  
Aquired from Robert Kime

£800-1,200



20



21  
AFTER BERNARDO FALCONE (1626-  
1690)- TWO LARGE PLASTER BUSTS  
OF A GENTLEMAN AND A YOUNG  
LADY COMPANION  
19TH CENTURY  
Each on integrally modelled  
rectangular base and now displayed on  
modern wooden pedestals, signed to  
cast 'Cs. Bernard Falcon', and with label  
to underside, 'Antichite Michielon 139  
Composampiera'  
96cm high, 87cm wide and 105cm  
high, 82cm wide wooden pedestals,  
150cm, 42cm wide, 42cm deep  
overall heights 246 and 255cm

£7,000-10,000



21





22 (part lot)

22  
A CREAM PAINTED MOROCCAN STYLE  
HANGING LANTERN  
20TH CENTURY  
Of lobed square form with coloured glass inset panels  
70cm high, 30cm wide

Together with another Moroccan style hanging  
lantern, large coloured glass panels, 67cm high, 23cm  
wide

£100-200



23

23 Y  
A NORTH EUROPEAN TORTOISESHELL,  
REPOUSSE BRASS AND EBONISED MIRROR  
19TH CENTURY  
The rectangular bevelled plate in a cushion surround  
with bands of flowers of foliage, the triangular  
pediment centred by a female mask  
147cm high, 84cm wide

£500-800

24  
TWO SIMILAR EBONISED AND PARCEL-GILT  
SIDE CHAIRS  
PROBABLY SPANISH, 18TH CENTURY  
Each with a ladder back and rush seat, both with  
traces of earlier green paint  
124cm high, 54cm wide, 45cm deep and 112cm high,  
51cm wide, 48cm deep

£300-500



24



25  
A COLLECTION OF UZBEK PANELS  
20TH CENTURY

An Ikat silk ground panel, the five narrow loom sections embroidered with silk floral roundels and red quadrant rondels, with purple cotton edging, 225cm high, 178cm long  
An Ikat reversable quilted panel woven with chevrons, in gold and pink, the red cotton backing printed with lions and scimitar, 113cm high, 220cm long  
A Susani embroidered four rows of stylised flowerheads and roundels, on aubergine ground, with hanging loops to cotton border, 160cm high, 137cm long  
A Uzbek yellow silk panel the narrow loom ground embroidered in purple, red and black floss silk, with tie dyed roundels to border, 250cm high, 94cm long  
And another similar with silk ground embroidered roundels, suspension loops to top edge, 253cm high, 186cm long  
A Uzbek Ikat panel with tie dyed yellow backing, integral corner loops, 223cm high, 144cm long  
A tie-dyed panel with all over white roundels, machined ends, 233cm high, 195cm long  
An embroidered section of a Susani, the cotton ground with silk floss roundels, later fringing, 85cm high, 185cm long

£600-900



27

26  
A GEORGE III WALNUT CRICKET TABLE  
LATE 18TH/EARLY 19TH CENTURY  
The circular top on three tapering chamfered legs, inscribed in chalk 'GUINNESS 124'  
68cm high, 39cm wide

Provenance:  
Acquired from Christopher Gibbs, London

£600-900

27  
A POLYCHROME DECORATED FREESTANDING WOODEN CUPBOARD  
POSSIBLY MOROCCAN, 19TH CENTURY OR RE-USING OLD ELEMENTS  
Displaying flowers and foliage on a red ground, with a panelled door and two drawers below  
171cm high, 67cm wide, 50cm deep

£400-£600



26

28  
ATTRIBUTED TO LAURENT DELVAUX (1696-1778)- A  
TERRACOTTA FIGURE OF HERCULES  
EARLY/MID 18TH CENTURY  
Terracotta on an integrally modelled square base, stamped, '24397' to the reverse  
54cm height

Provenance:  
Tajan, Paris, 13th December 2006, lot 93  
Acquired from J. Kugel, Paris, 2007

Literature:  
F. Haskell and N. Penny, Taste and the Antique - The Lure of Classical Sculpture 1500-1900, New Haven and London, 1981, pp. 229-232, no. 46.

This work attributed to Laurent Delvaux would seem to draw its inspiration from the 2<sup>nd</sup> century AD Roman marble figure of Hercules discovered in the Baths of Caracalla in Rome by 1556 and was acquired by Pope Paul III Farnese. Subsequently held in the Museo Nazionale, Naples, the "Hercules Farnese" was the inspiration for various work by Delvaux depicting Hercules at rest and it is likely that he studied the original figure at first hand during his trip to Rome in 1728.

Of his depictions perhaps the best known is the life-size marble statue for Lord Castlemaine made in around 1722 and which is now housed in Waddesdon Manor, England; the marble seated Hercules in the Musée Royaux des Beaux-Art in Brussels. In this example the sculptor has shifted the composition to present a less static figure, the tree moved behind the figure and leg positions switched over to echo the diagonal line now established by the left arms reaching across the body.

£7,000-10,000



28





29

**29**  
**ITALIAN SCHOOL (18TH CENTURY)**  
**FOLLOWER OF FRANCESCO NOVELLI**  
*STUDY OF DRAPERY*  
 Pencil on paper  
 27.5 x 18.5cm (10¾ x 7¼ in.)  
 Unframed

£200-300



30

**30**  
**ITALIAN SCHOOL (19TH CENTURY)**  
*TWO STUDIES OF KNEELING MALE NUDES*  
 Black chalk on paper, in common mount  
 Each 24 x 16cm (9¼ x 6¼ in.)

£300-500



31

**31**  
**ITALIAN SCHOOL (17TH CENTURY)**  
*AN IGNUDO FROM THE SISTINE CHAPEL VAULT, AFTER MICHELANGELO*  
 Black chalk, with stumping, and squared black chalk  
 29 x 23.5cm (11¼ x 9¼ in.)  
 With two collection stamps (lower right and left)

**Provenance:**  
 G. Vallardi (L. 1223).

£300-500

**32**  
**A GEORGE III GILTWOOD MIRROR**  
**LATE 18TH CENTURY**

With a distressed rectangular bevelled plate in a beaded frame, originally with a cresting and pendant  
 84cm high, 52cm wide

£400-600



33

**33**  
**A PAPER COVERED SMALL TRUNK**  
**19TH CENTURY**

White ground with repeating floral sprays  
 25cm high, 47cm wide, 38cm deep

Together with another paper covered wooden box, yellow and green floral decoration, 52cm wide: two leather book deception boxes, larger 15.5cm wide: a mixed metal and paste set oval box, 15.5cm wide

£300-500



32

**34**  
**A NORTH EUROPEAN WHITE PAINTED PINE SIDE CABINET**  
**19TH CENTURY**

With three drawers and two pairs of doors below on tapering legs, traces of earlier blue paint  
 106cm high, 51cm wide, 33cm deep

£300-400



34









35

**35**  
A PAIR OF GILTWOOD MIRRORS  
ITALIAN, LATE 18TH CENTURY  
Rectangular plates within floral decorated  
frames with carved cresting and sides  
approximately 90cm high, 60cm wide

£600-800

**36**  
CARL AUBÖCK (AUSTRIAN)  
A MAGAZINE RACK; DESIGNED 1950s  
Nickel plated brass and black leather  
46cm high, 52cm wide, 32cm deep

**Provenance:**  
Acquired from Gordon Watson, London, 2006

**Literature:**  
Clemens Kois, 'Carl Auböck: The Workshop, 1930-1970', 2012, p.64

£300-500



36



37

**37**  
A PAIR OF FRENCH  
GILTWOOD AND RED  
VELVET UPHOLSTERED  
ARMCHAIRS  
BY MAISON JANSEN,  
CIRCA 1940  
Each with an arched back,  
scrolled open arms and a  
loose cushion to the seat, the  
upholstery brass-studded, on  
short square tapering legs  
93cm high, 73cm wide, 95cm  
deep

**Provenance:**  
Acquired from Jean-François  
de Blanchetti, Paris, 12  
December 2006

£2,000-3,000



**38 λ**  
RITSUE MISHIMA (JAPANESE, B. 1962)  
'FIOCCO DI NEVE', SCULPTURAL VESSEL, 2004  
Clear and ridged glass  
Engraved artist's signature and date to foot  
28cm high, 32cm wide

**Provenance:**  
Acquired from Chiarastella Cattana, Venice

£3,000-5,000



38



39



**39**  
A PAIR OF BRASS AND SMOKED GLASS  
LOW OCCASIONAL TABLES  
SECOND HALF 20TH CENTURY  
On tapering supports joined by an X-stretcher  
Each 45cm high, 65cm wide, 46cm deep

£500-800

**40**  
AN ARTS AND CRAFTS STYLE CARPET  
POSSIBLY DONEGAL 20TH CENTURY,  
IN THE MANNER OF GAVIN MORTON  
approximately 420 x 660cm

£2,000-3,000



40



41  
A SELECTION OF CUSHIONS  
MODERN, THREE BY LEITNER OF AUSTRIA  
comprising two cream linen/cotton damask, 50cm x 50cm, and a pink linen/cotton damask, 60cm x 40cm; Four custom made, two in blue and cream cotton with waved weave 30cm x 40cm, and two bolster cushions in striped cotton twill, 95cm x 35cm

£150-200



41



42

42  
MAARTEN BAAS (DUTCH, B. 1978)  
'SMOKE' STOOL; 2013  
Charred wood and epoxy resin; with upholstered cushion in fabric designed by Pierre Yovanovitch  
Applied metal maker's stamps for 'BAAS' and 'Pleyal Paris'  
54cm wide, 36cm wide (including cushion)

Provenance:  
Acquired from Carpenters Workshop Gallery, Paris, 2014

£800-1,200

43  
A (FES) STITCH EMBROIDERY UPHOLSTERED OTTOMAN  
DESIGNED BY HUGH HENRY  
Of rectangular form with complimentary red and white bullion fringe  
50cm high, 200cm wide, 93cm deep

£1,000-1,500



43

44  
A LARGE ITALIAN BAROQUE GILTWOOD TWENTY  
FOUR LIGHT CHANDELIER  
18TH CENTURY  
With eight scrolling branches each supporting three  
lights around central scrolling stem,  
approximately 150cm high, 115cm wide overall

Provenance:  
Acquired from Barozzi, Venice.

£5,000-10,000



44

45  
A PAIR OF UPHOLSTERED THREE SEAT SOFAS  
MODERN, BY HOWARD CHAIRS LTD  
The grey loose covers over modern green H&S ticking  
With maker's label to the underside  
84cm high, 240cm wide, 84cm deep

£1,000-1,500



45







46

46  
ITALIAN SCHOOL (18TH CENTURY)  
*STUDY OF CLASSICAL RUINS*  
Pen and ink on paper  
19 x 26.5cm (7¼ x 10¼ in.)

£300-500



47

47  
ITALIAN SCHOOL (18TH CENTURY)  
*DESIGN FOR A MARBLE ALTAR WITH CORINTHIAN PILASTERS*  
Watercolour  
Various inscribed (lower left and centre) and indistinctly signed 'P. Maganti  
[?]' (lower right)  
48 x 33cm (18¾ x 12 in.)

£300-500



48

48  
ITALIAN SCHOOL (18TH CENTURY)  
*DESIGNS FOR A FUNERARY CHAPEL (RECTO AND VERSO)*  
Red and black chalk, pen and brown ink,  
brown wash, and red wash  
26 x 17.7cm (10 x 6¾ in.)

£300-500



49

49  
A CHINESE EXPORT REVERSE-PAINTED MIRROR  
SECOND HALF 18TH CENTURY  
Depicting cock and hen Chinese pheasants among flowers  
and foliage, in original black and gilt-japanned frame  
42cm high, 34cm wide

Provenance:  
Acquired from Colefax & Fowler, London, 1989

£200-300

50  
A LARGE MURANO RECTANGULAR SECTIONAL  
GLASS WALL MIRROR  
ITALIAN, 20TH CENTURY  
160cm high, 140cm wide

£600-800



50



51

51  
A PAIR OF GILT BRONZE CANDLESTICKS  
FRENCH, 19TH CENTURY  
With engine turned banded decoration and later fitted  
with porcelain mounted gilt metal scrolling three light  
upper sections  
46cm high overall

£300-500

52  
AN OAK TRESTLE TABLE  
19TH CENTURY, POSSIBLY INCORPORATING EARLIER ELEMENTS  
The plank top above end supports united by stretchers  
70cm high, 338cm long, 72cm wide

Provenance:  
Acquired from Robert Young Antiques, London

£800-1,200



52





53  
 HENRI VIAN (1858-1904)- A SUBSTANTIAL PAIR OF  
 GILT BRONZE FOUR BRANCH WALL LIGHTS  
 FRENCH, LATE 19TH/EARLY 20TH CENTURY  
 The appliques of large proportions with ribbon surmounts  
 above stiff leaf and scrolling foliage decorated backplates-  
 each with lion mouth surmount, each stamped Henri Vian  
 to upper ends of cresting, bases variously numbered and  
 stamped HV B256  
 128cm high overall, 65cm wide, 34.5cm deep

Provenance:  
 Acquired from Oliver Musker, London

£2,000-4,000

54  
 REX JOHN WHISTLER (BRITISH 1905-1944)  
 VANITY  
 Pencil  
 11 x 8.5cm (4¼ x 3¼ in.)

Drawn circa 1930.

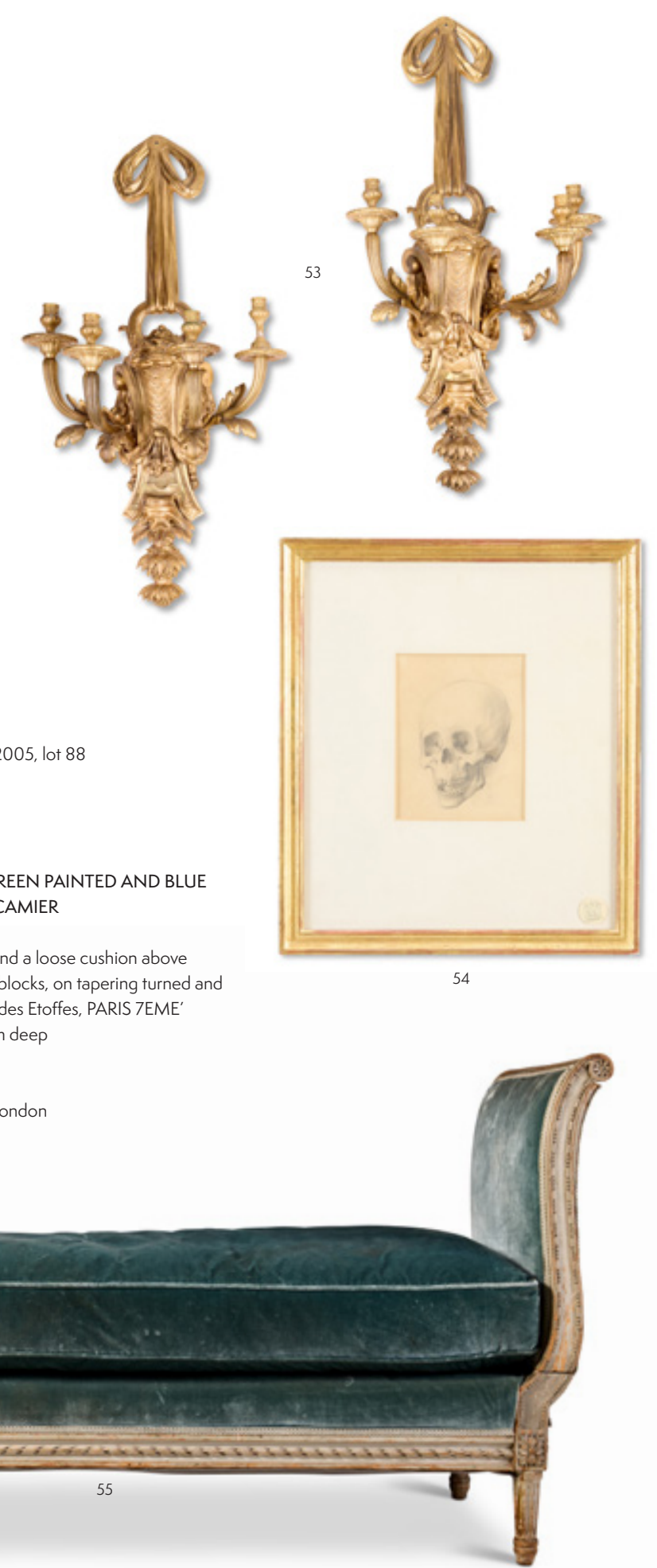
Provenance:  
 Christie's, Paris, *Arts Decoratifs du XXe Siecle*, 1 December 2005, lot 88

£500-700

55  
 A LOUIS XVI STYLE PALE GREEN PAINTED AND BLUE  
 VELVET UPHOLSTERED RECAMIER  
 19TH CENTURY  
 With shaped, panelled ends and a loose cushion above  
 ribbon-twist rails with rosette blocks, on tapering turned and  
 fluted legs, labelled 'L'Atelier des Etoffes, PARIS 7EME'  
 83cm high, 173cm wide, 72cm deep

Provenance:  
 Acquired from O. F. Wilson, London

£1,200-1,800







56

56 λ  
SÉBASTIEN DE GANAY (FRENCH B. 1962)  
*UNTITLED*  
Oil on canvas  
Signed and dated 91 (to the canvas overlap)  
200 x 200cm (78½ x 78½ in.)  
Unframed

£400-600

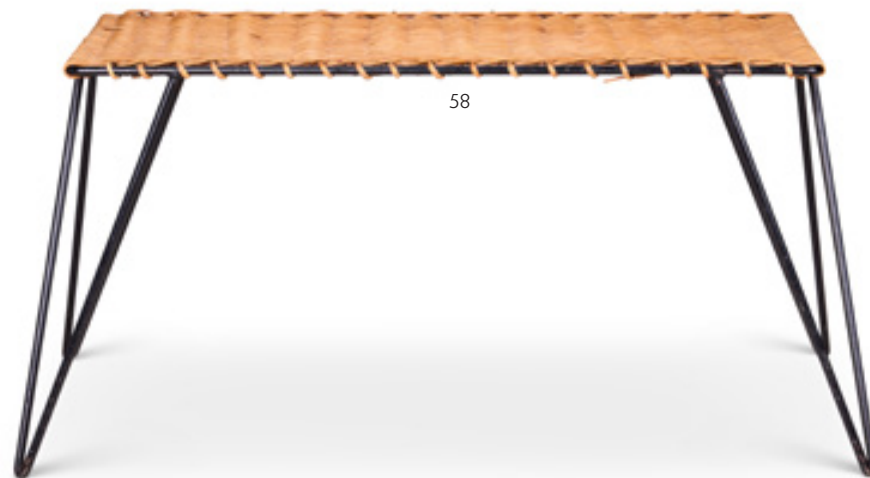


57

57  
A LOUIS XVI PAINTED AND PARCEL-GILT CHAUFFEUSE, WITH A GREEN VELVET CUSHION  
LATE 18TH CENTURY  
With oval channelled caned-back and seat with squab-cushion, on rosette-headed turned tapering fluted legs with bulbous feet, with handwritten label '225' to the underside  
86cm high

Provenance:  
Christie's, London, The Wildenstein Collection, 14 - 15 December 2005, lot 169 (part)

£400-600



58

58  
A STEEL AND RATTAN LOW TABLE  
MID 20TH CENTURY  
43cm high, 78cm deep, 37cm deep

£100-£150



59

59  
FRENCH SCHOOL (19TH CENTURY)  
*A YOUNG MAN PLAYING THE PIANO FOR THREE GIRLS AND A MAN*  
Pencil on paper  
14 x 20.5cm (5½ x 8 in.)

£300-500



60

60  
GERMAN SCHOOL (16TH CENTURY)  
*AN ALLEGORICAL SCENE OF A FIGURE DRINKING WITH TWO FIGURES POSSIBLY IDENTIFIABLE WITH FRAUD AND ENVY*  
Black chalk, pen and brown ink, and brown wash, heightened with white  
Signed with monogram and dated '1557' (lower centre)  
14 x 13cm (5½ x 5 in.)

£400-600

61  
ITALIAN SCHOOL (18TH CENTURY)  
*A CAVALRY BATTLE*  
Pen and ink on paper  
26.6 x 25.5cm (10¼ x 10 in.)

£300-500



61





62

A FLEMISH BIBLICAL TAPESTRY OF JUDITH  
AND HOLOFERNES  
BRUSSELS, 17TH CENTURY

After Hendrik Goltzius, with Judith elegantly  
dressed, feather plumage to her hair, holding  
aloft Holofernes head and his bloodied sword,  
maidservant at her side, within architectural side  
borders with scrolling foliage, upper and lower  
borders with cartouches inscribed with text:  
“FORTITUDO JUDITH SAPIENTIA CONFORTAT  
SAPIENTEM SUPER DECEN PRINCIPES  
CIVITATIS, ECCL VII” AND “APPREHENDIT  
CENIAM CAPITIS EIUS ET ABSCIDIT CAPUT  
EIUS, JUD XIII”  
approximately 380 x 263cm

Provenance:

Acquired from Paolo Asta, Venice, October 1996.

The composition and details would seem to be  
drawn from a woodcut print from 1600-1610 by  
Christoffel van Sichem I after Hendrik Goltzius  
(1558-1617) a painter, engraver and publisher in  
Haarlem. For comparison, please see an example  
of this print held in the British Museum (Museum  
number 1856.0614.131).

This scene is taken from a series depicting the  
story of the heroine- Judith of Bethulia. Her city  
besieged by the Assyrians, Judith pretended to  
desert her people and was captured by the enemy.  
Attracting the attentions of its general Holofernes  
she took advantage of his drunken slumber after a  
feast, drew his sword and struck off his head. News  
of his death caused panic amongst his army and  
they fled- leaving Judith and her city safe.

A very similar example of this scene, almost certainly  
woven by the same workshop and only lacking the  
text to the lower cartouche, is supposedly held in the  
French National Collections in Palais des Beaux-Arts,  
Lille, France but, at the time of cataloguing, this has  
not been confirmed.

The text to the cartouches is loosely drawn from  
biblical text. The upper section is taken from  
Ecclesiastes chapter 7, verse 20 and exemplifies  
Judith's most important virtues to historians and  
readers of her tale- “Fortitudo and Sapientia”-  
strength and wisdom.

“Sapientia confortavit sapientem super decem  
principes civitatis”

(Wisdom makes one wise person more powerful  
than ten rulers in a city)

The lower cartouche is abbreviated from verses 9 &  
10 from Judith chapter 13:

9 Cumque evaginasset illum, apprehendit comam  
capitis ejus, et ait: Confirma me, Domine Deus, in hac  
hora.”

(And when she had drawn it out, she took him by the  
hair of his head, and said: Strengthen me, O Lord  
God, at this hour)

10 Et percussit bis in cervicem ejus, et abscidit caput  
ejus, et abstulit conopeum ejus a columnis, et evolvit  
corpus ejus truncum.

(And she struck twice upon his neck, and cut off his  
head, and took off his canopy from the pillars, and  
rolled away his headless body).

£8,000-12,000



62





63

63 λ  
MATTHEW CARR (BRITISH 1953-2011)  
*A YOUNG MAN*  
Charcoal and pencil  
Signed and dated 81 (lower right)  
120 x 122cm (47 x 48 in.)

**Provenance:**  
Acquired directly from the artist

**Exhibited:**  
London, Marlborough Fine Art

£800-1,200



64

64 λ  
DAVID DAWSON (BRITISH B. 1960)  
*THE NAKED ADMIRER II*  
Giclee print  
Sight size: 38.5 x 43cm (15¼ x 17 in.)

Executed in 2005 and printed in 2018 in an unique edition, this work depicts Lucian Freud and model.

**Provenance:**  
The Estate of Ordovas, London

£800-1,200



65

65 λ  
LEONOR FINI (ARGENTINE/ITALIAN 1907-1996)  
*NUDE, PORTRAIT OF ANDRÉ PIEYRE DE MANDIARGUE*  
Pencil  
Inscribed *rue Bonaparte, couloir* (upper left)  
63 x 48cm (24¾ x 18¾ in.)  
Drawn circa 1930.

**Provenance:**  
Estate of André Pieyre de Mandiargue, Paris  
Private Collection  
Christie's, Geneva, 13 November 2000, lot 84

André-Pierre de Mandiargue was a writer and essayist and close friend of Leonor Fini. Having spent the war years in Monte Carlo, he returned to his native Paris where he became associated with André Breton and the Surrealists. He married the Italian painter Bona Tibertelli de Pisis.

£800-1,200

66  
AFTER GIOVANNI FRANCESCO DI  
NICCOLO LUTERI, CALLED DOSSO DOSSI  
*SAINT WILLIAM, DUKE OF AQUITAINE*  
Pen and ink, wash, heightened with red and  
white bodycolour, on thick laid paper  
Bears inscription '1536 Julio' with small head  
study (verso)  
21.5 x 18.6cm (8¼ x 7¼ in.)

**Provenance:**  
Piasa, Paris, *Important Old Master Drawings*,  
23 March 2001, lot 6

After the painting held in the Royal Collection,  
London (RCIN 405775).

£1,000-1,500



66

67  
ATTRIBUTED TO PIETRO RICCHI, CALLED  
IL LUCCHESI (ITALIAN 1606-1675)  
*JUDITH WITH THE HEAD OF HOLOFERNES*  
(RECTO); *DESIGN FOR A CARDINAL*  
*HERALDIC COAT OF ARMS* (VERSO)  
Oil on copper, feigned tondo  
13 x 13cm (5 x 5 in.)

**Provenance:**  
Acquired from Selvaggio Fine Art N.V.,  
at Tefaf Maastricht, 15 October 2007

£3,000-5,000



67





68

**68**  
A POLYCHROME PAINTED SOFTWOOD GUN RACK  
MOROCCAN, 20TH CENTURY  
To take five arms  
151cm high, 103cm wide, 18cm deep

£300-500



69

**69**  
AN ITALIAN PAINTED WOOD BOX  
LATE 18TH/EARLY 19TH CENTURY  
Top and reverse with simulated marble decoration, frieze and sides with polychrome classical scenes including Bacchic scene to the front- possibly with Bacchus in chariot being drawn by deer  
13.5cm high, 39cm wide, 24cm deep

£800-1,200



70

**70**  
AN OAK AND RED VELVET UPHOLSTERED TWO-SEAT SOFA  
FIRST HALF 20TH CENTURY  
78cm high, 135cm wide, 75cm deep

£400-600



72

**71**  
A POLYCHROME PAINTED CASKET  
PROBABLY ITALIAN, 18TH CENTURY  
Decorated with scrolls and flowers  
14cm high, 36cm wide, 25cm deep

**72**  
AN OAK ARTIST'S STUDIO EASEL  
FRENCH, BY BREVETE, 20TH CENTURY  
Fully adjustable with iron cranks, stamped twice BREVETE / SGDG / PT  
150cm high, 58cm wide, 67cm deep adjustable

£400-600

£700-1,000

**73**  
A RED PAINTED AND PARCEL AND GILT PAINTED MONASTIC CHEST  
TIBETAN, 19TH OR 20TH CENTURY  
67cm high, 138cm wide, 50cm deep

Provenance:  
Acquired from Tenton Gallery, Bhutan

£800-1,200



71



73





74  
A LARGE DISPLAY FELT BOARD  
20TH CENTURY; DESIGNED FOR THE CITÉ UNIVERSITAIRE  
OF PARIS  
Beige felt board, framed in oak, mounted on two large oak and  
plywood supports  
Frame: 114cm high, 164cm wide

Provenance:  
Cité Universitaire, Paris

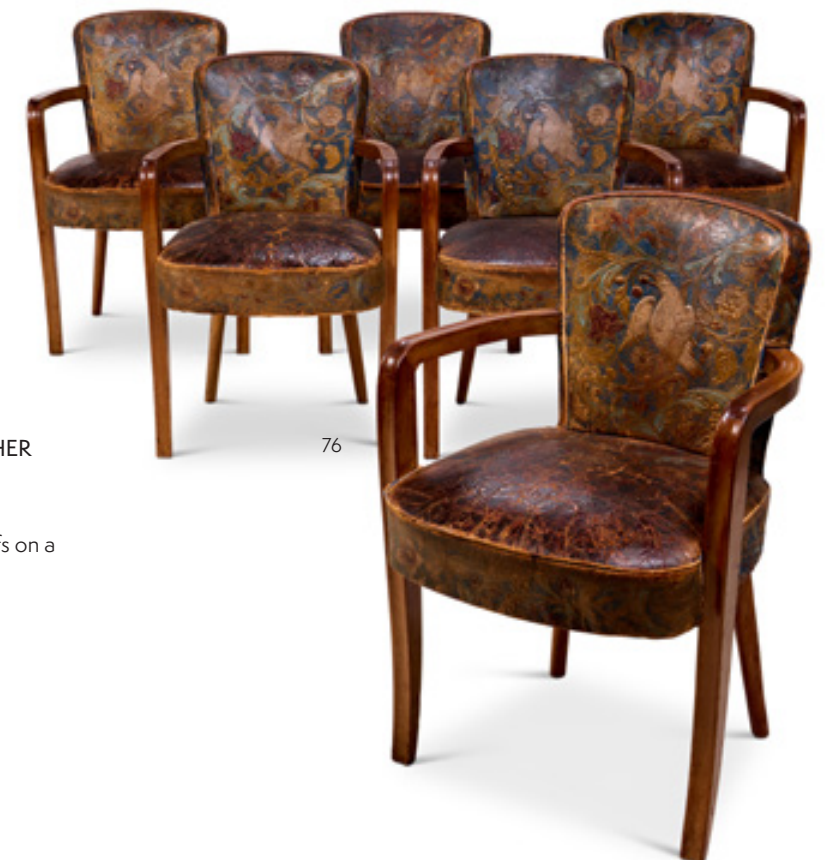
For further information on Cité Universitaire, please see lot 143

£300-500



75  
A DECOUPAGE DECORATED YELLOW GROUND CASKET  
ITALIAN, 18TH CENTURY  
Slightly domed lid, three front short drawers  
22cm high, 44cm wide, 18cm deep

£600-800



76  
A SET OF SIX WALNUT AND EMBOSSED LEATHER  
UPHOLSTERED ARMCHAIRS  
CIRCA 1950  
The leather upholstery with polychrome floral motifs on a  
blue background  
Each chair 83cm high, 55cm wide, 55cm deep

Provenance:  
Acquired from Acko van Acker, Paris

£1,000-1,500





77

**77**  
AFTER JEAN BAPTISTE PIGALLE- A BRONZED TERRACOTTA  
FEMALE BUST  
19TH CENTURY  
Set on a Peche marble circular socle, incised signature to side  
PIGALLE 1774  
70cm high, 60cm wide, 33cm deep

**Provenance:**  
Possibly Christie's, London, 14 February 1996, lot 530

£2,000-3,000

**78**  
PHILIPPE CRAMER (SWISS, B.1970)  
AN OVOID VASE  
Glazed ceramic, silver banding on a  
white ground  
Marked to the underside 'Cramer  
Prototype'  
32cm high, 30cm wide

£100-150



78



79

**79**  
TWO OAK LIBRARY TABLES,  
CIRCA 1930 DESIGNED FOR THE  
CITÉ UNIVERSITAIRE OF PARIS  
The rectangular tops above baluster legs  
Each 73cm high, 150cm wide, 130cm deep

**Provenance:**  
Cité Universitaire of Paris  
Mes Lombrail & Teucquam, La Varenne Saint Hilaire,  
13 June 2002, lot 169

For further information on Cité Universitaire please see lot 143

£500-700



80

**80**  
AN ORMOLU BUDDHA FIGURE  
15cm high

£200-300

**81**  
A DAMASCUS POTTERY TILE,  
OTTOMAN, SYRIA  
CIRCA 1600  
23cm high, 23cm wide

**Provenance:**  
Acquired from Simon Ray, London

£600-1,200



81

**82**  
A PAIR OF CARVED MARBLE HERALDIC  
OR ARMORIAL LIONS  
ITALIAN, EARLY 19TH CENTURY  
Each depicted seated holding shaped shield  
with device of 5 arrows bound by a ribbon  
54cm high, 21cm wide, 22cm deep

**Provenance:**  
Acquired from Christopher Gibbs, London

£1,200-1,800



82







**83 λ**  
**HELENE ADANT**  
(RUSSIAN/FRENCH, 1903-1985)  
*HENRI MATISSE, NICE, 1946-1953*  
Three views of Matisse at work at Villa Le Rêve together with an interior view of his studio at Hotel Regina.  
Gelatin silver prints (4)  
Photographer's credit stamps and hand annotations on verso, printed circa 1970s  
23.5 x 25.3cm ( 10 x 8 in.)

**Provenance:**  
Christie's, Paris, 11 December 2001, lot 220

Adant, a Russian émigrée, is credited with a sizeable portfolio of photographs documenting work of various artists, including those of Henri Matisse. As Adant was a cousin of Lydia Delectorskaya, Matisse's assistant and muse for many years (depicted in one of the photographs in this lot), it is probable that it is Delectorskaya who introduced Adant to the artist.

£800-1,200

**85**  
**A PAIR OF ART DECO ARMCHAIRS**  
SECOND QUARTER 20TH CENTURY  
Leather covered hardwood  
86cm high, 75cm wide 80cm deep

**Provenance:**  
From the The Royal Box, Newbury Race Course  
Acquired from Robert Kime

£300-500



83 (part lot)

**84**  
**DAVID WILKIE WYNFIELD**  
(BRITISH 1837-1887)  
*SELF-PORTRAIT (? ) AS A MONK, 1865*  
Albumen print  
18.1 x 21.9cm (7 x 8½ in.),  
mount 36 x 24cm

**Provenance:**  
Tajan, Photographs of 18th and 20th century, 22 November 1999

**Literature:**  
Juliet Hacking, Princes of Victorian Bohemia. Photographs by David Wilkie Wynfield, Prestel, 2000

Known predominantly for his paintings, in 1960s Wynfield produced a series of photographs of his artist contemporaries and friends in support of the Victorian artist community. The subjects



84

often resembled Medieval and Renaissance noblemen in their period costumes and were photographed with the use of then experimental techniques of shallow focus, close-up views and long exposure, resulting in painting-like portraiture.

£800-1,200



86

**87**  
**ARNE JACOBSEN (DANISH, 1902-1971)**  
THE 'EGG' CHAIR; MANUFACTURED BY FRITZ HANSEN;  
DESIGNED 1958; CIRCA 1960  
Black leather and aluminium swivel foot  
106cm high, 86cm wide, 81cm deep

**Provenance:**  
Sotheby's, Paris, 'Now!' 1 July 2015, lot 14

£3,000-5,000



87

**88**  
**ANDRÉ DEVECHE (FRENCH, 1909-2007)**  
A DESK; DESIGNED FOR THE CITÉ UNIVERSITAIRE OF PARIS;  
CIRCA 1940  
Oak, with single central drawer and pink leather pad top  
79cm high, 109cm wide, 60cm deep

**Provenance:**  
Cité Universitaire, Paris

**Literature:**  
Preparatory drawing of similar model (with two drawers), National Foundation of the University Campus, stamp "Deveche, decorator, Paris"

For further information on Cité Universitaire please see lot 143  
For a footnote about André Deveche please see online listing

£400-600



88





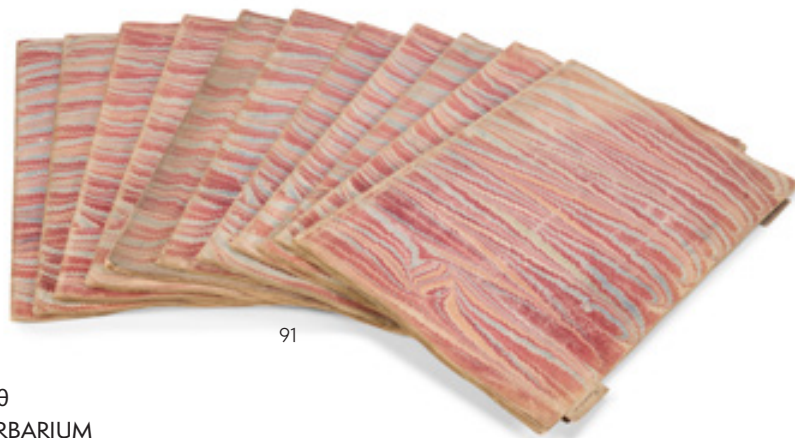
89  
A PAINTED GUN RACK  
MOROCCAN, EARLY 20TH CENTURY  
With arcaded supports and spandrels  
79cm high, 107cm wide, 18.5cm deep

£200-300



90  
A CARVED MARBLE FRAGMENT OF A MAN  
FRENCH, 16TH CENTURY  
The lower half of the man on an integrally carved  
marble base  
42cm high

£300-500



91

91 θ  
HERBARIUM  
19TH CENTURY  
11 volumes, folio, plant samples mounted with  
manuscript labels with Latin and common  
taxonomy, in marbled paper wrappers  
51.5 high, 32cm wide

£ 600-800



91 (interior)

92  
A CARVED ALABASTER RELIEF OF THE CRUCIFIXION  
FLEMISH, 15TH CENTURY  
Depicting Christ on the cross flanked to the left by the Virgin and to  
the right by St John  
45cm high, 26.5cm wide

£2,000-3,000



92

93 λ  
CLAUDIA RANKIN (BRITISH B. 1964)  
THREE VASES; EARLY 21ST CENTURY  
White faience clay, hand-built, polychrome glazed decoration on  
strong yellow grounds  
Each stamped with artist's monogram and bee to underside  
Largest: 21cm high, 16cm wide, 12cm deep  
Smallest: 19cm high, 11.5cm diameter

£600-800



93

94  
AN OAK OCTAGONAL CENTRE TABLE  
19TH CENTURY  
The octagonal shaped top above an X-frame base  
72cm high, 152cm wide, 148cm deep

£400-600



94





95

**95**  
**PHILIPPE CRAMER (SWISS, B.1970)**  
**A SILVER BULBOUS VASE**  
 Silver, interior gently planished; with wooden presentation box  
 Stamped '925STERLING' and with maker's cross-shaped mark and '01'. The box with 'Cramer Prototype' cross-shaped stamp  
 22cm high, 21cm wide

£300-500



96

**96**  
**PHILIPPE CRAMER (SWISS, B.1970)**  
**A PIERCED SILVER VASE**  
 Silver, interior gently planished; with wooden presentation box  
 16cm high, 18cm wide  
 Stamped '925STERLING' with maker's cross-shaped mark and '01'. The box with 'Cramer Prototype' cross-shaped stamp

£200-300



97

**97**  
**PHILIPPE CRAMER (SWISS, B.1970)**  
**A PAIR OF CIRCULAR BOWLS**  
 Silver, interior gently planished; with wooden presentation box  
 8 x 18.5cm  
 Both stamped '925STERLING' and with maker's cross-shaped mark; stamped '01' and '02' respectively. The box with 'Cramer Prototype' cross-shaped stamp.

£200-300

**98**  
**CIRCLE OF LOUIS-FRANÇOIS ROUBILIAC (1702-1762)- A CARVED MARBLE PORTRAIT BUST OF SIR FRANCIS BACON (1561-1626)**  
 LATE 18TH CENTURY  
 Unsigned  
 50cm high, 38cm wide, 23cm deep

**Provenance:**  
 Acquired from Oliver Musker, London

£3,000-5,000



98



99

**99**  
**A LOUIS XV-STYLE WALNUT FAUTEUIL DE BUREAU**  
 19TH CENTURY  
 with caned tripartite back carved with stylised trailing foliage and rotating seat and on channelled foliate-headed cabriole legs and scroll feet  
 86cm high, 57cm wide  
 With hand-written label, '21', under the seat

**Provenance:**  
 Christie's, London, The Wildenstein Collection, 14 - 15 December 2005, lot 169 (part)

£300-500

**100**  
**A VICTORIAN SCUMBLED PINE COFFER OR BLANKET CHEST**  
 MID 19TH CENTURY  
 65cm high, 109cm wide, 53.5cm deep

£500-800



100



101  
A MOORISH SILVER METAL FRAMED MIRROR  
CIRCA 1900  
44cm high, 32cm wide  
  
£300-500



101



102

102  
A YEWOOD AND HOLLY EASEL STAND  
19TH CENTURY  
42cm wide, 40cm deep  
  
£50-80

103  
A NORTH-EUROPEAN PINE FOLDING  
LIBRARY LADDER  
19TH CENTURY  
173cm high, 58cm wide, 123cm deep  
  
£200-300



103

104  
A PAIR OF MOROCCAN STYLE IRON WORK  
LANTERNS  
20TH CENTURY  
Weathered pierced frames, one with glass to interior  
80cm high, 32cm square  
  
£300-500



104

105  
ADAM (ROBERT AND JAMES)  
*The Works in Architecture*, parts 1-4 only of vol.1 (of a total of 10 parts in 2 vol.), *first edition*, text in English and French, separate printed title, preface and explanation of plates to each part, 8 engraved plates to each part, 2 double-page, 2 hand-coloured, total of 32 plates only (of 80) also lacking frontispiece by Bartolozzi, some marginal repairs, lacking general title, staining and soiling, one hand-coloured plate with repaired tear, modern half calf over marbled boards, uncut, large folio, Printed for the Authors and Sold by T. Becket, 1773-76.



105

\*\*\* The first four parts only of the leading work on British classicism and one of the landmark architectural books of the eighteenth century.

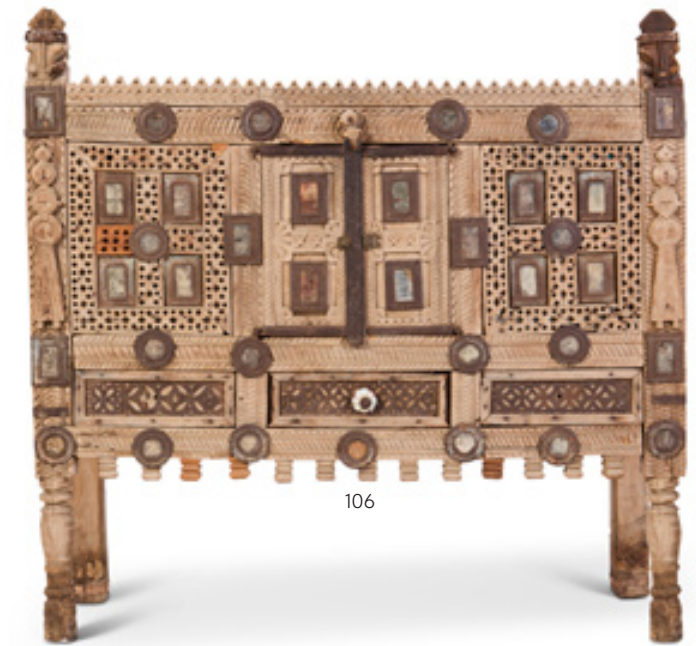
“The most beautiful and innovative in representation in English architectural literature of the eighteenth century” (Robin Middleton in the Millard Collection)”

“The style of the Adam brothers replaced Palladianism as the English national style. The fact that it also gained international importance and influenced art on the European continent, in Russia and North America is not least thanks to this publication.” (M. Fischer)

Literature:  
Harris 5 (notes); Millard Coll. 2; British Arch. Library 28.

£2,000-3,000

106  
A TEAK DAMCHIYA OR DOWRY CHEST  
KUTCH, GUJARAT, 20TH CENTURY  
With geometric carved decoration throughout and further applied metal and mirrored embellishment, with two doors and three drawers on raised legs  
100cm high, 102cm wide, 33cm deep  
  
£400-600



106





107  
AN ITALIAN CARVED GILTWOOD TWELVE LIGHT  
CHANDELIER  
18TH CENTURY AND LATER  
Shaped scrolling stem supporting single tier of 12 branches  
80cm high, 105cm wide

£1,500-2,500



107

108 λ  
TRISTANO DI ROBILANT (ITALIAN/AMERICAN, B. 1964)  
'MILLESEICENTO' (FOUR ELEMENTS)  
Coloured blown glass, in four parts  
Inscribed with artist's signature (to largest piece)  
Height: 66cm (25in.) and smaller

Executed in 2010.

Provenance:  
Faggionato Fine Arts, London  
Acquired from the above in 2010

£1,000-1,500



108



109  
TWO OAK LIBRARY TABLES,  
CIRCA 1930 DESIGNED FOR THE  
CITÉ UNIVERSITAIRE OF PARIS  
The rectangular tops above baluster legs  
Each 73cm high, 150cm wide, 130cm deep

Provenance:  
Cité Universitaire of Paris  
Mes Lombrail & Teucquam, La Varenne Saint Hilaire,  
13 June 2002, lot 169

109

For further information on Cité Universitaire please see lot 143

£500-700





110



111

**110**  
UNIDENTIFIED PHOTOGRAPHER  
*A SHARK FISHER, 19TH CENTURY*  
Albumen print  
18 x 12.4cm, mounted on a 25.4 x 32.6cm sheet

**Provenance:**  
Acquired from Beussant Lefevre, 2000

£400-600

**111**  
CHRISTOFLE GALLIA (FRENCH)  
A WATER JUG; 20TH CENTURY  
Silver-plated, of oval form with triangular handle; together with a second (unmarked) water jug  
Stamped maker's marks to base  
Christofle jug: 19.5cm high, 17.5cm wide, 8cm long  
Other jug: 26.5cm high, 21cm wide, 15cm long

£100-150

**112**  
A PAIR OF POLYCHROME-PAINTED BONNETIERES OR TALL CUPBOARDS  
MODERN  
Each with two doors and Kashmiri-style decoration  
184cm high, 49cm wide, 37cm deep

£500-800

**113**  
FRANCIS FRITH (ENGLISH, 1822-1898)  
*EGYPT, CIRCA 1856-1859*  
Temple of El-Karnak (Obelisks of Hatshepsut), wall of hieroglyphs and another temple interior  
Albumen prints (3)  
21 x 16.5cm (8¼ x 6 in.), mount 29 x 39cm (15¼ x 11½ in.)  
Hand inscriptions in the lower of the mount and on verso

£1,500-2,000



113 (part lot)

**114**  
SAMUEL BOURNE (ENGLISH, 1834-1912)  
*INDIA, 1963-1969*  
Bhootean men and women, Himalayan region, 1969; Bridge near Sriniggur, 1864; and another  
Large format albumen prints (3)  
29 x 23cm, mounted on sheet 47.5 x 32cm

**Provenance:**  
Piasa, Paris, 19 November 1999, lot 26A

Having travelled to India in 1963, Bourne undertook three photographic expeditions to regions of Himalayas and Kashmir, by 1969 producing the most exhaustive record of the region's peoples and architecture made by a single photographer. His photographs were published by Bourne & Shepherd, a studio co-founded with Charles Shepherd, which turned out to be the most successful commercial firm in 19th-and early 20th-century India.

£800-1,200



114 (part lot)





115

**115**  
**UNIDENTIFIED PHOTOGRAPHER**  
*MOSQUE OF MUHAMMAD ALI, CAIRO, CIRCA 1900*  
 Albumen print  
 15.2 x 20.2cm, mounted onto a card  
 An embossed studio stamp 'David Robertson & Co. Alexandria'  
 on the mount, and contemporary hand inscription along the  
 lower edge and on verso

£100-200



116 (part lot)

**116**  
**UNIDENTIFIED PHOTOGRAPHER**  
*ALGERIA, CIRCA 1980-1900*  
 A suit of architectural views, landscapes and ethnographic studies from  
 the regions of Biskra, Kabylia, Algier, Constantine, Sidi Jacoub and  
 Algerian sub-Sahara  
 Large albumen prints (28)  
 Contemporary inscriptions along the mount edges  
 Approx. 18 x 23.25cm, each mounted on a 29 x 45cm card

£800-1,200

**117**  
**UNIDENTIFIED PHOTOGRAPHER**  
*MOORISH SALON; MEDINA, TANGIER, MOROCCO,*  
*CIRCA 1880*  
 Albumen prints (2)  
 The former print bears a hand inscription below in the margin  
 15 x 20cm, each on a 50 x 40cm mount

£200-300



117



**118**  
**CHARLES LALLEMAND AND LUDOVIC HARD**  
**(IN PARTNERSHIP CIRCA 1863-1865)**  
*A BOURGEOIS WOMAN OF CAIRO, DERVISH BEGGAR, EGYPT, CIRCA 1863*  
 Albumen prints (2)  
 Each with an oval relief stamp of the photographer under the image and the  
 words 'Galerie Universelle des Peuples, Propriete Artistique Ch. Lallemand', the  
 former also with 'A. Varroquier & Cie, Paris'  
 17.5 x 21.5cm, each mounted on a 34 x 43cm sheet

In 1863-64, Ludovico Hart published, in partnership with the Alsatian  
 draughtsman and columnist Charles Lallemand, the major work *Galerie  
 universelle des peuples...* The partnership had an ambitious goal to "reproduce  
 through photography the national costumes that are disappearing rapidly  
 before the advance of civilisation, to preserve for people the flavour, and  
 for artists the memory of what once was beautiful and picturesque". The  
 photographs were available to subscribers in several formats. "The two  
 partners, with Hart as photographer, produced a large number of images (...)  
 The photographs, of excellent quality, cover the entire Near East from Syria in  
 the north to Egypt and Nubia... Strangely, Hart's name was not mentioned in  
 most of the publications; usually Lallemand was identified as the author of the  
 photographs. Even the little book of nineteen hand-coloured photographs of  
 Syrian costumes and landscapes, of which only sixty copies were printed, was  
 published under Lallemand's name" (Perez, Focus East, pp.174-6).  
*Galerie universelle des peuples...* was distributed Armand Varroquier & Cie in Paris.

£200-300

**119**  
**UNIDENTIFIED PHOTOGRAPHER**  
*PORTRAIT OF A YOUNG MAN, KABYLIE, ALGERIA,*  
*19TH CENTURY*  
 Albumen print  
 Contemporary inscription 'Kabyle de la montagne' (lower left)  
 22.2 x 16.9cm, mounted on a 44.2 x 29.3cm sheet

£200-300

**120**  
**OTTO SCHOEFFT (HUNGARIAN, 1833-1900)**  
*BEDOUIN WOMAN; A CONSULATE OFFICIAL, EGYPT, CIRCA 1870-1875*  
 Photogravures (2)  
 22.5 x 25 cm, mounted on a 32 x 40 cm sheet  
 Photographer's studio stamp printed on the mount  
 Otto Shoefft came from a family of Austo-Hungarian painters. In 1957-1958  
 Shoefft stayed in Venice, where he was introduced to the new-born form of art  
 by Carlo Naya, a famous Venetian photographer. As in the second half of the  
 nineteenth century the 'Orientalist fever' drove a large number of European  
 photographers to establish permanent studios throughout the Ottoman Empire,  
 Shoefft set up photographic studios in Alexandria and Cairo that catered to  
 foreign tourists visiting the ancient sites of Egypt. His clients included Mark Twain  
 and Ferdinand Lesseps. Even though Schoefft's works were regularly mentioned  
 in contemporary publications and shown at the Viennese Photography Exhibition  
 of 1873, very few of his photographs are now well-known.

£300-500



118 (part lot)



119



120 (part lot)





121 (part lot)



122



123

**121**  
**RUDOLPH NEUER**  
*TWO PORTRAITS OF YOUNG FEMALES, TANGIER, MOROCCO, CIRCA 1900*  
Gelatin silver prints (2)  
23.5 x 17.6cm, mount 50 x 40cm  
Photographer's monogram and numbers (15 and 6) printed in the negative

**Provenance:**  
Tajan, April, 14th November 2002, lot 116

£300-500

**122**  
**RUDOLPH LEHNERT (CZECH, 1878-1948) & ERNST LANDROCK (SWISS, 1878-1966)**  
*FEMALE NUDE, TUNIS, CIRCA 1910*  
Photogravure  
With Lehner & Landrock studio monogram on recto and studio stamp printed on the verso, negative no 2179  
18 x 24cm, in a mount

**Provenance:**  
Tajan, Paris, 14th November 2002, lot 117

Having met in 1904, Lehner and Landrock established a photo studio in Tunis. Landrock managed the studio, while Lehnert photographed the subjects. The studio was confiscated during the war in 1914 but the pair later established a successful wholesale distribution and postcard and artwork reproduction shop in Cairo, catering to the European market particularly pandering to the cult of orientalism and the popularity of postcards.

£400-600

**123**  
**FELIX JACQUES ANTOINE MOULIN (FRENCH, 1802-1875)**  
*FOLLOWERS OF SIDIMOHAMMED BEN AISSA, NORTH AFRICA, CIRCA 1870*  
Albumen print  
Archival label on the verso  
16.3 x 22.2cm, mounted on 31.2 x 38cm sheet

Moulin, whose work spanned early nude photography and visual documentation of colonial Algeria, run a photography studio in Paris, specializing in daguerreotypes featuring young nude models. Convicted on charges of obscenity but undeterred, Moulin set off to North Africa in 1858, where he captured images of its landscapes, urban scenes, historical sites, and local communities. These photographs were later published in a three-volume set titled *L'Algérie photographiée*, dedicated to honour Napoleon III and commissioned by him.

£200-300

**124**  
**CAMILLE COROT (FRENCH, 1796-1875)**  
*LE TOMBEAU DE SÉMIRAMIS ('THE TOMB OF SEMIRAMIS')*  
1854  
Albumen print  
13.4 x 18.4cm print size, 31.3 x 41.3cm framed  
Signed, 'Corot', lower right

**Provenance:**  
Henri M. Petiet.  
Galerie Françoise Paviot, Paris

£700-1,000

**125**  
**CHARLES SHEPHERD & ARTHUR ROBERTSON (IN PARTNERSHIP CIRCA 1862-1863)**  
*INDIAN GOLDSMITH (FROM THE SONAR COMMUNITY, DELHI); GOLD LACE MAKERS, INDIA CIRCA 1862*  
Albumen prints (2)  
Signed 'Shepherd & Robertson' and numbered in negative (former print no 1132; the inscription on the latter photo predominantly cut off)  
21 x 15cm and 23 x 18cm, mounts 32.1 x 47.5cm

**Provenance:**  
Piasa, Paris, 19th November 1999, lot 26A

Shepherd & Robertson, established at Agra by Charles Shepherd and Arthur Robertson in 1862, was a short lived photographic studio. The business dissolved around 1864 on the departure of Robertson (of whom little is known) and arrival of Samuel Bourne to India. In turn, the Robertson and Bourne partnership turned into one of the longest operating photographic studios in the world (Bourne & Robertson), closing as late as in 2016.

£300-500

**126**  
**ATTRIBUTED TO CHARLES CLIFFORD (WELSH, 1820-1863)**  
*ALHAMBRA, COURT OF MYRTLES AS SEEN FROM THE SOUTH SIDE, GRANADA, SPAIN, 19TH CENTURY*  
Large format albumen print  
19 x 28cm, in a modern 60 x 50cm mount

£300-500



124



125 (part lot)



126









127

**127**  
A SILVERED, GILT AND AMETHYST  
CRYSTAL GLASS HUNG TWENTY FOUR  
LIGHT CHANDELIER  
FRENCH, LATE 19TH CENTURY  
with central stem supporting a stepped  
double tier of sprays above scrolling arms,  
rock crystal sphere beneath  
135cm high, 75cm wide

**Provenance:**  
Aquired from L.V.S Antiquités, Paris, 2002

£1,200-1,800



128

**128**  
A PAIR OF BERGERES  
CIRCA 1930  
Upholstered in crimson Louis Vuitton Leather  
80cm high, 66cm wide

£1,000-1,500



129

**129**  
A CARPET FRAGMENT IN 19TH CENTURY  
STYLE  
CENTRAL ANATOLIA, POSSIBLY KESHEHIR  
410cm long, 100cm wide

**Provenance:**  
Aquired from Keshishian, London

£800-1,200

**130**  
JOSEPH-THÉODORE DECK (FRENCH, 1823-1891)  
A PAIR OF IZNIK-STYLE BALUSTER VASES; CIRCA 1870  
Impressed 'TH Deck' to the underside  
26cm high, 25cm wide

**Provenance:**  
Aquired from Haslam & Whiteway, London, 2009

£1,000-1,500



130



131

**131**  
A PAIR OF GREY PAINTED OCTAGONAL TABLES  
WITH GREEN AND RED MOSAIC INLAID TOPS, IN  
MORROCAN TASTE  
20TH CENTURY  
Each 51cm high, 40cm wide, 40cm deep

**Provenance:**  
Aquired from Christopher Gibbs, London

£400-600

**132**  
AN EDWARDIAN WALNUT AND COTTON UPHOLSTERED SOFA  
EARLY 20TH CENTURY, IN THE MANNER OF HOWARD & SONS  
90cm high, 200cm wide, 80cm deep

£700-1,000



132





133

**133**  
A BRONZE TABLE LAMP  
EARLY 20TH CENTURY  
With faceted tapering stem  
66cm high

£300-500



134

**134**  
A SAFAVID BOWL  
17TH CENTURY  
34.5cm diameter

£300-500



135

**135**  
A CONTINENTAL CHERRY WOOD  
AND VERRE EGLMOISE BUREAU  
FIRST HALF 20TH CENTURY  
The fall enclosing an arrangement of  
drawers and a central cupboard, and  
with further cupboard doors to the base,  
on tapering legs  
96cm high, 73cm wide, 37cm deep

**Provenance:**  
Aquired from Yvelines Antiquités, Paris

£800-1,200



136

**136**  
A VENETIAN ARCHED MIRROR  
20TH CENTURY  
With rosette and leaf pattern borders,  
the silvering crazed  
83cm high, 60cm wide

£400-600



137

**137**  
JOHN BELL (1811-1895)- A MARBLE BUST  
'DOROTHEA AS MY LADY FERN'  
MID 19TH CENTURY  
On circular socle, signed to reverse J BELL Sc.  
and titled  
66cm high, 44cm wide, 28cm deep

**Provenance:**  
Possibly Sotheby's, London, 6 November 1987,  
lot 364.

**Literature:**  
Barnes, Richard: John Bell: The Sculptor's Life and Works, Frontier Publishing 1999.

Although this work by Bell unrecorded in Richard Barnes work on his ancestor, it would seem possible that this is a portrait perhaps a reflection of the Pteridomania or fern fever that the Victorians revelled in. On page 189 he illustrates the reverse of another "Dorothea" that Bell carved for his of the artist's daughter Grita as a wedding present in 1881 and on which he added the same distinctive fern tracery.

£1,200-1,800



138

**138**  
A SET OF SIX DUTCH NEO-CLASSICAL ELM DINING-CHAIRS  
LATE 18TH CENTURY  
Each padded back with a swagged urn cresting, upholstered in brass-studded pale green  
horsehair, the seat rails centred by ribbon-tied palms leaves, on fluted square tapering legs  
97cm high, 49cm wide, 50cm deep

£1,000-1,500





139

**140 λ**  
**MASSIMO MICHELUZZI (ITALIAN, B.1957)**  
A GLOBULAR VASE; 2006  
Iridescent black glass  
Signed and dated, 'Massimo Micheluzzi Murano 2006', to the underside  
25cm high, 30cm diameter

**Provenance:**  
Acquired directly from the artist

£600-800

**139**  
**A REGENCY OCTAGONAL POLYCHROME AND PARCEL GILT**  
**DECORATED SATINWOOD BOX**  
EARLY 19TH CENTURY  
Decorated throughout with flowers, the hinged lid depicting a wayside cottage  
and with a pink paper-lined interior  
16cm high, 27cm wide, 27cm deep

£400-600



140



141

**141**  
**ANDRÉ DEVECHE (FRENCH, 1909-2007)**  
A DESK; DESIGNED FOR THE CITÉ UNIVERSITAIRE OF PARIS: CIRCA 1940  
Cherrywood, with two drawers  
76cm high, 120cm wide, 65cm deep

**Provenance:**  
Cité Universitaire, Paris  
Mes Lombrail & Teuquum, La Varenne Saint- Hilaire, 22 October 2000

For a footnote about André Deveche please see online listing.

For further information on Cité Universitaire, please see lot 143

£400-600

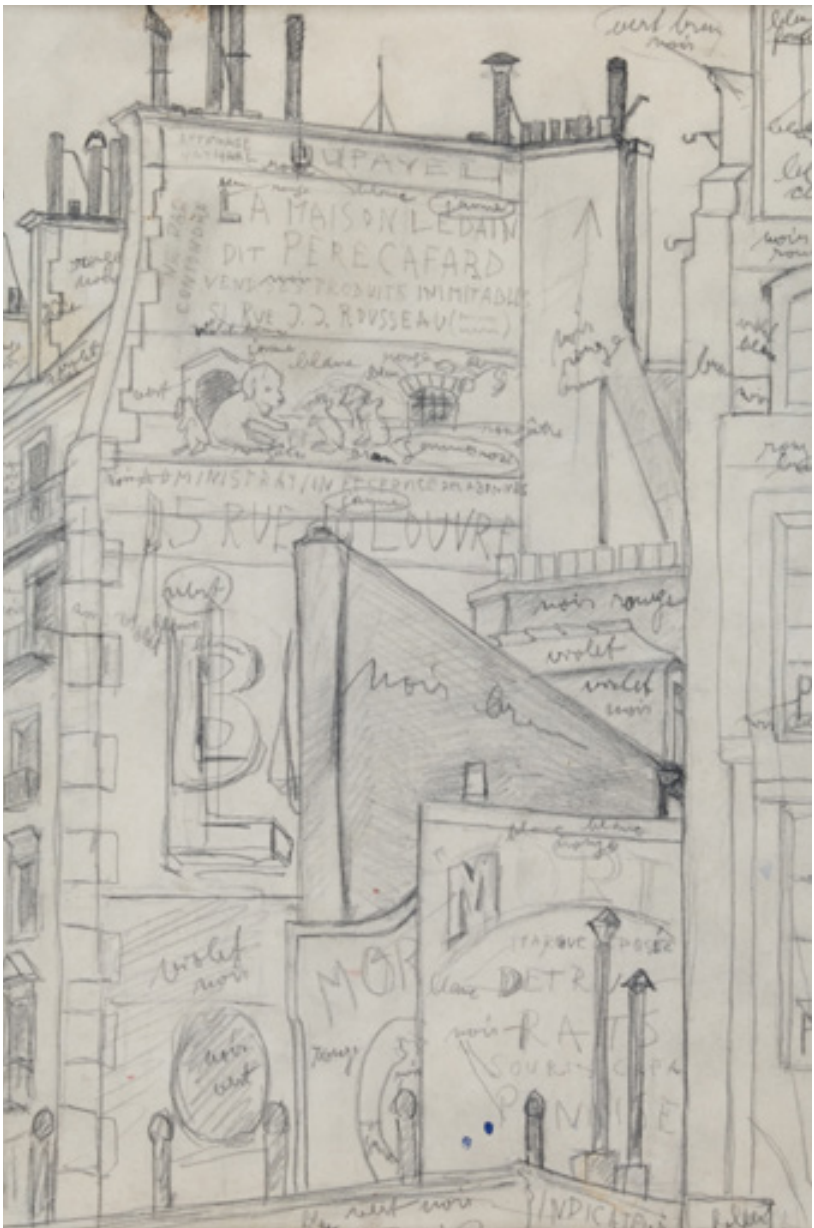
**142 λ**  
**CHRISTIAN SCHAD (GERMAN 1894-1982)**  
*PARISER HÄUSER, "VATER CAFARD"*  
Pencil  
With artist's annotations throughout; inscribed "Aus dem Nachlaß Christan Schad" by the artist's widow, Bettina Schad (verso)  
25.5 x 17cm (10 x 6½ in.)

Drawn in 1929, the present work is a preliminary sketch for a watercolour of the same name.

**Provenance:**  
Studio of the artist  
Private Collection, Germany (acquired from the above)  
Kunsthaus Lempertz, Cologne, 26 November 2003, lot 965  
Richard Nagy, London  
Acquired from the above on 21 March 2006

**Exhibited:**  
Rottach-Egern, Bavaria, Christian Schad-Archiv, *Christian Schad - Zeichnungen*, 1990 (reproduced in the exhibition catalogue p. 34)  
Hamburg, Ernst Barlach Museum, *Christian Schad. Werkschau*, 1999  
Berlin, Haus am Waldsee & Leipzig, Museum der bildenden Künste, *Christian Schad. Vom Expressionismus zum magischen Realismus*, 1999-2000  
Erfurt, Kunsthalle Erfurt, *Christian Schad. Die Magie des Realen*, 2000-01  
Wolfsburg, Städtische Galerie Wolfsburg, *Christian Schad. Aquarelle, Zeichnungen, Graphiken und Schadographien*, 2001  
Paris, Fondation Dina Vierny - Musée Maillol, *Christian Schad - Peintures, dessins, schadographies*, 2002/2003 (reproduced in the exhibition catalogue p. 166)  
New York, Neue Galerie, Museum for German and Austrian Art, *Christian Schad and the Neue Sachlichkeit*, 2003, (reproduced in the exhibition catalogue p. 202)

£5,000-8,000



142





143

143

EUGÈNE PRINTZ (FRENCH, 1889-1948)

A PAIR OF OPEN BOOKSHELVES; DESIGNED FOR THE CITÉ UNIVERSITAIRE OF PARIS; 1935

Mahogany, with four-tiers and curved ends

120cm high, 135cm wide, 31cm wide

**Provenance:**

Cité Universitaire, Paris

Mes Lombrail & Teucquam, La Varenne Saint Hilaire, 3 April 2002, lots 53 and 60

Pioneer of French furniture design, Eugène Printz, was celebrated for his wooden furniture and cabinetry through the Art Deco period. The Parisian born designer spent countless days in his father's workshop where he began replicating antique furniture. Fully immersed in the world of design, he sought to perfect his craft and vision by studying ancient masterpieces in museums.

Self-taught and determined, he rose to prominence after showcasing his designs at the Exposition internationale des arts décoratifs et industriels modernes where his inventive use of new and exciting woods, like palm wood, cemented him as a highly sought after designer of luxury. Many of his designs are often paired with enamel inlays and gilded bronze further establishing his affluent taste. He furnished the office of couture legend Jeanne Lanvin as well as the castle of Grosbois.

Today, the French designer's legacy is firmly planted in the mind of Art Deco enthusiasts, with his influence extending to more contemporary spaces. Madonna's New York apartment is designed in homage to his distinctive style showing the everlasting impact of his luxurious vision.

£5,000-8,000

**Cité Internationale Universitaire de Paris**

Cité Internationale Universitaire de Paris, established in 1925, is a monumental testament to the intersections of European modernist design. Originally conceived as an environment for academic and cultural exchange, the university commissioned the most prominent and visionary designers of the 20th century to create a space that combined a distinct French identity with transnational contemporary design principles.

From the streamlined Art Deco craftsmanship of Eugène Printz to the restrained functionalism of André Devèche, each designer's touch enacts an aesthetic dialogue between different modernist ideas. The Maison du Brésil, a pavilion of the university, designed by Le Corbusier and Charlotte Perriand, boasts mid-century humanist philosophies with modular designs and warm natural materials designed with a deep concern for the human experience and comfort. By contrast, the Fondation denoise building showcases the signature designs of Hans Wegner and Poul Henningsen key Danish designers highlighting the Danish influence and, by extension, the cultural exchanges that the university still facilitates.





144

**145**  
GUIDO ANGELINI  
THREE SLENDER SILVER-PLATED CANDLESTICKS  
*Engraved, 'Scuola Orafì Dir G. Angelini Tripoli', on the bases*  
23cm high, 9cm wide

£200-300



146

**144**  
ITALIAN SCHOOL (EARLY 20TH CENTURY)  
*PICKING FLOWERS IN AN ITALIANATE GARDEN*  
Oil on panel  
32 x 23.5cm (12½ x 9¼ in.)  
Unframed

£600-800



145

**146**  
A SMALL ENGRAVED IRON CASKET  
POSSIBLY NUREMBERG, 17TH CENTURY  
The whole with floral engraving, key and with lock  
to inside of lid  
8cm high, 12cm wide, 8cm deep

£500-800

**147**  
AN IRONSTONE TWO-HANDLED FOOTBATH  
MID 19TH CENTURY  
Printed and painted with Chinese figures, with an  
associated metal jardinière liner  
23cm high, 46cm wide, 33cm deep

£300-500



147

**148**  
A STRAWWORK BOX  
EARLY 19TH CENTURY  
Modelled as a book with panels of variously patterned  
strawwork, the lid revealing a handpainted view of  
'WESMINSTER ABEY & MARGARETS' (sic), fitted with lidded  
compartments, one lid with a mirror to its reverse and revealing  
a further allegorical painting possibly Venus and Cupid, with two  
small drawers in the front edge, all lined with dyed straw  
9cm high, 35cm wide, 5cm deep

£300-500



148

**149**  
A POLYCHROME-PAINTED AND  
GILDED LEATHER CHINOISERIE  
FOUR-FOLD SCREEN  
18TH CENTURY  
With cartouches depicting courtly  
figures, some seated under  
pagodas, others depicting flowers,  
within a strapwork border  
each panel  
184cm high, 56cm wide

Provenance:  
Acquired from Christopher Gibbs,  
London

£1,500-2,500



149





150

150  
 ROBERT BYNG (BRITISH 1666-1720)  
 'CARPENTER; LORD CRAVEN'S  
 HUNTER, HELD BY A PAGE  
 Oil on canvas  
 Inscribed 'Carpenter/ the Lord  
 Craven's/ Hunter/ R Byng pinxt 1701'  
 (verso)  
 62 x 74cm (24¼ x 29 in.)

Provenance:  
 Phillips, London, 11 December 1984, lot 118  
 Sotheby's, London, Ashdown House: the Winter Queen and the Earl of Craven, 27 October 2010, lot 26

The horse, Carpenter, held by a page in a refined striped outfit, was owned by William Craven (1668-1711), the nephew and heir of Sir William Craven. He married Elizabeth, the sister of Sir Fulwar Skipwith, Bt., of Newbold Hall.

Robert Byng and his brother Edward were students of Sir Godfrey Kneller and served as assistants in his studio. In 1702, Byng also painted a portrait of William Craven's two sons, William and Fulwar.

£8,000-12,000



151  
ENGLISH SCHOOL (19TH CENTURY)  
COUNTRYHOUSE IN A LANDSCAPE WITH WHITE  
PARKLAND CATTLE IN THE FOREGROUND  
CIRCA 1820  
Oil on canvas  
Inscribed 'Painted for / The Hon'ble/ [?] Diarmuid / of  
[?]' (to label, verso)  
66 x 86.5cm (25 x 34 in.)

£500-800



151



152

152  
AN ANGLO-INDIAN EBONISED HARDWOOD ARMCHAIR  
19TH CENTURY  
With pressed metal rosette mounts, set on substantial lion paw feet  
105cm high, 80cm wide, 71cm deep

Provenance:  
Acquired from Oliver Musker, London

£500-800

153  
AN EDWARDIAN LARGE RED TUFTED VELVET  
UPHOLSTERED CENTRE STOOL  
EARLY 20TH CENTURY  
The rectangular seat on six tapering ring-turned legs with  
ceramic castors  
39cm high, 182cm wide, 94cm deep

Provenance:  
Acquired from Robert Kime, London

£800-1,200



153



154

154  
AN IZNIK POLYCHROME POTTERY DISH  
OTTOMAN TURKEY, SECOND HALF 16TH CENTURY  
37cm diameter

Provenance:  
Pierre Bergé & Associés, Paris, 28 February 2000, lot 11

£1,500-2,500

155  
A FLOOR CUSHION  
MOROCCAN, 20TH CENTURY  
With rectangular panels with geometric designs  
145cm long, 90cm wide

£400-600



155

156  
A 'CAMEL-BACK' UPHOLSTERED SOFA  
MODERN, BY HOWARD CHAIRS LTD  
With maker's label to the underside  
92cm high, 250cm wide, 93cm deep

£500-800



156



157 λ  
ROGER DE MONTEBELLO  
(FRENCH B. 1964)  
*THE DOGE'S PALACE, VENICE*  
Oil on canvas  
Each signed (lower left)  
40 x 80cm (15½ x 31¼ in.) (4)  
Unframed  
£500-800



157



158

158  
ODILON REDON (FRENCH 1840-1916)  
*PASSAGE D'UNE ÂME (PASSAGE OF A SOUL)* (MELLERIO 21; WERNER 194)  
Etching with drypoint, 1891, a scarce signed impression, likely an intermediary proof after the plate was initially reduced and before the edition of 420  
Signed in pencil, on laid paper, presumably with full margins  
Sheet 24.7 x 16cm (9¾ x 6¼ in)  
  
Provenance:  
Collection Henri M. Petiet, Saint-Prix (with his ink stamp verso)  
  
£1,500-2,000

159  
CHARLES MARTIN (FRENCH 1884-1934) AND ERIK SATIE  
(FRENCH 1866-1925)  
*SPORTS & DIVERTISSEMENTS*  
The portfolio, 1914, comprising one pochoir in colours and ten facsimile manuscript scores by Satie, with title-page, text and justification, numbered from the edition of 900, published by Lucien Vogel, Paris, on wove paper, the full sheets loose as issued in the original printed wrappers with the glassine slip  
Overall: 34 x 45cm (133/8 x 17¾ in)  
  
Provenance:  
Christie's, Paris, 11 December 2001, lot 27  
  
£1,000-1,500



159



160

160  
AFTER THE ANTIQUE- A PAIR OF TERRACOTTA  
FIGURES 'THE FURIETTI CENTAURS'  
PROBABLY ROME, 19TH CENTURY  
35 and 40cm high, bases 21cm by 9.5cm  
  
Provenance:  
Acquired from Alberto Di Castro, TEFAF Maastricht, 2002  
  
Literature:  
F. Haskell and N. Penny, Taste and the Antique - The Lure of Classical Sculpture 1500-1900, London, 1981, pp.178-179, figs. 91 and 92.

The 1st-century marble originals of this pair of centaurs, which were themselves copies of a 2nd-century B.C. Hellenistic bronze pair, were found together at Hadrian's villa in Tivoli by Monsignor Giuseppe Alessandro Furietti in 1736. After his death they were sold by the family and have been in the Capitoline Museums ever since. In some versions each figure would have been ridden by Cupid amorini, possibly illustrative of the romantic and sexual desires which torment the old and delight the young. The excavation of the centaurs was celebrated by the publication of engravings by Girolamo Frezza and subsequently by a series of 'bronzetti' cast by Francesco Righetti and Giacomo or Giovanni Zoffoli as well as versions in white biscuit porcelain by Giovanni Volpato.  
  
£5,000-8,000



161  
A CARVED AND SILVERED MIRROR  
NORTH-EUROPEAN ,18TH CENTURY  
The rectangular bevelled plate in a narrow foliate-carved surround  
59cm high, 51cm wide  
  
£200-300



161

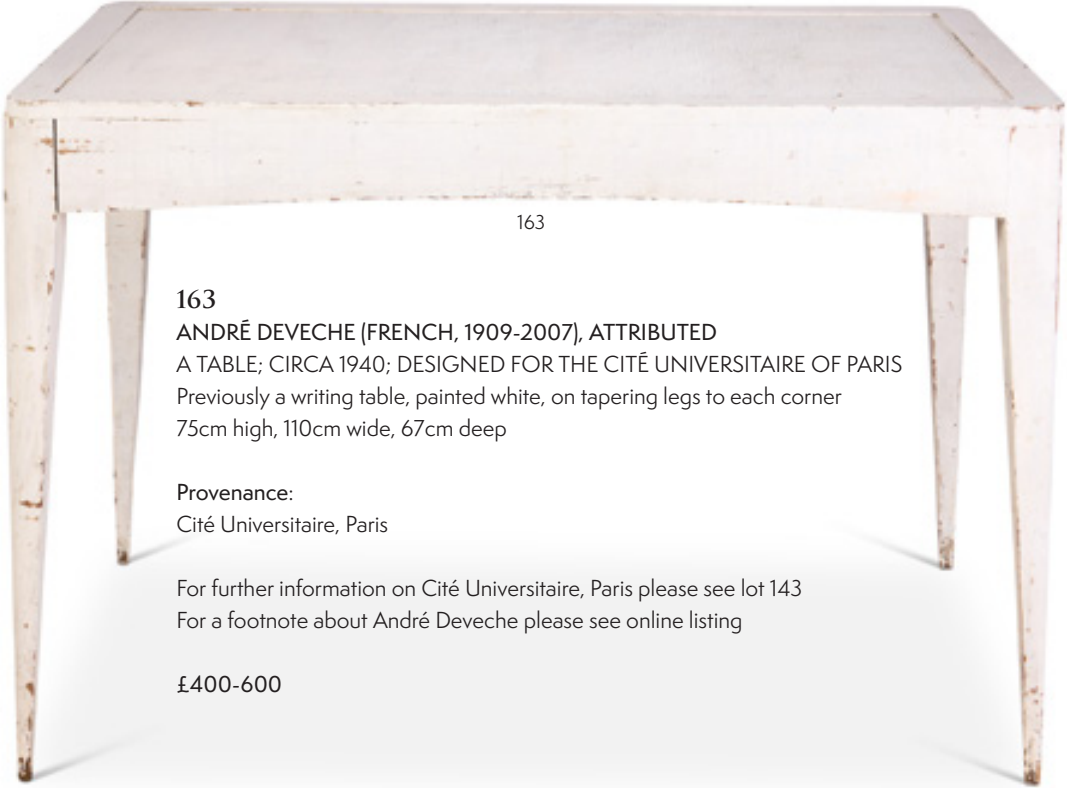
162  
AN EMBROIDERY MOUNTED SMALL TABLE COFFER  
LATE 17TH CENTURY/EARLY 18TH CENTURY  
The lid decorated with a coat-of-arms, upper frieze with text  
24cm high, 35cm wide, 26cm deep  
  
Provenance:  
Acquired from Axel Vervoordt at TEFAF Maastricht  
  
£1,200-1,800



162

163

163  
ANDRÉ DEVECHE (FRENCH, 1909-2007), ATTRIBUTED  
A TABLE; CIRCA 1940; DESIGNED FOR THE CITÉ UNIVERSITAIRE OF PARIS  
Previously a writing table, painted white, on tapering legs to each corner  
75cm high, 110cm wide, 67cm deep  
  
Provenance:  
Cité Universitaire, Paris  
  
For further information on Cité Universitaire, Paris please see lot 143  
For a footnote about André Deveche please see online listing  
  
£400-600



164

164  
A ZIEGLER MAHAL CARPET  
WEST PERSIA, LATE 19TH CENTURY  
The blue ground with overall design of bold leaves and palmettes with vinery, complimentary madder ground border  
Approximately 500cm high, 350cm wide  
  
£2,000-3,000





165

165

FOLLOWER OF GEORGE JAMESONE  
PORTRAIT OF JAMES, 'THE ADMIRABLE',  
CRICHTON (1560-82), SEATED HALF  
LENGTH, IN BALCK COSTUME,  
HOLDING A SWORD

Oil on canvas

Bears various indistinct inscriptions and  
date '1581' (upper left and right)

73.5 x 61.5cm (28¾ x 24 in.)

Provenance:

Lt. Col. the Hon. Thomas Breadalbane, D.S.O., M.C.

Christie's, London, Pictures by Old Masters, 27 March 1925, lot 15 (to Mck)

Christie's, London, Fine English Pictures, 17 June 1983, lot 184, as 'Jameson'

James Crichton, famously known as the Admirable Crichton (1560-1585), claimed to be descended from the royal lineage of Scotland through his mother. He studied under the esteemed scholar George Buchanan, alongside the young James VI, before embarking on travels abroad in 1577. Renowned for his exceptional memory, Crichton was said to possess the ability to recall with precision everything he had read or heard. A polyglot, he was fluent in eleven languages and demonstrated extraordinary intellectual capabilities. His life came to a tragic end in Mantua, where he served as a tutor to Vincenzo Gonzaga, and it is believed that he was killed in a fit of rage by his pupil.

£5,000-8,000





166

**166 λ**  
**JACQUES-HENRI LARTIGUE (FRENCH 1894-1986)**  
*BOUQUET DE FLEURS*  
Gouache and ink  
Signed and dated 45 (lower left)  
27 x 19cm (10½ x 7¼ in.)

£100-200



167

**167**  
**CONTINENTAL SCHOOL (20TH CENTURY)**  
*SEATED MAN LEANING AGAINST A WALL*  
Oil on canvas laid to canvas  
19.5 x 25cm (7½ x 9¾ in.)  
Unframed

£600-800



168

**168**  
**ACHILLE LAUGÉ (FRENCH 1861-1944)**  
*VASE DE FLEURS*  
Oil on board  
19 x 13.5cm (7¼ x 5¼ in.)

**Provenance:**  
Studio of the artist Galerie Berès, Paris  
Acquired from the above on 15 September 2008

The authenticity of this work has been confirmed by Nicole Tamburini and will be included in the forthcoming *Achille Laugé catalogue raisonné*, currently being prepared.

£2,000-3,000

**169**  
**EDWARD LEAR (BRITISH 1812-1888)**  
*INBOWER'D VAULTS OF PILLAR'D PALM*  
*(RECOLLECTION OF THE ARABIAN NIGHTS)*  
*NEAR TEL EL KEBEER, EGYPT*  
*Black and grey wash*  
Titled (to mount, lower centre); and numbered '5' (to mount, upper left)  
9.5 x 14.5cm (3½ x 5½ in.)

**Provenance:**  
Acquired from Thomas Agnew & Sons, London, 4 July 1985, n. 47320

£1,500-2,500



169

**170**  
**SALVATOR ROSA (ITALIAN 1615-1673)**  
*STUDY OF A RECLINING SOLDIER*  
Pen and brown ink with wash  
Tipped onto collectors' ink and wash mount with attribution 'S. Rosa'  
6.5 x 11cm (2½ x 4¼ in.)

**Provenance:**  
Acquired from Sir John Charles Robinson (1824-1913) [Lugt 1433]  
Galerie De Bayser, Paris

£2,000-3,000



170



# JÖRG IMMENDORFF (GERMAN 1945-2007)

171 λ  
JÖRG IMMENDORFF (GERMAN 1945-2007)  
*KUNST UND POLITIK*  
Oil on canvas  
Signed and dated 97 (lower right), titled (lower left)  
70 x 80cm (27½ x 31¼ in.)

Provenance:  
Galerie Thaddäus Ropac  
Acquired from the above on 30 March 1997

Born in on 14 June 1945, Jorg Immendorff grew up in a divided post-war Germany struggling to find a new identity and narrative in the fast moving technological age and politically charged society of the time.

In 1963 he entered the Kunstakademie in Düsseldorf, and in 1964 was admitted to the class of Joseph Beuys, the most influential and important artist working in Germany at that time. The founder of the Neo-Dada movement Fluxus, Beuys’s central premise that art should play a wider role in society inspired Immendorff to create paintings, sculptures and performance art that directly engaged in the current political discourse.

Reflecting on this period Immendorff said that “It was always clear that we wanted to get out there. The forceful character, the assertiveness in connection with a pedagogical idea, that was always clear. The aim was always to go out and reach other people. Including the truism: ‘I am not going to let you leave me alone...’”  
(J. Immendorff, 1989, M. Werner, *Art Basel Portal*)

In the 1970s Minimalism and Conceptualism became the mainstream artistic movements of the period. In opposition to this dominance the Junge Wilde movement was formed. Expressive, vigorous and bold in palette, the movement included Immendorff as well as Helmut Middendorf, A.R. Penck, Martin Kippenberger and Markus Lupertz. Irreverent in nature the Junge Wilde group created works that questioned and satirised the political and hierarchical structures in Germany during this period.

Between 1977 to 1982 Immendorff executed one of his most celebrated series of paintings titled Café Deutschland in which the opposing ideologies of East and West Germany were explored. Themes of division and alienation both physically through the infamous Wall and emotionally in the individual’s psyche were rendered in layers of richly painted symbolism set in metaphysical Cafés, nightclubs and theatres, reminiscent of Berlin’s pre-war counterculture.

Painted in 1997 the present works continues to explore these central themes of political division. The stage and its actors, imbued with symbolism, play to an empty theatre. Despite the Berlin Wall coming down in November 1989 and the subsequent reunification of the country.

Immendorff’s work still explored the changing political landscape and economic hardships that were experienced in Germany in the late 20th Century. Central to his beliefs was still the main tenet that art must have an active role to play in the discourse of contemporary culture and politics and not merely be art for art’s sake.

£15,000-20,000





ANSELM KIEFER (GERMAN B. 1945)

172 λ  
ANSELM KIEFER (GERMAN B. 1945)  
APERIATUR TERRA  
Plaster, clay, charcoal on board and wood  
63 x 88cm (24¾ x 34½ in.)  
  
Executed in 2004.  
  
Provenance:  
Galerie Thaddäus Ropac  
Acquired from the above on 12 January 2007  
  
£80,000-120,000

Translation from Latin into English of the inscription in Kiefer’s painting Aperiatur Terra AKI 1054

“The heavens above are renewed and the clouds rain, just as the earth opens up and sprouts a savior  
  
Invent, create, (implying it is addressed to those who are) above the heavens; and that the clouds begin to rain the just (the good) (literally: that the clouds rain something just, equitable). May the earth open up thanks to the fertility generated by rainwater) and generate the savior.  
  
Create (addressing the ones above the clouds, implying the gods), from the heights of heaven and may the clouds rain righteous water, may drop something right and good) may the earth open(get fertile with the water) and generate the savior



172



This work sits later in Kiefer's career, when his signature use of organic material was increasingly shot through with spiritual awareness. The Scriptural text which provides the theme comes from the prophet Isaiah in the Old Testament: 'Rorate, caeli, desuper, et nubes pluant justum; aperiatur terra, et germinet Salvatore[m]' ('Drop down, ye heavens, from above, and let the skies pour down righteousness; let the earth open and let them bring forth salvation': 45:8, King James Bible).

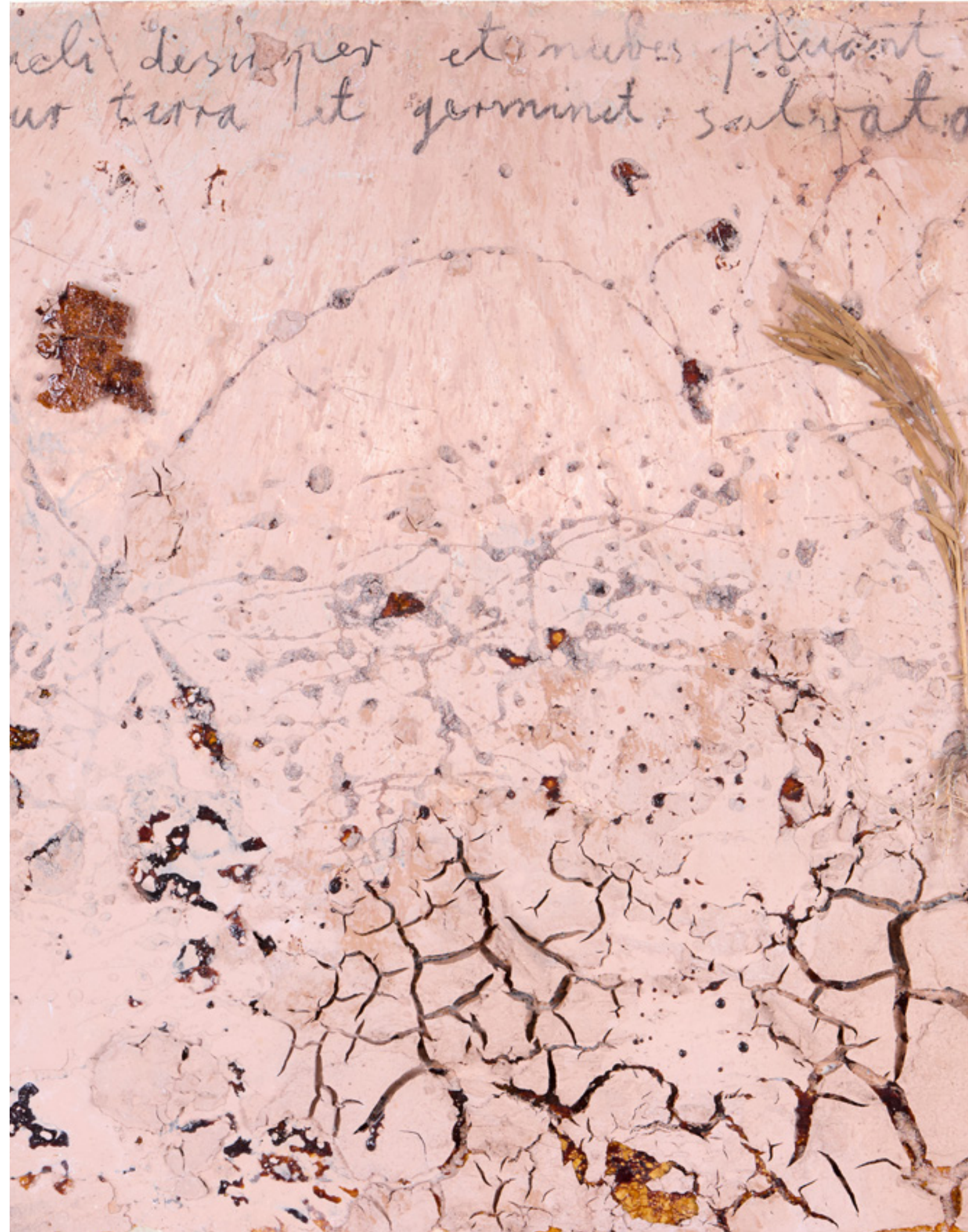
The title *Aperiatur Terra* was also given to an exhibition of Kiefer's paintings at White Cube in 2007. As the gallery commented at the time, 'contrasting themes of destruction and re-creation, violent upheaval and spiritual renewal'(1) underpin much of Kiefer's output. This is powerfully demonstrated in the present work. Kiefer highlights the pastness of Isaiah's words; his choice to use the Latin of the Vulgate Bible for his integrated caption has a deliberately archaic effect, perhaps recalling his boyhood Catholicism, but erecting a linguistic barrier between the message and most of its intended audience. The writing, as if scrawled on a bare wall, could have been uncovered by an archaeologist. Yet the surface also evokes ground: the 'terra' of the title. Its plant-scrap constitute a seemingly random organic decoupage. The textured, encrusted surface - very typical of Kiefer - presents the viewer with nature's impasto; its use of clay to achieve a natural craquelure realises, on a small scale, the effect of parched earth after a drought. But the same cracks also refer to the earth opening and bringing forth salvation. The ground gapes, inviting the heavens to drop down in rain, and presenting the possibility that the organic debris, such as the ear of wild wheat to the right of the board, will then spring to life.

Prophets such as Isaiah are at odds with their own age but look forward to the future. Kiefer is re-purposing Isaiah's words: on the one hand, to comment on climate change and associated political injustice; on the other, to call for restitution and envision better times. The image is poised between positive and negative connotations, destruction and creation - but it centres on human yearning. In an interview with *The Guardian* in March 2011, Kiefer commented that 'even people who seem not to be spiritual still long for something, and art is an attempt to get to the centre of truth'(2). The historian Simon Schama has said of Kiefer's artistic output that it 'happens to engage with almost everything that weighs upon us in a tortured age - the fate of the earth, the closeness of calamity, the desperate possibility of regeneration amid the charred and blasted ruins - and that it does so without the hobnailed tread of pedestrian polemics, is just one of [its] many marvels' (3). This work bears out Schama's praise, distilling complex symbolism while still conveying a sense of artless, fortuitous discovery. Though of comparatively modest size in comparison to many of Kiefer's, it has an ambitious remit, calling for nothing less than the renewal of the world. A work from the same *Aperiatur Terra* series sold for €151,200 at Christie's, Paris on 21 September 2022 (lot 139).

(1) London, White Cube, *Anselm Kiefer: Aperiatur Terra*, January 26-March 17, 2007

(2) Wroe, Nicholas. 'A Life in Art: Anselm Kiefer', *The Guardian*, 21 March 2011

(3) McKenzie, James. 'Anselm Kiefer: Aperiatur Terra', *Studio International*, 27 February 2007







173

**173 λ**  
**MAT COLLISHAW (BRITISH B. 1966)**  
*SUGAR AND SPICE, ALL THINGS NICE...*  
 Photograph with lightbox and frame  
 42 x 36cm (16½ x 14 in.)  
 Executed in 2002.

**Provenance:**  
 Michael Hue-Williams, London  
 Acquired from the above on 10 May 2002

**Exhibited:**  
 London, Freud Museum, *Hysteria*, October 2009 - January 2010

£800-1,200



174

**174**  
**MANUEL PICOLO Y LOPEZ (SPANISH 1855-1912)**  
*A DUEL*  
 Oil on board  
 Signed (lower right)  
 34.2 x 49.2cm (13¼ x 19¼ in.)  
 Unframed

£600-800



175

**175**  
**ATTRIBUTED TO ANTOINE DURY**  
**(FRENCH 1819 - CIRCA 1896)**  
*A TREE LINED AVENUE*  
 Oil on canvas  
 Signed and dated '1886' (lower left)  
 31 x 24.5cm (12 x 9½ in.)

£300-500

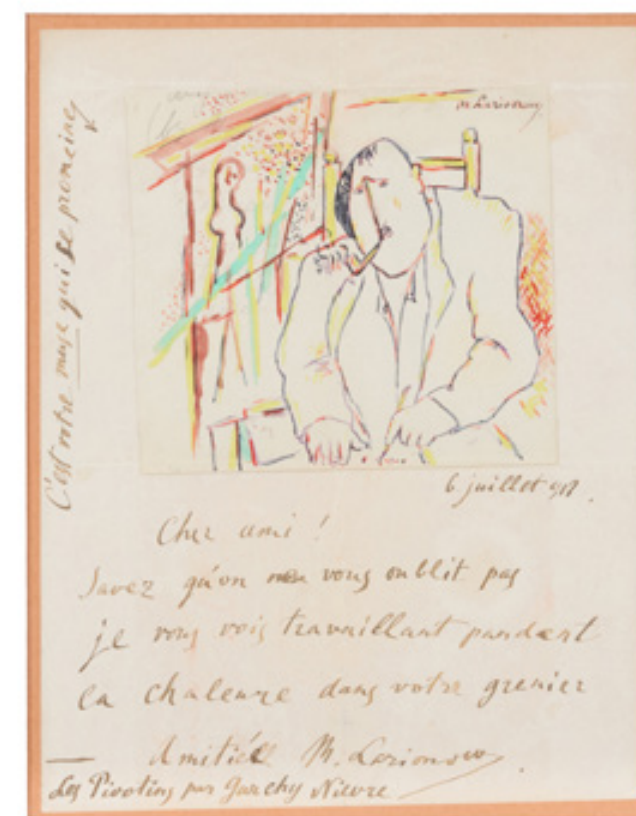
**176**  
**MIKHAIL LARIONOV (FRENCH/RUSSIAN 1881-1964)**  
*PORTRAIT DE GUILLAUME APOLLINAIRE*  
 Ink and watercolour  
 Signed (upper right), dated 6 Juillet 1917 (lower right) and variously inscribed  
 27 x 21cm (10½ x 8¼ in.)  
 Unframed

**Provenance:**  
 Private Collection, Guillaume Apollinaire, Paris  
 Christie's, Geneva, 14 May 2001, lot 129

Born in Tiraspol in the former Russian Empire (now Moldova), Larionov studied at the Moscow School of Painting where he met his lifelong partner, Natalia Goncharova. He was known for his radical views and was inspired firstly by the international avant-garde and artists such as Matisse and Van Gogh and then by the Cubo-Futurist movement.

In 1913, alongside Goncharova, he founded Rayonism, one of the first abstract art movements in Russia. However, he was inexorably drawn to intellectual and creative hub of Paris and in 1914 he and Natalia left Russia to work for Sergei Diaghilev and Ballets Russes. Upon arrival, they were welcomed by poet Guillaume Apollinaire who organised an exhibition of their work and threw a party attended by many of the notable names of the day, including Picasso, Brancusi, Duchamp and the Delaunays.

£3,000-5,000



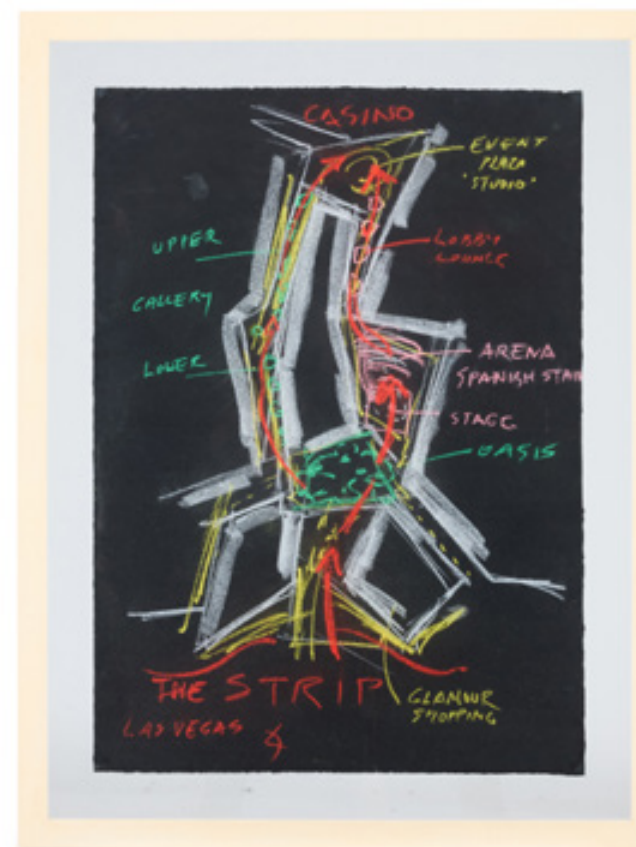
176

**177 λ**  
**DANIEL LIBESKIND (POLISH B. 1946)**  
*CRYSTALS AT CITYCENTER, LAS VEGAS*  
 Coloured chalks  
 78 x 56cm (30½ x 22 in.)

Executed in 2005.

**Provenance:**  
 Ermanno Tedeschi Gallery, Tel Aviv  
 Acquired from the above on 23 October 2013

£1,000-1,500



177





178  
A PAIR OF STEEL AND IRON DESK LAMPS  
WITH METAL SHADES  
FRENCH, CIRCA 1900  
Later fitted, bases variously stamped with  
numbers  
48cm high, 20cm wide

Together with a twin arm brass desk light,  
circa 1900, 56cm high, 49cm wide

£150-250



178 (part lot)

179  
VISTOSI (ITALIAN)  
THREE GLOBULAR VASES; 1971  
Clear glass, with integral blue swirls  
Signed and dated 'Vistosi 1971' to the bases  
Approx: 14.5cm high, 15cm wide, 11cm high,  
18cm wide and 9cm high, 16cm wide

Provenance:  
Acquired from Chiarastella Cattana, Venice

£400-600



179

180  
A CARVED AND WHITE LACQUERED  
HARDWOOD TABLE  
SYRIAN, LATE 19TH OR 20TH CENTURY  
74cm high, 161cm wide, 110cm deep

Provenance:  
Acquired from Westenholz Antiques, London

£2,000-3,000



180





181  
TIBETAN THANGKAS  
20TH CENTURY  
Bodycolour and gilt on linen canvas  
102 x 100cm image size, 111.5 x 111.6cm framed  
  
Together with another four examples.

£300-500

181

182  
AN ASH AND ELM WINDSOR ARMCHAIR  
19TH CENTURY  
With a yoke top rail and comb back, scrolled arms and a shaped saddle seat on turned legs joined by stretchers, with traces of green and pale grey paint.  
92cm high, 64cm wide, 40cm deep

Provenance:  
Acquired from Robert Young Antiques,  
London

£600-800



182



183

183  
A PAINTED CANVAS FOUR  
FOLD ROOM SCREEN  
PROBABLY 19TH CENTURY AND  
RE-PAINTED  
Decorated with Indian exterior  
scenes  
Each panel 160cm high, 58cm wide

£1,500-2,500



184

184 λ  
VALENTINE HUGO (FRENCH 1887-1968)  
*NIIJINSKY FROM LE SPECTRE DE LA ROSE*  
Woodcut, 1912, on olive green wove paper, with full margins  
Sheet: 24.8 x 18.8cm (9¾ x 73/8 in.)

£300-500

185 λ  
VALENTINE HUGO (FRENCH 1887-1968)  
*PORTRAIT DE JEAN MARAIS*  
Pencil  
Inscribed Jean Marais (verso)  
25 x 19cm (9¾ x 7¼ in.)

Drawn circa 1940.

Provenance:  
Christie's, Paris, 11 December 2001, lot 186

£600-800



185



186



186  
A PAIR OF POLYCHROME PAINTED WOOD  
OPEN BOOKSHELVES  
BY RENZO MONGIARDINO, 20TH CENTURY  
Scumbled to simulate marble and marquetry  
Each 80cm high, 85cm wide, 23cm deep

£2,000-3,000





187

**187 λ**  
JACQUES AUDIBERTI (FRENCH 1899-1965)  
*UNTITLED*  
Pencil  
21.5 x 17.5cm (8¼ x 6¾ in.)

**Provenance:**  
Christie’s, Paris, 11 December 2001, lot 45

£200-300



187A

**187A λ**  
JACQUES AUDIBERTI (FRENCH 1899-1965)  
*LOZERE*  
Ink  
21 x 13.5cm (8¼ x 5¼ in.)  
Unframed  
Together with three hand written manuscript pages with the poem of the same name published in Des Tonnes de Semences, Paris, Gallimard, 1941.

**Provenance:**  
Christie’s, Paris, 11 December 2001, lot 48

£200-300



187B

**187 B**  
JACQUES AUDIBERTI (FRENCH 1899-1965)  
*UNTITLED (MYTHOLOGICAL BEAST)*  
Pencil, ink and coloured pencil  
28 x 22.5cm (11 x 8¾ in.)

**Provenance:**  
Christie’s, Paris, 11 December 2001, lot 51

£200-300

**188 λ**  
JADE JAGGER & PIERS JACKSON (BRITISH 20/21ST CENTURY)  
*UNITITLED (DAISIES), A SET OF THIRTY-SIX*  
Watercolour  
Each signed (lower right)  
18 x 13cm (7 x 5 in.) (36)

**Provenance:**  
Acquired directly from the artist

£200-400



188 (part lot)



189

**189 λ**  
DIARMUID KELLEY (BRITISH B. 1972)  
*JUSTUS VAN MEESTRAETEN (YOU GO YOUR WAY, I’LL GO MINE)*  
Oil on canvas  
30 x 30cm (11¾ x 11¾ in.)

Painted in 2009.

**Provenance:**  
Offer Waterman & Co., London  
Acquired from the above on 2 June 2009

£600-800



190

**190 λ**  
TOM HAMMICK (BRITISH B. 1963)  
*PELLÉAS ET MÉLISANDE*  
Monotype in colours, circa 2015  
Signed in pencil, on wove paper, the full sheet printed to the edges  
Sheet: 39.5 x 32.5cm (15 x 12¾ in)

£300-500



191 (part lot)

**191**  
A CHROMED METAL DESK LAMP  
MID 20TH CENTURY  
41cm height

Together with a modern adjustable desk lamp, 54cm high: a modern white painted lamp of triangular section, 54cm high: a vellum framed lamp of Teepee form, 54cm high: two mixed metal adjustable lamps

£400-600

**192**  
CHARLES EAMES (AMERICAN, 1907-1978) & RAY EAMES (AMERICAN, 1912-1988)  
A PAIR OF ‘EA 119’ CHAIRS; MADE BY VITRA; DESIGNED IN 1958: EARLY 21ST CENTURY  
Black leather and chromed aluminium  
109cm high, 58cm wide 48cm deep  
With fabric labels and ‘VITRA’ to handles under the seats

Together with another Charles Eames (American, 1907-1978) & Ray Eames (American, 1912-1988), ‘ea 117’ chair; made by vitra; designed in 1958; early 21st century  
Black leather and chromed aluminium, With VITRA to handle under the seat  
89cm high, 64cm wide, 64cm deep

£600-800



192





193

**193**  
**A VENETIAN ETCHED GLASS RECTANGULAR MIRROR**  
 20TH CENTURY  
 The shaped cresting and border plates with rosette and leaf decoration, losses, the silvering crazed  
 95cm high, 96cm wide

£400-600



195



194 (part lot)

**194 θ**  
**A FACTORY FOLIO OF WALLPAPER PATTERN SAMPLES**  
 FRENCH , 19TH CENTURY  
 Numbered 113 to spine  
 62cm high, 48cm wide

Together with a fabric bound folio cover

£100-150

**195**  
**AN OAK ARTIST'S STUDIO EASEL**  
 LATE 19TH/EARLY 20TH CENTURY, BY C. ROBERSON & CO, LONDON  
 Fully adjustable and with large wooden castors, with an ivorine label  
 'C.ROBERSON & Co, 99 LONG ACRE & 164 PICCADILLY LONDON'  
 190cm high, 75cm wide, 71cm deep adjustable

£800-1,200



196

**196 λ**  
**TOBIT ROCHE (BRITISH B. 1954)**  
*TOMB OF TUGHLAQ SHAH, TUGHLAKABAD, DELHI*  
 Oil on canvas  
 Signed (upper right); further signed, titled and dated 1983 (verso)  
 62.5 x 76cm (24½ x 29¾ in.)

£100-200



197

**197 λ**  
**PIERS DE LASZLO (BRITISH 20TH/21ST CENTURY)**  
*GARDEN VIEW*  
 Oil on canvas  
 Signed and dated '83 (lower left)  
 61 x 76cm (24 x 29¾ in.)

**Provenance:**  
 Acquired directly from the artist

£500-700

**198 λ**  
**PATRICK LEONARD (IRISH 1918-2005)**  
*SCHOOL GIRLS RETURNING HOME - DUBLIN - BELFAST EXPRESS*  
*PASSING 3:30PM*  
 Oil on board  
 Signed (lower left); further signed and titled (verso)  
 41.5 x 52cm (16¼ x 20¼ in.)

£1,000-1,500



198





199

AN ENAMELLED AND PIERCED METAL HANGING LANTERN  
PROBABLY NORTH AFRICAN OR TURKISH, LATE 19TH CENTURY  
with crescent moon and star above enamel decorated domed body,  
inset calligraphic text panels, with blue glass drop in candleholders to  
the base  
60cm high, 30cm diameter

£400-600



199



200

200

A STAINED OAK TABLE  
INCORPORATING 18TH CENTURY AND LATER ELEMENTS  
79cm high, 115cm long, 45cm deep

£300-500

201

A PAIR OF OAK AND LEATHER UPHOLSTERED  
SIDE CHAIRS  
FRENCH, CIRCA 1950, DESIGNED FOR THE  
CITÉ UNIVERSITAIRE OF PARIS  
Each 86cm high, 43cm wide, 48cm deep  
Together with a further set of three oak side  
chairs, each with a solid seat  
Each 87cm high, 43cm wide, 48cm deep

Provenance:  
Cité Universitaire, Paris

For further information on Cité Universitaire, Paris  
please see lot 143

£250-350



201





202

202 λ  
WOLFGANG LAIB (GERMAN B. 1950)  
*UNTITLED*

Oil, pastel and pencil  
Signed and dated 07 (lower right)  
33.5 x 21cm (13 x 8¼ in.)

Provenance:  
Galerie Thaddaeus Ropac  
Acquired from the above on 31 October 2017

£1,000-1,500



203

203 λ  
WOLFGANG LAIB (GERMAN B. 1950)  
*UNTITLED*

Oil, pastel and pencil  
Signed and dated 07 (lower right)  
33.5 x 21cm (13 x 8¼ in.)

Provenance:  
Galerie Thaddaeus Ropac  
Acquired from the above on 31 October 2017

£1,000-1,500



204

204  
SYLVIE FLEURY (SWISS B. 1961)  
*HYDRATE*  
Signed, dated 2001 and numbered 26/40 (verso)  
Black marble  
10 x 15cm (4 x 6 in.)

£600-800



205

205  
A SET OF THREE BLUE PAINTED METAL  
DRUM HALL LANTERNS  
MODERN  
Ball finials and glass inset panels  
approximately 38cm high, 34cm diameter

£600-1,000



206

206  
CONTINENTAL SCHOOL (LATE  
19TH/EARLY 20TH CENTURY)  
*CLEARING THE ICE*

Oil on canvas  
Indistinctly signed (lower right)  
200 x 310cm (78½ x 122 in.)  
Unframed

£1,000-1,500

207  
A WALNUT TWO SEAT SOFA OR  
'LOVESEAT' IN FRENCH TASTE  
20TH CENTURY  
79cm high, 118cm wide, 50cm deep

£1,000-1,500



207





208 (part lot)

**208**  
**A GROUP OF OTTOMAN CLOAKS**  
 19TH CENTURY  
 One worked with couched gold thread filigree design with red and blue fabric highlights and metal braid, lined with 19th century European cotton with a sprig design, 108cm long approx. Together with, Five 19th century Ottoman boy's/men's short jackets in velvet, hand worked filigree design in gold thread, all 40cm approx. long. A 19th century Turkish cotton velvet lady's court dress with hand stitched raised metal thread decoration, inset smocked panels to front, lace trimmed and yoke closing, 141cm long An early 20th century Turkish man's robe, with metal thread embroidered detail and button closing to front, 133cm long A mid-20th century purple cotton velvet lady's dress with gilt metal embroidery, side slits and zip closing, 136cm long, and a silk velvet skirt of similar design with front and back opening to hem, 104cm long An early 20th century Turkish brocade coat worked with metal thread; cotton lined 130cm long

£600-800



209

**209**  
**ADCLO (FRENCH)**  
 A METAL TWO-DOOR CABINET;  
 20TH CENTURY  
 With applied plaque 'ADCLO - Etablissements Adrien Claude S.A - ... Le Vallois'  
 200cm high, 97cm wide, 37cm deep

£400-600



210 (part lot)

**210 λ**  
**ORSINA SFORZA (ITALIAN B. 1960)**  
*MERLI; SCALE*  
 Acrylic on card  
 Each signed, titled and dated 2017 (verso)  
 35.5 x 28cm (13¾ x 11 in.) (2)

**Provenance:**  
 Acquired directly from the artist, 27 November 2017

£400-600



211 (part lot)

**211 λ**  
**ORSINA SFORZA (ITALIAN B. 1960)**  
*UNTITLED*  
 Oil on board  
 Signed and dated 1998 (verso)  
 70 x 100cm (27½ x 39¼ in.)  
 Unframed  
 Together with a smaller work by the same hand, unframed (2)

**Provenance:**  
 Acquired directly from the artist, 27 November 2017

£300-500



212 (part lot)

**212 λ**  
**ANDRÉ SARAIVA (SWEDISH B. 1971)**  
*THE ROYAL GAME; MOONLIGHT*  
 Acrylic on board  
 30 x 30cm  
 (11¾ x 11¾ in.)  
 Together with 'Dash', watercolour and ink, 20 x 29.5cm by the same hand. (3)

**Provenance:**  
 Acquired directly from the artist

**Exhibited:**  
 Dash - Galerie Colette, *Drawings*, 1-27 February 2010

The present works where specially commissioned for Pushkin Press covers

£600-800





213

213 λ

JEAN-ADRIEN MERCIER (FRENCH, 1899-1995)  
POSTER FOR MLN 'MOUVEMENT DE LIBERATION NATIONALE'  
(NATIONAL LIBERATION MOVEMENT)  
Published by Crépa, Paris, 1944  
Lithographic print  
150 x 97cm, 152 x 99cm framed

£400-600

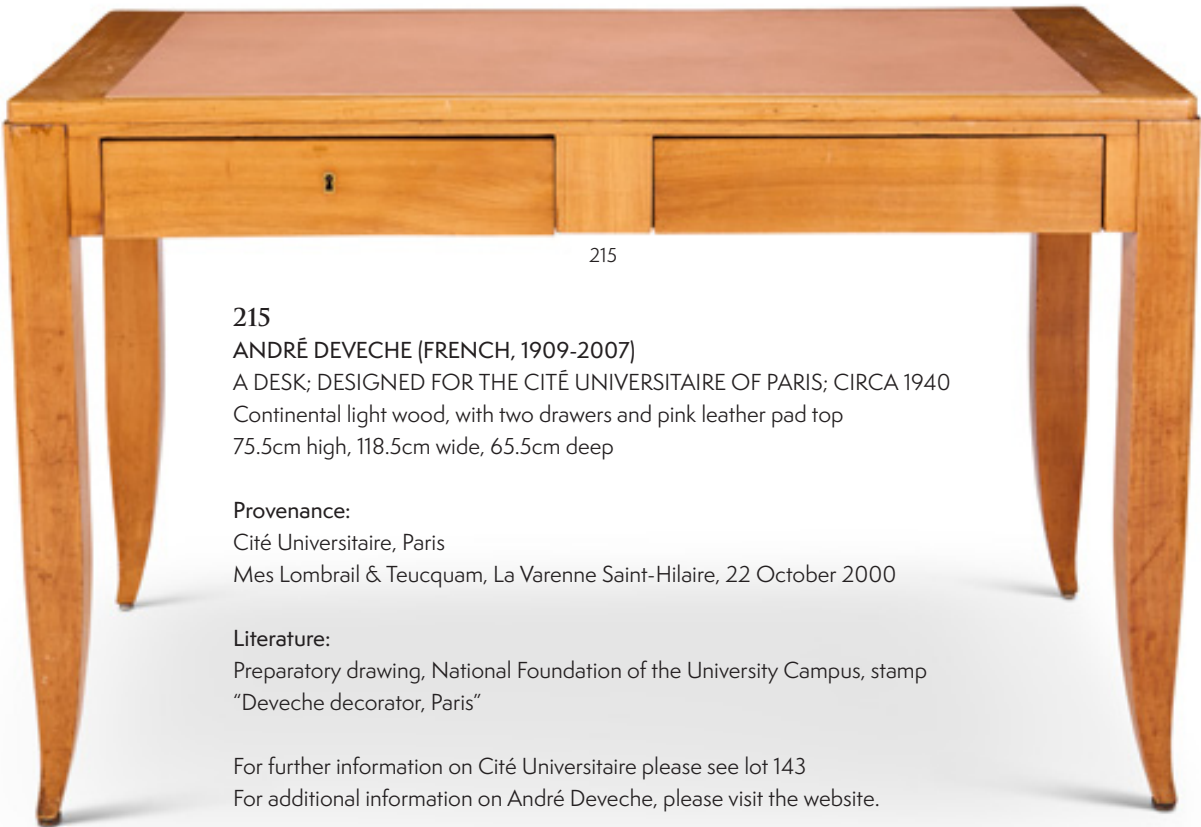


214

214 λ

ETTORE SOTTASS  
(ITALIAN 1917-2007)  
ARCHITECTURAL PLAN  
Pencil and coloured  
crayon  
Signed and dated  
*Octobre 91* (lower left);  
inscribed *Nord* (lower  
centre)  
29 x 21cm (11¼ x 8¼ in.)

£1,000-1,500



215

215

ANDRÉ DEVECHE (FRENCH, 1909-2007)  
A DESK; DESIGNED FOR THE CITÉ UNIVERSITAIRE OF PARIS; CIRCA 1940  
Continental light wood, with two drawers and pink leather pad top  
75.5cm high, 118.5cm wide, 65.5cm deep

**Provenance:**

Cité Universitaire, Paris  
Mes Lombrail & Teucquam, La Varenne Saint-Hilaire, 22 October 2000

**Literature:**

Preparatory drawing, National Foundation of the University Campus, stamp  
"Devedche decorator, Paris"

For further information on Cité Universitaire please see lot 143  
For additional information on André Devedche, please visit the website.

£400-600



216

216

NAN GOLDIN (AMERICAN, B. 1953)  
PARIS SKYLINE FROM MY ROOM  
Cibachrome  
Inscribed, 'Paris skyline from my hotel room,  
Lutecia Hotel. 1999 / Paris' (verso)  
72 x 104cm (28¼ x 40¾ in.), frame 72 x 104cm  
Executed in 1999, numbered eight from the  
edition of fifteen

**Provenance:**

Pescali & Sprovieri Gallery, London, 29 November 2005

£4,000-6,000

217

NAN GOLDIN (AMERICAN, B. 1953)  
SHELLEY ON HER SOFA, NEW YORK CITY  
Cibachrome print  
Inscribed, 'Paris skyline from my hotel room, Lutecia Hotel.  
1999 / Paris', on the reverse  
39.3 x 58.7cm (15¼ x 23 in.)  
From an edition of circa 25

**Provenance:**

Sotheby's, London, Contemporary Art, 24 June 1999, lot 107

From *The Ballad of Sexual Dependency*, a 1985 slide show  
exhibition and 1986 artist's book publication of over 700  
photographs taken between 1979 and 1986, depicting  
New York City's avant-garde music and art scene, the  
LGBT culture of the late 1970s and early 1980s, the  
Bowery neighbourhood, and Goldin's personal life.

£2,000-3,000



217





218

**218**  
AN ILLUMINATED INITIAL, WITH THE  
ANGEL APPEARING TO THE SHEPHERDS  
Illuminated manuscript on vellum  
150 x 130 mm (5 7/8 x 5 1/4 in)  
[?Italian, some parts probably early 16th  
century, other parts later]

£200-300

**219**  
A FRENCH PROVINCIAL BLUE AND GREY  
PAINTED SIDE CABINET  
18TH OR 19TH CENTURY  
With pair of cupboard doors  
96cm high, 137cm wide, 62.5cm deep

£400-600



219

**220**  
GIOIA MELLER MARCOVICZ (GERMAN,  
B. 1955)  
A SOFA; LATE 20TH CENTURY/EARLY 21ST  
CENTURY  
Steel frame, with purple velvet cushioned  
upholstery  
77cm high, 172cm wide, 87cm deep

With design similarities to Meller Marcovicz's  
'Plug-In' sofa-bed for Wittmann.

£500-800



220

**221**  
MILTON H. GREENE (AMERICAN, 1922-1985)  
MARILYN MONROE ON THE SUBWAY GRATE IN THE  
ICONIC WHITE DRESS, FROM THE SET OF THE SEVEN  
YEAR ITCH, CIRCA 1955  
Gelatin silver print  
Milton H Greene stamp on verso, inscribed in green ball pen  
'Dear Billy, I love you forever, Marilyn  
35.3 x 17.5cm, in a silver frame

**Provenance:**  
Gifted to Billy Wilder by Marilyn Monroe  
Christie's, Los Angeles, Innovators of 20th Century Style,  
including the Billy Wilder Collection, 18 May 2000, lot 246

£1,000-1,500

“Dear Billy, I love you  
forever, Marilyn”



221

**222**  
WEEGEE [ARTHUR USHER FELLIG] (AMERICAN, 1899-1968)  
AFTER THE OPERA, A SAMMY'S NIGHT CLUB ON THE  
BOWERY, NEW YORK, CIRCA 1943/1944  
Gelatin silver print  
26 x 33cm (10 x 14 in.), frame 37 x 45cm  
Photographer's credit label (Wedgee Photo-Representatives) on  
the reverse

**Provenance:**  
Christie's, London, '20th Century Photographs', 1 December 1999,  
lot 171

£500-700



222





223

223  
HENRY MILLER (AMERICAN 1891-1980)  
*UNTITLED*  
Gouache and watercolour  
Signed and dated 31/66 (lower right)  
26.5 x 21cm (10¼ x 8¼ in.)

Executed circa 1945.

**Provenance:**  
Christie's, Paris, 11 December 2001, lot 236

£300-500



224

224 λ  
MAURO BONACINA (ITALIAN B. 1977)  
*LAGOON*  
Acrylic, pencil, oil and high gloss enamel on aluminium  
Titled and dated 04 (verso)  
160 x 210cm (62 x 82½ in.)  
Unframed

**Provenance:**  
Dicksmith Gallery, London  
Acquired from the above on 25 October 2004

£500-700



225

225 λ  
NICK WAPLINGTON (BRITISH, B. 1965)  
*DAWN AT STONE CIRCLE, GLASTONBURY, 1997*  
Chromogenic print  
81 x 121cm (31¾ x 47½ in.)

**Provenance:**  
Acquired from Trolley Gallery, London, October 2005

£1,000-1,500



226

226  
RAFAEL YOSSEF HERMAN (ISRAELI, B. 1974)  
*NOCTE DECUS, 2016*  
Chromogenic print  
178 x 268cm (70 x 105½ in.), in a metal frame 190 x 280 x 7cm

**Provenance:**  
Acquired directly from the artist

**Literature:**  
*Rafael Y. Herman* (exhibition catalogue), Ludwig Museum, Budapest, Hungary, 2018

£6,000-8,000

227  
A PAIR OF OAK CENTRE TABLES  
MID 20TH CENTURY, DESIGNED FOR THE CITÉ UNIVERSITAIRE OF PARIS  
Each with a rectangular top above the cylindrical supports joined by stretchers  
77cm high, 160cm wide, 89.5cm deep

**Provenance:**  
Cité Universitaire, Paris

For further information on Cité Universitaire please see lot 143

£800-1,200



227









229

**228**  
A HORN AND METAL WIRE INLAID  
HARDWOOD BOX  
NORTH AFRICAN, 19TH CENTURY  
Containing assorted stones, fossils, and  
fragments of terracotta  
13cm high, 20cm wide, 21cm deep

£200-400



228

**229**  
JACQUES ADNËT (FRENCH, 1900-1984)  
A FLOOR LAMP; CIRCA 1950  
With leather-covered tripod base and cream  
paper shade  
140cm high

**Provenance:**  
Galerie Matthieu Richard, Paris  
Jean-François de Blanchetti, Paris

**Literature:**  
Alain René Hardy and Gaëlle Millet, 'Jacques  
Adnet', Paris, 2009, p. 247 for a related model

£700-1,000



230



**230**  
A PAIR OF ARMCHAIRS  
20TH CENTURY  
With mint green satin covers  
60cm high, 85cm wide, 80cm deep

**Provenance:**  
The Thurn und Taxis family, Castello Duino,  
Trieste.

£400-600

**231**  
AN ITALIAN 'LACCA POVERA' CASKET  
18TH CENTURY  
Decorated with views of cities on red ground  
20cm high, 36cm wide, 20.5cm deep

£800-1,200



231



232

**232**  
VENINI (ITALIAN)  
A CIRCULAR DISH; 20TH CENTURY  
Pale green glass with trapped air bubbles  
Underside with acid-stamped 'VENINI  
MURANO' and paper label  
30.5cm diameter

£200-300

**233**  
MATHIEU MATÉGOT (FRENCH, 1910-2001)  
'BELLEVUE' COFFEE TABLE; DESIGNED 1956  
Black patinated metal and glass  
38cm high, 85cm wide

**Provenance:**  
Camard & Associés, Paris, 14 May 2007, lot 7

**Literature:**  
Jousse and Mondineu, 'Mathieu Mategot',  
2003, ppg. 15, 139

£800-1,200



233





234



235

**234**  
**BRYAN ADAMS (CANADIAN, B. 1958)**  
*KATE MOSS. RECLINING IN STOCKINGS, LONDON*  
 Archival pigment print  
 25 x 20cm (10 x 8 in), frame 46 x 41cm

Executed in 2002.

£1,000-1,500

**235**  
**BURT GLINN (AMERICAN 1925-2008)**  
*ELIZABETH TAYLOR ON SET OF SUDDENLY LAST SUMMER, S'AGARO, SPAIN, 1959*  
 Gelatin silver print  
 23 x 35cm, frame 29 x 40.5cm

The 1959 movie adaptation of Tennessee Williams's one-act play was fraught with tension. This was the first movie Taylor starred in after the death of her third husband, Mike Todd, and controversial in the eyes of the public marriage to Eddie Fisher just months later. Despite the scandal, Taylor received an Academy Award nomination. Burt Glinn followed the cast to S'Agaro, Spain, to photograph on and off the set.

£1,000-1,500

**236 λ**  
**BEATRICE CARACCIOLO**  
**(ITALIAN/BRAZILIAN B. 1955)**  
*WAVES, 2004*  
 Silkscreen glass over photographic print glued to aluminium  
 Signed, 'Beatrice Caracciolo', dated and inscribed on the verso  
 67.5 x 92.6cm (26½ x 36¼ in.), frame 72.5 x 97.5cm

**Provenance:**  
 Acquired directly from the artist

£6,000-8,000



236

**237 λ**  
**BEATRICE CARACCIOLO**  
**(ITALIAN, B. 1955, BRAZIL)**  
*WAVES, 2004*  
 Silkscreen glass over photographic print on aluminium  
 Signed, 'Beatrice Caracciolo', dated and inscribed on the verso  
 68.5 x 94cm (26¾ x 37 in.), frame 72.5 x 97.5cm

**Provenance:**  
 Acquired directly from the artist

Since the 1990s, Beatrice Caracciolo has had numerous successful solo and group exhibitions throughout Europe and the United States. She is known for her trademark semi-abstract charcoal drawings, zinc sculptures and collages of scenes from nature. Depictions of stormy seas and thundery skies, the leitmotif of her work, convey the perpetual movement and energy of the elements. The artist continuously reworks the scenes captured in her photographic etudes through a variety of art forms and materials, confining the motion of the oceans to the rectangle of the paper.

£6,000-8,000



237





238

**238**  
**A EMBROIDERED TEXTILE MOUNTED WOOD CASKET**  
LATE 17TH CENTURY AND LATER  
Of domed rectangular form, hinged lid  
25cm high, 41cm wide, 20cm deep

£300-500

**239**  
**A TURKISH COTTON VELVET CUSHION**  
**WITH RAISED METAL THREAD WORK EMBROIDERY**  
CIRCA 1800  
86cm length, 40cm high

Together with a Venetian silk velvet cushion in the Baroque taste, with raised couch work embroidery including metal threads and border, fringed to each end, 54cm x 38cm; A French Aubusson tapestry cushion, with heavy cotton fringing, 45cm x 45cm; A 1920's cotton velvet cushion set a tapestry band with fringed border, 47cm x 55cm; A cotton velvet cushion applied earlier silk brocade and metal panel, with metal thread banding and silk fringing, 60cm x 50cm.

£200-300



239



240

**240**  
**POUL KJAERHOLM (DANISH, 1929-1980)**  
**A PAIR OF 'PK 22' LOUNGE CHAIRS: MANUFACTURED BY**  
**E. KOLD CHRISTENSEN; DESIGNED 1956; CIRCA 1965**  
Cognac leather and steel  
72cm high, 60cm wide, 45cm deep  
Stamped with manufacturer's mark

**Provenance:**  
Camard & Associés, Paris, 14 May 2007, lot 157

£2,000-3,000

**241**  
**AN IZNIK DISH**  
17TH CENTURY OTTOMAN TURKEY  
31.5cm diameter

**Provenance:**  
Pierre Bergé & Associés, Paris, 28 February 2000, lot 11

£4,000-6,000



241

**242**  
**A ROMAN TALL GLASS**  
**'CANDLESTICK' UNGUENTARIUM**  
2ND-3RD A.D.  
14.5cm high

**Provenance:**  
Private Collection, California, USA, acquired  
1950s-1960s.  
Rupert Wace Ancient Art, London, April 2015.

**Literature:**  
For similar examples see C S Lightfoot,  
Ancient Glass in National Museums Scotland,  
Edinburgh 2007, p.170 No. 437 and p.174  
No.451.

£600-800



242



243

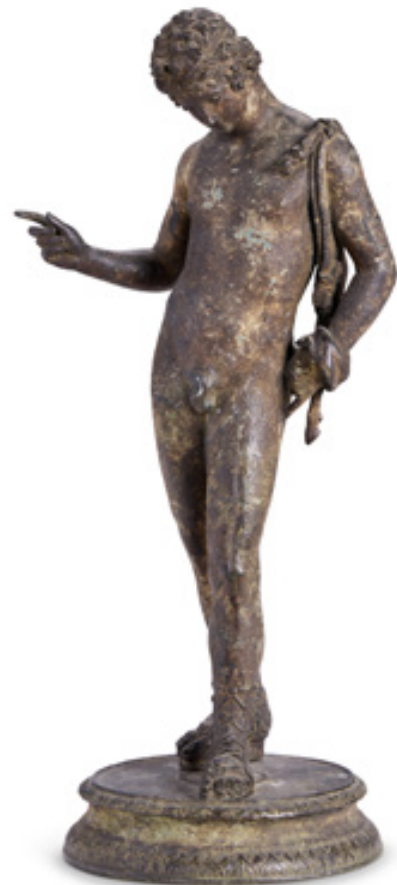


**243**  
**FOLLOWER OF JAN PIETER VAN BAURSCHEIT- TWO**  
**SANDSTONE BUSTS OR TERMS OF MYTHICAL GIANTS**  
NORTHERN EUROPEAN, LATE 17TH/18TH CENTURY  
Possibly Atlas and another Titan  
each approximately 33cm high, 37cm wide, 39cm long

**Provenance:**  
Dreweatts, Berkshire, 4 November 2020, 'The Spirit of the  
English Country House: Property from James McWhirter,  
James Graham-Stewart, and Alexander di Carcaci', lot 34.

£2,000-3,000





244

**244**  
AFTER THE ANTIQUE- AN ITALIAN  
BRONZE FIGURE OF NARCISSUS  
POSSIBLY NAPLES, 19TH CENTURY  
Patinated 'antique' bronze on a circular  
spreading socle  
32cm high

£400-600



245

**245**  
WILLIAM DE MORGAN (ENGLISH, 1839-1917)  
TWO TILES; CIRCA 1885  
Glazed ceramic  
Impressed with 'De Morgan Merton Abbey'  
stamp to reverse  
16cm high, 16cm wide

**Provenance:**  
Acquired from Haslam & Whiteway, London

£400-600



247

**247**  
A SAFAVID (IRAN) KNEELING COURTIER AT  
A FEAST IN THE CUERDA SECA TECHNIQUE  
17TH CENTURY  
23.5 x 25.2cm

**Provenance:**  
Acquired from Simon Ray, London

£1,500-3,000



248

**248**  
AN ORMOLU SEVEN LIGHT  
CANDELABRA IN THE LOUIS XV STYLE  
LATE 19TH CENTURY  
70cm high, 55cm wide

£300-500



249

**249**  
A BLUE VELVET COVERED TWO-  
SEAT SOFA IN EDWARDIAN TASTE  
20TH CENTURY  
The loose cover probably  
incorporating antique velvet panels,  
now covering a cream upholstered  
two seat sofa on stained wooden  
square section legs  
95cm high, 155cm wide, 85cm deep

**Provenance:**  
The Thurn und Taxis family, Castello  
Duino, Trieste

£400-600



246

**246**  
ENGHOLM AND WILLUMSEN (DANISH)  
A FOLDING TRAY TABLE; MODEL NO.  
4508; DESIGNED CIRCA 1960  
With circular tray top, resting on ebonised  
hinged folding legs  
42 x 62cm

£300-500





250

**AN ART NOUVEAU STAINED PLASTER MIRROR**  
19TH/20TH CENTURY

Ink inscription to reverse, possibly later, "J Vibert"  
84cm high, 114cm wide

Sculptural virtuosity characterised by sinuous lines, undulating forms and displays of organic forms epitomise the Art Nouveau style of the Fin de Siècle. The rippling frame of this mirror, entwined with flowing floral motifs seamlessly captures the era's fascination with naturalistic design. An ethereal quality that is both decorative and symbolic is achieved with the central female face that appears to emerge effortlessly from the swirling

forms she so calmly rests in. Sculptures of this period enjoyed the interplay between human form and the natural which consequently emphasised a dream-like connection between humanity and nature.

Important to these artists was the blurring of boundaries between arts that were traditionally considered fine and applied. This artwork showcases that ethos impeccably by transforming a functional object into a piece of beauty. Skilled, intricate carving inspired by the dynamic rhythms of nature showcases the movements disinterest with the fast-changing technological world of the late 19th and early 20th centuries.

£3,000-5,000



251

**AN INDIGO COTTON CANVAS CHAPAN**  
CENTRAL ASIAN

With repetitive hand stitched zigzag red border, with handmade picot edging, inset one pocket.  
122cm long

Together with: A Turkmen purple quilted velvet coat with inset-coloured sections, worked pocket and red machined border appliques, lined with red floral print, 103cm long; An Uzbek silk Ikat quilted chapan, with floral printed lining, hand stitched border, 127cm long; An early 20th century Turkish Ucetek Entari robe with long side slits and overlong open sleeves, woven in silk on cotton ground, with hand couched cord embroidery and edging to body, 151cm long, and a pair of similar pantaloons with corded embroidery with goat skin backing to pocket, corded gathering to waist, 93cm long; A silk brocade kaftan with red cord and gilt metal braiding, with long slit to each side and an Uzbek Ikat woven kaftan with losses to trimming; and a kimono shape in Uzbek style pattern organza type fabric.

£300-500

252

**AN EBONISED, LACQUERED, AND GILT GAMES TABLE**  
FRENCH, 20TH CENTURY

The glass inset top over a large chequer board design  
73cm high, 87cm square

£600-800



252





253  
AFTER THE ANTIQUE- A FRENCH BRONZE BUST OF BACCHUS  
CAST BY BARBEDIENNE, LATE 19TH CENTURY  
On an integrally case socle, signed to cast 'F. Barbedienne Fondeur'  
30cm high, 17cm wide

£400-600

253

254  
A PAIR OF VENETIAN CASED GLASS MILLEFIORI  
TWIN HANDLED VASES  
20TH CENTURY  
18cm high

£300-500



254



255

255 Y  
A MOTHER-OF-PEARL  
MARQUETRY AND BONE  
INLAID CHEST OF DRAWERS  
SYRIAN OR NORTH AFRICAN,  
LATE 19TH OR 20TH CENTURY  
With arrangement of three long  
drawers with ceramic handles  
82cm high, 112cm wide, 46cm  
deep

£800-1,200

256 λ  
VICTOR EDELSTEIN (BRITISH B. 1945)  
*THE LIBRARY, PALAZZO BARBARO, VENICE*  
Pastel  
49.5 x 64cm (19¼ x 25 in.)

Provenance:  
Acquired directly from the artist

£600-800



256

257 λ  
ANTHONY MURPHY (BRITISH B. 1956)  
*INTERIOR, DOMAINE DES JASSES*  
Oil on canvas  
Signed and dated 97 (lower right)  
38 x 54.5cm (14¾ x 21¼ in.)

Provenance:  
Acquired directly from the artist

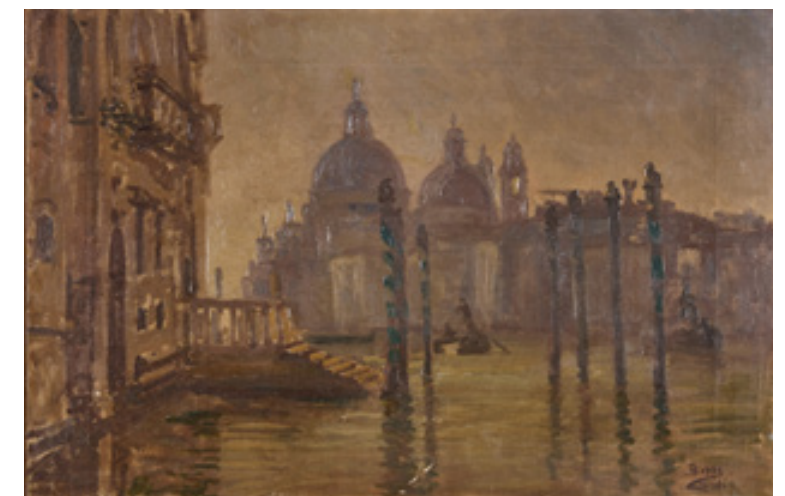
£200-300



257

258  
BEPPE CIARDI (ITALIAN 1875-1932)  
*VENICE*  
Oil on canvas  
Signed (lower right)  
42.5 x 64cm (16½ x 25 in.)

£3,000-5,000



258





259

**259 λ**  
**ANH DUONG (FRENCH. B. 1960)**  
*EMMÈNE-MOI 7*  
 Oil on paper  
 Signed and dated 99 (lower right); titled and dated 99 (verso)  
 76 x 57cm (29¾ x 22¼ in.)

**Provenance:**  
 Galerie Jerome de Noirmont, Paris  
 Acquired from the above on 1 April 1999

**Exhibited:**  
 Paris, Galerie Jerome de Noirmont, Anh Duong -  
 Autoportraits, April-May 1999

Anh Duong is a French-American artist, actress, and model. She is known for her self-portraits, which she has compared to a visual diary, as well as portraits of significant art collectors and influencers.

£300-500



260

**260**  
**ISAC VROMANS (DUTCH CIRCA 1655-1719)**  
*A FOREST FLOOR STILL LIFE WITH CYCLAMEN, BUTTERFLIES, AND A SNAIL*  
 Oil on panel  
 Signed with monogram (lower right)  
 39 x 32cm (15¼ x 12½ in.)

**Provenance:**  
 Private Collection, France, until 2012  
 Habeldt & Co., Paris

£1,500-2,500



261

**261**  
**EDME ALEXIS ALFRED DEHODENCQ (FRENCH 1822-1882)**  
*VIEW OF THE ARTIST'S STUDIO WITH TWO PLASTER MODELS OF MICHELANGELO'S GIORNO AND NOTTE*  
 Oil on canvas  
 Inscribed 'A. Dehodencq / Fait [?] de son atelier' (to stretcher, verso)  
 41.2 x 27cm (16 x 10½ in.)

**Provenance:**  
 Artcurial, 20 January 2016, lot 99  
 Collection of Gérard Souham  
 Didier Aaron, Paris, at TEFAF Maastricht

£1,500-2,500



## JULES DE BALINCOURT (FRENCH / AMERICAN B 1972)

262 λ#

JULES DE BALINCOURT  
(FRENCH/AMERICAN B. 1972)

THE SPECTACLE OF SPACE  
AND OTHER FALLACIES

Oil and collage on board  
86 x 76.5cm (33¾ x 30 in.)

Unframed

Painted in 2015

**Provenance:**

Galerie Thaddaeus Ropac

Acquired from the above on 11 December 2015

**Exhibited:**

Paris, Galerie Thaddaeus Ropac, *Space Age*,  
November 2015

Originally exhibited in a group show at Thaddaeus Ropac in Paris in 2015, *The Spectacle of Space and other Fallacies*, was one of three new works by the artist whose titles belie what could be simple decorative illustrations if taken at face value. Instead, the title hints at how space has been commodified and consumed in modern society and suggests the notion that we have, in some part, been misled or, at best, that there is a different version of the truth than the one we have been offered.

Based in Brooklyn, New York, de Balincourt is known for his use of bold, strong colours. At once abstract and figurative, the artist presents often dream-like images which appear simple but which strike at the core of contemporary issues, whether that be political, social or philosophical. His work questions the structures of power and influence, frequently highlighting areas of injustice and discrimination, presenting the viewer with depictions of both utopia and dystopia.

£30,000-50,000

“Art for me, it always was about beauty and seduction at a certain level, the first thing that draws you to art is to be pulled into it, seduced by it.....but it can't just be sugar-coated sweetness, I need an edge or tension or... I like the idea of these paintings standing at a crossroad where it could go either way. I like to leave that suspense.”

Jules de Balincourt

Cited in Port Magazine, 30 January 2018



262





263

263 λ  
KIKI SMITH (GERMAN/AMERICAN, B.1954)  
'FINGERBOWL', 1995  
Silver  
16.5 x 40 x 38.1cm  
Signed and numbered, 'Kiki Smith 1/25', inscribed, 'Artes Magnus',  
with monogrammed producer's initials, 'AM', to the underside

Provenance:  
Acquired from Anthony D'Offay, London, 1997

£6,000-8,000

264 λ  
SAM TAYLOR-WOOD (BRITISH, B. 1967)  
*THE GUITAR PLAYER (ALEX JAMES)*  
Coupler print in artist's frame  
174 x 104cm (72¼ x 44¾ in.), frame 184 x 114cm

Executed in 2001, this print is number one from an edition of six

Provenance:  
Acquired from White Cube, London, 24 November, 2001

£1,000-1,500



264

265 λ  
RADE PETRASEVIC (BOSNIAN/AUSTRIAN B. 1982)  
*THREESOME*  
Oil on peva  
200 x 180cm (78½ x 70¾ in.)

Executed in 2019.

Provenance:  
Alma Zevi, Venice  
Acquired from the above on 25 June 2019

£300-500



265





266

**266**  
A LARGE FRENCH NICKEL-PLATED RECTANGULAR  
MODERNIST MIRROR WITH ORIGINAL GLASS  
CIRCA 1930  
180cm high, 117cm wide

Provenance:  
Acquired from Gordon Watson, London

£300-500



267

**267**  
JACQUES ADNET (FRENCH, 1900-1984)  
A DESK AND STOOL; CIRCA 1930  
Metal frames covered in black leather. Desk with two pivoting  
drawers, black painted wooden top and brass loop handles and  
finials. Stool with dark fabric upholstered seat and brass feet.  
Desk; 74cm high, 92cm wide, 37.5cm deep  
Stool: 42.5cm high, 44.5cm wide, 34.5cm deep

Provenance:  
Acquired from Gordon Watson, London, 2004

£1,000-1,500



268



**268**  
CHARLES EAMES  
(AMERICAN, 1907-1978) &  
RAY EAMES (AMERICAN,  
1912-1988)  
A PAIR OF 'EA 108'  
CHAIRS; MADE BY VITRA;  
DESIGNED IN 1958; EARLY  
21ST CENTURY  
Black mesh and chromed  
aluminium  
83cm high, 57cm wide,  
52cm deep  
With VITRA fabric and  
paper labels

£600-800

**269**  
DUTCH SCHOOL (19TH CENTURY)  
A PAIR OF MAPS OF A FOREST  
AND THE FORTIFICATION OF  
STRONGBURG  
Watercolour and pen  
Each 31 x 45.5cm (12 x 17¾ in.) (2)

£200-300



269

**270**  
A VICTORIAN POLYCHROME-  
PAINTED PINE ARTIST'S  
PIGMENT CABINET  
19TH CENTURY  
With twenty drawers variously  
painted 'LYTHARGE', 'SAXON  
GREEN', 'DROP BLACK', 'PURE  
BLUE' and others  
51cm high, 103cm wide, 25cm deep

Provenance:  
Acquired from Robert Young  
Antiques, London

£1,000-1,500



270

**271**  
A GROUP OF CERAMIC BOWLS  
WITH ISLAMIC DESIGN  
VARIOUS DATE  
Includes 7 bowls  
Various sizes: approx. 22cm diameter

£500-800



271





272

**272**  
A PAIR OF METAL AND GLASS  
CANDLE HOLDERS  
LATE 19TH CENTURY  
Of hexagonal form  
57.5cm high

Together with a modern pair of metal  
lamps of pineapple form, cream card  
shades, 42cm high including current  
shades

£100-200



274



273

**273**  
A PAIR OF FRENCH CHINOISERIE  
LACQUERED WIG BOXES  
EARLY 18TH CENTURY  
Of slightly domed oblong form, hinged lids  
above plain interiors  
10cm high, 30cm wide, 22cm deep

The best known maker of these distinctive  
boxes was the Parisian Guillaume Martin  
(1689-1749) with Japanese style boxes  
recorded in his stock inventory of 1730. His  
success in the production of luxury lacquer  
work were resulted in the formation of the  
atelier now commonly referred to as "Vernis  
Martin".

£600-800

**274**  
A PAINTED AND EMBOSSED LEATHER  
FOUR FOLD SCREEN  
18TH CENTURY  
Decorated with Japanese style court scenes  
Each panel 213.5cm high, 55cm wide

**Provenance:**  
Acquired from Christopher Gibbs, London

£2,000-3,000







275

275 λ  
**JEAN COCTEAU (FRENCH 1889-1963)**  
*UNTITLED*  
 Ink and gouache on cigarette packet  
 7 x 5cm (2¾ x 1¾ in.)

Drawn circa 1915-1920.

**Provenance:**  
 Christie's, Paris, *Livres illustrés modernes, manuscrits et photographies*, 11 December 2001, lot 110

£2,000-3,000

277 λ  
**JEAN COCTEAU (FRENCH 1889-1963)**  
*BALLET RUSSES: PORTRAIT OF A DANCER (IN SCHEHERAZADE COSTUME)*  
 Ink and pencil  
 Inscribed *Baron d'Erlanger, Park House, Rutlay Gate, Londres* (centre right)  
 27 x 21cm (10½ x 8¼ in.)  
 Unframed

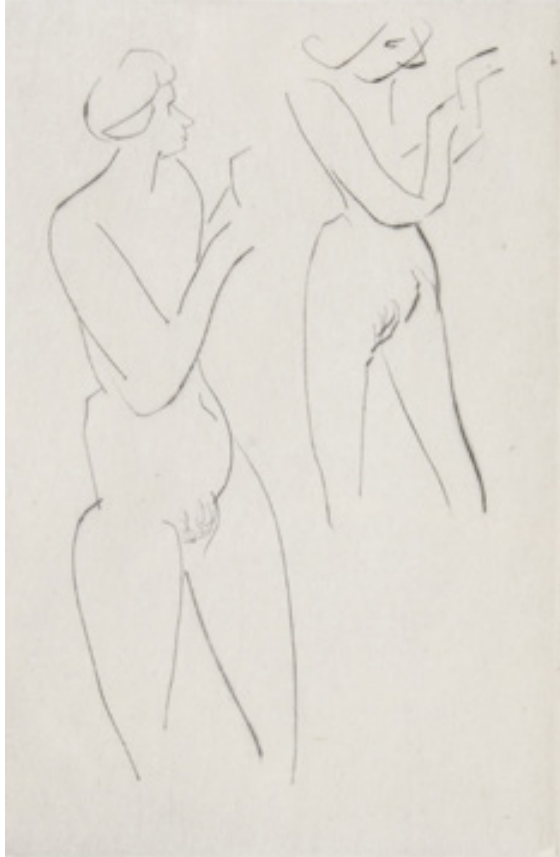
**Provenance:**  
 Christie's, Paris, 11 December 2001, lot 6

The present work may depict Nijinsky who performed in the ballet at the Opéra Garnier and who Cocteau depicted a number of times.

£2,000-3,000



277



276

276  
**HENRI MATISSE (FRENCH 1869-1954)**  
*DEUX FIGURES - ACADEMIES (DUTHUIT 45)*  
 Drypoint printed with a delicate veil of plate tone, 1914, a fine richly inked impression  
 Signed and numbered from the edition of 12 in black ink, on wove paper, with full margins  
 Sheet: 32.8 x 25.5cm (13 x 10 in.)

**Provenance:**  
 Collection Henri M. Petiet, Saint-Prix (with his ink stamp verso)

£3,000-5,000

278 λ  
**JEAN COCTEAU (FRENCH 1889-1963)**  
*CETTE NUIT NOËL*  
 Pen and ink  
 Inscribed and signed with star (to centre of the sheet)  
 21 x 17cm (8¼ x 6½ in.)

Executed Christmas 1939.

**Provenance:**  
 Christie's, Geneva, 14 May 2001, lot 34

*Cette nuit Noël va descendre  
 Pour nous réchauffer un peu.*

This verse is the final stanza of the poem *La chambre d'Elia* published in *La Pléiade*, Cocteau. p. 1241.

£600-800



278





279

279 λ  
LOUIS SÛË (FRENCH 1875-1968)  
*FEMME NUE ALLONGÉE*  
Ink and traces of pencil  
Signed, dated nov. 09 and dedicated à *Pierre de Guigand*  
*hommage sympathique* (to lower edge)  
17 x 29cm (6½ x 11¼ in.)

Provenance:  
Christie's, Geneva, 14 May 2001, lot 183 (part lot)

£200-300



280

280  
ALBERT MARQUET (FRENCH 1875-1947)  
*JEUNE ARABE À LA FONTAINE*  
Pencil  
Signed (lower left)  
18 x 11cm (7 x 4¼ in.)

Provenance:  
Christie's, Geneva, 14 May 2001, lot 183 (part lot)

The present drawing probably dates from Marquet's first trip to Morocco in 1920 and is probably a sketch for an unrealised project for the illustration of Scheherazade.

£1,000-1,500



281

281 λ  
PABLO PICASSO (1891-1973)  
*UNTITLED, FROM AFAT (BLOCH 315; CRAMER BOOKS 33)*  
Engraving, 1940, the edition was 64, printed by Roger Lacourrière, Paris, published by Le Degré Quarante et Un, Paris, on Montval wove paper, with full margins, Sheet: 21 x 31cm (8¼ x 12¼ in.)

Provenance:  
Collection Henri M. Petiet, Saint-Prix (with his ink stamp verso)

£1,000-1,500



282

282 λ  
MARIE LAURENCIN (FRENCH 1885-1956)  
*LES JOUEUSES DE FLÛTE (MARCHESSEAU 2)*  
Etching with aquatint, 1904, a fine richly inked impression  
Signed and dated in pencil, the edition was 10, on wove paper, with full margins  
Sheet: 30.2 x 23cm (11 7/8 x 9 in.)

Provenance:  
Collection Henri M. Petiet, Saint-Prix (with his ink stamp verso)

£1,000-1,500



283

283  
PAVEL TCHELITCHEW (RUSSIAN 1898-1957)  
*NUDE STUDIES*  
Pen, ink and wash  
With studio stamp (verso)  
25.5 x 19.5cm (10 x 7½ in.)  
Drawn circa 1931.

Provenance:  
Estate of the artist  
Christie's, Paris, 1 December 2005, lot 51

£2,000-3,000



284

284  
ANDRÉ DERAÏN (FRENCH 1880-1954)  
*NU DEBOUT*  
Pencil  
Signed and dedicated à *Louis Carré* (lower right)  
42.5 x 29.5cm (16½ x 11½ in.)

Provenance:  
Galerie Louis Carré & Cie, Paris  
Piasa / Artcurial, Paris, *Ancienne Collection Louis Carré*, 10 December 2002, lot 266

£700-900



285 ‡  
EDVARD MUNCH (NORWEGIAN 1863-1944)  
*TRØST (CONSOLATION)* (WOLL 6)  
Drypoint with etching printed in brownish-black ink, 1894, a fine richly inked impression with noticeable burr in the hair and in the shadow  
Signed in pencil, also signed and inscribed by the printer Otto Felsing, Berlin, Woll's V state (of VI), on wove paper, with wide (full) margins  
Sheet: 39.5 x 49.5cm (15½ x 19½ in)

**Provenance:**  
Acquired from Galerie Kornfeld, Bern, 24 June 2000

Edvard Munch presents a nude male figure with his back towards the viewer, embracing a nude female figure who kneels with her head held in her hands. There is an intense sadness to the work, voyeuristically observed by the viewer from afar as we look upon a private moment shared by two people. The work is titled *Consolation*, a comfort received after a loss or disappointment. The title instructs the viewer's perception of the work, emphasising the intimacy between the two faceless figures as the male consoles the distressed female figure. Behind the woman lurks an imposing shadow which appears to be almost engulfing the vulnerable figure. The male figure looks straight towards the darkness, holding the woman tight against his chest, an act of defiance and protection. The motif of embracing lovers or intertwined figures was often used by Edvard Munch. He discussed this bond in his text *The Origins of the Frieze of Life*:

*These two in the instant they are no longer themselves but merely a link that throughout millenniums connects one generation to the next.* (Edvard Munch, Translated)

Depictions of lovers were commonly depicted as one body, fused together by this 'link,' to the point where it is almost impossible to distinguish where one body ends and the other begins. Paired with our voyeuristic view on Munch's life, this allows us an introspective insight into his own romantically fraught life. It has been suggested that the present work was inspired by his affair with Milly Thaulow, ten years previous. But whilst this picture was made ten years after their affair began, and two years before they separated, it no doubt holds an autobiographical truth about love and loss felt keenly by Munch. He used the feelings and experiences of the relationship in future works of art including *Separation*, 1896 produced in oil and now held at the Munch Museum in Oslo depicting the separation between Thaulow and Munch.

Whilst studying at the Royal School of Art and Design, Kristiania (known today as Oslo), Munch became acquainted with the nihilist Hans Haeger, who encouraged him to 'soul paint': painting one's psychological states across the canvas. Indeed, Munch imbued this distinctive style and ethos across his work, most famously in *The Scream*, 1893.

£25,000-35,000



285





286

**286**  
**CHRISTIAN JACQUES BERARD (FRENCH 1902-1949)**  
*DESIGN FOR 'LES JEUX SONT FAITS'*  
 Gouache, ink and wash  
 Signed (lower right)  
 45 x 60.5cm (17½ x 23¾ in.)

Painted circa 1940.

**Provenance:**  
 Private Collection, Edouard Lehmann  
 Christie's, Paris, *Livres Illustres Modernes et Manuscrits*, 17 May 2002, lot 17

£800-1,200



287

**287**  
**CHRISTIAN JACQUES BERARD (FRENCH 1902-1949)**  
*VUE DES TOITS, RUE CASIMIR DELAVIGNE, PARIS*  
 Oil on board  
 Signed (lower left)  
 21.5 x 27cm (8¼ x 10½ in.)

**Provenance:**  
 Jean Subrenat, Paris  
 Christie's, Paris, *Livres Illustres Modernes et Manuscrits*, 17 May 2002, lot 50

Jean Subrenat, Paris (proprietor of the restaurant *La Méditerranée* which opened in 1943 on Place de l'Odéon and became a renowned meeting place for many artists including Man Ray, Cocteau and Bérard)

£3,000-5,000

**288 λ**  
**JOHN PIPER (BRITISH 1903-1992)**  
*CATHEDRAL SQUARE*  
 Oil on canvas laid to board  
 Signed (lower right)  
 15 x 20.5cm (5¾ x 8 in.)

Painted in 1947.

**Provenance:**  
 Buchholz Gallery, Curt Valentin, New York  
 Private Collection, George E. Dix Jr. (acquired from the above in 1947) and thence by descent  
 Sotheby's, London, 25 May 2011, lot 97  
 The Fine Arts Society, London  
 Acquired from the above on 30 June 2017

**Exhibited:**  
 Virginia, University of Virginia, Museum of Fine Art, 1949

£7,000-10,000



288

John Piper is widely appreciated for his extraordinary ability to portray the character of historic architecture, most notably churches and cathedrals. His study of them began as a boy, as he cycled around the towns and villages of Surrey to take brass rubbings of their medieval churches. Later on – with the poet John Betjeman – he went 'church crawling' around Britain as he contributed to the Shell Guides. Eventually, his guiding interest for this subject led him to commissions of national importance and works of cultural significance.

Cathedral Square, 1947, offered here as Lot 288, shows Piper's archetypal treatment of subject, form, and surface. It's dark and sombre image conveys a sense of atmosphere that reflects the Neo-Romantic concern for 'genius loci' – the spirit of place: where the artist responds to place with an inward expression articulated across the canvas. Piper executed this well as an official war artist during the Second World War, as it made him revisit architectural forms with

a renewed sense of purpose and emotive rigor, none more so than in Interior of Coventry Cathedral, 15 November, 1940: an important work that caught the cathedral in a state of bombed ruin, smoking as an architectural casualty of war. A delineation here may be made to Cathedral Square – painted in the aftermath of war – as Piper recalls the silhouette of the cathedral, and inscribes its surface with marks that create a visceral architecture on the canvas.

George E. Dix Jr – whose family represented British artists in New York at the time – bought this painting in 1947 from the renowned Buchholz Gallery (run by the German Jewish art dealer Curt Valentin who was an important conduit of European Modernism in post-war America). Piper also exhibited here alongside fellow artists and friends: Paul Nash, Graham Sutherland, and Henry Moore – titans of Modern British Art. Cathedral Square was later shown at the Museum of Fine Art, University of Virginia in 1949, and thereafter entered private collection.

“More powerfully than any other British artist ... he possessed a personal vision of architecture that transforms what he saw. He sought ... buildings of extraordinary illumination, and texture, turning them into reflections of a unique personal attitude.”

David Jenkins, John Piper: The Forties, London, 2000.





289

**289 λ**  
**GINO SEVERINI (ITALIAN 1883-1966)**  
*'SERENADE À LA LUNE' AND 'LES PROUESSES D'ARLEQUIN'*  
 Two pochoirs in colours, 1930, from the edition of 125  
 published by Frederick Etchells & Hugh MacDonald, London  
 on wove paper, with margins,  
 34 x 22cm sight size, 58 x 44cm framed

**Provenance:**  
 With William Weston Gallery, London

Printed at the studio of J. Saudé, Paris

£1,000-1,500



290

**290**  
**MAURICE GREIFFENHAGEN (BRITISH 1862-1931)**  
*IN AN ARTIST'S STUDIO*  
 Pen and ink  
 13 x 18cm (5 x 7 in.)

**Provenance:**  
 J S Maas & Co Ltd., London

£300-500



**291 λ**  
**PIERRE LE-TAN (FRENCH 1950-2019)**  
*MERMAIDS AND LINER*  
 Ink and watercolour  
 Signed with initials (lower right)  
 23 x 16.5cm (9 x 6¼ in.)

**Provenance:**  
 Acquired directly from the artist

**Literature:**  
 Roberto Peregalli, *Embroidered Armour*,  
 Pushkin Press, 2010, (cover illustration).

£2,000-3,000

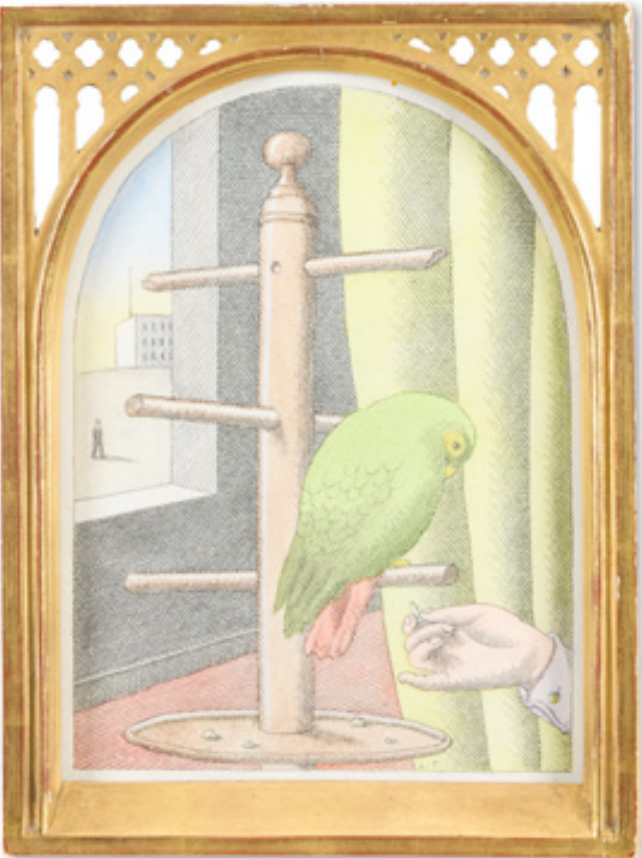


291

**292 λ**  
**PIERRE LE-TAN (FRENCH 1950-2019)**  
*LE PERROQUET*  
 Ink and watercolour  
 Signed with initials (centre right)  
 24 x 18cm (9¼ x 7 in.)

**Provenance:**  
 Nicolas Schwed, Paris  
 Acquired from the above on 12 November 2016

£1,000-1,500



292





293

293 λ  
HERVE INGRAND (FRENCH B. 1972)  
*CET ÉTERNEL ATELIER - VIDE NO.1*  
Oil on canvas  
Signed, titled and dated 05-06 (verso)  
114.5 x 162cm (45 x 63¾ in.)

**Provenance:**  
Galleria Raucci e Santamaria, Naples  
Acquired from the above on 24  
November 2006

£400-600

294  
A BLUE PAINTED OCCASIONAL TABLE IN NEO-CLASSICAL STYLE  
FRENCH, EARLY 20TH CENTURY  
The frieze drawer flanked by stop-fluted blocks and with an oval  
undertier below  
70cm high, 47cm wide, 39cm deep

Together with a French white painted and parcel gilt  
occasional table, 19th century.  
The frieze drawer flanked by stop-fluted panels and  
with an oval undertier  
70cm high, 48cm wide, 39cm deep

**Provenance:**  
The blue painted example acquired from O.F. Wilson, London

£600-800



294



295 (part lot)

295  
GIOIA MELLER MARCOVICZ  
(GERMAN, B. 1955)  
A PAIR OF BRUSHED STEEL AND  
GLASS TRESTLE TABLES;  
LATE 20TH CENTURY  
72cm high, 147cm wide, 85cm deep

£600-800



296

296  
LÉON SPILLIAERT (BELGIAN 1881-1946)  
*DUNES ET MER*  
Watercolour and ink  
24 x 32cm (9¼ x 12½ in.)

Painted circa 1904.

Inscribed and authenticated by Madeline Spilliaert (1917-2005),  
the artist's daughter, to the reverse of the sheet.

This work will be included in the forthcoming Catalogue  
raisonné being prepared by Dr. Anne Adriaens-Pannier.

**Provenance:**  
Imelda Art Gallery, Knokke-Heist  
Private Collection, Belgium (acquired from the above)  
Sotheby's, Paris, 19 June 2020, lot 107

**Exhibited:**  
Knokke, Casino Knokke, *Léon Spilliaert, Oeuvre Inédite*, May-  
September 2000

£8,000-12,000









297

297  
A POLYCHROME PAINTED SOFTWOOD  
GUN RACK  
MOROCCAN, 19TH CENTURY  
To take five arms  
151cm high, 103cm wide, 18cm deep

£250-350



298

298  
A FRENCH GILT METAL AND STAINED WOOD STANDARD LAMP  
FIRST HALF 20TH CENTURY  
The graduating pillar body, raised on an elegant tri-foot, with white fabric shade  
155cm high (excluding shade)

£300-500

299  
A LOUIS XV GRAINED AND PARCEL-GILT WALNUT CANAPÉ  
18TH CENTURY  
The waved back, arms and loose cushion covered in plain linen above waved  
rails and cabriole legs, the legs all re-tipped  
106cm high, 180cm wide, 72cm deep

Provenance:  
Acquired from Vivement Jeudi, Paris

£800-1,200



299

300 λ  
PATRICK KINMONTH (BRITISH B. 1967)  
*FLUDD*  
Oil on canvas  
Signed, titled and dated 1990 (to stretcher  
verso)  
183.5 x 199cm (72 x 78¼ in.)  
Unframed

Provenance:  
Acquired directly from the artist

£500-800



300

301 λ  
PATRICK KINMONTH (BRITISH B. 1967)  
*STRONTIUM FIELD*  
Oil on canvas  
Signed, titled and dated 1990 (to stretcher  
verso)  
183.5 x 198cm (72 x 77¾ in.)  
Unframed

Provenance:  
Acquired directly from the artist

£500-800



301





302

302 λ  
JACK BUTLER YEATS (IRISH 1871-1957)  
BALLYCASTLE, COUNTY MAYO, MORNING  
Pastel  
Signed with monogram (lower right)  
25 x 35cm (9¾ x 13¾ in.)

Executed in 1915.

**Provenance:**  
Waddington Galleries, London  
Private Collection, Martin Lederman, New York  
Sotheby's, 4 November 1992, lot 14

**Exhibited:**  
London, Waddington Galleries, *Early Watercolours*, April 1961, no. 61 (illustrated)

**Literature:**  
Hilary Pyle, *Yeats: His Watercolours, Drawings and Pastels*, Dublin, 1993, p. 168. no. 712 (incorrectly illustrated as no. 713)

Yeats visited the seaside town of Ballycastle on the northern coast of County Mayo a number of times, most notably in 1909 when he spent time there painting and drawing various different aspects of the landscape. Hilary Pyle notes that Yeats made three sketches of Ballycastle in 1915, although the artist is not known to have actually visited in that year, suggesting that the works may have been done from memory (see Hilary Pyle, *Yeats: His Watercolours, Drawings and Pastels*, Dublin, 1993, p. 168). Pyle describes the works as “important in that they look forward to the sketch-like impressions of landscape in pure colour in late oils.” (Ibid, p. 27)

£5,000-7,000

303  
AN ART DECO SIDEBOARD  
CIRCA 1945  
Vellum covered wood, with nine drawers  
Indistinct maker's stamps, and number '67336', to the back  
91cm high, 250cm wide, 60cm deep

**Provenance:**  
Christie's, New York, 29 November, 1999, lot 127

£2,000-4,000



303



305

306  
AN UPHOLSTERED DAYBED  
IN THE MANNER OF HOWARD &  
SONS, MID-20TH CENTURY  
With an overstuffed back and arms  
and loose cushion, on turned legs  
with brass castors  
85cm high, 76cm wide, 155cm long

£800-1,200

304  
AN ETCHED GLASS MIRROR,  
VENETIAN, 20TH CENTURY,POSSIBLY  
INCORPORATING EARLIER ELEMENTS  
155deep, 90cm wide

£500-800



304

305  
LISA JOHANSSON-PAPE  
(FINNISH, 1907-1989)  
A TABLE LAMP; CIRCA 1950  
brass and leather  
60cm high

**Provenance:**  
Acquired from Eric Philippe, Paris,  
6 February 2010

£400-600



306





307  
CIRCLE OF PIERRE GOBERT  
(FRENCH 1662-1733)  
*Portrait of a Noble Lady, Half Length,  
Wearing a Silver and Red Dress*  
Oil on canvas  
76.5 x 63.5cm (30 x 25 in.)  
Unframed

£1,500-2,000



307

308 Y  
A MOTHER OF PEARL AND  
BONE INLAID CHEST OF  
DRAWERS  
SYRIAN, 19TH CENTURY  
With arrangement of two  
short and three long drawers  
111.5cm high, 118cm wide,  
53cm deep

£800-1,200



308





309

**309**  
A PAIR OF FRENCH GILT METAL AND GLASS WALL LIGHTS IN THE MANNER OF MAISON BAGUES  
MID 20TH CENTURY  
Twin branches within scrolling backplates with glass drops and mounts  
50cm high, 36cm wide

**Provenance:**  
Acquired from Charles Saunders, London

£600-1,000



310

**310**  
FOLLOWER OF MARTEN RYCKAERT  
A PAIR OF HUNTING SCENES, POSSIBLY DEPICTING ACTAEON  
Oil on copper  
Each 10.5 x 27cm (4 x 10½ in.) (2)

£400-600



311

**311**  
A PAIR OF DIRECTOIRE POLYCHROME-PAINTED SIDE CHAIRS  
CIRCA 1790  
Each with a turned top rail, lozenge and urn-centred panel and pierced anthemion splat above a padded seat on turned tapering legs, painted in shades of brown, red and blue  
87cm high, 45cm wide, 41cm deep

£300-500

**312**  
VENETIAN SCHOOL (17TH CENTURY)  
A SET OF FOUR TONDOS: DAVID AND GOLIATH; SAINT CATHERINE OF ALEXANDRIA; SAINT URSULA; AND JUDITH WITH THE HEAD OF HOLOFERNES  
Oil on turned wood, in integral frame, tondo  
Each 29 x 29cm (11¼ x 11¼ in.) (4)

**Provenance:**  
Christie's, London, *Bartolozzi, Florence: Four Generations of Antiquari Since 1887*, 14 November 2013, lot 270

£1,500-2,000



312

**313**  
A MATCHED PAIR OF WALNUT AND UPHOLSTERED SOFAS  
ONE CIRCA 1860, BY GILLOWS, THE OTHER 20TH CENTURY TO MATCH  
Each of 'Chesterfield' type with generous outscrolling backs and arms  
66cm high, 222cm wide, 92cm deep

£2,000-3,000



313



314

A FIJIAN GUNSTOCK CLUB (GATA)

19TH CENTURY

Hardwood, characteristic spur to top above stepped end, panels of carved hatchment, modern display stand

club 106cm long

Provenance:

Me Boisgirard, Paris, 19 November 2001, lot number untraced

£600-1,000



314

315

THREE FIJIAN ROOTSTOCK WAR CLUBS (VUNIKAU)

19TH CENTURY

Hardwood, each with characteristic hatched carving, rootstock natural ends, set on modern display stands

clubs 112, 110 and 97cm long

Provenance:

Me Boisgirard, Paris, 19 November 2001, lot number untraced

£1,200-1,800



315

316

A VERY FINELY WOVEN SILK AND WOOL SQUARE SCARF POSSIBLY EUROPEAN, CIRCA 1800

Worked in pale pink and blue with stylised boteh motif, with handmade silk fringe Together with: A fine 19th century Kashmiri pashmina stole with banding to one end, the narrow loom two piece ground joined to middle with herringbone stitch and a chevron motif, length 346cm x 62cm wide A European narrow loom linen stole with silk thread cut work to ends with metal thread highlights, circa 1800, 226cm long An 18th century silk tabard, made up from sections of silk, possibly Spitalfields, with handmade silver wire lace highlights and edging, with side slits, 94cm long

£300-500



316

317

THREE TRIBAL WAR CLUBS

19TH CENTURY

Hardwood, a Fijian Bowai club, a plain club with slightly pointed end and a club or spear with facettend end and slight point, set on modern display stands

clubs 114, 100 and 88cm long

Provenance:

Me Boisgirard, Paris, 19 November 2001, lots 271, 258 and 246.

£500-1,000



317

318

A GROUP OF THREE TRIBAL WEAPONS

19TH CENTURY

Hardwood, comprising a Raratonga spear, 266cm long: two longbows, possibly Amazonian, 191 and 205cm long

Provenance:

One of the bows probably Me Boisgirard, Paris, 19 November 2001, lot 282.

£1,000-1,500



318

319

THREE TRIBAL WAR CLUBS

19TH CENTURY

Hardwood, a Fijian short Bowai or Gada club, an African knoberry club- possibly Tanzania and a spear, set on modern display stands

clubs 71, 50 and 98cm long

Provenance:

Me Boisgirard Paris, 19 November 2001, lots 255, 279 and untraced.

£300-500



319

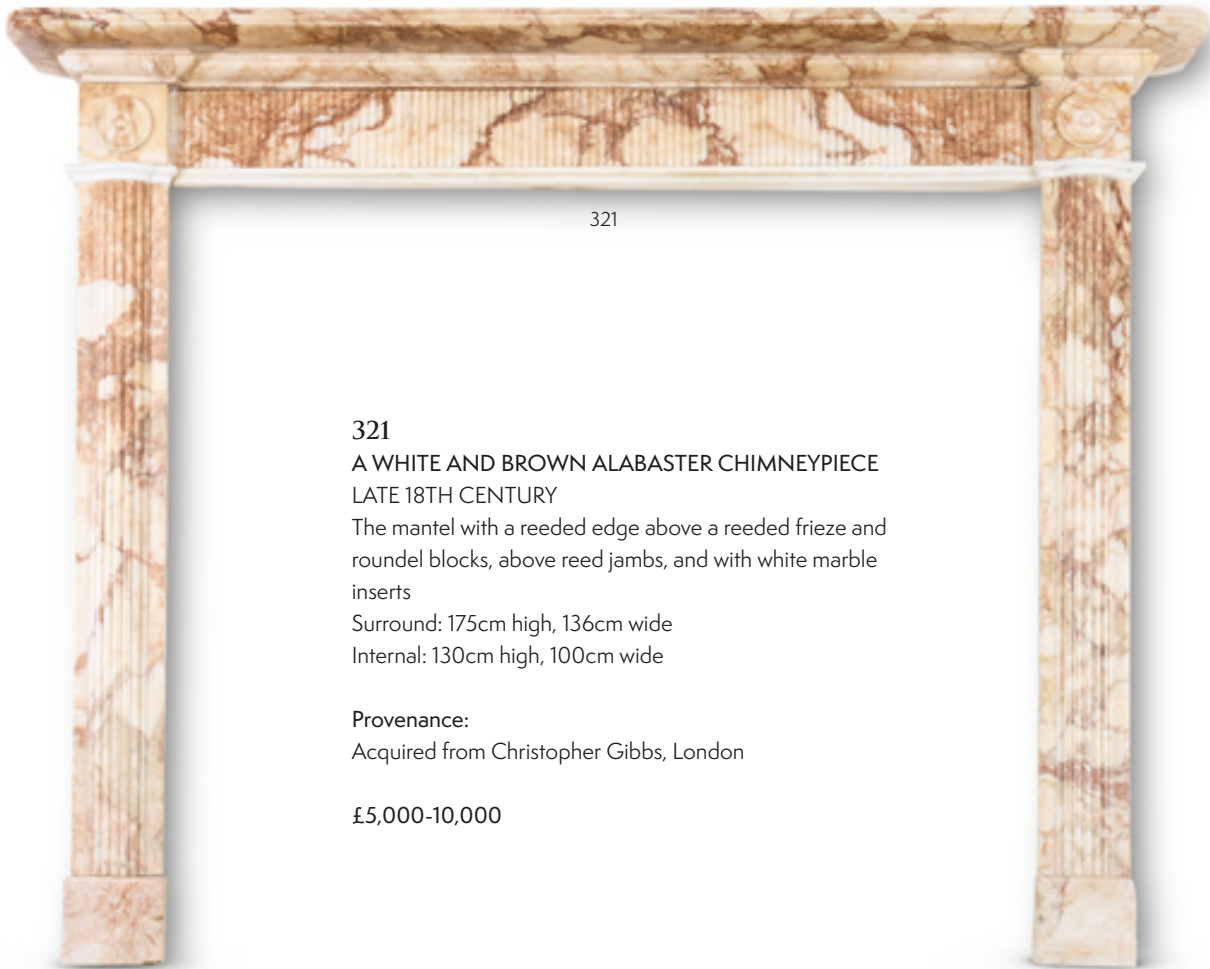




320 (part lot)

**320**  
**TWO VENETIAN CRIMSON SILK AND METALLIC THREAD EMBROIDERED CUSHION PADS**  
18TH CENTURY  
Centred with a lady and goat, and the other with a man. Subject within ribbon and floral surround.  
40cm high, 50cm wide

**Together with:** A pair of late 17th century Italian crimson silk and metal bullion work cushions centred differing armorials within bullion work shields, the ground worked with strap work, floral set vases and sprays, with later damask backing, 65cm square.  
**£400-600**



321

**321**  
**A WHITE AND BROWN ALABASTER CHIMNEYPIECE**  
LATE 18TH CENTURY  
The mantel with a reeded edge above a reeded frieze and roundel blocks, above reed jambs, and with white marble inserts  
Surround: 175cm high, 136cm wide  
Internal: 130cm high, 100cm wide

**Provenance:**  
Acquired from Christopher Gibbs, London

**£5,000-10,000**

**322**  
**ROGER DE LA FRESNAYE (FRENCH 1885-1925)**  
*ÉTUDES DE FEMMES NUES*  
Ink  
Signed (lower right)  
30 x 22cm (11¾ x 8½ in.)

**Provenance:**  
Private Collection, Henri M. Petiet, Paris  
Piasa, Paris, 15 June 2000, lot 63

**£400-600**



322

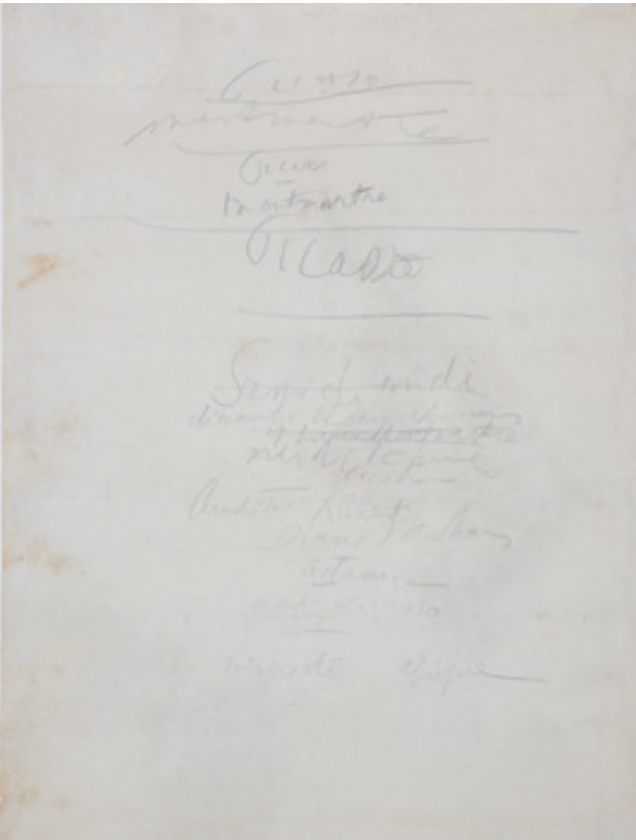


323

**323**  
**ROGER DE LA FRESNAYE (FRENCH 1885-1925)**  
*ÉTUDES DE FEMMES NUES, SANS TÊTE*  
Ink  
Signed, dated 1911 and further stamped with signature (lower right)  
26.5 x 20.5cm (10¼ x 8 in.)

**Provenance:**  
Private Collection, Henri M. Petiet, Paris  
Piasa, Paris, 15 June 2000, lot 45

**£600-800**



324

**324**  
**ANTONIN ARTAUD (FRENCH 1896-1948)**  
*EMPLOI DU TEMPS (ENTRE NOV. 1946 ET FEVRIER 1947)*  
Pencil  
62 x 47cm (24¼ x 18½ in.)

**Provenance:**  
Luciane Abiet, Paris  
Sotheby's, Paris, 24 May 2018, lot 70

Artaud was a key figure in the European avant-garde best known for his writings and work in the theatre and on screen.

The present sheet dates from the period when Luciane Abiet served as secretary to Artaud, where the latter mentions his appointments: 'Picasso / Montmartre Picasso / Montmartre Picasso / Saturday noon. Sunday Henri Thomas 7 a.m. Montmartre Tuesday 10 a.m. / Picasso Monday Mme Abiet/ Diane/Arthur/ Adamov Tuesday Picasso Wednesday Africa.'

Picasso, Adamov, and Thomas, whose names appear in this list, had joined the *Association des amis de l'œuvre d'Antonin Artaud*, created in the spring of 1946 for the maintenance and accommodation of Artaud in a private clinic in Ivry. At this time, Bordas wanted to publish an edition illustrated by Picasso of texts by Artaud. In August 1946, Artaud tried in vain to see Picasso, who was in Antibes.

When he collects Luciane Abiet's testimony on Artaud, G. Mordillat mentions this sheet: 'Lucienne Abiet keeps a schedule of Artaud with the appointments cancelled by Picasso' (The Veiled Mirror: And other writings on the image, Calmann-Levy, 2014).

**£1,000-1,500**





325  
A TWELVE LIGHT ENAMELLED BRASS CHANDELIER  
POSSIBLY TURKISH, EARLY/MID20TH CENTURY  
80cm high, 63cm wide

£400-800



325



326

326 λ  
JOHN MICHELL (BRITISH 1933-2009)  
*PENTAGONAL MARRIAGES IN HEXAGONAL CELLS*  
Watercolour and collage  
36 x 38cm (14 x 14¾ in.)

Provenance:  
Acquired from Christopher Gibbs, London

Exhibited:  
Christopher Gibbs, November 2003, no. 23

£300-500

327  
AN ENGLISH OAK GATELEG TABLE  
LATE 17TH/EARLY 18TH CENTURY  
The oval plank top above one elm-lined end  
drawer and opposing false drawer on turned  
legs joined by stretchers  
75cm high, 117cm wide, 86cm deep

£250-350



327



328

JONATHAN FISHER (IRISH 1740-1809)  
A VIEW OF O’SULLIVAN’S CASCADE, KILLARNEY  
Oil on canvas  
100.5 x 124cm (39½ x 48¾ in.)

**Provenance:**  
Earl of Caledon  
Christie’s, London, *Important English Pictures*, 26 April 1985, lot 50  
Guy Nevill, London, 1990

**Literature:**  
A. Crookshank and D. Fitzgerald, *The Painters of Ireland*, 1978, p. 137, pl. 124

**Engraved:**  
V. Picot

Born in Dublin in 1740, Jonathan Fisher began his career as a woollen-draper in The Liberties before turning his attention to painting in 1760. Although he is thought to be largely self-taught, Fisher seems to have enjoyed significant success, receiving awards for his landscapes from the Dublin Society and regularly contributing to exhibitions of the Society of Artists until 1801.

Rather than creating classicizing landscapes, Fisher was primarily concerned with conveying the true beauty of Ireland’s scenery. The present work was one of the six paintings reproduced as engravings in 1770 with their circulation contributing to the promotion of the region as a tourist destination, a campaign which had been initiated by Thomas Browne, 4th Viscount Kenmare (1726-1795). As Fisher explained, the engravings were intended ‘to lead the curious (who visit the Lake) to points of view, where the sublime and the beautiful are most picturesquely combined’.

Describing O’Sullivan’s Cascade in 1796, Fisher wrote that ‘it breaks out in one entire sheet of foam, and is interrupted in its fall by projecting ledges of rock, that separate it into three unequal stages, and, although confined, is a very beautiful scene, from its interesting accompaniments of rock and wood’. Here Fisher depicts minute figures emerging from the cavernous rocks and standing admiringly before the wondrous magnitude of the Cascade. The work speaks to the deliberate cultivation of the picturesque by Irish landscape painters and is evocative of this period of domestic exploration.

£10,000-15,000



328





330

329 (No Lot)

**330**  
A TOBACCO VELVET AND CORD FRAMED  
WALL MIRROR  
20TH CENTURY  
145cm high, 73cm wide

**Provenance:**  
Acquired from Oliver Musker, London

For further information please view our  
website.

£300-500

**331**  
A GILT METAL MOUNTED EBONISED  
TOLE TABLE LAMP BASE  
FRENCH, LATE 19TH CENTURY  
Converted from an oil lamp,  
base 33cm high

Together with a metal mounted turned  
wood lamp base, 36cm high and another  
carved wood lamp base, 35cm high

£100-200



331 (part lot)



332

**332**  
AN ITALIAN WALNUT AND  
FRUITWOOD COMMODE  
19TH CENTURY  
Of four graduated long drawers  
above a shaped apron and  
square tapering legs  
106cm high, 134cm wide,  
57cm deep

£1,200-1,800



333

**333**  
GEORGE CUITT THE ELDER (BRITISH 1743-1818)  
*HIGH FORCE OVER THE RIVER TEES*  
Oil on canvas  
Signed and dated '1782' (lower left)  
72 x 90.5cm (28¼ x 35½ in.)

**Provenance:**  
Colonel M. H. Grant  
Glasgow, Bernard Castle, 18 September 1989, lot 333  
Sotheby's, London, *Ashdown House: The Winter Queen And The Earl Of Craven*, 27 October 2010, lot 380 (as part lot)

**Exhibited:**  
London, The Arts Council of Great Britain, *Early English Landscapes*  
from Colonel Grant's Collection, 1952, no. 13

**Literature:**  
Colonel M. H. Grant, *A Chronological History of the Old English Landscape Painters*, London 1958, Vol. III, p.240

High Force, a waterfall renowned for its awe-inspiring power, stands 70 feet tall and plunges dramatically over a solid layer of igneous rock. Captured by artists like Joseph Mallord William Turner, it has long been a subject of fascination. Thomas Amory's description from *The Life of John Buncl*e (1756) vividly evokes its grandeur: "Like the fall of Niagara in Canada... swifter than an arrow from a bow, the water rushes down in a 140-foot drop, three feet greater than Niagara's descent... It is a grand and amazing scene." These words encapsulate the majesty of High Force, one of the most iconic sublime landscapes that attracted both eighteenth-century travellers and artists to the River Tees in Yorkshire.

£2,000-3,000



334

**334**  
GEORGE CUITT THE ELDER (BRITISH 1743-1818)  
*WINCH BRIDGE ON THE RIVER TEES*  
Oil on canvas  
Signed and dated '1782' (lower left)  
72 x 90.5cm (28¼ x 35½ in.)

**Provenance:**  
Colonel M. H. Grant  
Glasgow, Bernard Castle, 18 September 1989, lot 333  
Sotheby's, London, *Ashdown House: The Winter Queen And The Earl Of Craven*, 27 October 2010, lot 380 (as part lot)

**Exhibited:**  
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from Colonel Grant's Collection, 1952, no. 13

**Literature:**  
Colonel M. H. Grant, *A Chronological History of the Old English Landscape Painters*, London 1958, Vol. III, p.240

The image depicts a well-known bridge spanning the River Tees, originally built to provide access for Holwick lead miners traveling to the lead mine at Little Egglesthorpe. Constructed in 1741, the bridge was suspended from hand-forged wrought iron chains. After the original bridge collapsed, the Duke of Cleveland funded the construction of a replacement, which was finished in 1830.

£2,000-3,000





335  
MANNER OF FRANCESCO GUARDI  
*A CAPRICCIO OF A MEDITERRANEAN HARBOUR*  
Oil on panel  
85 x 95cm (33¼ x 37¼ in.)

£400-600



335

336  
A CLEAR RESIN / PERSPEX CONSOLE TABLE  
20TH CENTURY, DESIGNED BY HUGH HENRY  
70cm high, 110cm wide, 30cm deep

£100-150



336

337  
A NORTH EUROPEAN BLACK AND POLYCHROME-  
PAINTED WALNUT AND PINE CUPBOARD  
18TH/EARLY 19TH CENTURY  
The doors displaying panels of flower-filled vases, the  
interior with shelves and two drawers  
184cm high, 120cm wide, 53cm deep

£1,500-2,500



337





338

**338**  
A LARGE MURANO CLEAR AND ETCHED  
GLASS MIRROR  
20TH CENTURY  
Of large proportion, the edges with twisted  
baguettes, with floral rosettes between the plates  
182cm high, 162cm wide

£600-800

**339**  
A FRENCH PROVINCIAL WALNUT ARMCHAIR  
19TH CENTURY  
With ladder back and rush seat  
Together with another provincial armchair with a fancy  
ladder back, rope seat and turned front stretcher

Provenance:  
The first acquired from Robert Young, London

£100-200



339



340

**340**  
A WHITE PAINTED WROUGHT IRON AND  
MIRRORED GLASS MOUNTED DRESSING TABLE  
EARLY 20TH CENTURY  
With two frieze drawers  
71cm high, 79.5cm wide, 45cm deep

£400-600

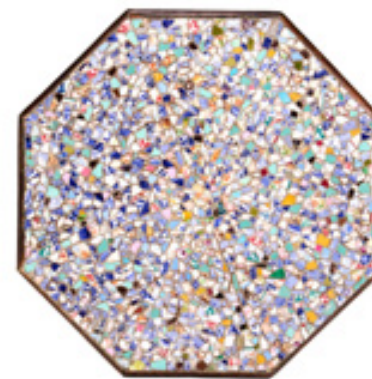
**341**  
A PAIR OF CREAM PAINTED METAL HANGING  
LANTERNS OF MOROCCAN DESIGN  
20TH CENTURY  
42.5cm high x 22cm wide

Together with a pierced metal hanging lantern of similar  
form, 60cm height

£400-600



341 (part lot)



342 (top detail)



342

**342**  
AN OCTAGONAL OCCASIONAL TABLE  
The inset top with various pottery shard fragments, atop a later blue painted base  
58cm high, the top 53cm wide, 53cm deep

Provenance  
Acquired from Christopher Gibbs, London

£200-300

**343**  
A SILVERED AND CHROME PLATED  
CHEVAL MIRROR IN EARLY 19TH  
CENTURY TASTE  
FRENCH, 20TH CENTURY  
The plate enclosing two further plates  
for use a large dressing mirror  
177cm high, 70cm wide, 66cm deep

£600-800



343



344

A MEISSEN FLOWER-ENCRUSTED NINE-BRANCH TWENTY-ONE LIGHT FIGURAL CHANDELIER

MID 19TH CENTURY

The S-shaped branches each suspending flower encrusted drops, unmarked  
approximately 70 high not including ceiling fitting, 90cm wide

Provenance:

Commissioned by George V or Queen Marie of Hannover  
Sotheby's, The Royal House of Hannover, Schloss Marienburg,  
5 - 15 October 2005, lot 2852

At the Congress of Vienna in 1814, George III was restored to his Hannoverian property and titles, Hannover having been occupied by Prussia at the behest of Napoleon Bonaparte. George III had been co-ruler of the two territories, King of Great Britain and Ireland and Duke and Elector of Hannover within the Holy Roman Empire. The latter had been incorporated into the Kingdom of Westphalia by Bonaparte and after his defeat it reverted to George III but now was created a kingdom. In succession through the various sons of George III, Queen Victoria succeeded to the throne of Great Britain and Ireland via the Act of Succession, but Hannover was governed by Semi-Salic Law so had to pass to her uncle Earnst Augustus Duke of Cumberland. Salic Law, a legacy from the days of the Frankish Kings does not allow for succession to thrones, fiefs or titles via the female line.



Schloss Marienburg

Schloss Marienburg was built by George V of Hannover as a birthday present for his wife, Marie of Saxe-Altenburg between 1857 and 1867. The castle is very much in the Gothic revival fairy tale style so fashionable in Britain, France and the various German states at the time, fuelled by writers such as Sir Walter Scott and Willem Hauff, longing for a return to Medievalism native to Northern Europe and away from classism. Other notable examples exist such as Schloss Lichtenstein in Wurttemberg, built by 1842 and Schloss Hohenzollern completed 1867 but perhaps the most celebrated is King Ludwig of Bavaria's Schloss Neuschwanstein.

The chandelier was ordered from Meissen by the Queen for her salon at Schloss Marienburg where it was photographed in situ in 1867. This Rococo revival style was the height of fashion at the time and the aforementioned Ludwig would fill his new castles with Meissen lighting a decade or so later. As Meissen is also in Saxony and the premier German porcelain manufacturer it would have been the manufacturer of choice and one could argue that Meissen is and was the finest producer of porcelain in the world.

The Sotheby's ten-day sale in 2005 sold more than twenty thousand objects accumulated by the Electors and later Kings of Hannover, Dukes of Brunswick and British monarchs achieving more than forty million Euros.

£10,000-15,000







345  
A RECTANGULAR MIRROR  
20TH CENTURY  
With a mirrored frame  
64cm high, 45cm wide

£200-300

346  
A CARVED MARBLE BUST OF A YOUNG BOY  
FLEMISH, 18TH CENTURY  
22cm high, 14cm wide, 13cm deep

£1,200-1,800



346

347  
A CARVED AND POLYCHROME-PAINTED  
GONDOLIER'S CHAIR  
VENETIAN, 18TH CENTURY  
Of typical form with an upholstered seat now  
covered in pale blue silk, the sinuous frame  
carved with foliage  
106cm high, 91 wide, 41cm deep

£700-1,000



347

348  
A GREEN AND BLACK PAINTED FLIGHT OF METAMORPHIC  
LIBRARY STEPS AND STOOL  
20TH CENTURY  
with hinged action to release the additional steps  
As a stool 60cm high, 35cm wide, 38cm deep overall

£300-500



348



349



349  
A PAIR OF FOUR-TIER CLEAR RESIN/PERSPEX  
SHELF UNITS  
20TH CENTURY, DESIGNED BY HUGH HENRY  
80cm high, 60cm wide, 50cm deep

£100-150

350  
A TYROLEAN POLYCHROME PAINTED  
ARMOIRE  
19TH CENTURY  
The rectangular canted top above a pair of panelled  
doors inset with painted hunting scenes above two  
short drawers on canted rectangular base  
195cm high, 180cm wide, 52cm deep

£500-800



350





351  
 PAOLA PETROBELLI  
 A LARGE FIVE-LIGHT CHANDELIER  
 Dark-chromed metal suspension frame, with five blown glass spheres in different colours (two orange, two yellow, one blue)  
 Drop: approx. 180cm, Largest sphere: 55cm high, 45cm diameter, Smallest sphere: 40cm high, 35cm diameter

£3,000-5,000



351

352  
 PIET HEIN EEK (DUTCH, B.1967)  
 A 'SCRAPWOOD' CANTEEN TABLE; EARLY 20TH CENTURY  
 Painted and varnished planks, laminated, covering a plywood frame  
 76cm high, 250cm wide, 100cm deep

Provenance:  
 Acquired from L'Eclaireur, Paris, 2009

£600-800



352

353  
 SET OF EIGHT BLACK PAINTED  
 TUBULAR METAL AND CANED  
 DINING CHAIRS  
 20TH CENTURY  
 95cm high, 45cm wide, 47cm deep

£1,000-1,500



353





354

354  
A COLOURED GLASS INSET PIERCED METAL LANTERN  
PROBABLY MOROCCAN, 20TH CENTURY  
70cm high, 30cm wide

Together with a coloured glass inset Moroccan style pierced metal hanging lantern, late 19th/early 20th century, 58cm high

£300-500



355

355 Y  
A CARVED AND STAINED WOOD OCTAGONAL SIDE TABLE  
MOROCCAN, CIRCA 1900  
With mother of pearl inlays  
54cm high, 43cm wide

£300-500



356

356  
TWO SIMILAR SCOTTISH  
BLACK-PAINTED OAK AND ASH  
'WINDSOR' ARMCHAIRS  
18TH CENTURY  
With a comb back, slab seat and  
typical tapering legs  
Smaller: 102cm high, 61cm wide,  
63cm deep  
Larger: 105cm high, 54cm wide, 76cm  
deep

Provenance:  
Acquired from Robert Young  
Antiques, London

£1,000-1,500

357 λ  
JOSÉ MARÍA SICILIA (SPANISH B. 1954)  
*UNTITLED XV (1/3), (2/3), (3/3)*  
Acrylic and pigment  
Each signed with initials and dated 88  
49 x 55cm (19¼ x 21½ in.)

Provenance:  
Runkel-Hue-Williams Ltd., London  
Nigel Greenwood Gallery, London  
Acquired from Jay Jopling Fine Art, London

£1,000-1,500



357

358 λ  
MARC QUINN (BRITISH B. 1964)  
*ORCHIDS*  
Mixed media over a printed base  
Signed and dated 10/12 (lower left)  
20 x 32cm (7¾ x 12½ in.)

£3,000-5,000



358





359

359

A STRIPPED PINE PLATE RACK

19TH CENTURY

With slatted divisions

81cm high, 111cm wide, 22cm deep

Provenance:

Acquired from Tobias and the Angel, London

£300-500



360



360

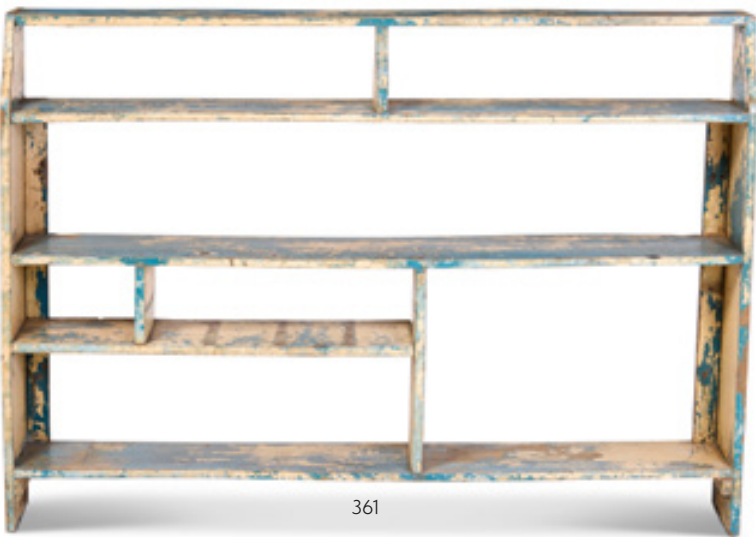
A STRAW WORK DECORATED SEWING BOX

ENGLISH, EARLY 18TH CENTURY

The velvet ground worked in straw work with butterflies and flowers, inset silk velvet pin cushion to lid, the interior with red and green geometric and striped design straw work. 20.5cm wide

Together with a 19th century Italian Lacca Povera paper or card box, 18cm wide: and a North European Folk Art painted small box, 18cm wide

£200-400



361

361

A DISTRESSED BLUE PAINTED OPEN BOOKCASE

20TH CENTURY

With two banks of open shelves

102cm high, 144.5cm wide, 24cm deep

£300-500

362 λ

MARGUERITE MCBEY (AMERICAN 1905-1999)

FLOWER STUDIES, SET OF THREE

Watercolour

Each signed (lower right)

25.5 x 34cm (10 x 13¼ in.)

Provenance:

Acquired directly from the artist



Together with a figure study in ink, 23 x 20.5cm (4)

Marguerite McBey turned to watercolor painting later in her career, exhibiting with the Fine Art Society in London, New York, as well as in Tangier, where she lived with her husband, James McBey. Born Marguerite Loeb in Philadelphia, she attended finishing school in Switzerland. Her passion for bookbinding led her to Paris, where she studied at L'École des Arts Décoratifs. In 1925, she met the artist Oskar Kokoschka in Biarritz, but their relationship was disapproved of by her family, prompting her return to New York to continue her studies. Marguerite excelled in photography and began exhibiting her work while simultaneously running a bookbindery. In 1931, she married Scottish artist James McBey in New York, and the couple settled in Tangier, Morocco, where they created a beautiful home and garden called El Fook. James McBey successfully painted scenes of their home and landscapes across Morocco, many of which are now held in public collections.

£300-500

363

A RED, GILT, AND POLYCHROME PAINTED BEDSIDE TABLE

MOROCCAN, 20TH CENTURY

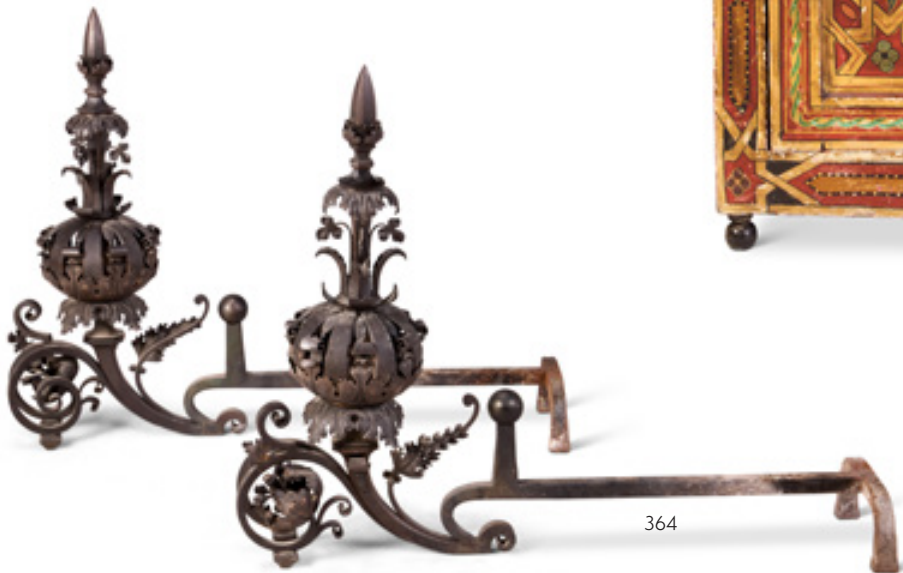
With a frieze drawer and cupboard door

45.5cm high, 44.5cm wide, 37cm deep

£200-300



363



364

364

A PAIR OF WROUGHT AND CAST

IRON FIRE DOGS

LATE 19TH CENTURY

In the 16th century manner  
70cm high

£400-600





365

365

ANDRÉ DERAÏN (FRENCH 1880-1954)

*ETUDE DE DECOR POUR LE BARBIER DE SEVILLE*

Gouache, ink and collage

Stamped with *Atelier André Derain* stamp (lower right)

41 x 65cm (16 x 25½ in.)

Executed *circa* 1953.

**Provenance:**

Loiseau-Schmitz, Saint-Germain-en-Laye, *Important Ensemble d'Oeuvres d'André Derain*, 24 March 2002, lot 485

In the early 1950s, Derain designed stage sets for Mozart's *Abduction from the Seraglio* and Rossini's *The Barber of Seville* at the Festival d'Aix-en-Provence.

£2,000-3,000

367

GEORGES BERTIN SCOTT, SCOTT DE PLAGNOLLES  
(FRENCH 1873-1942)

*VIEW OF OUARZAZAT, MOROCCO*

Gouache

Signed and dated 1935 (lower right)

43 x 51.5cm (16¾ x 20¼ in.)

**Provenance:**

Evelyn Fiertag, Paris

Acquired from the above on 20 June 2001

£1,000-1,500



366

366 λ

MASSIMO KAUFMANN (ITALIAN B. 1963)

*UNTITLED*

Oil and collage on canvas

Signed and dated 1998 (verso)

60 x 50cm (23½ x 19½ in.)

£ 800-1,200



367





368 λ  
 RODRIGO MOYNIHAN (BRITISH 1910-1990)  
*BARRACK ROOM*  
 Pencil  
 Signed with initials and dated 1942 (lower right)  
 25 x 36cm (9¾ x 14 in.)

Provenance:  
 Acquired from Karsten Schubert Ltd., London

£400-600

368

369  
 A PAIR OF POTTERY MINERAL  
 ENCRUSTED 'GROTTO' JUGS  
 FIRST HALF 19TH CENTURY  
 One inscribed *BY ROYAL LETTERS PATENT*  
 and both printed with Royal Coats of Arms,  
 36cm high

Provenance:  
 Acquired from Westenholz Antiques, London

£800-1,200



369



370 (part lot)

370  
 A WROUGHT IRON FIRE BASKET  
 EARLY 20TH CENTURY  
 With scroll bracket ornament above the  
 slatted body  
 48cm high, 49cm wide, 31cm deep

Together with a set of fire irons  
 100cm long

£600-800





MIQUEL BARCELÓ (SPANISH B. 1957)

371 λ†  
MIQUEL BARCELÓ  
(SPANISH B. 1957)  
CETTE BAIE LÀ  
Mixed media on canvas  
Signed, titled and dated 2015 (verso)  
60 x 81cm (23½ x 31¾ in.)  
Unframed

Provenance:  
Galerie Thaddäus Ropac  
Acquired from the above  
on 4 June 2018

£40,000-60,000



371

*Cette Baie Là* is a captivating depiction of deep blue waters flowing into a dusky bay, where luminous rays of light radiate across the sky. The scene evokes an immediate sense of presence, as if one were stepping into the bay itself—feeling the sea breeze ripple the water and hearing the whisper of dark sand at dusk.

Miquel Barceló’s artistic language communicates his profound connection with nature, focusing on the materiality and interplay of surfaces and forms. Having travelled through the Himalayas, Portugal, and beyond, the Mallorca-born artist transforms the blank canvas into evocative recollections of underwater marine life, desert winds, sand, and rocky landscapes. He draws inspiration from the rich environments surrounding his travels and his deep engagement with the physical world. His art bridges the untamed and the sensational, enabling viewers to marvel at the diverse beauties of our planet.

However, Barceló’s approach to raw expression in art is not merely about highlighting the splendour of nature, but also about capturing the sense of liberty he finds within the intricate puzzle of his creations. Born in 1957, in Franco’s Spain, Barceló followed in his mother’s artistic footsteps. He went to Paris in 1974, where he resonated with the city’s rebellious, free spirit. The idea of self-expression through art captivated him, and after attending the Decorative Arts School in Palma de Mallorca, he enrolled at the School of Fine Arts in Barcelona the following year. His early works explored the natural phenomena of various materials, often focusing

on decay and decomposition. This fascination with transformation and its documentation as artistic experimentation reflected his involvement with the avant-garde group ‘Taller Llnàtic,’ which he joined in 1976. The relaxation of restrictions following Franco’s death encouraged Barceló’s rebellious creativity, a freedom often reflected in his unstructured works depicting oceans and uncharted marine depths.

International recognition of Barceló’s art surged after his participation in Documenta 7 in Kassel, where he represented Spain. The event’s prestige within the art world quickly elevated his status, establishing him as one of the most celebrated contemporary Spanish artists. He is often compared to compatriots such as Francisco Goya, for his exploration of light, and Antoni Gaudí, for his terracotta installation in the Cathedral of Santa Maria de Palma. Between 2001 and 2006, Barceló transformed the walls of the right-hand apse of Saint Peter’s Chapel, referencing his affection for marine life. The installation features depictions of fish and recalls the biblical miracle of Jesus multiplying loaves and fishes for his followers.

The upheavals of Spanish governmental regimes have historically been a fertile ground for artistic expression. While some artists portrayed horror and fear, later generations celebrated the newfound freedom and voice they had gained in their practices. Barceló’s works, though seemingly simple at first glance, are meant to be experienced rather than merely observed. Through his use of wood, volcanic dust, and other natural materials, Barceló creates works that are complex in their construction yet profoundly celebratory of life, nature, and emotion.







372  
A PAIR OF ARMILLARY GLOBE STYLE  
SPHERICAL GARDEN CANDLE HOLDERS  
MODERN  
35cm diameter

£100-200



372

373  
A MIDDLE EASTERN  
PATCHWORK VELVET PANEL  
EARLY 20TH CENTURY  
175cm wide, 140cm long

Interspersed with embroidered  
cotton sections, within a similar  
diamond border.

Together with a Rabat door curtain with purple  
silk floss foliate embroidery on a cream voile ground  
embroidered in chain stitch with flowers 300cm x 180cm  
and a similarly embroidered floor cushion in red floss silk,  
85cm long, 73cm wide

Three panels of Rabat embroidery worked on cream  
narrow loom ground in red floss silk with all over  
geometric pattern including a stylised bird in green, one  
with borders to each end 254cm long, 137cm wide; one  
with original label annotated 'Indus', 156cm long, 256cm  
wide; one fitted small curtain rings, 263cm long, 137cm  
wide.



373

And two lengths of narrow loom cotton fabric, both 54cm wide,  
255cm long, possibly Berber.

A Continental embroidered cotton cloth with raised grey  
embroidery, 110cm square

£500-700

374  
A PAIR OF PAINTED  
WOOD AND METAL  
GARDEN ARMCHAIRS  
20TH CENTURY  
Lancet back panel design  
86cm high, 55.5cm wide  
49cm long

£300-500



374







375



375 (interior detail)

375

A MAIOLICA CREAM BASIN

SPANISH, 19TH CENTURY

the glaze interior painted with a stylised flower spray within a border of waved bands, 25cm high, 79cm wide

Cracked and chipped

£200-300



376

A RECTANGULAR GREY PAINTED WOOD

DINING TABLE WITH ZINC LINED TOP

20TH CENTURY, IN NEOCLASSICAL STYLE

73cm high, 204cm long, 93cm wide

£400-600

376

377

A SET OF FOUR WHITE PAINTED FOUR

HEXAGONAL PIERCED METAL LANTERNS

20TH CENTURY

In a Moorish or Moroccan design

67cm high, the bodies 30cm wide, 26cm deep

Together with a white painted coloured glass inset pierced metal octagonal hanging lantern, 85cm high, 33cm wide

£300-500



377 (part lot)

378

A GROUP OF FOUR

VARIOUS WROUGHT IRON

GARDEN CHAIRS

20TH CENTURY

Approximately 95cm high, 60cm wide, 52cm deep

£400-600



378 (part lot)

379

A CREAM SUSANI WITH RED MADALLIONS

LATE 19TH CENTURY/EARLY 20TH CENTURY

250cm high, 180cm wide

The mushroom ground worked with three central medallions worked in red, cream and purple tones.

£600-800

380

A PAIR OF WHITE PAINTED WROUGHT IRON GARDEN CHAIRS

20TH CENTURY

Of scrolling 'peacock' design

91cm high, 55cm wide, 44cm deep

£400-600



380

379







381

381

A CREAM SUSANI WITH RED MADALLIONS  
LATE 19TH CENTURY/EARLY 20TH CENTURY

224cm long, 173cm wide

The narrow loom cream ground worked large red circular medallions within black and yellow borders, later hangers fitted to long side

£600-800



382

382

A PAIR OF WROUGHT IRON GARDEN CHAIRS  
MODERN

Stylised lyre back design

89cm high, 36.5cm wide, 37cm deep

£400-600



383

383

A DISTRESSED PATINATED WOOD GUERIDON  
19TH CENTURY

The shaped oval top above three down-swept supports  
70cm high, 60cm wide, 40cm deep

Provenance:

Acquired from Christopher Gibbs, London

Together with an English Grotto table, 1900. The rectangular supports above natural twig supports.  
77cm high, 31cm wide, 32cm deep

Provenance:

Acquired from Humphrey-Carrasco, London

£300-500







PRINTS AND MULTIPLES 1500-2025  
AUCTION | 19 MARCH

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

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IMPORTANT NOTICES

BUYING AT DREWEATTS

There are several ways you can bid at a Dreweatts auction; in person, by leaving a commission or absentee bid, on the telephone where available and live via the internet – please make arrangements before the sale. THIS NOTICE APPLIES ONLY TO A PERSON WHO WISHES TO BID IN PERSON, OR BY LEAVING A COMMISSION OR ABSENTEE BID, AT A DREWEATTS PUBLIC AUCTION. For bidding at an online auction or for online bidding at a public auction please see our Online Auction Terms published on our website at [www.dreweatts.com](http://www.dreweatts.com).

BIDDING IN PERSON

If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

COMMISSION BIDS

Dreweatts will execute bids on your behalf if you are unable to attend the sale. Commission or absentee bids are accepted either directly at reception, or can be sent by post, fax, email, telephone or via the website: [www.dreweatts.com](http://www.dreweatts.com).

Dreweatts will add these bids to the auctioneers’ sale book and will undertake to purchase the lots on your behalf as cheaply as allowed by other bids and reserves. If two buyers submit identical commission bids Dreweatts may prefer the first bid received.

Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

CONDITION

Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding condition reports. Requests for condition reports must be submitted by 4pm on the day prior to the auction; condition reports may be available alongside the lot description on the online catalogue at: [www.dreweatts.com](http://www.dreweatts.com).

COMMISSION CHARGES

All purchases are subject to a buyer’s premium, which is charged per lot at 26% of the hammer price (31.2% including VAT) up to and including £20,000, 25% (30% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12.5% of the hammer price (15% including VAT) in excess of £1,000,000. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer’s premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the UK under Temporary Admission regime and therefore the buyer must pay the import VAT at the appropriate rate on the duty inclusive 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.

Y CITES REGULATIONS

Please note that lots marked with the symbol (Y) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at [www.gov.uk/guidance/cites-imports-and-exports](http://www.gov.uk/guidance/cites-imports-and-exports).

COLLECTIONS, SHIPPING AND STORAGE

Before being able to collect your purchases you are required to pay the hammer price, plus the applicable commissions, and obtain a receipt acknowledging payment. Collection of the purchased lots is at the purchaser’s risk and expense and whilst Dreweatts do not provide packing and despatch service we can suggest some carriers. Unless otherwise stated below, purchases are available for collection from Dreweatts Donnington Priory salerooms from Monday to Friday (9am-5pm) by appointment only. If you wish to have items shipped to you, please see our list of suggested shippers on our website.

**Garden items, smaller objects and small pictures:** items will remain at Donnington Priory, but please check when booking your collection. **Note:** Buyers of large garden items and statuary should ensure they/their carriers are able to remove the items themselves. Please call Dreweatts in advance of any collection for further advice.

**Large items (furniture, carpets, rugs, mirrors, large objects):** items will be removed to commercial storage at Sackville-West Moving & Storing (Andover SP10 3SA) on Friday 7 March and will be available for collection from Monday 10 March onwards. Items removed to Sackville-West will be stored free of charge until Sunday 16 March. From Monday 17 March, 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](mailto: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](http://www.dreweatts.com).

For directions to Donnington Priory, please see our website: [www.dreweatts.com](http://www.dreweatts.com).

Parking is available at Donnington Priory in two car parks on either side of the saleroom.



# INFORMATION FOR BUYERS AT PUBLIC AUCTIONS

1. **INTRODUCTION.** The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

2. **AGENCY.** As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. **ESTIMATES.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 26% of the hammer price up to and including £20,000, 25% of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12.5% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT.** A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the United Kingdom and is not operating the Dealers Margin Scheme. A double dagger (§) indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the reduced rate (currently 5%) calculated on the hammer price is due. (Ω) Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due. Lots offered subject to temporary importation (§ or Ω) require relevant customs procedure to be completed prior to the property leaving Dreweatts' premises or being exported. Dreweatts will issue the instruction to a customs broker or shipper upon receipt of full payment for the lots. The import VAT charged for lots with symbols † or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation. 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 buyer's 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 buyer's premium. Dreweatts will add these bids to the auctioneers' sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

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

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

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

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

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

# TERMS OF CONSIGNMENT FOR SELLERS IN PUBLIC AUCTIONS

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

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

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

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

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

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

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

## 6. LOSS AND DAMAGE OF GOODS

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

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

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

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

## 9. RESERVES

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

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

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

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

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

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of

testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

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

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

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

14. **WITHDRAWN AND BOUGHT IN ITEMS.** These are liable to incur a charge of 15% commission, 1.5 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

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

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

## 17. AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST

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

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

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

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



CONDITIONS OF SALE FOR PUBLIC AUCTIONS

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

1. **DEFINITIONS**  
In these Conditions:  
(a) “auctioneer” means the firm of Dreweatts or its authorised auctioneer, as appropriate;  
(b) “deliberate forgery” means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;  
(c) “hammer price” means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;  
(d) “terms of consignment” means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;  
(e) “total amount due” means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;  
(f) “sale proceeds” means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;  
(g) “You”, “Your”, etc. refer to the buyer as identified in Condition 2.  
(h) The singular includes the plural and vice versa as appropriate.  
2. **BIDDING PROCEDURES AND THE BUYER**  
(a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;  
(b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;  
(c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer’s absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.  
(d) Bidders shall be deemed to act as principals;  
(e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.  
3. **INCREMENTS.** Bidding increments shall be at the auctioneer’s sole discretion.  
4. **THE PURCHASE PRICE.** The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.  
5. **VALUE ADDED TAX.** Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to “Information for Buyers” for a brief explanation of the VAT position).  
6. **PAYMENT**  
(a) Immediately a Lot is sold you will:  
(i) give to us, if requested, proof of identity, and  
(ii) pay to us the total amount due or in such other way as is agreed by us.

(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.  
(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/ or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations.  
7. **TITLE AND COLLECTION OF PURCHASES**  
(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.  
(b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction after which you shall be responsible for any removal, storage and insurance charges.  
(c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the current Money Laundering Regulations.  
8. **REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES**  
(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:  
(i) to proceed against you for damages for breach of contract;  
(ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;  
(iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;  
(iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;  
(v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;  
(vi) to retain that or any other Lot sold to you until you pay the total amount due;  
(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;  
(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.  
(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.  
9. **THIRD PARTY LIABILITY.** All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)  
10. **COMMISSION BIDS.** Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.  
Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.  
11. **WARRANTY OF TITLE AND AVAILABILITY.** The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.  
Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent permitted by law.  
12. **AGENCY.** The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. **TERMS OF SALE.** The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.  
14. **DESCRIPTIONS AND CONDITION**  
(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 “information to buyers”.  
(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.  
15. **FORGERIES.** Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer’s premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or  
(2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.  
The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.  
16. **PRIVACY NOTICE.** We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website [www.dreweatts.com/privacy-policy/](http://www.dreweatts.com/privacy-policy/).  
**GENERAL**  
17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.  
18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.  
(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.  
19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.  
20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.  
21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.  
22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

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