

THE COLLECTION  
*of*  
THE HON. PATRICK AND  
LADY AMABEL LINDSAY



DREWEATTS

TUESDAY 2 JUNE 2026 | NEWBURY

EST. 1759





THE COLLECTION  
— *of* —  
THE HON. PATRICK AND  
LADY AMABEL LINDSAY





## FOREWORD

This catalogue of furniture and paintings which belonged to our parents brings with it many happy memories. Their collection was assembled over several decades for our childhood home on Lansdowne Road, enriched by works of art inherited from both sides of our family.

When we moved to Holland Park in the early 1960s, the area was very different to how it is today. In the circles our grandparents moved in, it was almost unheard of to live north of the park and they viewed the decision with a certain reserve. The terraces were rather faded and overlooked, their former grandeur still apparent beneath some years of neglect. Our parents saw great promise in 12 Lansdowne Road and set about creating a family home that would become an expression of their shared eye and flair. Our mother brought the assured discipline of an interior decorator; our father, with his background as an auctioneer and expert in Old Master paintings, a connoisseur's knowledge and instinct. Together, they created warm and welcoming rooms where scholarship and decoration were in quiet dialogue.

We grew up surrounded by artworks that were not merely displayed but lived with and formed the backdrop to numerous joyful gatherings. Our parents collected out of curiosity and conviction, buying what they loved, often ahead of fashion. Our mother enjoyed regularly moving paintings and objects from room to room and we came to understand these works gradually, through familiarity rather than instruction.

As 12 Lansdowne Road enters its next chapter, we are fortunate to retain the works of art and objects that have meant the most to us over the years, while also taking pleasure in the fact that many will find new homes, acquired by collectors at auction in the same spirit as our parents so enjoyed doing themselves.

LAURA, LUDOVIC, JAMES AND VALENTINE LINDSAY





THE COLLECTION  
*of*  
THE HON. PATRICK AND  
LADY AMABEL LINDSAY

TUESDAY 2 JUNE 2026 | NEWBURY

LOTS 1-269 | 10.30AM

VIEWING IN LONDON (HIGHLIGHTS)

Wednesday 13 May: 10am–4pm  
Thursday 14 May: 10am–4pm  
Friday 15 May: 10am–4pm  
Monday 18 May: 10am–4pm  
Tuesday 19 May: 10am–4pm  
Wednesday 20 May: 10am–7pm  
Thursday 21 May: 10am–4pm

VIEWING IN NEWBURY (FULL SALE)

Friday 29 May: 10am–4pm  
Saturday 30 May: 10am–3pm  
Sunday 31 May: 10am–3pm  
Monday 1 June: 10am–4pm

ENQUIRIES & CONDITION REPORTS

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

Interior images: Barney Hindle

NEWBURY  
Donnington Priory, RG14 2JE  
+44 (0) 1635 553 553

LONDON  
16-17 Pall Mall, SW1Y 5LU  
+44 (0) 20 7839 8880

[info@dreweatts.com](mailto:info@dreweatts.com)  
[dreweatts.com](http://dreweatts.com)

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 in order to comply with sanctions regimes. Clients are advised to register with a correct account as re-billing will not be possible. We allow commission (or absentee bids), telephone bids, live online bidding, and in person bidding. More information is available in our Terms of Sale at the back of this catalogue, and on our website.

## BUYER'S PREMIUM

27% of hammer price up to £20,000  
(32.4% including VAT), plus

26% of hammer price from £20,001 up to £500,000  
(31.2% including VAT), plus

20% of hammer price in excess of £500,001  
(24% 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 27% exclusive of VAT (0% VAT).

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

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

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

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

## PAYMENT

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

## COLLECTIONS, SHIPPING AND STORAGE

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

All items will be moved to Sackville-West Moving & Storing, Andover (SP10 3SA) on Tuesday 2 June and will be available for collection from Wednesday 3 June. Storage will be free of charge until Friday 12 June. Property not collected before Monday 15 June will incur storage charges: a one-off fee of £20 plus a daily storage fee of £3 per lot per part or full day thereafter (charges subject to 20% VAT). Collection is available by appointment, Monday – Friday (9am – 4:30pm). All storage charges are the responsibility of the purchaser, billed directly by Sackville-West and are payable prior to collection. Sackville-West will provide an additional week's free storage if they are instructed by the purchaser to deliver to them.

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

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

## GLOSSARY OF TERMS

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

# SPECIALISTS FOR THIS AUCTION



**Joe Robinson**  
Head of House Sales & Private Collections  
(Head of Sale)



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



**Arabella Methuen**  
Assistant Sale Co-ordinator,  
House Sales & Private Collections



**Flora Turnbull**  
Senior Client Advisor



**Peter Horwood**  
Senior Furniture Specialist,  
House Sales & Private Collections



**Rosie Jarvie**  
Senior Picture Specialist,  
House Sales & Private Collections



**Brandon Lindberg**  
Old Master, British and European Art



**Daniele Amesso**  
Old Master, British and European Art



**Jennie Fisher**  
Modern and Contemporary Art



**Will Porter**  
Modern and Contemporary Art



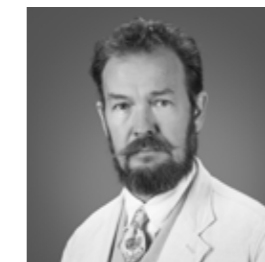
**Sarah Hobrough**  
Modern and Contemporary Art



**Dr Yingwen Tao**  
Chinese and Asian Art



**Silas Currie Leigh-Wood**  
Sculpture & Works of Art



**Geoffrey Stafford**  
Charles MRICS  
Ceramics & Glass



**Gemma Sanders**  
Modern Design & Decorative Art



**Nick Mann**  
Silver

**Sophia Woods**  
Catalogue Design

**Jack Curtis Joyce**  
Photographer, House Sales & Private Collections





# AMABEL LINDSAY

## THE ART OF DECORATING

BY  
VIRGINIA FRASER

I was first drawn into Amabel Lindsay's sphere after marrying one of her many Scottish cousins in the early 1970's. When we came South from the Highlands, she would invariably invite us to dinner in her egg yolk yellow dining room; I was captivated by her style and glamour.

Born in 1935, Lady Amabel Yorke was the eldest child of the 9th Earl of Hardwicke and spent a cloudless childhood at Rockley Manor, their charming family house near Marlborough; many days were spent riding through the immersive landscape of the Wiltshire downs with her father, who was joint master of the Tedworth Hunt.

It was not only this glorious scenery that developed her sense of the aesthetic, a creative gene ran through her mother's family, the Lindleys. Her mother, Sarah Lindley and Sarah's three sisters, the daughters of the distinguished diplomat Sir Francis Lindley, all had innate good taste. They were masters at creating the effortless elegance of the "English country house style", whether they found themselves living in the Home Counties, Scotland, London or Tokyo. Warmth and comfort were of great importance and they achieved a timeless quality in their decoration, as many of their possessions had trickled down through several centuries. Huge bowls of flowers and leaves would adorn every room and their carefully designed gardens were regarded as extra entertaining spaces.

The next generation carried the gene forward; Amabel became a highly regarded decorator and sourcer of antiques; Victoria Waymouth, her eldest sister, a professional interior designer and Rose Yorke, her younger one, a talented specialist painter.

In 1955, after school at St Mary's Ascot and time absorbing French culture in Paris, Amabel married Patrick Lindsay, the dashing second son of the 28th Earl of Crawford, chief of Clan Lindsay. A fearless man of action, who collected historic cars and owned a Spitfire, he was the distinguished head, over several decades, of the Old Master department at Christie's.

Together, after James their third child was born in 1961, they created two exceptional homes, Folly Farm in Berkshire and no 12 Lansdowne Rd in London, buying broadly and eclectically and accumulating and fine tuning an important collection.

The cornerstone of their collection were paintings and objects inherited from both their families; Patrick would invariably buy from artists' studio sales at Christie's; Amabel kept a careful and comprehensive eye on the auction houses and antique shops. Astute and well informed, she naturally homed in on things of quality and charm, buying adventurously for herself but also for cousins and friends, who recognising her discerning eye, would ask her to source works of art and furniture - something she loved doing - and decorate their houses.

David Mlinaric, a lifelong friend, with whom Amabel did "work experience" in the Sixties, remembers that "she had a rare instinctive ability to choose beautiful things and importantly to recognise their suitability".

Her decorative schemes invariably involved a rich harmonious palette, vermilion used in the study at Lansdowne Road was a favourite; this vibrant sense of colour was born perhaps from the colours she absorbed on her honeymoon in India.

Specialist painting, the engaging interplay of chintzes, textures, patterns and embroidery, the highlighting of cornices and mouldings became her hallmarks; and she would layer her interiors with an exuberant collection of fine and decorative arts, from all centuries, instinctively assembling and weaving them into her overall aesthetic.

In Lansdowne Rd you would find a 1958 Ivon Hitchens tantalisingly juxtaposed with a framed page of an Andalusian manuscript dating from the 12th century; or an Italian carved white sculpture of a Sleeping Nymph contrasting with a powerful oil painting by Renato Guttuso.

The skill was that, always respectful of the many houses of historical importance that she worked on, the end result never looked professionally decorated but as though it had evolved naturally, through time.

In later years, as an Honorary Fellow of the Royal College of Art and as a director of the Museum of London, mentoring young students became of great interest. She supported and importantly bought from many young artists, including Freya Wood and Sophie Wells and was typically generous with her address book and introductions.

Throughout her married life and the four decades of widowhood that followed, Amabel was the catalyst for, and presided over a lively "salon" in the old-fashioned sense. Unfailingly good fun, her lightness of spirit and irreverent streak made her a natural. A stream of birthday parties, book launches and summer gatherings took place around the 300 year old mulberry tree in her charming garden, often in a selection of multicoloured Indian tents, brought back from her travels.

And in the inclement months, the frequent dinners at the octagonal dining room table were legendary. Close girlfriends, of which there were many, were enfolded into the guest lists; dukes and artists, literary figures, distinguished journalists and film stars, in fact the great and the good of all different ages and nationalities gravitated to her drawing room. And Amabel's four children, grandchildren and fifteen first cousins were always welcomed. Number 12 Lansdowne Road, with its gate and front door painted in "Rothschild Blue" was one the centres of London life, but more importantly the headquarters of her extended family and a port of call for innumerable friends.



# REMEMBERING PATRICK LINDSAY

BY  
HENRY WYNDHAM

When I joined Christie's on October 2nd 1974, the auction house was run by a triumvirate of Old Etonians.

Jo Floyd, the tall dark Ronald Regan lookalike was Chairman. Guy Hannen, the uncompromising tough war hero was Managing Director and Patrick Lindsay, the charismatic, boys own Biggles, was in charge of the Old Master Department.

After a year on the front counter, I was seconded to the Old Master department with Patrick as my first boss.

Patrick wasn't the stereotype auction house director. Although no academic, he had an excellent eye, and was a formidable business getter, often visiting his aristocratic country house clients in his bi-plane, landing in a field nearby.

Flying with Patrick on those visits wasn't for the faint hearted, as he navigated with a road map on his lap, and when he got lost would descend rapidly, in order to read the road signs.

Patrick was also one of the outstanding auctioneers of his generation, with an authoritative, persuasive and unflappable style. I remember an American dealer saying he felt honoured that Patrick had taken his bid!

As a boss, he led by example rather than micromanaging, creating loyalty and enjoyment.

He's best known as a collector of cars and aeroplanes, creating an extraordinary collection, all of which he drove or flew.

The jewel in the crown was his one-seater Spitfire, one of very few in private hands. He loved all things mechanical and was instrumental in resurrecting the Engineerium in Brighton and collected model steam engines housed in a barn at their country house near Hungerford.

He was fortunate to have inherited some wonderful paintings from his father, the 28th Earl of Crawford, which included the beautiful Stanley Spencer, 'The May Tree', of 1933, a personal favourite of mine; 'The Horses of St Marks', 1901, by Sickert, a magnificent Hondecoeter of birds, and 'The Tub' by Edgar Degas.

But most of the paintings and sculpture were bought by Patrick and Amabel, which included the beautiful Augustus John, 'On the way down to the Sea', 1907, previously in the John Quinn Collection.

Other notable purchases were the Burne Jones drawings, 'Study of Nimue', and 'Spes and Daphne' and several Augustus John drawings and a female nude by Sir Oswald Birley, bought from his studio sale at Christie's.

Together Patrick and Amabel were remarkable collectors, with a wide-ranging taste that seamlessly blended Old Masters, Victorian and Modern British paintings. Both were driven by the image rather than the name. Thus the paintings you saw on their wall were constantly eye catching and often heart stopping in their quality.

Lansdowne Road was a hub of entertaining with delicious food and an eclectic mix of guests, and in the summer the doors opened onto one of my favourite gardens in London.





1  
A PAIR OF MEISSEN BLUE GROUND AND  
GILT SERPENT HANDLED VASES  
LATE 19TH CENTURY  
Blue crossed swords marks  
47cm high

£300-500



1



2

2  
A REGENCY CREAM AND BLUE PAINTED GOTHIC SIDE CHAIR  
EARLY 19TH CENTURY, IN THE MANNER OF JAMES WYATT  
The rectangular back with foliate finials and pierced tracery arches,  
with quatrefoil blocks on cluster-column legs and tapered feet  
94cm high, 46cm wide, 46cm deep

£400-600



3

3  
A SILK IKAT PANEL  
BUKHARA, 20TH CENTURY  
approximately 186 x 138cm

£200-400



4  
 A GILT METAL CYLINDRICAL HALL LANTERN  
 OF GEORGE III STYLE, 20TH CENTURY  
 With pierced anthemion cresting, containing three lights  
 59cm high, 31cm diameter

£1,200-1,800



4



5

5  
 A GREY PAINTED AND PARCEL GILT OVERMANTEL  
 OF LOUIS XVI STYLE, LATE 19TH CENTURY  
 The panelled surround with ribbon and waterleaf borders,  
 the rectangular plate surmounted by a panel centred by a  
 large musical trophy  
 168cm high, 108cm wide

Provenance:  
 Rt. Hon. Sir Ronald Charles Lindsay (1877-1945), Stepleton  
 House, Blandford Forum, Dorset and thence by descent

£500-800

6  
 A CHINESE BLUE GLAZED BUST OF A RED ARMY SOLDIER  
 20TH CENTURY  
 32cm high

£250-350



6



7

**A NEOCLASSICAL GILT-VARNISHED SILVER ('MECCA') SIDE TABLE  
ITALIAN, LATE 18TH / EARLY 19TH CENTURY**

With a rectangular Sicilian jasper slab above a foliate panelled frieze with guilloche and beaded borders on beaded and acanthus-carved tapering and spiral-fluted legs, restorations to jasper slab  
87cm high, 152cm wide, 71cm deep

**Provenance:**

Rt. Hon. Sir Ronald Charles Lindsay (1877-1945), Stepleton House, Blandford Forum, Dorset and thence by descent

Stepleton House was built in the mid 17th century by Thomas Fownes on land he bought from George Pitt of Stratfield Saye. The property was sold in 1745 by Fownes' descendent, also Thomas, to Julines Beckford, brother of William Beckford of Fonthill House, Wilts. Beckford extensively remodelled the house and surroundings, adding flanking pavilions in 1758 and creating pleasure gardens by damming the River Iwerne. Beckford's son Peter inherited around 1764 and in 1773 he married the Hon. Louisa Pitt, daughter of George Pitt, 1st Baron Rivers. The estate was ultimately sold by the (then) Pitt Rivers family in 1917.

Patrick inherited Stepleton from his great-uncle Sir Ronald Lindsay (d.1945), British Diplomat and Ambassador to the United States from 1930 - 39. Patrick however never lived at Stepleton, instead it was rented by Lady Amabel's cousin Robert Fermor-Hesketh who asked for Amabel's help in decorating it, retaining a number of pieces from Ronald's time including the impressive table offered here and three mirrors (lots 5, 60 and 198).



© Country Life / Future Publishing Ltd

£5,000-8,000



7



8

**8**  
A LATE VICTORIAN GILT METAL TAPERING CYLINDRICAL HALL LANTERN  
LATE 19TH CENTURY

With castellated corona and pierced anthemion cresting, bronze and mixed metals, three light fitment  
65cm high, top 51cm diameter

£2,000-4,000

**9**  
A CHINESE BLUE AND WHITE  
BALUSTER VASE AND COVER  
KANGXI (1662-1722)

Decorated with lozenge panels of landscapes, the base inscribed in cobalt blue with a stylised leaf and *lingzhi* fungus mark,  
47.5cm high

£600-900



9



11

**11**  
A PAIR OF GILTWOOD CONVEX MIRRORS  
19TH CENTURY

Each with circular plate within a reeded ebonised slip framed by two serpents with imbricated bodies and entwined heads  
61cm high, 52cm diameter

Provenance:  
Christie's, London, 14 July 1994, lot 102

£1,500-2,500



**12 λ**  
ALFREDO PINA (ITALIAN, 1883-1969)  
A CARVED WHITE MARBLE FIGURE 'SLEEPING NYMPH'  
MID 20TH CENTURY  
Signed to naturalistic base  
27.5cm high, base 74cm wide

Provenance:  
Acquired from Nevill Keating, London

£4,000-6,000



10

**10 Y**  
AN EMPIRE ORMOLU  
MOUNTED BRAZILIAN  
ROSEWOOD CONSOLE TABLE  
EARLY 19TH CENTURY

The later grey marble top above a panelled frieze decorated with an ormolu border and central floral medallion concealing a bois satine lined drawer, on tapering supports headed by winged lion masks and with claw feet on an ormolu leaf bordered base, the back fitted with a later mirror  
86cm high, 118cm wide, 49cm deep

£2,000-4,000



12

13 λ

RENATO GUTTUSO (ITALIAN 1912-1987)

LAVANDAIA CON UN CESTA IN TESTA AD ANACAPRI

Oil on canvas

Signed (lower right)

50 x 38cm (19½ x 14¾in.)

Painted in 1954

**Provenance:**

Private Collection, Rome

Ernest Brown & Phillips Ltd. at The Leicester Galleries, London

**Exhibited:**

London, Ernest Brown and Phillips Ltd at the Leicester Galleries, *Exhibition of the Recent Works of Renato Guttuso*, March 1955, no. 5

London, Artists International Association, R.B.A. Galleries, 1958

**Literature:**

Ernest Brown and Phillips at the Leicester Galleries, *Catalogue of an Exhibition of the Recent Works of Renato Guttuso*, March 1955, no. 5 (illus.)

E. Crispolti, *Catalogo ragionato generale dei dipinti di Renato Guttuso*, Milan 1984, vol. 2, p. 10, no. 54/15 (illus.)

In 1931, Renato Guttuso exhibited two paintings at the *Quadriennale Nazionale d'Arte Italiana* in Rome, which set him on the path to becoming an artist. He abandoned his university studies and his thoughts of pursuing a career as a lawyer and turned to painting. He became Italy's leading exponent of Social Realism and he frequently used his art as a vehicle to highlight injustice and abuses of power. From the 1940s, he also began to design stage sets, creating scenery for productions throughout Italy. This remained a passion of his throughout his life.

Guttuso's life was something of a paradox; he joined the Communist Party in 1940, in a response to fascism, and remained a member until his death, serving as a communist MP in the 1970s. Yet his long-term partner was a countess.

In 1948, he exhibited a group of works at the Venice Biennale, which brought his work to the attention of the international press. One of the critics at the Biennale, Douglas Cooper was instrumental in bringing Guttuso's work to London. He organised his first exhibition in London at the Hanover Gallery in 1950. Five years later, Leicester Galleries held an enormously successful solo exhibition, presented by John Berger. His work sparked lively debate in the English press. The critic for the *Spectator Magazine* noted that Guttuso was *in the almost unique position of having his work hung both in the Museum of Modern Art in New York and in the Stalin Museum in Moscow ... a rip-roaring propagandist who represents the extrovert, heroic side of Western 'disintegration' as seen through Marxist eyes. Peasants on the march, slaughtered workers and the blood-baths of patriots are his meat.* (*The Spectator*, op. cit).

Both lots 13 and 68 were included in the 1955 exhibition and were regarded by Berger as worthy of being illustrated in the accompanying catalogue.

£6,000-8,000



13



14

14 λ  
**NICKY BARTHORP (BRITISH 21ST CENTURY)**  
*UNTITLED*  
 Acrylic on canvas  
 Signed and dated 2010 (verso)  
 40 x 40cm (15½ x 15½in.)  
 Unframed

£300-500



15

16 λ  
**HECTOR MCDONNELL (BRITISH B. 1947)**  
*WOMAN IN THE SNOW, TSURPHU*  
 Oil on canvas  
 30.5 x 41cm (12 x 16in.)

Painted in 1987

Provenance:  
 Fischer Fine Art Ltd., London

£1,000-1,500



16

17 λ  
**JAAP DE VRIES (DUTCH 1959-2014)**  
*BIRCH (NO. 6)*  
 Acrylic on aluminium  
 Signed, titled, inscribed and dated 2007 (verso)  
 80 x 60cm (31¼ x 23½in.)

Painted in 2007

Provenance:  
 20 Hoxton Square, London

£400-600



18

18 λ  
**FFIONA LEWIS (BRITISH B.1964)**  
*BLUE - LIGHT, ULTRAMARINE, CERULEAN, PRUSSIAN*  
 Oil and pencil on relief board  
 Signed with initials and dated '97 (lower left); further signed, dated 1997, titled and inscribed (to backboard verso)  
 29.5 x 81.5cm (11½ x 32in.)

Provenance:  
 Gordon Hepworth Fine Art, Exeter

£500-700



17

19 λ  
**CHANTAL JOFFE (BRITISH B.1969)**  
*FIGURES IN A BED*  
 Pen and ink  
 Signed, dedicated and dated 'For Amabel from Chantal Joffe 8 December 1992' (lower left)  
 58 x 82.5cm (22¾ x 32¼in.)

Provenance:  
 A gift from the artist

£1,000-1,500



19



20

20  
A MAIOLICA WALL FITTING  
IN DELLA ROBBIA STYLE AND  
MODELLED AS A WINGED ANGEL  
ITALIAN, 19TH CENTURY  
Painted in white, blue and green  
coloured glazes, possibly the  
support for a Holy Water stoop  
36cm high

£200-300



21

21  
20TH CENTURY SCHOOL  
AURORA  
Gouache and watercolour on grey paper  
Signed with initials K R-I titled and dated 1901 (along lower edge)  
34.5 x 16.5cm (13½ x 6¼in.)

£100-200



22

22  
A CARVED OAK FIGURE OF A SERVANT POURING WINE  
AT THE WEDDING FEAST AT CANA  
FLEMISH, PROBABLY EARLY 16TH CENTURY  
51.5cm high

It is likely that lots 22 and 23 originally formed part of a larger figural  
group depicting the Wedding Feast at Cana, where Christ performed  
his first miracle, turning water into wine (St John's Gospel, chapter 2).

£2,000-3,000



23

23  
A CARVED OAK GROUP OF CHRIST AND MARY  
AT THE WEDDING AT CANA  
FLEMISH, PROBABLY EARLY 16TH CENTURY  
In the attitude of blessing, with the Virgin standing behind  
68.5cm high

£2,000-3,000



24

**A DELFT GILT METAL MOUNTED FIVE LIGHT CANDELABRUM**

THE VASE DUTCH, LATE 18TH CENTURY, THE ORMOLU PROBABLY FRENCH, 19TH CENTURY  
The floriform light fittings mounted into the baluster Delft vase and gilt metal base  
54cm high overall

£300-500



24



25

25

**SEVEN GLASS RUMMERS ENGRAVED WITH HUNTING SCENES**  
SECOND QUARTER 20TH CENTURY  
15cm high

Together with four glass tankards ensuite,  
10.5cm high

£200-300

26

**A SET OF TWELVE WILLIAM IV MAHOGANY DINING CHAIRS**  
CIRCA 1835

Each with curved spiral-moulded top rail and pierced bar splat, the leather upholstered seat on tapering gadrooned legs, one retaining the original green leather upholstery, three with handwritten paper label *S. Charrington Esq.* castors stamped *COPE'S PATENT*  
86cm high, 48cm wide, 53cm deep

Provenance:  
S. Charrington Esq.

£2,500-4,000



26 (maker's label)



26



27  
A PAIR OF CHINESE SQUARE SECTION BLUE AND WHITE CANDLESTICKS  
19TH CENTURY

Together with four salt cellars, 20th century

£100-150



27



28

28  
A PAIR OF ORMOLU MOUNTED BLACK MARBLE  
FOUR LIGHT CANDELABRA  
OF LOUIS XVI STYLE, LATE 19TH CENTURY  
Possibly Grand antique, "bianco e nero antico" marble,  
with lily branches surmounting twin handled urn bases  
56.5cm high

£1,500-2,500

29  
A FRENCH GILT BRASS ADJUSTABLE KERB FENDER  
EARLY 19TH CENTURY  
With goat terminal finials  
126.5cm wide extended, 114cm wide closed, 19cm high

£200-400



29



30  
SIR EDWARD COLEY BURNE-JONES, BT., A.R.A., R.W.S.  
(BRITISH 1833-1898) AND STUDIO  
*STUDY OF NIMUE FOR 'THE BEGUILING OF MERLIN'*  
Black chalk and oil on a prepared canvas, unlined  
76.4 x 59.2cm (30 x 23<sup>3</sup>/<sub>4</sub>in.)

30

Provenance:  
Anonymous sale [Lady Clay]; Christie's, London,  
3 February 1976, lot 161  
Possibly The Fine Art Society, London

£60,000-100,000

The present oil sketch is a study for the figure of Nimuë in Burne-Jones's celebrated painting *The Beguiling of Merlin* (1874, Lady Lever Art Gallery, Port Sunlight, fig. 1), one of a group of eight works Burne-Jones exhibited at the first Grosvenor Gallery exhibition in 1877. The picture was commissioned by Burne-Jones's great patron F.R. Leyland (1831-1892) for the famous interior he created at 49 Prince's Gate, London.

The Grosvenor Gallery was established as an alternative to the Royal Academy by Sir Coutts Lindsay (1824-1915) and set itself apart from mainstream exhibiting societies. It was more a private organisation defined in terms of distinction and the artists it promoted embodied this rarified identity. The pictures were hung (in contrast to the Royal Academy) in an aesthetic hang which embraced the ideal of 'art for art's sake'. Burne-Jones's exhibits, displayed on scarlet damask, shone out and marked him out as a leader of the new aesthetic sensibility. For Burne-Jones his debut at the inaugural Grosvenor Gallery exhibition marked a triumphal return to public exhibition after a break of seven years when he resigned from the Old Water Colour Society in 1870 after a member of the public complained about the nudity in *Phyllis and Demophoon* (Birmingham Museums Trust).

*The Beguiling of Merlin* is based on the late Medieval French text *Le Roman de Merlin*. Merlin and Nimuë was one of Burne-Jones's favourite Arthurian themes. He discovered a copy of the 1817 edition of Sir Thomas Malory's *Morte d'Arthur* in a Birmingham bookshop in 1855, and painted an Arthurian subject in a mural for the old Debating Hall of the Oxford Union in 1857. He also executed a watercolour of the same subject in 1861 (Victoria & Albert Museum, London). In the story Merlin was so in love with Nimuë that at her request he taught her all his magic skills, which she wrote down. The picture depicts the moment when snake crowned Nimuë has lulled the magician to his doom, enchanting Merlin with his own sorcery by binding him into a hawthorn tree. Merlin is shown paralysed and helpless and the subject matter symbolises entrapment in which a male protagonist falls victim to a hidden, threatening female power.

Like so many paintings at this date, there is an autobiographical element to his representation of the subject. The model for Nimuë, who we see in the present picture, was Maria Zambaco (1843-1914), a married Grecian beauty with whom Burne-Jones conducted a passionate affair. Maria was wayward, headstrong and artistically talented (she later made her name as a sculptor), but also ravishingly beautiful, with dark eyes, red hair and pale skin and represented in human form the classical Greek ideal that Burne-Jones was looking for in his work in the late 1860s and early 1870s.

Maria's maiden name was Cassavetti and she was a cousin of the Ionides, the important Anglo-Greek family who played a seminal role in the annals of Victorian art. In 1861 she married Demetrius Zambaco, a doctor serving the Greek community in Paris, but four years later, having borne him two children, left him and returned with her offspring to London. In 1867 at the age of twenty three she was introduced to Burne-Jones, her senior by ten years. Their relationship was often reflected in a symbolic way in Burne-Jones's work, his paintings from this date illustrating the power of love and its enchantment, for example *Love among the Ruins* (private collection) and *Phyllis and Demophoon*. In a letter of 1893 to Helen Mary Gaskell, Burne-Jones wrote that, 'the head of Nimuë in the picture called *The Enchanting of Merlin* was painted from the same poor traitor and was very like - all the action is like - the name of her was Mary. Now isn't that very funny as she was born at the foot of Olympus and looked and was primaeval and that's the head and the way of standing and turning . . . and I was being turned into a hawthorn bush in the forest of Broceliande - every year when the hawthorn buds it is the soul of Merlin trying to live again in the world and speak - for he left so much unsaid.'

The emotional turmoil of their relationship put a severe strain on Burne-Jones's health, and the affair reached a climax in January 1869, when Maria tried to commit suicide in Regent's Canal, London. Restrained by her lover, she failed, and the relationship continued at a less feverish pace until well into the 1870s, perhaps even later.

The painting was conceived possibly as early as 1870 and Burne-Jones started work in 1872 just after his highly influential third visit to Italy in 1871 which had an enormous impact on his work in terms of style, inventiveness and productivity. He worked on it extensively in 1875, finishing it in 1877. In 1878 it was sent to the Exposition Universelle in Paris, the first time Burne-Jones's work had been seen abroad. The critic F.G. Stephens, reviewing the finished painting at the Grosvenor Gallery's exhibition wrote 'Nimuë's face in its snaky intensity of malice is marvellous...'

The present work may be a sketch for the first version of the painting which Burne-Jones was forced to abandon. Lady Burne Jones in her *Memorials* quotes a letter Burne Jones wrote to his patron F.R. Leyland regarding the trouble he had had with the first version, 'with *'Merlin'* I'm in a miserable plight; not with the design but with the damnable paint, which seems everywhere insecure...there are spots innumerable on it where the paint will not bite the canvas, and where eventually it will chip off and shew ruinous gaps.' She continued, 'An entry in his work for 1873 records: *'Began 'Merlin and Nimuë' afresh.'* A version, presumably the one noted as being abandoned because the paint would not adhere to the canvas, appears in a photograph of Burne-Jones's Garden Studio published in *The*

*Magazine of Art*, 1900, p.166 (current whereabouts unknown). The letter suggests that the canvas was abandoned at a later stage in its development than the present work. Pencil studies for *The Beguiling of Merlin* are in the Fitzwilliam Museum, Cambridge, the Bancroft Collection at Wilmington, Delaware, and elsewhere.

When the oil sketch last appeared at auction in 1976, the Burne-Jones scholar William Waters noted that it is 'a fragment of a studio version of *The Beguiling of Merlin*, now in the Lady Lever Art Gallery, possibly executed in part by Burne Jones himself. It corresponds closely to the finished composition, but is only partially completed.' The use of studio assistants was not an uncommon practice amongst Pre-Raphaelite artists. Burne-Jones saw himself as the master of a busy workshop, based on the medieval and Renaissance models, with assistants playing an essential part in the production of his works. From 1866/7 Burne-Jones employed two permanent studio assistants, Charles Fairfax Murray (1849-1919) and Thomas Matthews Rooke (1842-1942). Murray left to travel to Italy in the winter of 1871, and Burne-Jones enlisted the services of Rooke, in addition, there may have been up to six or seven studio assistants employed at any one time. Burne-Jones considered that all works issued by the studio were by him and this is what he advised his son, Philip, to adopt when he sold the contents of the studio. The present work has been catalogued as Burne-Jones and studio acknowledging the preparatory nature of the work and the different levels of finish to the sitter's head.



Fig. 1 Sir Edward Coley Burne-Jones, Bt. (1833-1898), *The Beguiling of Merlin*, oil on canvas, 1874, Courtesy of National Museums Liverpool, Lady Lever Art Gallery





31

**31**  
**SIR EDWARD COLEY BURNE-JONES, BT.,**  
**A.R.A., R.W.S. (BRITISH 1833-1898)**

*SPES AND DAPHNE*

Pencil on two joined sheets of paper laid on  
 linen, wrapped around a wooden board  
 93.5 x 123.2cm (36¾ x 48½in.)

In the original frame

**Provenance:**

The artist, and by descent to his son, Sir Philip Burne-Jones, Bt.  
 Sale of the remaining works by the late Sir Edward Burne-Jones Bt.; Christie's, London,  
 5 June 1919, probably lot 20 (25 gns to Gooden & Fox)  
 William Hesketh Lever, first Viscount Leverhulme, who gave it to the Lady Lever Art Gallery,  
 Port Sunlight, probably in 1922  
 Trustees of the Lady Lever Art Gallery; Christie's, London, 6 June 1958, lot 12

£70,000-100,000

The present drawing is one of Burne Jones's most highly finished drawings and is one of the group of large scale, semi-independent works that relate to the needlework frieze designed to hang round the upper walls of the dining room at Rounton Grange, Northallerton, a house commissioned from the architect Philip Webb (1831-1915) by the Novocastrian ironmaster and metallurgist Sir Isaac Lowthian Bell (1816-1904) in 1872.

The commission in 1874 to decorate the interior of the house was one of the most important to date for Morris and Company and included wallpapers, ceilings, furniture and carpets. Burne-Jones and William Morris took the opportunity afforded by the commission to illustrate the medieval tale *Romaunt of the Rose* on a needlework frieze which was to be worked by Sir Lowthian's wife, Margaret, and his daughters who were experienced needlewomen. Burne-Jones designed the figures and William Morris the background of stylised briar roses. The frieze was completed in 1882 and survives in the William Morris Gallery, Walthamstow.

The subject of the frieze was the 13th century *Romance of the Rose*, written by Guillaume de Lorris. It was among the most popular secular texts of the late Middle Ages, though considered controversial due to its sensuous language and imagery and often condemned by contemporary moralists. The *Romaunt* is a meditation on the nature and vicissitudes of courtly love cast in allegorical form and describes how a young poet dreams of an encounter with the god of Love (one of Burne Jones's favourite emblematic personifications). The pilgrim enters a secret garden where after trials and tribulations he discovers a wonderful rose, symbolising perfect love. The tapestry covered three sections of the north, south and west walls of the dining room, in the centre, over a massive stone fireplace, Burne-Jones depicted the Pilgrim gazing on the miseries of the world - Hate, Felony, Villainy, Covetousness, Avarice, Envy, Sorrow, Age, Time, Hypocrisy and Poverty, represented by free-standing bronze sculptures set in niches along the exterior wall of the Garden of Idleness, while on either side is the poet's dream of Love leading the Pilgrim to safety and away from danger, and introducing him to the Garden of Idleness, where he finds ineffable beauty in the heart of the rose. The Garden itself is populated by beneficent presences, *Spes and Daphne* is one of the four pairs of figures which personify the Virtues, the others are *Love and Beauty*, *Largesse and Richesse* and *Courtesie and Fraunchise* which aid the Pilgrim in his search for his beloved. Burne-Jones worked these pairs of Virtues, of which the present work is one, and *Love Leading the Pilgrim* (all private collections) up to exquisite highly finished drawings.

The romantic, complex and scholarly story was translated from the French into middle English by one of Burne-Jones's favourite poets, Chaucer. Chaucer was one of the cornerstones of Burne-Jones's and Morris's medievalism and they first read him as undergraduates at Oxford. The story would have greatly appealed to Burne-Jones's sensibilities and was also the subject of one of his favourite illuminated manuscripts in the British Museum. G.P. Boyce records a visit to the Museum on 14 April 1860 when he, his sister Joanna, and her husband, the painter H.T. Wells, were shown this exquisite book by Burne-Jones, who evidently knew it well<sup>1</sup>. The lavishly illuminated manuscript was written in Bruges at the end of the 15th Century and illustrated with miniatures that conjured up a picturesque and highly-coloured world in keeping with the poem's celebration of courtly love.

The finished embroidery worked from this design is illustrated in *Edward Burne-Jones: Victorian Artist-Dreamer*, exhibition catalogue, Metropolitan Museum, New York, 1989, pp. 180-181. Two comparative highly finished drawings for the project of *Love and Beauty* and *Largesse and Richesses* are illustrated, loc. cit., nos. 73, 75. Several of the designs were recycled as easel paintings or tapestries for Morris & Co. Notably *Love leading the Pilgrim* (Tate Britain), his last major picture, exhibited at the New Gallery in 1896-7 and *The Pilgrim at the Garden of Idleness*, 1884 (Dallas Museum of Art), illustrated op.cit. pp. 182, 184, nos. 74, 78.

The group of full-size pencil drawings, which includes the present drawing, *Spes and Daphne*, were finished to an exceptional level and reveal Burne-Jones's love of the medium and the irresistible opportunity they afforded him to execute such works. Dating from the early 1870s they clearly reflect the influence on his style of his visits to Italy in 1871 and 1873 where he studied Italian Renaissance paintings. The drawings are in his most 'Florentine' manner, notably the lively Ghirlandaio style movement of the figures and the billowing Botticellian drapery with great emphasis on linear invention.

How highly the artist rated this group of drawings is evidenced by the fact that Margaret Bell and her daughters were given photographic enlargements from which to work their embroidery while Burne-Jones retained the originals. Tellingly he gave *Love Leading the Pilgrim*, 1876-77 (private collection) to Frances Horner, the daughter of his patron William Graham, with whom he was platonically in love for years.

In summary these exceptional drawings, including *Spes and Daphne* 'seem to have been taken to a degree of finish more out of pleasure than of necessity'.<sup>2</sup>

<sup>1</sup> V. Surtees, *The Diaries of George Price Boyce*, Norwich, 1980, pp. 29-30  
<sup>2</sup> *Edward Burne-Jones: Victorian Artist-Dreamer*, exhibition catalogue, p. 180





32

32  
 ATTRIBUTED TO SIR EDWARD COLEY BURNE-JONES, BT.,  
 A.R.A., R.W.S. (BRITISH 1833-1898)

STUDY OF A WOOD NYMPH AND A SEA NYMPH

Brown and grey wash, white chalk over pencil on brown paper  
 35.5 x 51cm (13¾ x 20in.)

The present drawing, previously given to Thomas Matthews Rooke (1842-1942) Burne-Jones's main studio assistant (for further information on Burne-Jones's studio see lot 30) appears to be an early first design for Burne-Jones's *Designs for sculptural reliefs: Sea-Nymph and Wood-Nymph*, 1878 which precede his important painting, *A Sea-Nymph*, 1881 (private collection) and its companion, *A Wood Nymph*, 1883 (South African Museum, Cape Town), which were commissioned by Burne-Jones's patron William Connal, (see J. Christian, *Daughter's of Delight*, exhibition and sale catalogue, Christie's, London, 2005). As Christian noted, *op.cit.* Burne-Jones fondness for the theme of the sea-nymph is usually linked to his acquisition of a house at Rottingdean, four miles east of Brighton in 1880, though as is often the case with Burne-Jones, the idea had been used earlier and subsequently recycled. These subjects had their roots in earlier decorative work and his work record for 1875 records 'mermaids for woven stuffs', where we see two of these mer-figures, one moving from left to right holding fishes, one moving from right to left clasping mer-babies, they were Burne-Jones's contribution to a repeating pattern of fabric or wallpaper for William Morris.

In 1878 he noted he had 'designed three panels for low relief, one of a wood nymph, a water nymph and Hesperides. These were the *Designs for sculptural reliefs: Sea-Nymph and Wood-Nymph*, sold Christie's, London, 15 December 2010, lot 34, executed in bodycolour on brown paper and are framed within a narrow border. There is some evidence that these designs were originally conceived as a relief to decorate either end of a cassone or chest with the longer Hesperides panel decorating the front section.

Although there are many differences from the sketch in the present drawing to the sculptural designs, the wood nymph is standing full-length, rather than emerging from the tree itself and the mermaid swims with her back to us and other sea creatures are added such as a pencilled-in whale and a large sea snail, however the mermaid is reminiscent of a watercolour and bodycolour work of the artist, from 1882, see Christian, *op.cit.*, fig. 23. Notable are the striking and almost comical depictions of the gaping eel-like fish, identified as gurnies and for which Burne-Jones executed independent studies, also on brown paper, sketches of which are in The Whitworth, University of Manchester and Palazzo Butera.

£3,000-5,000





33

**33**  
 A PAIR OF CARVED GILTWOOD GIRANDOLES  
 ITALIAN, OF ROCOCO STYLE, 19TH CENTURY  
 Each with a cartouche shaped plate within a surround of scrolling  
 foliage and flowers, issuing two scrolling candle branches with drip  
 pans and nozzles, the back boards initialled AG  
 84cm high, 52cm wide

£2,000-4,000



**34**  
 A PAIR OF SATINWOOD BOWFRONT SIDE CABINETS  
 OF GEORGE III STYLE, LATE 19TH CENTURY  
 Inlaid with ebonised stringing, each with oval panelled doors  
 enclosing a shelf on splayed bracket feet  
 90cm high, 84cm wide, 46cm deep

£2,000-4,000



34





35

35  
A SET OF THREE TOLE PEINTE  
FLORAL CHANDELIERS  
CONTINENTAL, 20TH CENTURY  
40cm high, 38cm wide and smaller

£600-1,000



36

36  
A PAIR OF WUCAI BALUSTER VASES AND COVERS  
17TH CENTURY  
Decorated with figures in landscapes, 41cm high

£3,000-5,000

37  
A PAIR OF BRASS CANDLESTICK  
TABLE LIGHTS  
20TH CENTURY  
Fitted for electricity  
48cm high overall with current shades

Together with four brass storm lantern bases,  
two with glass shades, tallest 53cm high

£200-300



37



**38**  
**A PAIR OF FRENCH EMPIRE GILT AND PATINATED**  
**BRONZE CANDLESTICKS**  
 EARLY 19TH CENTURY  
 Of stylised Egyptian caryatid form  
 28.5cm high

£600-1,000



38



39

**39**  
**A CHINESE BLUE AND WHITE CYLINDRICAL FLOOR VASE**  
 MODERN  
 Decorated with fish amongst aquatic plants  
 60cm high

£100-150

**40**  
**A LOUIS XVI ORMOLU MOUNTED**  
**AND BRASS LINE INLAID MAHOGANY**  
**CONSOLE DESSERTE**  
 CIRCA 1770

The later rectangular Bardiglio marble top  
 with a pierced brass gallery above a long  
 panelled drawer on turned fluted supports  
 and an undertier on toupie feet  
 89cm high, 107cm wide, 36cm deep

£1,000-1,500



40

41 λ

IVON HITCHENS (BRITISH 1893-1979)

*FLOWER COMPOSITION, VIOLET AND ORANGE*

Oil on canvas

Signed (lower left), further titled and inscribed by the artist's wife  
(to label on stretcher verso)

60.5 x 114cm (23¾ x 44¾in.)

Painted in 1958

**Provenance:**

Ernest Brown & Phillips at The Leicester Galleries, London

**Exhibited:**

London, Ernest Brown and Phillips at the Leicester Galleries,

*Recent Paintings by Ivon Hitchens*, May 1959, no. 8

London, Bradford and Birmingham, Arts Council: *Ivon Hitchens:*

*A Retrospective Exhibition*, Tate Gallery, 11 July - 18 August 1963,

Bradford City Art Gallery, 31 August - 22 September 1963,

Birmingham City Museum and Art Gallery 28 September - 20 October 1963, no. 105

**Literature:**

Ernest Brown and Phillips at the Leicester Galleries,

*Catalogue of an Exhibition of Recent Paintings by Ivon Hitchens*,

May 1959, no. 8 (illus.)

Arts Council, *Ivon Hitchens, a retrospective exhibition*,

Lund Humphries, 1963, no. 105 (illus)

£70,000-100,000



41

The present work was first exhibited publicly in what was Hitchen's tenth one-man exhibition at the Leicester Galleries, in May 1959 and was the culmination of a twenty-year relationship between the artist and the gallery.

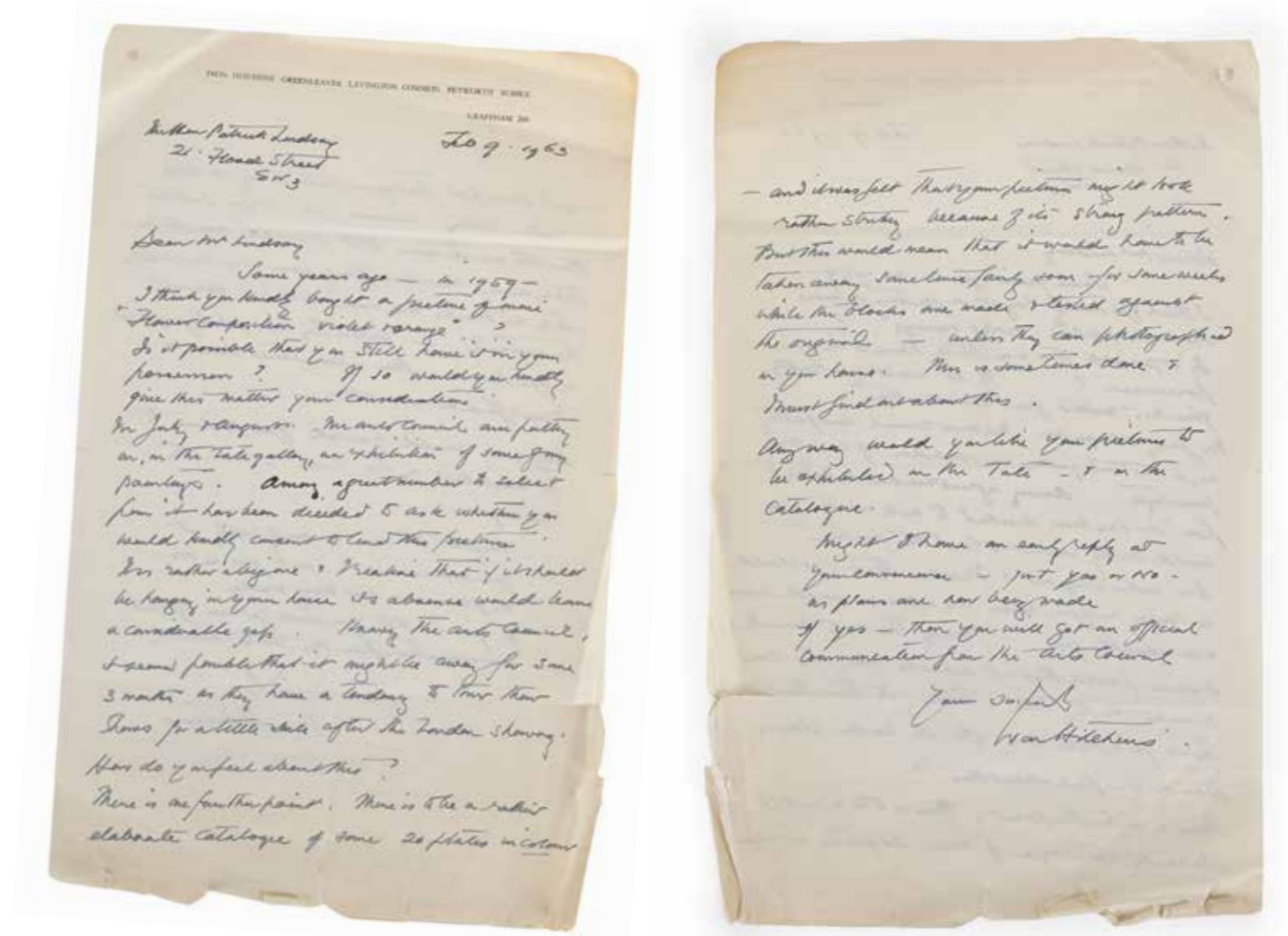
Hitchens found a freedom of expression and a relief in his flower paintings as a welcome contrast to the demands of landscape painting. In his best works they afforded the opportunity to combine harmonious colour with a balanced composition. *When subtle-brush work coincides with a unified composition, these flower groups transcend the decorative and invite a deeper contemplation, not merely of paint but of flowers. ...[They] invigorate by their vitality and colour.* (Peter Khoroché, *Ivon Hitchens*, André Deutsch, 1990, p. 119-20).

By 1958, when the present work was painted, the connexion between the jumping-off point of a painting—something seen and felt—and the painting itself had become for Hitchens ever more tenuous, be it a landscape or a flower piece. Now in his mid-sixties, he was moving towards an ever-greater freedom of form and colour, movement and gesture. There are paintings of this date and later in which flowers are distinctly recognizable. This is not one of them. Here colour-pattern, rhythm and variety of brush mark combine in a largely abstract design—a visual music of colour-shapes—sufficient in itself to engage the viewer's eye independently of anything it might represent.

The violet and orange of the picture's title, heightened by their surround of pure white, first capture the eye then lift it up to the arc of pale blue and green at the top of the canvas before letting it dive down the long streak of black to find the answering patches of blue and green at bottom right. Here it finds itself exploring a complex funnel of competing dark and light colour-patches. Escape isn't easy but it lies along the broad sweeps of paint leading leftwards and up to the comparative freedom and spaciousness offered by the orange and violet where it began. Of course, that is just one possible itinerary over the competing elements in this lively and light-hearted composition. Grave analysis is out of place: whether one reads it as a flower piece or a landscape or neither, the essential is that one should keep exploring.

Hitchens himself was happy enough with this forward-looking painting to wish to include it in his retrospective exhibition at the Tate in 1963 and it was he who wrote requesting its inclusion in the exhibition (see letter overleaf). No doubt he hoped it would startle and waylay those who had knowingly pigeon-holed him as a painter of landscapes.

We are grateful to Peter Khoroché for his assistance with cataloguing this work.



41 (letter from the artist)





42 λ  
AUGUSTUS JOHN O.M., R.A. (BRITISH 1878-1961)  
*DORELIA IN A LANDSCAPE*  
Oil and pencil on canvas  
76 x 45.5cm (29¾ x 17¾in.)

Painted circa 1911

**Provenance:**  
*Drawings and Paintings from the Studio of the Late Augustus John, O.M., R.A., Part II*, Christie's London, 21 June 1963, lot 123

42

The present unfinished painting demonstrates the artists' s occasional use of pencil under-drawing on his canvases before starting to work in oil. In 1911, Augustus rented a cottage in North Wales and Dorelia stayed with him for a while in the May. Although there is a further oil of Dorelia leaning against a tree, with a view of Chirk viaduct behind, wearing the same dress and gloves as in the present work. Augustus stayed at Chirk Castle in 1914 and whilst Dorelia did not stay with him then, they may have made a return visit to the area the same year.

We are grateful to Rebecca John for her kind assistance in cataloguing this lot.

£20,000-30,000

## DAVID LINDSAY, 28TH EARL OF CRAWFORD AND 11TH EARL OF BALCARRES (1900–1975)

A selection of works in the present collection descend from David Lindsay, 28th Earl of Crawford and 11th Earl of Balcarres, father of the Hon. Patrick Lindsay. The 28th Earl was a politician, collector and connoisseur, closely associated with several leading authorities in art history, including Bernard Berenson, Sir Geoffrey Keynes and Kenneth Clark, Lord Clark of Saltwood.

Lord Crawford's activities in the arts extended to a wider role within public institutions. Over the course of his career, he served as Trustee for the Tate Gallery, The National Gallery, British Museum, The Royal Fine Arts Commission, as well as being selected as Chairman of the Trustees for the National Galleries of Scotland, The National Trust and The National Art Collections Fund. He was later appointed Chairman of The National Gallery.

Upon the outbreak of the Second World War, The National Gallery's collection was relocated to Wales for safekeeping. Lord Crawford worked closely with the gallery's Director, Kenneth Clark, to ensure that the rooms did not sit vacant. Together they supported a scheme by which a single painting was returned to London each month for display, serving as a symbolic reminder of the cultural heritage under threat. The first of these works exhibited was Rembrandt's *Portrait of Margaretha de Geer, Wife of Jacob Trip*, formerly in Lord Crawford's own collection before being acquired on behalf of the nation in 1941. This scheme followed the introduction of daily lunchtime concerts in October of 1939, known as 'The Myra Hess concerts', which were intended to boost morale.

Whilst acting as Chairman of the National Art Collections Fund, Lord Crawford was instrumental in orchestrating the 1962 fundraising campaign to acquire Leonardo da Vinci's largest surviving drawing, *The Virgin and Child with Saint Anne and the Infant Saint John the Baptist*, more commonly known as the *Burlington House Cartoon*, from the Royal Academy. As part of his public appeal, the work was exhibited at the National Gallery, which would later become its permanent home. Donations quickly began to pour in from across the country and consequently, Prime Minister Harold Macmillan pledged a special government grant to cover the remaining cost of purchase.

Lord Crawford resided at Haigh Hall, Lancashire, before moving permanently to Balcarres in Fife, which had belonged to the Lindsay family for over four hundred years.

The works included in the present sale, formerly belonging to Lord Crawford, reflect the breadth of his collecting interests, encompassing prints and paintings as well as illuminated manuscripts, the latter aligning with the family's longstanding bibliophile tradition as custodians of the Bibliotheca Lindesiana, widely regarded as one of the finest private libraries in Europe, some of which is now on loan to the National Library of Scotland.



Balcarres House, Fife



43

**43 λ**  
**AUGUSTUS JOHN O.M., R.A.**  
**(BRITISH 1878-1961)**  
*DORELIA WEARING A SHAWL*  
 Pencil  
 Signed (lower right)  
 31 x 23cm (12 x 9in.)

**Provenance:**  
 David Lindsay, 28th Earl of Crawford, 11th Earl of Balcarres (1900-1975), Balcarres House, Fife  
 And thence by descent

**Exhibited:**  
 London, Hazlitt, Holland-Hibbert, *Augustus John: Master Works from Private Collections*, 29 September - 29 October 2004

**Literature:**  
 James Holland Hibbert and Rebecca John, *Augustus John, Masterworks from Private Collections 1900-1920 with a special loan from the National Portrait Gallery*, London, 2004, p.30 (illus)

Ida, Augustus John's first wife described Dorelia to her sister Ursula in 1905 as a *very wonderful person – a child of nature – calm and beautiful and patient – no littleness – an animal if you will – but as wholesome as one – a lovely forest animal* (James Holland-Hibbert and Rebecca John, *Augustus John Master Works from Private Collections 1900-1920*, 2004, p. 28).

Dorelia (Dorothy) McNeill worked as a secretary in a solicitors, but her real interest lay in art and she attended night classes at

Westminster School of Art. It was through this that she met Gwen John, at a party held by another artist in 1903. Augustus was shortly afterwards introduced to Dorelia by his sister and was instantly captivated by her. The combination of hypnotic beauty and serenity was powerful and enabled John to imagine and depict Dorelia in an almost endless variety of roles. Fellow artist and close friend, Sir William Rothenstein described how in *the matchless Dorelia, in her dazzling beauty, now lyrical, now dramatic, John found constant inspiration*. (Malcolm Easton, ed., *Augustus John Portraits of the Artist's Family*, University of Hull, 1970). Over a sixty year period, but particularly in the years between 1903 and 1914, John sketched and painted Dorelia almost compulsively.

£15,000-25,000



44  
A CHINESE CRACKLE GLAZED HU VASE  
20TH CENTURY  
25.5cm high

£250-350



44



45

45  
A LOUIS XVI ORMOLU AND BRASS-MOUNTED  
MAHOGANY CONSOLE DESSERTE  
LATE 18TH CENTURY  
The rectangular white marble top with rounded corners  
and a pierced three-quarter gallery above a drawer and  
fluted supports with two open shelves and toupie feet  
90cm high, 82cm wide, 36cm deep

£1,000-1,500

46  
A CONTINENTAL WHITE PORCELAIN SURTOUT  
DE TABLE  
SECOND HALF 20TH CENTURY  
Each trough section surmounted with a classical figure  
One section with crowned 'N' mark in the  
Capodimonte manner

£300-500



46

47 λ

CRAIGIE AITCHISON C.B.E., R.A.

(BRITISH 1926-2009)

LANDSCAPE FROM INSIDE A CATHEDRAL

Oil on canvas

91.5 x 76.5cm (36 x 30in.)

Painted in 1957

**Provenance:**

Beaux Arts Gallery, London, 1959

Private Collection, Anthony Fry (1927-2016)

Christie's, London, *Modern British Art Day Sale*, 20 November 2018, lot 177

**Exhibited:**

London, Beaux Arts Gallery, *Craigie Aitchison*, 5 - 31 January 1959, no. 4

London, Nottingham, Portsmouth, Milton Keynes and Bolton, Arts Council of Great Britain: Serpentine Gallery, December 1981 - January 1982, Nottingham, Midland Group, February - March 1982; Old Portsmouth, City Museum and Art Gallery, April - May 1982, Milton Keynes, Central Library Exhibition Gallery, May - June 1982, and Bolton, Museum and Art Gallery, July - August 1982, *Craigie Aitchison Paintings 1953-1981*, no. 5

**Literature:**

Beaux Arts Gallery, *Craigie Aitchison*, 5-31 January 1959, no. 4

Arts Council of Great Britain, *Craigie Aitchison Paintings 1953-1981*, no. 5 (illus.)

Andrew Gibbon Williams, *The Art of Craigie Aitchison*, Edinburgh, 1996, pp. 42, 169, pl. 10 (illus.)

Andrew Lambirth, *Craigie Aitchison, Out of the Ordinary*, R.A., 2003, p. 16 fig. 10 (illus.)

Cate Haste, *Craigie Aitchison A Life in Colour*, Farnham, 2014, pp. 52-53, 239, pl. 38 (illus.)

*Mr Craigie Aitchison ... earns the label "romantic" by his ability to convey the mood felt in a certain place rather than the physical details of its appearance. His best paintings ... are so simplified that it would be tempting to compare them to abstract works, where it not that they are conceived entirely as attempts to represent a certain aspect of reality, and not as formal compositions. (The Times, 1956 quoted in Andrew Gibbon Williams, The Art of Craigie Aitchison p. 51).*

Craigie Aitchison was born in Edinburgh. His father was a prominent lawyer, judge and politician, who died suddenly when Aitchison was fifteen. Aitchison initially followed in his father's footsteps into law, but whilst in London studying for the Bar, he began to spend more time painting and studying art. In 1952, he enrolled at the Slade School of Art, initially as a part time student. In 1953, he won the Slade School prize for a still life and in February the following year, he participated in his first group exhibition: *Six Young Contemporaries* at Gimpel Fils Gallery, London.

Having been awarded the British Arts Council Italian Government Scholarship, in September 1955, Aitchison set off on a two month tour of Europe and Italy, in the company of friend and fellow student Myles Murphy. His time in Italy had a profound impact on Aitchison's art. He became fascinated by the work of the Early Renaissance artists, and particularly the stern geometry, muted tones and delicate palette of Piero della Francesca, as well as the simplification of form and composition inherent in the work of Giotto, where details are reduced to their essential elements. He found a fascination with the power of religious subjects and how their surroundings *the candles and the darkness and the massive gold frames* (Cate Haste, *Craigie Aitchison A Life in colour*, p. 47) added to the viewing experience. Equally profound an impact on the artist's work were the colours inherent in the landscape of Italy. The balance of greens and earthy colours of the area between Siena and Rome, introduced Aitchison into a new palette and encouraged him to abandon his previously bolder colour range. He *discovered that raw umber and dark colours could be just as glamorous as bright ones, just as exciting.* (loc. cit.).

On his return to Britain, he produced works *imbued with the contemplative atmosphere of the ordered landscape of the Italian campagna... Of the works produced in the years immediately following his time in Italy, it was a captivating small picture [the present work] that most forcefully conveys the impact Italy had on Craigie. The composition is arranged with almost geometric precision, each element from cypress tree to crucifix finding its niche; but what really clinches the success of the picture is the precise tonal organisation. Greens, ochres and above all the pellucid pale blue, hang together in perfect balance. And the air of melancholy that emanates from the picture results, more from the absence of incident.* (Andrew Gibbon Williams, *op. cit.*, p. 41).

The present work was included in the artist's first solo exhibition held at Beaux Arts Gallery, in London, where it was seen by Aitchison's friend and fellow artist Anthony Fry, who later recalled that he couldn't stop thinking about it and although, *he wasn't a great purchaser ... [and] didn't have much money. But [he] decided that definitely [he] was going to get it.* (ibid. p. 52). The artist was delighted, not only was it sold to a friend, but an artist purchasing it, validated it as a work of art; he apparently stated *I can't be so bad after all if a painter has bought my picture.* (loc. cit.).

£20,000-30,000



47



48

**48**  
**A PORTUGUESE SILVER SMALL BULLET SHAPED TEAPOT**  
 MARKED 'TITULO', LISBON POST 1938 .916 STANDARD  
 With an orb finial to the flat cover, a wooden loop handle, tapering angular spout and on a circular foot  
 17.5cm long  
 243g (7.8 oz) gross

£250-350

**49**  
**A PAIR OF GEORGE III SILVER OVAL SAUCEBOATS**  
 DANIEL SMITH & ROBERT SHARP, LONDON 1774 AND 1778  
 With beaded borders, reeded scroll handles, engraved with armorials and on beaded oval pedestal feet  
 20.5cm long  
 887g (28.55 oz)

**Provenance:**  
 The Hon. Maria Margaret Lindsay (wnée Pennington),  
 Countess of Crawford & Balcarres (1783-1850)  
 And thence by descent

These are the combined arms and motto of John PENNINGTON,  
 1st Baron Muncaster (1740-1813), and his wife Penelope  
 COMPTON (1744-1806). They were married in 1778, which would  
 suggest that this is a marriage item by the assay date.

James Lindsay, 24th Earl of Crawford and 7th Earl of Balcarres  
 (1783-1869) married The Hon. Maria Margaret Pennington  
 (1783-1850) who was the daughter of John Pennington, 1st Baron  
 Muncaster, and Penelope Compton. Baron Muncaster was a  
 close friend and working colleague of William Wilberforce in  
 their efforts to bring about the passing of the Abolition of the  
 Slave Trade Act.

£600-800

**50**  
**A SET OF THREE GEORGE III SILVER OLD ENGLISH**  
**PATTERN SAUCE LADLES**  
 MAKER'S MARKS OBSCURED, LONDON 1781  
 Engraved with a coronet over B  
 18cm long

**Together with:**  
**EIGHT ELECTRO-PLATED HANOVERIAN PATTERN**  
**TABLE SPOONS**  
 Engraved with a crest  
 21cm long  
 125g (4 oz) weighable

£100-150



49



50

**51**  
**A GEORGE III SILVER PLAIN HELMET SHAPED CREAM JUG**  
 ROBERT HENNELL I & DAVID HENNELL II, LONDON 1795  
 With a scroll handle and on a square pedestal foot  
 13.5cm high  
 107g (3.45 oz)

£100-150

**52**  
**A PAIR OF GEORGE III OLD ENGLISH PATTERN BASTING SPOONS**  
 GEORGE SMITH III, LONDON 1784  
 Engraved with a coronet over B  
 30cm long  
 208g (6.7 oz)

£200-300

**53**  
**A PAIR OF QUEEN ANNE SILVER HANOVERIAN PATTERN BASTING SPOONS**  
 DAVID WILLAUME, LONDON CIRCA 1710  
 Engraved with a coronet over B  
 32.5cm long  
 285g (9.2 oz)

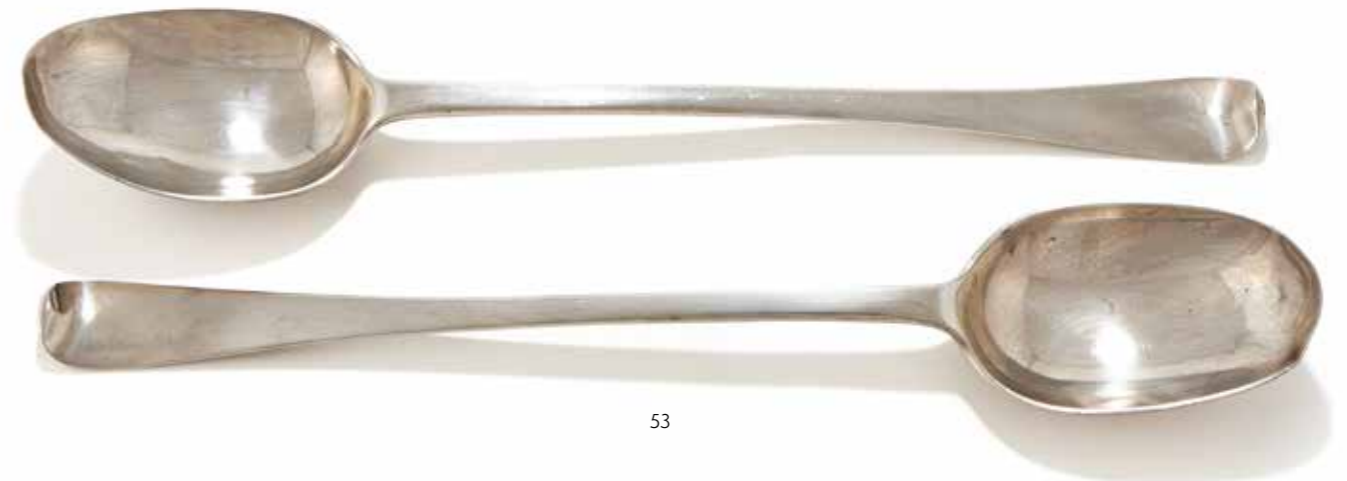
£200-300



51



52



53



54

**54**  
**SIX VICTORIAN SILVER GILT SPOONS**  
 JOHN WILMIN FIGG, LONDON 1844 (4)  
 AND 1873 (2)  
 With leaf shaped bowl and foliate stems  
 12cm long

Together with:  
**EIGHT SIMILAR SILVER GILT SPOONS**  
 UNMARKED  
 12cm long  
**A PAIR OF SILVER GILT SUGAR TONGS**  
 UNMARKED  
 13cm long  
 312g (10.05 oz)

£200-300

**57**  
**A PAIR OF ELECTRO-PLATED SALT CELLARS**  
 AFTER THE ORIGINALS AT BURGHLEY HOUSE,  
 20TH CENTURY  
 In the form of Neptune and Amphitrite astride  
 dolphins, to shaped circular bases,  
 17.5cm high

£200-300



57

**55**  
**A VICTORIAN GILT METAL CIRCULAR PLATEAU**  
 LATE 19TH CENTURY

The centre and frieze engraved with an armorial, the  
 beaded rim on four shell cast feet  
 28.5cm diameter

This lot may have been engraved with the arms for  
 Gavin CAMPBELL (1851-1922) 7th Earl Breadalbane  
 and Holland (succeeded 1871), who was subsequently  
 created Marquess of Breadalbane in 1885. The blazon:  
 quarterly of four - 1,4: gyrony of eight or and sable  
 (Campbell). 2: argent, a lymphad sails unfurled and oars  
 in action all sable (Lorn). 3: or, a fess chequy azure and  
 argent (Stewart). Crest: a boar's head erased proper.  
 Supporters: two stags proper, attired a unguled or.  
 Motto: FOLLOW ME

£200-300



55

**56**  
**A SILVER GILT COMMEMORATIVE MEDALLION**  
 UNMARKED, 17TH CENTURY  
 With a suspension loop and cable twist border, engraved with  
 Saint Andrew carrying a cross, the reverse with a German  
 inscription within a foliate border, dated 1616  
 10.5cm diameter  
 104g (3.35 oz)

£600-800



56



58

**58**  
**AN ELECTRO-PLATED ART NOUVEAU**  
**VIDE POCHE**  
 STAMPED 229, CIRCA 1900  
 Formed as a reclined female figure to an oval  
 base, chased with flowers and scrolls  
 26cm long

£200-300

**59**  
**A PAIR OF LATE VICTORIAN TAPERING**  
**CYLINDRICAL COFFEE POTS**  
 HARRISON BROTHERS & HOWSON,  
 SHEFFIELD 1898  
 With waisted finials  
 to the flat covers and  
 turned wood handles  
 16cm high  
 808g (25.95 oz) gross

£600-800



59



**60**  
**A GREEN PAINTED AND PARCEL GILT OVERMANTEL**  
**OF LOUIS XVI STYLE, LATE 19TH CENTURY**

The panelled surround with ribbon and waterleaf borders, the rectangular plate surmounted by a vase of flowers, losses  
 171cm high, 110cm wide

**Provenance:**  
 Rt. Hon. Sir Ronald Charles Lindsay (1877-1945),  
 Stepleton House, Blandford Forum, Dorset and  
 thence by descent

£500-800



© Country Life / Future Publishing Ltd



60



61

**61**  
**A COLLECTION OF EIGHT OPAQUE**  
**TWIST WINE GLASSES**  
**MAINLY 18TH CENTURY**

The bell bulbs supported on triple knob stems  
 and conical feet  
 17.8cm high

£600-800

**62**  
**A SAMSON PORCELAIN ARMORIAL PART**  
**SERVICE IN CHINESE EXPORT STYLE**  
**CIRCA 1900**

Comprising five low comports, five high  
 comports, a plate 23.5cm diameter, eight  
 smaller 20.5cm diameter, and six smaller  
 19cm diameter

The armorials include that of Henry  
 FITZALAN-HOWARD (1847-1917) 15th  
 Duke of Norfolk, the DICK-LAUDER family  
 of Fountainhall, Haddingtonshire, and  
 the CANTILLON de BALLYHIGUE family  
 of the Ile de France.

£400-600



62

73



63

**63**  
**JOHN CAMPBELL MITCHELL R.S.A. (BRITISH 1865-1922)**  
*NEAR KINTALLEN MILL, BENDERLOCH*  
Oil on canvas  
Signed (lower right)  
46 x 77cm (18 x 30¼in.)

**Provenance:**  
*The Estate of Christian, Lady Hesketh, Sotheby's, London, 7 March 2007, lot 319*

£3,000-5,000



64

**64 λ**  
**MICHAEL AYRTON (BRITISH 1921-1975)**  
*A HILL TOWN SEEN THROUGH VINES*  
Oil on board  
Signed (upper right)  
31 x 41.5cm (12 x 16¼in.)

Painted in December 1948

**Provenance:**  
Matthiesen Ltd., London  
*English Pictures Drawings and Bronzes c.1840 - c.1960, Christie's London, 26 April 1963, lot 12*

£3,000-5,000



65

**65  
THREE TABLE LIGHTS  
MODERN**

Including a Celadon glazed example, 32cm high excluding fittings and two Continental pottery examples, one decorated with zig-zag bands, 35cm high, the other pink with horizontal yellow bands, 33.5cm high excluding fittings

£200-300



66

**66 Y  
AN ANGLO-INDIAN IVORY INLAID TEAK AND EBONY BOX  
18TH CENTURY**

Decorated with flowering and leafy stems, the hinged lid enclosing a fitted interior, losses  
13cm high, 52cm wide, 36cm deep

Please note, Dreweatts have applied for a de minimis exemption certificate for the ivory in this lot (Ref: U35PC2PW)

£600-1,000

**67  
A SMALL GROUP  
OF CERAMICS  
PERSIAN**

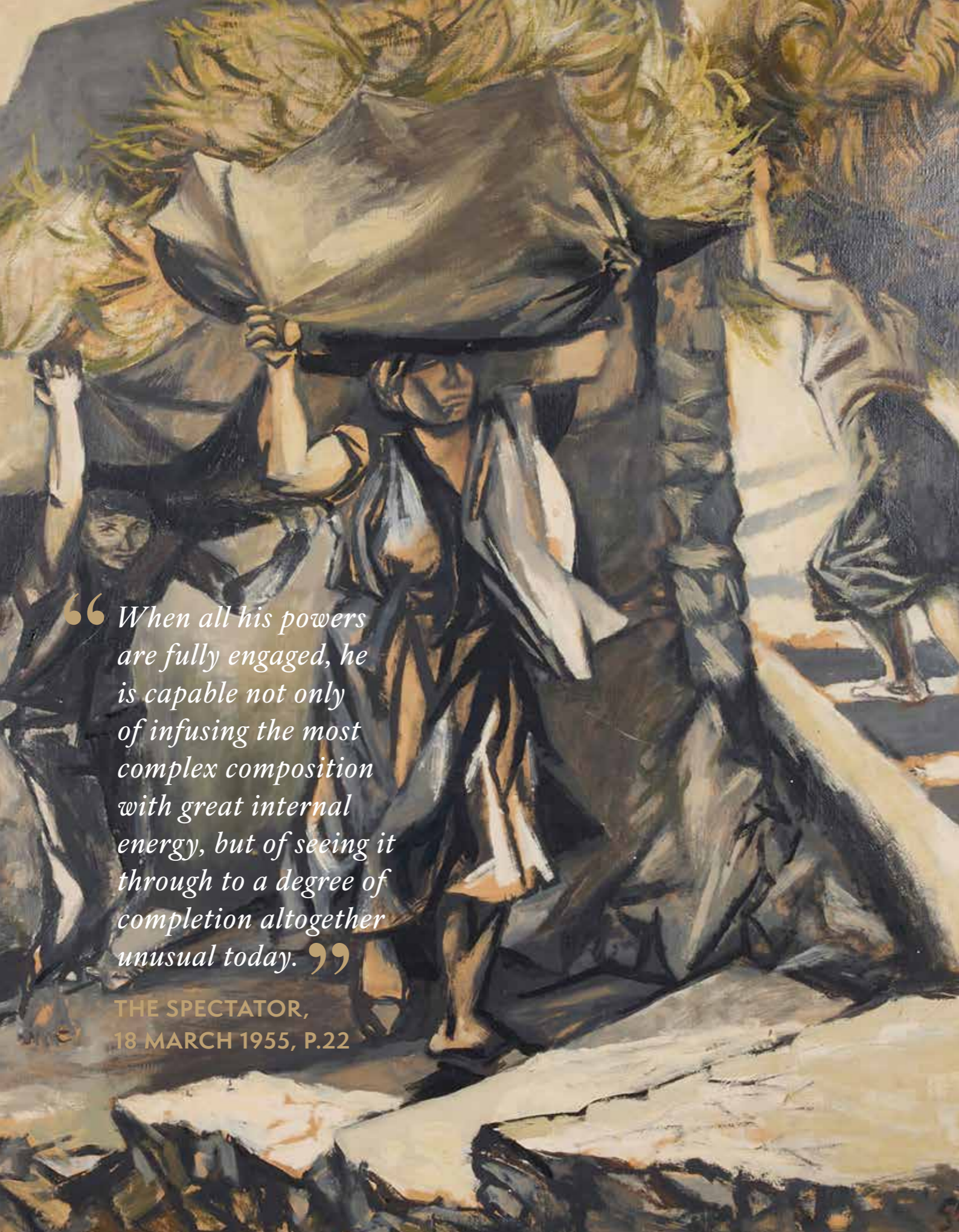
Comprising: two Kashan lustre tile fragments, 13th century, two pottery plates with figural decoration, and a small globular blue and white jar, 20th century

Together with a William de Morgan 'Mongolian' Tile, late Fulham Period, circa 1890s, approx. 15cm square

£400-600



67



“When all his powers are fully engaged, he is capable not only of infusing the most complex composition with great internal energy, but of seeing it through to a degree of completion altogether unusual today.”

THE SPECTATOR,  
18 MARCH 1955, P.22



68

68 λ

RENATO GUTTUSO (ITALIAN 1912-1987)

TRASPORTO DELL'ERBA AD ANACAPRI

Oil on paper laid on canvas

Signed and dated '54 (lower right); titled, inscribed and dated 1954 (verso)

107.5 x 144cm (42¼ x 56½in.)

Provenance:

Ernest Brown & Phillips Ltd. at The Leicester Galleries, London

Acquired from the above

Exhibited:

London, Ernest Brown and Phillips Ltd at the Leicester Galleries, Exhibition of the Recent Works of Renato Guttuso, March 1955, no. 7

Literature:

London, Leicester Galleries, Exhibition of Works by Renato Guttuso, March 1955, no. 7 (illus.)

J. Berger, *Guttuso*, Dresden 1957, no. 64

In *Bildende Kunst*, no. 12, Dresden 1957, p. 808 (illus.)

J. Berger, *Guttuso*, Mosca 1962, no. 64

M. De Micheli, *Renato Guttuso*, Sofia 1970, p. 26, fig. 10

E. Crispolti, *Catalogo ragionato generale dei dipinti di Renato Guttuso*, Milan 1984, vol. 2, p. 9, no. 54/12

For a discussion on the artist see lot 13.

£15,000-25,000



**69**  
A PAIR OF FAIENCE POT-POURRI VASES AND COVERS  
FRENCH, LATE 19TH CENTURY  
Painted in shades of puce and green with landscapes and putti in oval  
cartouches and swags, spurious Seaux style marks  
25.5cm high

£60-100



69



70

**70**  
A VICTORIAN BUTTON-BACK EASY ARMCHAIR  
MID 19TH CENTURY  
Upholstered in printed cotton covers, the turned legs with brass and  
ceramic castors  
102cm high, 75cm wide, 90cm deep

£200-400

**71**  
A MAHAL CARPET  
WEST PERSIA, LATE 19TH CENTURY  
With stylised floral and foliate sprays on a rouge ground within a foliate  
and floral, decorated border with brown ground (areas of wear)  
approximately 425 x 305cm

£600-1,000



71



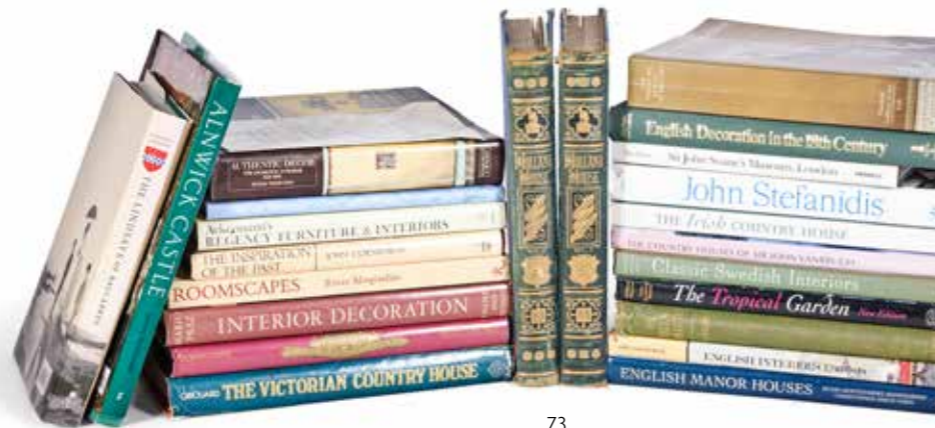
72

**72**  
**A GREY PAINTED AND PARCEL GILT OVERMANTEL OF LOUIS XVI STYLE, LATE 19TH CENTURY**  
 The panelled surround with ribbon and beaded borders, the rectangular plate surmounted by a panel centred by a herm figure, foliage and a pair of putto masks with a ribbon cresting  
 172cm high, 101cm wide

£600-1,000

**73 0**  
**A COLLECTION OF BOOKS RELATING TO FURNITURE, INTERIOR DESIGNERS AND COUNTRY HOUSES**

£200-400



73

**74**  
**A MID VICTORIAN EBONISED AND PARCEL GILT STOOL**  
 THIRD QUARTER 19TH CENTURY  
 The rectangular padded and gros-point floral needlework seat above shaped rails and short moulded cabriole legs

£200-300



74



75

**75**  
**A FINE PAIR OF NEEDLEWORK 'MILLE FLEURS' HANGINGS POSSIBLY ITALIAN OR PORTUGUESE, EARLY 18TH CENTURY**  
 Worked in gros-point in wool with hydrangeas, roses, cherries, and other flowers issuing up from blue and white urns, within scroll and foliate ivory borders  
 approximately 295 by 93cm

£8,000-12,000





76  
 A CHINESE WUCAI VASE  
 17TH CENTURY  
 Painted with the scene of General Guo Ziyi's  
 birthday celebration and adapted as lamp  
 Vase 32cm high

£1,000-1,500

77  
 A GEORGE III SATINWOOD,  
 SYCAMORE AND TULIPWOOD  
 CROSSBANDED PEMBROKE TABLE  
 CIRCA 1780  
 The rectangular drop-leaf top with canted  
 angles above a frieze drawer on square  
 tapering legs with brass caps and castors,  
 handwritten label inside the drawer  
 'H.7 P.84'

£800-1,200



76



77

78  
 A LATE VICTORIAN HOWARD & SONS MAHOGANY SOFA  
 CIRCA 1900  
 With a slightly arched back and out-turned arms, the seat rail  
 carved with scrolls and foliage and with shell framed cabochons  
 on short cabriole legs with claw and ball feet, labelled *EASY  
 CHAIR & SOFA FACTORY HOWARD & SONS LTD., Upholsters,*  
*26 & 27, Berner's Street, LONDON PATENT DINING TABLES,*  
*and numbered in ink ...67 8706*  
 76cm high, 176cm wide, 90cm deep

£1,000-1,500



78



79

79  
A PAIR OF H. & R. DANIEL PORCELAIN  
TWO HANDLED ICE PAILS AND COVERS  
CIRCA 1825  
Painted with flowers beneath a relief moulded  
lilac and gilt band of fruiting vine  
26cm high, 25cm wide

£300-500

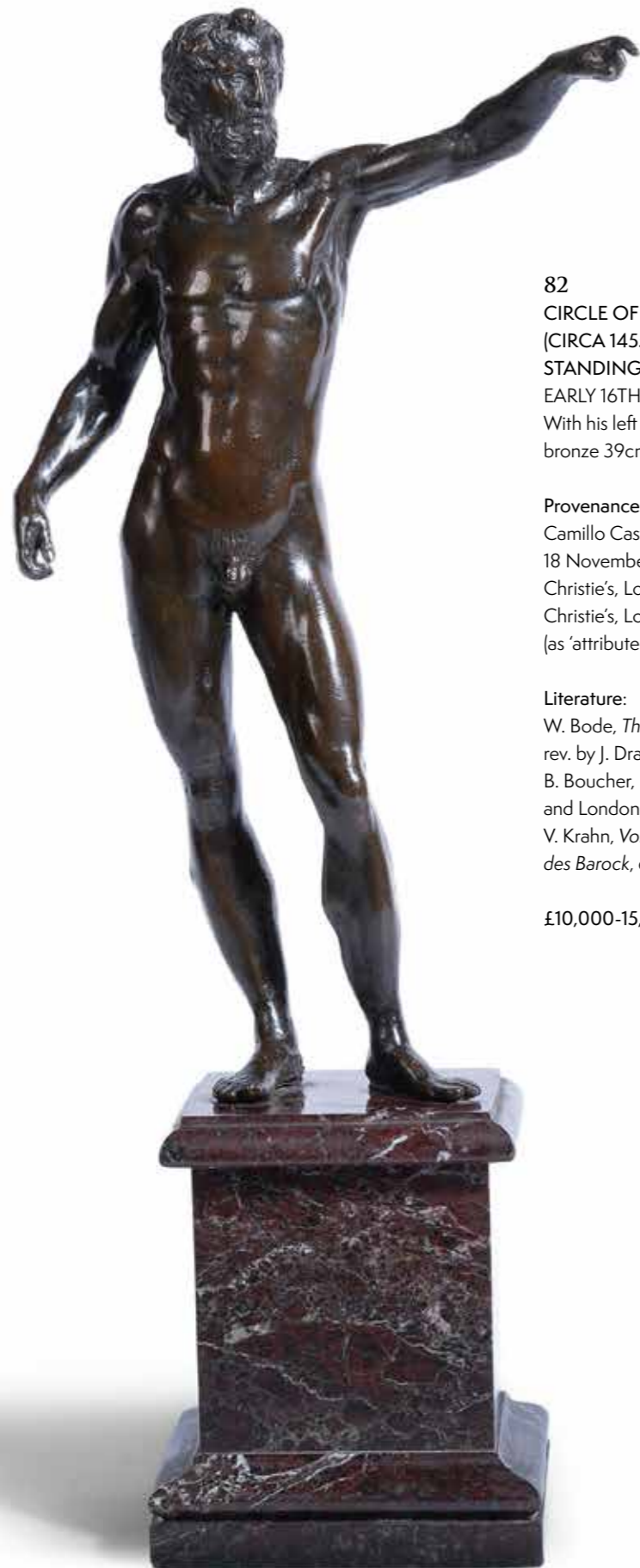
80  
A SCAGLIOLA INSET GREEN PAINTED  
OCCASIONAL TABLE  
PROBABLY BY MALLET, THE SCAGLIOLA  
PROBABLY ITALIAN 19TH CENTURY  
The scagliola inset in grey marble, depicting a pair  
of peacocks drinking at a fountain surrounded by  
foliage  
48cm high, 63cm wide, 44cm deep

£700-1,000

81  
A LARGE BRONZE CENSER  
INDIAN, LATE 19TH/ EARLY 20TH CENTURY  
79cm wide across the handles

£800-1,200





**82**  
**CIRCLE OF VITTORE GAMBELLO, KNOWN AS 'CAMELIO'**  
**(CIRCA 1455/60-1537)- A BRONZE FIGURE OF A**  
**STANDING MAN**

EARLY 16TH CENTURY

With his left arm extended, on later Rosso Levanto marble base  
bronze 39cm high, 55cm high overall

**Provenance:**

Camillo Castiglioni; Frederik Muller, Amsterdam,  
18 November 1925, lot 37  
Christie's, London, 18 June 1968, lot 101 (to David Peel)  
Christie's, London, 8 December 1981, lot 245  
(as 'attributed to Jacopo Sansovino', sold £17,000)

**Literature:**

W. Bode, *The Italian Bronze Statuettes of the Renaissance*,  
rev. by J. Draper, New York, 1980, pp. 101-102, pl. CLIV  
B. Boucher, *The Sculpture of Jacopo Sansovino*, New Haven  
and London, 1991, I-II, no. 124, p. 374, figs. 399-400  
V. Krahn, *Von Allen Seiten Schön, Bronzen der Renaissance und  
des Barock*, exh. cat., Berlin, 1995, no. 40, pp. 222-224

£10,000-15,000

In general pose, the present bronze is similar to a bronze that was purchased - with a pendant figure - in the mid-19th century from the Palazzo Rezzonico, Venice, by Count William Pourtalès. The bronzes would subsequently change ownership at least twice and were eventually donated to the Detroit Institute of Arts in 1949 (inv. nos. 49.417 and 418). The bronzes have defied a widely accepted attribution, having been given to Jacopo Sansovino, Francesco da Sangallo, Bartolomeo Ammanati and, most recently, Danese Cattaneo (for a history of the attributions of the Pourtalès bronzes, see Boucher, *op. cit.*, no. 124, p. 374). This would suggest that art historians detect both Venetian and Florentine influences in those bronzes.

It is true that there is a languid grace to the bronze offered here that suggests a knowledge of Sansovino and his pupil Cattaneo both of whom started their careers in Florence but moved to Venice where they became highly influential. However, the waxy nature of the cast and the dark, relatively opaque patina of the present bronze suggest a Venetian foundry. More recently, it has been suggested that the bronze should be associated with Vittore Gamberello, known as Camelio.

Like many Italian artists, Camelio was from a family of sculptors and architects. He studied drawing under Giovanni Bellini but was principally known as a medallist. He is first recorded at the Venetian Mint in 1484 and was still associated with it until at least 1523. He worked at the Papal Mint in Rome from 1515-1517. However, he also produced sculpture in both bronze and marble. His oeuvre remains ill-defined, but two signed bronze reliefs in the Ca d'Oro, Venice, provide a starting point for further attributions (for an illustration and discussion of one of the two reliefs, see Krahn, *loc. cit.*).

These reliefs, both of which depict frieze-like scenes of battling nude men, share a number of similarities with the present bronze. Although at first glance the physical types seem different, much of this is to do with the fact that the bronze offered here is a man depicted in relaxed contrapposto, while the figures of the reliefs are exerting themselves in the heat of battle. The fact that one figure is completely three-dimensional and the others are depicted across a plane is also significant. Details such as the abundant hair, the prominent nipples and the well-defined musculature are common to all three bronzes.

It is worth noting that a bronze model of *Hercules Resting* - based on the *Farnese Hercules* and long attributed to Camelio - displays the same languor evident in the bronze offered here (an example of this model is in the Victoria and Albert Museum, London, accession number 5420-1859). The author of the present bronze therefore appears to have been influenced by Camelio, while also acknowledging the pervasive presence of Jacopo Sansovino and his immediate circle in Venice.



83  
A CREAMWARE FIGURE OF A CHILD  
ITALIAN, 18TH CENTURY  
47cm high  
£1,000-1,500



83

84  
A PAIR OF PORCELAIN  
DEMI-LUNE BOUGH POTS  
AND PIERCED COVERS,  
POSSIBLY PINXTON  
ENGLISH, EARLY 19TH  
CENTURY  
Painted with panels of flowers  
19cm high, 21.5cm long

£2,000-3,000



84



85



85  
TWO MID VICTORIAN EBONISED  
AND BRASS MOUNTED  
NEEDLEWORK COVERED  
SLIPPER CHAIRS  
CIRCA 1870  
One upholstered in striped mauve  
needlework on turned tapering legs  
with castors, the other smaller in floral  
needlework  
86cm high, 55cm wide, 66cm deep  
and 65cm high, 37cm wide, 51cm deep

£200-400

86  
AN EARLY VICTORIAN BRASS MOUNTED POLISHED STEEL 'GOTHIC' FENDER  
MID 19TH CENTURY  
Of repeating pierced tracery design  
128.5cm wide, 24.5cm high, 30cm deep

£400-600



86



87  
**CIRCLE OF WALTER CRANE**  
 (BRITISH 1845-1915)  
*STUDY OF LILIES*  
 Bodycolour and ochre wash over pencil  
 32 x 20cm (12½ x 7¾in.)

Provenance:  
 Alice Hester Camilla (née Cotton), Lady  
 Chetwode (1871-1946) and by descent  
 to Candida Lycett-Green, a gift to Lady  
 Amabel Lindsay

£400-600



87



88

88  
**A PAIR OF CHINESE BLUE AND WHITE CRACKLE  
 GLAZED BALUSTER VASES**  
 19TH CENTURY  
 Decorated with flowers and insects  
 the vases 42cm high, 83cm high overall including fittings  
 and shades  
 later adapted for electricity as lamps

£600-1,000

89 Y  
**A VICTORIAN EBONY OCCASIONAL TABLE**  
 MID 19TH CENTURY  
 The square top glazed and inset with a watercolour  
 of summer flowers on paper, the centre with a  
 chequerboard of mahogany and sycamore squares on  
 slender turned supports joined by a conforming stretcher  
 centred by a finial and with splayed legs and brass caps  
 and castors, castors stamped 'COPE'S PATENT'  
 71cm high, 59cm square

£300-500



89

90  
 DUTCH SCHOOL, LATE 18TH/EARLY 19TH CENTURY  
 STUDY OF A CARNATION  
 Oil on canvas, laid down on panel  
 15.9 x 11.5cm (6¼ x 4½in.)

£800-1,200



90

91  
 A SELECTION OF ART POTTERY  
 20TH/21ST CENTURY

Comprising: two decorative vases, one bowl by Jane Cox, two other bowls, one charger by Will Levi Marshall and a lidded box in the shape of an exotic fruit/nut 'Jane Cox' bowl with painted signature to the underside, the charger signed 'Marshall' and dated '97', two other bowls with ceramicist's signature/insignia (indistinct or unknown), other pieces unmarked  
 Largest vase, 38cm high; Largest bowl/charger, 46.5cm diameter

£200-300



91



92

92  
 A REGENCY BLACK PAINTED AND PARCEL GILT TRIPOD TABLE  
 EARLY 19TH CENTURY AND LATER

The octagonal tilt-top with an inset trompe l'oeil pen and wash illustration of books, stationery and other ephemera on a slender turned column and platform base with turned feet, labelled *The Property of The Earl of Hardwicke*, originally a pole screen  
 76cm high, 41cm wide, 34cm deep

Provenance:  
 Philip Grantham Yorke, 9th Earl of Hardwicke (1906-1974),  
 Rockley Manor, Wiltshire  
 And thence by descent

£250-400



93

93  
 A 'MODEL NO. 7500' BEECH BENTWOOD  
 AND CANED ROCKING CHAIR  
 ATTRIBUTED TO GEBRUDER THONET,  
 LATE 19TH/EARLY 20TH CENTURY

Stamped '26' to two struts  
 97cm high, 65cm wide, 175cm long

£1,500-2,500



The Drawing Room, 12 Lansdowne Road by Penny Graham



94

**94**  
**CIRCLE OF ANTONELLO GAGGINI**  
**(PALERMO 1478-1536 PALERMO)**  
**A MARBLE LUNETTE OF THE**  
**RESURRECTION**

EARLY 16TH CENTURY  
 Depicting Christ standing in the centre flanked by four soldiers in a rocky landscape, with inventory number 'IN.692'  
 86cm wide, 34cm high, 5.5cm deep at the edge

**Provenance:**  
 Acquired by Carl Jacobsen (1842-1914) through Wolfgang Helbig, 18 January 1894 in Venice for 1,800 Danish Kroner Jacobsen Collection and subsequently the Ny Carlsberg Glyptotek, Denmark, until sold at Arne Bruun Rasmussen, Copenhagen, 7 December 1971  
 Christie's, London, 30 November 1983, lot 67

**Literature:**  
 J. Pope-Hennessy, *Catalogue of Italian Sculpture at the Victoria and Albert Museum*, London, 1964, I-III, nos. 410-411, 415, pp. 386-387, 391-392, pls. 2503-2505  
 H.-W. Kruff, *Antonello Gagini und seine Söhne*, Munich, 1980, no. 81, fig. 112

£15,000-25,000

The present marble relief almost certainly formed the upper part of an altarpiece or tabernacle, commissioned for a private home or chapel. At the time of its sale at Christie's in 1983, it was said to have come from the Jacobsen Collection in Denmark, and this has recently been confirmed. Carl Jacobsen (1842-1914) amassed a fortune derived from the Carlsberg brewery. He was an important philanthropist and art collector, especially of antique marbles. His collection was given to create the Ny Carlsberg Glyptotek in 1897, one of Denmark's most important museums. The relief offered here was sold to Jacobsen through the offices of Wolfgang Helbig, who was crucial in helping Jacobsen source works of art in Italy.

The relief depicts the moment that Christ, following his crucifixion, rises from the tomb surrounded by Roman soldiers. It has been connected, on stylistic grounds, to the work of the Italian renaissance sculptor Antonello Gagini (1478-1536) who was one of the most important members of a dynasty of sculptors and architects who flourished in the 15th and 16th centuries. Gagini studied in the studio of his father, Domenico, and in the early years of his career he is known to have assisted Michelangelo in the creation of the tomb of Julius II in San Pietro in Vincoli, Rome, famous today for Michelangelo's superb seated figure of Moses.

Gagini came to dominate the world of sculpture in Sicily and Calabria, with a large workshop that was able to satisfy the demands of the church as well as private patrons. His most important commission came in 1507 when he was asked to create an enormous, multi-figure altarpiece for the cathedral in Palermo. This would, in fact, not be finished until 1574, long after Gagini's death. The altarpiece would later be disassembled, but many of the figures remain in the cathedral in different locations.

The figure of Christ in the present relief can be compared to the free-standing *Resurrected Christ* Gagini created for the cathedral of Palermo (for an illustration see Kruff, *op. cit.*, fig. 112). The poses are virtually identical but, more importantly, there are numerous physical similarities between the two figures including the square head with broad forehead as well as the relatively high waist and short torso evident in both figures. Stylistic similarities to the background, with its stylised rockwork landscape can be made to other works from the Gagini family, including a marble relief of the *Agony in the Garden* by Fazio and Vincenzo Gagini, also in the cathedral in Palermo (see Kruff, *op. cit.*, fig. 510). It is worth noting that Antonello had five sons born between 1503 and 1527 – including Fazio and Vincenzo – all of whom became sculptors. It is possible that the present work is the product of one of these artists.

Dreweatts are grateful to Matthias Wivil for his assistance in confirming the Jacobsen provenance.



95

CIRCLE OF SIMONE BIANCO (LORO CIUFFENNA BEFORE 1512 - AFTER 1555 VENICE)- A MARBLE RELIEF OF THE EMPEROR MARCUS AURELIUS AND EMPRESS FAUSTINA CIRCA 1535

Depicted facing each other; in a later moulded marble frame inscribed beneath 'FAVSTINA M:AURELIVS' relief panel approximately 69cm wide, 54cm high, 29cm deep, overall approximately 87cm wide, 74cm high

95

**Provenance:**

Almost certainly Cardinal Mazarin (1602-1661) Thomas, 8th Earl of Pembroke (1654-1732), and by descent to Sidney, 16th Earl of Pembroke (1906-1969); Christie's, London, 2 June 1964, lot 97

**Literature:**

A. Luchs, *Tullio Lombardo and Ideal Portrait Sculpture in Renaissance Venice, 1490-1530*, Cambridge, 1995, p. 276, fig. 137.  
A. Markham Schulz, *The History of Venetian Renaissance Sculpture, ca. 1400-1530*, London, 2017, pp. 358-362, figs. 743-754.

£20,000-30,000

The relief offered here represents the Roman Emperor Marcus Aurelius (121-180 AD) and his wife, the Empress Faustina (c. 130-c. 175 AD). Marcus Aurelius succeeded Antoninus Pius as emperor in 161 and is considered the last of the 'Five Good Emperors'. He was also a noted philosopher, and his *Meditations* are one of the most important sources to describe Stoic philosophical practices in ancient Rome. He married Faustina the Younger, his cousin and step-sister, in 145.

The relief once formed part of the celebrated collection assembled by the 8th Earl of Pembroke which came to be known as the Wilton Marbles, after the Earl's country seat, Wilton House, in Wiltshire. The Earl began collecting ancient sculpture seriously in 1710 and by the time of his death in 1732 he had formed one of the earliest and most important collections of its type in the country. The collection remains largely intact at Wilton, although some sales took place at Christie's in the 1960s, at which point the present relief was sold.

The 8th Earl bought from a wide variety of sources including from dealers and from celebrated private collections. Among the latter, he was known to have acquired numerous pieces from the collection of Cardinal Mazarin (1602-1661). Mazarin, a diplomat, prelate and politician of Italian origin, became one of the most influential figures in French court life and European politics, serving as chief minister to both Louis XIII and Louis XIV.

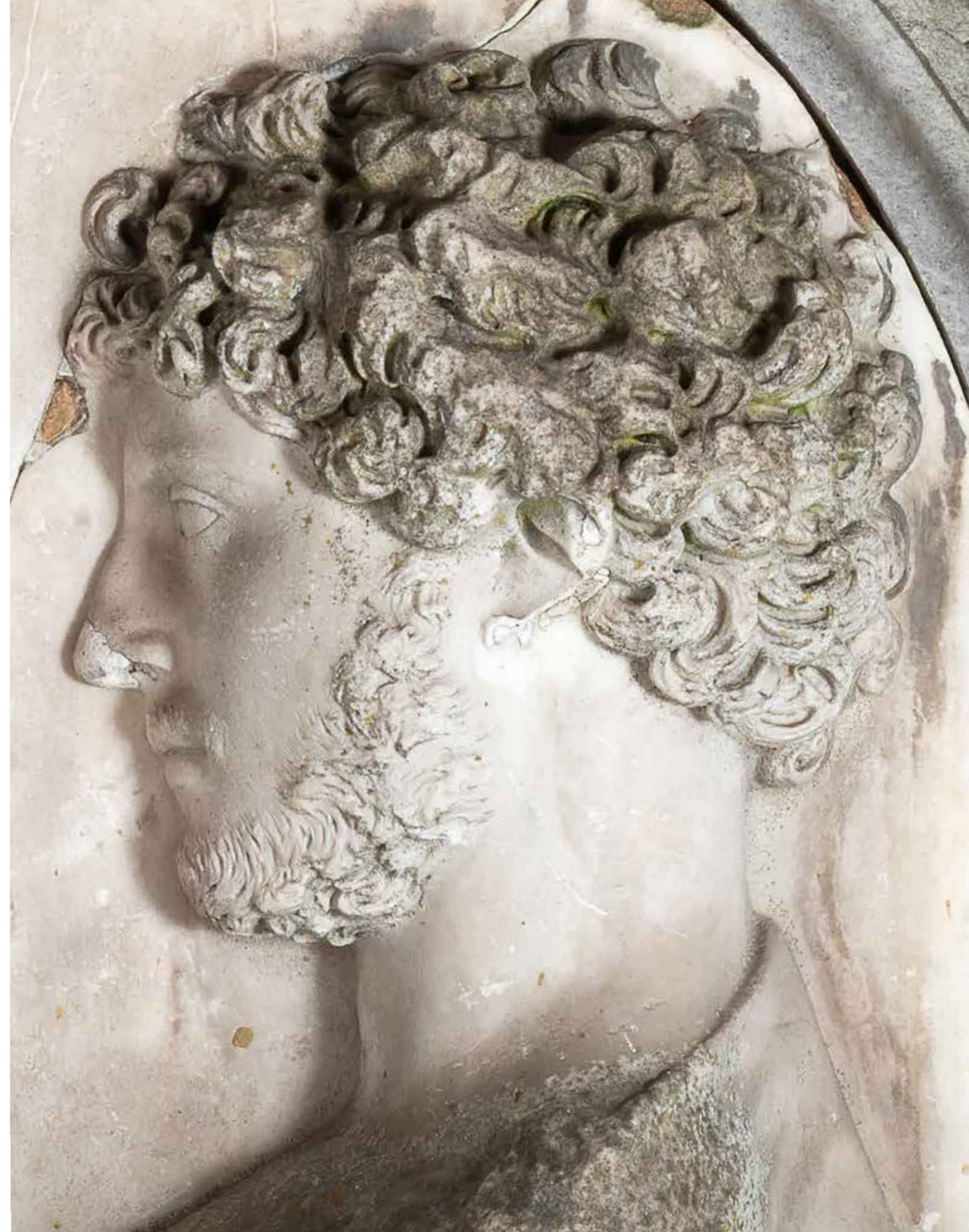
Mazarin was also a voracious collector of art as well as being an important patron. He founded the Royal Academy of Painting and Sculpture in 1648, and at his death, the collection recorded at his palace in Paris included over 800 paintings, as well as hundreds of antique statues and busts, jewellery, hardstone objects, precious stones and books. The value of his estate was second only to that of the king himself.

At his death, the collection was largely dispersed, with many items purchased by the crown, some bequeathed to institutions and the remainder left to his nieces and nephews. When the Palais Mazarin was being emptied for its eventual sale in 1720, the Earl of Pembroke is known to have purchased a large quantity of marbles and pedestals. Although the present relief has always been catalogued as 'almost certainly' from the Mazarin collection, an entry from the inventory produced at the time of Mazarin's death would seem to leave little room for doubt; '*Une médaille de marbre blanc, avec deux testes en profile qui se regardant, une de Marc Aurelle et l'autre de Faustine, enchassée d'une bordure de marbre gris et posée sur une pied d'estal de marbre bresche*' ('A medal of white marble, with two profiles which look at each other, one of Marcus Aurelius and the other of Faustina, embedded in a frame of grey marble and placed on a pedestal of Breche marble'; transcribed in Luchs, *op. cit.*, p. 165, note 26).

In her book on Tullio Lombardo and portrait sculpture of the Renaissance, Alison Luchs discusses the relief, although she was unaware of its location and based her comments on photographs (*ibid.*, pp. 86-87). The tentative attribution to Bianco had come at the time of its sale at Christie's, however she stated that the idea 'remained attractive', noting the similarity of the treatment of Faustina's hair to other known works by Bianco, as well as the fact that he executed a number of busts in imitation of antique style (*ibid.*, p. 86). She also points out that several of his works *all'antica* were sent to the French court by 1538 and suggests that this might have been the way in which the relief offered here made its way to France (*ibid.*, p. 87).



Wilton House





96

A MINTONS POTTERY CHINESE STYLE GARDEN SEAT OF BARREL SHAPED FORM  
LATE 19TH CENTURY

Decorated in puce with stylised flowers and foliage, impressed marks  
48cm high

£200-400



96



97

97

AN EDWARDIAN HOWARD & SONS  
'BRIDGEWATER' EASY ARMCHAIR  
EARLY 20TH CENTURY

Upholstered in H&S monogram covers, on square tapering legs with brass castors, one back leg stamped '16998 8015 HOWARD & SONS LTD BERNERS ST', castors stamped 'HOWARD & SONS LONDON', the upholstery distressed  
84cm high, 73cm wide, 96cm deep

£1,000-2,000

98

98

A KHOTAN RUG  
EAST TURKESTAN, EARLY 20TH CENTURY

The central design with a bowl of fruit and vases of flowers on a red ground within multiple border) remove bracket  
approximately 140 x 95cm

£100-200





99  
TWO CHINESE BLUE AND  
WHITE SALTS, KANGXI, A  
CHINESE BLUE AND WHITE  
BOX AND COVER  
16TH CENTURY

Together with a small blue and  
white wine cup

£100-200



99



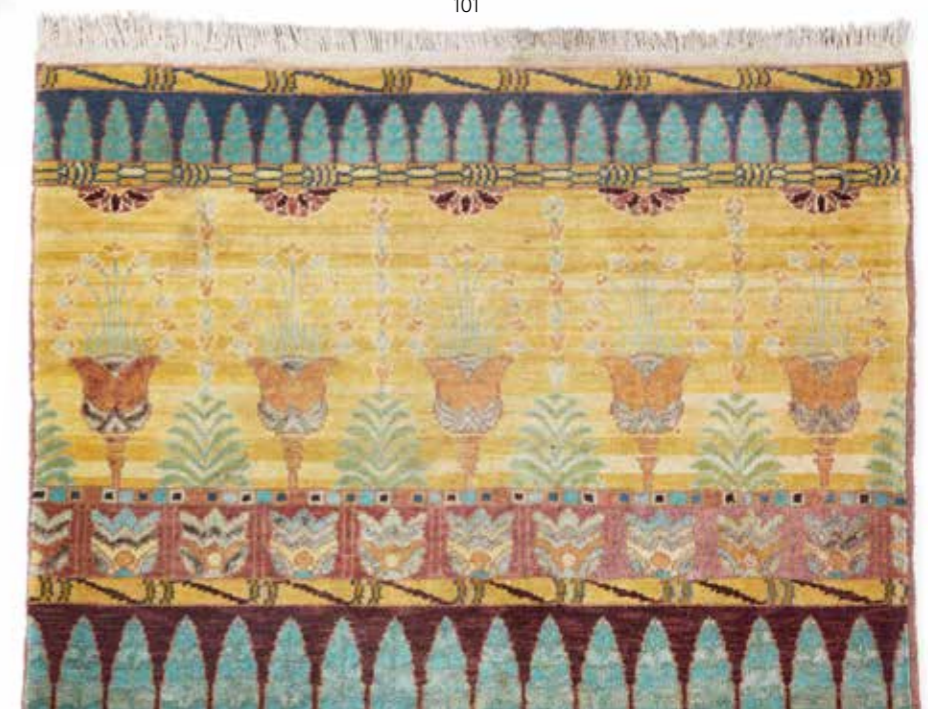
100

100 Y  
A LATE VICTORIAN EBONISED AND PARCEL GILT AMBOYNA  
OCTAGONAL OCCASIONAL TABLE  
PROBABLY SUPPLIED BY TROLLOPE & SONS, CIRCA 1880  
The moulded and banded top on tapering fluted column supports and  
splayed square-section legs with brass and ceramic castors, labelled  
'G.TROLLOPE & SONS' inscribed '3669' and chalked '222'  
61cm high, 61cm square

£200-400

101  
AN ART DECO STYLE TUFTED  
WOOL RUG WITH PALMETTES  
MODERN  
97 x 105cm

£100-200



101



**102**  
 A CHINESE FAMILLE ROSE GINGER JAR  
 LATE 19TH CENTURY  
 52cm high including shade, adapted as lamp

£300-500



102



103

**103**  
 A MAHOGANY AND BEECH CORNER CHAIR  
 OF GEORGE II STYLE, CIRCA 1900  
 With a horseshoe shaped back, pierced splats and  
 a shell carved cabriole front leg  
 78cm high, 79cm wide, 70cm deep

£150-250



104

**104**  
 AN ORMOLU MOUNTED MAHOGANY BUREAU-PLAT  
 OF LOUIS XVI STYLE, FRENCH, 19TH CENTURY  
 The rectangular top inset with gilt tooled tan leather, above four oak lined drawers, one  
 a deep drawer containing a lockable compartment, the central drawer divided, between  
 ribbon and leaf panels, fitted with a leather lined slide to each side and the reverse with  
 conforming false drawers, on square tapering legs with foliate caps  
 78cm high, 163cm wide, 83cm deep

£2,000-4,000



105  
 A PAIR OF GILT METAL MOUNTED RED VEINED BEIGE MARBLE URNS AND COVERS OF LOUIS XVI STYLE, EARLY 20TH CENTURY  
 With ram head mask handles  
 44cm high, bases 14cm wide

£1,200-1,800



106 Y  
 AN IVORY INLAID EAST INDIAN ROSEWOOD WORKBOX  
 VIZAGAPATAM, MID 18TH CENTURY

Inlaid throughout with flowers and dense foliage with engraved and black lac detailing, with a shallow calamander lined drawer in the bottom, gilt bronze handles later  
 16.5cm high, 44cm wide, 32cm deep

**Literature:**

Amin Jaffer, *Furniture from British India and Ceylon*, London, 2001, pp. 172-175  
 Major John Corneille, *Journal of my Service in India*, London, Folio Society, 1966

This dressing box or workbox was made in Vizagapatam, a port on the Bay of Bengal, halfway between Calcutta and Madras. The port established a successful export trade in 'chintz', painted and resist-dyed textiles produced in the region. These textiles that were the main reason for the European settlements and an English textile factory was established in Vizagapatam as early as 1668.

Major John Corneille, a member of the military branch of the East India Company during the mid-18th century, wrote of Vizagapatam that its 'chintz is esteemed the best in India for the brightness of its colours', and went on to comment that the area 'is likewise remarkable for its inlay work, and justly for they do it to the greatest perfection'. The port was home to peripatetic craftsmen, circulating between Madras, Bengal and the East Indies. The outward shape of the furniture produced tended to be based on English or Dutch prototypes- however the decoration remained purely and distinctly Indian.

A comparable box probably from the same workshop with distinctive 'tree of life' design to the lid centre sold Christie's London, The English Collector, 21 May 2015, lot 70 (£10,000 hammer)

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

£3,000-5,000





107

**107**  
FLORENTINE SCHOOL (CIRCA 1370)  
*THE RISEN CHRIST*

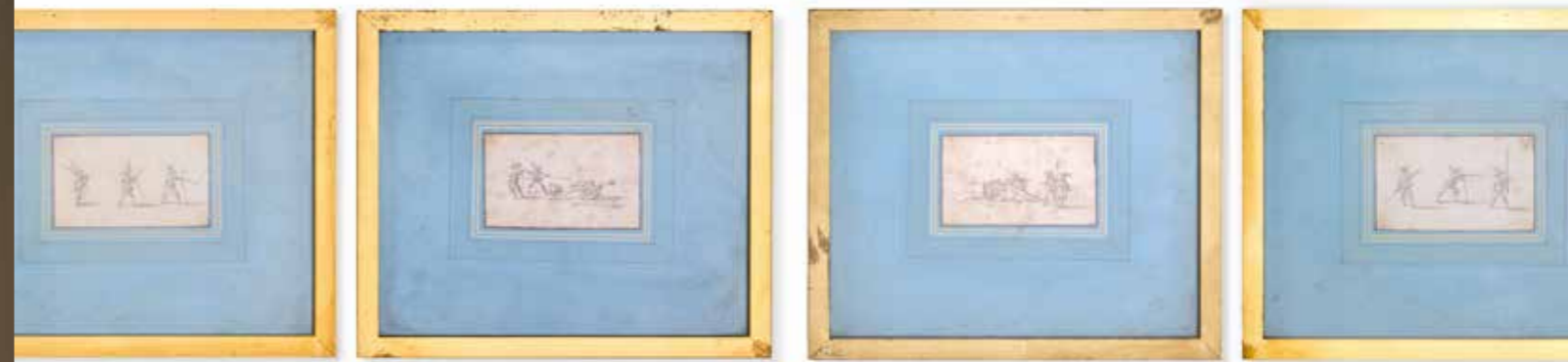
Egg tempera and gold on panel  
19.5 x 15cm (7½ x 5¾in.)  
23.1 x 19cm overall

**Provenance:**

David Lindsay, 28th Earl of Crawford, 11th Earl of Balcarres  
(1900-1975), Balcarres House, Fife  
And thence by descent

It has been suggested that the present work may be by an artist working in the Circle of Francesco di Bartolomeo Cristiani (1340-1398). The present work is unusual in that the artist has painted Christ with his right hand on his stomach, rather than the more conventional depictions of Christ with folded arms or arms outstretched.

£15,000-25,000



108

**108**  
**CIRCLE OF JACQUES CALLOT (FRENCH 1592-1635)**  
**SET OF FOUR STUDIES OF SOLDIERS**  
 Pen and brown ink within a pen border  
 Numbered 4, 5, 10 [?], 11 (upper left)  
 6.4 x 10.2cm (2½ x 4in.); and slightly smaller (4)

The present drawings are after four plates of Callot's *Exercices Militaires* (see Jules Lieure, *Jacques Callot: Catalogue de l'oeuvre gravé*, Paris, 1924-1927, nos. 1328, 1329, 1331 and 1332).

£300-500



109

**109**  
**A PAIR OF ASIAN PORCELAIN YELLOW GROUND CYLINDRICAL VASES**  
**MODERN**  
 Fitted for electricity as lamps and with shades  
 56cm high overall including current shade

Together with a modern Chinese style yellow floral light, fitted for electricity and with shade, 62cm high overall including current shade

£300-500



110

**110**  
**A WUCAI SHOULDERED VASE AND COVER**  
**CHINESE, KANGXI (1662-1722)**  
 Painted with round panels of flowers, 37cm high

£1,500-2,500



111

**111**  
AFTER THE ANTIQUE- A PAVONAZZETTO  
MARBLE FIGURE OF A BULL  
ROMAN, LATE 18TH OR EARLY 19TH  
CENTURY

Set on black marble plinth base  
overall 43cm high, base 39cm wide

**Literature:**  
*N. Penny, Catalogue of European sculpture in the Ashmolean Museum. 1540 to the present day. Volume I: Italian, Oxford, 1992, pp. 222-223, no. 162.*

The classical model for this bull was executed in a mottled grey marble and excavated around 1775-1780 in Ostia and installed in the Sala degli Animali in the Vatican. Bronze casts of the sculpture can also be found in the Ashmolean Museum in Oxford and in the Great Gallery at The Wallace Collection in London.

£15,000-25,000



**112**  
 A PAIR OF COPENHAGEN PORCELAIN FLOWER-ENCRUSTED PLATES  
 MID 19TH CENTURY  
 Pierced borders, blue wave marks  
 25cm diameter

£300-500



112



113

**113**  
 AN EARLY VICTORIAN UPHOLSTERED EASY ARMCHAIR  
 CIRCA 1840  
 With an arched padded back and out-turned arms on turned tapering mahogany legs with brass caps and castors  
 90cm high, 80cm wide, 90cm deep

£200-400

**114 Y**  
 A PAIR OF LOUIS XIV SPECIMEN WOOD AND IVORY FLORAL MARQUETRY PANELS  
 LATE 17TH/EARLY 18TH CENTURY, IN THE MANNER OF ANDRE-CHARLES BOULLE, MOUNTED AS LOW TABLES BY MALLET  
 The panels profusely inlaid with baskets of summer flowers and perching birds within floral borders, on mottled brown painted 'Cobham' bases  
 41cm high, 86cm wide, 64cm deep

Please note, Dreweatts have applied for a de minimis exemption certificate for the ivory in this lot (Ref:RUY78M)

£2,500-4,000



114 (views from above)



114



**115**  
A CONTINENTAL GLAZED POTTERY MODEL OF  
AN IMMORTAL IN THE CHINESE STYLE  
PROBABLY ITALIAN, MID 20TH CENTURY  
55cm high

£300-500

115



116

**116**  
A CHINESE TANG STYLE SANCAI  
POTTERY MODEL OF A  
CAPARISONED HORSE  
MODERN  
34cm high, 51cm long, on an associated  
wood base

£400-600



117

**117**  
A CHINESE FAMILLE VERTE  
VASE AND COVER  
KANGXI (1662-1722)  
Painted with court ladies and scholars  
gathering in the garden  
38cm high

£2,000-3,000

**118**  
A JASPER PLAQUE  
MOUNTED IN THE LATE 20TH CENTURY ON A PERSPEX PLINTH  
Pink and Beige tones  
34cm high overall

£200-400



118



119

**119** λ  
ALICE WALTON (BRITISH B. 1987)  
*LURLINE*, 2018  
Coloured porcelain  
14.5cm high

£200-300

**120**  
HITOMI HOSONO (JAPANESE, 1978-)  
A FLORIFORM VASE, EARLY 21ST CENTURY  
Porcelain  
Signed to base  
16cm high

Together with a modern Italian creamware  
model of a flowering vegetable  
24cm long



Provenance:  
Purchased from the Royal College of Art where  
Hitomi Hosono received a Master of Arts in  
Ceramics and Glass in 2009

£300-500



120

Frederick Etchells was a painter and architect who studied at the Royal College of Art from about 1908-1911. He spent time in Paris, where he met many of the artists challenging the established art world, including Picasso, Braque and Modigliani. His own work was included in Roger Fry's *Second Post-Impressionist Exhibition* in 1912. The following year, he joined the Omega Workshops, however, disillusioned with Fry and realising that his interests lay in other directions he

left not long after. He and Percy Wyndham Lewis, who had also left the Workshops, and shared similar interests in Futurism and Cubism, exhibited with other artists who shared their Vorticist ideas in the 'Cubist Room' section of the *Camden Town Group and Others* exhibition in Brighton in December 1913-January 1914. Later in 1914, Etchells joined Lewis at the *Rebel Art Centre* and contributed illustrations to the first issue of *Blast* magazine.

After the war, Etchells gave up painting to pursue his ambition to become an architect and in 1930 built one of the first Modern Movement buildings, The Crawford Advertising Agency in Holborn.

Lots 121 and 122 demonstrate the artist's interest in the pleasing interplay of interlocking abstract forms and refined balanced palette.



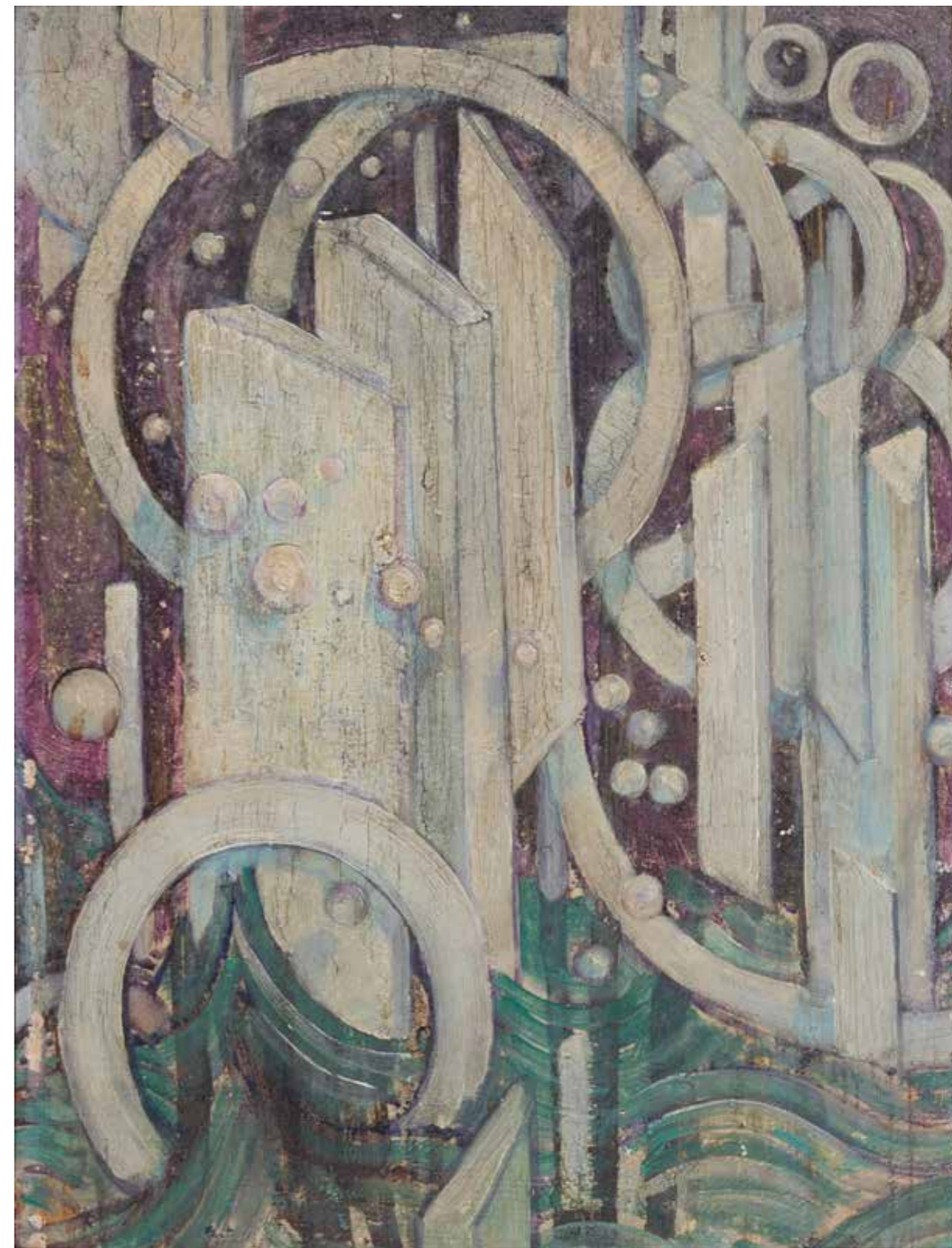
121

**121 λ**  
**FREDERICK ETHELLES (BRITISH 1886-1973)**  
**CELLULAR COMPOSITION**  
 Oil on board  
 Indistinctly inscribed (verso)  
 26.5 x 35cm (10¼ x 13¾in.)

**Provenance:**  
 The Artist  
 Given by the above to Geoffrey Alan Baker (1881-1959) in 1920  
 By family descent to Philip H Baker  
*Modern British and Irish Paintings, Watercolours and Drawings*, Christie's London,  
 7 November 1991, lot 21

£2,000-3,000

Painted circa 1920



122

**122 λ**  
**FREDERICK ETHELLES (BRITISH 1886-1973)**  
**MECHANICAL COMPOSITION**  
 Oil on board  
 35 x 26.5cm (13¾ x 10¼in.)

**Provenance:**  
 The Artist  
 Given by the above to Geoffrey Alan Baker (1881-1959) in 1920  
 By family descent to Philip H Baker  
*Modern British and Irish Paintings, Watercolours and Drawings*, Christie's London, 7 November  
 1991, lot 21A

£2,000-3,000



123  
 A REGENCY ORMOLU MOUNTED  
 TURQUOISE GLAZED BOWL  
 THE PORCELAIN KANGXI  
 Now adapted as a lamp  
 70cm high, 35cm wide

£1,000-1,500



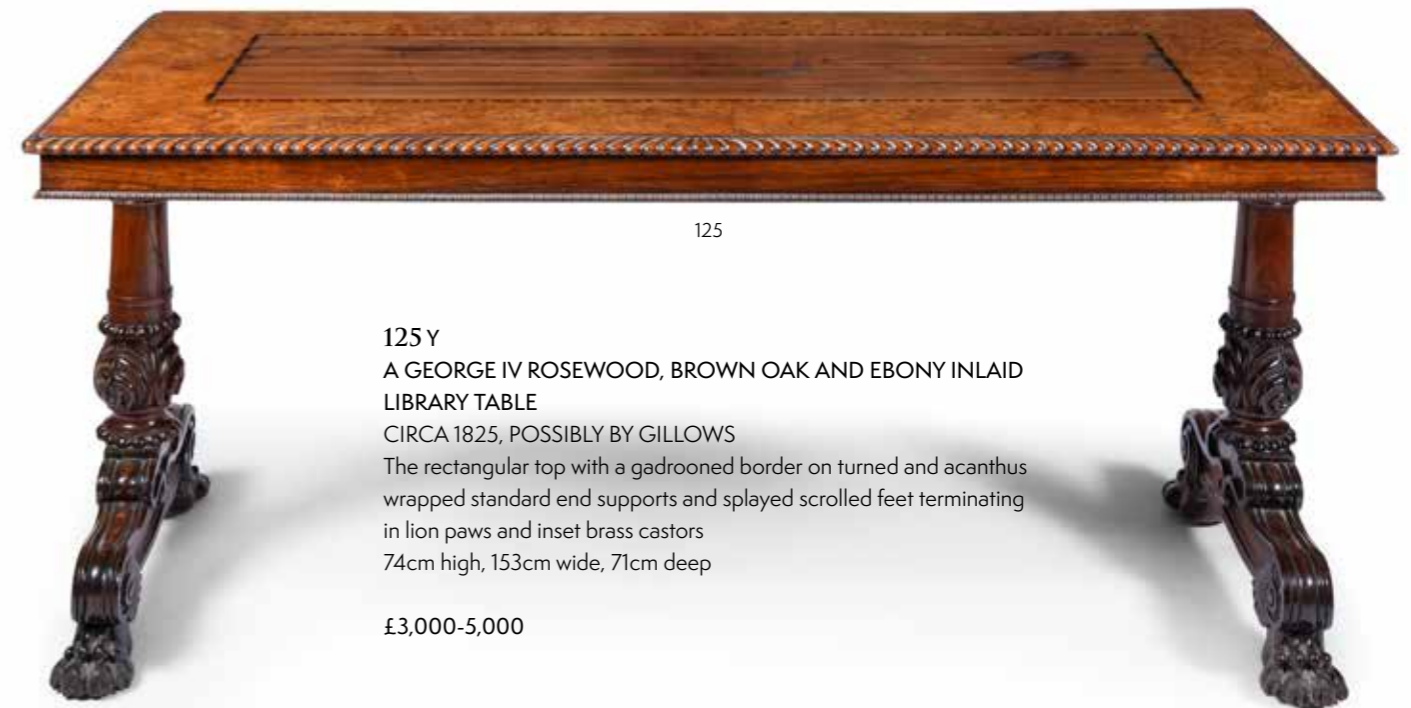
123



124

124  
 A MARBLE LOTUS FLOWER BOWL  
 INDIAN, 20TH CENTURY  
 30cm diameter

£150-250



125

125 Y  
 A GEORGE IV ROSEWOOD, BROWN OAK AND EBONY INLAID  
 LIBRARY TABLE  
 CIRCA 1825, POSSIBLY BY GILLOWS  
 The rectangular top with a gadrooned border on turned and acanthus  
 wrapped standard end supports and splayed scrolled feet terminating  
 in lion paws and inset brass castors  
 74cm high, 153cm wide, 71cm deep

£3,000-5,000



126  
 A CHINESE BLUE AND WHITE GU VASE  
 19TH CENTURY  
 Decorated with pavilions and riverscape  
 the vase 39.5cm high, later adapted for  
 electricity

£600-1,000

127  
 AN UPHOLSTERED BRASS CLUB FENDER  
 EARLY 20TH CENTURY  
 Upholstered with green and black horsehair  
 57cm high, 153cm wide, 60cm deep at the seat

£1,000-2,000



126



127

128  
 A PAIR OF FLORAL LOOSE COVERED  
 EASY ARMCHAIRS  
 MID 20TH CENTURY  
 81cm high, 80cm wide, 90cm deep

£600-1,000



128



127



129

**129**  
TWO FRAMED CHINESE MILITARY AND CIVIL RANK BADGES  
19TH CENTURY  
Each 28cm wide

£300-500



**130**  
A MAHOGANY AND POLYCHROME DECORATED TRIPOD TABLE  
OF GEORGE III SYTLE, 19TH CENTURY

The crossbanded and quarter veneered octagonal tilt-top above a cream and flower painted base, the turned tapering shaft above cabriole legs  
71cm high, 71cm square

£400-600



130

**131**  
THREE BRASS CLIP-ON DESK LIGHTS  
TWO EARLY 20TH CENTURY  
Including a pair of 'Adjusto-lite' lamps, 30cm  
high and a Christopher Wray light, 29cm high

£150-250

**132**  
THOMAS BEACH (BRITISH 1738-1806)  
PORTRAIT OF PETER BECKFORD (1740-1811),  
BUST-LENGTH, IN A GREEN COAT  
Oil on canvas, oval  
Signed, inscribed and dated 1772 (lower left)  
62.5 x 49cm (24½ x 19¼in.)

The contemporary inscription identifies the sitter as Peter Beckford Esquire of Stepleton, Son in law to the 1st Lord Rivers and nephew to Thomas Howard, Earl of Effingham.

Peter Beckford (c. 1643-1710) was the son of Julines Beckford, of Stepleton, Dorset, and grandson of Peter Beckford, governor and commander-in-chief of Jamaica and therefore nephew to William Beckford (1709-1770) one of the best known political figures in Georgian era London. Peter married the Hon. Louisa Pitt (1754-1791) daughter of George Pitt, 1st Baron Rivers (1721-1803) of Stratfield Saye on 22 March 1773 and by a special patent, granted in 1802, his son William Horace succeeded to the barony, and became the 3rd Lord Rivers. Peter Beckford sat in parliament, as representative of Morpeth, in 1768.

In 1787, just before the outbreak of the French revolution, he travelled in Italy, and wrote an entertaining account of his journey, which was published some years later under the title of *Familiar Letters from Italy to a Friend in England*, 1805. Here he described visits to Voltaire, Rousseau, and other celebrities. In Turin, he writes, he had met Sterne in 1765, and had 'passed hours with that eccentric genius that might have been more profitably employed, but never more agreeably.' He died on 18 February 1811, and was buried in Stepleton church.

A portrait of Richard Howard, 4th Earl of Effingham (1748-1816) also by Thomas Beach, similarly inscribed but undated was advertised in *Apollo*, February 1970, p. lxiv.

£3,000-5,000

**133**  
A STAFFORDSHIRE POTTERY SARDINE DISH AND COVER  
LATE 19TH CENTURY

In Asian style together with two various teapots and two bottles; and a Wedgwood majolica sardine dish and cover  
Tallest 17cm high

£100-200



133



132



134  
 ATTRIBUTED TO JOSEPH WERNER (SWISS 1637-1710)  
 PORTRAIT OF A LADY TRADITIONALLY IDENTIFIED AS  
 MADAME DE MONTESPAN (1640-1707) IN HUNTING  
 COSTUME COSTUME IN THE GARDENS OF THE PALACE  
 OF VERSAILLES  
 Oil on canvas  
 91 x 97.5cm (35¾ x 38¼in.)  
 Possibly in the original rococo frame

**Provenance:**  
 The Late Mrs Robert Tritton; Christie's, London,  
 8 July 1983, lot 84 as by P. Mignard

Werner was born in Berne, Switzerland and trained first in Basel and then under Matthaus Merian in Frankfurt, circa 1654 he went to Rome where he established himself as a fashionable painter of miniature portraits and allegorical works. Werner was summoned to Paris by Louis XIV where he painted portraits of both the monarch himself and of various notables in his entourage and often depicted his sitters as gods or goddesses, such as *Louis XIV as Apollo in his Chariot* (Musée du Château, Versailles (inv. no. 6927, 1); he also worked on the decorations of the Palace of Versailles. In 1667, he left France but continued to move in exalted circles. In Augsburg he worked for the Bavarian Elector in Vienna, painting a portrait of Leopold I, and was then invited to Berlin by the Prussian King Frederik. He earned a reputation as a miniatures painter at the court of the Saxon King in Dresden. In Berlin, he was appointed Director of the newly established Prussian Academy of Arts.

Françoise Athénaïs de Rochechouart de Mortemart, Marquise of Montespan was the most celebrated mistress of King Louis XIV of France. She was a woman of outstanding beauty and much feared by her fellow courtiers on account of the famous 'Mortemart' wit for which her family was renowned, and held great sway over the royal court. She first met the king in the early 1660s, but it seems that it was not until around 1666-1667 that Louis XIV fell under her spell. In 1674, she definitively ousted Mademoiselle de la Vallière to become the king's official mistress. Louis set her up in an apartment adjoining his own, complete with private entrance. They had seven children together, entrusting their education to the widow of poet Paul Scarron, the future Madame de Maintenon and her successor as the king's mistress. Six of these children were legitimated by the king from 1673 onwards. She played a prominent role in life at the palace, and was a passionate lover of the arts, she enjoyed the king's protection until she was superseded by Maintenon in around 1680. The Marquise, caught up in the vast Affair of the Poisons, a national scandal with prominent courtiers implicated in a number of poisonings committed between 1679 and 1682 and neglected by the king, finally retired from the court in 1691 and moved to the convent of Saint-Joseph in Paris. She died in 1707.

£15,000-25,000





135  
ATTRIBUTED TO JOSEPH WERNER  
(SWISS 1637-1710)  
PORTRAIT OF A GENTLEMAN  
TRADITIONALLY IDENTIFIED AS LOUIS  
DE ROHAN, DUKE OF ROHAN (1635-1674)  
AS MASTER OF THE HORSE IN HUNTING  
COSTUME IN THE GARDENS OF THE  
PALACE OF VERSAILLES  
Oil on canvas  
91 x 94cm (35¾ x 37in.)  
Possibly in the original rococo frame

Provenance:  
The Late Mrs Robert Tritton; Christie's,  
London, 8 July 1983, lot 85 as by P. Mignard

The identification of the sitter as Duke of Rohan, combined with the possible date of when Werner was working at Versailles suggests that the sitter is most likely to be Louis de Rohan (1635-1674), known as the Chevalier de Rohan, who was a prominent French nobleman, courtier, and military officer who served as the Grand Huntsman of France (Grand Veneur de France) under King Louis XIV. He was beheaded in the Bastille after being convicted of high treason for his involvement in the Conspiracy of Latréaumont, 1674.

The present lot and lot 134 were formerly in the collection of Mrs Robert Tritton. Mr and Mrs Robert Tritton purchased Godmersham Park, Kent in the mid 1930s and significantly restored the Palladian style house. Mrs Tritton survived her husband by 26 years and in 1983 the house was sold with Christie's holding a sale on the premises 6-9 June 1983. These two paintings were subsequently sold in the Important Old Master Picture sale in London on 8 July 1983. Godmersham Park was the former home of Jane Austen's brother Edward Austen Knight, and her novel Mansfield Park was said to have been based on it.

£15,000-25,000





136

WILLIAM BLAKE (BRITISH 1757-1827)  
*EUROPE A PROPHECY: TITLE PAGE (RECTO); JERUSALEM: PLATE 24 TRIAL PROOF (VERSO)*

Relief etching printed in blue grey, finished in pencil, Pen and black ink and watercolour  
 With inscriptions (lower left and lower right, on the mount)  
 23.8 x 17.3cm (9¼ x 6¾in.)

**Provenance:**

John Linnell (1792-1882)  
 His sale; Christie's, London, 15 March 1918, lot 176 (22 gns to Tregaskis)  
 Mrs (Lady) D.Y. Cameron by 1921, Bequeathed by her husband, Sir D.Y. Cameron (1865-1945) to David Lindsay, 28th Earl of Crawford, 11th Earl of Balcarres (1900-1975), Balcarres House, Fife  
 And thence by descent

**Exhibited:**

London, Burlington Fine Arts Club, *Blake Centenary Exhibition*, 1927, no. 82.  
 Japan, Tokyo, Institute of Art Research, *English Water-Colour Paintings*, October 1929, illustrated in catalogue pls. 22a and b  
 Edinburgh, National Library of Scotland, *William Blake Loan Exhibition*, 1969, in no. 44  
 London, Tate Gallery, *William Blake*, 1978, no. 69, illustrated  
 Oxford, Ashmolean Museum, *William Blake: Apprentice and Master*, 4 December 2014-1 March 2015, no. 134

£40,000-60,000



136 (recto)



136 (verso)

**Literature:**

W. M. Rossetti, 'Annotated Catalogue of Blake's Pictures and Drawings,' in A. Gilchrist, *Life of William Blake*, London 1863, II, p. 202, no. 14; also enlarged edition, London, 1880, vol. II, p. 208, no. 16  
G. Keynes, *A Bibliography of William Blake*, New York, 1921, p. 141, illustrated pl. 17  
G. Keynes and E. Wolf 2nd, *William Blake's Illuminated Books*, A Census, New York, 1953,, p. 77  
D.V. Erdman, *The Illuminated Blake*, New York, 1974, illustrated p. 397  
G.E. Bentley Jr, *Blake Books*, Oxford, 1977, pp. 149, 162  
D. Bindman, *Blake as an Artist*, London, 1977, p. 80, illustrated pl. 65  
M.D. Paley *William Blake*, Oxford, 1978, p. 31  
M. Butlin, *The Paintings and Drawings of William Blake*, New Haven and London, 1981, p. 149, no. 272

William Blake developed a unique printing technique of 'Illuminated printing' as he called it, which allowed him to combine words and pictures on the page. By writing and drawing on copper plates with acid-repelling ink, Blake created a relief image. The plate was then dipped in acid to create what was essentially the opposite of a traditional engraving. The technique allowed the verses to appear to be handwritten, in a style that seemed more like it had been drawn and painted than printed.

In 1790, Blake moved to Lambeth, where he produced a trilogy of illuminated books called the *Continental Prophecies* that addressed the revolutionary spirit of his age as embodied by the American and French revolutions. *Europe*, published in 1794, was the second of these

books along with *America* and *The Song of Los*. Rather than examining the New World, this *Continental Prophecy* looked eastward to cultures subjected to the strictures of authority as embodied by the legalistic and despotic figure of Urizen, who, despite his godlike appearance, represents tyranny. The frontispiece of *Europe* is one of Blake's best-known images, also known as *The Ancient of Days*, it depicts Urizen dividing the Depths with a compass (Fig.1).



Fig. 1 William Blake (1757-1827), *The Ancient of Days*, etching with pen & ink, w/c and bodycolour on paper, 23.2x17 cm  
Whitworth Art Gallery / Bridgeman Images

The present sheet, dated by Butlin, *loc.cit.* to circa 1815-1820 is the title page of *Europe* and is printed in blue-grey, with watercolour colouring the serpent and the foreground and round the initial letter 'E' of 'Europe'. The outlines, much of the word 'Europe' and the first three letters of 'PROPHECY' have been gone over in black ink. The remainder of the title has gone as the words are devoured in flame. In this reworking of the printed edition, Blake has added a figure, absent from the engraving, struggling with the serpent, by partly utilising the strokes at the end of 'PROPHECY' for the face which was completed in pencil and pen.<sup>1</sup>

On the reverse of the present work is a trial proof of plate 24 from *Jerusalem* printed in brown and black and coloured in watercolour, Butlin, *loc.cit.* suggests that both sides of the paper were first used for trial proofs from their respective books, before being reworked by hand.

The rampant serpent, which dominates the title page, serves to announce the advent of Orc, who embodies a spirit of revolution, upon Europe. Bindman, *loc.cit.*, notes that in the present work, a youthful figure, identified tentatively as Los, appears to be trying to hold the serpent down as it rises up. Los in his earthly and fallen state is the embodiment of human creativity and inspiration. Bindman continues that, 'the motif as printed with the rampant snake alone ... opens the book with a confrontation between the opposing forces of Urizen and Orc, the Old Order is threatened by the New'. The present work expounds Blake's thinking of the precarious co-existence of Urizen and Orc. Paley notes that this reworking of the title page shows Blake's 'increasing disquietude about the principle of revolutionary energy, represented by Orc, all suggesting the loss of the human aspect of revolution to the will-to-power' and 'at the end of the poem Los 'called all his sons to the strife of blood.'<sup>2</sup> The present work was not intended as a trial revision for a new printing, but as a graphic comment, a private statement by Blake on the failure of the phrophecy of an English revolution, see Erdman, *loc.cit.*

The present drawing was formerly in the collection of the artist Sir D.Y. Cameron, R.A. (1865-1945) and was also in the collection of John Linnell (1792-1882), an important patron to Blake in the last years of his life, commissioning a set of engravings illustrating the *Book of Job*, and buying Blake's watercolours executed for Milton's *Paradise Regained*. Linnell also introduced him to Samuel Palmer (1805-1881) and a new generation of English artists, who became devotees of Blake known as 'The Ancients'. The present work has not been seen on the auction market since Linnell's sale in 1918.



<sup>1</sup> For other reworked title pages of *Europe*, see Butlin, *op.cit.*, nos. 273, 274, 274A  
<sup>2</sup> Paley, *loc.cit.*



137 (part lot)

**137**  
**EDWARD CALVERT (BRITISH 1799-1883)**  
**THE PLOUGHMAN**

Wood engraving on wove paper, a posthumous printing of the final state probably a trial impression, prior to the edition published by Carfax and Co, Ltd, 1904 8.3 x 12.7cm (3¼ x 5in.); together with two facsimiles after William Blake's illustrations to Dante's *Inferno*: The Circle of the Lustful; and The Circle of Thieves (3)

Calvert's early visionary work was greatly inspired by that of William Blake (1757-1827) and he was a member of 'The Ancients', devotees of Blake who gathered around Samuel Palmer (1805-1881) at Shoreham in the late 1820s and early 1830s. Amongst Calvert's finest works are his small wood engravings which date from 1827-31, but were only seen by friends until published by his son in 1893.

£300-500

**138**  
**GIACINTO GIMIGNANI (ITALIAN 1606-1681)**  
**Jael SLAYING SISERA**

Iron gall ink and brown wash on paper 6.5 x 9cm (2½ x 3½in.)

The story of Jael and Sisera is from the Book of Judges, Jael was the wife of Heber the Kenite, Sisera a Canaanite general who seeking refuge went to Jael's tent. She greeted him and offered him a place to rest, but while he slept, she took a tent peg and a hammer, driving the peg into his temple and into the ground, killing him instantly. The present drawing is by Giacinto Gimignani, a pupil of Pietro da Cortona (1596/7-1669) and is a preparatory sketch for his painting in the Lemme collection (where it is attributed to Romanelli); see *La collection Lemme*, exhibition catalogue, Paris 1998, p. 318, no.113.

£500-800

**139**  
**ATTRIBUTED TO AGOSTINO CARRACCI (ITALIAN 1557-1602)**  
**WOODED LANDSCAPE WITH CLASSICAL RUINS**

Pen and brown ink on laid paper 16 x 26cm (6¼ x 10in.)

£1,000-1,500



138



139

**140**  
**MARTIN SCHONGAUER (GERMAN 1450-1491)**  
**THE RESURRECTION, FROM THE PASSION OF CHRIST**

Engraving, circa 1480, but a later impression showing much wear in the plate, trimmed on the platemark 16.6 x 11.8cm (6½ x 4½in.)

**Provenance:**  
 David Lindsay, 28th Earl of Crawford, 11th Earl of Balcarres (1900-1975), Balcarres House, Fife And thence by descent

**Literature:**  
 Adam von Bartsch, *Le Peintre Graveur*, VI, no. 20

Max Lehrs, *History and Critical Catalogue of German, Netherlandish, and French Copper Engravings in the 15th Century*, 1925, Vol. V, no. 30  
 Hollstein *German Engravings, Etchings and Woodcuts, ca. 1450-1700*, 2004, Vol. LIX, no. 30  
 Alan Shestack, *The Complete Engravings of Martin Schongauer*, New York: Dover, 1969, no. 35

Schongauer was a highly influential Alsatian engraver and painter, recognized as the premier Northern Renaissance printmaker before Albrecht Dürer (1471-1528). He revolutionized engraving with exceptional technical detail, introduced complex tonal ranges, and three-dimensional depth.

£1,500-2,000



140

**141**  
**CARLO MARATTI (ITALIAN 1625-1713)**  
**STUDIES FOR AN ALLEGORICAL FIGURE OF AFRICA (RECTO AND VERSO)**

Red chalk, traces of white chalk on blue laid paper, watermark 39.6 x 29.6cm (15½ x 11½in.)

**Provenance:**  
 Bishop Percy  
 David Lindsay, 28th Earl of Crawford and 11th Earl of Balcarres and by descent

**Exhibited:**  
 Edinburgh, National Gallery of Scotland, *Italian 17th century drawings from British private collections*, 1972, no. 74, p. 84, illustrated

**Literature:**  
 J. Bean and F. Stampfle, *Drawings from New York collections II: The 17th century in Italy*, New York, 1967, p. 74 under no. 112  
 J. Montagu, 'Bellori, Maratti and the Palazzo Altieri', *Journal of the Warburg and Courtauld Institutes*, XLI, 1978, pp. 336-7, pl. 54, fig. d, and addendum  
 E. Feinblatt, 'A drawing by Carlo Maratta', *Los Angeles County Museum of Art Bulletin*, XXV, 1979, pp. 16-17, fig. 17 (verso)  
 B. Davis, *Master Drawings in the Los Angeles County Museum of Art*, Los Angeles, 1997, p. 66, under no. 26.

Please see our website for the footnote

£3,000-5,000



141 (recto)



142  
 A NASTA'LIQ PANEL  
 PERSIA, 16TH-17TH CENTURY  
 Two lines of black *nasta'liq* ink script on gilt sprinkled paper, laid down on an album page, within cloud bands, blue border, in glazed gilt frame  
 Approximately 5.6 x 14cm, leaf 16 x 24cm

Provenance:  
 David Lindsay, 28th Earl of Crawford, 11th Earl of Balcarres (1900-1975), Balcarres House, Fife  
 And thence by descent

£700-1,000

142



143



143 [reverse]

143  
 A MAGHRIBI DOUBLE-SIDED LEAF  
 ANDALUSIAN, 12TH-13TH CENTURY  
 With seven lines in black Andalusian *maghribi* script on paper, sura heading in gold Kufic, gold verse markers, the reverse with seven lines of similar script, in double-glazed silvered frame approximately 27 x 21cm

Provenance:  
 David Lindsay, 28th Earl of Crawford, 11th Earl of Balcarres (1900-1975), Balcarres House, Fife  
 And thence by descent

£5,000-8,000

140



144  
TWO PAIRS OF EMBROIDERED SILK CURTAINS  
With Aubusson style pelmet and twisted corn tie-backs  
336cm drop approx., pelmet 208cm wide,  
50cm deep approx.

£300-500



144

145  
A CHINESE BLUE AND WHITE VASE  
17TH CENTURY  
Decorated with pheasants in foliage, restored and adapted as a table lamp

£600-1,000



145

146  
A VICTORIAN BLACK, POLYCHROME AND GILT DECORATED PAPIER  
MACHE TRAY  
19TH CENTURY, IN THE MANNER OF HENRY CLAY  
With a flower and scroll border on a later stand with ring turned legs  
43cm high, 78cm wide, 58cm deep

£100-200



146

147  
A REGENCY FIDDLEBACK MAHOGANY  
SOFA TABLE  
EARLY 19TH CENTURY, IN THE MANNER  
OF WILLIAM TROTTER OF EDINBURGH  
The rounded rectangular top with a beaded  
edge above a panelled frieze with a drawer  
and false drawer to each side on four scrolled  
supports and a shaped platform with reeded  
sabre legs and brass capped castors  
69cm high, 167cm wide, 66cm deep

£1,000-2,000



147



149

148 λ  
ALISON STEWART (SCOTTISH, ACT. 1993-)  
TWO STANDING FIGURES, LATE 20TH/  
EARLY 21ST CENTURY  
Glazed ceramic  
Each with incised 'AS' to base  
63cm and 64cm high

£200-300



148

149  
A GILT METAL MOUNTED ORANGE/RED MARBLE TABLE LIGHT  
SECOND HALF 20TH CENTURY  
Of Corinthian column form, fitted for electricity, gilt and orange shade  
75cm high overall including current shade

£300-500



150

150  
A BRASS BOUND AND INLAID TEAK BOX  
PROBABLY INDIAN, 19TH CENTURY  
Decorated with leafy branches and stars with  
a handle to each end, on a later mahogany  
stand  
65cm high, 64cm wide, 39cm deep

£400-600



151

151  
EDMUND DULAC (FRENCH/BRITISH 1882-1953)  
*PAPER DESIGN IN BLUE AND BLACK*  
Ink and watercolour, squared for transfer  
12.5 x 9cm (4¾ x 3½in.)

£300-500



152

152  
EDMUND DULAC (FRENCH/BRITISH 1882-1953)  
*PAPER DESIGN IN ORANGE AND BLACK*  
Ink and watercolour, squared for transfer  
12.5 x 10cm (4¾ x 3¾in.)

£300-500



153 λ  
JONATHAN DELAFIELD COOK  
(BRITISH B. 1966)  
*EUCALYPTUS LEAVES*  
Watercolour  
One signed and dated 99 (lower right)  
Each 84 x 48cm (33 x 18¾in.) (2)

£1,000-1,500



153



154  
 ITALIAN SCHOOL, POSSIBLE BOLOGNESE  
 (LATE 13TH CENTURY)  
 ILLUMINATED MANUSCRIPT  
 Historiated large initial 'M' depicting The Annunciation, cut from a large manuscript choir book or antiphonal, figures on a blue background with scrolling white penwork, highlights in gilt, verso comprising three fragmentary lines of Latin text with music on two 4-line red staves  
 red, blue, yellow and gilt on vellum  
 14.2 x 13.2cm (5½ x 5in.)

154

Provenance:  
 David Lindsay, 28th Earl of Crawford, 11th Earl of Balcarres (1900-1975), Balcarres House, Fife  
 And thence by descent

£5,000-8,000



155  
 A GILTWOOD ALTAR CANDLESTICK  
 ITALIAN, 18TH/19TH CENTURY  
 Fitted for electricity  
 94cm high overall including current shade

£200-400



155



156

156  
 A SPECIMEN WOOD MARQUETRY, PARQUETRY AND  
 OAK LOW TABLE  
 PROBABLY SOUTH GERMAN OR TYROLEAN, 19TH CENTURY  
 The rectangular top with panels of foliate inlay and parquetry,  
 the base with baluster legs joined by an undertier  
 53cm high, 102cm wide, 64cm deep

£300-500

157  
 AN EDWARDIAN HOWARD & SONS  
 'BRIDGEWATER' EASY ARMCHAIR  
 EARLY 20TH CENTURY  
 Upholstered in H&S monogram covers, on  
 square tapering legs with brass castors, one back  
 leg stamped '16999 8015 HOWARD & SONS  
 BERNERS ST', castors stamped 'HOWARD &  
 SONS LONDON', the upholstery distressed  
 84cm high, 73cm wide, 96cm deep

£1,000-1,500



157



158

**158**  
A CHINESE BLUE AND WHITE PUNCH BOWL  
19TH CENTURY  
35cm diameter

£200-300

**159 Y**  
A MID-VICTORIAN AMBOYNA AND EBONY COLLECTOR'S CABINET  
THIRD QUARTER 19TH CENTURY  
Of six mahogany lined drawers and an open shelf below on short turned feet  
73cm high, 45cm wide, 27cm deep

£300-500

**160 Y**  
A COLLECTION OF TREEN TURNED BY THE HON. PATRICK LINDSAY  
CIRCA 1980  
To include Indian rosewood, cherry and other specimen woods, 15 items in all  
tallest 13.5cm high

Convalescing from one of his numerous racing car accidents, Patrick embarked on a new hobby having bid for an extraordinarily complete Holtzapffel lathe in a sale at Christie's. He taught himself on more basic machines and became a member of the Society of Ornamental Turners. Up until his death, Patrick was turning all manner of exotic woods, making eggs and egg cups for friends and gavels for auctioneering colleagues. The vessels and other pieces included here demonstrate his craftsmanship. He never gained the confidence to use the Holtzapffel.

£200-300



160



159



161



**161**  
A FAIENCE BLUE AND WHITE VASE AND COVER  
FRENCH OR NORTH ITALIAN, CIRCA 1800  
Painted with a cartouche within lambrequin borders,  
30cm high

Together with another smaller ensuite, 27cm high

£400-600

**162**  
A NEOCLASSICAL BRASS MOUNTED  
AND INLAID SATINWOOD AND  
CALAMANDER CABINET  
DUTCH, CIRCA 1800  
The low baluster gallery surmounted  
by urns above a pair of panelled doors  
enclosing shelves, pigeon holes and  
fourteen small drawers, the lowers doors  
enclosing four short and one long oak  
drawers, the angles with inset ribbed brass  
panels and the sides panelled to match  
the doors  
183cm high, 120cm wide, 49cm deep

£3,000-5,000



162



164

**163**  
**A CHINESE WUCAI VASE**  
 17TH CENTURY  
 Painted with flowers issuing from garden  
 rockeries in medallions, later fitted as a  
 table light  
 vase 32cm high

£800-1,200



163

**164**  
**A MAHOGANY AND TEAK OR CHINESE HARDWOOD REVOLVING DESK CHAIR**  
 POSSIBLY CHINESE EXPORT, EARLY 20TH CENTURY  
 The scrolled back and saddle seat on club legs joined by stretchers and with metal castors  
 89cm high, 68cm wide, 64cm deep

£400-600

**165 Y**  
**A REGENCY MAHOGANY SECRETAIRE DESK**  
 ATTRIBUTED TO GILLOWS, EARLY 19TH CENTURY

The eared rectangular top above a secretaire drawer with fall front fitted with a gilt tooled red leather lined slide with central ratcheted slope, sliding to reveal six wells with hinged covers, each with initialled ivory oval, the arched kneehole flanked by six drawers with lion mask brass knobs, with reeded and tapering columns to the corners and the sides with large bronze lion mask ring handles, the reverse with conforming false drawers and cupboards, on a plinth base and castors, the secretaire drawer lock marked BRAMAH PATENT with a crown, with a handwritten label 'Regency Desk Christie's £7452 1986'

89cm high,  
 128cm wide,  
 68cm deep

Provenance:  
 Christie's, 1986

Please note,  
 Dreweatts have  
 applied for a  
 de minimis exemption  
 certificate for the  
 ivory in this lot  
 (Ref: DW67GYW5)

£2,000-4,000



165



166

**166**  
**ITALIAN SCHOOL, 16TH CENTURY**  
*VIEW OF THE CHURCH OF SAN MICHELE  
 IN BOSCO, BOLOGNA AND A VIEW OF  
 BOLOGNA SEEN FROM OUTSIDE THE CITY  
 WALLS*

Pen and brown ink, unidentified watermark  
 with inscription 'Veduto di Passarotti/dà Aog  
 Carracci' (on the reverse)  
 25 x 17.5cm (9¾ x 6¾in.)

The drawing is almost set out as a guide to some of the key buildings in Bologna. At the top of the sheet is a view of the church of San Michele in Bosco located on one of the Colli Bolognese. The old church was renovated by the Olivetans at the beginning of the 16th Century and the façade designed by the Ferrarese architects Bigio Rossetti (circa 1447-1516) and the marble entrance by Baldassarre Peruzzi (1481-1537).

The lower drawing is of the ramparts of Bologna, with other key buildings of the city behind, including the Garisendi and Asinelli towers. The present work is a rare depiction of the city of Bologna before the 18th Century and a firm attribution has eluded us, however previous suggestions have included the Bolognese artist Bartolomeo Passarotti (1529-1592) and an attribution to Giovanni Battista Naldini (1537-1591) has also been suggested.

£5,000-8,000



167

**167**  
**ALFRED DE DREUX (1810-1860)**  
*TWO LADIES ON HORSEBACK WITH DOGS  
 IN A WOOD*

Oil on panel  
 36 x 30.5cm (14 x 12in.)

**Provenance:**  
 Dame Ann Parker Bowles; Christie's, London,  
 10 February 1978, lot 74

**Exhibited:**  
 Schweitzer Gallery, New York.

**Literature:**  
*The Antique Collector*, London, 1993, vol. 64, no. 3, p. 101.  
 M.-C. Renauld, *Alfred de Dreux: Le cheval, passion d'un dandy  
 parisien*, 1997, pp. 108, 163  
 M.-C. Renauld, *L'univers d'Alfred de Dreux 1810-1860*, Arles,  
 2008, p. 10, no. 23

£7,000-10,000



168  
 HENRY MOORE, R.A. (BRITISH 1831-1895)  
 SKETCH OF A MAN ON A GREY HORSE  
 Oil on canvas board  
 24 x 17cm (9¼ x 6½in.)

£300-500



168



169

169  
 A CARVED ALABASTER SECTION WITH  
 MARTIAL DECORATION  
 ITALIAN, 19TH CENTURY  
 Formerly a mount, latterly in use as a  
 paperweight  
 17cm high

Provenance:  
 Christie's London, 15 December 1982,  
 lot 102A, label to reverse

£200-300



170

170  
 A LOTUS CARVED MAHOGANY  
 PEDESTAL BOWL  
 20TH CENTURY IN THE  
 GEORGE III MANNER  
 Brass band to top  
 21cm high

Together with two tole peinte  
 tulipieres, 34cm high and smaller

£100-200



171  
AN USHAK CARPET  
WEST ANATOLIA, CIRCA 1900  
The floral and foliate palmette design  
on a pale grey/green ground within  
multiple borders, similarly patterned  
approximately 396 x 274.5cm

£4,000-6,000





172 (part lot)

172  
 INDIAN SCHOOL (20TH CENTURY) AFTER 19TH CENTURY BOTANICAL PRINTS  
*FIVE BOTANICAL STUDIES OF ORCHIDS*  
 Ink and watercolour on linen  
 all inscribed  
 50 x 40cm (19½ x 15½in.)

£1,000-1,500

173  
 EDMUND MORRISON WIMPERIS  
 (BRITISH 1835-1900)  
*AN EXTENSIVE LANDSCAPE AT DUSK WITH CATTLE WATERING*  
 Oil on board  
 12.5 x 35cm (4¾ x 13¾in.)

£150-250



173



174

174 Ø  
 A COLLECTION OF ART BOOKS RELATING TO VARIOUS ARTISTS

Together with a selection of Christie's *Review of the Season* and *Review of the Year*; and Sotheby's *Art at Auction*

£150-250



175

175  
 A GEORGE III MAHOGANY BREAKFRONT BOOKCASE  
 CIRCA 1760, AFTER A DESIGN BY THOMAS CHIPPENDALE  
 With a broken triangular pediment centred by a plinth and a dentil and cavetto cornice above two pairs of astragal glazed doors enclosing eleven adjustable shelves, the base with panelled doors, the central doors enclosing two short and two long drawers on bracket feet, chalked 'MR PRESCOT 75/LA'  
 251cm high, 234cm wide, 56cm deep

Provenance:  
 Mr. Prescott

The bookcase corresponds to designs issued by Thomas Chippendale in the third edition of *The Gentleman and Cabinet-Maker's Director*, 1762. In particular pl. XCV illustrates a Library Bookcase with a stepped upper section, broken pediment centred by a plinth, and the lower doors with cut cornered panels. The bookcase offered here features the same variation in the glazing pattern as Chippendale's pl. XCIII, the centre doors having hexagonal panes while the flanking doors have rectangular panes.



£6,000-10,000

The related design by Thomas Chippendale



176

**176 Y**  
**A PALAIS ROYALE SATINWOOD AND ROSEWOOD FITTED BOX**  
 FRENCH, LATE 19TH CENTURY  
 With a part fitted interior for jewellery, dressing etc, gilt metal mounts and handle  
 32.5cm wide, 12cm high, 23cm deep

£150-250



177

**177**  
**A LOUIS XVI STAINED BEECH BERGÈRE**  
 CIRCA 1780  
 With an arched ribbon-carved back and padded arms with scrolled terminals above a bowed seat, upholstered in silk embroidered linen, on tapering turned and fluted legs  
 95cm high, 68cm wide, 67cm deep

£400-600



178

**178**  
**A CHINESE BLUE AND WHITE PLANTER AND MATCHING TRAY**  
 19TH CENTURY  
 33cm diameter

Together with a large Chinese blue and white vase, 37cm high

£300-500



179

**179 λ**  
**HENRY LAMB M.C., R.A. (BRITISH 1883-1960)**  
**HEAD STUDY FOR THE PORTRAIT OF ELIZABETH JAMESON**  
 Pencil  
 Signed and dated 1908 (lower right)  
 24.5 x 20cm (9½ x 7¾in.)

**Provenance:**  
 Richard Carline (1896-1980)  
*Modern British and Irish Paintings, Drawings and Sculpture*,  
 Christie's London, 9 June 1978, lot 226

**Exhibited:**  
 London, The Leicester Galleries, *Memorial Exhibition of  
 Paintings and Drawings by Henry Lamb*, December 1961, no. 81

Born in Adelaide, Australia but brought up in Manchester, Lamb initially studied medicine, but gave up his studies in 1906, to enrol at the Chelsea Art School, where he was taught by William Orpen and Augustus John. The latter had a profound influence on Lamb's early work. As William Gant noted, *As a draughtsman he is comparable with Augustus John in vying with him in the sensitive rendering of a head or a figure in studies of exquisite quality.* William Gant, *Catalogue of a Memorial Exhibition of Paintings and Drawings by Henry Lamb*, Leicester Galleries, 1961, p.7. However, this sometimes led to criticism of Lamb being seen as an imitator and whilst he would forever owe a debt to John for his transformation ... to the bold and self-assured painter he had become, ... to fight against the criticism of imitation he would be forced to forge a new direction. (Harry Moore-Gwyn, *Henry Lamb out of the Shadows*, 2018, p. 14).

In 1907, Lamb joined a group of artists including John, in Paris, and attended L'Ecole de la Palette, in Montparnasse. While in Paris, Lamb met the young Russian artist Boris Anrep, who became a lifelong friend, as well as the music student Helen Maitland. Lamb remained in France on and off until 1911, before returning to Britain. This was an exciting period for the young artist, as he began to forge a reputation as an artist of considerable talent and developed friendships with the other leading lights of the time, including Augustus John, Vanessa Bell, Lytton Strachey and other members of the Bloomsbury Group. He became a founding member of the short-lived but highly influential Camden Town Group and after serving as a medic in the Royal Army Medical Corps during World War I, he made his name as a one of Britain's leading 20th century portraitists. He was elected ARA in 1940 and R.A in 1949 and became a Trustee of the National Portrait Gallery and the Tate.

The present drawing demonstrates Lamb's extraordinary facility to capture the spirit, as well as the appearance of his sitter, with her direct, confident gaze, tilted head and long elegant neck. It relates to one of the artist's early, key portrait commissions of Mrs Elizabeth 'Betty'

Jameson, wife of Edinburgh solicitor John 'Harry' Jameson, painted whilst Lamb was staying with the Jamesons, in November 1908. The commission was probably the result of Lamb's time in Paris, as Helen Maitland was a distant cousin of the sitter.

The sitter was pregnant when the portrait was being painted and Lamb undertook numerous studies in pencil and watercolour, including this work, in order to capture her as fully as possible, before her pregnancy showed. The resulting full-length portrait depicts his 'Scotch Lady' as Lamb affectionately referred to the sitter, as typically wasp-waisted and elegantly Edwardian. Apparently, the young artist was a firm favourite of the Jamesons, as Keith Clements noted *younger generations ... remember how well and warmly Henry Lamb was always spoken of by his sitter, even in old age – she lived to be ninety-four.* (Keith Clements, *Henry Lamb: The Artist and his Friends*, Redcliffe Press Ltd, Bristol 1985, p.76.). The regard that the sitter held the artist in can be seen in the warm expression captured in the present drawing.

£3,000-5,000



180

**180 λ**  
**AUGUSTUS JOHN O.M., R.A. (BRITISH 1878-1961)**  
**THE BATHERS**  
 Lithograph, 1921  
 Signed in pencil  
 29.5 x 37.5cm (11½ x 14¾in.)

£400-600



181

**181**  
**FRENCH SCHOOL (18TH CENTURY)**  
**STUDIES OF CHILDREN IN AN ACADEMY**  
 Red and black chalk, watermark  
 30.5 x 46cm (12 x 18in.)

**Provenance:**  
 Dr Scharf, from whom acquired 1955 as by Lépicié  
 Baron Paul Hatvany; Christie's, London, 24 June 1980, lot 55

**Exhibited:**  
 London, Royal Academy, *France in the Eighteenth Century*, 1968,  
 no. 433 as 'Attributed to Lépicié'

£5,000-8,000



182

182  
SIR GEORGE CLAUSEN R.A., R.W.S., R.I., R.O.I  
(BRITISH 1852-1944)  
*DUTCH GIRL BY THE ZUYDER ZEE*  
Oil on canvas  
Signed and dated 1876 (lower right)  
46.5 x 38cm (18¼ x 14¾in.)

Provenance:  
Private Collection, W. Palmer  
Christie's, London, 4 March 1983, lot 21  
*Modern British and Irish Paintings, Drawings and Sculpture*,  
Christie's, London, 4 March 1983, lot 21

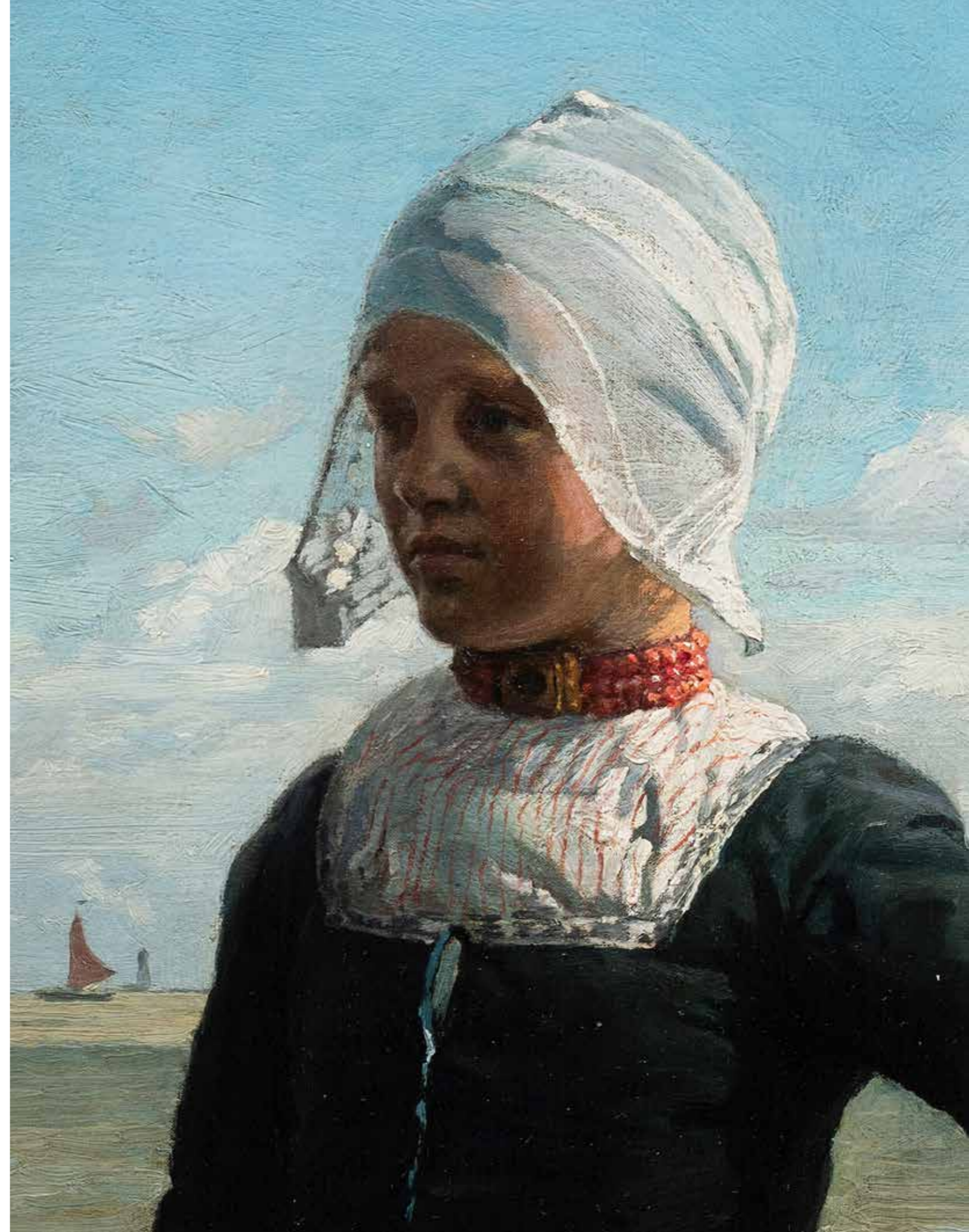
£10,000-15,000

Clausen's overwhelming belief was that naturalism was the truest form of painting. He travelled widely through Europe, studying the work of earlier artists, as well as that of his contemporaries. His wide-ranging experiences helped to develop his style of painting over the course of his career. His early style, favoured a striking, realistic manner, as is demonstrated in the present work, but over time this evolved into a more atmospheric, light-filled, impressionistic style.

Clausen was fundamental to the formation of the NEAC, believing that there was a need for a large exhibition venue, which would allow the opportunity for artists to experiment and exhibit works, free from the prejudices that he felt were inherent in the Royal Academy. Despite seeing a need for a more open and liberal venue, Clausen remained an advocate for the Royal Academy, albeit as a reformed institution. He lectured at the school of painting from the mid-1890s and held the position of professor of Paintings between 1903 and 1906. His lectures were so well regarded that they were published as soon as he had given them. Twenty years later he was appointed temporary Director and Master of the Painting School (1926-27).

Initially employed in the drawing office of a firm of Chelsea decorators, Clausen was encouraged to abandon this avenue by the artist Edwin Long, who had employed the firm to decorate his home. Long encouraged the young artist, employing him part time, urging him to study at the South Kensington Schools and to travel. Between 1875-6, Clausen went to Holland and Belgium, where he briefly attended the Antwerp Academy. He was influenced by the art of the Hague School and also began to work *en plein air*.

The present painting was the result of Clausen's time spent sketching along the Dutch coast and on the, then, Island of Marken in the Zuyder Zee during his time in Holland. There are several sketches and studies of the fishing girls that he saw on the beaches, as well as more highly finished paintings such as the present work. The first work he exhibited at the Royal Academy in 1876 was *High Mass at a Fishing Village on the Zuyder Zee*, which led one critic to mistakenly describe Clausen as a *very clever Dutch painter*.





183 λ  
DOUGLAS STANNUS GRAY (BRITISH 1890-1959)  
*THE ARTIST'S GARDEN*  
Oil on canvas  
33 x 46cm (12 x 18in.)

£600-800

183



184  
AN EDWARDIAN HOWARD & SONS  
ARMCHAIR  
EARLY 20TH CENTURY

Partly covered in H&S monogram fabric on short square tapering legs with brass castors, stamped 17988 9590 HOWARD & SONS LTD BERNERS ST, castors stamped HOWARD & SONS LTD LONDON

79cm high, 85cm wide, 84cm deep

£500-1,000

184



185 (part lot)

185  
A COLLECTION OF TAPESTRY CUSHIONS  
approximately 54cm high, 46cm wide

Together with a circular floral table cloth,  
approximately 320cm diameter

£100-200





186

186  
JOHN HENRY LORIMER R.S.A.  
(1856-1936)

FRUIT AND FLOWERS

Oil on canvas

Signed (lower left)

48.5 x 32.5cm (19 x 12¾in.)

Provenance:  
The Fine Art Society, London & Edinburgh

Exhibited:  
St. Andrews, Crawford Centre for the Arts, *The Lorimers: A Family of the Arts in Fife*, 9 February - 14 March 1983, no. 113

£4,000-6,000



187

**187**  
A WILLIAM IV WHITE PAINTED AND PARCEL GILT SIDE CHAIR  
CIRCA 1835  
The curved back decorated with anthemion and scrolling tendrils above a padded seat and turned tapering legs  
86cm high, 50cm wide, 47cm deep

£100-200



188

**188**  
A WHITE PAINTED BEECHWOOD AND CANED SIDE TABLE OR STAND  
OF LOUIS XVI DESIGN, CIRCA 1900  
Of two rectangular tiers, the caned side panels hinged, with fluted uprights and flower carved blocks, on tapering turned and fluted legs  
70cm high, 61cm wide, 40cm deep

£100-200

**189**  
A CREAM PAINTED DRESSING TABLE  
EARLY 20TH CENTURY  
Of broken D-shaped outline and an arched kneehole flanked on each side by five hinged drawers on a plinth  
81cm high, 163cm wide, 60cm deep

£200-400



189



**190**  
A CIRCULAR GILTWOOD AND ETCHED GLASS MIRROR  
MID 19TH CENTURY  
The plate engraved with flowers and foliage in a moulded surround, chalked 741N/  
54cm diameter

Together with another giltwood circular mirror, late 18th century, the plate replaced  
45cm diameter

£200-400



190



191

**191**  
ERIC RAVILIOUS (BRITISH 1903-1942)  
*CHILD'S HANDKERCHIEF*  
Colour print, from an edition of 500  
44 x 44cm (17¼ x 17¼in.)

£100-200



192

**192λ**  
GERALD LESLIE BROCKHURST (BRITISH 1890-1978)  
*ADOLESCENCE (FLETCHER 75)*  
Etching, 1932  
An unsigned proof aside from the edition of 90  
Plate: 36.5 x 26.5cm (14¼ x 10¼in.)  
Sheet: 50 x 37.5cm (19 3/4 x 14 3/4in.)

£1,000-1,500



192A



193

**192A**  
**A PAIR OF EMBROIDERED SILK  
 PANELS**  
 18TH CENTURY  
 Each with floral swags with tassel  
 drops, butterflies below, unframed  
 85 by 71.5cm overall

£300-500

**193**  
**A PAIR OF WHITE PAINTED BEECH  
 BERGÈRES**  
 OF LOUIS XVI STYLE, 19TH CENTURY  
 Each with an arched guilloche carved  
 padded back with foliate cresting and  
 scrolled arms, the bowed seat with a  
 loose cushion above leaf-and-berry  
 rails on tapering fluted legs  
 104cm high, 69cm wide, 76cm deep

£800-1,200



194

**194**  
**A WALNUT, ELM, PADOUK AND SEAWEED  
 MARQUETRY BUREAU CABINET**  
 OF WILLIAM & MARY STYLE, EARLY 20TH CENTURY  
 With a moulded double domed cornice above two arched  
 glazed doors enclosing shelves and a fall-front with fitted  
 interior with pigeon holes, drawers and a well, above two  
 short and two long drawers on bracket feet  
 196cm high, 81cm wide, 52cm deep

£1,500-2,500



195

**195**  
**PAUL JONES, FLORA SUPERBA AND A BOOK OF WHITE FLOWERS, 24 PAINTINGS BY ELIZABETH CAMERON**  
 Jones (Paul) Flora Superba, one of 406 copies signed by the illustrator, colour frontispiece and 15 plates, tissue-guards, original half-vellum by Zaehnsdorf, slipcase, Tryon Press, 1971 & Cameron (Elizabeth A Book of White Flowers: Twenty Four Paintings, one of 250 copies signed by the artist, 24 colour plates by the author, original cloth-backed boards, slip-case, Frenich, K.Duval, 1980, folio (2)

£150-200

**196 Y**  
**A REGENCY MAHOGANY, EBONY AND EBONISED CAMPAIGN STYLE CLOTHES PRESS**  
 CIRCA 1820

With a pair of panelled doors enclosing five sliding trays above two short and one long drawer on turned feet  
 154cm high, 117cm wide, 37cm deep

£500-1,000



196

**197**  
**A HOWARD & SONS STYLE ARMCHAIR**  
 20TH CENTURY  
 With a scrolled back, loose cushion and square tapering legs with brass castors, in a green striped loose cover  
 85cm high, 64cm wide, 107cm deep

**Provenance:**  
 Christie's, London, 17 March 1993, lot 251

£100-200



197



195 (detail)

**198**  
**A GILTWOOD AND GREEN PAINTED MIRROR**  
 ITALIAN, EARLY 19TH CENTURY  
 The rectangular plate within a stiff-leaf and beaded surround surmounted by a dark green painted ribbon and swag cresting centred by a musical trophy, the base with pendant brackets  
 154cm high, 75cm wide

**Provenance:**  
 Rt. Hon. Sir Ronald Charles Lindsay (1877-1945), Stepleton House, Blandford Forum, Dorset and thence by descent

£500-800



198

**199**  
**A GEORGE IV MAHOGANY AND EBONISED CHEST**  
 CIRCA 1825  
 Of D-shaped outline, of three graduated long drawers with knob handles between reeded pilasters on reeded scrolled feet  
 89cm high, 103cm wide, 54cm deep

**Provenance:**  
 Erddig House, Denbighshire

£200-400



199

**200**  
**AN ART DECO STYLE SCALLOP SHELL BACKED DAYBED**  
 MID 20TH CENTURY  
 With a loose cushion upholstered in Colefax & Fowler Wendle covers on short gilt cabriole legs, labelled *The Property of The Earl of Hardwicke*  
 89cm high, 78cm wide, 170cm long

**Provenance:**  
 Philip Grantham Yorke, 9th Earl of Hardwicke (1906-1974), Rockley Manor, Wiltshire  
 And thence by descent

£400-800



200



201 λ  
 DEREK HILL (BRITISH 1916-2000)  
 LANDSCAPE WITH CYPRESS TREES  
 Oil on canvas  
 61 x 31.5cm (24 x 12¼in.)

Derek Hill was a close friend of the Lindsay family and painted Patrick's portrait which remains with the family, as well as his father David, 28th Earl of Crawford and 11th Earl of Balcarres, which is now in the National Galleries of Scotland. Derek was a notable portrait painter, in addition to his landscapes and was commissioned to paint the portrait of H.R.H. Prince of Wales for Trinity College, Cambridge. Consequently, they became close painting companions.

*... we often used to paint together in different parts of the world. He was always a priceless companion; a man of endlessly amusing, if naughty, stories about everybody who was anybody...Derek had a brilliant "eye" for a painting, he taught me a great deal about composition; about the "Golden Square"; about the relationship between foreground and background and, above all about the joys of using the other end of the brush to achieve certain effects. (Foreword, by H.M. King Charles III, when H.R.H. Prince of Wales, Christie's South Kensington, *The Irish Sale, Including Works from the Studio of Derek Hill*, 17th May 2001, p. 9).*

£1,000-1,500



**MARY KESSELL (BRITISH 1910-1978).**

Mary Kessell studied first at the Clapham School of Art, between 1935 and 1937 and then at the Central School of Arts and Crafts for two years from 1937. In 1945, she was employed as an Official War Artist; one of only three women selected by the War Artists Advisory Committee to work in Germany. She spent six weeks travelling through the country, visiting several of the major cities, including Berlin, Hamburg and Potsdam and Bergen-Belsen concentration camp. Extracts from the journal she kept during this journey, were published in *The Cornhill Magazine* in 1946 and together with the charcoal drawings capturing the refugees, mainly women and children, record the often harrowing sights she encountered. Her first solo exhibition was held at the Leicester Galleries, London, in 1950; the first of a series of shows held at the gallery. She later exhibited with the New Grafton Gallery in 1969.



202

**202 λ**  
**MARY KESSELL (BRITISH 1910-1978)**  
*REFUGEES*  
Pencil and gouache  
18 x 26.5cm (7 x 10½in.)

**Provenance:**  
Ernest Brown and Philips Ltd at the Leicester Galleries  
David Lindsay, 28th Earl of Crawford, 11th Earl of Balcarres (1900-1975), Balcarres House, Fife  
And thence by descent

**Exhibited:**  
London, Ernest Brown and Philips Ltd at the Leicester Galleries, *Exhibition of Works by Mary Kessell*, February 1957, no. 8

£300-500



203

**203 λ**  
**MARY KESSELL (BRITISH 1910-1978)**  
*FLYING BIRD*  
Pastel and watercolour  
14 x 29.5cm (5½ x 11½in.)

Executed in 1955

**Exhibited:**  
Possibly, London, Ernest Brown and Philips Ltd at the Leicester Galleries, *Catalogue of the Twenty-Fourth Annual Exhibition of Paintings Drawings and Sculpture by Artists of Fame and Promise*, 12 July - 11 August 1956, no. 7  
Possibly, London, Ernest Brown and Philips Ltd at the Leicester Galleries, *Joint exhibition with Preston Goddard, R.V. Pitchforth and Mark Kessell, Recent Paintings and Drawings*, February 1957, no 20 (pastel)

£300-500



204

**204 λ**  
**MARY KESSELL (BRITISH 1910-1978)**  
*WOMAN AND CHILD*  
Watercolour on linen  
49.5 x 31.5cm (19¼ x 12¼in.)

£100-150



205

**205 λ**  
**MARY KESSELL (BRITISH 1910-1978)**  
*TWO ILLUSTRATIONS FOR TURGENEV'S SPORTSMAN'S DIARY*  
Signed with initials and dated 59 (to the mount)  
Watercolour  
Each: 20.5 x 9cm (8 x 3½in.), framed together

**Provenance:**  
David Lindsay, 28th Earl of Crawford, 11th Earl of Balcarres (1900-1975), Balcarres House, Fife  
And thence by descent

**Exhibited:**  
London, Ernest Brown and Philips Ltd at the Leicester Galleries, *Exhibition of Works by Mary Kessell*, October-November 1960, no. 5

£200-300



208



207

206 (NO LOT)

**207**  
A SILVER MOUNTED TOILET MIRROR  
JAMES DEAKIN & SONS, BIRMINGHAM 1938  
With a rectangular bevelled plate, the frame  
pierced and chased with scrolling foliage and  
flowers, the arched top with a vacant shaped  
cartouche  
44cm high

£700-1,000

**208**  
A LATE GEORGE III MAHOGANY TALLBOY  
CIRCA 1760  
With a dentil cornice above two short and six  
graduated long drawers on shaped bracket feet  
185cm high, 114cm wide, 58cm deep

£500-800



209

**209**  
A CHINESE EXPORT BLUE AND WHITE TEMPLE  
VASE AND COVER  
19TH CENTURY  
Decorated with pavilions and abodes in a landscape  
65cm high

£800-1,200



210

A PAIR OF LATE VICTORIAN NEEDLEWORK BELL PULLS  
LATE 19TH/EARLY 20TH CENTURY

Each worked with repeating floral design on crimson field, pressed brass floral mounts to tops  
160cm long including tassels

£100-200



211

A GEORGE III BLACK AND POLYCHROME  
PAINTED AND PARCEL GILT DEMI-LUNE  
SIDE TABLE

CIRCA 1800

Decorated with flowers, ribbons and floral  
swags, the top with a central trellis reserve,  
on square tapering legs

83cm high, 86cm wide, 45cm deep

£400-600



212

AN EBONISED WALNUT SIDE CHAIR  
OF GEORGE III STYLE, LATE 19TH  
CENTURY, IN THE MANNER OF GEORGE  
MAINWARING

With a shaped top rail and pierced trellis filled  
back above a padded seat and square section  
legs joined by H-stretchers

94cm high, 57cm wide, 55cm deep

The chair back derives from patterns issued  
by Robert Manwaring, self described as  
a cabinet maker of Haymarket, London,  
but whose reputation rests on several  
pattern books issued between 1760-66. He  
contributed the majority of plates 1-28 for  
seat furniture in the Society of Upholsterers'  
*Household Furniture in the Genteel Taste for  
the Year 1760*, republished in 1766 by Robert  
Sayer, while his best known work was *The  
Cabinet and Chair-Maker's Real Friend and  
Companion*, 1765, subtitled as including  
*upwards of one Hundred new and useful  
Designs for all Sorts of Chairs.....amongst  
which are some very elegant in the Chinese  
and Gothic Taste.*

£150-250



210



213

213  
A PAIR OF RED FLORAL  
PATTERN CURTAINS  
305cm drop approximately

Together with a white painted  
pelmet, 75.5cm wide

£150-250

214  
AFTER JOHANN ELIAS RIDINGER  
(1698-1767)  
A SET OF TWELVE PRINTS OF THE RIDING  
SCHOOL  
58.5 x 35.5cm (23 x 13¾in.) (12)

£600-800



214



215

215  
A WHITE PAINTED BENT WOOD STICK STAND  
LATE 19TH CENTURY  
Of half round form with a painted metal drip tray  
87cm high 54cm wide, 34cm deep

£100-200

216  
NORMAN MACNAMARA MORROW (BRITISH 1879-1917)  
*THE MEETING PLACE*  
Watercolour over pencil heightened with gouache  
Signed (lower right)  
44 x 29.5cm (17¼ x 11½in.)

£500-800



216



217

217 λ  
MABEL DAWSON (BRITISH 1887-1966)  
*A TURTLE DOVE SITTING ON A PINE BRANCH*  
Gouache on linen  
Signed (lower right)  
37.5 x 37.5cm (14¾ x 14¾in.)

Provenance:  
Spink & Son Ltd., London

Exhibited:  
London, Spink & Son Ltd., *Edwardian England*,  
6-29 October 1982, no. 25

£300-500



218

218  
THALES FIELDING (BRITISH 1793-1837)  
*SHEEP ON A TRACK*  
Pencil and watercolour  
Signed (lower right)  
34.5 x 49.5cm (13½ x 19¼in.)

Provenance:  
Anonymous sale; Christie's, London, 3 February 1975, lot 100

£300-500



219

219  
**THOMAS MILLIE DOW (BRITISH 1848-1919)**  
*LILIES*  
 Oil on canvas  
 Signed with initials and numbered 18 (upper right)  
 60.5 x 41cm (23¾ x 16in.)

**Provenance:**  
 The Fine Arts Society Ltd., London & Edinburgh

**Exhibited:**  
 Edinburgh, The Fine Arts Society Ltd, Edinburgh Festival Exhibition,  
*Art in Scotland 1800-1920*, September 1980, no. 12/14

**Literature:**  
 Norman Garstin, 'The Work of T Millie Dow', *The Studio: An Illustrated Magazine of Fine and Applied Art*, vol. 10, 1897, p. 149 (illus.)

£5,000-8,000



220

**220**  
**A CHINESE FAHUA GLAZED VASE**  
 MODERN  
 Decorated with cloud bands  
 32cm high

Together with a Chinese yellow ground ginger jar, 23cm high and a Coldrum Chinese style vase, impressed mark, 26cm high

£250-350



221

**221**  
**A HARDWOOD SQUARE KANG TABLE**  
 CHINESE, EARLY 20TH CENTURY  
 The panelled top on scrolled square legs  
 32cm high, 75cm square

£100-200



222

**222**  
**TWO BOBBIN TURNED HIGH BACK SIDE CHAIRS**  
 19TH CENTURY  
 The first of dark stained fruitwood with a padded seat upholstered in Morris & Co style fabric, the second of beech, originally with a caned seat  
 99cm high, 47cm wide, 58cm deep and 112cm high, 48cm wide, 44cm deep

£250-400



223

**223**  
**THOMAS MILLIE DOW**  
 (BRITISH 1848-1919)  
**FLOWER PIECE - IRIS AND BLOSSOM**  
 Oil on canvas  
 Signed with initials (lower left)  
 54 x 31cm (21¼ x 12in.)

**Provenance:**  
 Private Collection, John Nairn, Forth Park, Kirkcaldy  
 The Fine Arts Society Ltd., London  
 Acquired from the above 7 November 1979

**Exhibited:**  
 Kirkcaldy, Kirkcaldy Art Gallery, *Inaugural Loan Exhibition*, 1925 (as 'Flower Piece')

£5,000-8,000



224

224  
A LARGE ULLISE CANTAGALLI TWO  
HANDLED CISTERN VASE  
LATE 19TH CENTURY  
Painted with flowering poppies,  
cockrel mark  
60cm high

£1,500-2,500



225

225  
A BLACK AND POLYCHROME PAINTED AND PARCEL  
GILT LOW CHAIR  
19TH CENTURY  
With an elaborately pierced and spindle back above a  
padded beadwork seat on slender turned legs  
66cm high, 48cm wide, 46cm deep

£200-300



226

226  
A USHAK CARPET  
LATE 19TH CENTURY  
The central blue and yellow medallion on a red ground  
with stylised flowers within multiple borders  
approximately 470 x 378.5cm

£800-1,200



227

227 λ  
CAROLYN SERGEANT (BRITISH 1937-2018)  
*WILLOWS, DOCK AND BRAMBLE*  
Oil on board  
Signed with initials and dated 2002 (lower left)  
86 x 65.5cm (33¾ x 25¾in.)

Provenance:  
The artist  
The Maas Gallery (acquired directly from the artist)  
Acquired from the above in 2016

Exhibited:  
London, The Maas Gallery, *Carolyn Sergeant, Botanical Paintings*,  
12-20 December 2016, no. 12

£1,000-1,500



228

**228**  
**AN EBONISED THREE FOLD FIRE SCREEN**  
 SECOND HALF 20TH CENTURY  
 Inset with printed silhouette pattern paper  
 102cm high, 102cm wide

£200-300

**229**  
**A GEORGE III MAHOGANY BEDSIDE**  
**COMMODE**  
 CIRCA 1760  
 With a shaped and pierced gallery above a  
 tambour shutter and pot drawer with ceramic  
 liner  
 76cm high, 61cm wide, 46cm deep

£200-400



229



230

**230**  
**A CREAM PAINTED ASH AND BEECH**  
**SPINDLE BACK ROCKING CHAIR**  
 EARLY 19TH CENTURY  
 The spindles modelled as bamboo, the back  
 with foliate decoration and with a rush seat  
 115cm high, 55cm wide, 62cm deep

£100-200

**231 λ**  
**VIRGINIA POWELL**  
 (BRITISH B. 1939)  
*GARDEN VIEW, MOUNT*  
*PLEASANT, GOUDHURST*  
 Pastel and gouache  
 Signed (lower right)  
 28.5 x 19.5cm (11 x 7½in.)

**Provenance:**  
 Maclean Gallery, London

**Exhibited:**  
 London, Maclean Gallery,  
 London, October 1981, no. 44

£100-200

**232 λ**  
**VIRGINIA POWELL**  
 (BRITISH B. 1939)  
*LOOKING DOWN THE LOCK,*  
*ARDKINGLAS*  
 Etching and aquatint,  
 2 plates on one sheet  
 Signed in pencil (lower right)  
 and numbered 5/25 (2nd edition)  
 (lower left)  
 Plate size: 9.5 x 10cm (3½ x 3¾in.)

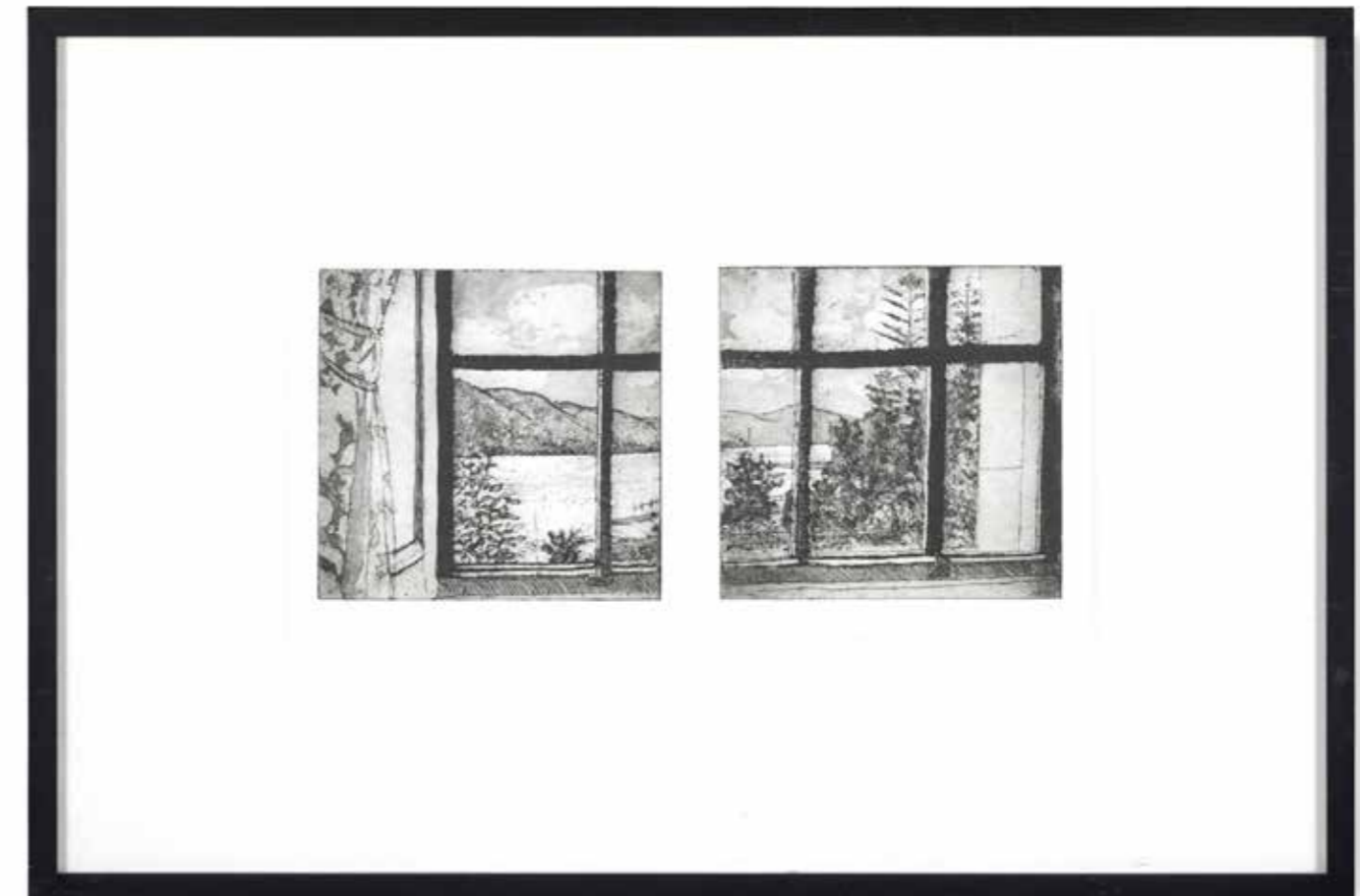
**Provenance:**  
 Michael Parkin Gallery, London  
 Purchased from the above,  
 February 1987

**Exhibited:**  
 London, Michael Parkin Gallery,  
 February 1987, no. 81

£100-150



231



232



233

233 λ  
VIRGINIA POWELL (BRITISH B. 1939)  
*FIELD OF AUBERGINES, LESBOS*  
Pastel and gouache  
Signed (lower right)  
28.5 x 19.5cm (11 x 7½in.)

Provenance:  
The Maclean Gallery, London

Literature:  
London, The Maclean Gallery, October 1981, no. 32

£100-200

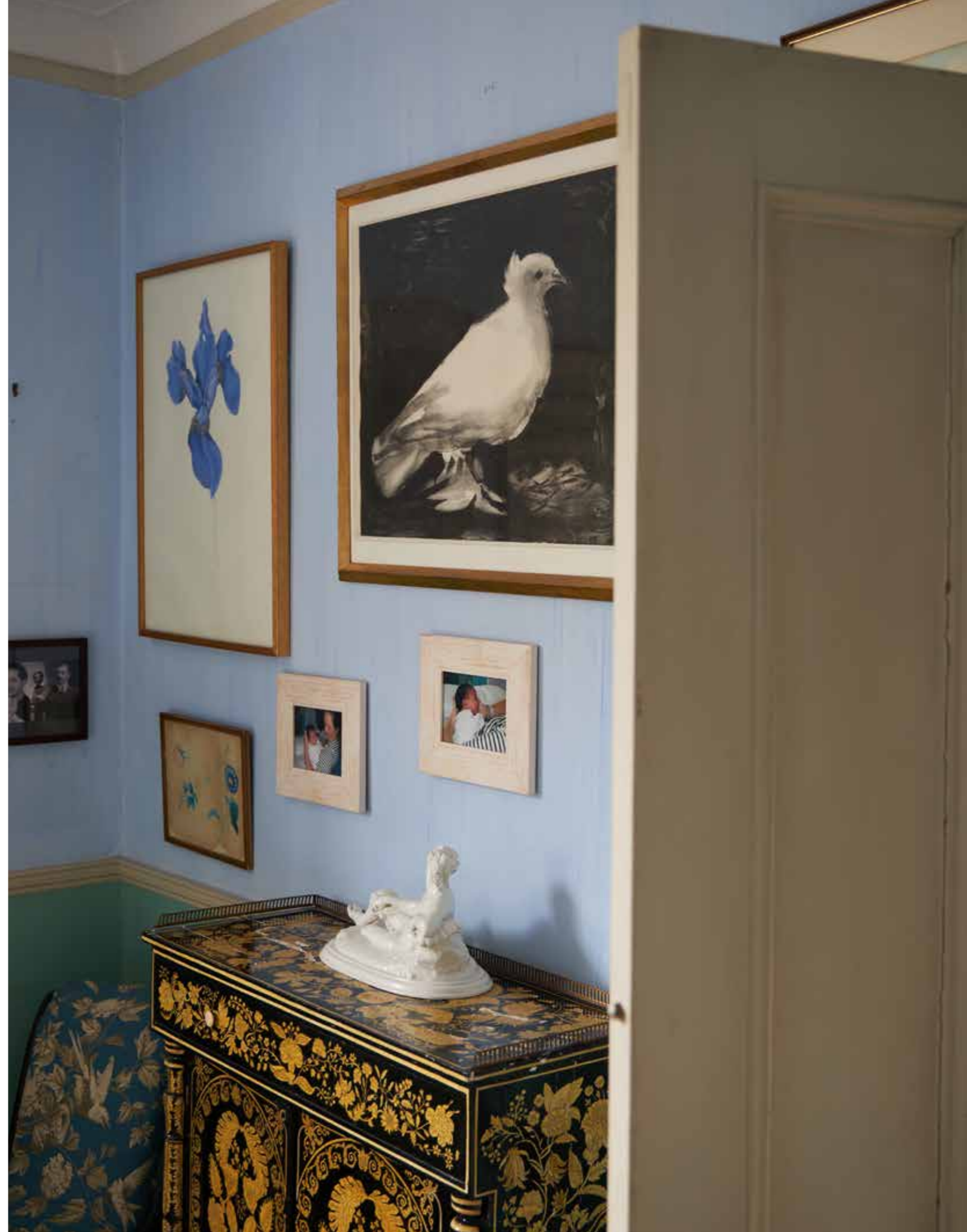


234 (part lot)

234 λ  
VIRGINIA POWELL (BRITISH B. 1939)  
*DAFFODILS*  
Screenprint in colours  
Signed in pencil and numbered 6/12  
38 x 54.5cm (14¾ x 21¼in.)

Together with four other prints by the same artist. (5)

£100-150





235

235 λ

PABLO PICASSO (SPANISH 1881-1973)  
*LA COLOMBE* (BLOCH 583, MOURLOT 141)  
Lithograph, 1949  
Signed in pencil and numbered 8/50  
Image: 54 x 69.5cm (21¼ x 27¼in.)

**Provenance:**  
David Lindsay, 28th Earl of Crawford, 11th Earl of Balcarres (1900-1975),  
Balcarres House, Fife  
And thence by descent

**Exhibited:**  
London, Hanover Gallery

£12,000-18,000





237

236  
A STAR SHAPED HANGING LIGHT  
MODERN  
36cm high

£300-500



236

237 λ  
ANTHONY FRY (BRITISH 1927-2016)  
NUDE IN AN INDIAN LANDSCAPE  
Oil and pencil on paper  
44.5 x 24cm (17½ x 9¼in.)

Exhibited:  
London, Browse & Darby, *Anthony Fry*, 8 June - 8 July 2005, no. 5  
(loaned by Lady Amabel Lindsay)

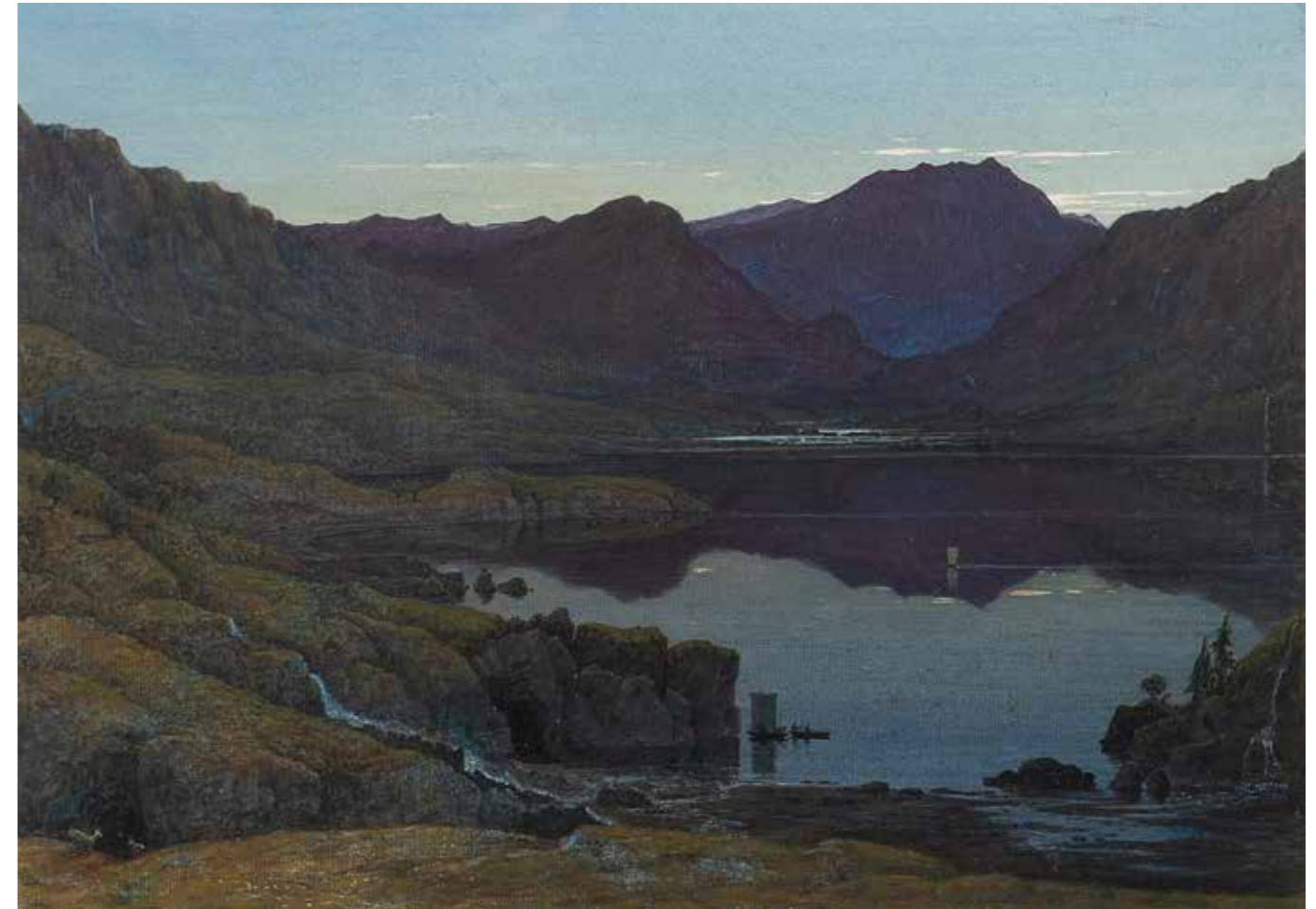
£800-1,200



238

238  
A WHITE PAINTED AND  
PARCEL GILT SETTEE  
NORTH EUROPEAN,  
LATE 19TH CENTURY  
Carved throughout with scrolling  
foliage and strapwork and  
upholstered in blue and white  
striped cotton covers  
116cm high, 128cm wide,  
60cm deep

£400-600



239

239  
FRANCIS DANBY (BRITISH 1793-1861)  
A LAKE LANDSCAPE AT DUSK  
Watercolour and bodycolour with gum arabic on paper  
19.5 x 26.7cm (7½ x 10½in.)

Provenance:  
David Lindsay, 28th Earl of Crawford, 11th Earl of Balcarres (1900-1975),  
Balcarres House, Fife  
And thence by descent

Exhibited:  
Bristol, Bristol City Art Gallery, Birmingham City Art Gallery and  
Bradford, City Art Gallery, Arts Council of Great Britain, *Francis Danby  
1793-1861*, 9 September-2 December 1961, no. 53

Danby's best and most appealing landscapes are characterised by the startling effects of natural phenomena such as sunsets or as in the present work, moonlight. This enthusiasm for nature lifted Danby (a contemporary of J.M.W. Turner) out of the rut of picturesque topography and prompted the *Athenaeum's* description in its obituary of him as 'England's most distinguished painter of the Romantic School'.

The present watercolour was exhibited in the 1961 Arts Council exhibition devoted to Danby where it was suggested that it was possibly connected with Danby's second trip to Norway in the 1830s.

£7,000-10,000



240

240 λ  
TORY LAWRENCE (BRITISH 1938-2024)  
COASTAL LANDSCAPE  
Watercolour  
Signed (lower right)  
23 x 30cm (9 x 11¾in.)

£100-200



241

241 λ  
ATTRIBUTED TO BERNARD LAMOTTE  
(FRENCH 1903-1983)  
LA PROMENADE  
Watercolour  
17 x 34cm (6½ x 13¼in.)

Executed circa 1905

Provenance:  
The Manning Galleries, Ltd, London  
(June 1971)  
Dr Theodore Besterman (1904-1976)  
Christie's London, 21 January 1972, lot 112 (as  
English School, *Figures walking along a beach*)

£200-300



242

242  
ENGLISH SCHOOL  
(EARLY 19TH CENTURY)  
A SET OF FOUR COASTAL STUDIES  
Watercolour over pencil  
6.5 x 23.5cm (2½ x 9¼in.) (4)

£400-600



244

244 λ  
LESLIE CHARLES WORTH  
(BRITISH 1923-2009)  
LANDSCAPE STUDIES  
Three watercolours, framed as one  
6 x 10cm (2¼ x 3¾in.) and smaller

Provenance:  
Thomas Agnew & Sons Ltd., London  
(no. 24314)

£200-300



243

243 λ  
LESLIE CHARLES WORTH  
(BRITISH 1923-2009)  
WINTER LANDSCAPE  
Watercolour heightened with scratching out  
Signed and dated '62 (lower right)  
26.5 x 36.5cm (10¼ x 14¼in.)

Provenance:  
Thomas Agnew & Sons Ltd., London

Exhibited:  
London, Royal Society of Painters in  
Watercolours, no. 2

Please see our website for the footnote

£200-300

245  
AUSTRALIAN SCHOOL (20TH/21ST CENTURY)  
THE WAVE - DEPOT BEACH, MURRAMARANG NAT. PARK N.S.W. AUSTRALIA  
Watercolour and gouache with torn paper surface  
Signed with initial 'M' (lower right)  
19.5 x 57cm (7½ x 22¼in.)

£200-300



245



246

**246**  
**A PAIR OF RED AND GILT TOLE PEINTE WALL LIGHTS**  
 20TH CENTURY IN THE EMPIRE MANNER  
 Fitted for electricity, floral handpainted vellum shades  
 backplates 24cm high, 15cm protuberance

Together with another pair of floral handpainted shades  
 of similar size

£150-250



247

**247 Y**  
**A GEORGE IV BRAZILIAN ROSEWOOD THREE TIER WHATNOT**  
 CIRCA 1830  
 With beaded edges and turned supports with brass caps and castors, chalked  
 'OVER STABLE'  
 74cm high, 42cm wide, 36cm deep

£200-400



248

**248**  
**A CREAM AND BLACK PENWORK CABINET**  
 OF REGENCY STYLE, PROBABLY  
 INCORPORATING 19TH CENTURY  
 ELEMENTS  
 Decorated overall with leaves and  
 flowers, the rectangular top with pierced  
 three-quarter brass gallery above a frieze  
 drawer and two arched cupboard doors  
 between split column pilasters, damages  
 94cm high, 2cm wide, 35cm deep

£600-1,000

**249**  
**SIR OSWALD BIRLEY M.C., R.A., R.O.I.**  
**(BRITISH 1880-1952)**  
**STANDING FEMALE NUDE**  
 Oil on canvas  
 Signed and dated 1903 (lower left)  
 175 x 80cm (68¾ x 31¼in.)  
 Unframed

**Provenance:**  
*Charleston Manor, Alfriston, Sussex,*  
*The Property of Lady Birley, vol. 1, The*  
*Remaining Contents of Sir Oswald Birley's*  
*Studio, Christie's London, 13 October*  
 1980, lot 129

**Exhibited:**  
 Paris Salon, 121e Exposition, 1903, no. 166  
 (as *Etude de nu*)

Birley became one of the leading society  
 portrait painters of his generation and was  
 a favourite with the Royal Family, depicting  
 three generations of the monarchy:  
 George V and Queen Mary, Geoge  
 VI and Queen Elizabeth the Queen  
 Mother and Elizabeth II and the Duke  
 of Edinburgh. He began painting whilst  
 studying the Old Masters in Dresden and  
 Florence and enrolled at the Académie  
 Julian in Paris between 1901 and 1904,  
 where he studied under Marcel Baschet.  
 Whilst in Paris he exhibited regularly at  
 the Paris Salon, including this work, which  
 was exhibited in 1903, whilst he was still  
 studying at the Académie. It highlights the  
 influence of French art on the young artist  
 and demonstrates the artist's extraordinary  
 facility with paint. The painting was  
 awarded a *Mention Honourable* at the  
 Salon.

£15,000-25,000



249



250

**250 λ**  
**MILDRED E. ELDRIDGE (BRITISH 1909-1991)**  
*STUDY OF BLUE TITS*  
 Watercolour over pencil  
 Signed, inscribed and dated 1969  
 (to lower edge)  
 25 x 25.5cm (9¾ x 10in.)

**Provenance:**  
 Spink & Son Ltd., London

**Exhibited:**  
 London, Spink & Son Ltd., no. 4

£300-400



251

**251 λ**  
**MILDRED E. ELDRIDGE (BRITISH 1909-1991)**  
*WILLOW WARBLERS ON FENNEL*  
 Watercolour  
 Signed, inscribed and dated 1968  
 (to lower edge)  
 26 x 19.5cm (10 x 7½in.)

**Provenance:**  
 Spink & Son Ltd., London

£300-400

**252**  
**AFTER EDWIN DALTON SMITH**  
*NINE HAND-COLOURED ENGRAVINGS OF FLOWERS, PUBLISHED 1831*  
 20 x 12cm (7¾ x 4½in.); and slightly smaller;

Together with coloured lithograph of auricula by J. Andrews and five other hand coloured engravings of flowers, similarly framed; and two coloured engravings of a Magnolia and Guava plant (16)

£100-200



253

**253**  
**ENGLISH SCHOOL (19TH CENTURY)**  
*A PEACOCK BUTTERFLY ON A NARCISSUS*  
 Pencil and watercolour  
 25 x 32.5cm (9¾ x 12¾in.);

Together with two others by the same hand; A watercolour of a Hyacinth by C. Parker, 1866; A watercolour collage of Tulips and Sweetpeas; and A watercolour of a tulip and dog rose (6)

£100-150

254



**254 λ**  
**FREYA WOOD (BRITISH B. 1987)**  
*OVERLOOKING FARMLAND, WILTSHIRE*  
 Watercolour and gouache over pencil  
 39.5 x 52cm (15½ x 20¼in.)

£100-150



255  
 A POTTERY CHARGER PAINTED WITH FRUIT  
 MODERN  
 Unmarked  
 45cm diameter

£100-200



255



256

256  
 A SET OF FOUR LATE REGENCY ASH  
 SIMULATED BAMBOO SIDE CHAIRS  
 EARLY 19TH CENTURY  
 Each with a rush seat

£200-400

257  
 FOURTEEN VARIOUS SIENESE  
 MAIOLICA CRESPINA  
 MODERN  
 Painted with profile portraits  
 of women in Renaissance dress  
 18cm diameter

£300-500



257



258  
EIGHT LIMOGES PORCELAIN PLATES FOR  
DELVAUX PARIS BY G. NEILZ  
MODERN  
Painted with seashells  
22cm diameter

£100-200

258



259

259  
A VILLEROY & BOCH 'BOTANICA' PART BREAKFAST SERVICE  
MODERN  
Printed with named floral sprays, comprising:  
Three bowls, 22cm diameter  
Six breakfast plates, 21cm diameter, four side plates 17cm diameter  
Two various serving plates in sizes  
Five breakfast cups and a jug

£200-300

260  
A GROUP OF CHINESE QINGBAI GLAZED  
CONICAL BOWLS  
IN SONG STYLE, 20TH CENTURY  
Each carved with various patterns  
The largest 20.5cm diameter

£400-600

260





261

**261**  
**A MEISSEN (OUTSIDE DECORATED) PART SERVICE**  
 LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK WITH CANCELLATION MARKS,  
 Decorated with birds and with gilt borders, comprising:  
 Eighteen dinner plates 23.5cm diameter and ten further dishes, various sizes, including a  
 compot, two square section bowls and other items

**Provenance:**  
 David Lindsay, 28th Earl of Crawford, 11th Earl of Balcarres (1900-1975), Balcarres House, Fife  
 And thence by descent

£800-1,200

**262**  
**A SET OF FIVE LEMON SQUEEZER GLASS**  
**GOBLETS**  
 LATE 19TH CENTURY  
 13cm high

Together with one other, 14.5cm high

£100-200



262

**263**  
**A PORCELAIN PART DESSERT SERVICE**  
 ENGLISH, CIRCA 1840  
 Painted in shades of green and gilt with flowers, comprising; Twenty three plates,  
 23cm diameter, Four shell shaped serving dishes, And a pair of shaped  
 rectangular dishes  
 Painted pattern no. 7008



263

**Provenance:**  
 A wedding present from Nancy Astor,  
 Viscountess Astor (1879 – 1964), the first  
 woman seated as a member of parliament

£200-400

**264**  
**A GRADUATED SET OF THREE POTTERY JUGS**  
 PORTUGUESE, MODERN  
 Decorated with vertical blue stripes, 22.5cm high and smaller

£40-60



264



265

**265**  
**A TALAVERA MAIOLICA DISH**  
 SPANISH, EARLY 20TH CENTURY  
 The well stencilled in blue with a stylised tree, within a green,  
 ochre and manganese trellis border, 49cm diameter

£300-500

**266**  
**A STAFFORDSHIRE PEARLWARE BLUE AND**  
**WHITE LEAF MOULDED PART DESSERT SERVICE**  
 MID 19TH CENTURY  
 Comprising ten plates, 22cm diameter, and three  
 various low compots, impressed marks

£200-300



266

267  
 A COLLECTION OF EMBROIDERED  
 COTTON TENT HANGINGS  
 INDIAN, LATE 20TH CENTURY  
 Including a parasol

£300-500



267



269



268

268  
 A RED POTTERY BROWN GLAZED  
 SLIPWARE BAKING DISH OF  
 SUSSEX TYPE  
 ENGLISH, 19TH CENTURY  
 With ochre dash ornament,  
 45cm x 35.5cm

Together with a green and white  
 baking dish

£200-300

269  
 A RED PAINTED GARDEN  
 BIRD HOUSE  
 LATE 20TH CENTURY  
 Of swept pagoda form, wood and  
 fibreglass with metal effect skin  
 approximately 229cm high,  
 98cm wide and deep at the base

£100-200



END OF SALE



*“ I so enjoyed visiting Lansdowne Road. Lady Amabel always had a remarkable range of guests from all walks of life - you never knew who you were going to bump into. The rooms were all so magical, filled with beautiful objects that cohesively brought the interiors and the extraordinary people together.*

*I have such fond memories of the family in the house, with its wonderful paintings, furniture, and striking effects that made every visit a dazzling experience. ”*

**JOOLS HOLLAND**

## INDEX

<b>A</b>		
Australian School	245	
Aitchison, Craigie	47	
Ayrton, Michael	64	
<b>B</b>		
Barthorp, Nicky	14, 15	
Beach, Thomas	132	
Bianco, Simone, circle of	95	
Birley, Sir Oswald	249	
Blake, William	136	
Bolognese School	154	
Brockhurst, Gerald Leslie	193	
Burne-Jones, Sir Edward Coley	30, 31	
Burne-Jones, Sir Edward Coley, attributed to	32	
<b>C</b>		
Callot, Jacques, circle of	108	
Calvert, Edward	137	
Cameron, Elizabeth	173	
Carracci, Agostino, attributed to	139	
Clausen, Sir George	182	
Cook, Jonathan Delafield	153	
Crane, Walter, circle of	87	
<b>D</b>		
Danby, Francis	239	
Dawson, Mabel	217	
Dow, Thomas Millie	219, 223	
Dreux, Alfred de	167	
Dulac, Edmund	151, 152	
Dutch School	90	
<b>E</b>		
Eldridge, Mildred	250, 251	
English School	242, 253	
Etchells, Frederick	121, 122	
<b>F</b>		
Fielding, Thales	218	
Florentine School	107	
French School	181	
Fry, Anthony	237	
<b>G</b>		
Gagini, Antonello, circle of	94	
Gambello, Vittore, called 'Camelio', circle of	82	
Gray, Douglas Stannus	183	
Guttuso, Renato	13, 68	
<b>H</b>		
Hill, Derek	201	
Hitchens, Ivon	41	
Hosono, Hitomi	120	
<b>I</b>		
Indian School	172	
Italian School	166	
<b>J</b>		
Joffe, Chantal	19	
John, Augustus	42, 43, 180	
<b>K</b>		
Kessell, Mary	202, 203, 204, 205	
<b>L</b>		
Lamb, Henry	179	
Lamotte, Bernard	241	
Lawrence, Tory	240	
Lewis, Ffiona	18	
Lorimer, John Henry	186	
<b>M</b>		
Maratti, Carlo	141	
Marshall, Will Levi	255	
McDonnell, Hector	16	
Mitchell, John Campbell	63	
Moore, Henry	168	
Morrow, Norman Macnamara	216	
<b>P</b>		
Picasso, Pablo	235	
Powell, Virginia	231, 232, 233, 234	
<b>R</b>		
Ravilious, Eric	191	
Ridinger, Johann Elias	214	
Roman School	138	
<b>S</b>		
Schongauer, Martin	140	
Sergeant, Carolyn	227	
Smith, Edwin Dalton, after	252	
Stuart, Alison	148	
<b>V</b>		
Vries, Jaap de	17	
<b>W</b>		
Walton, Alice	119	
Werner, Joseph, attributed to	134, 135	
Wimperis, Edmund Morrison	195	
Wood, Freya	254	
Worth, Leslie Charles	243, 244	
<b>20</b>		
20th Century School	21	

# SLADMORE

Fine Sculpture – established 1965



Emile-Antoine Bourdelle (French, 1861-1929)  
*Penelope Waiting, 1912*



Kai Nielsen (Danish, 1882-1924)  
*Dancing Nude Girl, c.1915*



Geoffrey Dashwood (British, b. 1947)  
*Hen Harrier, 1996, monumental*



Nic Fiddian Green (British, b. 1963)  
*Still Water, 9ft, 2016*



Johnny Hawkes (British, b. 1955) *Sphelix 2000, 2025*

The Sladmore Gallery, founded in 1965, specialises in fine quality sculpture from 1850 to the present day. We are delighted to be showcasing a selection of monumental sculpture in the gardens of Dreweatts this summer. Abstract, figurative and animalier sculptures ranging from 4ft to 12ft will be on display.

57, Jermyn Street St. James's London SW1Y 6LX  
+ 44(0)207 629 1144 | contact@sladmore.com | sladmore.com

# OLD MASTER

BRITISH & EUROPEAN ART



AUCTION | 10 JUNE

Viewing at Dreweatts London (Highlights) | 1-3 June  
Viewing at Dreweatts Newbury (Full Sale) | 6-9 June  
Enquiries: [pictures@dreweatts.com](mailto:pictures@dreweatts.com) | 01635 553 553

THOMAS GAINSBOROUGH (BRITISH 1727-1788)  
PORTRAIT OF ANNE ELIZABETH, LADY MULGRAVE (1769-1788)  
Est. £30,000-50,000 (+ fees)

**DREWEATTS**  
EST. 1759

[dreweatts.com](https://www.dreweatts.com)  
NEWBURY | LONDON



# FINE WINE, CHAMPAGNE, VINTAGE PORT & SPIRITS



INVITING ENTRIES FOR OUR 2026 MONTHLY AUCTIONS

Enquiries: [wine@dreweatts.com](mailto:wine@dreweatts.com) | 01635 553 594

[dreweatts.com](https://www.dreweatts.com)  
NEWBURY | LONDON



**DREWEATTS**  
EST. 1759

# COMING UP AT DREWEATTS

6 May

Art & Interiors

7 May

Silver and Luxury Accessories

12 May

Little by Little: The Curious Collection of Antony Little

13 May

Lifetimes In Design: The Collections of Christopher Smallwood & Niall Hobhouse

20 & 21 May

Chinese Ceramics and Works of Art

27 May

Fine Wine, Champagne, Vintage Port and Spirits

2 June

The Collection of The Hon. Patrick and Lady Amabel Lindsay

4 June

Art & Interiors

10 June

Old Master, British and European Art

16 June

Fine Jewellery

23 & 24 June

Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art

1 July

Fine Wine, Champagne, Vintage Port and Spirits

7 July

Art & Interiors

8 July

Modern and Contemporary Art

28 July

Fine Wine, Champagne, Vintage Port and Spirits



## NOW INVITING ENTRIES

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

Enquiries: [info@dreweatts.com](mailto:info@dreweatts.com)

+44 (0) 1635 553 553 | +44 (0) 20 7839 8880

**dreweatts.com**

NEWBURY | LONDON

# DREWEATTS

EST. 1759

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

Dreweatts & Dreweatts 1759 are trading names of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: C/O Bishop Fleming LLP, 10 Temple Back, Bristol, BS1 6FL.

## IMPORTANT NOTICES

### BUYING AT DREWEATTS

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

### BIDDING IN PERSON

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

### COMMISSION BIDS

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

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

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

### CONDITION

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

### COMMISSION CHARGES

All purchases are subject to a buyer's premium, which is charged per lot at 27% of the hammer price (32.4% including VAT) up to and including £20,000, 26% (31.2% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price (24% including VAT) in excess of £500,001. 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.

### 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

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

All items will be moved to Sackville-West Moving & Storing, Andover (SP10 3SA) on Tuesday 2 June and will be available for collection from Wednesday 3 June. Storage will be free of charge until Friday 12 June. Property not collected before Monday 15 June will incur storage charges: a one-off fee of £20 plus a daily storage fee of £3 per lot per part or full day thereafter (charges subject to 20% VAT). Collection is available by appointment, Monday – Friday (9am – 4:30pm). All storage charges are the responsibility of the purchaser, billed directly by Sackville-West and are payable prior to collection. Sackville-West will provide an additional week's free storage if they are instructed by the purchaser to deliver to them.

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

### 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 27% of the hammer price up to and including £20,000, 26% of the hammer price from £20,001 up to and including £500,000, and 20% of the hammer price in excess of £500,001. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT.** A theta symbol ( $\theta$ ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol ( $\dagger$ ) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the 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 beta symbol ( $\beta$ ) indicates that the lot is under Bond and, if released for delivery to a UK address, will additionally incur UK Excise Duty and 20% VAT charged on both Excise Duty and hammer price. A double dagger ( $\ddagger$ ) 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. ( $\Omega$ ) Indicates that the lot is being sold whilst subject to temporary importation 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 ( $\ddagger$  or  $\Omega$ ) 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  $\ddagger$  or  $\Omega$  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 in the UK, 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. **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  $\lambda$  are potentially qualifying items. The charge will be added to the buyer's invoice and must be paid before items can be released to the buyer.

## TERMS OF CONSIGNMENT FOR SELLERS IN PUBLIC AUCTIONS

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

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

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

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

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

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

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

6. **LOSS AND DAMAGE OF GOODS**

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

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

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

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

9. **RESERVES**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# CONDITIONS OF SALE FOR PUBLIC AUCTIONS

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

## 1. DEFINITIONS

In these Conditions:

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

## 2. BIDDING PROCEDURES AND THE BUYER

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

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

4. **THE PURCHASE PRICE.** The Buyer shall pay the purchase price, comprising the hammer price together with a premium charged per lot at the following rates: 27% of the hammer price (32.4% including VAT) up to and including £20,000; 26% (31.2% including VAT) of the hammer price from £20,001 up to and including £500,000; and 20% (24% including VAT) of the hammer price in excess of £500,000. The Buyer shall also be liable for any royalties payable under Droit de Suite and for any taxes indicated by lot symbols (t, †, Ω and β), as set out under the Information for Buyers, as well as any applicable Web Premium.

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

## 6. PAYMENT

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

## 7. TITLE AND COLLECTION OF PURCHASES

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

## 8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

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

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

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

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

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

Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by

statute, common law or otherwise are excluded to the fullest extent permitted by law.

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

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

## 14. DESCRIPTIONS AND CONDITION

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

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

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

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

## GENERAL

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

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.

(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

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

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

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

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

# DREWEATTS

## NEWBURY

Dreweatts  
Donnington Priory  
Newbury  
Berkshire RG14 2JE  
+44 (0) 1635 553 553  
[info@dreweatts.com](mailto:info@dreweatts.com)

## LONDON

Dreweatts  
16-17 Pall Mall  
St James's  
London SW1Y 5LU  
+44 (0) 20 7839 8880  
[info@dreweatts.com](mailto:info@dreweatts.com)

## HAMBRIDGE LANE

Dreweatts  
1 Hambridge Lane  
Newbury  
Berkshire RG14 5TU  
+44 (0) 1635 553 553  
[info@dreweatts.com](mailto:info@dreweatts.com)

# GROUP DEPARTMENTS

## CHIEF EXECUTIVE OFFICER

Henry House

## CHAIRMAN

Will Richards

## ASIAN CERAMICS AND WORKS OF ART

Mark Newstead  
Dr Yingwen Tao  
Mark Hinton (Japanese consultant)  
Jon Adjetej (Japanese consultant)  
Qinyi He  
[asian@dreweatts.com](mailto:asian@dreweatts.com)

## JEWELLERY

Charlotte Peel  
Tessa Parry  
Gemma Johnson  
[jsw@dreweatts.com](mailto:jsw@dreweatts.com)

## LIVE STEAM AND MODEL ENGINEERING WORKS OF ART

Lucie Hobbs  
[transport@dreweatts.com](mailto:transport@dreweatts.com)

## MARKETING

Tori Billington  
Kerry Matthews  
Sophia Woods  
Francesca Newman  
Seb Harding  
[marketing@dreweatts.com](mailto:marketing@dreweatts.com)

## BRITISH AND EUROPEAN SCULPTURE AND WORKS OF ART

Silas Currie Leigh-Wood  
[sculpture@dreweatts.com](mailto:sculpture@dreweatts.com)

## CLOCKS AND SCIENTIFIC INSTRUMENTS

Leighton Gillibrand  
[clocks@dreweatts.com](mailto:clocks@dreweatts.com)

## COUNTRY SPORTING

Geoffrey Stafford Charles  
[gscarles@dreweatts.com](mailto:gscarles@dreweatts.com)

## FURNITURE AND CARPETS

Ben Brown  
James Lees  
Elaine Binning  
Ashley Matthews  
Mitchell Tompkins  
Sophie Davies  
[furniture@dreweatts.com](mailto:furniture@dreweatts.com)

## HOUSE SALES AND PRIVATE COLLECTIONS

Joe Robinson  
Peter Horwood  
Rosie Jarvie  
Eloise Kerr-Smiley  
Arabella Methuen  
Henry Jones  
[housesales@dreweatts.com](mailto:housesales@dreweatts.com)

## MODERN AND CONTEMPORARY ART

Jennie Fisher  
Francesca Walsh  
Will Porter (Business Development)  
Sarah Hobrough  
Sophie Roe  
[pictures@dreweatts.com](mailto:pictures@dreweatts.com)

## MODERN DESIGN AND DECORATIVE ART

Gemma Sanders  
Geoffrey Stafford Charles  
Ashley Matthews  
Luke McGurk  
[design@dreweatts.com](mailto:design@dreweatts.com)

## OLD MASTER, BRITISH AND EUROPEAN ART

Brandon Lindberg  
Lucy Darlington  
Daniele Amesso  
Isabelle Rietkerk  
Beatrix Stark  
[pictures@dreweatts.com](mailto:pictures@dreweatts.com)

## SILVER, WATCHES AND OBJECTS OF VERTU

James Nicholson (Deputy Chairman)  
Nick Mann  
Gemma Johnson  
[jsw@dreweatts.com](mailto:jsw@dreweatts.com)

## WINE

Mark Robertson  
Violette Jongbloed  
[wine@dreweatts.com](mailto:wine@dreweatts.com)

## CONSIGNMENT MANAGEMENT

Lucie Hobbs  
Christy Chambers  
[consignments@dreweatts.com](mailto:consignments@dreweatts.com)

## VALUATIONS FOR PROBATE, INSURANCE AND CGT

Emma Terry  
Janice Cliff  
[valuations@dreweatts.com](mailto:valuations@dreweatts.com)

## PHOTOGRAPHERS AND VIDEOGRAPHERS

Dave Pincott  
Jack Curtis Joyce  
Chris Kennedy  
Amber Martin  
Zoltan Miklosi  
James Stabler  
Seb Harding



DREWEATTS

EST. 1759