

A PRIVATE VIEW

PROPERTY FROM THE COUNTRY HOME OF CHRISTOPHER CONE & STANLEY J. SEEGER

LONDON 30 OCTOBER 2018

Sotheby's EST. 1744



FRONT COVER
LOT 187

BACK COVER
LOT 80 (DETAIL)





A PRIVATE VIEW

PROPERTY FROM THE COUNTRY HOME OF CHRISTOPHER CONE & STANLEY J. SEEGER

AUCTION IN LONDON
30 OCTOBER 2018
SALE L18320
1 PM

EXHIBITION
Saturday 27 October
12 noon-5 pm

Sunday 28 October
12 noon-5 pm

Monday 29 October
9 am-4.30 pm

Tuesday 30 October
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FOREWORD

A PRIVATE VIEW

BY MARCUS LINELL

Stanley Seeger and Christopher Cone were together for thirty-two years. I have been so fortunate to know them both all that time. In the early years Stanley was in the midst of his main collecting phase. One could imagine that choices made were random but nothing could be further from the truth, both men were always guided by exceptionally good taste intermixed with a sense of fun and insatiable curiosity. A fascinating and thrilling spectacle to witness.

A characteristic of their collecting has always been a love of a good provenance. Something exhibited in much of what we see before us, but in particular if one was to single out a lot, the first Penguin edition of *Lady Chatterley's Lover* dating from the time of the historic obscenity trial. This copy is unique and fascinating, being the judge's very own copy, with annotations made as the case proceeded.

Many of the pieces Christopher has selected for this sale tend to be small in scale and personal favourites with much from their home in the countryside. There really is something for everybody and all bearing the stamp of approval from one of the greatest and wide ranging collectors of the last hundred years. Each item, like the two men who put this group together, has something special about it.



GREAT COLLECTORS OF OUR TIME

STANLEY J. SEEGER

BY JAMES STOURTON

STANLEY SEEGER was American-born, but, as a collector, he belonged to England. He collected long before he came to the country but London in particular stimulated his collecting and before moving to the countryside was his home of last resort for thirty years. Slowly London became what Paris had been before it, the European city of exile where the rich perched. He was hardly typical, being reclusive, but Stanley arrived in London in the year of change, 1979. The year that Margaret Thatcher came to power was also the year that Stanley's family sold their company, the year he met his lifelong companion (and an influence on the collection), and the year before they bought the Getty mansion in Surrey, Sutton Place. The purchase of this great Elizabethan house was a terrific motivation and the collection blossomed: Picasso, 19th and 20th century British paintings, music, and a collection of Joseph Conrad were just some of its ingredients.

Seeger was brought up in Wisconsin, USA. He had a sheltered, rather solitary, childhood in which he discovered the Oz books and music. In a world where jazz was universal he heard Madame Butterfly for the first time and, later, Bach. Seeger was sent to an Arizona desert boarding school – all horses and cowboys – and there he dreamt about opera and ballet. His father was a doctor who collected first editions and his mother enjoyed antiques. The source of the family wealth was his maternal grandfather, a pioneering Scotsman whose interests ranged from lumber to oil. Art was talked about but not seen. It was a travelling exhibition of photographs of masterpieces from the MoMA collection that was Stanley's first exposure to art, and in particular to Picasso who left him fascinated but puzzled. He went up to Princeton University to read architecture but after two years changed to music and, as he put it, 'I had found my project in life'. This was followed by a year studying under the Italian composer Luigi Dallapiccola in Florence. 'I found Europe a very sensible place', he told me.

From Italy he went to New York where he met Catherine Viviano, a Sicilian Chicagoan who was the lover of Pierre Matisse. She was a great encourager and in 1960 said to Stanley, 'Why don't you come to Europe with me?' Together they went to the Biennale where he met many artists including Peter Lanyon which marked the beginning of his lifelong attachment to British romantic art. Seeger also started buying Italian contemporary painters, particularly Renato Birolli and Afro. In 1961 he exhibited his early collection at Princeton University Art Museum, 162 works by, among others, Afro, Leonardo Cremonini, Alan Davie, Joseph Glasco, Peter Lanyon and, interestingly, Max Beckmann.

A long hiatus followed. Seeger's mother died in 1964 and he wanted to become European. 'I didn't mind which country', he said – and it turned out to be Greece. The paintings went into storage. After the Colonels' *coup* he left Greece for the Canary Islands before coming to rest in London. It was through the artist John Craxton that he met Christopher Cone who also happened to be the son of a doctor. After reading art history at Cambridge, Christopher had joined Peter Nahum at the Sotheby's Belgravia Victorian painting department. The greatest influence on his

taste was Jim Ede's house in Cambridge, Kettle's Yard, and as a result he fostered a passion for Ben Nicholson and St Ives. However, instead of buying a Cornish seaside cottage together they found Sutton Place through the pages of *Country Life*.

It was the Picasso collection that was the central story of Sutton Place. 'Collections sneak up on you,' says Seeger, 'they start to have a life of their own. You buy four or five pieces and then start to fill gaps.' It was formed over a decade, mostly from auction, and contained 123 works in all media. It was an intimate collection evenly spread across the artist's career with an unusually high number of works given by the artist to friends and patrons. It seems invidious to try and pick highlights from such a collection but three paintings that might serve to represent it are: *Tête de Marin* (1906-07), formerly owned by Leo and Gertrude Stein, *Cartes à Jouer, Paquet de Tabac, Bouteille, Verre* (1914) and *Femmes et Enfants au Bord de la Mer* (1932). There were many sensitive drawings, particularly from 1906, and when the bulk of the Picasso collection was sold at Sotheby's New York in 1993, it was one of those rare auctions in which there was not a single lot left unsold.

The fate of the Picasso collection was tied to that of Sutton Place. The Seeger period at the house was brief and brilliant. They set up the Sutton Place Heritage Trust in order to maintain and open up the house for concerts, exhibitions and other meritorious events. Seeger and Cone have always regarded their main contribution as the lake with its Ben Nicholson installation, and the garden by Geoffrey Jellicoe, but for a decade the house played host to a dazzling cavalcade of art. Francis Bacon's striking orange triptych *Studies of the Human Body* (1979) dominated the great hall and set the tone. Under Cone's influence British artists, Henry Fuseli, Samuel Palmer, J. M. W. Turner, Christopher Wood, Graham Sutherland and, above all, Ben Nicholson poured into the collection. They were joined by major Europeans, Dubuffet, Beckmann, Cézanne, Miró, and even some contemporary American works such as Jasper Johns's *Coloured Alphabet* (1959).

But the spirit of Sutton Place was not sympathetic and Seeger's restless streak reasserted itself. First they went to the Mediterranean where they lived on the former yacht of Loel Guinness with part of the collection, and then to St Moritz where, as the reclusive Seeger puts it, 'the darkest place is under the lamp'. Sutton Place was sold, the art was warehoused and much of it was subsequently sold in sales in London and New York over 2001. Further groups from the collection were sold later, including Seeger's Joseph Conrad collection, which had been the best in private hands. His father warned him that as a book collector he must specialise. Stanley started with Hawthorne but graduated to Conrad on the suggestion of Henry Clapp Smith of Scribner's rare books department. He acquired a complete run of first editions as well as numerous letters and manuscripts for *Typhoon*, and *Nostromo* Which were sold in 2013 and 2014. Conrad is, of course, a perfect fit: the contemplative wanderer who made his home in England.



THIS PAGE
LOT 16

A PRIVATE VIEW

PROPERTY FROM THE COUNTRY HOME OF CHRISTOPHER CONE & STANLEY J. SEEGER

30 OCTOBER 2018 AT 1 PM
LOTS 1–230



1

1
ENGLAND
20th century

Large Display Model of a Key

carved and applied with, *Made in England, British & Other, Pats. Pending'/ 430AI97 / Brit Reg. Des. 844071*
giltwood
adapted for use as a key rack
30.5 by 71cm., 12 by 28¼in.

Made in the third quarter of 20th century.

£ 300-500 € 350-600

2
JOHN PAIN, STOW
active late 18th/early 19th century

Rare Walking Cane

inscribed, *Made by John Pain of Stow / 1817 / N3542*
pen-worked malacca with an elm finial in the form of a hot-air balloon
finely worked in penwork all over
long: 103.5cm., 40¾in.

Made in 1817.

£ 1,200-1,800 € 1,350-2,050

3
AUSTRIA
20th century

Fifteen Bird-Form Wall Appliques

polychrome carved wood, turned fruitwood and fungi
representing various species of birds including blue tit, great tit, chaffinch, greenfinch, and starling
largest: 21.5 by 25 by 12cm., 8¼in. by 9¾ by 4¾in.

Made in the first quarter of the 20th century.

W **£ 2,000-3,000 € 2,250-3,350**



2





4

4

SIMON PALMER

b.1956

Near Braithwaite

signed *Simon Palmer* (lower right)
pencil, pen and ink, crayon, watercolour and gouache on paper
57 by 73cm., 22½ by 28¾in.

Executed in 2006.

PROVENANCE

James Huntington-Whiteley Fine Art, London

LITERATURE

Elspeth Moncrieff, *The Art of Simon Palmer*, Wetherby, 2011, illustrated p.127

⊕ **£ 1,200-1,800 € 1,350-2,050**

5

SAMUEL PALMER

1805 - 1881

Shoreham

brown washes over pencil
8.5 by 11.5 cm., 3¼ by 4½in.

PROVENANCE

James Clarke Hook, a painter and friend of the artist by descent to his daughter-in-law, Mrs Brian Hook by descent to her daughter, Miss Una Hook, 1979 sale, Messenger & May, Godalming, 8 October 1980, lot 401
Leger Galleries Ltd., London, 20 November 1987

LITERATURE

G. Grigson, *Samuel Palmer - The Visionary Years*, London, 1947, p. 195, no. 166;
R. Lister, *Catalogue Raisonné of the Works of Samuel Palmer*, Cambridge, 1988, no. 158

The present watercolour dates to 1832-3 and was executed during Palmer's fabled 'visionary years' at Shoreham. He had first discovered the quiet village of Shoreham, which lies some thirty miles to the south-east of London, in 1824 and over the next decade this rural part of Kent would utterly seduce him. When looking back on his life, Palmer always considered these years to be amongst his happiest and it was undoubtedly at Shoreham that he created his boldest and most influential pictures.

During the latter part of the 1820s and early 1830s Palmer was the leading figure in an artistic brotherhood that referred to themselves as the 'Ancients.' The group included fellow artists Frederick Tatham, Edward Calvert, George Richmond (see lot 645), Henry Walter, Welby Sherman and Francis Oliver Finch, as well as Palmer's cousin, the stock-broker, John Giles. These friends were united by their interest in medieval art, the assertion that ancient man was superior to modern and their idolisation of the great visionary painter and poet William Blake.

They regularly descended on Shoreham, firstly staying with Palmer at his dilapidated cottage – which was fondly known as 'Rat Abbey' – and then, after 1828, at The Water House, a large home that Palmer's father had leased near to the River Darent. There, the 'Ancients' deliberately turned their backs on a world rapidly becoming more modern and immersed themselves in the landscape, exploring it by day and often by night.

The present work was drawn on the spot in the open air and depicts the distinctive gabled cottages and parish church of Shoreham. According to the eminent Palmer scholar, Raymond Lister, it once formed part of a sketchbook that was given by the artist to his friend the painter James Clarke Hooke (1819-1907) and handed down by descent until sold by Messenger & May in 1980.

It is very rare that drawings from Palmer's 'Shoreham' period appear on the market as most are already in national collections. The last example was: *A Church with a Boat and Sheep* (183 by 137 mm.) which achieved a world record price for the artist of $2,415,000, when sold at Sotheby's, New York in January 2018.

£ 15,000-20,000 € 16,800-22,300



5



6



7

6
THOMAS SIDNEY COOPER, R.A.
1803-1902

Two White Oxen in a Barn

signed *T. S. Cooper* and dated *1837* (lower left)
oil on canvas
61 by 91.5cm., 24 by 36in.

PROVENANCE

Christopher Wade, London, 21 February 1980

£ 8,000-12,000 € 9,000-13,400

7
PRIMITIVE SCHOOL
18th century

Comb-back Armchair

branded *H.P.* in two places
yew top-rail, ash

Made in Britain during the late 18th century.

This atmospheric armchair is dated through features seen in a small group of Windsor armchairs which are discussed by Bernard Cotton (*The English Regional Chair*, Woodbridge, 1991, p.45, fig. tv12 and tv.13). The armchairs Cotton identifies as being from this period also have a distinctive curved top rail and turned spindles to the back.

W **£ 800-1,200 € 900-1,350**





8

8
TIBET
circa 1900

‘Checkerboard’ Khaden Rug

wool, pile
approximately: 166 by 77cm., 5ft. 5in by 2ft. 6in.

PROVENANCE

Christie’s, London, 9 October 2006, lot 237

The term ‘Khaden’ refers to a Tibetan rug typically measuring approximately 150 by 90cm. For a similar rug see that illustrated, Eberhart Herrmann’s publication *Seltene Orienteppiche X*, Munich, 1988, pp. 248 & 249, no. 118.

W £ 800-1,200 € 900-1,350

9
ENGLAND
18th century

Armchair

the seat signed to the underside in manuscript *Mr John Yates / Warb*[o]*rough* [?] *Sale* [?]
mahogany
arms probably reduced at each end

Made *circa* 1750.

PROVENANCE

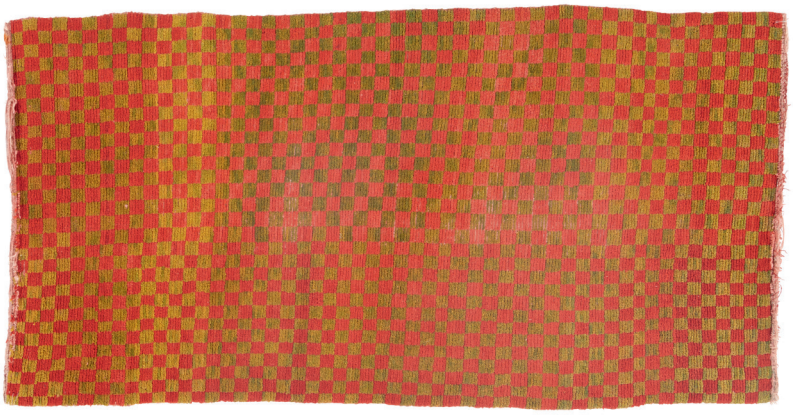
Christie’s, London, *Important Furniture*, 25 November 2004, lot 220

There is an advert for C. Fredericks & Son, London in Apollo from June 1970 which features an armchair which is possibly *ensuite*. Also see a mid-18th century example by Richard Hewett (Nancy Goyne Evans, ‘A History and Background of English Windsor Furniture’, *Furniture History*, 1979, pp. 24-53, pl. 84) for comparison. An almost identical mahogany chair, although with scrolled arms, was sold Christie’s London, *Important Furniture*, 22 April 2004, lot 29.

W £ 3,000-5,000 € 3,350-5,600



9



10

10
TIBET
early 20th century

‘Checkerboard’ Khaden Rug

wool, pile
approximately: 167 by 84cm., 5ft. 6in by 2ft. 9in.

W £ 500-800 € 600-900





11

12
RAYMOND BOOTH
1929-2015

Rosa Canina - The Anatomy of a Wild Rose

signed *RC Booth,* dated *1981-82*, titled (lower centre) and variously inscribed
oil and pencil on paper
71 by 47cm., 28 by 16in.

PROVENANCE

Peter Nahum at the Leicester Galleries, London, 15 January 2008

⊕ **£ 600-800 € 700-900**



13

11
RAYMOND BOOTH
1929-2015

Strawberries

signed *R.C. Booth* (lower right)
oil on board
11 by 9.5cm., 4½ by 3½in.

PROVENANCE

The Parker Gallery, London
Peter Nahum at the Leicester Galleries, London

⊕ **£ 500-700 € 600-800**



12

13
RAYMOND BOOTH
1929-2015

Scillas

signed *RC Booth* and dated *FEB. 1958* (lower right)
oil on board
18 by 10.5cm., 7 by 4½in.

PROVENANCE

Levine, Cromer, August 1960 (details untraced)
The Parker Gallery, London
Peter Nahum at the Leicester Galleries, London

⊕ **£ 500-700 € 600-800**

14
SIMON PALMER
b.1956

Manifold

signed twice *Simon Palmer* (lower left and lower right) and titled (lower left)
ink, pencil, watercolour and gouache on paper
51 by 38cm., 20 by 15in.

PROVENANCE

James Huntington-Whiteley, London

⊕ **£ 2,000-3,000 € 2,250-3,350**



14

15
VICTOR PASMORE, R.A.
1908-1998

Garden with Weeping Ash

signed *VP* (lower right)
pen and ink on paper
19 by 25.5cm., 7¼ by 10in.

Executed in 1947.

PROVENANCE

Redfern Gallery, London, where acquired by
J.P. Cochrane, Esq., December 1947
Martin Summers Fine Art, London
St. James's Art Books, 26 August 2010

EXHIBITED

London, Redfern Gallery, *Three Large New Landscapes by Victor Pasmore and also English Sports Coloured Aquatints of the 18th and 19th Centuries*, 27 November - 27 December 1947, cat. no.48

⊕ **£ 1,500-2,000 € 1,700-2,250**



15



16

16
ENGLAND
20th century

William and Mary Style Chinoiserie Mirror

japanned softwood, mirror glass
87 by 53cm., 34¼ by 20¾in.

Made *circa* 1920, but elements possibly late 17th century.

W £ 600-900 € 700-1,050

17
RICHARD EURICH, R.A.
1903-1992

The Drainer

signed *Richard Eurich* and dated *1930* (lower left)
tempera on board
37 by 46.5cm., 14½ by 18¼in.

PROVENANCE

The Estate of the Artist
The Fine Art Society, London, 4 August 2003

EXHIBITED

Southampton, Millais Gallery, *Richard Eurich: A Visionary Artist*, 15 March - 26 April 2003, cat. no.13, with tour to Russell-Cotes Gallery, Bournemouth and The Fine Art Society, London

We are grateful to Philippa Bambach for her kind assistance with the cataloguing of the present work.

"Still life was to form an occasional but continuing motif throughout Eurich's work; he eschewed elaborate set pieces in favour of directness and simplicity, allowing any elaboration of decoration to flow directly from the subject - exemplified here by the exuberant Chinese-inspired decoration of the drainer, an otherwise functional piece of domestic tableware." (Peyton Skipwith, in Edward Chaney and Christine Clearkin, *Richard Eurich (1903-1992): Visionary Artist*, London, 2003, p.52)

⊕ £ 1,000-1,500 € 1,150-1,700



17

18
WEST COUNTRY, ENGLAND
19th century

Tavern Settle

elm, traces of red paint
133 by 159cm., 52½ by 62½in.

Possibly made for a local pub or inn in the late 18th or early 19th century.

For other examples which are of very similar form see David Knell, *English Country Furniture*, Woodbridge, 2000, pp. 347-350. These rare settles are proper pieces of working furniture and exhibit much wear from age and use. Their high backs mean that beside a fire they kept the warmth in and the drafts out. Sometimes they were made from 'found' timber as in the present lot which features a seat made from a single section of shaped elm.

W **£ 3,000-5,000 € 3,350-5,600**



SITTING ROOM



19

19
ENGLAND
late 19th/early 20th century

Humidor in the form of a Sentry Box

oak, cedar, glass, watercolour
the painted door panel depicting a Coldstream Guard and with a concealed catch releasing a door enclosing four drawers
54.5 by 23 by 22.5cm., 21 by 9 by 8¾in.

Made *circa* 1900.

£ 800-1,200 € 900-1,350

20
MARTYN R. MACKRILL
b.1962

Working Aloft

signed *Martyn R Mackrill* and dated *09* (lower left)
pencil and watercolour on paper
58 by 44.5cm., 22½ by 17¼in.

PROVENANCE

Messum's, London

EXHIBITED

London, Messum's, *Martyn R. Mackrill, Home Waters II*, 15 July - 15 August 2009, cat. no.48, illustrated

⊕ **£ 800-1,200 € 900-1,350**



20



21 actual size

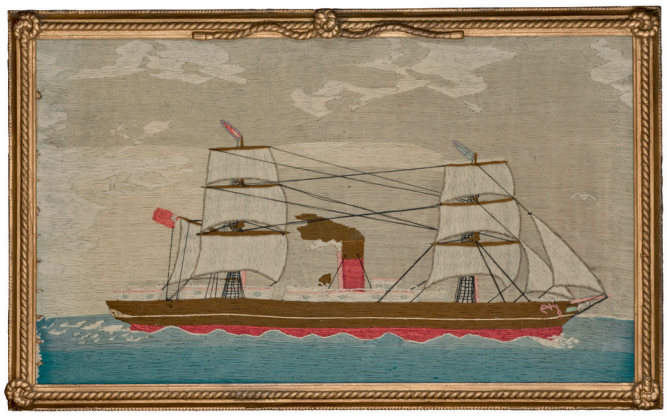
21
SAMPSON MORDAN & CO., LONDON AND CHESTER
active 1836-1898

Vesta Case in the form of a Sentry Box

hallmarked S. Mordan & Co., London, 1886
silver, enamel
with a serrated base, marked *Patent Office Design Registry number 38283*
high: 6cm., 2⅜in.

£ 800-1,200 € 900-1,350





22

22
ENGLAND
late 19th century

Sail & Steamship

wool, cotton
worked in polychrome wools with highlights of cotton for rigging, with British red ensign and red and blue pendants, mounted in original gilt-gesso glazed frame
framed: 52 by 84cm., 20½ by 33in.

£ 500-700 € 600-800

23
SAMPSON MORDAN & CO., LONDON AND CHESTER
active 1836 - 1898

Novelty 'Canon' Propelling Pencil

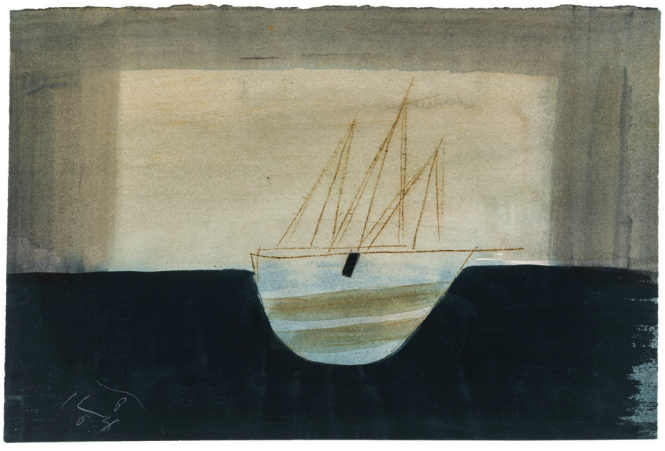
engraved S. MORDAN & CO
silver
modelled as a collapsible canon, ring attachment
length: 8.6cm., 3¾in.; weight: 31.1gr., 1oz.

Sampson Mordan (1790-1843) was the co-inventor of the first mechanical pencil. During his youth he was apprenticed to the inventor and locksmith Joseph Bramah. The company under its existence as S. MORDAN & CO began in 1836 and ran until 1898 before it was converted to a limited liability company.

£ 150-250 € 200-300



23



24

24
KEITH PURSER
b.1944

Antique Ship

signed *KP* and dated *08* (lower left)
pencil, pen and ink, watercolour and gouache on paper
19 by 29cm., 7¾ by 11½in.

PROVENANCE

Jonathan Clark Fine Art, London

⊕ **£ 600-800 € 700-900**



25

25

AUGUSTINE WALKER OF RYE, EAST SUSSEX

active third quarter 18th century

Maritime Diorama

signed and dated *A.Walker of RYE, Sussex; Inv^{t} et Fecit. 1762*
cut-paper, paper, string, oil on board
held in a contemporary Hogarth-type box frame, *some redecoration*
overall: 49 by 60cm., 19¼ by 23½in.

Made *circa* 1762.

PROVENANCE

Roderick Butler, Devon

For another very rare cut-paper model by Walker from 1762 see that in the collection of the National Maritime Museum, Greenwich, London (acc. no. OBJ0532) this example was possibly formerly in the collection of Sir Henry Wellcome (1853-1936). A further model, from the same year, was sold at Christie's, *Masters & Makers,* 26 June 2013, lot 725.

£ 4,000-6,000 € 4,500-6,700



26



27

26
ENGLAND
19th century

Section from a Large Length of Rope

braided flax
67 by 23cm., 26½ by 9in.

W £ 100-150 € 150-200

27
ENGLAND
18th or 19th century

Massive Fid

turned lignum vitae
length: 73cm., 28¾in.

Fid's have been used in seamanship for millennia. Conceived to splice rope as well as to hold open knots and holes in canvas. This massive example has been turned from one of the hardest woods known, *lignum vitae*, a difficult task in its own right. This exotic timber is extremely durable, especially when at sea. The present example is rare because of its size and would have been used for truly enormous sections of rope. It is also tempting to think it was procured from an exotic origin on a distant ocean going voyage.

W ◉ £ 400-600 € 450-700



28

JOSEPH EDWARD SOUTHALL, RWS

1861-1944

Cleaning the Lines

signed with monogram and dated *1900* (lower right); also dated *VII.1900* (lower left)
watercolour, in original gilt-oak frame designed by the artist
22.5 by 35cm., 9 by 13¾in.

PROVENANCE

Maxwell Armfield, R.W.S.
Alexander Ballard
The Fine Art Society, London
Mr and Mrs Alan Fortunoff
The Fine Art Society, London, 2006

EXHIBITED

Birmingham, Art Circle, *Summer Exhibition*, 1900, no.51;
Birmingham, RBSA, *Autumn Exhibition*, 1901, no.367;
Birmingham, RBSA, *Spring Exhibition*, 1908, no.296;
Paris, Galeries George Petit, *Joseph Southall*, 1910, no.14;
London, New English Art Club, *Summer Exhibition*, 1918, no.180;
Birmingham, RBSA, *A Birmingham Group*, 1919, no.87;
Manchester, *Joseph Southall*, 1922, no.37;
London, Leicester Galleries, *Joseph Southall*, 1926, no.108;
Birmingham, Ruskin Galleries, *Joseph Southall*, 1927, no.18;
Birmingham, RBSA, *Joseph Southall*, 1933, no.67;
Dudley, *Joseph Southall,* 1934, no.32;
Possibly West Bromwich, 1937;
Birmingham, *Joseph Southall Memorial Exhibition*, 1945, no. 51 (lent by Maxwell Armfield), with tour to Royal Watercolour Society, London and Bournemouth;
London, The Fine Art Society, *The Arts and Crafts Movement*, 1973, no.P117;
Birmingham, City Museum and Art Gallery, *Joseph Southall*, *Artist-Craftsman,* 1980, no.F.1, (illustrated in exh. cat. p.66);
London, The Fine Art Society, *Sixty Works by Joseph Southall from the Fortunoff Collection*, 2005, no.6 (illustrated in exh. cat., pp.61, 72)

Joseph Edward Southall was the leading member of the Birmingham School of Arts and Crafts, steeped in the tradition of John Ruskin, Edward Burne-Jones and William Morris. The group were an important bridge between the Pre-Raphaelites and the Slade School of artists at the turn of the 20th century. On travelling to Italy early in his career, Southall was deeply inspired by the painters of the Italian Renaissance and the technical qualities of tempera painting, which are reflected in the precise workmanship and crisp lines of the present work. On admiring frescoes in Pisa during his Italian travels, Southall described the thrill of encountering them: 'so quiet and yet so gay, so reticent in manner and so lively in essence', attributes which equally resonate in *Cleaning the Lines.*

The setting of the present work is Southwold beach, where Southall executed a series of paintings depicting fisherfolk on the shore, which are considered some of the finest of his career and of which this is one of the earliest and most outstanding, exhibited more widely than any other of his lanscapes. It was owned by Southall's fellow tempera painter Maxwell Armfield.

£ 15,000-20,000 € 16,800-22,300



29

29
ENGLISH PRIMITIVE SCHOOL
18th/19th century

‘Cricket’ Table

ash
66 by 51 by 54.5cm., 26 by 20 by 21½in.

Made *circa* 1800.

The use of the word ‘cricket’ to describe these tables is interesting. There are historic references to crackets (or cracketts), a form of low stool in the 16th century. The exact origin though could be more prosaic, in that the three legs resemble cricket stumps. The form was extremely practical and three legs perfect for the uneven floor of a tavern or the more domestic quarters of a dwelling. These sculptural forms in native timbers originate from across the British Isles.

W £ 700-900 € 800-1,050

30
SCOTLAND
20th century

Highland Cow-horn Armchair

horn, steel, brass
the close nailed buttoned seat upholstered with Buchanan tartan

Made in the late 20th century.

W £ 1,000-1,500 € 1,150-1,700



30



31

31
ENGLISH PRIMITIVE SCHOOL
19th century

‘Cricket’ Table

oak, ebonised knotted wood
70 by 63 by 65cm., 28 by 24¾ by 25½in.

Made in the second half of the 19th century.

W £ 300-500 € 350-600



32
ENGLAND
early 20th century

Edward, Prince of Wales' Telescope

tôle, glass lenses, leather
with five draws, the leather case tooled *E* below the Prince of Wales feathers and the telescope with the same
extended: 69cm, 27in.

Made *circa* 1910-20.

PROVENANCE

Edward, Prince of Wales (1894-1972), later Duke of Windsor
Christie's, Rome, *Libri Autografi Stampe*, 17 June 2004, lot 585

Prince Edward joined the Royal Naval College in May 1907 at Osborne. Soon after his investiture as Prince of Wales in 1911, his father George V, arranged for him to serve as midshipman on a coal-burning battleship the *Hindustan*. In his autobiography, the Duke of Windsor relates 'I was genuinely sorry to leave the only warship I ever actually served' (The Duke of Windsor, *A Kings Story, London*, 1951, p. 80). He was promoted to Captain on the 8th of July 1919. The present lot could possibly date from either of these events in the young Prince's life.

W **£ 800-1,200 € 900-1,350**



Edward, Prince of Wales on board H.M.S. Hindustan, 1911
© Sotheby's Picture Library





details



33 actual size

33
GRAHAM SUTHERLAND, O.M.
1903-1980

Mountains with Yellow Sky

watercolour, black ink and pencil on paper
9 by 14cm., 3½ by 5½in.

PROVENANCE

Sotheby's London, 3 July 2002, lot 57

⊕ **£ 2,000-3,000 € 2,250-3,350**

34
PETER LANYON
1918-1964

Anti-Body

signed *Lanyon*, titled and dated *1961* on the reverse
oil on board
13.5 by 13cm., 5¼ by 5in.

PROVENANCE

Acquired in 1962

EXHIBITED

St. Ives, Sail Loft Gallery, *Peter Lanyon*, 29 May - 3 June, 1961, cat. no.32

LITERATURE

Toby Treves, *Peter Lanyon, Catalogue Raisonné of the Oil Paintings and Three-Dimensional Works*, London, cat. no.475, illustrated p.488

We are grateful to Martin Lanyon and Toby Treves for their kind assistance with the cataloguing of the present work.

⊕ **£ 10,000-15,000 € 11,200-16,800**



34 actual size

35

ALBERTO BURRI

1915 - 1995

Untitled

signed and dated *56*
acrylic, felt, and combustion on wood
5.8 by 7.3cm., 2½ by 2⅞in.

PROVENANCE

Private Collection
Sotheby's, London, 22 June 2007, lot 103

LITERATURE

Bruno Corà, Ed., *Burri: General Catalogue, Painting 1945-1957, Volume I,* Fondazione Palazzo Albizzini, Città di Castello, 2015, p. 243, no. 584, illustrated in colour
Bruno Corà, Ed., *Burri: General Catalogue, Chronological Repertory, 1945 – 1994*, Fondazione Palazzo Albizzini, Città di Castello, 2015, p. 110, no. i.5669, illustrated in colour

⊕ **£ 20,000-30,000 € 22,300-33,500**

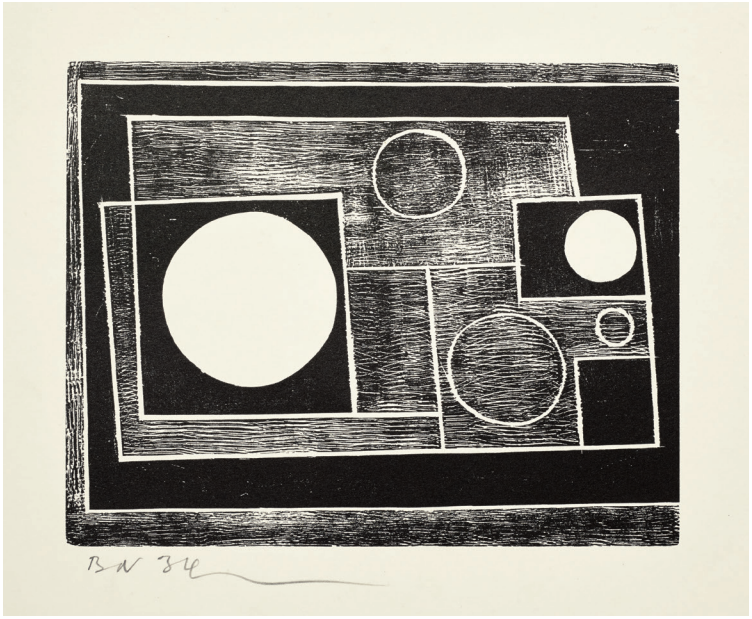
Senza Titolo is a gem-like distillation of Alberto Burri's artistic impetus packed with all of the drama, trauma, intensity, and impact of his paradigm-shifting paintings. Burri only turned to art late in life having started as a doctor before enlisting at the start of World War II. He was captured early, and passed the majority of the conflict in relative comfort as a prisoner of war in Hereford, Texas, where he painted to pass the time. Upon return to his native Italy, he experienced the profound shock of a country and society in ruins. To return to life as it was before would have been impossible and pointless, even sacrilegious. So he dedicated to the rest of his life to art. Thus Burri made paintings with materials better suited to wartime than fine art: plastic, burlap, wood veneer, industrial staples. He imbued his works with a sense of violent damage and haphazard repair that echoed his medical beginnings: wooden slats are splintered and shattered before being haphazardly glued back together; burlap sacking is roughly stitched anew; holes violently burnt through canvas are hastily patched. His resultant paintings are cataclysmic essays in trauma, grief, and guilt that totally transformed the limits of painting as they were previously understood. All of this artistic impact is packed into the present richly varied miniature composition, which features a cracked and mottled patch of combustion, a passage of felt undoubtedly meant to replicate burlap sacking, and areas of adhesive, intimating that idiosyncratically Burri effect of damage and repair.

Burri made works in miniature from the 1950s onwards, originally intended as Christmas presents for James Johnson Sweeney – director of the Guggenheim museum and his biggest American fan. They were, at first, a means by which Burri the artist was able to get his ideas out across the globe during a time when his fragile large-scale works were far more difficult and expensive to ship. However, they developed into a highly prized tranche of his oeuvre. Burri's miniatures returned to the Guggenheim museum in 2015, when they formed a prominent part of a widely critically acclaimed retrospective dedicated to his work. For critic Blake Gopnik, they revealed Burri's forensic approach to art making, which ran in direct contravention to contemporaneous American painters like Jackson Pollock and Willem de Kooning, who favoured spontaneous gesture and touch above all. For Gopnik the miniatures were the highlight of the exhibition: "Not only are the miniatures my favourite thing in the entire show, but they transform how we need to read their larger avatars... They become the lab notes for experiments that Burri has run, and we can understand the experiment equally well whether the notes are in a tiny Moleskin or copied out big on a blackboard" (Blake Gopnik, "At the Guggenheim, Alberto Burri Goes All Duchamp," *Artnet News*, 10 December 2015).



35 actual size





36

36
BEN NICHOLSON
1894 - 1982

5 Circles (Lewison 8)

signed with initials and dated in pencil (lower left); numbered *84/300* (*verso*)
woodcut
with the printer's ink stamp *verso*, Kestner Gesellschaft, Hannover, on smooth wove paper
sheet: 35 by 45cm., 13¾ by 17¾in.

Executed in 1934, the present work is numbered *84/300* (from the second edition printed in 1962, there was an earlier edition of 50 printed in 1934).

PROVENANCE

Ex coll. with a partial unidentified ink stamp *verso*
Christie's, London, 26 July 1984, lot 233

⊕ **£ 1,200-1,800 € 1,350-2,050**



37

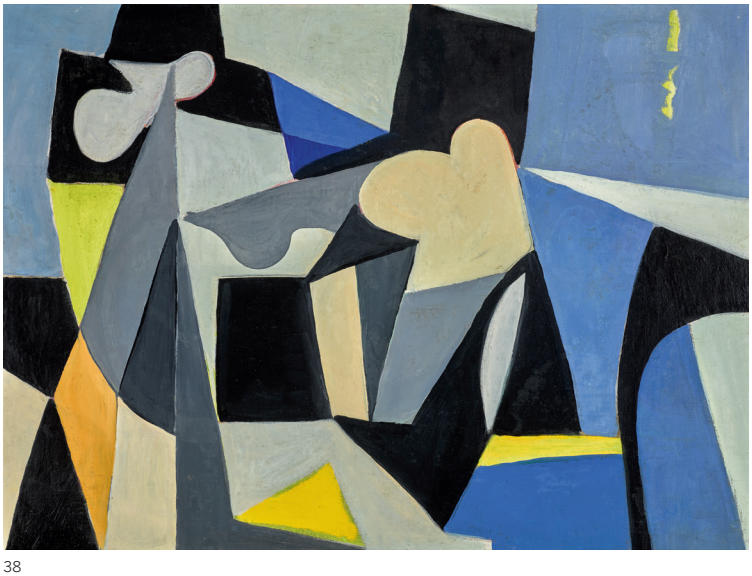
37
PATRICK HERON
1920 - 1999

Composition

signed and dated in pencil (lower right); inscribed *HC* (lower left)
screenprint in colours
printed and published by the Royal College of Art, London, on Whatman wove paper, framed
sheet: 64.7 by 50.2cm., 25½ by 19¾in.

Executed in 1982, the present work is an *hors commerce* impression (aside from the edition of 50).

⊕ **£ 800-1,200 € 900-1,350**



38

38
CASIMIR ZIELENKIEWIC CAZIEL
1906-1988

Composition No. 19

oil on canvas
54.5 by 73.5cm., 21½ by 29in.

PROVENANCE

Whitford Fine Art, London, 29 January 2002

⊕ **£ 1,000-1,500 € 1,150-1,700**

39
BEN NICHOLSON
1894 - 1982

Aegean (Lafranca 60)

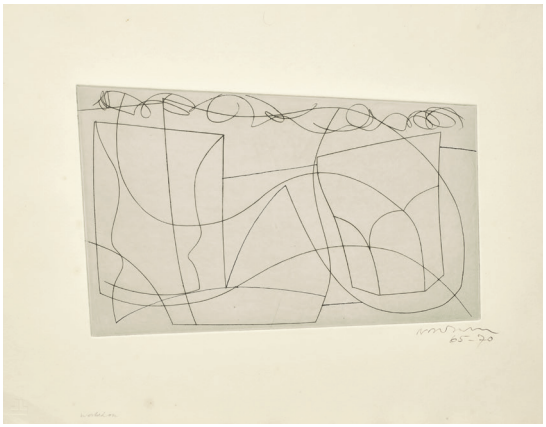
signed and dated *65-70* in pencil (lower right);
inscribed *worked on* (lower left)
etching printing with plate tone with additions in black ink
printed by François Lafranca, published by Ganymed and Marlborough, London
sheet: 32.3 by 41.5cm., 12¾ by 16¼in.

Executed in 1967, the present work is a working proof (aside from the edition of 50).

PROVENANCE

Waddington Galleries Ltd., London, 21 March 1988

⊕ **£ 1,000-1,500 € 1,150-1,700**



39

40
JOAN MIRÓ
1893 - 1983

Série VI (Dupin 98)

signed and dated in pencil (lower right);
numbered *8/13* (lower left)
drypoint printed in orange with plate tone
printed by L'Atelier Lacourière, published by Maeght Éditeur, Paris, on Arches wove paper
sheet: 24 by 28.3cm., 9½ by 11¼in

Executed in 1952, the present work is numbered eight (from the edition of 13).

⊕ **£ 2,000-3,000 € 2,250-3,350**



40

41
BEN NICHOLSON
1894 - 1982

Movement (L. 20)

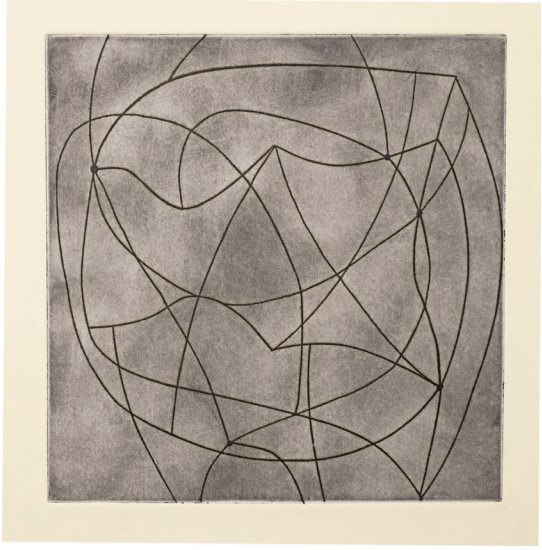
signed and dated in pencil (lower left) (barely visible)
etching printing with plate tone
with the printer's blindstamp, François Lafranca, published by Ganymed and Marlborough, London, on wove paper
sheet: 33.2 by 32cm., 13 by 12½in.

Executed in 1966, the present work is an Artist's proof aside from the edition of 50.

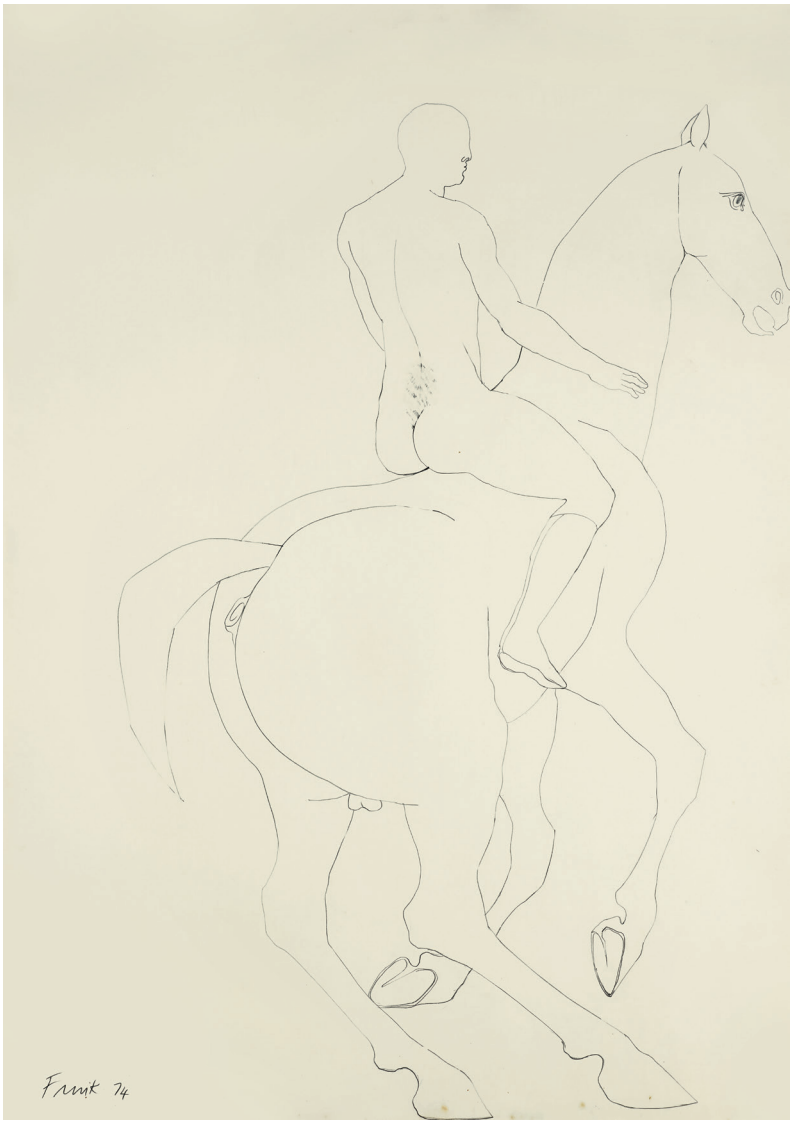
PROVENANCE

Waddington Galleries Ltd., London, 21 March 1988

⊕ **£ 400-600 € 450-700**



41



42
DAME ELISABETH FRINK, R.A.
1930-1993

Horse and Rider

signed *Frink* and dated *74* (lower left)
pencil on paper
84 by 60cm., 33 by 23¼in.

PROVENANCE

Waddington Galleries, London
Y. Solomon, Esq.
Bonhams Knightsbridge, 23 March 2010, lot 233

We are grateful to Annette Ratuszniak for her kind assistance with the cataloguing of the present work.

⊕ **£ 3,000-5,000 € 3,350-5,600**

43
BEN NICHOLSON, O.M.
1894-1982

Sideboard

household paint and oil on pine and corrugated board
with two drawers and two cupboards, and an interior panel painted by another hand
80.5 by 148.5 by 48.5cm., 31¼ by 58½ by 19in.

Executed *circa* 1930.

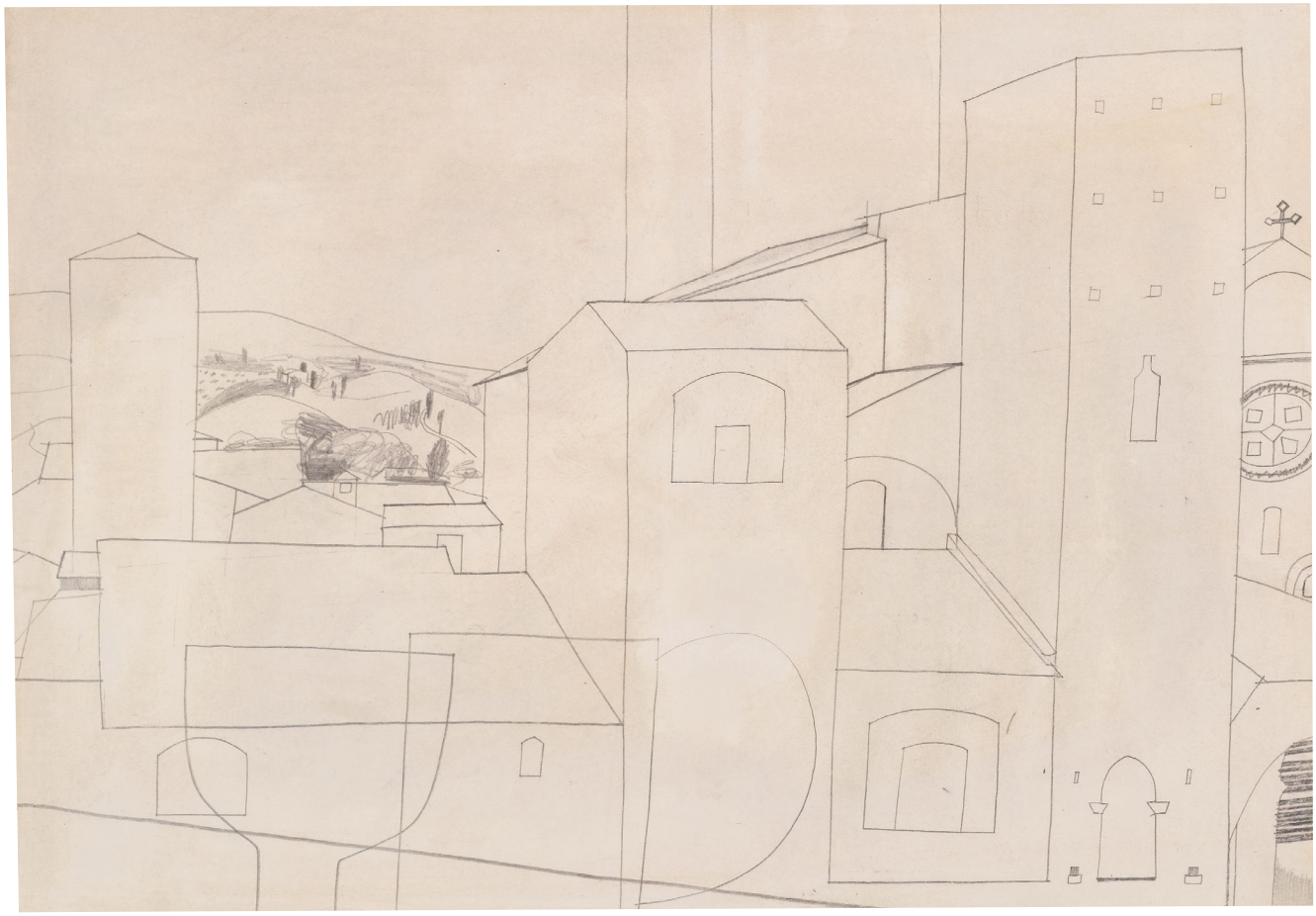
PROVENANCE

The Artist, thence by family descent
Waddington Galleries, London, 11 October 2005

We are grateful to Prof. Lee Beard for his kind assistance with the cataloguing of the present work.

⊕ W **£ 30,000-50,000 € 33,500-56,000**





44

BEN NICHOLSON, O.M.

1894-1982

San Gimignano

pencil on paper
35 by 50.5cm., 13¾ by 19¾in.

Executed on 21 May 1950.

PROVENANCE

Jane Mull, USA
Durlacher Gallery, New York
Christie's London, 25 June 1991, lot 265

EXHIBITED

Possibly London, Alex. Reid & Lefevre Ltd., *Recent Paintings by Ben Nicholson*, October 1950, cat. no.57

LITERATURE

Herbert Read, *Ben Nicholson, Work Since 1947*, vol. 2, London, 1956, cat. no.99, unpaginated
Norbert Lynton, *Ben Nicholson*, London, 1993, p.303, illustrated p.302
Peter Khoroche, *Ben Nicholson, Drawings and Painted Reliefs*, 2002, cat. no.41, p.61, illustrated 60

We are grateful to Prof. Lee Beard for his kind assistance with the cataloguing of the present work.

⊕ **£ 8,000-12,000 € 9,000-13,400**

'Vogue N.Y. sent me a copy in which my drawing of San Gimignano is reproduced (I like that drawing!) I noted with some amusement the scrabble or scuffle in the centre is NOT in your reproduction (without that the drwg would never have been made)'

BEN NICHOLSON, 1953

Letter from the Artist dated 22 September 1953.



45

CRAIGIE AITCHISON, R.A.

1926-2009

Montecastelli

signed *Craigie Aitchison./* and dated *1999.* on the reverse of the frame
oil on canvasboard
20 by 25.5cm., 8 by 10in.

PROVENANCE

Timothy Taylor Gallery, London, 16 December 2004

⊕ **£ 7,000-10,000 € 7,800-11,200**



46

46
ENGLAND
19th century

Victorian Dumb-Bells

beech
both branded '4'
each long: 30cm., 12in.

Made in the late 19th century.

W **£ 400-600 € 450-700**

47
TIBET
20th century

Pair of 'Checkerboard' Khaden Rugs

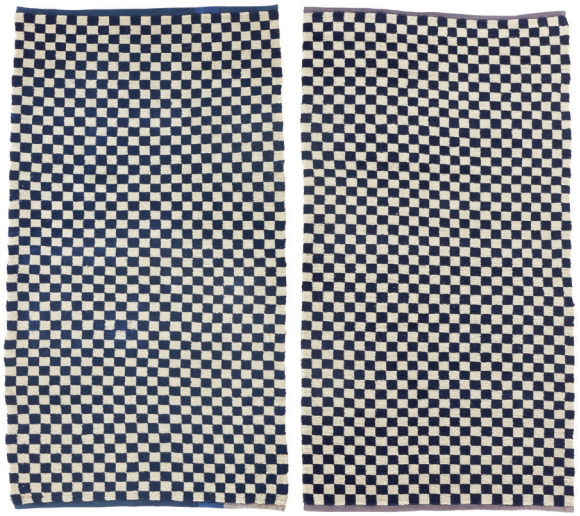
wool, pile
each approximately: 173 by 93cm., 5ft. 8in by 3ft. 1in.

PROVENANCE

Spink, London, 23 February 1998

For another pair of Khaden using the same 'Checkerboard' design see Eberhart Herrmann, *Seltene Orienteppiche X*, Munich, 1988, pp. 252 & 253, no. 118. These examples with a slightly lighter hue of blue, dated to *circa* 1900.

W **£ 500-800 € 600-900**



47



48

48
IRELAND
19th century

Small Comb-back 'Hedge' Armchair

pine, elm

Possibly made in County Wicklow, in the third quarter of the 19th century.

The possibility of this chair originating from County Wicklow in Ireland is based upon a group by wheelwright Thomas Murphy (1839-1937) of Stratford on Slaney. The form of the present chair is a common one but does relate to work by him, which is abstract and sculptural. These chairs are illustrated Claudia Kinmonth, *Irish Country Furniture 1700-1950,* Yale, p.28.

The term 'Hedge Chair' comes from 'Hedge carpenter'. These men undertook a much shorter apprenticeship than a usual carpenter-joiner. The timber they employed in their work was often gleaned from hedgerows or from fallen trees and utilised for all sorts of agricultural purposes or in the creation of rustic furniture such as the present lot (for a fuller discussion see Kinmouth, *op. cit.,* p. 34-39).

W **£ 500-700 € 600-800**





49

49
BEN NICHOLSON
1894 - 1982

Olympia (L. 10)

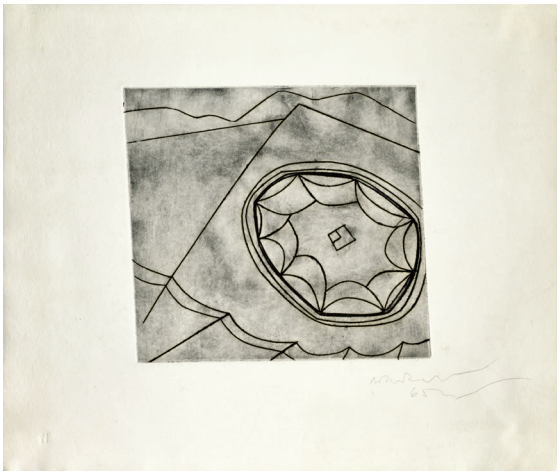
signed and dated in pencil (lower right); inscribed and numbered *artist's copy 6* (*verso*)
etching printing with plate tone
with the printer's blindstamp, François Lafranca, published by Thames & Hudson, London, on wove paper, framed
sheet: 26.4 by 31.6cm., 10⅜ by 12⅜in.

Executed in 1965, the present work is an Artist's proof (aside from the edition of 50).

PROVENANCE

Waddington Galleries Ltd., London, 21 March 1988

⊕ **£ 800-1,200 € 900-1,350**



50

50
BEN NICHOLSON
1894 - 1982

Olympic Fragment no 1 (L. 11)

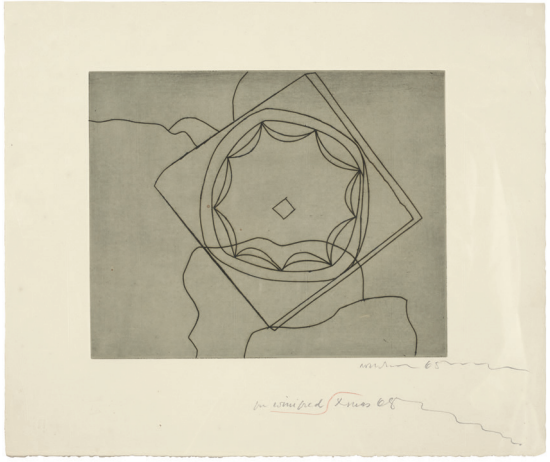
signed and dated in pencil (lower right); inscribed and numbered *artist's copy no.11* (*verso*)
etching printing with plate tone
with the printer's blindstamp, François Lafranca, published by Ganymed and Marlborough, London, on wove paper, framed
sheet: 32.4 by 38cm., 12¾ by 15in.

Executed in 1965, the present work is an Artist's proof (aside from the edition of 50).

PROVENANCE

Waddington Galleries Ltd., London, 21 March 1988

⊕ **£ 600-800 € 700-900**



51

51
BEN NICHOLSON
1894 - 1982

Olympic Fragment (L. 9)

signed and dated, inscribed *for Winifred Xmas 68* in pencil (lower right); inscribed *artist's proof* (*verso*)
etching printing with plate tone
with the printer's blindstamp, François Lafranca, published by Ganymed and Marlborough, London, on wove paper, framed
sheet: 31.8 by 37.5cm., 12½ by 14¾in.

Executed in 1965, the present work is an Artist's proof (aside from the edition of 50).

PROVENANCE

Waddington Galleries Ltd., London, 21 March 1988

⊕ **£ 600-800 € 700-900**

52

HENRY MOORE, O.M., C.H.

1898-1986

Stringed Object

polished and patinated bronze with stringing
length: 7cm., 2¾in.

Conceived in 1938, the present work is number 9 from the edition of 9.

PROVENANCE

Acquired directly from the Artist by the previous owner
Christie's New York, 16 May 1985, lot 404

LITERATURE

David Sylvester, *Henry Moore, Complete Sculpture 1921-48*, vol. 1, London, 1990, cat. no.187, p.12, illustrated p.14 (another cast)

Together with a letter between Henry Moore and the original owner of the piece.

⊕ **£ 12,000-18,000 € 13,400-20,100**





53

53
ENGLISH PROVINCIAL SCHOOL
20th century

Chess Board

reverse polychrome painted glass, mahogany, pine
50cm. by 51cm., 19¾in. by 20in.

£ 100-150 € 150-200



54 (part)

54
JOSEF HARTWIG
1880-1955

Chess Set, Model No. XVI

with metal plaque inside box impressed *Hartwig*
Weimar/Bauhaus *Ges. Gesch.*
cherrywood, partly stained, together with ebonised oak, walnut and bird's eye maple veneered games box, with contemporary backgammon and chess boards, by another hand
together with a copy of: Mills, John Augustus, *Chess Gems: Some of the finest examples of Chess Strategy, by Ancient and Modern Masters*, Fakenham, 1890
(35)
Box for pieces: 6.5 by 13.5 by 13.3cm.,
2½ by 5¼ by 5¼in.

Designed and executed 1923-24.

PROVENANCE

Estate of Dr Baender, U.S.A., who acquired the set directly from the Bauhaus in Weimar as a student
Sotheby's, New York, *Pioneering 20th Century Design: The Torsten Bröhan Collection*, 8 March, 2005, lot 110

LITERATURE

Walter Gropius and László Moholy-Nagy, Eds., *Bauhausbücher: Neue Arbeiten der Bauhauswerkstätten*, *Vol. 7*, Munich 1925, pp. 43-45
Herbert Bayer, *Das Bauhaus in Dessau: Katalog der Muster*, 1925, n.p.
Magdalena Droste, *Bauhaus: 1919-1933*, Cologne 1990, pp. 94-95
Magdalena Droste and Peter Hahn, et al., Eds., *Bauhaus Archive Berlin The Collection,* Berlin 1999, p. 90
Exh. Cat., Weil am Rhein, Vitra Design Museum and Bonn, Bundeskunsthalle, *the Bauhaus: #itsalldesign*, September 2015 - August 2016, p. 289, no. 277 for an advertisement, cat. 278
Jeannine Fiedler and Peter Feierabend, Eds., *BAUHAUS*, Potsdam 2016, p. 406
Exh. Cat., Paris, Musée des Arts décoratifs, *L'esprit du Bauhaus*, October 2016 - February 2017, p. 196, fig. 2 for an advertisement

The present lot, a rare variant retaining its original card box, was designed by Josef Hartwig who collaborated with Joost Schmidt, the designer of the graphics and additional promotional materials for the set. At the time of its execution, Hartwig was leader of the wood carving and sculpture workshop at the Bauhaus, having accepted the position in 1921. The design of the set was based on an idea conceived by De Stijl artist Vilmos Huszar. Where Huszar modified the existing design of the traditional chess piece, Hartwig pushed the design of the pieces further into abstraction whilst retaining the intuitiveness of the game. Hartwig designed each game piece to reflect the directional moves in which it could be executed: "singly or combined, their shape specifies their movement; the volume, their worth" (Josef Hartwig, cited in: Herbert Bayer, *Das Bauhaus in Dessau: Katalog der Muster*, 1925, p. 11)

An article in the *Leipziger Tageblatt* newspaper reviewing the set proclaimed, "Fans of the regal game [of chess] are in for a huge surprise: the demilitarisation of the chess pieces... Purely mimicking a 'style' will never lead to a satisfying result... there are few forces at work that are capable of creating a genuine new style from the inside out, and which can now quietly put new in place of old. A serious, modern artist who wants to redesign an object is aware that in the choice of form, he has to consider the peculiarity of his material, the method of manipulation and its purpose of use."

£ 6,000-8,000 € 6,700-9,000





55

55
ENGLISH PROVINCIAL SCHOOL

19th/20th century

Bagatelle Table Game

pine, black painted metal
with six steel ball bearings
102.5 by 45.5cm., 40½ by 18in.

Made *circa* 1900.

£ 200-300 € 250-350

56
WALES OR WELSH BORDERS

19th century

Pub 'Table Quoits' Game

painted pine
with three rope hoops
47 by 47cm., 18½ by 18½in.

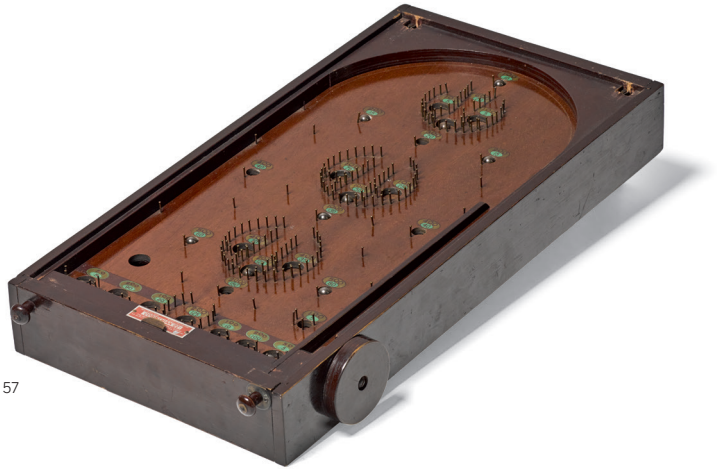
Probably made *circa* 1890.

Indoor 'table quoits' is traditionally a pub game which originates from mid and south Wales and along the Welsh borders. Two teams, sometimes the host pub and that of another pub play. The game consists of four sets of single games, followed by three games of doubles. Players are positioned around 8½ feet from the board and throw their rings onto a peg or spike which, like the present lot, is centred on two recessed sections, an inner section called 'the dish' and a outer section. Points being awarded for where the quoit falls.

£ 200-300 € 250-350



56



57

57
ENGLAND

20th century

'Corinthian Bagatelle' Board

veneered and transfer printed plywood
with steel ball bearings
7 by 27.8 by 59cm., 2¾ by 11 by 23¼in.

Manufactured *circa* 1950.

£ 300-500 € 350-600

58
FABERGÉ, WORKMASTER ANDERS NEVALAINEN
1842-1917

Gaming Set

88 standard
nephrite, silver
the counters and dampners in original box of issue, the chamois lined interior tooled, *Fabergé / Moscow / St Petersburg*
width of box: 23.8cm., 9⅞in.

Made in St. Petersburg between 1899-1908.

PROVENANCE

Sotheby's, Geneva, 15 November 1988, lot 170

The lid set in silver with '*Tyotka*' (Auntie). *Tyotka* is a simple trick-taking points based game for four players, played with one standard deck of playing cards.

Anders (or Antti) Nevalainen (1858-1933) was a Finnish craftsman who qualified in St. Petersburg as a master goldsmith in 1885. He worked for Fabergé on his own terms and had his own staff, which at one stage included fifteen craftsman and two apprentices. Nevalainen's workshop specialised in small scale items, particularly in silver, silver-gilt, gold and coloured enamels. He often juxtaposed precious metals with hardstones, ceramics and hardwoods producing functional as well as decorative items, such as desk accessories, bell pushes, needle trays and drinking vessels. His work was usually designed in a Russian historic or, like the present lot, neo-classical style.

£ 6,000-8,000 € 6,700-9,000



58


59

59
ENGLAND
19th century

Tavern / Games Table

mahogany, yew, ivory
with incised lines for *shove ha-penny* and with ivory scorers
73 by 79 by 35.5cm., 28¾ by 31 by 14in.

Made during the late 19th century.

W ◉ **£ 700-900 € 800-1,050**

KITCHEN



60



61

60
PETER LANYON
1918-1964

Untitled (Vase)

glazed earthenware
height: 18cm., 7in.

Executed in 1951.

PROVENANCE

Christie's London, 26 September 1986, lot 87

EXHIBITED

London, Charing Cross Underground Station, The Observer and London Transport, *Ceramics in the Home*, 1952, cat. no.64

LITERATURE

Robert Melville, 'Exhibitions', in *Architectural Review*, vol.113, no.673, January 1953, p.63
Toby Treves, *Peter Lanyon, Catalogue Raisonné of the Oil Paintings and Three-Dimensional Works*, London, 2018, cat. no.588, illustrated p.653

Between 1951 and 1958 Lanyon made an unknown number of ceramics at the Leach Pottery in St Ives and at the Bath Academy of Art at Corsham Court. Rather than throwing pots, Lanyon used the 'slab-build' method and turned to Warren Mackenzie for basic techniques and James Tower for advice on slip decoration.

'His distorted little pots had a pleasant air of benign ferocity' (Robert Melville, review of the 'Ceramics in the Home' exhibition, *The Observer*, 1952)

We are grateful to Martin Lanyon and Toby Treves for their kind assistance with the cataloguing of the present work.

⊕ **£ 600-800 € 700-900**

61
PROBABLY STAFFORDSHIRE, ENGLAND
18th century

Bear Jug and Cover

brown stoneware
height: 27cm., 10⅝in.

Made *circa* 1770.

PROVENANCE

Sotheby's, London, 14 November 1995, lot 160

£ 2,000-3,000 € 2,250-3,350

62
BERNARD LEACH
1887-1979

Press Moulded Dish

impressed with Artist's seal
slip trailed and glazed earthenware
length: 28cm., 11in.

Executed *circa* the early 1920s.

illustrated opposite

⊕ **£ 400-600 € 450-700**


Lot 62



63

63
STAFFORDSHIRE, ENGLAND
18th century

Miniature Bear Jug and Cover

white saltglaze stoneware
height: 8cm., 3⅛in.

Made *circa* 1745.

PROVENANCE

Sotheby's, London, 15 October 1959, lot 54 (part)
Jonathan Horne, London, 24 May 1983

£ 3,000-5,000 € 3,350-5,600

64
WILLIAM EDWARD HURCOMB, LONDON
active early-20th century

Novelty Polar Bear Pepperette

hallmarked London, 1908
silver
realistically tooled; **together with** a pair of Victorian novelty silver cat and dog pepperettes, *E. H. Stockwell, London, 1876;* and a novelty Edwardian silver Pekinese pin-cushion, *Sydney & Co, Birmingham, 1906*
(4)
length of bear: 7.6cm., 3in.; weight total: 373.8gr. 12oz.

£ 1,200-1,800 € 1,350-2,050



64



65

65
ENGLAND
19th century

Bear

prattware pottery
height: 8.7cm., 3⅜in.

Made *circa* 1800.

£ 250-350 € 300-400

66
KÜTAHYA, TURKEY
late 19th/early 20th century

Hanging Ornament

white paste, white slip, transparent glaze
painted in cobalt blue with interlacing 'rumi' motifs, palmettes, and lotus flowers, thick cord for hanging
approximately: 16.5cm., 6½in. diameter

A close comparable with similar designs is in the Sadberk Hanim Museum, Istanbul: Hülya Bilgi, Idil Zanbak Vermeersch, *Kütahya: Sadberk Hanim Museum Kütahya Tiles and Ceramics Collection*, Istanbul, 2018, p. 433. A hanging ornament with the same design was sold in these rooms, 20 April 1983, lot 160.

£ 1,000-1,500 € 1,150-1,700



66



67

67
JOB RIDGWAY, SHELTON, AND STAFFORDSHIRE, ENGLAND
1802-1808 and 19th century

Three Serving Dishes

one impressed, *J.RIDGWAY*
blue and white transfer-printed earthenware
42.7cm., 16¾in. to 44.5cm., 17½in.

£ 200-400 € 250-450

68
CHINESE EXPORT
late 18th/early 19th century

'Fitzhugh' Serving Dish

porcelain
painted in blue and white, the border decorated with the 'Fitzhugh' pattern
wide: 32.4cm., 12¾ in.

The pattern which features on the border of this serving dish is purportedly named after a British officer in the East India company, who is said to have ordered an Export service which featured similar decoration.

£ 600-800 € 700-900



68



69

69
ELSMORE AND FORSTER MANUFACTORY, ENGLAND
1853-1871

Large Jug

transfer printed earthenware
height: 37cm., 15in.

Made in Tunstall *circa* 1860.

PROVENANCE

Sotheby's, New York, *The Bill Bass Collection*, 21-23 October 2003, lot 546

For a similar jug by the same maker, formerly in the collection of Vivien Leigh, see that sold, *The Vivien Leigh Collection,* Sotheby's, London, 26 September 2017, lot 128

£ 500-700 € 600-800



'Royal Menagerie, Exeter 'Change', Strand, Select views of London : with historical and descriptive sketches of some of the most interesting of the public buildings / compiled and arranged by J.B. Papworth, 1816, British Library, London.

70
STAFFORDSHIRE, ENGLAND
19th century

Polito's Menagerie

pearlware
inscribed around the edge '*POLITOS ROYAL MENAGERIE OF THE WONDERFULL BURDS AND BEASTS FROM MOST PARTS OF THE WORLD: LION &C.'*
height: 30.1cm., 11⅞in.

Made *circa* 1835.

PROVENANCE

Sotheby's, New York, 20-21 October 2003, lot 17

"Polito's grand and pleasing assemblage of most rare and beautiful living birds and beasts, from the remotest parts of the known world...' *Nottingham Journal,* 28th September 1805, quoted from E. H. Bostock in *Menageries, Circuses and Theatres*, New York, 1928, pp. 7-9.

Polito's is one of the earliest travelling menageries of wild and exotic animals. Stephen, also known by Stephano, Stephani and Stephanus Polito, born in Italy around 1763-64, was a menagerie owner which he toured throughout England in the late 18th century. By 1810 Polito was managing the Exeter Change menagerie, located on the second floor of an arcade in the Strand, and renamed it the Royal Menagerie.

In the Spring of 1814, Elizabeth Chivers of Bath, who kept a diary, went on a family trip to London and on the twelfth day visited the Menagerie:

"We next bent our course to Mr Alderman Birches where we ate a little of his delightful pastry then proceeded to Exeter Change in the Strand to see the finest collection of wild Beasts in the Kingdom, which is kept and managed by Polito *[Polito's Royal Menagerie].* The great variety of animals we here saw quite astonished us, there is an Elephant, Rhinoceros and camel, a Lyon and a number of most beautiful Leopards, several Tygers, Baboon, and Monkeys and a vast many more too numerous for me to notice. In another apartment we saw a collection of most beautiful birds natives of many different countries."[1]

Polito died in April 1814 but his original travelling menagerie continued operating under his name until 1835 or 1836, when, according to Bostock, it was lost at sea on its way to Ireland, which perhaps may have prompted production of the Staffordshire model. It has been suggested Mrs. Polito is the female figure at the doorway in the model. Slightly varying models of the Polito's menagerie were produced, examples of which were in the collections of Dorothy Hirshon, sold, Sotheby's New York, 26 September 1998, lot 233; the Estate of S. Carter Burden, sold, Sotheby's New York, 26 October 2002, lot 1531; and Josephine and Walter Buhl Ford II, sold, Sotheby's New York, 6 October 2006, lot 227.

[1] Museum of London collection.

£ 3,000-5,000 € 3,350-5,600


POLITOS
WONDERFULL BIRDS
AND BEASTS FROM
MOST PARTS
OF THE WORLD
MENAGERIE OF THE



71

71
MARC KITCHEN-SMITH
b.1959

Two Planters

one marked *M K-S* and dated *2004*, the other with printed mark
earthenware
formed of mosaics of broken transfer printed wares
high: 26.5cm., 10½in. and 42cm., 16½in.

⊕ **£ 400-600 € 450-700**

72
ENGLAND
19th century

Graduated London Measures

branded with capacity and *VR / 523 / LCC*
carved beech, brass
measures including a flagon, pint, half pint and a gill
(4)
largest: 22cm., 8¾in. high

Made *circa* 1889.

£ 500-700 € 600-800



72



73

73
MARC KITCHEN-SMITH
b.1959

Two Flower Pots

signed *M K-S* and dated
pottery, earthenware
formed of mosaics of broken transfer printed wares
high: 31.5cm., 12⅜in.

Dated 2003 and 2004.

⊕ **£ 200-300 € 250-350**

74
CHINESE EXPORT
19th century

Cadogan Teapot

pottery
of fruit form, flanked by a gnarled branch-form handle and spout, the base with an aperture so the teapot can be filled
high: 14.5 cm, 5¾ in.

These teapots were very popular in the West with a wealthy audience eager for all things exotic and were first popularised in Britain by William, 1st Earl of Cadogan (1675 – 1726). Conceived to delight and amuse, through being filled from the base, they figured in important collections and were used to entertain guests. Their origins though are much earlier having been used domestically in China and across the Sino-Korean peninsula from the late Ming Period. It is also more likely they were originally designed to be used as waterpots, as from a practical point of view cleaning the interior would have been difficult.

£ 600-800 € 700-900



74



75

75
PARKER & WAKELIN, LONDON
Active 1760 - 1776

Tea Caddy

hallmarked London, 1769
silver
cube form, engraved with Chinese characters within foliate borders, ornate tea-plant finial
height: 9.1cm., 3⅝in. high; weight 429.5gr., 13oz. 16dwt.

PROVENANCE

Christie's, London, 23 May 1990, lot 143

Examples of this model of caddy or canister (called a 'tea tub' at the time) appear between about 1765 and 1773, many with the maker's mark for Aaron Lestourgeon. Helen Clifford, in her book *Silver in London: The Parker and Wakelin Partnership 1760-1776* (Yale University Press, 2004), reconstructs the fascinating system of outworkers who produced these caddies for Parker & Wakelin. The bodies were formed from sheet by Ansill and Gilbert or by Aldridge and Woodnorth for £1 8s. each, the former also supplying three sizes of sprig finial. Aaron and William Lestourgeon then fitted the locks and lined the interiors in lead for 5s. each. The borders and characters were subsequently engraved in Robert Clee's workshop, opposite Parker & Wakelin's shop in Panton Street, before delivery to the retailer. It would seem the process, from start to finish, took under three weeks. Apparently they were retailed by Parker & Wakelin for about £9. The same procedure would have been followed for the supply of these caddies to another leading goldsmiths of the day, Thomas Heming, who had been appointed Principal Goldsmith to the King in 1760.

£ 2,000-3,000 € 2,250-3,350



76

76
PEMBROKESHIRE, WALES
19th century

Dresser

polychrome decorated pine
simulated oak, *redecoration*
207 by 142 by 44cm., 81½ by 56 by 17¼in

Made between *circa* 1840-70.

For a closely related example, possibly from the same workshop and the same region, see that illustrated in Richard Bebb, *Welsh Furniture 1250-1950, A Cultural History of Craftsmanship and Design*, Vol. II, p. 262, fig. 1141.

W £ 1,000-1,500 € 1,150-1,700

77
NATHAN & HAYES, CHESTER
active 1885 - circa 1930

Pair of Canoe Salts

hallmarked Chester, 1910
silver
realistically modelled, gilt interiors
length: 18.4cm., 7¼in.; 194gr. 6oz. 4dwt.

£ 400-600 € 450-700



77



78

78
WEDGWOOD
established 1759

Footbath

impressed *WEDGWOOD*
creamware
22.5 by 46 by 32.5cm., 9 by 18 by 12¾in.

Made *circa* 1820.

£ 400-600 € 450-700

79
ENGLISH SCHOOL
20th century

“SUN” Poster Design

pencil, watercolour, gouache and collage on card
76 by 51cm., 30 by 20in.

£ 200-300 € 250-350



79



80

80
RONALD SEARLE
1920 - 2011

An Unusual Day

signed and dated *Ronald Searle 1971* (lower left)
pen, watercolour and coloured pencil drawing, title on reverse together with an abandoned preliminary pencil drawing of man shooting a flying fish
26 by 20 cm., 10³⁄₁₆ by 7⅞in.

⊕ **£ 2,000-3,000 € 2,250-3,350**



81



82

81
EDMONDS & JOHNSON, LONDON
active 1890 - 1891

Pair of Novelty Cow and Bull Pepperettes

hallmarked London, 1889
silver
realistically cast and tooled, detachable heads
length: 8.6cm., 3⅜in.; weight: 221gr., 7oz. 2dwt.

£ 700-1,000 € 800-1,150

82
POSSIBLY JOHN BRASHIER, LONDON
active 1879 - 1890

Novelty Pig Condiments

hallmarked London, 1880
silver
salt and pepper; realistically modelled, one with detachable head, the other with hinged back and detachable salt spoon
(3)
length: 7.7cm., 3in.; 178gr., 5oz. 12dwt.

£ 400-600 € 450-700

83
JOHN KYNNERSLEY KIRBY
1894-1962

The Week's Ration

signed *J.K.Kirby* and dated *1944.* (lower right)
oil on canvas
91 by 71cm., 35¾ by 28in.

PROVENANCE

Robert Kime, London, 18 March 2010

EXHIBITED

London, Royal Academy of Arts, *Summer Exhibition*, 29 April - 7 August 1944, cat. no.325

LITERATURE

War Time Calendar and Christmas card, *circa* 1944, (details untraced)
Alistair Langlands, *Robert Kime*, London, 2015, p.15, where the present work is photographed hanging in Robert Kime's central London shop.

During his career, James Kirby painted a series of works that centre on the local characters of Bishop's Stortford going about their daily toils. The present painting depicts Charles J. Woodford, the butcher of Dane Street, defiantly posed behind his counter, on which sits a noticeably small cut of meat. Painted in 1944, at the height of nationwide rationing, the painting epitomises Britain's fortitude and resilience in the face of adversity, and gained considerable attention when it was used in a wartime calendar published by Raphael Tuck alongside a rhyme on rationing (see left).

Weekly meat rations in WWII could only have a maximum value of one shilling two pence as depicted in the present work.

⊕ **£ 2,000-3,000 € 2,250-3,350**

'When we queue for our chop in the Butcher's Shop
Our thoughts turn to days of old,
With their choice of Chump or juicy Rump
Of saddle or Sirloin bold,
But as our JOINT efforts are helping the war
In no uncertain fashion,
The CUT'S worthwhile, so with WINNING smile
We take our weekly ration!'

ANON, 1944

The accompanying verse to lot 83 when it was published in 1944.


J. K. KIRBY. 1944.



84

84
BERYL COOK
1926-2008

Queen of the Fairies

signed *B. Cook* (lower right); dated *1981* on the reverse
oil and pencil on board
58 by 61cm., 23 by 24in.

PROVENANCE

Portal Gallery Ltd., London, 21 October 1981

EXHIBITED

Plymouth, University of Plymouth, Roland Levinsky Building, *Beryl Cook 1926-2008*, 7 November - 20 December 2008 (details untraced)

LITERATURE

Beryl Cook, *Bouncers*, London, 1992, illustrated (unpaginated)
Beryl Cook, *The Bumper Edition*, London, 2000, illustrated p.284

⊕ **£ 10,000-15,000 € 11,200-16,800**

85
NESSIE RAMM
b.1975

Hastings

signed *nessie ramm*, titled and dated *8 - 2003* on the canvas overlap
oil on canvas
20 by 25.5cm., 8 by 10in.

PROVENANCE

Archeus Fine Art, London, 3 October 2003

EXHIBITED

London, Archeus Fine Art, *Nessie Ramm: Small Paintings*, 17 September - 4 October 2003, cat. no.18

We are grateful to the Artist for her kind assistance with the cataloguing of the present work.

⊕ **£ 600-800 € 700-900**



85

86
THAMES VALLEY, ENGLAND

late 18th/early 19th century

Ralph Richardson's Windsor Armchair

ash, elm

Made *circa* 1800.

PROVENANCE

Ralph Richardson (1902–1983)
Sotheby's, London, *The Ralph Richardson Collection*, 27 April 2001, lot 17

This charming armchair features in a number of photographs of the late actors home in the second half of the 20th century. Most notably in his study.

W £ 400-600 € 450-700



Lot 86 photographed in Ralph Richardson's study *circa* 1950
© Sotheby's Picture Library

88
ENGLAND

19th/20th century

"Inn For Lunch" Pub Sign

enamelled metal
64 by 52cm., 25 by 20½in.

Made in the late 19th or early 20th century.

PROVENANCE

Christopher Sykes, Woburn

£ 400-600 € 450-700



88



86

87
THAMES VALLEY, ENGLAND

19th century

Windsor Armchair

beech

Made *circa* 1835.

W £ 500-700 € 600-800



87



89



90

89
KEITH HENDERSON
1883-1982

Campfire

signed *Keith Henderson* and titled on the reverse
oil on board
39.5 by 47.5cm., 15½ by 18¾in.

Executed *circa* 1918.

PROVENANCE

Christie's London, 6 November 1992, lot 54
The Maas Gallery Ltd, London, 1 July 1998

⊕ **£ 3,000-5,000 € 3,350-5,600**

90
HENRY PARIS
1670-1709

Robert Davenport's Large Mortar

boldly cast 'ROBERT DAVENPORT HIS MORTOR WADE BY H P 1074 [sic]'
bronze
together with a cast-iron pestle
40 by 43cm., 15¾ by 17in.

Cast in Ireland in 1704.

PROVENANCE

Mealy's, Castlecomen, Ireland, 9-10 March 1999, lot 382

See Fred Dukes, *Campanology in Ireland,* Dublin, 1994, p. 235 for details on Henry Paris, bronze founder.

The casting error of a transposed '7' and '0' and the inversion of the '4' and the 'M' suggest that the foundry man who made the present lot may have been illiterate.

W **£ 1,000-1,500 € 1,150-1,700**



91

FABERGÉ

1914-1918

Lidded Cooking Pot

the underside stamped *Fabergé* and *War* in Russian beneath the Imperial Warrant and dated *1914*
copper, brass
with brass handles to the body and lid
diameter: 13.5cm., 5¼in

Made in 1914.

£ 4,000-6,000 € 4,500-6,700



detail

This rare copper cooking pot could not be further from the luxurious bibelots supplied to Europe's wealthy by the Imperial jeweller, goldsmith and silversmith Carl Fabergé. During World War I there was an obvious shortage of precious metals which inhibited production, and resulted in a loss of clientele. This pot shows a response to the depredations of the war, an attempt by the firm to contribute to Russia's war effort and importantly a practical switch which would secure its economic future. The workshops in Moscow were renamed the 'Moscow Mechanical Works' and produced hand grenades and shell cases, the St Petersburg workshops focused on smaller items such a medical syringes. Orders came from the government and at the height of the War there were 600 employees involved in production. This charming copper pot is a part of that output and whilst utilitarian, it demonstrates the great quality of metalworking even during this period of great upheaval for Fabergé.



92

92
JAMES MCNEILL WHISTLER
1834 - 1903

The Fish Shop, Busy Chelsea (Kennedy 264)

signed in pencil with the butterfly, inscribed *imp* on the tab (lower left)
etching and drypoint printing with plate tone
a fine impression of Kennedy's second (final) state, on laid paper with a partial indistinct crown watermark
sheet: 14 by 21.6cm., 5½by 8½in.

Executed in 1886.

⊕ **£ 2,000-3,000 € 2,250-3,350**

93
EDWARD HENRY STOCKWELL, LONDON
active 1865 - circa 1892

Novelty Oyster and Crayfish Barrel Peppers

hallmarked London, 1884
silver
realistically modelled as barrels with oyster and crayfish finials, fitted velvet-lined red leather case
height: 4.4cm., 1¾in. high; weight: 101gr., 3oz. 5dwt.

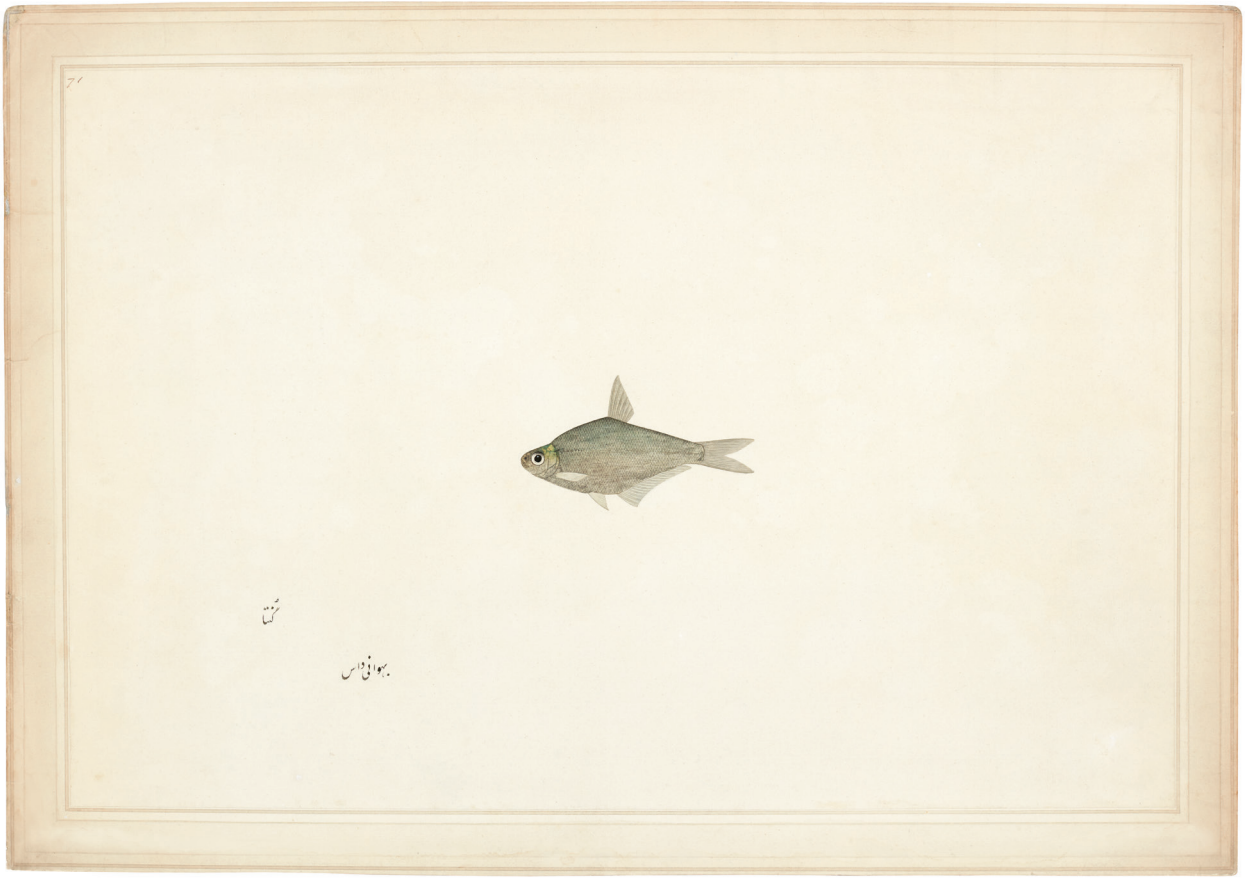
PROVENANCE

Gerald Sattin Ltd., London

£ 400-600 € 450-700



93



94

94
CALCUTTA, INDIA
second half 18th century

Fish Study of a *Kunta* (Barbus Sarana) from 'The Impey Album'

signed *Bhawani Das*
watercolour on European (Whatman) paper
inscribed at the lower left corner in black, laid down on an album page of stout paper, numbered *71* on the upper left, framed
42.3 by 60.1cm., 16⅝ by 23⅝in.

Executed between 1777 and 1783.

Further to the new Regulating Act which called for the establishment of law courts in Calcutta, Sir Elijah Impey was nominated Chief Justice in Bengal in 1774 and moved to Calcutta with his wife, Lady Impey. The couple soon developed an interest in the local artistic production and employed a large group of artists, commissioning drawings of flora and fauna that were typical of the Indian subcontinent.

Produced between 1777 and 1783, the Impey album included 326 detailed drawings of birds, animals, and various exotic plants; each identified with their respective Arabic or Persian name and often with a translation in English. Several artists worked for Lady Impey including the renowned Shaykh Zayn al-Din, Bhawani Das (the artist of the present painting) and Ram Das.

The largest collection of fish drawings are now in the Wellcome Collection, London; most of these drawings are all signed by Bhawani Das and each one bear the fish's Arabic name on the left hand side and often a number on the upper left corner (see among many inv.no. 566704i, 566697i, 566658i, 566764i, 566752i). Another drawing of a fish was offered in these Rooms in 24 April 2013, lot 107.

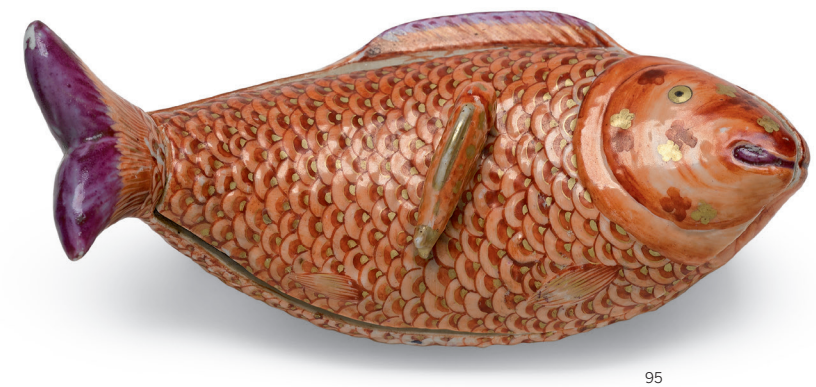
£ 3,000-5,000 € 3,350-5,600

95
CHINESE EXPORT
Qing Dynasty, 18th century

'Carp' Tureen and Cover

porcelain
detailed with gilding, the under body decorated with iron-red, the cover surmounted by a gilded iron-red fish forming the handle
wide: 21cm., 8¼in.

£ 2,000-3,000 € 2,250-3,350



95



96

96
PETER LE VASSEUR
b.1938

Tattooed Sailor

signed *Peter le Vasseur* and dated *1964* (upper left)
pencil, pen and ink, watercolour and gouache on prepared board
50 by 40cm., 19¼ by 15¾in.

PROVENANCE

Portal Gallery Ltd., London
(Possibly) Ian Russell, 13th Duke of Bedford (1917-2002)

We are grateful to the Artist for his kind assistance with the cataloguing of the present work.

⊕ **£ 700-1,000 € 800-1,150**

97
MARC KITCHEN-SMITH
b.1959

Riverware Union Jack

with printed labels for Marc Kitchen-Smith
made using fragments of 19th century pottery found on the foreshore of the river Thames, London
in a box frame
overall: 17.5 by 23 by 4cm., 7 by 9 by 1½in.

Created early 2000s.

⊕ W **£ 500-700 € 600-800**



97



98

98
ENGLISH SCHOOL
19th Century

Sailor and Dog

signed *LARVEY* (lower left)
oil on canvas
61 by 51cm., 24 by 20in.

£ 300-500 € 350-600



99

99
BEN NICHOLSON, O.M.
1894-1982

Striped Mug & Venetian Red

signed *Nicholson*, titled, dated *78 July* and inscribed *belongs to BN* on the reverse
thinned oil wash, pen and ink and oil on Artist's shaped paper
12.5 by 9cm., 5 by 3¾in.

PROVENANCE

Waddington Galleries, London, 29 November 1985

We are grateful to Prof. Lee Beard for his kind assistance with the cataloguing of the present work.

⊕ **£ 5,000-7,000 € 5,600-7,800**



100

100
COLIN SAUNDERS
b.1938

Large Jug

incised monogram mark *CMS / 99', 'No.5*
pottery
high: 32.6cm., 12¾in.

Made *circa* 1999.

⊕ **£ 300-500 € 350-600**

JOHN CRAXTON

It was through the artist John Craxton that Christopher Cone and Stanley Seeger met, sparking a relationship that spanned over three decades and was marked by laughter, libations and a mutual passion for collecting. In 1979, John was living in Greece but travelled back to London for a short visit, staying with his friend Stanley who he had met a few years previously. Christopher met John by chance in a pub, having no idea at the time that he was an artist, and Craxton, perhaps recognising a potential like-mindedness, suggested Christopher come to meet Stanley at his home:

'John was in London for a short while and invited me to supper as he was staying with Stanley at his little mews house in Mayfair. I had no idea who Stanley Seeger was, I don't think anybody did in those days... I shall never forget Stanley answering the front door which opened onto the street. He had the most beautiful eyes and long hair and a beard and he was wearing a vivid blue floor length robe.' (Christopher Cone in conversation with Philip Hook, 2018)

The meeting sparked a reinvigoration in Stanley's collecting, which had undergone a 15 year pause, and Christopher's knowledge and taste, as well as the purchase of Sutton Place in Surrey, encouraged the increasing representation of English art in the collection.

Not only grateful at having been introduced, both Stanley and Christopher became great fans of Craxton's work, leading to the acquisition of several important paintings, as well as to a portrait John painted of Christopher in the early 1980s (fig. 1) . Interestingly the portrait depicts Christopher wearing army khakis and combat boots, very similar to the attire depicted in *Fusilier & Yogurt* (pictured right), which they purchased from Christopher Hull in 1990. (See lots 101, 194, 208)

101

JOHN CRAXTON, R.A.

1922-2009

Fusilier Eating Yogurt (Louis Claes)

signed *Craxton* (lower left); titled, dated *75-90* and inscribed *Edinburgh* on the reverse
tempera on board
61 by 49cm., 24 by 19¼in.

PROVENANCE

Christopher Hull Gallery, London, July 1990

LITERATURE

Ian Collins, *John Craxton*, Farnham, 2011, cat. no.167, illustrated p.138

We are grateful to Ian Collins and Richard Riley for their kind assistance with the cataloguing of the present work.

⊕ **£ 12,000-18,000 € 13,400-20,100**


Craxton

DINING ROOM



102

102
STAFFORDSHIRE, ENGLAND
18th century

Rare Bear Pot and Cover

white saltglaze stoneware
height: 7.3cm., 2⅞in.

Made *circa* 1745.

PROVENANCE

The Gerald Bushell Collection
Sotheby's, London, 25 November 1997, lot 185

EXHIBITED

English Ceramics Circle 50th Anniversary exhibition, 1977

LITERATURE

R. J. Charleston and Donald Towner, *English ceramics, 1580-1830: a commemorative catalogue of ceramics and enamels to celebrate the 50th anniversary of the English Ceramic Circle*, 1927-1977, London, 1977, no. 29, described as 'probably the smallest example of a salt-glaze bear yet found.'

£ 4,000-6,000 € 4,500-6,700

103
Q'ASHQAI TRIBE, SOUTHWEST PERSIA
20th century

'Checkerboard' Rug

wool, pile
approximately: 148 by 68cm., 4ft. 10in by 2ft. 3in.

PROVENANCE

Gordon Reece Galleries, 21 February 2003

W **£ 300-500 € 350-600**



103



104

104
POSSIBLY JOHN BRASHIER, LONDON
active 1879 - 1890

Novelty Boar Pepperette

hallmarked London, 1880
silver
realistically cast, detachable hind; together with a Continental model of a cockerel, *import marks for Berthold Muller, London, 1913,* realistically modelled (2)
length of boar: 9.5cm., 3¾in.;
weight total: 254.8gr., 8oz. 3dwt.

£ 400-600 € 450-700





105



105 top

105
ENGLAND
17th century

Gateleg Table

yew
the oval top above a single frieze drawer
extended: 72 by 121 by 143cm.,
28½ by 47½ by 56¼ins.

Made *circa* 1690.

The fact that this rare table is constructed from yew is most unusual. This native timber is very durable with a fine colour and patination and is highly prized amongst early cabinet-makers. Yew comes from the soft conifer group of trees and obtaining wide clean planks from the trunk is difficult as this part of the tree is formed by the binding together of shoots. This fibrous nature makes it suitable for shaping and bending and the wood was the ideal choice for the medieval archer's long bow. It becomes more prevalent after the Reformation as a veneer or in constructional framing as seen in many Windsor chair frames. Sourcing adequate timber would have been difficult and working it hard, factors which would have ensured that the table would have been a highly prized piece of furniture.

For comparison see a yew table dating from the same period which is currently on loan to Kensington Palace, London, from the collection of the Victoria and Albert Museum, London (accession number W.49-1940).

W £ 5,000-7,000 € 5,600-7,800

106
DERBYSHIRE, ENGLAND
19th century

Bowl

carved 'Blue John'
diameter: 15.5cm., 6in.

Blue John, sometime called Derbyshire Spar is a semi-precious mineral, a form of fluorite which was discovered over two thousand years ago by the Romans when they mined lead and other ores in the caverns of Castleton, Derbyshire. It was valued for its translucency, colours and overall beauty, especially in the 18th century.

The origin of the name 'Blue John' is still unclear. It is thought to have come from the French 'bleu-jaune', meaning 'blue-yellow.' Referring to the stone's blue and yellow colours, the name would have then been corrupted to 'Blue John' in English. Another theory is that the name 'Blue John' derives from 18th century miners who separated the stone from Zinc Sulphites, known locally as 'black jack.'

£ 800-1,200 € 900-1,350



107

108
DAME LUCIE RIE
1902-1995

Vase with Flaring Lip

impressed with Artist's seal
porcelain with a manganese and matte blue glaze and sgraffito decoration, *restored*
height: 23cm., 9in.

Executed *circa* 1976.

⊕ **£ 2,000-3,000 € 2,250-3,350**



106

107
GUILD OF HANDICRAFT, LONDON
active 1908 - present

Coin-Set Beaker

hallmarked London, 1934
silver, copper
height: 20.8cm., 8¼in.; weight: 786gr., 25oz 4dwt.

PROVENANCE

Christie's, London, 15 February 1989, lot 32

£ 300-500 € 350-600



108

109

CRAIGIE AITCHISON, R.A.

1926-2009

Donkey

oil on canvas
76 by 63.5cm., 30 by 25in.

Executed in 1993.

PROVENANCE

Thomas Gibson Fine Art Ltd, London

EXHIBITED

London, Thomas Gibson Fine Art Ltd, *Craigie Aitchison: New Paintings*, 1 October - 6 November 1993, illustrated, un-numbered exhibition

LITERATURE

Jeffrey Archer, *The First Miracle, with Paintings by Craigie Aitchison*, 2nd ed., London, 1994, illustrated p.17
Andrew Gibbon Williams, *Craigie: The Art of Craigie Aitchison,* Edinburgh, 1996, cat. no.106, illustrated p.146
Cate Haste, *Craigie Aitchison: A Life in Colour*, Farnham, 2014, illustrated p.168

⊕ **£ 30,000-50,000 € 33,500-56,000**

In 1992, beloved Scottish painter Craigie Aitchison was asked by the Tate to decorate their Christmas tree. Relishing the invitation, Craigie focused on the animals of the nativity, including a 'polystyrene donkey carrying presents on its back, four black polystyrene sheep wandering round the tree base, strings of flowers and illuminated pink and blue canaries. The donkey was an afterthought which finished up being "more important than the tree", he told John McEwen. "I've got plans for him. I'm mad on him."' (Cate Haste, *Craigie Aitchison: A Life in Colour*, Farnham, 2014, p.168) (fig. 1).

The donkey did indeed make a re-appearance, in the present work, *Donkey*, produced the following year. In a dark landscape with purple sky, a lone donkey laden with presents stands by a leafless tree with a handful of bright blue birds perched on a branch. The donkey's lead hangs loose and one flower on a stem rests behind the animal. A single delicate star shines in the night sky; one imagines the star over Bethlehem guiding visitors to the nativity scene. Though dusky and shadowy, the work is luminescent, hot pinks suffusing the background and outlining the tree and donkey. Craigie's use of paint is always sparse, almost puritanical; the surfaces of his paintings enticingly dry though the palette rich and luscious. As with so many of Craigie's works, religion is implied through composition and atmosphere: 'The vocabulary of his Crucifixion imagery is unmistakeable – but without the cross. The rich density of the layered colours – the rose overpainted with Prussian blue, the blue edged in white – adds to the picture's mysterious, melancholy charge.' (*ibid*). Though not a churchgoer, Aitchison was introduced to religion by his father. His visit to Italy in 1955 as a result of his British Council scholarship confirmed his delight in the exuberance of the Catholic churches and the vibrant colours in the iconography of religion. Despite the popularity of the Crucifixion scene in art history, Aitchison, in his simplification of the subject and arrangement of colour, found an originally fresh way of telling his story of Christ's death.

The year after Craigie painted *Donkey*, politician and author Jeffrey Archer approached Craigie to illustrate a Christmas book for children, *The First Miracle*. The book had been written many years previously but Craigie's illustrations, including the present work, transformed it into a work of art in and of itself, populated by Craigie's recent religious works, which, as Andrew Gibbon Williams writes, 'succeed in bridging the gap that has persisted since the advent of the modern movement between art and, in Western culture at least, its original *raison d'etre*, Christian belief.' (Andrew Gibbon Williams, *Craigie: The Art of Craigie Aitchison,* Edinburgh, 1996, p.146).



Fig. 1, Craigie with the Tate Christmas tree decorations and pets in 1993





110

110
MACKAY, CUNNINGHAM, & CO., EDINBURGH

active *circa* 1824 - 1912

Gothic Style Silver Beaker

hallmarked Edinburgh, 1876
silver
the four inset arches each with a cast historical figure within, on four stylised frog feet, gilt interior
height: 10.9cm., 4¼in. high:
weight: 325gr., 10oz. 9dwt.

£ 300-500 € 350-600



111

111
GEORGE UNITE, BIRMINGHAM

active *circa* 1845 - 1896

Novelty Knight's Helmet Pepper

hallmarked Birmingham, 1876
silver
realistically modelled, opening at the visor
height: 6cm., 2⅜in. high; weight: 60.8gr., 1oz. 19dwt.

£ 200-300 € 250-350



112

112
R & S GARRARD, LONDON

active 1835 - 1909

Gothic Revival Peppers

hallmarked London, 1897
silver
modelled as 15th century standing salts; hexagonal panelled form, apllied with the Salters' Company shield and VR 1837-1897 for Queen Victoria's Diamond Jubilee, additionally engraved with a coat-of arms and cypher, in a later fitted Wartski case
height: 12.2cm., 4¾in.; 374gr., 12oz.

PROVENANCE

Wartski, London

These peppers were inspired by the late-15th century standing salts, including those of the Salters' Company as well as those held at Corpus Christi College and Christ's College, Cambridge. the latter model can be found in Clayton, *The Collector's Dictionary of the Silver and Gold of Great Britain and North America*, New York, 1971, pp. 226-227.

£ 500-700 € 600-800



113

ENGLAND

16th century

Henry VIII Large Boarded Stool

the top branded in two places *WS* and with later initials *RB*
oak
69.5 by 81.5 by 31cm., 27¼ by 31¾ by 12in.

Made in the second quarter of the 16th century.

PROVENANCE

Anon sale, Sotheby's, Sussex,
14 November 1989, lot 1162
Acquired by John Adler
Sotheby's, London, *The Adler Collection*,
13 September 2006, lot 14

LITERATURE

S. W. Wolsey and R. W. P. Luff, *Furniture in England, The Age of Joiner*, London, 1968, illustrated pl. 89

When examining these rare, early boarded stools, the viewer is aware of the construction which is amongst the earliest of furniture forms. The offered lot demonstrates beautifully the skill of an early master joiner and a real sense of 'truth to material'. The buttress shaped trestles are of strong architectural figuration, Herbert Cesinsky in his seminal text, *Early English Furniture and Woodwork*, London, 1922, p.172, writes that the form these special pieces take is a 'full expression of the manner and constructive methods of the time'.

W **£ 1,200-1,800 € 1,350-2,050**



114



115

114
NOTTINGHAM, ENGLAND
18th century

Bear Jug and Cover

brown stoneware
height: 27.8cm., 10⅞in.

Made *circa* 1750.

PROVENANCE

Christie's New York, *The collection of the late Robert J. Kahn*, 18-19 January 2002, lot 467 (collector's label)
Jonathan Horne, London

£ 1,500-2,500 € 1,700-2,800

115
STAFFORDSHIRE, ENGLAND
18th century

Bear Jug and Cover

white saltglaze stoneware
height: 18cm., 7in.

Made *circa* 1745.

PROVENANCE

Sotheby's, London, 14 June 1988, lot 322

£ 3,000-5,000 € 3,350-5,600

116
DAVID VINCKBOONS
Mechelen 1576 - circa 1632/33 Amsterdam

The Hurdy-Gurdy Player

oil on oak panel, the reverse with an unidentified red wax collector's seal
24.4 by 40.4cm., 9⅝ by 15⅞ in.

PROVENANCE

Dr. H. Schroth, 1950 (according to an old label affixed to the reverse)
Anonymous sale ('The Property of a Gentleman'), London, Sotheby's, 9 March 1983, lot 12

There are two further treatments of this composition by the artist; one which sold Christie's, London, 7 December 2011, lot 107,[1] and the other, which features additional figures to the right, a more crowded background, and a running dog lower centre, is in the Städel Museum, Frankfurt.[2] There are also three similar compositions in reverse which show the same configuration of window dwellers; one is in the Rijksmuseum, Amsterdam,[3] one which sold Christie's, New York, 21 January 2011, lot 21,[4] and one signed and dated version was with P. de Boer 1969–70.[5]

1 K. Ertz and C. Nitze-Ertz, *David Vinckboons 1576–1632*, Lingen 2016, p. 372, cat. no. 121, reproduced.
2 Inv. no. 1102; see Ertz 2016, p. 372, cat. no. 120, reproduced.
3 Inv. no. SK-A-2401; see Ertz 2016, p. 375, cat. no. 125, reproduced.
4 Ertz 2016, p. 375, cat. no. 124, reproduced.
5 G. Marlier, *Pierre Brueghel le Jeune*, Brussels 1969, p. 365, no. 1, reproduced p. 366, fig. 225.

£ 20,000-30,000 € 22,300-33,500



116

A COLLECTION OF EARLY SPOONS FROM 1500 TO 1650

117
UNASCRIBED, POSSIBLY WEST COUNTRY
circa 1500

Diamond-point Spoon

maker's mark a hunting horn stamped once to the bowl, *circa* 1500
silver, silver-gilt
typical plain form
length: 15.8cm., 6¼in. long; weight: 25.8gr., 16dwt.

Diamond point spoons, so-called for the faceted shape of their finials, which Commander and Mrs How suggest (*English and Scottish Silver Spoons, Medieval to Late Stuart and Pre-Elizabethan Hallmarks on English Plate*, London, 1952, vol. I, p. 161), were based on the prick or goad spur which was common in the 13th century, eventually replacing the acorn as the most common form. The earliest example with full London marks is believed to date from 1493 but examples are known with several versions of the early leopard's head mark as well as several bearing a maker's mark only. A set of 'ii dozen and vi spoyns with dyamond poyntes' are recorded in the will of a Richard Morton of 1487 and cited by Timothy Kent in his introduction to The Benson Collection of Early Silver Spoons, p. 3.

£ 1,000-1,500 € 1,150-1,700

118
UNASCRIBED, LONDON
circa 1550

Apostle Spoon, The Master

maker's mark IF, hallmarked London, 1555
silver, silver-gilt
sacred dove nimbus, rear of bowl prick-engraved A.P
length: 17.1cm., 6¾in.; weight: 58gr., 1oz. 16dwt.

Although this maker's mark is presently unattributed there are several goldsmiths of the period who may have used this mark. These include, John Frende (active from 1535), John Freeman (active from 1540), and Jasper Fysher, who served as prime warden in 1565.

£ 800-1,200 € 900-1,350

119
NICHOLAS BARTHOLOMEW, LONDON
active 1550 - 1587

Lion Sejant Spoon

hallmarked London, 1552
silver, silver-gilt
plain fig-shaped bowl
length: 16.8cm., 6⅝in.; weight: 42gr., 1oz. 7dwt

£ 1,500-2,500 € 1,700-2,800

120
MAKER'S MARK A CROSS AND ORB, LONDON
circa 1574

Apostle Spoon, St Peter

hallmarked London, 1574
silver
pierced nimbus, parcel-gilt, bowl reverse with engraved initials LG over T over IM
length: 17.8cm., 7in.; weight: 51gr., 1oz. 12dwt.

£ 1,000-1,500 € 1,150-1,700

121
WILLIAM CAWDELL, LONDON
active 1583 - 1625

Seal-top Spoon

hallmarked London, 1606
silver
knopped baluster finial
length 16.2cm., 6⅜in. long; weight: 44.4gr., 1oz. 12dwt.

£ 300-500 € 350-600

122
ROBERT TYTE, SALISBURY
active circa 1595 - 1636

'Virgin and Child' Spoon

makers mark RT conjoined stamped to bowl, further marks to stem, circa 1635
silver, silver-gilt
the nimbus prick-engraved S.D. over S.D. over 1637, the rear of the stem engraved *the. Virgine. Mary. and. Christ,* later crested
length: 17.8cm., 7in.; weight: 48.4gr., 1oz. 11dwt.

PROVENANCE

Christie's London, *The Paterson Collection*, 10 November 1998, lot 70

£ 1,200-1,800 € 1,350-2,050

123
EDWARD ANTHONY, EXETER
active 1610 - 1660

Apostle Spoon, St. Jude

hallmarked Exeter, circa 1630
silver, silver-gilt
sacred dove nimbus, prick engraved S.S over I.R, later initialled M.W. below
length: 18.7cm., 7 4/8 in.; weight 53gr., 1oz. 14dwt.

PROVENANCE

Christie's London, *The Paterson Collection*, 10 November 1998, lot 77

£ 800-1,200 € 900-1,350



117



118



119



120



121



122



123



124



125



126

124
UNASCRIBED, PROBABLY WAVENEY VALLEY

active *circa* 1615 - *circa* 1650

Seal-top Spoon

circa 1620
silver, silver-gilt
the lobed gilt terminal prick-engraved 1617 over I.P. over I.K.
length: 17.8cm., 7in.; weight: 49.4gr., 1oz. 10dwt.

This spoon is part of the so called 'Heart and Pellet Group', possibly associated with the 'London Forgery Group' which Timonthy Kent discusses on page 5 of his book West Country Silver Spoons and Their Marks 1550-1750. There were several examples from this group in the collection of H. D. Ellis, Esq. which was sold by Sotheby's in November, 1935. It included five seal-top spoons similar to the present example and bearing the identical mark (lots 93-97).

£ 800-1,200 € 900-1,350

125
UNASCRIBED, GLOUCESTER

active *circa* 1620 - 1640

Seal-top Spoon

maker's mark an escallop, stamped once to bowl and thrice to stem, *circa* 1620
silver. silver-gilt
the nimbus prick-engraved I.G. over 1629(?) over M.N.
length: 17.1cm., 6¾in.; weight: 36.5gr., 1oz. 3dwt.

This spoon is part of the so called 'Escallop Group', as titled in the collection of H. D. Ellis, Esq. which was sold by Sotheby's in November 1935. At this time the maker's mark was attributed to Poole by Sir Charles Jackson although in the latest edition of his book, *Jackson's Silver and Gold Marks*, he attributes the mark to Gloucester due to the amount of local church plate bearing the same mark in the area.

£ 800-1,200 € 900-1,350

126
EDWARD HOLE, LONDON

active 1622 - 1636

Apostle Spoon

hallmarked London, 1631
silver
sacred dove nimbus
length: 17.8cm., 7in.; weight: 47.5gr., 1oz. 10dwt.

PROVENANCE

Christie's, London, *The Paterson Collection*, 10 November 1998, lot 140

£ 1,000-1,500 € 1,150-1,700



127



127



128



129

127
PROBABLY ROBERT JYGGES, LONDON

active 2nd quarter 17th century

Two Apostle Spoons, St. Jude and St. James the Less

hallmarked London, 1630
silver
each with sacred dove nimbus, St James the Less with prick-engraved initials G. over T.R
(2)
length largest: 18.1cm., 7⅛in.;
weight: 113gr., 3oz. 12dwt.

£ 1,200-1,800 € 1,350-2,050

128
PROBABLY SAMUEL CAWLEY, EXETER

active *circa* 1645 - 1673

Apostle Spoon, St. Peter

maker's mark only a sexafoil with pellets to bowl, *circa* 1650
silver, silver-gilt
prick-engraved I.N over H.R over 1664, the stem later engraved H.S. 1741
length: 19cm., 7½in.; weight: 53.2gr., 1oz. 14dwt.

This spoon is part of the so called 'London Forgery Group' which Timonthy Kent discusses on page 5 of his book *West Country Silver Spoons and Their Marks 1550-1750*. He attributes the marks, which appears mostly, although not exclusively, on spoons of the 1650's, to Samuel Cawley, an Exeter Royalist goldsmith.

There were several examples from this group in the collection of H. D. Ellis, Esq. which was sold by Sotheby's in 1935. This included two spoons, both with finials also modelled as St. Peter, bearing the same mark as the present lot (lots 85 and 86).

£ 1,000-1,500 € 1,150-1,700

129
JEREMY JOHNSON, LONDON

active 1639 - 1665

Apostle Spoon, St. John

hallmarked London, 1654
silver, silver-gilt
sacred dove nimbus, scratch engraved I.T. over A.F. 1654
length: 18.4cm., 7¼ in.; weight: 59gr., 1oz. 18dwt.

£ 800-1,200 € 900-1,350

130
ROBERT WADE, TAUNTON

active mid-17th century

Apostle Spoon, St. Bartholomew

maker's mark RW stamped thrice to the stem and once to the bowl, circa 1635
silver-gilt, rear of bowl prick-engraved with flowers above initials W.P over A.G over 1657
length: 18.4cm., 7¼in.; weight: 56gr., 1oz. 16dwt.

PROVENANCE

Christie's London, *The Paterson Collection*, 10 November 1998, lot 75

£ 800-1,200 € 900-1,350



130



131

131
POSSIBLY JOHN BRASHIER, LONDON
active 1879 - 1890

Novelty Hen Pepperette

hallmarked London, 1884
silver
realistically modelled, detachable head; **together with** another novelty hen pepperette, *Thomas Johnson, London, 1882*, similar to the first; a novelty silver-gilt parakeet pepperette, *London, 1903*, with glass eyes, a novelty fighting cock pepperette, *F.B. Thomas & Co., London, 1918;* a Continental silver model of a grouse, *import marks for Berthold Muller, Chester, 1902,* detachable head; and a Continental silver model of a cockerel, *import marks for London, 1906,* hinged head
(6)
length of first hen: 8.6cm., 3⅜in.;
weight total: 501gr. 16oz. 2dwt.

£ 1,200-1,800 € 1,350-2,050

132
C., T. & G. FOX, LONDON
active 1841 - 1872

Novelty Owl Inkwell

hallmarked London, 1849
silver
realistically modelled and tooled, red and black glass eyes, foliate pierced inner cover, on a part-engraved silver-gilt base, fitted leather and green velvet case
height: 11.5cm, 4½in. high; weight: 287.5gr., 9oz. 5dwt.

£ 1,500-2,000 € 1,700-2,250



132

133
PABLO PICASSO
1881 - 1973

Le Poussin (Baer 214)

woodcut printed by hand in dark blue and bright blue gouache
on laid paper, framed
sheet: 13.5 by 11cm., 5⅜ by 4⅜in.

Executed in 1907, the present work is one of eight known impressions proposed for Apollinaire's *Le Bestiaire*, framed.

PROVENANCE

Leo and Gertrude Stein, Paris
Gertrude Stein Estate c/o Alice B. Toklas, Paris, 1946-1967
Acquired from the above on December 14, 1968 by Mr. and Mrs. John Hay Whitney
Sotheby's, New York, *19th and 20th Century Prints*, 29 April 1999, lot 409

EXHIBITED

New York Museum of Modern Art; Baltimore Museum of Art; Ottawa, National Gallery of Canada (as *Gertrude Stein and Picasso and Juan Gris*)
San Francisco Museum of Art, *Four Americans in Paris: The Collections of Gertrude Stein and her Family*, 1970-71

LITERATURE

This impression is cited in Bernhard Geiser/ Brigitte Baer, *Picasso Peintre-Graveur, Tome I* (Berne: Editions Kornfeld, 1990), p. 354, 214
Edward Burns, ed. *Gertrude Stein on Picasso* (New York: Liveright, 1970), p. 20, 124

⊕ **£ 25,000-35,000 € 27,900-39,000**





134

134
MAKER'S MARK SA CONJOINED WITH PELLETS, LONDON

active mid-17th century

Sweetmeat Dish

hallmarked London, 1659
silver
circular with twin scalloped handles, the centre chased with a central flower-head among further beaded foliate ornament
length over handles: 24.2cm., 9½in. long;
weight: 147gr., 4oz. 4dwt.

See Jackson's pg. 118 for details of this maker's mark

£ 1,200-1,800 € 1,350-2,050

135
ENGLAND

late 18th/early 19th century

Ointment Pot

delftware
later decorated in blue and pale-yellow with a crowned figure and initials 'C', 'R', the reverse with a flower
4.8 by 6.4cm., 1⅞ by 2½in.

PROVENANCE

Bearnes, Torquay, 12 May 1983, lot 106

£ 250-350 € 300-400



135



136

136
STEVEN VENABLES, LONDON

active 1641 - 1683

Slip-top Spoon

hallmarked London, 1656
silver
plain, the terminal initialled *IM*
length: 17cm., 6½in.; weight: 49.7gr., 1oz. 12dwt.

PROVENANCE

J.H. Bourdon-Smith Ltd. London

£ 500-700 € 600-800

137
C.T. & G. FOX, LONDON
active 1841 - 1872

Novelty Owl Mustard & Spoon

hallmarked London, 1848
silver, glass
realistically modelled and tooled, red and black glass eyes, clear glass liner, the spoon with mouse terminal
height: 8.9cm., 3½in.; weight: 162.8gr., 5oz. 4dwt.

£ 1,000-1,500 € 1,150-1,700



137



138

138
C. T., & G. FOX, LONDON
active *circa* 1841 - 1872

Novelty Owl Caster

hallmarked London, 1860
silver, glass
realistically modelled and tooled, the detachable head with red and black glass eyes, the circular base embossed with rocky foliage
height: 23.5cm., 9¼in. high;
weight: 670gr., 21oz. 10dwt.

£ 1,500-2,500 € 1,700-2,800

139
EDWARD CHARLES BROWN, LONDON
active 1866 - 1880

Novelty Owl Mustard Pot & Spoon

hallmarked London, 1868
silver
realistically modelled and tooled, red and black glass eyes, detachable liner, the spoon with mouse terminal
height: 9.4cm., 3¾in.; weight: 129gr. 4oz. 3dwt.

£ 800-1,200 € 900-1,350



139



140

140
STAFFORDSHIRE, ENGLAND
18th century

Rare Bear Scent Flask

white saltglaze stoneware
height: 6.7cm., 2⅝in.

Made *circa* 1765.

PROVENANCE

Sotheby's, London, *The Rous Lench Collection,* 1 July 1986, lot 124

At the time of the Rous Lench sale there was only one other bear of this type recorded, described as a rattle, the piece is in the Metropolitan museum of Art, New York, acc. no. 45.12.39, published by Arnold R. Mountford, *The Illustrated Guide to Staffordshire salt-glazed stoneware,* London, 1971, pl. 229.

£ 3,000-5,000 € 3,350-5,600

141
ENGLISH PRIMITIVE SCHOOL
18th century

Red Squirrel

relief carved oak panel
39 by 30.5cm., 15½ by 12in.

Carved *circa* 1790.

£ 800-1,200 € 900-1,350

142
ENGLAND
late 17th century

Embroidered Pictorial Panel

silk, linen, wood, glass
worked in polychrome floss silks, in satin and short stitch, on a linen ground, a composite panel, possibly previously from a casket, with the present borders being the sides of the lid
framed: 25 by 34cm., 10 by 13½in.

PROVENANCE

Sotheby's, London, Olympia, *Oak & Country Sale*, 25 April 2007, lot 114

illustrated opposite

£ 1,500-2,000 € 1,700-2,250



141



143

GEORGE RICHMOND, R.A.

Brompton 1809 - 1896 London

The Witch

inscribed on the reverse of the card *Geo Richmond pinxt / exhibited at The Royal Academy / Somerset House in 1830*
mixed media on paper, laid on card
10.8 by 13.4cm., 4¼ by 5¼in.

PROVENANCE

By descent within the artist's family until his great-great granddaughter;
her sale, London, Sotheby's, 4 July 2001, lot 128 (£80,000)
with Hazlitt, Gooden & Fox, London
by whom sold to the present owner

EXHIBITED

London, Royal Academy, 1830, no. 458

LITERATURE

R. Lister, *George Richmond, A Critical Biography*, London, 1981, pp. 21, 129-130, pl. IX, no. 19

£ 40,000-60,000 € 44,600-67,000

George Richmond's painting illustrates the witch Maudlin from Ben Jonson's unfinished play *The Sad Shepherd* or *A Tale of Robin Hood*, first published in the folio of 1641. In Jonson's tale, Robin Hood invited the shepherds and shepherdesses of the Vale of Belvoir to a feast in Sherwood Forest. The evil witch Maudlin, however, assumed the guise of Maid Marion and caused much confusion, abusing Robin Hood and sending away the venison that had been prepared for the feast. These acts and her other malicious deeds were discovered and she was then pursued by huntsmen.

Richmond chose a moment when the witch sits in the forest myopically reading a book by the light of a glow-worm. Beyond, through the trees of the forest are distant mountains with a dramatic sunset. Around her are several fairies, goblins and an owl, and hovering in front of her appears to be the Puck-hairy, her demon spirit, whose words from the play explained his role:

This Dame of mine here, Maid, growes high in evill
And thinkes shee doe's all, when 'tis I, her Divell
That both delude her, and must yet protect her...

George Richmond enjoyed a sparkling career as a portrait painter and could count amongst his sitters some of the most notable names in Victorian England. As a young man, however, he had been far from conventional and during the late 1820s and early 1830s he associated himself with a small group of artists, including Samuel Palmer (see lot 5), who were known as the 'Ancients' and were heavily influenced by William Blake.

The present work, which was exhibited at the Royal Academy in 1830 and descended within the artist's family until 2001, is a particularly rare and intense image from this important period.

'This Dame of mine here, Maid, growes high in evill
And thinkes shee doe's all, when 'tis I, her Divell That
both delude her, and must yet protect her...'

BEN JONSON

The Puck-Hairy from *A Tale of Robin Hood*, 1651.



143 actual size



144

144
GRAZIELLA BATTISTA
20th century

Low Table

signed *Graziella Battista* and dated *1985*
enamelled plywood, scagliola
41 by 50.5 by 41.5 cm., 16⅛ by 19⅝ by 16⅜in.

W **£ 250-350 € 300-400**



145

145
PETER CROSS
b.1951

Universal Art Box

signed *P.C.* and dated *May, 1988* on the gilt plaque (lower centre)
vitrine with painted found objects and painted objects
28.5 by 37 by 5.5cm., 11¼ by 14½ by 2¼in.

PROVENANCE

Chris Beetles Gallery, London, 2 August 1988

We are grateful to the Artist for his kind assistance with the cataloguing of the present work and lot 204.

⊕ **£ 800-1,200 € 900-1,350**



146

146
ENGLAND
19th century

Folio or Sheet Music Canterbury

rosewood
with a drawer and brass castors
50 by 51 by 39cm., 19¾ by 20 by 15¼in.

Made *circa* 1870.

W ◉ **£ 400-600 € 450-700**


WALTER SCHELLENBERG
The Memoirs of Hitler's Spymaster
CHURCHILL & CHARTWELL
Ava Gardner
WINDOW ON MY HEART
OLAVE, LADY BADEN-POWELL G.B.E.
EDMUND DE WAAL THE HARE WITH AMBER EYES
STORM JAMESON
JOURNEY FROM THE NORTH
JOHN RICHARDSON SACRED MONSTERS, SACRED MASTERS
the Unbearable Saki
GEORGE MELLY DON'T TELL SYDIE
THE DUFF COOPER DIARIES
HELEN RAPPAPORT
The Short Life & Long Times of Mrs Beeton
KATHRYN HUGHES
PATRICK SHAW STEWART
An Edwardian Meteor
MILES JEFFERSON
STEPHEN ANDERTON
CHRISTOPHER LLOYD
His Life at Great Dover
ON AND OFF THE RECORD
SIMON GRAY
CODA
Edward Bishop Uncommon Entrance
ANNABEL GOLDSMITH
No Invitation Required
THIS CHARMING MAN THE LIFE OF
IAN CARMICHAEL
ROBERT FAIRCLOUGH
IAN CARMICHAEL
An Exuberant Catalogue of Dreams
The Americans Who Revived the Country House in Britain
CLIVE ASLET
TREES AND SHRUBS
Untold Stories
ALAN BENNETT
Ben Nicholson
TO END ALL WARS
Adam Hochschild
King's Counsellor
edited by DUFF HART-DAVIS
MAX HASTINGS
ALL HELL LET LOOSE
Dreadnought
ROBERT K. MASSIE
P.D. James Time to Be in Earnest
Geordie Greig Breakfast with Lucian
A Portrait of the Artist
In Search of England
ROY HATTERSLEY
THE PLOT
MADELEINE BUNTING
Great Collectors
THE LETTERS OF
PATRICK LEIGH FERMOR
CREWS THE POOH PERPLEX
'IS THERE ANYBODY THERE?' SAID THE TRAVELLER
SIMON RAVEN An Inch of Fortune
Sir Albert Richardson THE PROFESSOR
ORIGINAL YOUTH
A YORKSHIRE BOYHOOD
Roy Hattersley
A KENTISH LAD FRANK MUIR
VIOLET POWELL A STAKE IN THE SHADE
William Beckford
JAMES LEES-MILNE PEOPLE and PLACES
Bertie JANE RIDLEY
RICHARD WAGNER
Man with a Blue Scarf
On Sitting for a Portrait by Lucian Freud
The Last Pre-Raphaelite
Fiona MacCarthy
Edward Burne-Jones and the Victorian Imagination
THE AUTHENTIC NELSON
the letters of noël coward
UNDER THE SUN
The Letters of BRUCE CHATWIN
SITWELL & PIPER
ON THE MAKING OF GARDENS
DROPMORE
P.D. JAMES
DEATH COMES TO PEMBERLEY
The STREET of WONDERFUL POSSIBILITIES
WHISTLER, WILDE & SARGENT in TITE STREET
ENGEL'S ENGLAND
BILL BRYSON ONE SUMMER
BILL BRYSON NEITHER HERE NOR THERE
Bill Bryson At Home
BERLIN ANTONY BEEVOR
MAN OF WAR DUFF HART-DAVIS
IAN KERSHAW THE END HITLER'S GERMANY 1944-45



147

147
ANONYMOUS METALWORKER

19th century

Optician's Sign

painted and wrought-iron
re-decorated
31.5 by 87.5cm., 12½ by 34½in.

Made in Britain *circa* 1890-1900.

W £ 700-1,000 € 800-1,150

148
PABLO PICASSO

1881 - 1973

Le Médecin auprès de Jean Cocteau malade

pencil on paper
19 by 14.5cm., 7½in by 5¾in.

Drawn in 1918.

PROVENANCE

Jean Cocteau, Paris
Ed Dermit (by descent from the above)
Sotheby's, New York, 30 September 1999, lot 107

LITERATURE

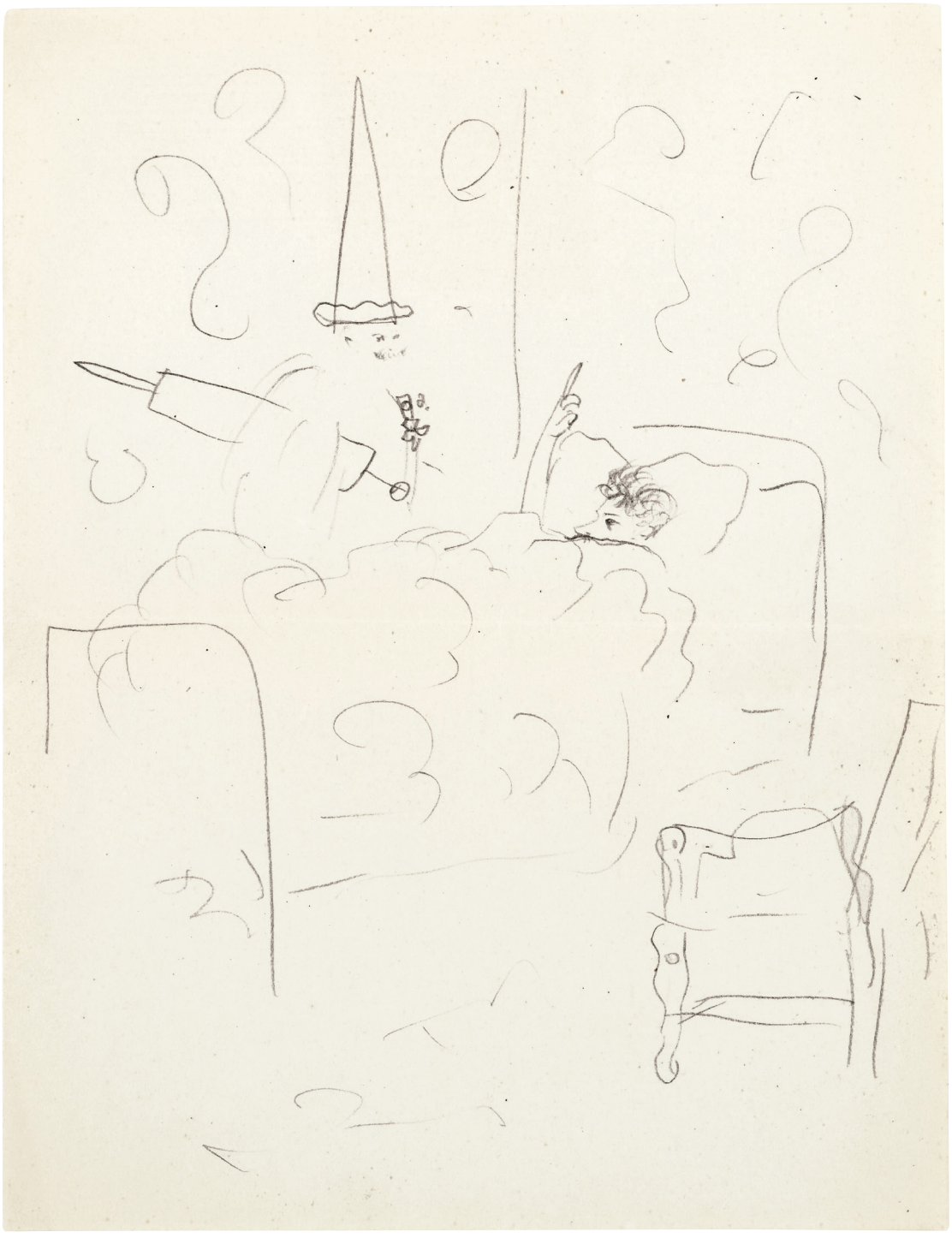
The authenticity of this work has been confirmed by Claude Picasso.

⊕ £ 8,000-12,000 € 9,000-13,400

Pablo Picasso and Jean Cocteau met in June of 1915 at one of Count Étienne de Beaumont's infamous masked balls. A leading figure of *les années folles* in Paris and long standing patron of modern artists, dancers and musicians alike, Beaumont made a habit of putting together like minded souls who would help each other achieve their artistic goals.

Quickly after their meeting Cocteau set about convincing Picasso to design the costumes and sets for his ballet: Parade. Scored by Erik Satie and performed by Sergei Diaghilev's Ballet Russes the ballet was elevated common entertainment into high art – due to its ground breaking approach and unusual themes the ballet was received terribly by contemporary critics and patrons alike. However, Picasso enjoyed both professional and personal success off the back of the 'Parade debacle'. His cubist costumes and dream-like sets inspired the poet Guillaume Apollinaire to coin the word 'surrealism' in his program notes, long before Surrealism became an artistic phenomenon in Paris. Further to this Picasso met and subsequently married one of the dancers in the Ballet Russes: Olga Khoklova.

Cocteau and Picasso remained friends following Parade, and through their mutual love of bull-fighting and shared compulsion to always create, would enjoy each other's company for the rest of their lives. The artists often dedicated drawings and humorous works to each other with Picasso often making fun of his close friend.



148 actual size

BEN NICHOLSON

Throughout their time together, Christopher Cone and Stanley Seeger amassed a collection of works by Ben Nicholson that spanned the depth and breadth of the artist's career. Christopher had been collecting works by Nicholson prior to meeting Stanley in 1979, influenced in part by the distinctive aesthetic he found so appealing at Kettle's Yard in Cambridge, where he spent his undergraduate years. Formed by H.S. 'Jim' Ede, the collection at Kettle's Yard includes major examples by Ben Nicholson, as well as paintings by artists such as Alfred Wallis, Christopher Wood and Winifred Nicholson, whose works Stanley and Christoper would also go on to acquire.

The present group of Nicholson's works typify the range of subjects and mediums that attracted the artist's attention and epitomise his varied and innovative output. The masterful subtlety of the painted sideboard (lot 43) combines his childlike vision the simplified graphic lettering, stylised stars scratched into the surface, and geometric forms that reference playing cards - with textured, worked and layered surfaces that draw attention to the physical nature of the piece. *Collage* from 1942 (shown right) alludes to Mondrian and a fascination with the purity of abstraction, which Nicholson had explored since the 1930s. Still life, a genre that he returned to continually, is represented in *Striped Mug & Venetian Red* (lot 99). Nicholson often depicted everyday objects such as goblets, jugs and vases on their own, or spread across an upturned table top and he later recalled that 'of course I owe a lot to my father – especially to his poetic idea and to his still life theme. That didn't come from Cubism... but from my father' (Ben Nicholson quoted in *The Sunday Times*, 28th April 1963).

Just before his death in 1982, Nicholson was working on a large mural wall for Sutton Place, the imposing Tudor mansion in Guildford that Stanley had acquired in 1980. Prior to Christopher and Stanley moving in, Sir Geoffrey Jellicoe had begun work on the landscape design, and as part of his final plans suggested they install a large relief by Nicholson, who Jellicoe knew well. Nicholson chose for the relief wall a composition which he had completed in 1937-8, to be enlarged substantially and completed in Carrara marble. Stanley and Christopher did not have the chance to meet Nicholson, as he died prior to the completion of the wall, which was placed majestically alongside the sunken pond at Sutton Place (fig. 1).

(see lots 36, 39, 41, 43, 44, 49-51, 99, 149, 163, 172)

'The kind of painting I find exciting is not necessarily representational or non-representational, but it is both musical and architectural where the architectural construction is used to express a "musical" relationship between form, tone, colour and whether this visual, "musical" relationship is slightly more or less abstract is for me beside the point.'

BEN NICHOLSON

(quoted in Norbert Lynton, *Ben Nicholson*, London, 1993, p.251.)



149

BEN NICHOLSON, O.M.

1894-1982

Collage

signed *Ben* on the reverse
collaged paper on card
13 by 20.5cm., 5 by 8in.

Executed *circa* 1942.

PROVENANCE

Gifted by the Artist to Barbara Hepworth, 1942
Gifted by Barbara Hepworth to Denis Mitchell and thence by descent
Spink-Leger, London, 9 April 1998

We are grateful to Prof. Lee Beard for his kind assistance with the cataloguing of the present work.

⊕ **£ 40,000-60,000 € 44,600-67,000**



150

150
ITALY (BOLOGNA)
c.1350-1400

The Ascension, Historiated Initial from an Antiphonary, in Latin

cutting, c.110 by 80mm, vellum, the initial 'P' on a burnished gold ground, the reverse with small parts of two four-line red staves, rastrum c.27mm, with square notation and text, probably '[Dom]i[n]e do[ominus] a[ntiphona]', the cue to Psalm 8, closely trimmed to the irregularly shaped black border surrounding the initial, with slight cropping of upper left foliate ornament, gold leaf rubbed but generally in good condition

PROVENANCE

Christie's, New York, *Printed Books and Manuscripts*, 7 October 1994, lot 3 (with actual size col.pl.).

TEXT AND ILLUMINATION

The iconography of this initial is very unusual because it combines the Ascension with Pentecost: as Christ ascends to heaven, tongues of fire descend on the Virgin and Apostles below.

The style is similar to that of Niccolò da Bologna, arguably the most important and prolific Bolognese illuminator of the second half of the 14th century, and was appointed illuminator to the city of Bologna in the 1380s.

The initial introduced the Matins responsory for the feast of the Ascension: 'Post passionem tuam ...'.

£ 1,500-2,500 € 1,700-2,800



151

151
PABLO PICASSO
1881 - 1973

Neuf Têtes (Bloch 285; Ba. 438)

signed in pencil, dated *1934* and inscribed *Pour mon ami Benno Paris 16 novembre XXXIV* (inscribed lower left)
etching with drypoint, a fine, early impression with inky plate edges
an extremely rare proof, printed by Lacouriére, Paris, on Arches wove paper, framed
plate: 316 by 225mm.; 12½ by 9in.

Executed in 1934, cited in Baer where only two impressions printed at this date are known (aside from the edition of 69 printed in 1961).

PROVENANCE

Benjamin Benno (gifted by the artist in 1934)
Most probably given by the above to Benjamin Greenstein
Sotheby's, New York, 12 November 1981, lot 324

Benjamin Benno was an American Modernist artist and part of the cultural avant-garde scene when he moved from New York to Paris in 1926. Picasso sponsored his first one-man exhibition in 1934.

⊕ **£ 2,000-3,000 € 2,250-3,350**



152

THE ROYAL TYPEWRITER COMPANY

founded 1904

The Golden Royal Portable

18 carat-gold plated, enamelled black metal with faux crocodile-skin case and canvas over cover
15 by 31 by 28cm., 6 by 12¼ by 11in.

Designed 1949.

PROVENANCE

Acquired by Stanley J Seeger for $150 from The Royal Typewriter Company.

LITERATURE

For another example see Tom Hanks and Anthony Costello, *Typewriters*, San Francisco, 2017, p. 176. Costello illustrates an example that was bought by Ian Fleming in 1952. When Fleming's *Golden Royal Portable* was sold at auction in 1995 it became the worlds most expensive typewriter selling for £56,250.

This rare typewriter was the luxury version of the *Royal Quiet De Luxe* the name which features on the nameplate on the carriage of the present lot. This gold version was launched in an advert featured in *The New Yorker* on the 7 May 1949. The copy which featured in this advert proclaimed, 'THE MOST BEAUTIFUL and unusual typewriter anyone has ever seen ... a proud, luxurious possession.' The accompanying case was also described in glowing terms, 'something so handsome you'll use it as a travelling kit.'

W £ 800-1,200 € 900-1,350



153 detail

153

PABLO PICASSO--RAMON REVENTOS

Deux contes... Gravures de Pablo Picasso. *Paris and Barcelona: Editorial Albor, 1947*

copy number II from a limited edition of 250 copies of which this is ONE OF TEN (hors commerce?) copies and signed in pencil by the printer Henri Jonquières, text in French translated by Jaume Canyameres, 4 full-page engravings by Picasso, upper cover, titles and initials in lithographed facsimile of Picasso's handwriting, loose as issued in printed wrapper within two wooden boards with new dark red fabric ties, title carved into upper cover and painted dark red, *covers somewhat browned, spine slightly torn with some loss*
4to (33 by 25.5 cm, 13 by 10 in.)

This French edition has different plates from the original Catalan version from the same year.

⊕ **£ 1,000-1,500 € 1,150-1,700**



154

154
FRANCONIA OR ALSACE

mid-13th century

Dragon Initial from a Noted Missal, in Latin

cutting, c.130 by 105mm, vellum, the main upright of the initial 'A' formed of a dragon, with another on the cross-bar, the reverse with parts of 12 lines of text in two sizes of script, the smaller script with neumes above each word, trimmed to shape, with small pigment losses but generally in good condition, the edges of the reverse with strips cut from a printed book or newspaper

PROVENANCE

(1) Unidentified 19th-century German collection (traces of German print on the reverse). **(2)** John Ruskin (1819–1900) (see J.S. Dearden, *The Library of John Ruskin*, 2012, p.180 no.1388), presented by him, together with two other initials from the same manuscript, to his close friend (known to him as 'Lollie'), **(3)** Laurence Jermyn Hilliard (1855–87), painter and Ruskin's secretary; by descent to **(4)** M.E. Hilliard; sold in our rooms, 16 May 1955, lot 74 ('Flemish, 13th century'), bought for £28 by **(5)** Heinrich Eisemann, book dealer, who sold it to **(6)** Eric Korner (1893–1980), his no.6; by descent to **(7)** his heirs and sold in our rooms, 19 June 1990, lot 4 (with col.pl.).

TEXT AND ILLUMINATION

The style of illumination is extremely close to a series of other initials sold in our rooms: 16 May 1955, lots 74, 76 (bought by Alan Thomas); 18 June 1991, lot 5; 5 December 2000, lot 8 (now Strasbourg, Bibliothèque nationale et universitaire); and 5 December 2017, lot 16 (col.ill.). Their origin is uncertain, but Alsace, Franconia, and Würzburg have been suggested.

The text and music on the reverse consists of parts of the Offertory, Secret, and Communion for the first Sunday in Advent: the large illuminated initial 'A' was therefore the first major initial in the parent volume: 'Ad te levavi animam meam ...'.

£ 7,000-9,000 € 7,800-10,100



155

155
AFTER ANDREA MANTEGNA

1431 - 1506

The Entombment (B. 3; H. 2a; M. 40; L./O./S. 71)

engraving
a good impression, on paper with a Fleur-de-Lys in Circle watermark, framed
sheet: 30 by 43.8cm., 11¾ by 17¼in

Executed *circa* 1509.

£ 2,000-3,000 € 2,250-3,350

156
BRITTANY OR NORMANDY

circa 1420

Four Small Miniatures on Two Leaves from a Book of Hours, in Latin with Rubrics in French

two leaves, c.165 by 120mm, vellum, with St Christopher carrying the Christ Child on recto and St Denis holding his mitred head in his hands on verso; and St Martin dividing his cloak on recto and St Mary Magdalene on verso; 16 lines, the ruled space c.105×70mm, each small miniature accompanied by slim bars with foliage and foliage in outer margins on recto, margins with stains from old mounting tape, borders slightly cropped, small pigment losses but generally well preserved

PROVENANCE

(1) Apparently from a manuscript perhaps produced in north-western France in c.1420, enriched with large miniatures added by the Mazarine Master in Paris. **(2)** Perhaps owned by Vladimir Simkhovitch (1874–1959) of New York, who sold the four leaves with large miniatures (see below) to the Cleveland Museum of Art in 1953 and 1955. **(3)** Probably owned by Heinrich Eisemann c.1953, from whom bought by: **(4)** Eric Korner (1893–1980); his nos. 80–81; sold by his heirs in our rooms, 19 June 1990, lot 26.

ILLUMINATION

Several surviving leaves from the same manuscript include large miniatures by the Mazarine Master, including four formerly in the Korner collection, sold in our rooms, 19 June 1990, lots 21-24. Additional sister-leaves from the suffrages include small miniatures in a style characteristic for Brittany or perhaps Normandy and include two leaves from a New York collection sold in our rooms, 21 June 1994, lot 26, bought by Maggs (their Catalogue 1222, 1996, nos. 2–3, with col.pls.) and one bought from Korner by Rosy Schilling and sold after her death in our rooms, 5 December 1994, lot 24.

£ 6,000-8,000 € 6,700-9,000



Cum autem compleret Ihs xpōforus orationem suam venit nox de clo dicens xpōfore ubi est corpus tuū et ubi non est quandoq; minuatur nomen tuum m̄ltis oratōnibus quidquid enim peccat ac aperter latuus fiet. ℣ Ora pro nobis beate xpīstofore. ℟ Ut digni efficiamur promissionibus xp̄i. Oratio. Presta quesumus domine ut sicut populus xp̄ianus martirum tuorum xpistofori atq; antistitis tempora



Beatum m̄tinum animus amma possidet pauperem dilum unde cum tanc angeli lecā tur archangeli chorus sanctorum proclamat turba virginum mutat mane nobilium martirum. ℣. Ora pro nobis beate martine. ℟ Ut digni efficiamur promissionibus xp̄i. Oratio. Deus qui conspicis quia ex nulla nostra virtute subsistimus concede propitius ut intercessione beati martini cōfessoris tui atq; pontificis contra ad omnia muniamur. Per.



li solemnitate congaudet ita pertinatur eterna et quod non celebrat cōpleri dat effectu. P

De sancto dyonisio antiphona.

Dum sacrum m̄tirum beatissimi dyonisius celebrat in carcere apparuit ei dominus multitudine angelorum dominus ihesus xp̄istus deus qui illi sedā dixit accipe hoc calicem meum quod mox completo tibi una cum patre meo. ℣. Ora pro nobis beate dyonisi. ℟ Ut digni efficiamur promissionibus x̄i. Oratio. Deus qui beatum dyonisii



De marie magdalene antiphona.

In diebus illis mulier que erat in civitate pec catrix ut cognovit q̄ xp̄istus accubuit in domo symonis leprosi attulit alabastrum unguenti et stans secus pedes domini ihesu lacrimis cepit rigare pedes eius et capillis capitis sui tergebat et obsculabatur pedes eius et unguento ungebat. ℣ Dimissa sunt ei peccā multa. ℟ Quoniam dilexit multum. oō. Largire nobis clementissime pater q̄ sicut beata ma



157

157

NETHERLANDS OR WESTERN GERMANY (COLOGNE?)

circa 1460–70

Battling Knights and the zodiac sign Pisces, a two-part miniature from an unidentified text, in Latin

cutting, c.90 by 90mm, vellum, miniature in two tiers: two fish above, a battle below, with two jousting knights in the foreground and six further knights fighting with swords in the background, the reverse with 16 lines of text in bâtarde script from a life of St Ignatius of Antioch, capitals stroked in red, silver and white darkened through oxidisation, otherwise in excellent condition

PROVENANCE

(1) Perhaps from a manuscript written for a Cistercian or Carthusian house, to judge by the *punctus flexus* punctuation, perhaps in Cologne. **(2)** Unidentified 19th(?)-century collection, with its printed number '388' on a paper label on the reverse (the sister cutting has most of an identical label, as do a pair of cuttings from a Cologne Antiphonary, lots 10–11 in the 1990 Korner sale). **(3)** W. H. Robinson Ltd, London booksellers; bought from them by **(4)** Eric Korner (1893–1980); his no.47; sold by his heirs in our rooms, 19 June 1990, lot 27.

TEXT AND ILLUMINATION

Another cutting in a private collection from the same manuscript has text from the life of St Plectrudis of Cologne and a miniature with Sagittarius above a scene with peat barges on a river (the Rhine?) near a city, and a man splitting timber, apparently Occupations of the Month. Prof James Marrow has attributed this miniature to the Master of Evert van Soudenbalch, a Dutch miniaturist with roots in Cologne who was active c.1460–70, or possibly to his close collaborator, the Master of Gijsbrecht van Bredrerode (see the 'Medieval Manuscripts Questions' blog for Nov. 2016). The style is close to works by the Soudenbalch Master's hand in the Bible of Evert van Soudenbalch in Vienna (ÖNB Cod. 2771–72), as well as to some of the painter's work in the manuscript of *De natuurkunde van het geheelalin* (Wolfenbüttel, HAB Cod. Guelph. 18.2. Aug. 4°), which also has Zodiacal signs *extremely* like those of the present cutting and its sister.

The text is from a life of St Ignatius of Antioch, close to that printed in P. de Lagarde, 'Die lateinischen Übersezungen des Ignatius', *Abhandlungen der königlichen Gesellschaft der Wissenschaften zu Göttingen*, Historisch-philologische Classe, XXIX.3, 1882, pp.I–VIII, 1–156 at p.142, lines 10–28 ("gratiam dare et inter meos amicos ... sacrificare diis. Ignatius"). Ignatius's feast day was on 1 February, which suggests that the miniature represents the zodiac sign Pisces (which appears in February in medieval calendars) and the battling knights may represent Sigebert (d.656), king of Austrasia, a Christian warrior saint who led his army in battle against the heathen Thuringians; his feast-day was also 1 February.

£ 7,000-9,000 € 7,800-10,100



158

158

FRANCE (PARIS?)

circa 1250-75

Hoopoe chicks plucking old Feathers from their mother and a stork being fed by its young, two miniatures from the Bestiaire d'amour of Richard de Fournival (1201–1259/60)

two cuttings, each c.40 by 95mm, vellum, with a miniature on the recto, the verso with five lines of text, partly obscured by glue and paper, the miniatures with some smudging and pigment-loss 38 x 95 mm each, framed together

PROVENANCE

(1) Richard de Fournival lived in Amiens, and thus probably composed the text in the Picard dialect, of which there are no obvious signs in the present cuttings, so they may have been written outside Picardy, perhaps at Paris. The cuttings do not come from any known manuscript, but could come from one of the small number of lost volumes, which include a copy recorded in the Bibliothèque du Louvre in 1373 and 1411, and one in the Visconti-Sforza library at Pavia in 1426 (see *Li Bestiaires d'amours di maistre Richart de Fornival*, ed. by C. Segre 1957, pp.64-65). **(2)** Christie's, *Valuable Printed Books and Manuscripts*, 4 June 2003, lot 1.

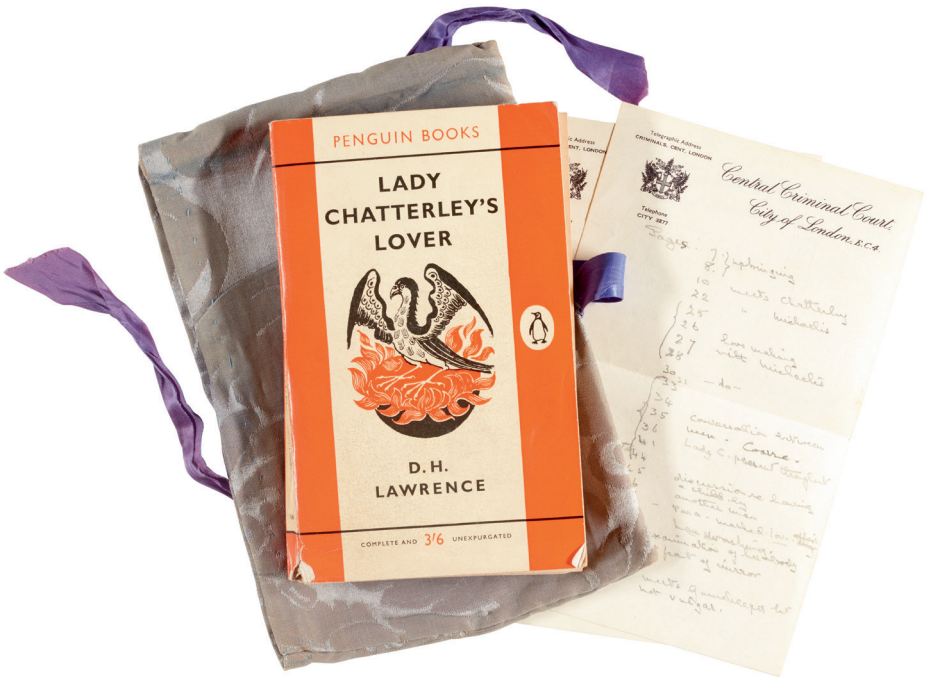
TEXT AND ILLUMINATION

Enough text is easily legible on the back of one of the miniatures to identify it as a passage from the description of the Dove (see *Li Bestiaires d'amours di maistre Richart de Fornival*, p.97 lines 5–8 and footnote). The surviving text on the back of the Hoopoe miniature ends 'Car certes bele ...', as printed in the footnote cited above, where it continues for a further fifteen lines, and is known from only a single witness, siglum 'L', i.e. London, BL, Harley MS 273. The London manuscript is 14th-century, but the present miniatures date from within the author's lifetime (he died c.1260) or the following decades. The present cuttings therefore apparently come from a particularly rare and early recension of the text, and careful removal of the paste and paper from the backs of the two cuttings may reveal more of textual interest.

The text is thus on the verso, and the image on the recto represents one of the preceding birds, the Hoopoe (*la huppe*) with its distinctive crest of feathers on its head: Fournival relates that when a mother Hoopoe is in poor plumage, her chicks pull out her old feathers and look after her until new ones grow. If the other miniature was cut from the same leaf, as is likely, the black and white wading-birds can be identified as storks.

Twenty-three manuscripts of the text are known, all in European institutional collections, except one in the Comites Latentes collection in Geneva and one offered in our rooms, with good summary of the text and its importance, 3 December 2002, lot 2. If the present cuttings are, like the latter manuscript, of about the third quarter of the 13th century, as they appear to be, they are one of the earliest surviving fragments of the work. The text has been edited several times, most recently by Gabriel Bianciotto in 2009, and there are modern translations into English, French, and Italian (manuscripts and editions are listed on the ARLIMA website).

£ 10,000-15,000 € 11,200-16,800



159

DAVID HERBERT LAWRENCE

1885 - 1930

Lady Chatterley's Lover. *Harmondsworth: Penguin, 1960*

8vo, original decorated paper wrappers, THE JUDGE'S COPY FROM THE 1960 OBSCENITY TRIAL, ANNOTATED FOR HIM BY HIS WIFE, c.118 pages containing pencil markings, underlining, and occasional marginal notes (names of characters etc.), also with a list of significant passages ("love making", "coarse", etc.) with page numbers loosely inserted (four pages, 8vo, on headed stationery of the Central Criminal Court), housed in a blue-grey damask bag with blue ribbon tie, *spine chipped at foot, text block partially detached from spine, paper clip with rust mark on lower wrapper*

PROVENANCE

Sotheby's, London, 13 December 1993, lot 137

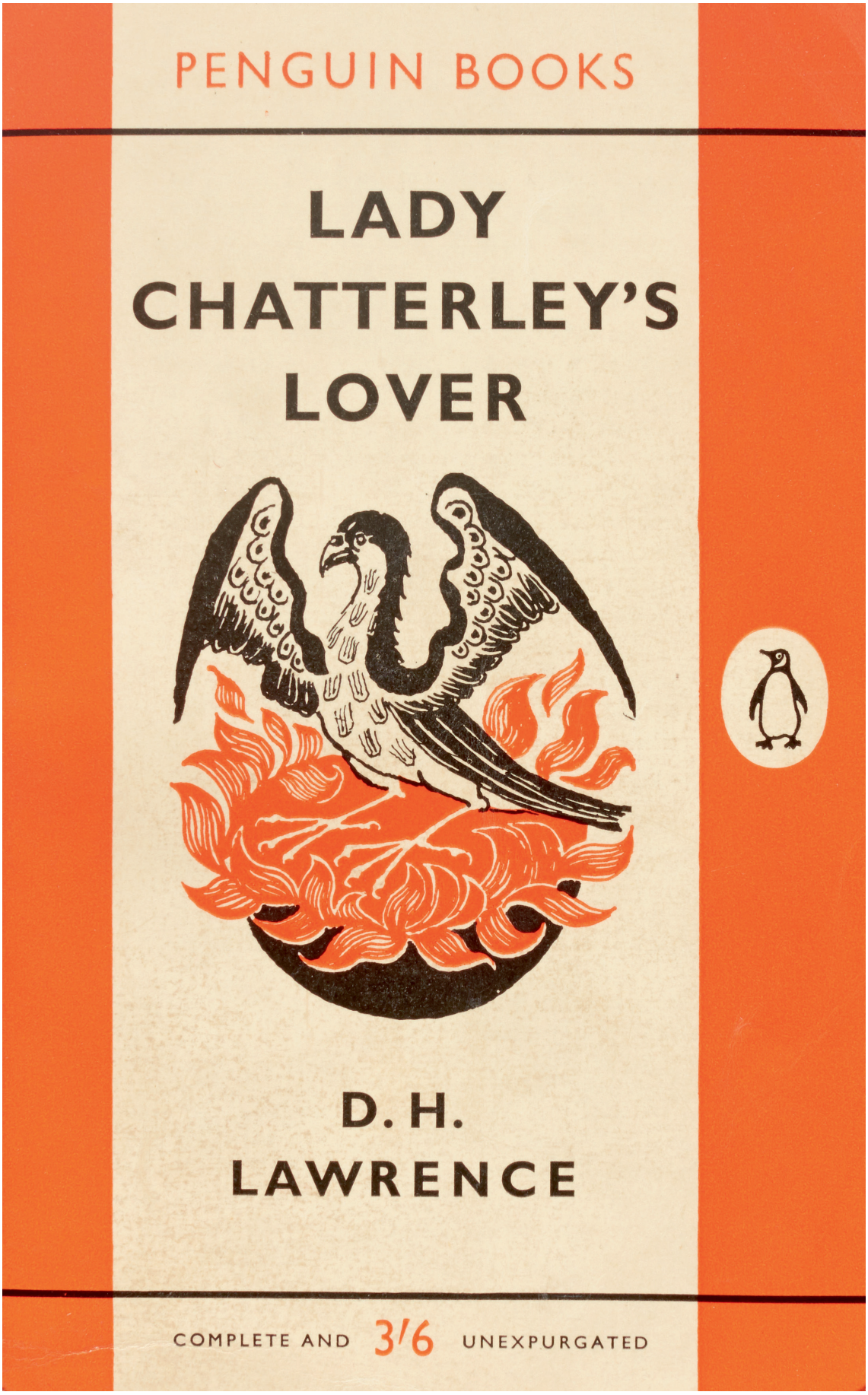
A COPY OF *LADY CHATTERLEY'S LOVER* USED IN THE MOST CELEBRATED OBSCENITY TRIAL IN BRITISH LITERARY HISTORY, WHEN PENGUIN BOOKS WERE PROSECUTED FOR PUBLISHING THE UNEXPURGATED TEXT OF THE NOVEL. Before the trial Lady Dorothy Byrne (d.1969), wife of the presiding judge, the Hon. Sir Laurence Byrne (1896-1965), read through the novel for her husband and marked up the sexually explicit passages. She is also understood to have stitched the damask bag which provides the racy book's demure covering. This is far from the only copy of *Lady Chatterley's Lover* to have been read with particular attention to the sex scenes, but its place in British literary and social history is unique. It is also a book that provided an inadvertent answer to the prosecution's splendidly condescending question in its preliminary address, the absurdity of which raised a laugh amongst the jurors:

"...[W]ould you approve of your young sons, young daughters – because girls can read as well as boys – reading this book? Is it a book that you would have lying around in your own house? Is it a book that you would even wish your wife or your servants to read?"

The 1960 Chatterley trial was of legal significance as it was a test case for the 1959 Obscene Publication Act. The new definition of obscenity lay behind Penguin's decision to publish the novel, and it was also what enabled the trial to become a confrontation between a permissive and articulate liberal intelligentsia and an outmoded and philistine legal establishment. Under the new Act it was not enough to count the profanities (although the prosecution did this nevertheless): a work was to be judged obscene "if its effect ... is, if taken as a whole, such as to tend to deprave and corrupt persons who are likely, having regard to all relevant circumstances, to read, see or hear" that work. This provided a key role to expert witnesses who could be considered qualified to judge sexually explicit passages in the context of the whole work. Consequently, in a move that turned the trial into a spectacular piece of legal theatre, the defence called 35 eminent literary and academic figures, including E.M. Forster, Richard Hoggart, Rebecca West, and the Bishop of Woolwich, to give their opinions on Lawrence's artistry, intentions, and treatment of sex.

The jury took just three hours to return their Not Guilty verdict. Mr Justice Byrne's summing up had been fair but his private views were almost certainly glimpsed in his refusal to award costs, leaving the defendants with a substantial legal bill. Nevertheless Regina v. Penguin Books was a great victory for Penguin. It was the trial that sold two million books (Penguin's print-run of 200,000 sold out within a day, and sales reached 2 million in 2 years) and a triumph for Penguin's avowed mission to make literature accessible to all; it is, after all, very likely that the jurors were influenced by the fact that the novel was being published by an imprint that was held in great public affection. Beyond this, the trial soon came to be seen as a moment that marked the end of one epoch and the opening of another, that heralded the transformations of the sixties and helped bring to birth a more liberal and permissive Britain. As Richard Hoggart, who mounted the most robust defence for Lawrence in the witness box, put it in his autobiography: "It has been entered on the agreed if conventional list of literary judgements as the moment at which the confused mesh of British attitudes to class, to literature, to the intellectual life, and to censorship, publicly clashed as rarely before – to the confusion of more conservative attitudes. On the far side of that watershed and largely as a consequence, the favoured story continues, we had the Permissive Society. All of which is excessive and over-simple, but has some truth."

£ 10,000-15,000 € 11,200-16,800


PENGUIN BOOKS
LADY CHATTERLEY'S LOVER
D. H. LAWRENCE
COMPLETE AND 3/6 UNEXPURGATED

detail



160

160
LESLIE STEAD

1899 - 1966

“Biggles Delivers the Goods”

unsigned
ink, pencil and gouache drawing with paper onlays, additional lettering, framed and glazed, *minor soiling and browning to artist's board, minor scratch to upper left corner*
25 by 18.3cm., 9⅞by 7¼in.

Leslie Stead was the illustrator for almost of all W.E. John's Biggles series after 1942. This example, used as the dust-jacket illustration, dates from April 1946.

⊕ **£ 4,000-6,000 € 4,500-6,700**



161

161
FRANCIS ROGERS

Mr. Papingay's Flying Shop

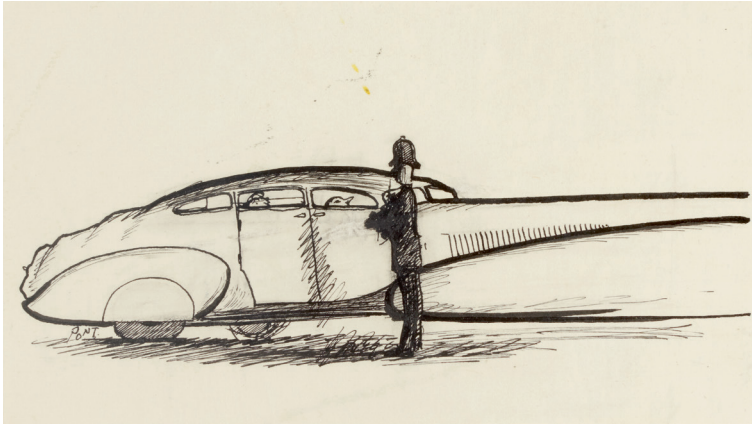
signed *Frank Rogers* (lower left)
pen and ink and watercolour on paper
34 by 25cm., 13½ by 10in.

PROVENANCE

Christopher Wood, London, 19 December 1983

Marion St John Adcock Webb (1888-1930) was an English writer of both novels and poems for children. She produced a series of books about the character Mr Papingay, including one with the title of the present work.

£ 200-300 € 250-350



162

162
GRAHAM LAIDLER (‘PONT’),1908-1940

“Hit something? Now, how on earth should we know!”

signed “PONT” lower left, undated
pen and ink drawing, title inscribed below mount, mounted, framed and glazed, *some slight soiling*
6 by 18cm,. 2⅜by 7⅛in.

PROVENANCE

Chris Beetles, ‘The Illustrators: The British Art of Illustration 1800-1992’, no 425

£ 600-800 € 700-900



163

BEN NICHOLSON, O.M.

1894-1982

Spanner

inscribed *Jane + / Geoffrey / from Ben* (lower centre)
pencil and oil wash on paper laid on Artist's board
29.5 by 14.5cm., 11¾ by 5¾in.

Executed in 1974.

PROVENANCE

Gifted by the Artist to Geoffery and Jane Grigson
Phillips London, 16 June 1986, lot 124

We are grateful to Prof. Lee Beard for his kind assistance with the cataloguing of the present work.

Geoffrey Grigson was a British poet and critic, who knew Ben Nicholson and Barbara Hepworth while living in Hampstead in the 1930s. An editor of the magazine *New Verse*, he produced several collections of poetry, and wrote extensively on a range of subjects including art, travel and the countryside. He was married to Jane McIntire Grigson, who was a British food writer, publishing several cookery books including *Jane Grigson's Book of British Cookery* (Atheneum, 1985).

⊕ **£ 8,000-12,000 € 9,000-13,400**



164

164
EDMOND CARL DE CELLE
b.1889

The Moonlit Glade from Les Sylphides

signed *Edmond Decelle* and dated *1914* (lower right)
oil on canvas
76 by 61cm., 30 by 24in.

PROVENANCE

Christie's, South Kensington, 10 May 2001, lot 166
The Fine Art Society, London, 27 November 2001

The present work depicts Diaghilev's Russian Ballet Company with Anna Pavlova and Nijinsky performing 'The Moonlit Glade' from 'Les Sylphides' at Covent Garden in May 1911.

£ 800-1,200 € 900-1,350

165
ALPHONSE MUCHA
1860 - 1939

Study for the Feet of Sarah Bernhardt in Poster for Hamlet

signed *Mu* (lower right), inscribed *Hamlet* (lower left) and stamped with atelier mark
pencil on paper, double-sided
on the reverse is another study in pencil of legs.
16.5 by 11.5cm., 6¼ by 4½in.

PROVENANCE

The Family of the Artist
Sotheby's, London, 23 October 1980, lot 101

Drawn *circa* 1899, the poster for *Hamlet* was used to advertise the production by Sarah Bernhardt's Company at the Théatre Sarah Bernhardt, Paris in May 1899.

£ 200-300 € 250-350



165

166

STEINWAY & SONS

founded 1853

‘Victory’ Upright Piano

the keyboard cover inlaid in brass ‘Steinway & Sons’, the wood frame branded A343, the interior transfer painted 319228 twice
later ebonised softwood
105 by 147 by 61cm., 41¼ by 58 by 24in.

Made in New York *circa* 1940-1945.

The Steinway factory, like many other manufacturers, faced enormous challenges with the onslaught of WWII. Many of the materials they required to produce pianos were restricted as part of the war effort. Initially their factory work force, in Astoria, Queens, New York turned to the production of parts for gliders and coffins for troops.

In 1941, Henry Steinway and Roman de Majewski developed the ‘Victory Vertical’ or ‘GI Steinway’ after it was given a US government contract to supply pianos to commissioned officers. These were robust and each was a piece of utilitarian kit conceived to be used in the arena of war. They were designed to be parachuted to the field so they had to be light weight and crucially survive a drop and were built like tanks, 40inch wide and contained no more than 15kg of metal, which meant troops could move them easily especially as they had built in handles.

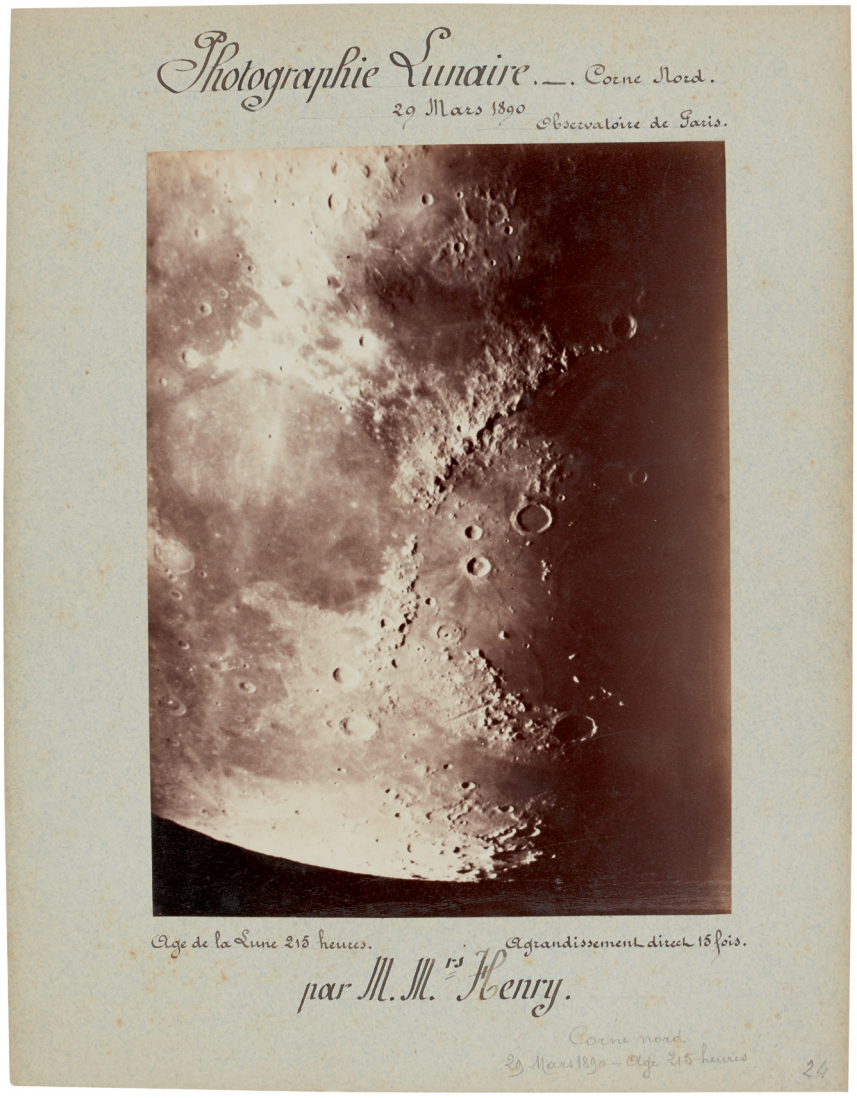
The pianos were delivered or dropped with sheet music and tuning instruments (interestingly they were also put in submarines at construction stage). They came in special camouflage colours, and the offered example would have been painted in either olive green, battleship grey or pale blue.

Produced until 1953 2,436 Vertical Victory pianos were sent to troops all over the world.

They were an important boost to moral, as one soldier wrote to his family, “Two nights past we received welcome entertainment when a jeep pulling a small wagon came to camp. The wagon contained a light system and a piano. It is smaller and painted olive green, just like the jeep. We all got a kick out of it and sure had fun after meals when we gathered around the piano to sing... I slept smiling and even today am humming a few of the songs we sang’ (Anon, *Victory Verticals*. Retrieved from https://www.steinway.com).

W ⊙ **£ 800-1,200 € 900-1,350**





167

167
PAUL & PROSPERE HENRY

1848 - 1905 & 1849 - 1903

Photographie Lunaire, Corne Nord, 29 mars 1890

signed, titled, dated and annotated *Observatoire de Paris*, *Age de la Lune 215 heures*, *Agrandissement direct 15 fois and par M.M.rs Henry* in ink and *Corne nord 29 mars 1980 - Age 215 heures* in pencil
albumen print
flush mounted to original card
print: 22.6 by 17.5cm., 8⅞by 6 7/8in., card: 31.9 by 24.9cm., 12½ by 9¾in.

PROVENANCE

Christie's, London, 1 November 1990, lot 165

£ 1,000-1,500 € 1,150-1,700

168
JOSEPH CORNELL

1903 - 1972

Dovecote: Apparent Places of the Stars,

signed on the reverse
wood construction
37.5 by 24 by 10.5cm., 14¾ by 9½ by 4⅛in.

Executed *circa* 1954-56.

PROVENANCE

Collection of Julian and Jean Levy, New England
Tajan, Paris, 6 October 2004, lot 103

EXHIBITED

Chicago, Art Institute of Chicago, *Joseph Cornell*, 1982

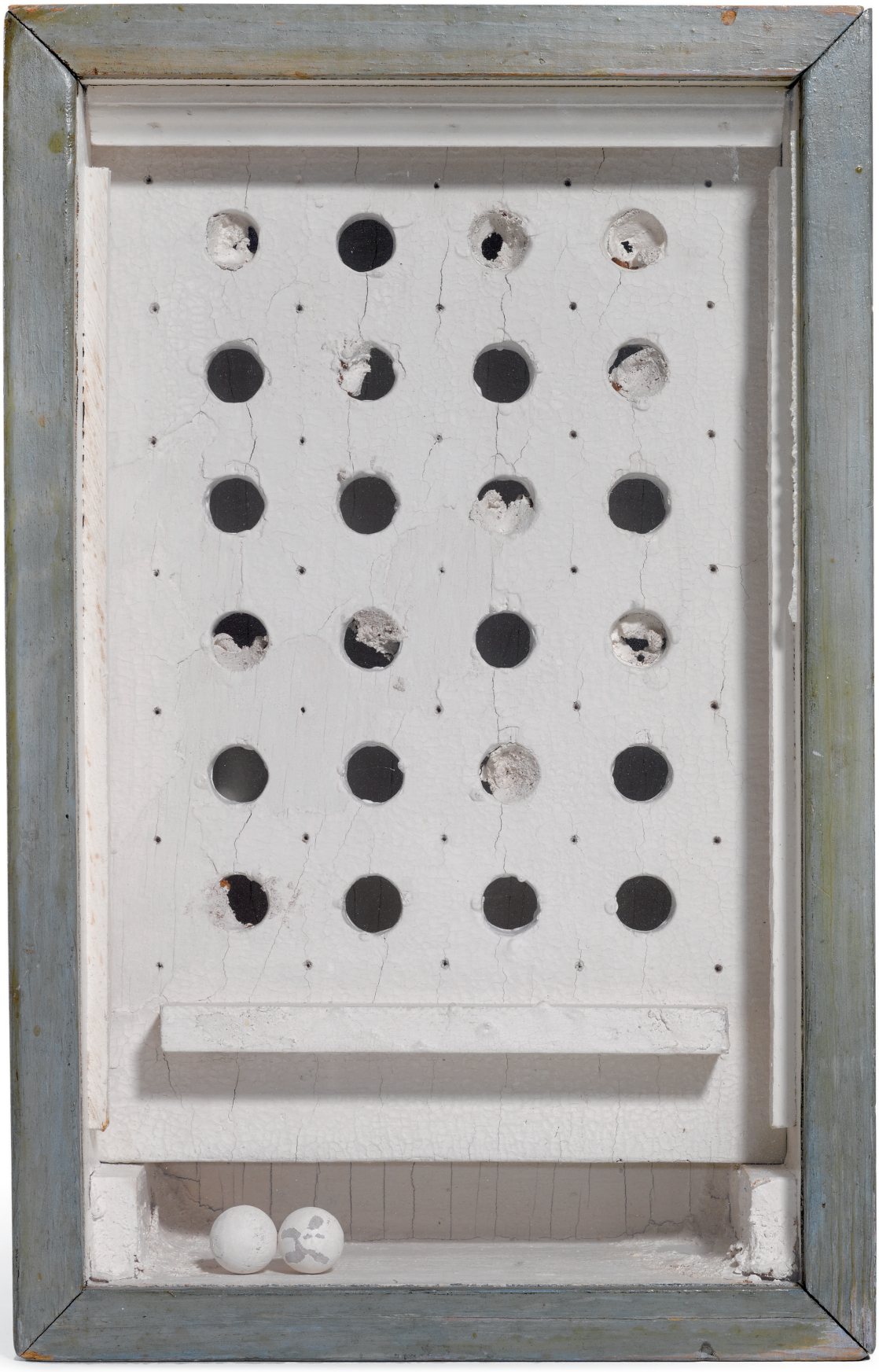
LITERATURE

Calvin Tokins, 'The Collectors: A Reflection of Surrealism. The Julian Levy Collection in New England', *Architectural Digest: The International Magazine of Fine Interior Design*, vol. 38, no. 8, August 1981, p. 72, illustrated

Joseph Cornell was the one of the most unique and original artists of the 20th century; the original master of the assemblage and an unlikely inheritor of the Surrealist tradition. He was entirely self-taught and worked in a style totally unlike any other artist of his generation. However, through the careful creation of his beguiling boxes, and the slow development of his dreamlike brand of conceptualism, he grew into an overwhelmingly influential figure in the New York art world whose work was acquired by all of the most important museums in America. Most of his works consist of found objects purposefully arranged within small boxes. Purely through these exercises in juxtaposition, the artist was able to conjure all manner of moods and pictorial effects, creating works that seemed dreamlike, uncanny, obscure, and enticing.

The *Dovecote* works are distinct within Cornell's oeuvre, notable for their minimalist aura of absence. Formally based on the birdhouses after which they are named, they represent the continuation of an ornithological theme within Cornell's praxis. In the late 1940s, he had created the hugely popular *Aviaries* – glass-fronted boxes with reproductions of parrots and cockatoos inside. The *Dovecotes* are at once their sequitur and their antithesis: blank white where the *Aviaries* are filled with colourful images, sombre in tone where the *Aviaries* were jarring and loud. As exemplified by the present work, the *Dovecotes* represent Joseph Cornell at his most rarefied and elegant. Although Cornell barely ever left New York, he was obsessed by European culture and European sensibilities. Thus, it is entirely fitting that works such as the present came to have an impact on such European visionaries as Jan Schoonhoven, Enrico Castellani, and Piero Manzoni. Cornell was a pioneer of the *objet d'art* in the post-war period and the present work demonstrates the extraordinary prescience of his style.

£ 40,000-60,000 € 44,600-67,000



168



169

169
FABERGÉ, 1842-1917

Money Box

scratched inventory number *0908* or *8060*
silver, 84 standard
with a miniature padlock and key, gilt-interior
width: 10.4cm., 4¼in.

Made in Moscow in the late 19th century.

£ 1,800-2,500 € 2,050-2,800

170
FRANCE

20th century

Cigarette Holder

rolled card, metal paper, synthetic ivory
length: 9.5cm. 3¾in.

PROVENANCE

by repute this evocative cigarette or cigarillo holder belonged to Pablo Picasso. It was included with the preceding lot when acquired by Stanley Seeger, Sotheby's, London, Impressionist & Modern Art, 4 February 2004, lot 278.

£ 200-300 € 250-350

171
PABLO PICASSO

1881 - 1973

Boite Peinte

papiers collés and oil on wood
6 by 19.5 by 12cm., 2⅜ by 7¾ by 4¾in.

Executed in 1914.

PROVENANCE

Estate of the Artist
Marina Picasso (by descent from the above)
Private Collection, Europe
Sotheby's, London, 4 February 2004, lot 278
Purchased at the above sale by the present owner

The authenticity of this work has been confirmed by Claude Picasso.

⊕ **£ 20,000-30,000 € 22,300-33,500**

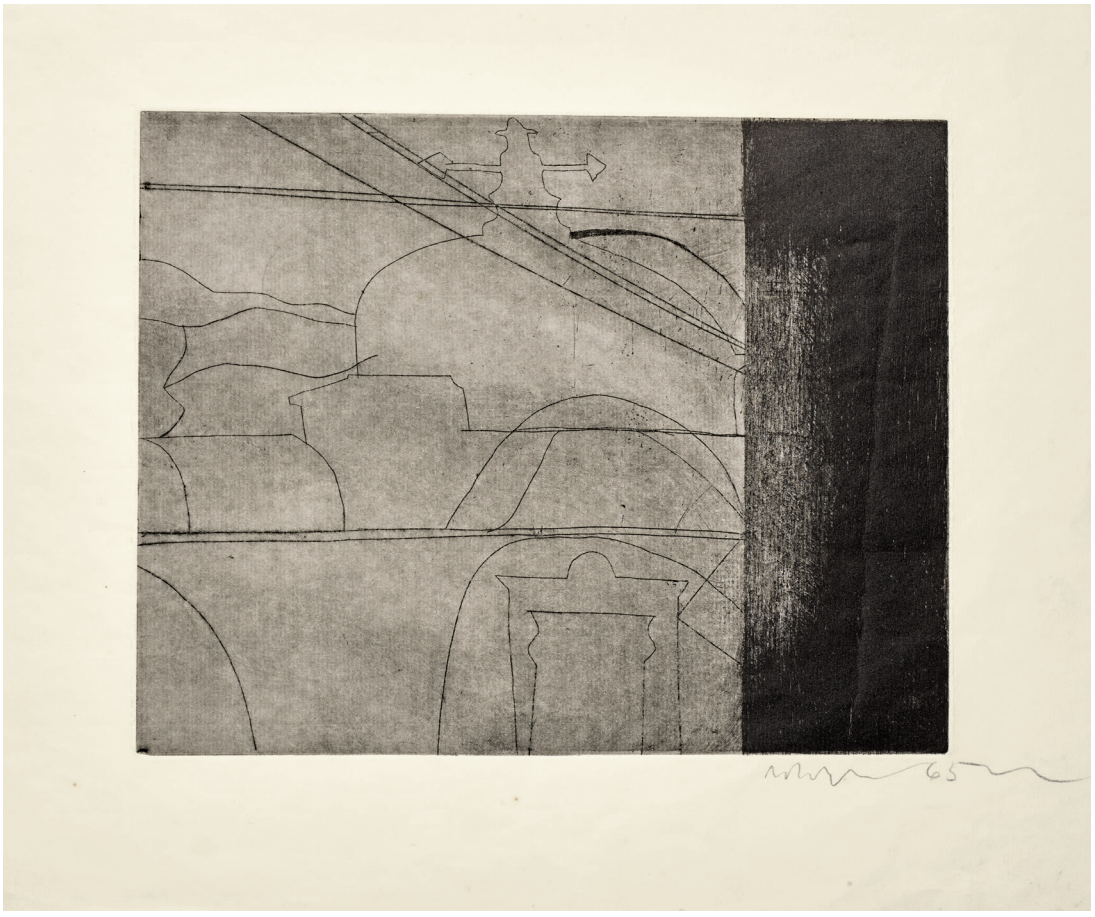
Picasso's compulsive need to create – something he did every day throughout his long career – underpinned all his artistic achievements. Working with every conceivable material, from traditional artistic media to everyday objects, Picasso limitless desire to create lead to many radical inventions. *Boite Peinte* is a testament to this endlessly innovative spirit and constant need to reinvent his own style and subjects. The box is painted in an abstract scheme of blue, yellow and red, which emphasises its geometric shape, with a playful shining blue sun on its underside.

Throughout his career, Picasso often returned to the practice of cutting paper, which was a traditional Andalusian activity, but instead of making paper dolls, he used the procedure for new artistic purposes. In 1914, when Picasso executed the present work, he was experimenting with collage – that is, pasted on paper elements in his compositions – Picasso revived this practice of cutting as an alternative to drawing. On *Boite Peinte*, he has attached such cut-paper shapes which he then painted upon to keep the overall pattern intact. The work remained in the estate of the artist and was later inherited by the artist's granddaughter, Marina Picasso.



171

170



172



173

172
BEN NICHOLSON
1894 - 1982

Paros (L. 3)

signed and dated in pencil (lower right)
the rare etching, printing with plate tone
one of two impressions, printed by François Lafranca, London
sheet: 29 by 35cm., 11⅜ by 13¾in.

Executed in 1965, the present work is an Artist's proof, there was no edition of this subject.

PROVENANCE

Waddington Galleries Ltd., London, 21 March 1988

⊕ **£ 2,000-3,000 € 2,250-3,350**

173
CECIL COLLINS, R.A.
1908-1989

A Fool

signed *Cecil Collins* and dated *1961* (lower right); also signed *Cecil Collins*, titled, dated twice *December 31* and *(1961)* and inscribed *Cambridge / ENGLAND, GD. PV. / M. GH. / W. ThK. PV. / FL. CT PV., size / 4½ x 6* on the reverse
oil and sand on board
15 by 11cm., 6 by 4½in.

PROVENANCE

Christopher Hull Gallery, London, 1991

⊕ **£ 1,200-1,800 € 1,350-2,050**



174

BRYAN INGHAM

1936-1997

Abstract Composition

oil on prepared board
32 by 60.5cm., 12½ by 23¾in.

Executed *circa* 1970.

PROVENANCE

Archeus Fine Art, London

⊕ **£ 5,000-7,000 € 5,600-7,800**



175

175
EDVARD MUNCH
1863 - 1944

Die Katze (Woll 33; Schiefler 89)

signed and dated in pencil (lower right); inscribed and numbered *avant lettre No 2*
drypoint
Printed by Sabo or Angerer, Felsing, on Arches laid paper
sheet: 21.5 by 25.4cm., 8½ by 10in.

Executed in 1895, the present work is numbered two (from an edition of an unknown size)

PROVENANCE

Christie's, London, 26 June 1984, lot 211

LITERATURE

This impression is cited in Gerd Woll's *Edvard Munch The Complete Graphic Works*, Oslo, 2012, p. 60

£ 6,000-8,000 € 6,700-9,000

176
WASSILY KANDINSKY
1866 - 1944

Violett (Roethel 178)

signed in pencil (lower right); numbered (lower left)
lithograph printed in colours
printed by Graphische Druckerei des Staatlichen Bauhauses, Weimar, on wove paper, framed
sheet: 32.4 by 27cm., 13¼ by 10 5/8in.

Executed in 1923, the present work is numbered 37 (from the edition of 50).

PROVENANCE

Sotheby's, New York, 4 May 1983, lot 245

£ 15,000-25,000 € 16,800-27,900



176



177

178
WILLIAM PITTS
active 1784 - *circa* 1830

Figural Taperstick

hallmarked London, 1812
silver
cast as a sailor in costume, foliate scroll base, crested
height: 14.5cm., 5¾in.; weight: 182gr., 5oz. 17dwt.

£ 700-1,000 € 800-1,150



179

177
GEORGE RICHMOND, R.A.
1809-1896

Portrait of Henry Walter (1799-1849)

signed with initials (lower right), titled *Henry Walter* and dated *Dec 28/ 1827* (lower centre) and inscribed *Died & Buried at Torquay/ Died/ May 28.1849* (lower left)
pencil with touches of pen and brown ink
22 by 16.5cm., 8¾ by 6½in.

PROVENANCE

Anthony Richmond, grandson of the Artist
Thomas Agnew & Son, London, where purchased by Sir David Scott in 1979
His sale, Sotheby's, London, *A Great British Collection*, 19 November 2008, lot 22

EXHIBITED

Arts Council of Great Britain, *Samuel Palmer and His Circle, The Shoreham Period*, 1957, no.83

£ 1,000-1,500 € 1,150-1,700



178

179
PETER DE WINT
1784 - 1849

Study of a Man Digging

watercolour over pencil
14.5 by 11.5cm., 4¼ by 6¹/₁₀in.

PROVENANCE

Harriet de Wint, the artist's wife
by family descent to her granddaughter Miss Harriet Helen Tatlock
by whom bequeathed to Miss Mural Bostock
Sir Geoffrey Harmsworth Bt. (1904-1980)
Matthew Pryor (1917-2005)
his sale, London, Sotheby's, 4 July 2002, lot 390

£ 700-900 € 800-1,050





180

ATTRIBUTED TO LEONHARD KERN

1558-1662

Adam

fruitwood, on a later ormolu base and a velvet covered base, with a glazed wood top
the underside of the ormolu base inscribed: *WA / 1770 / A* in white paint
figure: 28cm., 11in.

Executed in Germany, Schwäbisch Hall, *circa* 1630-1640.

PROVENANCE

The Lord Astor of Hever
his sale, Christie's, London, 11 December 1979, lot 69

£ 30,000-50,000 € 33,500-56,000

This highly accomplished statuette bears many of the hallmarks of Leonhard Kern, one of the foremost carvers of small-scale sculpture in 17th-century Germany. From the flat ringlets of hair, slanting eyes, and thin, arched nose, to the carefully observed and finely carved, robust anatomy, the present figure of *Adam* finds close comparisons in works from the master's accepted oeuvre. Two versions of the same subject from the hand of Kern, equally carved in wood - one embracing Eve, the other from an *Expulsion* pair - display similar traits and allow for a tentative dating of the present figure between circa 1630 and 1640 (Grünenwald, *op. cit*., no. 8, pl. 23 and no. 20, pl. 53). The *Adam* relates also to figures in other materials favoured by Kern, particularly the so-called *Money Counter* in bronze (*ibid*., no. 2, pls. 18 and 19) and an ivory *Adam* in Berlin (*ibid*., no. 10, pl. 26). What distinguishes the present figure is its assured *contrapposto* stance, undoubtedly the result of Kern's formative studies in Italy.

Born in 1588 in Forchtenberg, Hohenlohe, Leonhard Kern was among the most important German sculptors of his generation. Statuettes from his workshop in Schwäbisch Hall were sought-after collectors' items in European *Kunstkammern*, and were delivered to the courts of Berlin, Brunswick, Dresden, Baden-Baden, Munich and Florence. Kern's success is underscored by his appointment in 1648 as court sculptor to Frederick William von Hohenzollern, Elector of Brandenburg. Having spent several years in Italy, Kern was among the first German sculptors to model nudes from life, and it is his unique combination of anatomical study and original thematic content that is still admired by collectors today.

RELATED LITERATURE

E. Grünenwald, *Leonhard Kern: Ein Bildhauer des Barock*, Schwäbisch Hall, 1969; H. Siebenmorgen (ed.), *Leonhard Kern (1588-1662): Meisterwerke der Bildhauerei für die Kunstkammern Europas*, exh. cat. Hällisch-Fränkisches Museum Schwäbisch Hall, 1988, nos. 77 and 86





181

EGYPT

5th/6th century

Coptic Warrior

wool uncut warp loop pile, linen
composite panel, comprised of sections of pile woven elements joined and later mounted against a light almond coloured textile
framed: 87.5 by 58.5cm., 34¾ by 23cm.

PROVENANCE

Kelekian Collection
Christie's, London, 15 May 2002, lot 221

W **£ 3,000-5,000 € 3,350-5,600**

Coptic indicates not only a period of Egyptian history that began in the 4th century, but also the cultural and artistic manifestations of a people at the important crossroads, representing ancient Egyptian roots and Hellenistic influences on the local culture. The designs of the textiles include Classical, mythological and figurative elements, including Amazons, centaurs, wrestlers and ranks of armed men. This piece has vibrant colours, which is evident in other Coptic pieces, whether flatwoven or knotted pile technique, and reveals what could be achieved by the skilled Christian Egyptian dyers, especially to the greens, which was not achieved in Europe until well into the Middle Ages. For an equally evocative example, depicting a *Coptic Warrior,* which is a portion of a hanging, Egypt, 5th/6th century, 401-600AD, (The Art Institute of Chicago, Grace R. Smith Textile Endowment, 1982.1578), showing a standing male figure in full tunic, with similar facial single brow, and standing in architectural niche, with columns at the side, and arch, which with bands of colour, is like a rainbow. This cited example and the offered warrior, are unusual in being knotted pile, as wrestlers and warriors and other Coptic figural example are flatweave.



182

LAURENCE STEPHEN LOWRY, R.A.

1887-1976

Three Old Men

signed *L S Lowry* (lower right)
pencil on paper
16.5 by 22cm., 6½ by 8¾in.

PROVENANCE

Henry Donn, Manchester, where acquired by Henry Barben *circa* 1978

⊕ **£ 12,000-18,000 € 13,400-20,100**



183

183
ARCTIC OCEAN
early 20th century

Narwhal Tusk Standard Lamp

narwhal ivory, steel
with an Arts and Crafts wrought polished steel stand and brass quadruple brass bayonet fixing
height to brass fitting: 165cm., 65in.

Put together *circa* 1920.

The pleated stiffened linen shade was found by Stanley Seeger discarded on a beach.

Narwhal tusks were often part of the European *kuntskammer* created by discerning collectors of the Renaissance and later. They were historically traded for centuries and often believed to be the mythical horns from unicorns. They were costly objects of wonder and through their connection with the mythological were believed to possess magical properties, including the power to purify poisoned water.

W ◉ **£ 4,000-6,000 € 4,500-6,700**



184

184
UNITED STATES OF AMERICA
20th century

Centre Table

limed oak
with two frieze drawers to one long side
79.5 by 86.5 by 195cm., 31⅜ by 34 by 77in.

Made *circa* 1910-1920.

W **£ 2,000-3,000 € 2,250-3,350**

The present lot is antiquarian in design in that it blends 17th century classical motifs in the relief carving of the apron, fluted legs and stretchers. The cylindrical legs echo those found on a table by Louis Comfort Tiffany for the Veterans room in the Seventh Regent Armory, New York City which was completed in 1881. Tiffany furniture produced in revival styles tended to look to the 18th century as a source of inspiration so it is unlikely that the present lot is a piece by the designer. However, the quality of the carving, well-chosen timber and fine construction point to a designer-maker of some note.



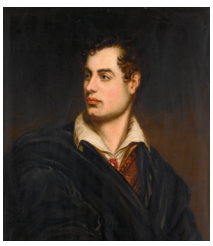
185 actual size

185
ENGLAND
third quarter 18th century

Byron Family Snuff Box

the thumbpiece engraved *Byron 1770*
gilt-copper
the lid hand-chased in high relief with a battle scene between a knight on a horse and a centaur, the sides hand-chased with dragonflies and butterflies below scrolls, the front with a putto and lion, the underside with die-stamped scrollwork, **together with** a typed note reading 'This belonged to the 5th Lord Byron and probably the 6th after him. 'Byron 1770' can be seen in small lettering on the lid. It was given to me by the Hon. Mrs. Rodd (Rosie) on the night of my lecture on Byron for the British Council in Rome'
7 by 3.1cm. 2¾ by 1¼in.

Made *circa* 1770.



After Thomas Philips, Portrait of the 6th Lord Byron (1788-1824), Private Collection
© Sotheby's Picture Library

PROVENANCE

William, 5th Baron Byron (1722-1798)
thence probably by descent to his great-nephew, George Gordon, 6th Baron Byron (1788–1824)
The hon. Mrs Rosie Rudd (1917-1992)
Gifted in 1951 to Mrs Doris Langley Moore (1902-1989)
Sotheby's, London, *English Literature*, 19 July 1993, lot 250



EXHIBITED

London, Victoria and Albert Museum, *Byron,* 1974, item A4

LITERATURE

Associated literature: Frederick Bradbury, *History of Old Sheffield Plate*, Sheffield, 1968, p. 21

£ 1,500-2,000 € 1,700-2,250

William Byron (1722-1798) inherited his title 5th Baron Byron upon the death of his father in 1736. Soon afterwards he began service in the Royal Navy.

The 5th Lord Byron is chiefly remembered for his hot temper and insanity, which, combined with his unstable financial situation, resulted in scandals. In 1765 he killed his cousin, William Chaworth in a drunken duel, for which he was prosecuted but escaped with a nominal fine for manslaughter. Little wonder that he earned the titles, 'The Wicked Lord' and 'The Devil Byron,' epithets of which he was proud and which were remembered in the works of his great nephew and successor, the celebrated poet, George Gordon Byron (1788-1824), who in 1798 succeeded to the title as 6th Baron. Besides a few possessions, among which was probably this snuff box, he had very little to leave.

The snuff box was presented to the Byron scholar and historian of costume, Doris Langley Moore (1902-1989), following her delivery of a lecture on the poet for the British Council in Rome in 1951. Langley Moore wrote extensively on Byron and in 1977 published a biography of his daughter, Ada, Countess of Lovelace (1815-1852), the noted mathematician.

The fact that a lecture on Lord Byron was given in Rome was hardly surprising, inasmuch as he lived for several years in the Italian capital, in 1817 at the Piazza di Spagnia where he left some belongings and tantalisingly 'nine boxes' amongst which the present work may have been included. He quit Italy for Greece and his ultimate death in 1823.

PETER LANYON

It was through his friendship with the remarkable gallerist Catherine Viviano in the 1950s that Stanley Seeger first met some of the leading contemporary British artists of the day. These introductions fuelled an already enthusiastic response to British art, which Stanley then added to his notable collection of European and American masters. Peter Lanyon became a particular favourite and Stanley began buying his work after seeing his first solo exhibition at Viviano's gallery in New York in 1957. Viviano was a pivotal supporter of Lanyon and would go on to give him four further shows and introduce him to American artists including Mark Rothko, who visited Lanyon in Cornwall in August 1959.

Stanley forged a close relationship with Lanyon, amassing a notable collection of over twenty of his oils. The Lanyon Archive records show that Stanley had in his collection at least one work from each year from 1955 to 1964 - with only a work from 1960 missing. Although Lanyon's work at this time was meeting with critical success - he won the Critics' Prize in 1954 and second prize in the John Moores exhibition in 1959 - this did not necessarily result in sales and therefore it was significant to have such an important international patron taking an interest in his work.

Stanley first met Lanyon in person at Lanyon's home, Little Park Owles in Cornwall in 1960. Catherine Viviano was also in attendance and this visit was most likely in order to discuss the commission of a mural for Stanley's music studio at Bois d'Arc, Frenchtown, New Jersey (see lot 189). It was with the commission of this work and the subsequent visits to New Jersey from 1962, including a two-week stay, that Lanyon and Stanley really became acquainted and a mutual admiration was consolidated. The surviving letters indicate a relaxed and jovial yet academic understanding between the two with Stanley writing after Lanyon's departure: 'I think you left something important like your shadow...' (letter from Stanley, 24 July 1962, Lanyon Family Archive). The two enjoyed music (particularly Debussy) and theatre together - mostly performed at Stanley's house, including recitals by Stanley's composer-friend James Brown. Stanley also fondly spoke of trips to get paint in New York and numerous parties during this time – some of which must have involved fancy dress, as evidenced by the surviving photograph of Lanyon dressed up and posing in front of the mural (see fig. 1).

Their friendship remained strong until Lanyon's tragic early death, even resulting in collaborative works, but Stanley's enthusiasm for Lanyon's work was life-long, acquiring *Green Place* (sold in these rooms in 2002), nearly fifty years after his first purchase. Indeed, Michael Raeburn noted the significance of Lanyon to Stanley's collection in his introduction to *Eye of A Collector*, sold in these rooms on the 14th June 2001: 'from the outset the collector's eye had lit upon works that conveyed the peculiarly English sense of picturesque order in nature. Lanyon, a Cornishmen ... was fascinated by spatial relationships in landscape ... and his work provided a code to each of the paintings in this most discriminating and personal collection of English art'.
(see lots 34, 60, 186, 189)



Fig. 1. Peter Lanyon in fancy dress acting in front of his three mural gouaches at Bois d'arc in June, 1962. Courtesy Lanyon Family Archive.

'I was continuously surprised by his understanding. He is a very lively and loveable person'

PETER LANYON

(Lanyon writing to Catherine Viviano about Stanley Seeger, 21 February 1962, Lanyon family archive)



186

PETER LANYON

1918-1964

Moon Beach

incised *Lanyon* (lower centre); also signed *Lanyon*, titled, inscribed *Viviano March 64* and dated *63* on the reverse
oil, polystyrene, glass, hardboard and collaged elements on board
40 by 31.5cm., 15¾ by 12½in.

PROVENANCE

Catherine Viviano Gallery, New York, March 1964

EXHIBITED

New York, Catherine Viviano Gallery, *Lanyon: Exhibition of Paintings, Collages, Constructions and Watercolours*, 5 - 23 May, 1964, cat. no.20

LITERATURE

Toby Treves, *Peter Lanyon, Catalogue Raisonné of the Oil Paintings and Three-Dimensional Works*, London, cat. no.546, illustrated p.597

We are grateful to Martin Lanyon and Toby Treves for their kind assistance with the cataloguing of the present work.

⊕ **£ 25,000-35,000 € 27,900-39,000**



187 part, The Hills shop front showing the present lot, *circa* 1920



187

187
ANONYMOUS SIGNMAKER
early 20th century

Opticians Sign for Hills Shop

carved giltwood, glass and painted paper, **together with a** black and white photograph of the Hills shop front *circa* 1920
122 by 31cm., 48 by 12¼in.

Made between *circa* 1900-20.

PROVENANCE

Probably acquired by Edward (Percy) Hills (1874-1939);
thence by descent;
until sold June 2000

The clock, watch and jewellery business of Hills was established at 74 Friars Street, Sudbury, Suffolk in 1831 by Benjamin Hills (1807-1859), the only surviving son of a Quaker yeoman. The business remained in the same family and in the same building until 2000 and, from the outset, had supplied 'spectacles to suit all sights'. It is most likely that it was Benjamin's grandson, Edward (Percy) Hills (1874-1939) who obtained the opticians trade sign in around 1920 and had it mounted on the front of his shop. Percy's son, Harry Raymond (Ray) Hills (1903-1983) joined his father in partnership and was not only a qualified watchmaker and Fellow of the British Horological Institute but also a qualified optician and a Freeman of the Worshipful Company of Spectacle Makers. The sign remained on the building until 1938 after which it was kept inside.

W £ 1,200-1,800 € 1,350-2,050



188

188
JOHN BRATBY, R.A.
1928-1992

Footsteps in the Snow

signed *Bratby* (lower left)
oil on canvas
51 by 41cm., 20 by 16in.

Executed *circa* 1980.

PROVENANCE

Julian Hartnoll, London

⊕ £ 1,500-2,000 € 1,700-2,250





189

PETER LANYON

1918-1964

Untitled (Study for Mural)

inscribed with the Artist's hanging instructions on the reverse
pencil and oil on board
4.5 by 46cm., 1¾ by 18in.

PROVENANCE

Commissioned from the Artist by Stanley Seeger in 1962

LITERATURE

Toby Treves, *Peter Lanyon, Catalogue Raisonné of the Oil Paintings and Three-Dimensional Works*, London, cat. no.528, illustrated p.564

We are grateful to Martin Lanyon and Toby Treves for their kind assistance with the cataloguing of the present work.

⊕ **£ 10,000-15,000 € 11,200-16,800**

The present work is an initial study for *Porthmeor Mural*, 1962, commissioned by Stanley Seeger for the music room at Bois d'Arc, his house in Frenchtown, New Jersey. The finished mural took over a year to create and hung from a huge beam across the converted barn (see fig. 1).

The large-scale commission allowed Lanyon to create a composition across which the viewer could gaze, as they would across a real landscape, and he enjoyed the freedom of producing a private mural rather than a public commission. He wrote how 'the site is special because the mural has to provide a link between paintings, sculpture, the room and living. The mural is not intended for a public gallery with its essentially impersonal character but for a private collection in a home ... it is therefore my intention to produce a work which will provide both a myth and a sense of continuity for a developing collection' (*ibid* Treves, pp.565-567 and Lanyon, pp.302-309).

In the process of creating this monumental oil, which measures over 32 feet long, Lanyon visited the site several times, producing several pencil sketches, as well as three full size gouaches, one of which was chosen as the basis for the final work. After several revisions, including two weeks with Lanyon reworking the final canvas in situ, it is interesting that the final painting is significantly different in composition from the earlier gouaches. The present work is the small coloured sketch that is mentioned in the initial contract dated 14 February 1962 from the Catherine Viviano Gallery, which was to be given to Seeger to give the visual impression of the finished work. As such, this work bears more relation to the earlier sketches and life-size gouache than the final version. Martin Lanyon comments 'The initial mural sketch is about as Cornish (not American) as you can get and is based on Porthmeor, the beach in front of St Ives Tate. Both the initial sketch and the final mural evolved from PL's take on the sea, shoreline and the movements of sea, sand and weather across Porthmeor beach. During its production (both in St Ives and later on-site in New Jersey) PL and Seeger enjoyed a lot of music and theatre together so music became integral to the evolution and phrasing of the image, as did the architecture of the smaller cross-beams in the roof at Bois d'Arc. By adding the movements left to right (and back again) along the length of the mural (i.e. across Porthmeor beach) PL was trying to translate all of these real experiences into visual equivalents and this is what he tried to explain in words that few others could have understood at the time' (Martin Lanyon, private correspondence, 2018).



Fig. 1. The Porthmeor Mural, 1962 installed at Bois d'Arc, Frenchtown



‘...it is therefore my intention to produce a work which will provide both a myth and a sense of continuity for a developing collection’

PETER LANYON

(see Toby Treves, *Peter Lanyon, Catalogue Raisonné of the Oil Paintings and Three-Dimensional Works*, London, pp.565-567 and Andrew Lanyon, *Peter Lanyon 1918-1964*, Newlyn, 1990, pp.302-309).



190

KEITH VAUGHAN

1912-1977

Figure in a Landscape

signed *Keith Vaughan* and dated *65* (lower right)
watercolour and gouache on card
21 by 15cm., 8¼ by 6in.

We are grateful to Gerard Hastings, author of *Awkward Artefacts: The 'Erotic Fantasies' of Keith Vaughan*, published in 2017, for his kind assistance with the cataloguing of the present work, and for his extensive note, which is available to view at sothebys.com.

⊕ **£ 4,000-6,000 € 4,500-6,700**

191

KERALA, SOUTH INDIA

‘Serpent’ Canoe (Iruttukkutti Vallam)

softwood
the interior relief carved with stylised canoes
together with bespoke leather hanging straps specially commissioned by Stanley Seeger after the present lot had been acquired from the below
length: 410cm., 161½in.

PROVENANCE

Galerie Louise Leiris, Paris
David Sylvester (1924–2001)
Sotheby’s, London, *The David Sylvester Collection*, 26 February 2002, lot 30

This canoe is of a type which have been locally made for many generations. The timber employed, wood from the jack fruit tree, was bound with coconut coir and then sealed with fish oil and pitch. This treatment made these vessels lightweight, watertight tight and hydrodynamic.

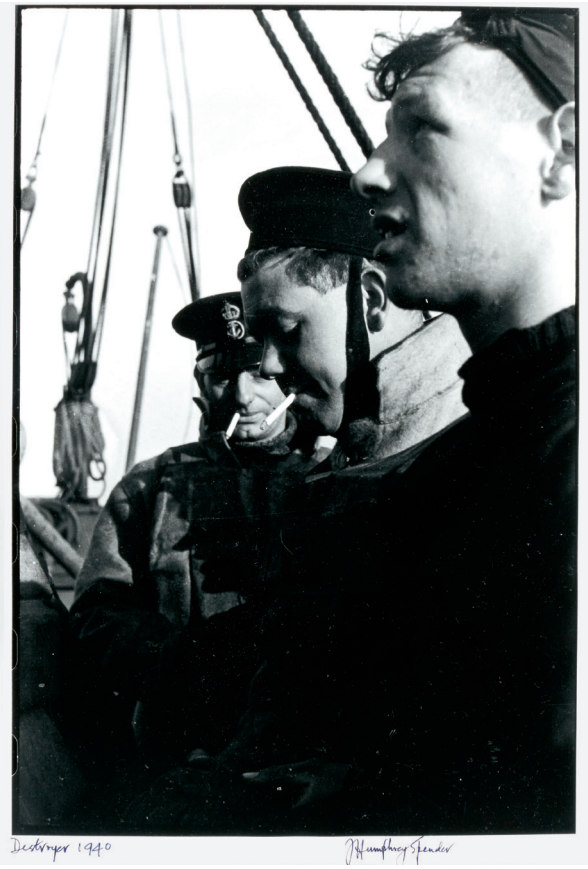
W **£ 10,000-15,000 € 11,200-16,800**



A similar canoe on the Periyar River, Kerala, India, mid-20th century.







192

192
HUMPHREY SPENDER
1910 - 2005

Destroyer, 1940

signed, titled and dated in black ink, and with the photographer's blind stamp in the lower margin; signed and annotated in pencil on the verso
silver print, printed later
36.5 by 24.9cm., 14½ by 9¾in.

PROVENANCE

Mercury Gallery, London, 11 December 2000

⊕ **£ 600-800 € 700-900**

193
HUMPHREY SPENDER
1910 - 2005

Portsmouth, 1940

signed, titled and dated in black ink, and with the photographer's blind stamp in the lower margin; signed, titled and annotated in pencil on the verso
silver print, printed later
36.5 by 24.9cm., 14½ by 9¾in.

PROVENANCE

Mercury Gallery, London, 11 December 2000

⊕ **£ 600-800 € 700-900**



193

194
JOHN CRAXTON, R.A.
1922-2009

Soldier by the Sea

signed *Craxton* and dated *85* (lower right)
tempera on canvas
61 by 41cm., 24 by 16in.

PROVENANCE

Christopher Hull Gallery, London, 30 May 1985

EXHIBITED

London, Christopher Hull Gallery, *Craxton*, 13 June - 6 July 1985, cat. no.9, illustrated p.20

LITERATURE

Ian Collins, *John Craxton*, Farnham, 2011, cat. no.181, illustrated p.148

We are grateful to Ian Collins and Richard Riley for their kind assistance with the cataloguing of the present work.

⊕ **£ 15,000-25,000 € 16,800-27,900**



194

BEDROOM



195

196
PETER MALONE
b.1953

The Garden of Eden

gouache on paper
23 by 18cm., 9 by 7in.

PROVENANCE

The Rae-Smith Gallery, London, 16 September 2003

⊕ **£ 300-500 € 350-600**



197

195
ERIC GILL, A.R.A.
1882-1940

Noah and the Ark

watercolour, gouache and pencil on paper
8.5 by 11cm., 3¼ by 4½in.
Executed *circa* 1912.

PROVENANCE

Peter Nahum at the Leicester Galleries, London

EXHIBITED

London, Alpine Club Gallery, *Drawings & Engravings by Eric Gill*, 5 - 14 May 1918, cat. no.92-97 (as *Designs for Lantern Slides*)
London, Anthony D'Offay, *Eric Gill 1882-1940: Drawings & Carvings, A Centenary Exhibition*, 12 May - 18 June 1982, cat. no.11

We are grateful to Judith Collins for her kind assistance with the cataloguing of the present work.

£ 3,000-5,000 € 3,350-5,600



196

197
FOLLOWER OF DAVID TENIERS THE YOUNGER

Noli Me Tangere

bears signature lower right: *D TENIERS. F.*
oil on copper, laid onto panel
37.5 by 51.5cm., 14¼ by 20¼in.

PROVENANCE

Mr. and Mrs. J. Seward Johnson
Their sale, New York, Sotheby's, 8 January 1981, lot 13 (as David Teniers the Younger)

£ 1,000-1,500 € 1,150-1,700





198

198
ENGLAND
18th century

Chest on Stand

yew
the six drawers with oak cockbeading to solid yew drawer fronts
163 by 97 by 49.5cm., 64 by 34 by 19½in.

Made *circa* 1760.

W **£ 1,000-1,500 € 1,150-1,700**

199
ENGLAND
17th century and later

‘Antiquarian’ Tester Bed

oak, boxwood and fruitwood parquetry
200.5 by 210 by 161cm., 78 by 82 by 63in.

Reconstructed in the 1820s using some earlier elements

W **£ 7,000-9,000 € 7,800-10,100**

At the end of the 18th and early 19th century there was great interest in ‘Antiquarian’ furniture, with pieces designed to reference the past or produced to imitate. The publication of Henry Shaw’s, *Specimens of Ancient Furniture* in 1836 reflected this interest, with finely engraved plates featuring ‘antiques’ and pieces wrongly thought of as being English and early. Some of the great Regency designers produced furniture in earlier styles and occasionally ‘copies’. There was a ready market for oak furniture produced in ‘historic’ styles and sometimes sold as period. In 1839, the Wardour Street cabinetmaker, R.H. Bowman wrote, ‘for the last 40 or 50 years instead of that gorgeous, splendid furniture of Queen Elizabeth’s time we have had poor, plain and paltry’, and in 1841, the Art Union reported, ‘A taste has of late years arisen for carved furniture of the Tudor, Louis Quartorze and Renaissance periods’ (*ibid.*). Cabinetmakers, suppliers and designers were also quick to sell and design work in historic styles. With Edward Holmes Baldock supplying rich ebony Colonial furniture thought to be English and earlier and Richard Bridgens producing designs in his interpretation of an Elizabethan style amongst others. This superb tester bed is in that tradition.



199



200

ALBERT GOODWIN, R.W.S.

1845-1932

Stars Silent Over Us, The White Man's Grave, Sierra Leone

signed *Albert Goodwin*, dated *1917* (lower right)
and titled *"The White man's grave"/ Sierra Leone "Stars silent over us"* (lower left)
watercolour and bodycolour on tinted paper
26 by 38cm., 10¼ by 15in.

PROVENANCE

Chris Beetles, London, 14 October 2010

£ 1,500-2,500 € 1,700-2,800



201

201
EDMUND GEORGE WARREN
1834-1909

The Pool

signed *Edmund G Warren* and dated *1860* (lower right)
watercolour, pen and ink with gum arabic
33.5 by 49.5cm., 13¼ by 19½in.

PROVENANCE

Woolley & Wallis, Salisbury, 4 April 2007, lot 282
The Fine Art Society, London

£ 2,000-3,000 € 2,250-3,350

202
ENGLAND
second quarter 19th century

Leaping Hare

wool, linen, silk highlights
worked in polychrome wool, in satin and long stitch, with French knots, and minor silk highlights, against a linen ground
framed: 57.5 by 75.5cm., 22½ by 29¾in.

Made *circa* 1830.

illustrated opposite

W **£ 800-1,200 € 900-1,350**

203
HENRY BRYCESON [& CO.]
active 1775–1870

Barrel Organ

with a paper label printed 'Bryceson / No. 5 Tottenham Court Road / New Road London'
painted mahogany, brass, leather
with an additional label in manuscript listing eight tunes
30.5 by 29 by 23cm., 12 by 11½ by 9in.

Made in the third quarter of the 19th century.

illustrated opposite

£ 800-1,200 € 900-1,350





204

204
PETER CROSS
b.1951

Gospel Green, Nr. Haslemere, Surrey

signed *PC* (on the left hand figure's chest) and dated *22.3.88* (in the windows of the building)
pen and ink, pencil, watercolour and gouache on paper
21.5 by 24cm., 8½ by 9½in.

PROVENANCE

Chris Beetles Gallery, London

We are grateful to Artist for their kind assistance with the cataloguing of the present work.

⊕ **£ 400-600 € 450-700**



205

205
Q'ASHQAI TRIBE OR LURI, SOUTHWEST PERSIA
20th century

Gabbeh Rug

wool, pile
possibly reduced in length
approximately: 100 by 63cm., 3ft. 3in by 2ft. 1in.

PROVENANCE

Gordon Reece Galleries, 21 February 2003

W **£ 150-250 € 200-300**



206

206
JAMES LLOYD
1905-1974

Gypsy Family by a Caravan

signed *J.Lloyd.* (lower left)
pen and ink, watercolour and gouache on paper
39 by 54cm., 15¼ by 21¼in.

PROVENANCE

James Huntington-Whiteley, London, 17 May 2006

⊕ **£ 1,000-1,500 € 1,150-1,700**

207
MAXWELL ASHBY ARMFIELD, R.W.S.
1882-1972

Folio of Flower Studies

42 in total, some signed *MAXWELL ARMFIELD* or with monogram, some dated *1940, 1952, 1958, 1965* and variously inscribed
variously pencil, crayon, pastel and watercolour on paper
largest: 30.5 by 21.5cm., 12 by 8½in.

part illustrated opposite

⊕ **£ 3,000-5,000 € 3,350-5,600**


LILY
AMBER-ORANGE
CHOCOLATE SPOTS
166

208

JOHN CRAXTON, R.A.

1922-2009

Goat, Sailor and Asphodels

signed *Craxton* (lower left) and dated *86*
tempera on canvas
76.5 by 101.5cm., 30 by 40in.

PROVENANCE

Christopher Hull Gallery, London
Sotheby's, London, 14 March 2006, lot 49

LITERATURE

Ian Collins, *John Craxton*, Farnham, 2011, cat. no.182, illustrated p.149

We are grateful to Ian Collins and Richard Riley for their kind assistance with the cataloguing of the present work.

⊕ **£ 30,000-50,000 € 33,500-56,000**

Craxton was to first visit Greece in 1946, as Europe opened up following the end of the hostilities of WWII. The contrast between war-ravaged London and this Mediterranean idyll could not have been more stark. He had left behind an island where olive oil was to be found in chemists for the purpose of unblocking ears and he arrived to a set of islands "where lemons grow & oranges melt in the mouth... & the walls were made of honeysuckle" (The Artist, quoted in Ian Collins, *John Craxton*, Farnham, 2011, frontispiece). The impact that Greece was to have on Craxton was considerable, for the remainder of his life his work was hugely influenced by what he saw, felt and experienced there.

One of the most significant experiences of Craxton's first visit to Greece and the Mediterranean was his initial exposure to art of the East: 'the impact of some of the masterpieces of Byzantine art, especially mosaic, which I first saw in 1946-47, had a strong effect on me and this has been persistent' (The Artist, quoted in Whitechapel Art Gallery, exh. cat., London, 1967, p.10). This fragmentation of space and colour first experienced in mosaics becomes a trope through Craxton's work and is in evidence here. The planes of spatial recession in the work have been sliced and rearranged with the areas between the goat, sailor and flora, dispensed with. In a very similar fashion to both Byzantine art and more antique mosaics, scenes are interwoven and overlapped creating a tapestry of images, playing with the conventions of landscape painting. Shapes become fragmented and angular, and gradation of tone is dictated by the geometry of colour planes. The delineation of colour in this work is made even more explicit through the use of this fantastical palette. Mint greens come in to contact with lavenders, on top of oranges and pinks, combining to make a sumptuous feast.

This work synthesises many of the most noteworthy elements of Craxton's work. A theme typical to his art, in particular after his first trip to Greece, is that of men in repose after work. As in the present work, figures are draped variously in the foreground, in a dreamlike state. The asphodels amongst which the sailor lies have a poetic significance in their association with Elysium, which is, of course, the final resting place of heroic figures in ancient Greek mythology. The use of a sailor to illustrate this is typical of Craxton's valorisation of individual members of armed forces in contrast to his disdain for the forces as institutions. Another theme that runs through much of Craxton's work is his love of goats. In this instance, this carefree figure must also be seen in juxtaposition to the goat in the upper left, tied and readied for slaughter. Craxton found himself drawn to their rebellious and willful nature and the liberty with which they were allowed to roam, slowly consuming everything edible in reaching distance.

'I enjoy the reality of modern Greek life and perhaps in a romantic way I get absorbed by the elements of myth...in everyday existence'

THE ARTIST

quoted in Ian Collins, *John Craxton*, Farnham, 2011, p.82





209

209
TIBET
19th century

Cushion

wool, pile
the cushion face a Khagangma 'Tiger' rug
approximately: 66 by 64cm., 26 by 25in.

Khagangma are sitting rugs for ceremonial occasions, this and lot 211 exhibit the evocative 'Tiger' stripe motif; for further discussion of the 'Tiger' group lot 214.

W **£ 150-250 € 200-300**



210

210
AFTER JAMES NORTHCOTE, R.A.
1746 - 1831

A Tygre

mezzotint
published by Morgan, London, on wove paper
sheet: 42.8 by 48.5cm., 16¾ by 19 in.

£ 80-120 € 100-150



211

211
TIBET
19th century

Cushion

wool, pile
the cushion face a Khagangma 'Tiger' rug
approximately: 65 by 64cm., 25½ by 25¼in.

W **£ 150-250 € 200-300**



212

CRAIGIE AITCHISON, R.A.

1926-2009

Landscape

signed *Craigie Aitchison* and dated *2006* on the backing board
oil on board
20 by 15.5cm., 8 by 6in.

PROVENANCE

Timothy Taylor Gallery, London
Waddington Galleries, London

⊕ **£ 8,000-12,000 € 9,000-13,400**



213



214

213
JOHN DIXON, AFTER GEORGE STUBBS

circa 1740 - 1811

A Tigress

mezzotint
published by J. Boydell, S. Hooper, T. Bradford, T. Burford and J. Dixon, London, on laid paper
sheet: 50 by 59.7cm., 19¾ by 23½in.

Executed in 1773.

Stubbs was arguably the greatest painter of animals during the Enlightenment, highly regarded in his own lifetime and recognised as expert in depicting the anatomy of the beasts he painted. This rare print is after a famous work by the artist from the collection of the Duke of Marlborough at Blenheim Palace. At the time, mezzotint production was highly prized and critically lauded. Dixons plate was destroyed in a fire which made impressions even more desirable to 18th century and subsequent collectors and later inspired imitators. The present work, though, is part of that small and important early group by Dixon.

£ 600-800 € 700-900

214
TIBET

20th century

'Tiger' Rug

wool, pile
approximately: 150 by 69cm., 4ft. 11in by 2ft. 3in.

PROVENANCE

Christie's, New York, 30 June 2004, lot 9

The present lot features a repeated highly stylised tiger stripe motif, a device associated particularly with Tibetan rugs. These were objects of importance and often gifted to high ranking lamas or monastic institutions by benefactors or pious attendees. The tiger is an important beast in Tibetan Buddhism and features across a range of art. Rare and costly pelts are depicted in frescos and *thangkas* (scroll paintings), as seat coverings, costumes and as loin cloths on some sacred figures. These evocative objects have been cited as being meditative in nature during prayer and other rites. During *Losar* (Tibetan New Year) these rugs are used in dance, a rite called *Tse Gutor - rtse dgu gtor*, enacted to provoke protective deities to cleanse away sins for the forthcoming year. The use of orange, an important colour in Tibet in its own right, against a blue background is particularly dramatic.

W £ 500-800 € 600-900



215

215
PAUL GAUGUIN
1848 - 1903

Tête de Chat

signed *P. Gauguin* (lower right)
oil on canvas
11.8 by 9.2cm., 4¾ by 7½in.
Painted in 1884.

PROVENANCE

Paul Desforges, Rouen
Sotheby's, New York, *Mrs Frank J. Gould, New York & Cannes*, 25 April 1985, lot 177
Purchased at the above sale by the present owner

LITERATURE

Georges Wildenstein, *Gauguin, Catalogue*, Paris, 1964, vol. I, no. 130, illustrated p. 49
Daniel Wildenstein, *Gauguin, Catalogue de l'œuvre peint (1873-1888)*, Paris, 2001, vol. I, no. 159, illustrated p. 187

⊕ **£ 30,000-50,000 € 33,500-56,000**

Painted in 1884, *Tête de chat* is a tender portrait of a cat who looks calmly at the viewer, propped up on extended paws. 1884 was a seminal year for Paul Gauguin, who made the bold decision to dedicate himself full-time to an artistic career. Until then, Gauguin's pursuit of painting, and even his forays into sculpture and decorative arts, had been liminal to his primary occupation as a successful stockbroker.

Having moved to Rouen with his family in January, he worked primarily on landscapes in a similar vein to his friend and mentor Camille Pissarro, who had also spent time working in Rouen. Gauguin made several efforts to develop the same Impressionist style as his peers, yet these were variously met with a lukewarm response, and largely dismissed by Pissarro for lacking an essential vitality. Subsequently, the artist relinquished his attempts to emulate his peers, and started to paint in his own manner. In this vein Gauguin created several miniature portraits at this time in his own unique style. Each work seeming to encapsulate a certain fondness with its diminutive scale, especially noticeable in the present work. The hint of a red ribbon around the subject's neck suggests an intimate relationship: this was perhaps a family pet or a frequent visitor to the Gauguin household.

Cats would feature extensively in Gauguin's later work, prowling the sandy Tahitian landscapes for which the artist is renowned, or simply as peripheral feline presence, alluded to by a disappearing tail at the edge of the frame.



216

216
ALBERT GOODWIN, R.W.S.
1845-1932

Butterflies Paradise

titled (upper left)
distemper on canvas, in an intricately carved wood frame designed by the artist
144 by 67cm., 45 by 26¼in.

PROVENANCE

Fine Art Society, London, 1974

W **£ 600-800 € 700-900**

217
FRENCH OR SPANISH COLONIAL
19th century

'Bug Bear' Moneybox

incised *P G O* (to the underside)
coconut
carved and applied with mother-of-pearl and kilali beads fixed with black pitch
8.5cm. high, 7cm. wide, 10cm. deep; 3⅜ by 2¾ by 4in.

Probably late 19th century.

PROVENANCE

Private Collection (acquired in Paris in 1895)
Possibly Leander McCormick, Chicago
Michael Reese Service League Thrift-shop, Chicago (possibly donated from the above)
Philip W Ward, Chicago (acquired from the above *circa* 1956)
Christie's, New York, 13 May 1980, lot 23 (where attributed to Paul Gauguin)

LITERATURE

Christopher Gray, *Sculpture and Ceramics of Paul Gauguin*, Baltimore, 1963, no. 118, illustrated pp. 255-56

In 1980 the present work was sold at Christie's in New York where it was catalogued as being by Paul Gauguin - using Gray's monograph as the supporting evidence for this. The attribution has changed but the work remains a fascinating and joyous piece of folk art whose history has been bizarrely entwined with one of history's greatest artists.

£ 800-1,200 € 900-1,350



217





Marilyn Monroe, 1956 by Cecil Beaton
©The Cecil Beaton Studio Archive at Sotheby's

218

USA

20th century

Marilyn Monroe's Wicker Basket

natural wicker, seagrass
with leather and metal straps and handle
11 by 37 by 24cm., 4 by 14½ by 9½in.

Made during the 1950s.

PROVENANCE

Marilyn Monroe (1926 - 1962)
Christie's, New York, *The Personal Property of Marilyn Monroe*, 27-28 October 1999, lot 147

W £ 600-800 € 700-900



219 actual size

219
BRITAIN, ANGLO-SAXON

6th/7th century

Rare Disc Pendant

gold
3cm., 1¼in. diameter

PROVENANCE

By repute found on the beach near Minster Abbey, Isle of Sheppey, Kent
Christie's, London, *Antiquities*, 12 December 1990, lot 148

This important Anglo-Saxon disc pendant is typical of its type and finds a comparison in the gold pendant in the National Museums, Liverpool (World Museum, Joseph Mayer bequest, inv. no. M6231). Found in the same grave as the celebrated *Kingston Brooch* (M6226), the Liverpool pendant is similarly formed of a sheet of gold, punched through at the centre and articulated with smaller punched annulets. Such pendants were sometimes enamelled or set with garnets, such as the example sold in these rooms on 10 December 1996, lot 96.

RELATED LITERATURE

L. Webster and J. Blackhouse (eds.), *The Making of England: Anglo-Saxon Art and Culture AD 600-900*, exh. cat. British Museum, London, 1991, pp. 51-52, no. 33b

£ 5,000-7,000 € 5,600-7,800

220
TREVOR BELL

1930-2017

Piazza

signed *T Bell*, titled and dated *59* on the reverse
oil on board
33 by 29cm., 13 by 11½in.

PROVENANCE

Gillian Jason, London, 20 September 2004

⊕ **£ 300-500 € 350-600**



220



221

DESIGNED BY GEORGES BRAQUE FOR HEGER DE LÖWENFELD

1882-1963

‘Poseidon’ Necklace

signed *G Braque* and *Heger de Löwenfeld* and numbered *016*
diamond set
inner circumference: 390mm., 15¼in.

A drawing by the artist for the present lot is dated 23 September 1962.

LITERATURE

Cf.: Raphaël de Cuttoli, Baron Heger de Löwenfeld, *Metamorphoses de Braque*, France, 1989, pg. 109, for a related design sketch of the necklace dated 23 September 1962.

⊕ **£ 3,000-5,000 € 3,350-5,600**

Georges Braque (1882-1963) contributed to the ‘wearable art’ concept of jewels in the post-War period. The traditional notion of jewellery expressing wealth, status and reflecting fashion became less important and inspired artists and designers to express innovative sculptural forms. Braque turned his attention to jewellery at the age of 79. *Metamorphoses* was a collection where his two-dimensional sketches were turned into jewels and of which the present work forms a part. These jewels were produced by the highly regarded and experienced jeweller Baron Heger de Löwenfeld between 1961 and 1963.

Over a hundred items designed by Braque were exhibited at the Musée du Louvre from March to May 1963, just before his death. The pieces were inspired by myths and themes of birds and fish, each bearing a symbolic name of a classical god such as the ’Poseidon’ necklace offered in this sale.



222 actual size

222
ENGLAND
18th century

Patch Box

gold, agate, white enamel
the white enamel band along the rim on the lid inscribed 'RIEN D'AGREABLE LOIN DE VOUS', the inside of the lid applied with a circular mirror framed in gold
wide: 4.1cm., 1⅝in.

Made *circa* 1760.

PROVENANCE

Wartski, London

The fashion for beauty patches, worn to draw attention to the eyes, the lips or whichever part of the face the lady (or gentleman) wanted to emphasise, lasted well into the late 18th century, mainly in England and France. Made of different materials, such as moleskin or velvet, they were also used to cover skin irregularities, as well as for conveying certain messages. They were typically kept in extravagant gold, hardstone or porcelain boxes, their interiors fitted with mirrors, similar to the present lot.

£ 2,500-3,500 € 2,800-3,900

223
ENGLAND
second quarter 19th century

Snuff Box

hallmarked London, 1832, maker's mark *WR* incuse, possibly William Rowlands (Grimwade, p. 331 and Culme, p. 396) or William Ratcliff (Grimwade, p. 331)
silver-gilt, micromosaic
engine-turned base and sides, the double hinged lid inset with a micromosaic of a swan, Italian, circa *1815*, chased thumbpiece
wide: 7.6cm., 3 in.

LITERATURE

Arthur G. Grimwade, *London Goldsmiths*, 1976;
John Culme, *The Directory of Gold & Silversmiths*, Woodbridge, 1987

£ 800-1,200 € 900-1,350



223 actual size



224 actual size

224
FABERGÉ
late 19th/early 20th century

Magnifying Glass

with inventory number *16334*
glass, gold, silver, enamel
the surfaces enamelled in translucent violet over hatched engine-turning, in original box of issue
length: 6.6cm., 2⅝in.

PROVENANCE

Wartski, London, 27 May 2003

£ 1,000-1,500 € 1,150-1,700





alternate view

225

CARTIER, PARIS

established 1847

Presentation Model of Concorde

signed to the underside *Cartier Paris*
gold, rock-crystal, silk lined leather
in a fitted red leather case by Cartier inscribed 'MONSIEUR LE SECRETAIRE D'ETAT STONEHOUSE'
10.5 by 4.1cm., 4⅛by 1⅝in.

Made *circa* 1967.

PROVENANCE

Gifted to John Stonehouse (1925–1988)

The first official presentation of the Anglo-French supersonic airplane took place on Monday the 11th December 1967 at the Sud Aviation factory near Toulouse. Concorde was not in full service until 1971, yet this pivotal moment in aviation history and *entente cordiale* cooperation was commemorated by the presentation of three gold and rock-crystal models of Concorde by Cartier to Jean Chamant the French Transport Minister, Tony Benn the British Minister of Technology and John Stonehouse in his function as Minister of State for Technology. Stonehouse is still chiefly remembered for other reasons, which in 1974 culminated with the faking his own death on a beach in Miami, whilst in fact fleeing to Australia with his mistress. When Margaret Thatcher found out in 1979 that Stonehouse, a former postmaster general and minister, had been a paid Czech spy since 1962, he had already been convicted of fraud, theft, forgery and wasting police time.

£ 15,000-20,000 € 16,800-22,300



226

226
HUMPHREY SPENDER
1910 - 2005

Newcastle United Changing Room, 1938

signed, titled and dated in black ink, and with the photographer's blind stamp in the lower margin
silver print, printed later
24.5 by 36.5cm., 9¾ by 14¼in.

PROVENANCE

Mercury Gallery, London, 11 December 2000

⊕ **£ 600-800 € 700-900**



227

227
ATTRIBUTED TO MARRIOTT, LONDON
19th century

Portable 'Water Closet'

pottery, copper
the transfer-printed decoration to the ceramic bowl including the Warwick vase, with original lid
42 by 33.5cm., 16½ by 13¼in.

Made in the first quarter of the 19th century.

W **£ 800-1,200 € 900-1,350**



228

228
CHARLES SYKES
1875-1950

Rillette

pencil
37 by 51cm., 14½ by 20in.

Charles Sykes was an English sculptor who is best known for designing the *Spirit of Ecstasy* mascot which is used on Rolls-Royce cars.

⊕ **£ 300-500 € 350-600**



229

229
LOUIS VUITTON
founded 1854

Early Vuitton Trunk

with interior label printed *Louis Vuitton* etc. and numbered *9846*, the carrying handles stamped *L V*
printed canvas, beech, brass, painted steel, printed linen
with lift out tray, each side painted 'V. D.' and '9'
37 by 65.5 by 51cm., 14½ by 25¾ by 20in.

Made in the late 19th century.

W **£ 1,000-1,500 € 1,150-1,700**

230
ARCHIBALD DOUGLAS, LONDON
active 1821 - circa 1837

Travelling Condiment Set

hallmarked London, 1827
silver
in four screw-off condiment pots, gilt interior
length: 24cm., 9½in.; weight: 325gr., 10oz 8dwt.

PROVENANCE

Gerald Sattin Ltd., London, 25 May 1988

£ 500-800 € 600-900

END OF SALE



230



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New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or drivers licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £200,000; 20% on any amount in excess of £200,000 up to and including £3,000,000; and 12.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at http://www.sothebys.com/en/invoice-payment.html or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss

or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An EU Licence is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds
Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds
Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

○ Guaranteed Property
The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▵ Property in which Sotheby's has an Ownership Interest
Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

∋ Irrevocable Bids
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⊻ Interested Parties
Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve
Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right
Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	Royalty Rate
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

◉ Restricted Materials
Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.
A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

∏ Monumental
Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring reinvoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

‡ - the reduced rate
Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)
The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol
The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol
The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:
HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective

state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

(i) these Conditions of Business;

(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;

(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;

(iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and

(v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,

in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

(i) the information provided to it by the Seller;

(ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids

on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

[House Sales: Replacement Condition 7(c)

(c) The Buyer is obliged to arrange collection of purchased lots within the time stipulated in the special information or guide to Buying at Auction in the Sale Catalogue. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of: (i) collection or (ii) the expiry of the time specified above for collection. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.]

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance or emailing enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING VIA BIDNOW

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms).

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History "section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between theses Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

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SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:
Monday to Friday 9.00am to 5.00pm
34–35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility
Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex, UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = €1.1141

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you.

Thank you for your co-operation.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

REMOVAL OF FURNITURE TO SOTHEBY'S GREENFORD PARK

Purchasers wishing to clear items of Furniture from Bond Street on the day of the sale should contact the department administrator as soon as possible.

UPHOLSTERED FURNITURE

Whilst every care has been taken in cataloguing upholstered furniture, no guarantee can be given to the originality of the timber covered by upholstery or fabric.

IVORY

Some items in this sale contain ivory which may be subject to export and import restrictions. In addition, African elephant ivory cannot be imported into the United States. Please refer to the Endangered Species section in the Buying at Auction guide printed in the catalogue. Your attention is also drawn to Condition 10 of the Conditions of Business for Buyers.'

CLOCKS

Although condition reports may be given on request, such reports are statements of opinion only and may not specify all mechanical replacements or imperfections in the movement, case, dial, pendulum, separate base(s) or dome. All dimensions are approximate.

SCULPTURE

Casts in bronze, terracotta and other material are catalogued with the full name and dates of the artist that created the original model. In most cases, however, this does not mean that the cast is by the hand of the artist or of that precise date but, rather cast after the model by that artist.

10/15 NBS_NOTICE_FURNITURE €

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 ANTONIO CANOVA
In our opinion a work by the artist. In the case of 19th century sculpture this indicates that the work was made in our opinion either by the artist or by a foundry or editor who had the rights to reproduce the artist's original model either during the artist's lifetime or for a defined posthumous period. (When the artist's forenames are not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named).

2 ATTRIBUTED TO ANTONIO CANOVA
In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

3 WORKSHOP OF ANTONIO CANOVA
In our opinion a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

4 CIRCLE OF ANTONIO CANOVA
In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

5 MANNER OF ANTONIO CANOVA
In our opinion a work in the style of the artist and of a later date.

6 AFTER ANTONIO CANOVA
In our opinion a copy at a later date of a known work by the artist. In the case of 19th century sculpture this indicates that in our opinion the work was made by a foundry or editor at a later date and apparently without exclusive rights.

7 ITALY, 15TH CENTURY
In our opinion a work from that region and of that date

8 PROBABLY ITALIAN, 15TH CENTURY
In our opinion a work that is likely to be from that region and/or of that date but less certainty as to the region and/or date is expressed than in the preceding category.

9 IN RENAISSANCE STYLE
In our opinion a work executed in the style of the Renaissance but not necessarily of that period.

10 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are original to the model or authorised by the sculptor's studio or editor but not necessarily from the hand of the artist.

11 The term bearing the signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added at a later date.

12 Dimensions are given height before width

13 CONDITION OF LOTS
Your attention is drawn to the "Guide for Prospective Buyers" at the back of this catalogue, item 1, paragraph 7 entitled "Conditions of Lots" and to Clause 3 in the Conditions of Business towards the end of the catalogue.

3/05 NBS_GLOS_SCULP WOA



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