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koopman rare art



12 Dover Street, W1S 4LL
info@koopman.art | www.koopman.art | +44 (0)20 7242 7624

Bidders pipe up for treen

This Georgian treen tobacco stopper or pipe tamer sold for £2900 at Hartleys in Ilkley, West Yorkshire.

Standing 3¼in (9cm) high, it is carved as a gentleman wearing a tricorne hat and three-quarter coat and has acquired a particularly pleasing patina.

Auctioneer Charles Hartley told ATG it came for sale as part of the deceased estate of a couple who had been "collectors and lower-level dealers and had a huge collection of treen and everything else for that matter. You name it, they collected it."

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Right: Georgian treen tobacco stopper or pipe tamer, for £2900 at Hartleys.



Roseberys auction house expands from south London with a Pimlico Road shop

by Roland Arkell

South London auction house Roseberys will join the antiques and interiors shops in Belgravia this spring.

The space at 26 Pimlico Road, SW1 will be used to present highlights from forthcoming auctions, conduct valuations and host events.

The new location, open Monday to Saturday, will be overseen by Laura Ferguson, who joins Roseberys as gallery manager. She has previously worked for a number of commercial art galleries including Blond Contemporary, HdM Gallery, Tsvrikos Shake Gallery and the Lampronti Gallery.

"Opening [here] marks a new chapter for Roseberys," said chairman Ian Cadzow who founded the firm in 1987. "The premium location will give us a platform in the West End to present exceptional objects ahead of sale and a hub where we can engage directly with collectors, designers and the wider community that has long defined this part of London."

The shop, currently under refurbishment, was previously occupied by furniture designer Tom Faulkner and before that dealer Gordon Watson.

Spring to life

The gallery will open with highlights from the spring sales of Antiquities, Islamic & Indian Art and Chinese, Japanese & South East Asian Art.

This includes a significant early work by Sayed Haider Raza (*Sous-Bois*, 1964, estimated at £60,000-80,000), a group of Indian miniature paintings collected in the 1960s by British Council officer John Acton and a collection of Chinese works of art acquired by a linguist, interpreter and writer living in Beijing in the 1950s.

The
Cotswolds
Decorative, Antiques & Art Fair
Westonbirt School, Tetbury, Glos GL8 8QG

17th - 19th April

The
Annual Buxton 60th Fair!
Decorative, Antiques & Art Fair
The Pavilion Gardens, Derbyshire SK17 6BE

29th - 31st May

The
Pavilions of Harrogate
Decorative, Antiques & Art Fair
The Yorkshire Showground, Harrogate HG2 8NZ

12th - 14th June

ALL FAIRS: Friday - Saturday 11am - 5pm | Sunday 11am - 4:30pm

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3 Major Events
for 2026

Not best timing but robust results

Despite events that seemed to be conspiring to make life difficult, *TEFAF Maastricht* remains a must-visit

by Claire Wrathall

With war in the Middle East, falling stock markets and a train strike in Belgium, the timing of this year's edition of *TEFAF Maastricht*, its 39th, was not necessarily auspicious.

That the fabulous flowers were fewer, the sandwiches plainer and – after last year's Extinction Rebellion protest – nobody was mentioning the private jets at Maastricht-Aachen airport seemed to reflect this. Yet the mood among the 276 dealers (from 24 countries) during the two-day preview seemed positive, buoyed perhaps by the \$200m-plus-worth of art sold at the Old Master auctions in New York last month.

Attendance, too, was up on last year, by 5% across the two opening days of the eight-day fair, among them representatives of 450 institutions, including the New York's Metropolitan (which spent \$1.5m on a 14th-century marble sculpture at Tomasso), the Getty Los Angeles, the Cleveland Museum, the Museums of Fine Art in Boston and Houston and the National Gallery of Canada in Ottawa (which bought a wallpaper panel by Thomas Couture and Jules Desfossé from Carolle Thibault-Pomerantz).

Steady as we go

Overall sales were steady.

"So far, so good. I can't complain," said Corinne Kevorkian of Paris-based *Galerie Kevorkian*, whose booth showcased a remarkable collection of Bronze Age (2nd and 1st millennium BC) figures – gods and animals – from Syria, Iran and the Eastern Eurasian Steppes, many of which bore red dots by day two. She would not be specific on price, conceding only that they ranged from €1000 to €80,000.

The oldest exhibits at the fair, however, were probably the marble Cycladic figures offered by David Aaron, notably a 5½in (14.5cm) high Pregnant Idol, c.2500-2000BC, priced at €350,000, an object that, like the ancient bronzes, would sit as well in a contemporary interior as a museum. They, too, were having a good fair, reporting several sales, notably an Attic marble grave marker or stele of a young unmarried



A selection of stand-out sales from *TEFAF Maastricht 2026*

1. Thomas Colbourn and Son sold 'Mr Joy's Surprise', an English Queen Anne child's wardrobe in the form of a house, which is signed and dated *Edmund Joy, 1709*. It was ticketed at **€75,000** and sold during the fair. This was included in *English Dolls' Houses of the Eighteenth and Nineteenth Centuries* by Vivien Greene (1955). It had been offered at a US auction in 2023 but was listed as 'passed'. Just one other wardrobe of this type is known, also by Joy but dated 1712, which is in the permanent collection of the V&A.

2. Galerie Léage sold an 18th century secrétaire by Bernard Molitor, veneered with plum pudding mahogany and featuring chased gilt bronzes, which was ticketed at **€500,000-700,000**. It was in the collection of baron Alphonse de Rothschild (1827-1905) and was passed through the family until the late 20th century.

3. A new client to Charles Ede bought a selection of fragments from a Nereid sarcophagus, c.190-200AD. Offered for **€130,000**, they had a provenance back to Thomas Coke, 1st Earl of Leicester (1697-1759), who bought the fragments in Rome during his six-year Grand Tour and installed them in Holkham Hall, where they remained until 2024.

Athenian woman which had an asking price of £450,000.

The stellar sale of the by-invitation-only preview, however, was a painting by Willem Drost (1633-1659), *Man with Plumed Beret*, described by Agnews as "a singular masterpiece of the Rembrandt School", which was acquired by the US collector Thomas S Kaplan's



4. This brass dog collar worn by Lord Byron's dog *Boatswain* and offered for a price in excess of **€50,000** sold from the stand of **Desmet Gallery**. The collar sold at North Yorkshire auction house Tennants in 2017 for a hammer price of £14,000 – see ATG No 2320.

5. An example of the eclectic offerings at the fair was Eugène Grasset's *Le Chat Noir*, a model for the first sign of Montmartre's Cabaret du Chat Noir. Designed c.1881 for the opening of the establishment, it may have been based on the existing alley-cat that gave the cabaret its name. Completed in polychrome and painted plaster, it was offered by **Agnews Works on Paper** for **€35,000**.

6. This painting of a greyhound by Cesare Dandini, completed in Florence during the 1630s-40s, was sold on the stand of **Robilant + Voena** where it was offered for **€300,000**. It was one of a number of sales the gallery made, including a Lucio Fontana ticketed at €900,000 and a 17th century Allegory of Vanity by Nicolas Régnier priced at €350,000.

7. Dr Jörn Günther Rare Books sold a variety of manuscripts ranging in price from **SFr400,000-1.4m**. Among them was the *Life of Saint Radegund*, a manuscript on vellum illuminated by the Master of St Radegund, made in Poitiers, France, c.1496-98, for King Charles VIII and his wife Anne de Bretagne.

Leiden Collection of 17th-century Dutch art for an undisclosed amount.

It was not the only institution buying. The Van Gogh Museum in Amsterdam bought Virginie Demont-Breton's *L'Homme est en mer* or *Man at Sea* (which inspired Van Gogh's painting of the same name) from Texas-based **Gallery 19C** for

"between €500,000 and €1m".

The London-based sculpture specialist **Stuart Lochhead** made a handful of sales during the preview, among them Massimo Stanzione's *Study of a Boy in Profile*, for about €350,000, and *Griselda*, a late-19th century bronze bust of a young woman by Alfred Drury (there's one in the collection at Tate), for



a sum "in the region of €50,000". But its most important deal was a rare Roman vase that was carved in Alexandria from a single block of Aswan granite for the Emperor Nero and discovered in the Nymphaeum of the Emperor Augustus's residence in Rome in 1721, when it was acquired by William Ponsoby, 2nd Earl of Bessborough. This was only the third time it had been offered since then. Sold to an institution that declined to be named, it fetched about £1.8 million.

The British specialist in Ukrainian and European art **James Butterwick** also reported brisk business, selling 29 works by the hitherto almost unknown, largely self-taught Ukrainian symbolist **Dmitry Lebedev** (priced from €2000-38,000), nine of them in the first hour.

"There's been a stonking amount of interest," he told *ATG*. "I think buyers were attracted by the fact that we were showing almost everything he ever made," he said of the exhibition he had put together for his booth. "It's pretty comprehensive, with archives and all," even including a richly illustrated, lavishly produced 124-page catalogue detailing an oeuvre that reflects, as Butterwick put it, "the chaos of revolution and pestilence" Lebedev lived through.

Decorative arts were selling well too, especially silver. **Koopman Rare Art** sold a group of Charles II cage-work cups for something in the region of £180,000, and a pair of Victorian pilgrim flasks, with an asking price of £90,000. The stand-out exhibits on its stand, however, were two pairs of candelabra, one made in 1816 by Paul Storr priced at £485,000; the other, made in 1744, by George Wickes for the Earl of Kildare (£1.25m).

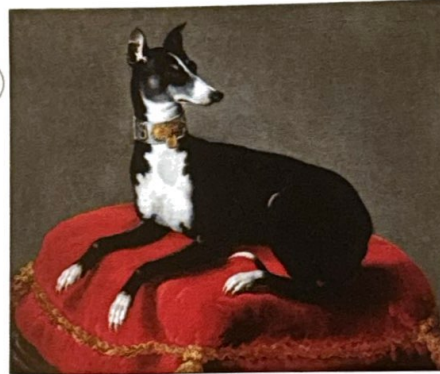
Reflecting the recent surge in silver prices, their labels specified

not just their dimensions, but their weights, which in the case of a rare rococo-style, two-tiered silver side table and matching five-piece tea set (£100,000), made by Bernstein in Germany, c.1890, amounted to a substantial 31kg.

The Dutch gallery **A Aardewerk** was exhibiting silver of an altogether different style: notably a collection of 100 17th and 18th-century Dutch silver miniatures by **Arnoldus van Geffen** (€750,000), tiny, yet exquisitely detailed models of household items and furniture – a four-poster bed, a pair of fire dogs, a coffee urn with three minuscule taps – all displayed in a no less precisely constructed 1:12 scale-model of the Rembrandt House in Amsterdam, that was surely inspired by the dolls' houses in the Rijksmuseum.

Also resembling a dolls' house was 'Mr Joy's Surprise', an English child's wardrobe, made by the English furniture-maker **Edmund Joy** in 1709 to resemble the Dutch-gabled façade of Kew Palace, which **Thomas Coulborn & Sons** sold for around €75,000.

Like everything at *TEFAF*, it



had been thoroughly vetted. Indeed, talking to the dealers about the provenances of what is on sale here is part of the pleasure of coming.

The French dealer **Oscar Graf**, for example, had a rare 1881 Alfred Serre enamel on copper, in near perfect condition, of **Minerva** (€200,000) that had been made for **William Henry Vanderbilt**. When, in 1926, the **Vanderbilt Mansion** in New York was demolished to make way for **Bergdorf Goodman**, almost its entire contents were snapped up by the **Metropolitan Museum of Art**.

Graf's eye had been caught by the blue globe in the top-left corner, held aloft by a winged figure that shows **America**, pointing to the nationality of whoever had commissioned it. Its origin was confirmed when, in the **Library of Congress**, he discovered a photograph published in 1883 showing it in situ.

No less remarkable, the edition of **Goya's Los Caprichos**, 1797-8 (one of two on offer this year; **Emmanuel von Baeyer** had another for £1.5m) that **New York print specialist David Tunick** was offering had once belonged to **Vincent van Gogh** (his bookplate bears this out). After his death, his family had



sold it for a great deal less than the \$450,000 that **Tunick** was asking. He was having better luck with less expensive prints by **Boucher** and **Tiepolo**.

What sets *TEFAF* apart from other fairs is the extraordinary eclecticism of what is on offer, which ranged this year from a fiendishly uncomfortable-looking engraved brass dog collar worn by **Lord Byron's dog Boatswain** – priced at "north of €50,000" said Belgian dealer **Tobias Desmet**, who was selling it – to a **Louis XVI** clock made from a **Ming-dynasty celadon vase**, ornamented with exquisitely chased gilt bronze rooster heads (**Galerie Léage**, €380,000), by way of a 17th-century **Mughal automaton of an elephant** (**Kent Antiques**, €370,000) and a painted plaster cat's head by the Swiss artist **Eugène Grasset**, c1881, a model for the sign of **Le Chat Noir Cabaret** in Paris (**Agnews Works on Paper**, €35,000).

Animals, especially cats – among them, a rare 17th-century **Safavid Fritware cat qalyan** or water pipe (**Amir Mohtashemi**; sold for an undisclosed sum); a **Diego Giacometti bronze cat** (**Ary Jan**); a **Gabriele Münter cat portrait** (**Utermann**); and a magnificent pair of 17th-century terracotta panthers (**Steinitz**) – were something of a theme this year.

Appetite for art

"What we are seeing in Maastricht is a powerful reminder that the appetite for great works of art continues to grow," observed **Boris Vervoort** of *TEFAF's* executive committee. "Even in uncertain times, collectors remain deeply committed to acquiring truly outstanding works."

And when it comes to rare, extraordinary and – crucially – genuine works of art, *TEFAF* is the place to find them. ■