

EUROPEAN SCULPTURE  
AND WORKS OF ART

*King Street*

*8 December 2015*



CHRISTIE'S







LONDON · KING STREET

# EUROPEAN SCULPTURE AND WORKS OF ART

*Tuesday 8 December 2015*

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## AUCTION

Tuesday 8 December 2015  
at 2.00 pm, *lots 1-127*

8 King Street, St. James's  
London SW1Y 6QT

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## VIEWING

Friday	4 December	9.00 am – 4.30 pm
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Sunday	6 December	12 noon – 5.00 pm
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## AUCTIONEER

Philip Belcher

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Lot 10

*inside front cover*  
Lot 124

*page one*  
Lot 44

*opposite*  
Lot 51

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# CHRISTIE'S

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# CONTENTS

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3	AUCTION INFORMATION
4	INTERNATIONAL DECORATIVE ARTS
5	SPECIALISTS AND SERVICES FOR THIS AUCTION
8	PROPERTY FOR SALE
108	CONDITIONS OF SALE • BUYING AT CHRISTIE'S
111	VAT SYMBOLS AND EXPLANATION
112	IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE
113	STORAGE AND COLLECTION
114	SALEROOMS AND OFFICES WORLDWIDE
116	SPECIALIST DEPARTMENTS AND SERVICES
117	INTERNATIONAL DECORATIVE ARTS GROUP
123	ABSENTEE BIDS FORM
124	CATALOGUE SUBSCRIPTIONS



**1**  
A GILT-COPPER AND SILVER CHALICE  
FRENCH, 15TH CENTURY

On a spreading lobed foot, the knop inset with  
six engraved medallions  
8 in. (20.3 cm.) high

£2,000-3,000                      \$3,100-4,600  
   €2,800-4,200



PROPERTY OF A LADY

**2**  
A CHAMPLEVÉ ENAMEL AND  
COPPER GEMELLION  
LIMOGES, CIRCA 1250-1300

With extensive traces of gilding  
9 in. (22.6 cm.) diam.

£7,000-10,000                      \$11,000-15,000  
   €9,800-14,000

PROVENANCE:  
Private collection, Spain.

COMPARATIVE LITERATURE:  
Paris, Musée du Louvre, *L'œuvre de Limoges - Émaux limousins du Moyen Âge*,  
23 Oct. - 22 Jan. 1996, pp. 366-8, nos. 126-7.

The word 'gemellion' is used to describe a type of basin used to wash the hands and took its roots from the latin gemellus, which means 'twins' because they were conceived in pairs, with water being poured from one to the other. The word appeared during the Carolingian period and was frequently used in the 12th century. Gemellions were generally made in enamel and copper as with the example offered here. The form and enamel decoration of these Limoges vessels are sometimes compared with oriental objects but engraved copper basins were also made in Europe in the 12th century. Gemellions were probably used in both sacred and secular contexts; the coat of arms in the center of the present example may indicate a secular use.



Opposite page lot 40



PROPERTY FROM A SPANISH PRIVATE COLLECTION  
(LOTS 3 AND 4)

**3**  
A GILTWOOD AND PASTIGLIA CASKET  
ITALIAN, FERRARA, CIRCA 1520-30

With mythological scenes of Pyramus and Thisbe, the Judgement of Paris, Daphne and Apollo and the Rape of Europa  
5¾ x 8 x 5¼ in. (14.5 x 20.4 x 14 cm.)

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

PROVENANCE:  
Private collection, Madrid.

COMPARATIVE LITERATURE:  
P. de Winter, 'A little-known creation of Renaissance decorative arts: the white lead pastiglia box', *Saggi e Memorie di Storia dell' Arte*, vol. 14, 1984.

The present lot heralds from a workshop identified by de Winter under the name the 'Workshop of Moral and Love Themes', which dominated the Ferrarese market for such objects. Similar scenes of Pyramus and Thisbe and the Rape of Europa can be seen on a casket in the Musée national de la Renaissance, Ecouen (de Winter, *op. cit.*, figs 2 and 31), and a scene of Apollo and Daphne on a casket at the Detroit Institute of Arts from the same workshop was possibly made using the same moulds.

Pastiglia caskets were made to house small collectable objects, such as medals, coins, gems and statuettes, that became popular in the Renaissance. The medieval home had been sparsely furnished, but in the late fifteenth century a new interest had evolved in more extensive furnishing, and pastiglia caskets would have been placed on the new chests, wardrobes and sideboards being created.



4  
 A GILTWOOD AND PASTIGLIA MARRIAGE CASKET  
 ITALIAN, FERRARA, CIRCA 1520

With processional and mythological scenes including Diana and Actaeon; the top with profile portraits of a husband and wife  
 4¾ x 8 x 5 in. (12 x 20.3 x 13 cm.)

£7,000-10,000

\$11,000-15,000  
 €9,800-14,000

PROVENANCE:

Private collection, Madrid.

COMPARATIVE LITERATURE:

P. de Winter, 'A little-known creation of Renaissance decorative arts: the white lead pastiglia box', *Saggi e Memorie di Storia dell' Arte*, vol. 14, 1984.

The present lot appears to have been made in a workshop identified by de Winter as the 'Workshop of the Amor-Ecouen Casket'. Another casket from this workshop in the Detroit Institute of Arts (de Winter, *op. cit.*, fig. 28), has the same frieze of decoration consisting of cherub heads and a similar triumphal scene to the present casket, although in the Detroit version the horses have been swapped for elephants creating a depiction of the Triumph of Fame. The profile portrait reliefs of a man and woman and the scroll inscriptions 'AMOR' to the lid identify the present lot as a marriage or engagement casket.



5

A BRONZE FOUNTAIN FIGURE OF A PUTTO  
NUREMBERG, 1568

On an integrally cast base dated '1568' to front  
8 in. (20.1 cm.) high

£6,000-9,000

\$9,300-14,000  
€8,400-12,000

PROPERTY OF A LADY

6

AN ALABASTER HIGH RELIEF BUST OF A MAN  
SPAIN, PROBABLY SARAGOSSA, CIRCA 1510-1540

With a velvet-covered wood stand; with two suspension  
loops to the reverse

13½ in. (34 cm.) high; 9½ in. (24 cm.) wide;  
15¾ in. (40 cm.) diameter, the wood stand

£25,000-35,000

\$39,000-54,000  
€35,000-49,000

COMPARATIVE LITERATURE:

G. Weise, *Die Plastiker der Renaissance und des Frühbarock im nördlichen Spanien*, Tübingen, 1957, reprinted 1958, I, *Die Plastik der ersten Hälfte des 16. Jahrhunderts*.

M. Trusted, *Spanish Sculpture - Catalogue of the Post-Medieval Spanish Sculpture in Wood, Terracotta, Alabaster, Marble, Stone, Lead and Jet in the Victoria and Albert Museum*, London, 1996.

This carved portrait head was formerly attributed to the Italian sculptor Tullio Lombardo but the type of alabaster used, as well as the less classical facial features suggest one should look further afield to Spain for its origin. The warmer colour of the alabaster and the inclusion of visible veining were not used by the Lombardi, but can be seen in such high quality works as the effigies of Don Garcia de Osorio and Dona Maria de Perea in the Victoria and Albert Museum (see Trusted, *op. cit.*, nos. 3 and 4). As pointed out by Trusted, alabaster was used extensively in Spain, especially in the northeast where it could be quarried locally (*ibid.*, p. 11).

The somewhat mannered tilt of the head and the stylised sweep of the drapery seem to reflect a remnant of the late medieval period. However the inclusion of the laurel wreath – a classical motif – and the distinctive jewel on the shoulder are clear indications that this is the work of someone already influenced by renaissance ideals. Among sculptors working in this style, the work of Damian Forment (1480-1540) shows many similarities to the present head. His work at the cathedral of Huesca, executed in the early 1520s, is perhaps closest; his reliefs of *Christ Crowned by Thorns* and *Christ before Pilate* on the high altar both include faces with the same narrow nose, high cheekbones, tilted heads and sweeping drapery as can be seen in the lot offered here (see Weise, *op. cit.*, pls. 36 and 37).







PROPERTY FROM AN ENGLISH  
PRIVATE COLLECTION

**7**  
A PAIR OF STONE CORBELS IN THE FORM  
OF PRAYING ANGELS  
ENGLISH, PROBABLY EAST ANGLIAN,  
LATE 15TH CENTURY

6 $\frac{7}{8}$  x 6 $\frac{1}{2}$  x 13 $\frac{1}{4}$  in. (17.4 x 16.5 x 33.7 cm.), each

(2)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

King's Lynn, Norfolk, acquired in the late 1970s.

COMPARATIVE LITERATURE:

A. Gardner, *English Medieval Sculpture*, Cambridge,  
1951, pp. 319-323.

**8**  
A STONE COAT-OF-ARMS, PROBABLY OF THE  
CORRER FAMILY  
VENETIAN, LATE 16TH CENTURY

Inscribed to the lower scrollwork '...IGIO' and  
'LIBERAL...'

37 in. (94 cm.) high

£5,000-8,000

\$7,700-12,000

€7,000-11,000

PROPERTY OF A GENTLEMAN

**9**  
A POLYCHROME WOOD CORPUS FIGURE  
ITALIAN, SECOND HALF 15TH CENTURY

39 $\frac{3}{8}$  in. (100.1 cm.) high

£4,000-6,000

\$6,200-9,200

€5,600-8,300



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**10**

A BRONZE LION AQUAMANILE  
GERMAN, SECOND HALF 13TH CENTURY

10⅞ in. (25.8 cm.) high

£120,000-180,000

\$190,000-280,000

€170,000-250,000

**PROVENANCE:**

Sotheby's London, 10 December 2002, lot 11, where acquired by the father of the present owners, and by descent.

Private collection.

**COMPARATIVE LITERATURE:**

O. von Falke and E. Meyer, *Romanische Leuchter und Gefässe - Giesgefässe der Gotik*, Berlin, 1935, reprinted 1983, nos. 444 and 445, figs. 419 and 420.

U. Mende, *Die Türzieher des Mittelalters*, Berlin, 1981, no. 109, fig 195. Hildesheim, Dom-Museums, *Bild und Bestie – Hildesheimer Bronzen der Stauferzeit*, 31 May – 5 October 2008, M. Brandt ed.





The aquamanile was an important status symbol in mediaeval Europe and was used in both secular and religious contexts. A ceremonial vessel, it was used to pour water over the hands of guests or celebrants into an accompanying basin. The term itself comes from the latin words 'aqua' and 'manus' signifying 'water' and 'hand'. It is thought that most aquamaniles were probably made of pottery, but few of these have survived due to the fragility of the material.

Bronze aquamaniles take a variety of forms including human heads, dragons, birds and horses. However by far the most popular was the lion, symbol of strength and royal authority. Most of the German lion aquamaniles take as their prototype the celebrated Brunswick Lion originally erected in front of Dankwarderode Castle and the cathedral of Brunswick by Henry the Lion, Duke of Saxony and Bavaria, in around 1166 AD. This monumental bronze, standing almost three metres in length, has a luxuriant mane, deep chest and stylised overall form which heavily influenced examples such as the present lot.

The more upright stance of this aquamanile corresponds to two other lion aquamaniles published by Falk and Meyer in their seminal work on romanesque candlesticks and vessels (*loc. cit.*). Housed in the Märkisches Museum in Berlin and the Kunstgewerbemuseum in Frankfurt, these also share the tufted mane which has been elaborately chased and the drilled eyes which are slightly down-turned at the outer corners. Falke and Meyer catalogue both these aquamaniles as 'Hildesheim, second half 13th century'. The one aspect in which the present lot differs from those examples is with the rising forehead and tufts of mane on top of the head between the ears. This serves to frame the face more centrally and in this respect the face of the present aquamanile resembles the faces of bronze door handles of the same period. In particular, the pronounced eyebrows, the treatment of the eyes and the nose of the aquamanile all correspond closely to the lion mask door handles of the west doors of the Elisabethkirche in Marburg (see Mende, *loc. cit.*). The Elisabethkirche was dedicated in 1283 which serves as further confirmation of the dating of the present lot to the second half of the 13th century.



PROPERTY FROM A GERMAN  
PRIVATE COLLECTION  
(LOTS 11-27)



**11**

A LIMWOOD RELIEF OF THE  
CORONATION OF THE VIRGIN  
FRANCONIAN, EARLY 16TH CENTURY

Inscribed 'Pi660F' to the reverse  
18 in. (45.7 cm.) high

£5,000-8,000

\$7,700-12,000  
€7,000-11,000

**PROVENANCE:**

Acquired from Galerie Schlichtenmaier,  
11 April 1989, by the father of the present  
owners, and by descent.

**12**

A POLYCHROME LIMWOOD GROUP  
OF THE VIRGIN AND CHILD  
AUSTRIAN, SALZBURG, CIRCA 1420

The later integral plinth with an old wax seal  
and inventory label inscribed 'XIII/ R13', the  
reverse hollowed out  
28¾ in. (73 cm.) high

£3,000-5,000

\$4,700-7,700  
€4,200-6,900

**PROVENANCE:**

Erna Pasetti, Vienna, circa 1950.

**COMPARATIVE LITERATURE:**

Paris, Musée du Louvre, *Sculptures allemandes  
de la fin du Moyen Age*, 22 Oct. 1991 - 20 Jan.  
1992, S. Guillot de Suduiraut ed., nos. 1-4.





**13**

A POLYCHROME LIMEWOOD GROUP OF ST. GEORGE  
SLAYING THE DRAGON  
CIRCLE OF MARTIN ZURN (1585-1665), BAVARIA, CIRCA 1630-40

The reverse of the rider hollowed out  
41¾ in. (106.3 cm.) high

£8,000-12,000

\$13,000-18,000  
€12,000-17,000

**PROVENANCE:**

Acquired by August 1974, by the father of the present owners,  
and by descent.

**COMPARATIVE LITERATURE:**

Dr. Wolfgang Hofstatter, 21 August 1974, no. 302 [private expertise].

The facial type of St. George is typical of the works emanating from the workshop of Martin Zurn, which he largely shared with his brother Michael. The heavy eyelids, fleshy skin, very thick, voluminous overflowing curls of hair and the downturned collar are close to a bust of Saint Roch attributed to Zurn in the Louvre (R.F. 2280), and to the masterful figures of SS. Sebastian and Florian in the Bode Museum (C. Z. von Manteuffel, *Die großen Ritterheiligen von Martin Zurn*, Berlin, nos. 4,6 and 10), carved for the high altar at Wasserburg am Inn in 1638-9.



PROPERTY FROM A GERMAN  
PRIVATE COLLECTION  
(LOTS 11-27)



**14**

A PARCEL-GILT POLYCHROME LIMWOOD FIGURE OF ST. GEORGE  
SOUTH TIROL, CIRCA 1480-1490

31 in. (79 cm.) high, overall

£6,000-9,000

\$9,300-14,000  
€8,400-12,000

PROVENANCE:

Neumeister, Munich, Auction 264, 10 December 1991, lot 15, where acquired by the father of the present owners, and by descent.

COMPARATIVE LITERATURE:

T. Müller, *Gotische Skulptur in Tirol*, Bozen, 1976, figs. 110, 122-124, 128.

PROPERTY FROM A GERMAN  
PRIVATE COLLECTION  
(LOTS 11-27)



**15**  
A PARCEL-GILT POLYCHROME WOOD  
GROUP OF THE VIRGIN AND CHILD  
SOUTH AUSTRIAN, CIRCA 1470-80

The reverse hollowed out  
46½ in. (118 cm.) high

£15,000-25,000

\$24,000-38,000  
€21,000-35,000

**PROVENANCE:**

Fritz Prause, Klagenfurt, 20 December 1996,  
from where acquired by the father of the present  
owners, and by descent.



**16**  
A PARCEL-GILT POLYCHROME LIMWOOD RELIEF OF THE  
VIRGIN AND CHILD  
UPPER RHINE, POSSIBLY BASEL, CIRCA 1520  
42½ in. (108 cm.) high

£8,000-12,000

\$13,000-18,000  
€12,000-17,000

The angular folds of the drapery combine the ideas of the virtuoso carver Master H. L. with the older forms of the Basel tradition. This drapery, the facial type and the thick strands of hair, emanating out in waves from the side of the head relate to a figure of a female saint in the Badisches Landesmuseum Karlsruhe (see E. Zimmermann, *Die mittelalterlichen Bildwerke in Holz, Stein, Ton und Bronze. Mit ausgewählten Beispielen der Bauskulptur*, Karlsruhe, 1985, no. 141).



**17**  
A PARCEL-GILT POLYCHROME LIMWOOD GROUP OF THE  
VIRGIN AND CHILD  
WORKSHOP OF LEONARD ASTL, AUSTRIA, CIRCA 1510  
24¾ in. (62.7 cm.) high

£6,000-10,000

\$9,300-15,000  
€8,400-14,000

The high forehead of the Virgin, snub-nose turned slightly upward, and tube-like folds of the drapery are close to works by the Austrian master Lienhard Astl, in particular the altarpiece at Hallstatt, Salzkammergut, and also the winged altar dated 1507 at Gampern, upper Austria.

PROPERTY FROM A GERMAN  
PRIVATE COLLECTION  
(LOTS 11-27)



18



19

18

A LIMWOOD RELIEF OF THE  
DEPOSITION OF CHRIST  
AUSTRIAN, POSSIBLY EARLY 16TH CENTURY  
22 x 13<sup>7</sup>/<sub>8</sub> in. (56 x 35.3 cm.)

£4,000-6,000

\$6,200-9,200  
€5,600-8,300

PROVENANCE:

Acquired on 14 May 1977 by the father of the present owners, and by descent.

COMPARATIVE LITERATURE:

Dr. Wolfgang Hofstätter, Vienna, 25 February 1975, no. 313 [private expertise].

The present relief has been previously attributed to the Salzburg master Leinhard Astl and dated to circa 1515-1520 due to stylistic comparisons to Meister Astl's relief of St. Anna Selbdritt around 1520 in the parish Church of Bischofshofen. Compositional parallels can also be drawn with a limewood Pieta attributed to Astl from the Kremayr Collection, Vienna, and sold at Sotheby's, New York, 27 January 2011, lot 386.

PROPERTY FROM A GERMAN  
PRIVATE COLLECTION  
(LOTS 11-27)

19

A PARCEL-GILT AND -SILVERED  
POLYCHROME LIMEWOOD GROUP  
OF THE PIETA

AUSTRIAN, CIRCA 1580-1600

The reverse hollowed out  
30¾ in. (78.1 cm.) high

£5,000-8,000

\$7,700-12,000  
€7,000-11,000

20

A PARCEL-GILT POLYCHROME  
LIMEWOOD GROUP OF THE VIRGIN  
AND CHILD

AUSTRIAN, POSSIBLY SALZBURG,  
CIRCA 1425

The reverse hollowed out  
46½ in. (108.1 cm.) high

£15,000-25,000

\$24,000-38,000  
€21,000-35,000

PROVENANCE:

Acquired before August 1974, by the father of  
the present owners, and by descent.

LITERATURE:

Dr Wolfgang Hofstatter, 21 August 1974,  
no. 303 [private expertise].

COMPARATIVE LITERATURE:

Kunsthistorisches Museum, Vienna,  
*Europäische Kunst um 1400*,  
7 May - 31 July 1962, nos. 54-55.  
Paris, Musée du Louvre, *Sculptures allemandes  
de la fin du Moyen Age*, 22 Oct. 1991 - 20 Jan.  
1992, S. Guillot de Suduiraut ed., nos. 2 and 4.

The voluminous drapery cascading down  
from each arm in zig-zag folds and the lively  
Christ child supported by the Virgin's left  
hand place this graceful work in a group  
of *Schöne Madonnen* that evolved from  
the court of the House of Luxembourg, the  
ruling family of Bohemia, and spread south  
to Austria and further afield. The positioning  
of the Christ child counterbalances the gentle  
contrapposto of the Virgin, seen in works  
in Austria, and often Salzburg, in the early  
fifteenth century.



PROPERTY FROM A GERMAN  
PRIVATE COLLECTION  
(LOTS 11-27)



**21**  
A PAIR OF PARCEL-GILT POLYCHROME WOOD ANGELS  
TIROLEAN, EARLY 18TH CENTURY

17 in. (43.2 cm.) high, each

(2)

£2,000-3,000

\$3,100-4,600  
€2,800-4,200

PROVENANCE:

Dr. Karl Krüger (1855-1939), Hanover.

The above collection donated to the German people in 1939. Located in Innsbruck from 1942 by decree of the German Chancellor, and formally given to the Tiroler Landesmuseum Ferdinandeum in 1958.

Acquired by Joseph Kälin, Einsiedeln, from the Tiroler Landesmuseum Ferdinandeum in April 1961.

Acquired from Wolfgang A Siedler, Vienna, 1980, by the father of the present owners, and by descent.

LITERATURE:

Dr. E. Egg, Director of Tiroler Landesmuseum Ferdinandeum, Innsbruck, 10 April 1961 [private expertise]

The Y-shaped motif of the folds of drapery occasionally interrupted by pouch-like crinkle folds are in the Swabian style of Hans Thoman (previously known as the Ottobeuren Master), and also of Hans Leinberger, working across the Swabian-Bavarian border, but in a less exaggerated form. The very long foreheads and pinched and pronounced chins can also be seen in local work of the period, such as Leinberger's Virgin and Child of 1515 (Bayerisches Nationalmuseum, Munich).

**22**  
A PAIR OF PARCEL-GILT POLYCHROME LIMWOOD FIGURES  
OF SS. MARGARET AND BARBARA  
SOUTH GERMAN, SWABIAN, CIRCA 1510-1520

With stamp to underside of each, the reverse of each hollowed out  
29 $\frac{7}{8}$  and 29 $\frac{3}{4}$  in. (76 and 75.5 cm.) high

(2)

£20,000-30,000

\$31,000-46,000  
€28,000-42,000

PROPERTY FROM A GERMAN  
PRIVATE COLLECTION  
(LOTS 11-27)



PROPERTY FROM A GERMAN  
PRIVATE COLLECTION  
(LOTS 11-27)



**23**  
A PARCEL-GILT POLYCHROME LIMWOOD GROUP OF  
THE VIRGIN AND CHILD

AUSTRIAN, PROBABLY SALZBURG, CIRCA 1430-1450

19 $\frac{1}{8}$  in. (48.8 cm.) high

£3,000-5,000

\$4,700-7,700  
€4,200-6,900

**PROVENANCE:**

Acquired from Wolfgang A. Siedler, Vienna, 30 August 1980, by the father of the present owners, and by descent.



**24**  
A PARCEL-GILT POLYCHROME LIMWOOD FIGURE OF  
ST. BARBARA

BOHEMIAN, CIRCA 1430-1450

With two indistinct stamps to the reverse  
29 $\frac{5}{8}$  in. (75.2 cm.) high

£4,000-6,000

\$6,200-9,200  
€5,600-8,300

**PROVENANCE:**

Acquired from Wolfgang A. Siedler, Vienna, 4 January 1982, by the father of the present owners, and by descent.



PROPERTY FROM A GERMAN  
PRIVATE COLLECTION  
(LOTS 11-27)



**25**  
A PARCEL-GILT POLYCHROME LIMWOOD GROUP OF THE  
VIRGIN AND CHILD  
AUSTRIAN, CIRCA 1440

Paper label to underside inscribed 'Kunstsammlung/ Pfarrer/ Alois Haas';  
the reverse simply finished  
29 $\frac{5}{8}$  in. (75.2 cm.) high

£2,000-3,000

\$3,100-4,600  
€2,800-4,200

**PROVENANCE:**

Kunstsammlung Alois Haas, 1962.  
Acquired from the above on 11 February 1973, by the father of the  
present owners, and by descent.



**26**  
A PARCEL-GILT POLYCHROME WOOD CORPUS FIGURE  
UPPER AUSTRIA, CIRCA 1720

25 $\frac{3}{4}$  in. (65.6 cm.) high

£3,000-5,000

\$4,700-7,700  
€4,200-6,900

**PROVENANCE:**

Baron von Ehrfeld.

PROPERTY FROM A GERMAN  
PRIVATE COLLECTION  
(LOTS 11-27)



**27**

A POLYCHROME LIMWOOD FIGURE  
OF ST. FLORIAN  
SALZBURG OR BAVARIA,  
FIRST HALF 17TH CENTURY

Standing on a rectangular wood base; paper  
label to reverse inscribed '4186'; the reverse  
hollowed out

64½ in. (164 cm.) high, overall

£8,000-12,000

\$13,000-18,000  
€12,000-17,000

**PROVENANCE:**

Acquired from Wolfgang Siedler, Vienna, May  
1972, by the father of the present owners, and  
by descent.



**28**

**A PARCEL-GILT POLYCHROME PINE GROUP OF THE STONING OF ST. STEPHEN**

ATTRIBUTED TO HANS KLOCKER (ACTIVE 1478-1500), BRIXEN, CIRCA 1485-95

22½ in. (57 cm.) high

£30,000-50,000

\$47,000-77,000  
€42,000-69,000

**PROVENANCE:**

Private collection, Stuttgart, by 1973.

**EXHIBITED:**

On loan, Landesmuseum Württemberg, Stuttgart, 1973-2005 (inv. Nr. L. 1973-135).

**COMPARATIVE LITERATURE:**

W.D. Wixom, 'Late Medieval Sculpture in the Metropolitan, 1400-1530', *The Metropolitan Museum of Art Bulletin*, lxiv, no. 4, 2007, p. 35.

R. Kahsnitz, *Carved Splendor, Late Gothic Altarpiece in Southern Germany, Austria and South Tirol*, 2006, no. 9.

Hans Klocker is first mentioned with certainty in a recommendation letter from the Bishop of Brixen in 1482, in which he is called 'our faithful master Hanns Klöckl, sculptor, our burgher in Brixen' and as 'highly renowned for the faithfulness of his work'. He was employed in the cathedral works and for the bishop's court in Brixen from 1477 to 1498. A number of works are undisputedly by his hand, the most prominent of these are the High Altar of the Franziskanerkirche, Bolzano and the high altars in St. Stephanus, Pinzon, and in Tramin (Kahsnitz, *loc. cit.*).

Klocker had a distinctive style, carving very precise and compact figures from the local pinewood. The strong, splintered, angular drapery of St. Stephen's undergarments and his detailed, sharp, taut face are recognisable features of many of his figures, including both the Virgins at Bolazno and Tramin. St. Stephen's two tormentors, and their fashionable contemporary costumes, are closely related to the idiosyncratic climbing figures of Old Testament kings and heroes in the concave moulding of the Bolzano altar.



**29**  
A PAIR OF OAK FLYING ANGELS  
FLEMISH, CIRCA 1500

The reverse of each simply finished  
14¼ in. (36.4 cm.) wide, each

£3,000-5,000

(2)  
\$4,700-7,700  
€4,200-6,900

**30**  
A LARGE WOOD GROUP OF A KNIGHT  
ON HORSEBACK  
FRENCH, EARLY 17TH CENTURY

On an integrally carved naturalistic wood plinth and a later  
rectangular wood base  
70 x 41¾ x 18⅞ in. (178 x 106 x 48 cm.) overall

£4,000-6,000

\$6,200-9,200  
€5,600-8,300



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

31

A WOOD RELIEF FROM A CRUCIFIXION SCENE  
BRUSSELS, BRABANT, CIRCA 1495-1505

33 x 28 $\frac{1}{2}$  in. (84 x 72.2 cm.)

£20,000-30,000

\$31,000-46,000  
€28,000-42,000

PROVENANCE:

Sotheby's, London, 4 July 1991, lot 82.  
Acquired from Huntington Antiques, March 1995.

COMPARATIVE LITERATURE:

J. W. Steyaert, *Late Gothic Sculpture in the Burgundian Netherlands*, Ghent, 1994, pp. 78-79.  
A. Huysmans ed., *La sculpture des Pays-bas méridionaux et de la Principauté de Liège XVe et XVIe siècles*, 1999, no. 40.  
M. Lefftz, *Sculpture en Belgique 1000-1800*, Brussels, 2001, pp. 123-125.

The present group is close to the work of the Borman family, in particular Jan Borman (fl.c.1479-1520), who ran a large and prolific workshop in Brussels at the end of the 15th and beginning of the 16th century. The relief would have constituted the foremost part of an altarpiece, probably depicting the Passion, similar to the altar of the same subject at St. Dymphne, Geel (Lefftz, *loc. cit.*). The distinctive craggy faces of the figures and busy scene with overlapping figures placed in raking perspective are typical of Borman's known work, including the majestic oak *Altarpiece of Saint George* (1493, *Musées royaux d'Art et d'Histoire*, Lefftz, *loc. cit.*). The dappled ground, and the rounded pins and detailing of the soldier's armour and helmet in the upper left of the present relief are also evident in works emanating from Borman's workshop, in which the Brussels tradition of Rogier van der Weyden is still visible in the deeply faceted late-gothic drapery.



**32**

A GLAZED STONEWARE GROUP OF THE VIRGIN AND CHILD  
AFTER DANIEL MAUCH, GERMAN,  
SECOND HALF 16TH CENTURY

23 in. (58.5 cm.) high

£4,000-6,000

\$6,200-9,200  
€5,600-8,300

This group of the Virgin and Child is after a carved wood group by the Ulm sculptor Daniel Mauch (d. 1540), known as the Berselius Madonna (illustrated in Stuttgart, Württembergischen Landesmuseum, *Meisterwerke - Massenhaft*, 11 May - 1 Aug. 1993, p. 414). Executed in circa 1529-35, the wood group is now housed in the Musée d'Art Religieux, Liège.

**33**

A POLYCHROME WOOD GROUP OF THE VIRGIN AND CHILD ENTHRONED  
NORTHERN SPANISH, CIRCA 1270-1300

On an integrally carved base  
37¾ in. (96 cm.) high

£25,000-35,000

\$39,000-54,000  
€35,000-49,000

COMPARATIVE LITERATURE:

Luis Monreal Tejada, *Imaginería medieval en la colección de escultura Ricart*, Barcelona, 1955, no. 20.

D. Sanpere and J. Ainaud de Lasarte, *Ars Hispaniae - Historia Universal del Arte Hispanico, VIII, Escultura Gótica*, Madrid, 1956, fig. 180.

F. Español and J. Yarza (et al.), *Catàleg d'escultura i pintura medievals. Fons del Museu Frederic Marès/ 1*, Barcelona, 1991, figs. 280 and 382-383.

The enthroned Madonna reflects her role as the Queen of Heaven. On her lap she holds the Infant Christ, Lord of the World, seated in between her knees as if he were installed on the Seat of Wisdom. Madonna is depicted frontally and has an air of austere tranquility, deeply engaged in solemn religious thoughts. The elongated features and curvilinear veil of the Madonna are similar to a number of venerated works carved in La Rioja just below the Cantabrian mountains in northern Spain (Español and Yarza, *loc. cit.*). The slightly bemused, sweet and expressive ovoid faces of both Madonna and Christ are also evident in other works of the region, including a figure of an Archangel of the Annunciation in the Museo de Historia de Barcelona (Sanpere, *loc. cit.*) and also works from Burgos and Zamora to the west (Tejada, *loc. cit.*).



PROPERTY FROM A FRENCH  
PRIVATE COLLECTION  
(LOTS 33-36)





PROPERTY FROM A FRENCH  
PRIVATE COLLECTION  
(LOTS 33-36)



**34**

AN OAK GROUP OF THE VIRGIN AND CHILD  
WORKSHOP OF THE MASTER OF ELSLOO OR  
ELSLOO GROUP, LIMBURG, CIRCA 1520

On a later rectangular wood plinth

37¾ in. (66 cm.) high;

39⅓ in. (100 cm.) high, overall

£10,000-15,000

\$16,000-23,000

€14,000-21,000

COMPARATIVE LITERATURE:

J. Leeuwenberg and W. Halsema-Kubes,  
*Beeldhouwkunst in het Rijksmuseum*, 1973,  
nos. 122-3.

F. Peters (ed.), *A Masterly Hand. Interdisciplinary  
Research on the Late-Medieval Sculptor(s)  
Master of Elsloo in an International Perspective*,  
Brussels, 2013.

The elusive so-called Master of Elsloo was studied in a comprehensive and exhaustive catalogue in 2011, edited by Framke Peters. The sheer number of works located in the Central Meuse region carved in a similar style of more or less high quality over a relatively short period of time, with the identification of several different hands clearly emerging from amongst this group, led to Peters and Vincent Cattersel to suggest that there were several different sculptors or workshops active in a popular regional style, possibly in or around Bree and Maaseik in central Limburg. The authors suggested re-naming this umbrella group collectively the 'Elsloo group' (Peters, *loc. cit.*, pp. 109-121).

The present group possesses most of the general characteristics of the wider Elsloo group, such as the symmetrical series of rolls of hair on either side of the Virgin's face, the long locks landing on each shoulder, a very particular facial type of arched eyebrows, a pursed mouth, a projecting under lip and a dimpled, protruding chin. The Virgin's right leg is thrust forward so that her foot peeps under the hem of her garment. The ovoid shaped face and almond-eyes of the present Virgin, and the ringed curls and horizontal fold to the neck of the infant Christ are more specific details that relate our group to the Neeroeteren Marianum and the Siersdof Virgin and Child that are discussed in the text (*ibid.*, pp. 113-119, figs. 5.15-5.18). The cap on the head of the infant Christ is also present in the polychrome St. Anne with the Virgin at Rindern (*ibid.*, figs. 1.10, 11.1 and 11.4), and was used commonly on the heads of both adults and children in the wider Elsloo group.





PROPERTY FROM A FRENCH  
PRIVATE COLLECTION  
(LOTS 33-36)



**35**  
A PAIR OF WHITE-PAINTED WOOD FIGURES  
OF SS. LUKE AND JOHN  
SOUTHERN FRENCH OR ITALIAN,  
LATE 17TH CENTURY OR EARLY 18TH CENTURY  
30¾ in. (78 cm.) high

(2)

£2,500-3,500

\$3,900-5,400  
€3,500-4,900



**36**  
A LARGE PAIR OF WHITE-PAINTED WOOD  
FIGURES OF ANGELS  
ITALIAN, 17TH CENTURY

Each on a later rectangular wood pedestal painted  
in imitation of marble  
41½ in. (105 cm.) high;  
69¾ in. (177 cm.) high, overall

(2)

£10,000-15,000

\$16,000-23,000  
€14,000-21,000



**37**  
A SET OF TWELVE PARCEL-GILT POLYCHROME ENAMELS  
DEPICTING THE PASSION OF CHRIST  
LIMOGES, CIRCA 1540

The twelve plaques set in a parcel-gilt wood frame; three paper labels to the reverse inscribed '1', 'SUCCESSION/ De Son Altesse Impériale/ MADAME LA PRINCESSE/ MATHILDE' and 'Princesse Mathilde fille/ de Jérôme né a Ajaccio/ roi de West Phalie (1807/ -1813) gouverneur des/ Invalides 1847 et/ Marechal de France 1880'  
27½ x 25½ in. (70 x 65 cm.), overall

(12)

£25,000-35,000

\$39,000-54,000  
€35,000-49,000

**PROVENANCE:**

By repute, Princess Mathilde Bonaparte (1820-1904).  
European private collection.

A label on the reverse and old family tradition suggests that this set belonged to Princess Mathilde, niece of Napoleon. The depiction of the Entombment compares very closely to a single enamel of the same subject, which has not survived as a larger set, in the Musée des beaux-arts de Limoges (V. Notin *et al*, *La Rencontre des Héros*, Limoges, 2002, fig. 183).



**38**  
A PARCEL-GILT POLYCHROME ENAMEL CUP  
VENICE, CIRCA 1500-1530  
5 $\frac{7}{8}$  in. (14.7 cm.) high  
£25,000-30,000

PROVENANCE:  
Sotheby's Milan, 15 December 2009, lot 115.  
Private Collection, Italy.

\$39,000-46,000  
€35,000-42,000

When the technique of painted enamel on copper was introduced across Europe in the 15th century, Venice developed its own distinctive style consisting of blues, greens and sometimes reds overlaid on a white ground and then highlighted with gilded decoration as seen here. The closest known comparisons to the present cup are in the Musée de Cluny (MR 2508), Musée Villevêque (2003.1.178), and in the Caramulo Museum, Portugal (FAL405\_1). A similar cup and cover, without the gadrooning to the foot, is in the Victoria and Albert Museum (196:1, 2-1887).



39

A TERRACOTTA AJOUREE RELIEF OF THE VIRGIN AND CHILD  
FLORENCE, EARLY 16TH CENTURY

25¾ in. (65.4 cm.) high

£20,000-30,000

\$31,000-46,000  
€28,000-42,000

PROVENANCE:

Bukowski, Stockholm, autumn 1976 (cat.no. 316), where acquired by the late husband of the present owner.

COMPARATIVE LITERATURE:

J. Pope-Hennessy, *Catalogue of Italian Sculpture in the Victoria and Albert Museum*, London, 1964, no. 52, I, pp. 59-61, II, fig. 64, p. 40.

Terracotta reliefs of the Virgin and Child such as the present example were extremely popular in Italy in the 15th century as images of private devotion. The lot offered here is clearly inspired by artists working in Quattrocento Florence; the polychrome stucco relief in the Victoria and Albert Museum which is by, or from the circle of, Lorenzo Ghiberti (illustrated in Pope-Hennessy, *loc. cit.*) shows a similar composition and the common motif of having the Virgin's veil envelop both figures. However, as pointed out in the entry for that relief, the enduring popularity of these images meant that many of them continued to be produced over a period of decades. The looser handling of the drapery evident on the present terracotta suggests that this is a slightly later example of this long-standing tradition.

A thermoluminescence test from Oxford Authentication (sample number N115d89) stating that the terracotta was last fired between 300 and 500 years ago is available upon request.

PROPERTY OF A LADY

40

A PARCEL-GILT TERRACOTTA GROUP OF  
THE VIRGIN AND CHILD ENTHRONED  
ATTRIBUTED TO AGNOLO DI POLO (1470-1528),  
FLORENCE, CIRCA 1490-1500

36½ in. (92.4 cm.) high

£40,000-60,000

\$62,000-92,000

€56,000-83,000

PROVENANCE:

Raoul Beccarini Crescenzi, Milan.

Acquired from the above by Guido Rossi, Milan, in 1960,  
and by descent.

LITERATURE:

G. Gentilini, Florence, 30 Sept. 2013 [private expertise].

COMPARATIVE LITERATURE:

John Goldsmith Phillips, 'A Sculpture by Agnolo di Polo',  
in *The Metropolitan Museum of Art Bulletin*, New Series,  
vol. 30, no. 2, Oct. - Nov., 1971, pp. 80-93.

P. Francioni and L. Speranza, *La Madonna del Presepe  
nella pieve di Terranuova e... Agnolo di Polo*, 1997,  
pp. 25-40, figs. 1-16 and 32-36.

Lorenzo Lorenzi, *Agnolo di Polo: scultura in terracotta  
dipinta nella Firenze di fine Quattrocento*, Ferrara, 1998.

A pupil of Verrocchio's, Agnolo di Polo belonged  
to a family of well known artisans; his grandfather  
collaborated on the stained glass windows for  
Brunelleschi's cupola for the Florence Cathedral, his  
father made masks and his brother Domenico engraved  
precious stones and medals. Vasari said of him 'he  
worked very well in clay and has filled the city with  
works from his hands', and from the few documented  
works by the artist it is clear that he was both a highly  
skilled practitioner in terracotta sculpture and had a  
cultured affinity with contemporary works by Leonardo,  
Lorenzo di Credi and very likely close links with the  
Della Robbia family.

Recent studies have greatly increased our understanding  
of the artist. Restoration completed in 2009 of three  
large terracotta figures of the Virgin and Child, St. Francis  
and St. Roth from the Cappella Spadari at Santissima  
Annunziata, Arezzo, which saw layers of 17th and 18th  
century polychromy removed, revealed an underlying  
surface very similar to the present group. These works  
date from the last years of Agnolo's life, 1526-7, just  
before his death, which is thought to have been in the  
plague epidemic of 1527 that killed a quarter of the  
Florentine population.

The pose of the seated Virgin in Arezzo and the simple  
forms of her drapery relate very closely to the present  
group. The dating of our group is likely to be earlier  
though; the facial type corresponds very closely to the  
statue of *Mary Magdalene* commissioned by the Ufficiali  
della Sapienza on 16 August 1495 for the Spedale della  
Morte at Pistoia and to a *Madonna della Presepe* from  
Santa Maria Bambina in Terranuova Bracciolini, Arezzo,  
dateable to around 1500.

A thermoluminescence report from Arcadia, Milan,  
of 16/07/2013 stating that the terracotta is compatible  
with a proposed dating of 1490-1520 is available  
upon request.





41

A BRONZE MODEL OF A REARING HORSE  
 WORKSHOP OF FERDINANDO TACCA (1619-1686),  
 FLORENCE, MID 17TH CENTURY

On a later circular moulded wood base  
 8¼ in. (21.1 cm.) high; 10¾ in. (27.3 cm.) high, overall

£10,000-15,000

\$16,000-23,000  
 €14,000-21,000

COMPARATIVE LITERATURE:

Edinburgh, London and Vienna, Royal Scottish Museum, Victoria and Albert Museum and the Kunsthistorisches Museum, *Giambologna 1529-1608 – Sculptor to the Medici*, 19 Aug. 1978 – 28 Jan. 1979, C. Avery, A. Radcliffe and M. Leithe-Jasper, eds., nos. 164 and 165, p. 183.  
 W. Bode, *The Italian Bronze Statuettes of the Renaissance*, edited by J. Draper and reprinted, New York, 1980, p. 105, pl. CCII.  
 A. Radcliffe and N. Penny, *The Robert H. Smith Collection – Art of the Renaissance Bronze 1500-1650*, London, 2004, no. 48, pp. 269-271.

When a variant example of the present bronze – paired with a pendant leaping horse – was included in the Giambologna exhibition of 1978/79, Kate Watson attributed it to the sculptor Ferdinando Tacca, a successor in the Florentine workshops of Giambologna (Museo di Palazzo Venezia, Rome, *loc. cit.*). The only obvious differences between that bronze and the present example were some minor differences in the placement of the locks of the mane, and the fact that the tail was flicked to one side. However, in Bode's work on Renaissance bronze statuettes another pair of Tacca horses is illustrated, formerly in the collection of Robert von Mendelssohn, and the rearing horse is even more closely related to the present bronze, including a virtually identical tail (Bode, *loc. cit.*). An example of the leaping horse is in the collection of Robert H. Smith (Radcliffe and Penny, *loc. cit.*). The present cast has traces of a reddish-gold lacquer, a hallmark of Florentine bronzes of the period.

THE PROPERTY OF A GENTLEMAN

42

A BRONZE GROUP OF A LION ATTACKING A HORSE  
AFTER GIAMBOLOGNA, ITALIAN, 17TH CENTURY

On an integral naturalistic base; inscribed 'L4' to underside  
9¼ in. (23.6 cm.) high

£15,000-25,000

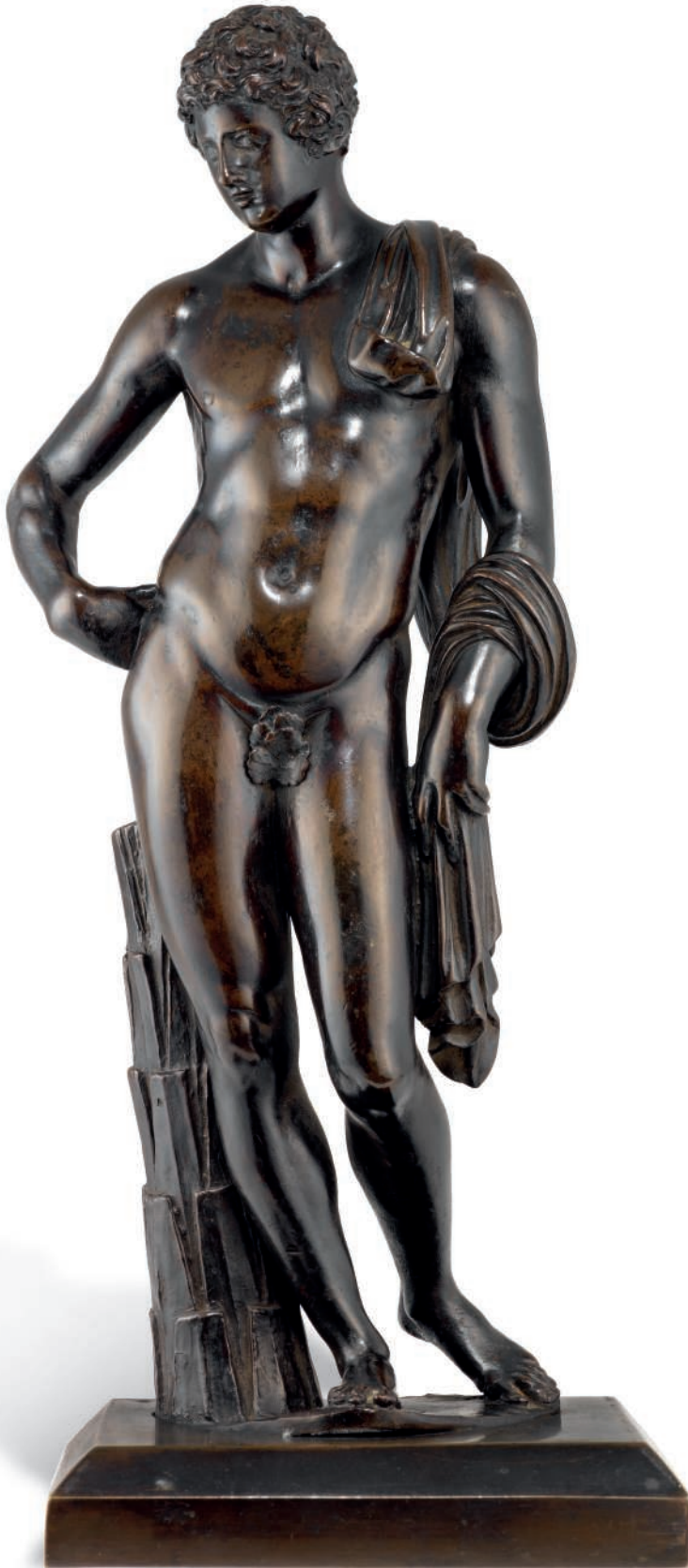
\$24,000-38,000

€21,000-35,000

PROVENANCE:

English private collection.





43

A BRONZE FIGURE OF THE BELVEDERE  
ANTINOUS  
AFTER THE ANTIQUE, ITALIAN,  
LATE 16TH OR EARLY 17TH CENTURY

Stamped to top of tree trunk with the 'C' *couronné*  
*poinçon* tax mark of 1745-1749; on an integrally  
cast plinth and a later square bronze base  
16¼ in. (41.4 cm.) high, overall

£20,000-30,000

\$31,000-46,000  
€28,000-42,000

COMPARATIVE LITERATURE:

F. Haskell and N. Penny, *Taste and the Antique – The  
Lure of Classical Sculpture 1500-1900*, New Haven  
and London, 1981, no. 4, pp. 141-143.

The present bronze is a reduction of one of the  
most celebrated antique marbles to have survived,  
the Belvedere Antinous. First recorded in 1543  
when it was purchased by the Farnese Pope Paul  
III, by 1545 it was in the Belvedere courtyard from  
which it takes its name. It was reproduced by  
numerous artists, usually with the arms restored  
as here. The present lot is notable for the richness  
of its patination and for the fact that it bears the  
'c couronné' stamp on the tree trunk behind the  
figure, a stamp that was used as a tax mark in  
France between the years 1745 and 1749.



\*44

A LEAD FIGURE OF THE INFANT CHRIST  
 ATTRIBUTED TO JUAN DE MESA (1583-1627),  
 SEVILLE, CIRCA 1620

On a rectangular bronze base  
 24 $\frac{1}{8}$  in. (61.1 cm.) high;  
 27 in. (68.6 cm.) high, overall

£25,000-35,000

\$39,000-54,000  
 €35,000-49,000

PROVENANCE:

Kunsthandel J. Polak, Amsterdam.  
 Purchased from the above by the family of the  
 present owner, 15 September 1986.

COMPARATIVE LITERATURE:

*Catàleg d'escultura i pintura dels segles XVI, XVII i  
 XVIII. Fons del Museu Frederic Mares*, 1996, no. 291.  
 Córdoba and Sevilla, Sala de Exposiciones and  
 Museo de Bellas Artes de Sevilla, *Alonso Cano y la  
 escultura andaluza hacia 1600*, 25 Oct. - 26 Nov.  
 2000, 1 Dec. 2000 - 7 Jan. 2001, p. 136.

M.A. Polo Herrador in *Museo Nacional Colegio de  
 San Gregorio. Colección / Collection*, Madrid 2009,  
 no. 72.

In 1607 Juan Martínez Montañes carved a  
 figure of an *Infant Christ Triumphant* for the  
 Confraternity of the Tabernacle in Seville. The  
 resounding success of this figure gave rise to a  
 large number of requests for similar devotional  
 figures but cast in metal and painted. In a  
 treatise on the *Art of Painting* (1649) Francisco  
 Pacheco mentions the existence in Seville of  
 specialist artists, such as Diego de Oliver, who  
 was a 'master hollower of figures in relief' and  
 specifically 'of lead children' (Museo Nacional, *loc.  
 cit.*). Juan de Mesa was the most talented pupil  
 in Montañes workshop and created a number of  
 superbly modelled and cast figures in hollowed  
 metal that take Montañes *Infant Christ* as its  
 basis. Typical of Mesa's style is the way the hair  
 is modelled, with a voluminous clustering of curls  
 over the forehead and protruding above the  
 temples. The present figure is closely comparable  
 to a polychrome lead figure of *Infant Christ* in the  
 University of Seville (Alonso Cano, *loc. cit.*). The  
 majority of these were cast in a lead alloy that  
 was quite malleable and far softer than bronze.





**45**

A BRONZE FIGURE OF ATLAS  
WORKSHOP OF ALLESANDRO VITTORIA (1525-1608), VENICE,  
LATE 16TH CENTURY

On a later square ebonised wood base  
9½ in. (24.2 cm.) high; 14¾ in. (37.5 cm.) high, overall

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

COMPARATIVE LITERATURE:

J. Auersperg, *Daniel Katz - European Sculpture*, London, 1996, no. 9,  
pp. 24-25.

In Johannes Auersperg's entry on the Daniel Katz example of this  
same composition, the author notes that only four further versions  
are recorded (*loc. cit.*). Formerly attributed to Michelangelo or his  
circle, the model was convincingly attributed to the Venetian sculptor  
Alessandro Vittoria, by Volker Krahn in 1995.

**46**

A BRONZE FIGURE OF ZEUS  
ITALIAN, PROBABLY VENICE, LATE 16TH OR EARLY 17TH CENTURY

On a later circular ebonised wood base  
7 in. (27.9 cm.) high; 9 in. (23 cm.) high, overall

£4,000-6,000

\$6,200-9,200  
€5,600-8,300



PROPERTY OF A PRIVATE COLLECTOR

47

A BRONZE FIGURE OF MARS

ATTRIBUTED TO TIZIANO ASPETTI (1565-1607), VENICE, CIRCA 1590

On an integrally cast base depicting a suit of armour, and a later rectangular wood plinth

17¾ in. (45.2 cm.) high; 20⅞ in. (53.3 cm.) high, overall

£40,000-60,000

\$62,000-92,000

€56,000-83,000

PROVENANCE:

Traditionally said to have come from the collection of the house of Hanover.

Private Collection, UK

COMPARATIVE LITERATURE:

L. Planiscig, *Venezianische Bildhauer der Renaissance*, Vienna, 1921, pp. 566-572.

J. Pope-Hennessy, *The Frick Collection – An Illustrated Catalogue, III, Sculpture, Italian*, New York, 1970, pp. 183-185.

V. Krahn, *Bronzetti Veneziani – Die venezianischen Kleinbronzen aus dem Bode-Museum Berlin*, Berlin, 2003, no. 39, pp. 156-157.

C. Kryza-Gersch, 'Original Ideas and their Reproduction in Venetian Foundries: Tiziano Aspetti's *Mars* in the Frick Collection – A Case Study', in *Small Bronzes in the Renaissance*, New Haven and London, 2001, D. Pincus ed., pp. 142-157.

Another example of the present bronze composition, in the Frick Collection, New York, was the subject of an article by Claudia Kryza-Gersch in 2001 (*op. cit.*). In that article she discussed the importance of making the distinction between bronzes, particularly those produced in Venice, which could reasonably be associated with their creator, and those that were subsequently cast by artisan founders. The Frick bronze had long been attributed to the Venetian sculptor Tiziano Aspetti, with Leo Planiscig citing its close stylistic relation to two documented reliefs of the *Martyrdom of St. Daniel* in the cathedral of Padua (Planiscig, *loc. cit.*). Kryza-Gersch argued that there were important distinctions in quality, but also of composition, between the Frick bronze of Mars and other known examples which suggested that the former was the original creation by Aspetti, and other examples, such as one offered for sale from the collection of Cyril Humphris (paired with a *Venus*, Sotheby's New York, 10 January 1995, lot 25) were high quality creations of another hand.

Since the time of the article, another example of the Mars has appeared on the art market, from the collection of Professor Michael Jaffe (Sotheby's London, 3 December 2014, lot 72). Although cast on a different base from the Frick bronze, it was argued that it displayed the same high quality, vigorous surface and overall composition, with the cuirass under the proper left foot slightly raised, and the left leg more bent and outward turning, among other subtle differences. To these two bronzes we must now compare a third - the present bronze. Unpublished, and with a traditional provenance from the princes of Hanover, the bronze offered here also has the raised cuirass and positioning of the left leg which Kryza-Gersch cites as one of the crucial differences between bronzes that should be associated with Aspetti, and those cast by less talented founders. Interestingly, the present bronze was cast without an elaborate base. However it would seem clear from the Frick and Jaffe bronzes – which are on different bases – that a mould of the figure and cuirass alone existed in order to alter the base on which it stood. The present bronze also displays many of the same fine details of finish as the other two examples, such as the treatment of the Medusa mask on the shield, and the incised eyes of the god of war, which are directly comparable to the Frick bronze but unlike the Jaffe example, the eyes of which are left unindicated.





48

A MARBLE FIGURE OF ANDROMEDA  
ATTRIBUTED TO EGIDIO DELLA RIVIERA (C. 1542-1602), ROME,  
LATE 16TH CENTURY

On an integrally carved naturalistic base  
68½ in. (174 cm.) high

£25,000-40,000

\$39,000-61,000

€35,000-55,000

COMPARATIVE LITERATURE:

Grove Dictionary of Art, *Fiamminghi a Roma 1508-1608*,  
pp. 396-397.

Gillis van den Vliete, known as Egidio della Riviera, was a Flemish sculptor, native to Mechelen, who is first recorded working in Rome in 1567. He worked with Nicholas Mostaert on two large marble tombs of Charles Frederick, Duke of Cleves and Cardinal Andreas Habsburg in Santa Maria dell' Anima, Rome, and with Giacomo della Porta in Santa Maria Maggiore on the tomb of Cardinal Francisco de Toledo. His Northern Renaissance style exemplified in those works, can be seen in Andromeda's full figure, facial type and background detailing of her rocky outcrop of the present statue.

49

A TERRACOTTA HEAD OF SAINT PAUL  
CIRCLE OF PIETRO PAOLO NALDINI (1605-1650), ROME,  
MID-17TH CENTURY

On a later rectangular wood base  
8¼ in. (20.9 cm.) high; 16¼ in. (41.3 cm.) high, overall

£5,000-8,000

\$7,700-12,000  
€7,000-11,000

COMPARATIVE LITERATURE:

Claudio Strinati, former Superintendent for the Museums of Rome 1991-2009, 2 October 2007 [private expertise].

It has been suggested that the present head is a preliminary study for a figure in marble of *St. Paul* by Pietro Paolo Naldini (1605-1650) located in the Basilica of San Martino, Rome. Naldini was originally a painter, but later turned to sculpture at the suggestion of his friend Carlo Maratti, and worked with Bernini, most famously on two of the angels for the Pont Sant'Angelo. The expressive and free handling of the present head gives credence to its standing as a *modello*, although Naldini's realised marble differs in its broad sweeps of hair. However, this may be accounted for by the practical difficulties of re-creating such delicate handling on a large-scale in marble.



50

A FRUITWOOD FIGURE OF SAINT FRANCIS OF ASSISI  
FLEMISH, SECOND HALF 17TH CENTURY

On an associated wood socle; paper label to socle inscribed  
'BEVEREN/ Korte/ Walle'  
6⅝ in. (16.9 cm.) high, overall

£2,000-3,000

\$3,100-4,600  
€2,800-4,200



51

A TERRACOTTA BUST OF CHRIST  
ITALIAN, PROBABLY SICILIAN, CIRCA 1700

14¼ in. (36.1 cm.) high

£25,000-35,000

\$39,000-54,000  
€35,000-49,000

PROVENANCE:

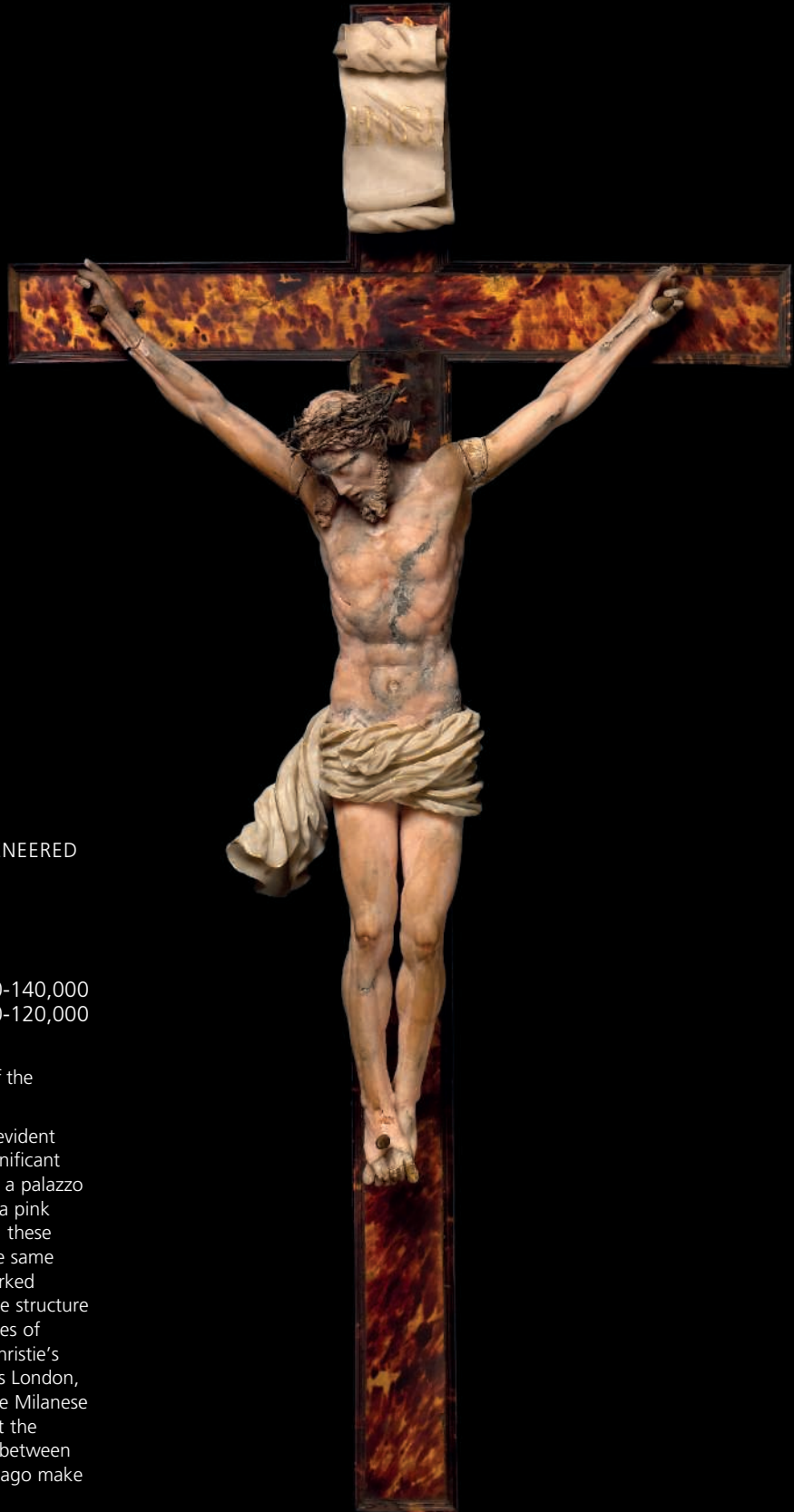
Probably purchased by the great-grandfather of the present owner,  
and by descent.

COMPARATIVE LITERATURE:

T. Fittipaldi, *Scultura Napoletana del Settecento*, Naples, 1980.

This beautifully executed head may have been a full scale model for a marble or it may always have been intended to be a finished work of art in its own right. It shares many characteristics with the work of sculptors active in Naples in the late 17th and early 18th century such as Lorenzo Vaccaro (1655-1706) and his son Domenico Antonio Vaccaro (1678-1745).

Among the latter's works one may cite the relief he executed of the *Deposed Christ with Angels* for the high altar of S. Giacomo degli Spagnoli in Naples as having a closely similar facial type (illustrated in Fittipaldi, *op. cit.*, fig. 38). Both have the same slightly rounded forehead, long face, full lips and gently pointed beard. Further similarities to Neapolitan sculptors of the period include a polychrome carved wood figure of the *Resurrected Christ* by Giovanni Battista Antonini (parish church of S. Maria del Lauro, Meta di Sorrento, illustrated in *ibid*, fig. 123) which displays a comparable facial type but also the same distinctive hair, flowing out behind the head in thick curls.



**-52**

AN ALABASTER AND TORTOISESHELL-VENEERED  
CRUCIFIX

SOUTH ITALIAN, PROBABLY SICILIAN,  
17TH OR EARLY 18TH CENTURY

43 $\frac{3}{8}$  in. (111 cm.) high

£60,000-90,000

\$93,000-140,000

€84,000-120,000

**PROVENANCE:**

Probably purchased by the great-grandfather of the  
present owner, and by descent.

The impressive scale and rich use of materials evident  
in the present crucifix suggest that it was a significant  
commission, probably for the private chapel of a palazzo  
or villa. It seems to be from the same hand as a pink  
alabaster half-length figure of Christ offered in these  
Rooms (20 April 1994, lot 54). Both display the same  
use of different coloured alabasters, highly worked  
perizonium, and facial type with its strong bone structure  
and parted lips. Two other closely related figures of  
Christ in the same distinctive pink alabaster (Christie's  
London, 11 December 1984, lot 11 and Phillips London,  
8 July 1992, lot 97) were both attributed to the Milanese  
gem-carver Alessandro Masnago (d. 1620), but the  
differences in scale, medium and carving style between  
those works and documented objects by Masnago make  
this seem unlikely.



53

A PARCEL-GILT POLYCHROME AND ENAMEL HOUSE ALTAR  
FLEMISH, CIRCA 1600

Depicting St. John the Baptist, Mary Magdalene and God the Father on the front, scenes of the Annunciation, the Nativity, the Deposition, and the Resurrection to the interior; inscribed 'IHS' to the reverse; with an oval enamel plaque depicting the Annunciation, late 17th/ early 18th century; with metal thread floral decorations  
21 $\frac{1}{8}$  in. (54.3 cm.) high, overall

£3,000-5,000

\$4,700-7,700  
€4,200-6,900

PROPERTY OF A GENTLEMAN

~54

AN IVORY PLAQUE DEPICTING SAINT AUGUSTINE  
CHINESE-JESUIT, 17TH CENTURY

Inscribed with a quote from the Book of Deuteronomy, chapter 33, verse 3: 'QUI APPROPINQVANT PEDIEUS DEI ACCIPIENT DE DOCTRINA ILLIUS DEUT' and 'S.P.N. AVGORA PRONOBIS'

5 $\frac{1}{8}$  in. (13.5 cm.) high; 3 $\frac{1}{2}$  in. (9 cm.) wide

£3,000-5,000

\$4,700-7,700  
€4,200-6,900



~55

A SILVER AND TORTOISESHELL PIQUE BOX  
IN THE FORM OF A BOOK  
NAPLES, MID-18TH CENTURY

With silver and gilt-copper mounts and inlaid with silver; two sections open to reveal empty cavities  
3 $\frac{1}{2}$  x 4 $\frac{1}{4}$  x  $\frac{7}{8}$  in. (8.3 x 10.7 x 2.3 cm.)

£2,000-3,000

\$3,100-4,600  
€2,800-4,200







PROPERTY FROM THE COLLECTION OF MANOLO MARCH  
AT SON GALCERAN, MALLORCA (LOTS 56 AND 57)

56

A GILT-COPPER, CORAL AND ENAMEL CRUCIFIX  
TRAPANI, FIRST HALF 17TH CENTURY

In a giltwood frame with glass covering  
13¾ in. (35 cm.) high; 8½ in. (21.5 cm.) wide

£3,000-5,000

\$4,700-7,700  
€4,200-6,900

COMPARATIVE LITERATURE:

G. C. Ascione, *Storia del coralli a Napoli dal XVI al XIX secolo*, Naples, 1991, p. 23, fig. 12.  
Catania, Palazzo Valle, Fondazione Puglisi Cosentino, Trapani, Museo Interdisciplinare Regionale « Agostino Pepoli », *I grandi capolavori del corallo – I coralli di Trapani del XVII e XVIII secolo*, 3 March 2013 – 5 May 2013, 18 May 2013 – 30 June 2013, V. P. Li Vigni et al., Milan, 2013, pp. 114-5, figs. 48-49.



57

A GILT-COPPER, BRONZE, SILVER AND  
CORAL CRUCIFIX  
TRAPANI, FIRST HALF 17TH CENTURY

13 in. (33 cm.) high; 6¾ in. (16 cm.) wide

£2,000-3,000

\$3,100-4,600  
€2,800-4,200

COMPARATIVE LITERATURE:

A. Daneu, *L'arte trapanese del corallo*, Palermo, 1964, no. 25a, fig. 321.

G. C. Ascione, *Storia del coralli a Napoli dal XVI al XIX secolo*, Naples, 1991, p. 23, fig. 12.



58

A BOXWOOD FIGURE OF CHRIST  
AT THE COLUMN  
GERMAN, FIRST HALF 17TH CENTURY

On an octagonal wood base  
8 $\frac{3}{8}$  in. (22.6 cm.) high, overall

£2,000-3,000

\$3,100-4,600  
€2,800-4,200

~59

AN IVORY FIGURE OF MARY MAGDALENE  
GERMAN, 17TH CENTURY

On a later tortoiseshell and ebonised wood base  
5 $\frac{3}{8}$  in. (13 cm.) high; 8 $\frac{3}{8}$  in. (21.2 cm.) high, overall

£2,000-3,000

\$3,100-4,600  
€2,800-4,200

60

A BOXWOOD RELIEF OF THE DEPOSED  
CHRIST ATTENDED BY PUTTI  
FLEMISH, SECOND HALF 17TH CENTURY

In an associated rectangular ebonised  
wood frame  
9 $\frac{1}{2}$  x 6 in. (23.9 x 15.2 cm.), overall

£2,000-3,000

\$3,100-4,600  
€2,800-4,200

61

A BOXWOOD GROUP OF THE VIRGIN  
AND CHILD  
FLEMISH, MID-17TH CENTURY

19 $\frac{3}{4}$  in. (50 cm.) high

£4,000-6,000

\$6,200-9,200  
€5,600-8,300



PROPERTY FROM A DUTCH PRIVATE COLLECTION  
(LOTS 62-72)





**62**  
A PAIR OF EMBRIACHI BONE RELIEFS DEPICTING PARIS  
JUDGING THE CONTEST OF TWO BULLS  
ATTRIBUTED TO THE WORKSHOP OF BALDASSARRE UBRIACHI,  
FLORENCE OR VENICE, CIRCA 1390-1410

With a bone and certosina wood intarsia border;  
with a later giltwood and velvet frame

5¼ in. (14 cm.) high; 8½ in. (21.7 cm.) high, overall

(2)

£6,000-9,000

\$9,300-14,000  
€8,400-12,000

COMPARATIVE LITERATURE:

M. Tomasi, 'Miti antichi e riti nuziali: sull'iconografia e la funzione dei cofanetti degli Embriachi', *Iconografica*, 2, 2003, pp. 126-145.

P. Williamson and G. Davies, *Medieval Ivory Carvings, 1200-1550*, Part II, London, 2014, nos. 265, 267 and 270.

The architectural intarsia strips framing the two scenes show two different motifs which suggests, together with the subject matter, that they originally sat adjacent to each other on an octagonal casket. The scenes represent two moments of the legend of Paris in its medieval form, as it was often represented on caskets from the workshop of Baldassare Ubriachi of this period. After judging the contest, Paris crowns the victorious bull with flowers. As Paris crowned the bull that had defeated his own, the scene represents a token of the impartiality Paris will later show in judging the beauty of the three goddesses.

**63**  
A POLYCHROME WOOD BUST OF A SAINT  
HISPANO-PHILIPPINE, 17TH CENTURY

On a later stepped ebonised wood base  
10¾ in. (27.4 cm.) high; 14½ in. (36.8 cm.) high, overall

£3,000-5,000

\$4,700-7,700  
€4,200-6,900



PROPERTY FROM A DUTCH PRIVATE COLLECTION  
(LOTS 62-72)



-64

A SET OF IVORY FIGURES DEPICTING  
THE TWELVE APOSTLES  
SOUTH GERMAN,  
LATE 17TH OR EARLY 18TH CENTURY

Each on a rectangular wood base with an identifying plaque; seven with remains of exhibition label inscribed 'BRISTOL/ Industrial Exhibition/ 1861./ Contributed by/ Mrs Butterw...'; open Bible held by Saint Thomas inscribed 'S/THO/ MAS/ APOST' Saint Andrew: 7 $\frac{7}{8}$  in. (19.4 cm.) high; 12 in. (30.5 cm.) high, overall

(12)

£50,000-80,000

\$77,000-120,000  
€70,000-110,000

PROVENANCE:

Private collection, UK, by 1861.  
Acquired by the present owner from Jan Dirven Works of Art, Eindhoven.

EXHIBITED:

*Bristol Exhibition of Industrial and Ornamental Art*,  
Bristol, 1861.  
Utrecht, Catharijneconvent.

LITERATURE:

*Handbook to the Bristol Exhibition of Industrial and Ornamental Art, held at the Fine Arts Academy, Queen's Road, 1861*, Bristol, 1861.

COMPARATIVE LITERATURE:

Tardy, *Les Ivoires – Evolution decorative du 1er siècle à nos jours*, Paris, 1972, p. 86.  
C. Theuerkauff, *Elfenbein – Sammlung Reiner Winkler*, Munich, 1984, no. 71, pp. 129-130.  
P. Malgouyres, *Ivoires de la Renaissance et des Temps modernes*, Paris, 2010, no. 83, pp. 116-117.

Up until the 16th century works of art in ivory were the preserve of royalty, the aristocracy and princes of the church. However with the increased availability of ivory in the 16th and especially from the 17th century, series of decorative ivories came within the reach of wealthy bourgeois patrons as well. Among secular subjects, allegorical sets of the Four Seasons, of the Four Elements and the Four Senses all became popular, and among religious subjects, the Twelve Apostles clearly gave huge scope for an impressive display of the sculptor's talents as an ivory carver.

Over the centuries, the fragile nature of these figures meant that many were damaged or destroyed, so the present full set of 12 is an extremely rare survival. Stylistically, they appear to originate from a German workshop of the late 17th or very early 18th century. In their sometimes theatrical poses and in the angular folds of rippling drapery, the apostles can be compared to an ivory relief of *Moses Striking Water from the Rock* in the collection of Reiner Winkler, catalogued as South German, probably the workshop of Dominikus Stainhart, Munich, circa or shortly after 1700' (Theuerkauff, *loc. cit.*).





~65

AN IVORY RELIEF OF A KING IN A BATTLEFIELD  
GERMAN, 18TH OR 19TH CENTURY

On a modern bronze stand

8 x 3½ in. (20.4 x 9.2 cm.); 4⅞ in. (12 cm.) high, overall

£4,000-6,000

\$6,200-9,200  
€5,600-8,300



~66

AN IVORY FIGURE OF A FEMALE SAINT  
FRENCH OR FLEMISH, CIRCA 1600

On a later stepped ebonised wood base; paper labels to reverse  
inscribed '4.' and '193'

5¼ in. (13.3 cm.) high; 5¼ in. (14.6 cm.) high, overall

£1,500-2,500

\$2,400-3,800  
€2,100-3,500



~67

AN IVORY RELIEF OF THE ECCE HOMO  
GERMAN, SECOND HALF 17TH CENTURY

On a modern perspex stand; paper label to reverse  
inscribed '17.5'

5½ in. (13.8 cm.) high; 6½ in. (16.5 cm.) high, overall

£1,500-2,500

\$2,400-3,800  
€2,100-3,500

PROVENANCE:

Sotheby's, London, 21 April 1994, lot 106.



~68

A GROUP OF FOUR IVORY OBJECTS  
GERMAN, 18TH TO 19TH CENTURY

Consisting of a figure of beggar, in the style of Wilhelm Krüger, 19th century, on a square ebonised wood base; a knife handle in the form of a man, 18 or 19th century, on a modern square perspex base; an equestrian group of a knight on horseback, 19th century, on a later oval base; and a rectangular relief of a battle scene, 19th century, in a later red-velvet frame

The beggar: 7½ in. (19 cm.) high; 11½ in. (29 cm.) high, overall  
(4)

£3,000-5,000

\$4,700-7,700  
€4,200-6,900





~69

AN IVORY RELIEF DEPICTING PUTTI AT PLAY  
FLEMISH, MID-17TH CENTURY

Mounted in a later red velvet and rectangular  
parcel-gilt wood frame  
6 in. (15.3 cm.) high; 14 in. (35.6 cm.) high, overall

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

Acquired from Galerie Neuse Kunsthandel, Bremen.

70

A FRUITWOOD RELIEF OF THE MARTYRDOM  
OF ST. ANDREW

NETHERLANDISH, 17TH CENTURY

Mounted in a later green velvet and parcel-gilt  
rectangular wood frame

4 $\frac{7}{8}$  x 6 $\frac{3}{4}$  in. (12.3 x 17.2 cm.);

10 $\frac{3}{4}$  x 12 $\frac{3}{4}$  in. (27.2 x 32.3 cm.), overall

£5,000-8,000

\$7,700-12,000

€7,000-11,000





**71**  
A POLYCHROME WOOD FIGURE OF  
ST. ANTHONY ABBOT  
NORTHERN FRANCE, POSSIBLY TOURNAI,  
CIRCA 1500

30¾ in. (78.1 cm.) high

£2,500-4,000

\$3,900-6,100  
€3,500-5,500



**72**  
A POLYCHROME OAK FIGURE OF  
ST. JOHN THE BAPTIST  
ITALO-FLEMISH, 17TH CENTURY

44½ in. (103 cm.) high

£3,000-5,000

\$4,700-7,700  
€4,200-6,900



**73**  
A POLYCHROME WOOD RELIEF OF  
A MALE SAINT  
SPANISH, 17TH CENTURY

In a moulded wood frame  
45¾ in. (116 cm.) high, overall

£2,500-3,500

\$3,900-5,400  
€3,500-4,900



74

A BRONZE FIGURE OF THE APOLLO BELVEDERE  
AFTER THE ANTIQUE, FLORENTINE,  
LATE 17TH OR EARLY 18TH CENTURY

On an integrally cast plinth; with a light brown patina and extensive  
traces of a reddish gold lacquer  
21¼ in. (54 cm.) high

£8,000-12,000

\$13,000-18,000  
€12,000-17,000

PROPERTY FROM A BELGIAN PRIVATE COLLECTION

**75**

A LARGE PAIR OF PAINTED WOOD ANGELS  
GERMAN OR FLEMISH, 18TH CENTURY

68 in. (173 cm.) high

(2)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

PROPERTY FROM THE COLLECTION OF ANTHONY HOBSON

**76**

A PAIR OF WOOD FIGURES OF SAINTS VITUS AND  
WENCESLAS OF BOHEMIA

ATTRIBUTED TO ANDREAS PHILIPP QUITAINER (1684-1729),  
PRAQUE, CIRCA 1721

13½ in. (34.4 cm.) high

(2)

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

Acquired from Alfred Spero, London, 25 November 1955.

COMPARATIVE LITERATURE:

London, Birmingham, Victoria and Albert Museum, City Museum  
and Art Gallery, *Baroque in Bohemia*, 10 July–14 Sept. and  
3 Oct.–14 Nov. 1969, no. 13.

J. Neumann, *Das Böhmisches Barock*, Vienna, 1970, pp. 157-159.



**77**

A LARGE OAK RELIEF OF THE THREE GRACES  
ENGLISH, LATE 17TH OR EARLY 18TH CENTURY

44 in. (111.5 cm.) high

£8,000-12,000

\$13,000-18,000

€12,000-17,000





THE PROPERTY OF A LADY

78

A MARBLE BUST OF DIANA  
 ATTRIBUTED TO MICHELE FABRIS,  
 CALLED L'ONGARO (1644-1684), MID-17TH CENTURY

On a rectangular black marble base with an applied lead  
 plaquette depicting Cupid  
 20½ in. (52 cm.) high; 25½ in. (64.8 cm.) high, overall

£4,000-6,000

\$6,200-9,200

€5,600-8,300

COMPARATIVE LITERATURE:

A. Bacchi ed., *La Scultura a Venezia da Sansovino a Canova*,  
 Milan, 2000, pp. 731-732, fig. 365.

Michele Fabris, known as l'Ongaro due to his birth in Bratislava, seems to have come to Venice in around 1662 and trained under Melchior Barthel. The attribution of the present bust is based on its similarity to a number of documented works by Fabris including three full-length allegorical figures he carved for the Vendramin chapel in San Pietro di Castello, the former cathedral of Venice. The figure of *Eloquence*, for example, has a very similar facial type to the marble offered here, combined with the sloping shoulders, small breasts and distinctive treatment of the drapery (Bacchi, *op. cit.*, fig. 359).

79

A MARBLE BUST OF SUMMER  
 ITALIAN, GENOA OR FLORENCE, CIRCA 1700

On a later circular marble socle  
 25 in. (63.4 cm.) high, overall

£5,000-8,000

\$7,700-12,000

€7,000-11,000

Summer is depicted as a beautiful young woman in a state of undress with sheaves of corn flowing through her hair. The intricate, fluttering drapery, fine detailing and drilling to the hair, and elegant truncation below the shoulders place the work in the vicinity of Antonio Francesco Andreozzi (1663-1730) and Isidoro Franchi (d. 1719), in a style that has moved beyond Rusconi's high Baroque and into the Rococo (G. Pratesi, ed., *Repertorio della Scultura Fiorentina del Seicento e Settecento*, Turin, 1993, II, figs. 2-3, 279-281).





**80**  
A GILTWOOD GROUP OF A COURTING COUPLE  
VENETIAN, MID-18TH CENTURY

18 in. (45.5 cm.) high

£3,000-5,000

\$4,700-7,700

€4,200-6,900



**81**  
A PAIR OF PARCEL-GILT POLYCHROME WOOD  
FIGURES BEARING CORNUCOPIA  
SOUTH GERMAN OR NORTH ITALIAN, MID-18TH CENTURY

54 $\frac{1}{8}$  and 53 $\frac{3}{4}$  in. (137.4 and 136.4 cm.) high, overall

£7,000-10,000

\$11,000-15,000

€9,800-14,000





THE PROPERTY OF A GENTLEMAN

82

A BRONZE FIGURE OF PSYCHE ABANDONED  
AFTER A MODEL BY AUGUSTIN PAJOU (1730-1809),  
FRENCH, LATE 18TH OR EARLY 19TH CENTURY

Inscribed 'P. fit 1783' to side of base  
31¾ in. (80.5 cm.) high

£5,000-8,000

\$7,700-12,000  
€7,000-11,000

COMPARATIVE LITERATURE:

S. Lami, *Dictionnaire des Sculpteurs de l'école française au dix-huitième siècle*, Paris, 1911, vol. 2, pp. 200-223.

Paris, Musée du Louvre, *Pajou Sculpteur du Roi 1730-1809*, J. Draper and G. Scherf eds., 20 Oct. 1997 - 19 Jan. 1998, nos. 134-135, pp. 335-342.

The present figure is a high quality reduction of the marble sculpture by Augustin Pajou entitled *Psyché abandonnée*, dated 1790 and housed today in the Musée du Louvre (MR Sup 62). When the plaster model for Pajou's figure was first shown at the Salon of 1785, it caused a great scandal because of its overt nudity and suggestive pose, ultimately being withdrawn from the exhibition.

The sculptor shows a voluptuously beautiful female body. For critics at the time, the figure's full curves were inappropriate for a youthful heroine. Nor does Psyche have the noble bearing of the Greco-Roman figure; her pose is theatrical. There is no doubt, these attributes appealed to other sculptors and as Draper points out (*op. cit.*, no. 135), there are other known bronze versions, one of which may possibly be the present lot. The highest quality example in bronze would appear to be the one in the Minneapolis Institute of Arts (inv. 74.24ab). In his note on that example, Draper suggests that it may have been executed by Pierre-Philippe Thomire (1753-1843) who had trained with both Pajou and Houdon.





83

A BRONZE RELIEF DEPICTING A BACCHANAL OF PUTTI WITH A GOAT  
AFTER FRANÇOIS DUQUESNOY (1594-1643), ITALIAN,  
SECOND HALF 17TH CENTURY

17 $\frac{3}{8}$  x 10 $\frac{5}{8}$  in. (44 x 27 cm.)

£5,000-8,000

\$7,700-12,000

€7,000-11,000

COMPARATIVE LITERATURE:

M. Boudon-Machuel, *Francois du Quesnoy 1597-1643*, Paris, 2005, cat. 64.

PROPERTY FROM A FRENCH PRIVATE COLLECTION

84

A BRONZE FIGURE OF HEBE  
FRENCH, CIRCA 1700

On an integrally cast rectangular naturalistic plinth  
17 in. (43 cm.) high

£5,000-8,000

\$7,700-12,000

€7,000-11,000



85



84

85

A BRONZE FIGURE OF DIANA  
NORTH ITALIAN, MID-17TH CENTURY

With extensive traces of gilding; on a later scalloped ebonised wood  
plinth and marble base

21 $\frac{3}{4}$  in. (55.4 cm.) high; 24 $\frac{3}{8}$  in. (61.9 cm.) high, overall

£5,000-8,000

\$7,700-12,000

€7,000-11,000



**86**

A MARBLE BUST OF A WOMAN  
NORTH ITALIAN, CIRCA 1700-1720

Wearing a diadem; on a circular marble socle  
31 in. (78.8 cm.) high

£12,000-18,000

\$19,000-28,000  
€17,000-25,000

PROPERTY FROM A FRENCH PRIVATE COLLECTION

**87**

A MARBLE PORTRAIT RELIEF OF A YOUNG MAN,  
POSSIBLY LOUIS XIV  
FRENCH, SECOND HALF 17TH CENTURY

With a modern wood stand  
15½ in. (39 cm.), high

£3,000-5,000

\$4,700-7,700  
€4,200-6,900



## THE PROPERTY OF A LADY

88

A MARBLE FIGURE OF PLUTO AND CERBERUS  
ATTRIBUTED TO MICHEL ANGUIER (D. 1686),  
SECOND HALF 17TH CENTURY

On an integrally carved rectangular plinth, inscribed along the front edge 'LE GROS FECIT'; on a modern rectangular ebonised wood base

27¾ in. (70.6 cm.) high; 32 in. (81.5 cm.) high, overall

£8,000-12,000

\$13,000-18,000

€12,000-17,000

### PROVENANCE:

Possibly Mme de Julienne; Paris sale 5 Nov. 1778, lot 109, where it is described as 'Pluton, de 25 pouces de proportion sur son socle de 6 pouces d'elevation. Cette statue parait avoir été faite à Rome par Legros'.

M. de Villemandi; Paris sale 3 March 1788, lot 87, where it is described as 'Une figure d'Hercule enchainant Cerbere: elle est signée du nom de le Gros'.

Hubert de Saint-Seno; Sotheby's Monte Carlo, 4 Dec. 1983, lot 210.

### COMPARATIVE LITERATURE:

B. Black and H-W. Nadeau, *Michel Anguier's Pluto: The Marble of 1669*, London and Atlantic Highlands, 1990.

F. Souchal, *French Sculptors of the 17th and 18th centuries - The reign of Louis XIV*, IV, London, 1993, p. 149, no. 54.

I. Wardropper, 'Michel Anguier's Series of Bronze Gods and Goddesses: a Re-examination', in *Marsyas*, no. 18, 1976.

Michel Anguier lived in Rome for approximately 10 years, working with both Bernini and Alessandro Algardi. Shortly after returning to France in 1651, he received one of his most important commissions, for a group of seven statuettes of gods and goddesses, each of which was meant to represent a different psychological state. The present marble figure of Pluto is one of Anguier's seven deities, intended to represent Melancholy. In a study devoted solely to this marble (Black and Nadeau, *op. cit.*), the authors argue that this *Pluto*, despite the fact that it bears the signature of another artist, is actually an autograph work by Anguier, an opinion that was subsequently accepted by Souchal (*loc. cit.*). The authors argue that Anguier carved the marble in around 1669, and an isotopic analysis of the marble used for the Pluto suggests that it is from the same block as was used for the figure of Joseph in Anguier's documented group of the *Nativity* in the church of Saint-Roch, Paris, carved between 1665 and 1667. It is plausible that when the Joseph was blocked out, a large enough piece of marble remained for Anguier to carve the present figure.

If the present marble can be correctly associated with two Paris sale references of the 18th century (see provenance) then the explanation for the erroneous signature is easily understood. If the person who catalogued the marble in the 1778 Julienne sale was unaware of the authorship of the Pluto, he might easily have suggested the name of Pierre (I) Legros, one of the best known sculptors of the later 17th century, and someone who was known to have executed numerous marble figures for the grounds of Versailles.

If M. de Villemandi purchased the marble in the Julienne sale, he might have wanted to re-inforce this attribution and had the signature added. This was a common practice in the 18th and 19th centuries which often serves to confuse later art historians and collectors.



# THE ZIJDEBALEN APOLLO

89

A LIFE-SIZE MARBLE FIGURE OF APOLLO  
BY JAN BAPTIST XAVERY (1697-1742), THE HAGUE, 1726

Apollo depicted as a young man with long hair, his head turned to the right as he lifts an arrow with his raised right hand from a quiver bound to his back; he holds a bow in front of his body in his outstretched left hand; his body is covered by a loose tunic thrown over his shoulder and around his waist; he wears sandals as he strides forwards and is accompanied by an alert dog who emerges from the fluttering reeds at Apollo's feet; on a moulded marble plinth signed 'IOE BAP XAVERY INV/ ET FE A 1726'

72½ in. (184.2 cm.) high

£250,000-400,000

\$390,000-610,000  
€350,000-550,000

#### PROVENANCE:

Carved in 1726, almost certainly commissioned by David van Mollem for Zijdebalen, Utrecht. Mentioned in a poem on Zijdebalen by Arnold Hoogvliet (1687-1763) of 1740. Depicted in two drawings of Zijdebalen by Jan de Beyer of 1745/1746. Sale of the contents of Zijdebalen, 26 February 1819, no. 71 (175 Dutch guilders). Acquired at the above by T.J. Mensart. Edmond de Fels, Prince de Heffingen (1858-1951), and by descent.

#### LITERATURE:

Arnold Hoogvliet, *Zijdebalen*, 1740.  
*Catalogus van Vorstelyke Marmere Steene Vaazen, Alleruitmuntendste Extra Fraaue Beelden, Verders Eenige Kunstige Schilderstukken. Alles behoorende tot de alom gerenommeerde Hofsteede Zyde Baalen, te Utrecht. Dewelken aldaar verkocht zullen warden, op Vrijdag, den 26 Februarij, 1819*, no. 71, Archive Familie Van der Mersch, Zeist, inv. 48k.  
S. Muller, *Zijdebalen*, Utrecht, 1912, pp. 8-9, 28.  
*Zijdebalen, lusthof aan de Vecht*, Centraal Museum, Utrecht, 1981.  
D. de Kool, 'Jan Baptist Xavery (1697-1742): een veelzijdig tuinkunstenaar', in *Bulletin KNOB*, vol. 110, 2011, no. 2, pp. 59-67.

#### COMPARATIVE LITERATURE:

E. de Jong, *Natuur en Kunst. Nederlandse Tuin- en Landschapsarchitectuur 1650-1740*, Amsterdam, 1993.  
J. van der Meulen, *David van Mollem (1670-1746)*, <http://home.wxs.nl/~grohner/mollem.html>



Detail of signature



IOSEPH: XAVERY INV:  
ET FE: A: 1726





Drawing of David von Mollem's garden at Zijdebalen, with the present marble visible at the extreme right.  
*Zijdebalen*, Jan de Beyer, pen and ink on paper, 1745-1746 © Collection Centraal Museum, Utrecht/ Dea Rijper

This large-scale graceful marble figure of Apollo as God of the Archers is an exciting re-discovery from the original decorations of the now lost garden of Zijdebalen. Carved in 1726 by Jan Baptiste Xavery, who was to become Court Sculptor to Prince William IV of Orange Nassau three years later, the present figure of *Apollo* was almost certainly commissioned directly from Xavery by the important silk merchant David von Mollem (1670-1746).

#### Jan-Baptiste Xavery

Xavery was born in Antwerp in March 1697 and was the son of the sculptor Albertus Xavery (1664-1728), who was probably his first teacher. As was customary, Xavery followed in his father's vocational footsteps and was sent to work in the studio of Michiel van der Voort I, where he remained until he was 23. Xavery left Voort's studio in 1719 to embark on an eastern journey to Vienna and then south to Italy and Rome, to further his studies and open his eyes to the wonders of classical antiquity and the Renaissance. After two years away he returned to The Netherlands and settled in The Hague. His talent was evident and did not go unnoticed, and his quick rise is evident by the present commission for *Zijdebalen*, granted to Xavery over his competitors just five years later. In 1729 he was made Court Sculptor to Prince William IV, arguably the most coveted position a man in Xavery's position could receive.

#### Zijdebalen

The celebrated pleasure gardens of *Zijdebalen* were born of the efforts of David von Mollem (1670-1746) and his father Jacob. Originally from Amsterdam, Jacob moved to Utrecht and worked as a silk merchant from 1665. In 1681 he gained permission from the city council of Utrecht to build a silk factory in Pijlsweerd, on the outskirts of the city, where it could make use of hydropower from the river Vecht. The factory became a great success. David von Mollem inherited the factory after his father's death in 1699, and greatly increased its production and profitability. Raw silk was imported from Italy, Persia and India and in 1695 David travelled to Italy to study the secrets of

Italian sericulture. The manufacturing processes that he implemented became famous throughout the continent, and the factory received many guests keen to see this 'miracle' at work. In 1717 von Mollem even received Tsar Peter the Great, who almost lost his hand in an attempt to stop the water wheel.

David von Mollem was a highly educated man, known for his great general knowledge, and he had interests far afield from his business ventures. A large country house was built near the factory, with an elaborate garden that was initiated by Jacob but greatly expanded by his son. Large tracts of land were purchased and transformed into expensive formal gardens, following geometric patterns influenced by French and Italian landscapers. In an echo of Versailles, Mollem embellished his gardens with fountains, waterfalls and two grottos. There was an extensive vista, an orangery, a menagerie, a labyrinth and an open air theatre. Throughout this extraordinary and diverse landscape Mollem placed sculptures, commissioned from the finest artists of the day.

#### Apollo

The present figure is signed by Xavery and dated 1726. It was situated in the central vista beyond the bridge at *Zijdebalen*, where it can be seen in two drawings of 1745 and 1746 by the Dutch painter and draughtsman Jan de Beyer. Every summer de Beyer travelled extensively throughout the Netherlands depicting interesting townscapes and buildings, and in August 1745 he produced a series of drawings of *Zijdebalen* to celebrate David von Mollem's 75th birthday, and returned again a year later to produce a second series just before Mollem's death. In the drawing of 26th August 1745 the figure of *Apollo* can be seen second from left, his knees bent in movement and his right arm raised above his head. A marble figure of *Flora*, also by Xavery, was placed opposite *Apollo*, and can be seen in the drawing to the left of the three elegantly dressed court figures shown admiring the flowering garden and rich archway behind the viewer. In the second drawing *Apollo* can be seen more clearly on the far right; the bold modelling, moulded



Portrait of David van Mollem with his Family at Zijdebalen, Nicolaas Verkolje, oil on panel, 1740 © Rijksmuseum

base and placement of the arms and head are exactly as we see the figure today. The only change is the shape of the restored bow.

Five years before these drawings, in 1740, these figures of *Apollo* and *Flora* by Xavery were the subject of a romantic court poem by Arnold Hoogvliet about Zijdebalen (de Kool, *loc. cit.*). This suggests that by 1740 the gardens had already become a famous landmark and Xavery's work there had gained a wide reputation just over a decade after they were carved.

There are no formal contracts known between David von Mollem and Xavery, or with Jacob Cresant and Jan Mast, who also worked at Zijdebalen, and Mollem was also known to have bought sculpture at auction (de Kool, *op. cit.*, p. 62). However de Kool notes that the large number of works by Xavery originally in the garden gives 'a strong indication that these sculptures have probably been commissioned by David van Mollem' (private communication). It is also recorded that 'Xavery made different sculptures for the owner of Zijdebalen' (Muller, *op. cit.*, p. 8) and 'Cresant and Xavery made many sculptures for the garden of Zijdebalen' (de Jong, *op. cit.*, pp. 165 and 170).

The *Apollo* is one of the most classical and effective large-scale sculptures Xavery ever carved. It seems likely that he was inspired by the relief of *Apollo* that Artus Quellinus (1609-1668) made for Amsterdam City Hall (now the Royal Palace) in the 1650s. This was one of the most important sculptural programmes of 17th century Holland, and it is not surprising that it had such an impact on the youthful Xavery. The sweeping contrapposto of *Apollo*'s body, taught upraised right arm reaching for his arrows, and

the small section of clinging drapery that saves the God from full nudity, were all borrowed from Quellinus' *Apollo*. As he was not constrained by a two-dimensional relief, Xavery was able to free *Apollo*'s left hand and thrust it forward, and place his feet in more depth, giving the figure greater power and stability than Quellinus could. To counteract the forward motion of the left arm Xavery turned *Apollo*'s head the other way. The result is a strong and sexually charged image that must have made an impression on visitors to the pleasure gardens. To complete the figure and further display his technical mastery of marble Xavery included intricate and charming details such as the sheaf of arrows, the mass of reeds and an enquiring head of a dog.

The family were not able to continue David von Mollem's success in perpetuity. By the early 19th century the revenues from the silk factory were significantly reduced, and the maintenance of the garden was very costly. In 1816 the factory closed after 135 years, and in December 1818 the municipal government gave permission to destroy the house. All the artworks from the house and garden were auctioned off in February 1819, where the present figure was sold to a 'T.J. Mensart', whilst *Flora* was broken and sold to 'Merise'. The gardens are now lost without a trace, with only drawings and the diaries of intrepid travellers to testify to its importance as a wonder of Dutch 18th century arts and horticulture.

We would like to thank Dr Frits Scholten and Dr Dennis de Kool for their assistance in the preparation of this note.







90

A MARBLE BUST OF ALEXANDER THE GREAT  
ITALIAN, LATE 18TH OR EARLY 19TH CENTURY

On an associated circular marble socle  
28 $\frac{1}{8}$  in. (71.5 cm.) high, overall

£10,000-15,000

\$16,000-23,000  
€14,000-21,000



91

A MARBLE BUST OF MARCUS AURELIUS  
AFTER THE ANTIQUE, ITALIAN,  
LATE 18TH OR FIRST HALF 19TH CENTURY

On a circular marble socle  
25 in. (63.5 cm.) high, overall

£7,000-10,000

\$11,000-15,000  
€9,800-14,000



THE PROPERTY OF A NOBLEMAN

**\*92**

A PAIR OF GILT-BRONZE FIGURES OF BACCHUS  
AND AMPHITRITE

AFTER MODELS BY LOUIS GARNIER AND MICHEL ANGUIER,  
FRENCH, CIRCA 1780

Each on a white marble plinth with ormolu foliate scrollwork and bun  
feet decoration

14 $\frac{3}{8}$  and 14 $\frac{1}{8}$  in. (36.5 and 35.9 cm.) high;

17 $\frac{1}{2}$  and 17 $\frac{1}{4}$  in. (44.4 and 43.7 cm.) high, overall

(2)

£20,000-30,000

\$31,000-46,000  
€28,000-42,000

**PROVENANCE:**

Purchased by Count Francis Esterhazy in the 1920s, traditionally from a  
sale by the Soviet government of works of art, and thence by descent.

**COMPARATIVE LITERATURE:**

New York, M. Knoedler & Co, *The French Bronze 1500 to 1800*, 1968,  
nos. 19a and 19b.

In the 1920s, when the young Soviet government was short of foreign  
currency, they attempted to alleviate the problem by selling art from  
the collections of the former imperial family, the aristocracy, and  
museums. By family tradition, these bronzes were purchased in one of  
these sales, although documents of the period are incomplete, and it  
has not been possible to confirm the provenance to date.



**93**

A PAIR OF TERRACOTTA BUSTS OF A GENTLEMAN AND A LADY  
ATTRIBUTED TO ETIENNE-PIERRE-ADRIEN GOIS, CALLED ETIENNE GOIS  
LE PERE (1731-1823), FRENCH, 18TH CENTURY

Each on a circular marble socle  
21 $\frac{3}{8}$  in. (55 cm.) high; 25 $\frac{1}{2}$  in. (65 cm.) high, overall

(2)

£15,000-25,000

\$24,000-38,000  
€21,000-35,000

COMPARATIVE LITERATURE:

S. Lami, *Dictionnaire des sculpteurs de l'école française au dix-huitième siècle*, Paris, 1910, vol. 1, pp. 378-384.

Etienne Gois was first trained by the painter Etienne Jaurat before joining the sculpture workshop of Michel-Ange Slodtz (1705-1764). He won the first grand prize for sculpture in 1757 and then travelled to Rome from 1761 to 1764. Back in Paris he realised a great number of religious figures, reliefs and funerary monuments for churches in Paris such as Notre-Dame, Saint-Eustache, Saint-Germain l'Auxerrois or Notre-Dame-des-Victoires. But he above all specialised in portrait busts of leading figures of his time and parliamentary aristocracy as attested by the bust of King Louis XV (château de Versailles, MV 2129) or these of François Emmanuel Pommyer, Counsel to the King, and Chevalier Guilleaumeau de Fréval, Chief of Police (Heim Gallery, *Winter Exhibition*, 1968, nos 67 and 68). The suppleness of the modelling, combining realism with softness is also typical of Gois, as on the portrait he made of his granddaughter Adélaïde Geneviève Gois (sale Tajan, Paris, 10 Dec. 1999, no.154).



94

A TERRACOTTA BUST OF VOLTAIRE

ATTRIBUTED TO JEAN-JACQUES CAFFIERI (1725-1792),  
FRENCH, LATE 18TH CENTURY

On a circular *fleur de pêche* marble socle  
7 in. (18 cm.) high; 9½ in. (24 cm.) high, overall

£4,000-6,000

\$6,200-9,200

€5,600-8,300

COMPARATIVE LITERATURE:

Louis Réau, *Une dynastie de sculpteurs au XVIIIème siècle, Les Lemoyne*, Paris, 1927, pp. 101-115 and 150, fig. 91.

This bust of Voltaire is a reduced copy of a marble by Jean-Baptiste Lemoyne (1704-1778), exhibited at the Salon in 1748. The philosopher is depicted young, with delicate features and an intense look which conveys a great liveliness. A very similar example is conserved at the Victoria and Albert Museum, signed Caffieri and dated 1783 (A. 1-1956).

THE PROPERTY OF A LADY

95

A PLASTER FIGURE OF THE 'ENFANT A LA CAGE'

BY JEAN-BAPTISTE PIGALLE (1714-1785), CIRCA 1749

On a circular naturalistic base and a later ormolu plinth  
18½ in. (47 cm.) high

£12,000-18,000

\$19,000-28,000

€17,000-25,000

EXHIBITED:

New York, Bernard Black Gallery, *Sculpture for a Small Museum*, 1968, no. 22.

COMPARATIVE LITERATURE:

G. Bresc-Bautier, *Ecole du Louvre - Notices d'Histoire de l'Art 3 - Sculpture Française XVIIIe*, Paris, 1980, no. 20.

N. Penny, *Catalogue of European Sculpture in the Ashmolean Museum 1540 to the Present Day*, Oxford, 1992, II, no. 298, pp. 62-63.

B. Black, 'More than meets the eye: Pigalle's abandoned project for the *Enfant à la Cage*', in *The Sculpture Journal*, X (2003), pp. 40-51.

Mentioned in academic articles since at least 1980, the present plaster group was published in full in 2003 as an abandoned first project for Pigalle's celebrated marble of 1749, the *Enfant à la Cage* (see Black, *op. cit.*). The *Enfant* was commissioned by Jean Paris de Montmartel, a wealthy court banker and godfather to Mme de Pompadour. It was to be a portrait of his infant son - later the Marquis de Brunoy - and intended as a pendant for an antique alabaster group already in de Montmartel's collection.

Pigalle's marble was shown at the Salon of 1750 to widespread acclaim. It differs from the present plaster in a number of small details, the most important of which is the inclusion of a dead bird in the foreground, and a string which trails over the edge of the base. The implication is that the child has either intentionally or accidentally strangled the bird, and his sense of bewilderment and loss was meant as a contrast to the antique alabaster group which depicted a laughing child holding a bird aloft.



The discovery during conservation work on the plaster that it was cast in three main sections, and that the buttocks of the seated child were fully formed and visible through an opening in the underside of the base led scholars to the conclusion that this was not merely a later variant cast of the 1749 marble, but a working model executed by Pigalle as a first project. The thought is that the patron, de Montmartel, probably found the narrative too macabre – especially as it was a portrait of his own son – and that Pigalle modified the composition before executing the marble which was shown at the Salon in 1750. Seemingly unknown in any other examples, the present plaster therefore represents an important record of the development of one of Pigalle's most celebrated compositions.

FROM THE COLLECTION OF A EUROPEAN NOBLE FAMILY  
(LOTS 96 – 99)



96

A PAIR OF BRONZE ALLEGORICAL GROUPS DEPICTING  
AIR AND FIRE  
FIRE AFTER THE MODEL BY FRANCOIS LESPINGOLA (1644-1705),  
FRENCH, 18TH CENTURY

On an integrally cast rectangular naturalistic plinth  
16½ and 16 in. (42 and 40.5 cm.) high

(2)

£20,000-30,000

\$31,000-46,000  
€28,000-42,000

PROVENANCE:

In the family collection no later than 1860, and by descent.

COMPARATIVE LITERATURE:

Minneapolis, Minneapolis Institute of Art, *Sculpture from the David  
Daniels Collection*, Oct. 1979 - Jan. 1980, pp. 28-29, fig. 7.  
J. Auersperg, *Daniel Katz, European Sculpture*, London, 1998, p. 82, fig. 38.

The model for the allegory of *Fire* has long been believed to be by the Florentine sculptor Giovanni Battista Foggini but is now firmly attributed to François Lespingola. This attribution is based on the comparison with the group of *Hercules delivering Prometheus* purchased by Leplat in 1715 for Augustus the Strong (now in Dresden) and more globally with the whole series of *The Labours of Hercules* by Lespingola. This French artist stayed for ten years in Italy where he was influenced by Massimiliano Soldani-Benzi and Foggini, noticeable on his sculptures with the movement of drapery and elegance of gesture. This model was probably created for a set of marble figures depicting the *Four Elements*, which was not realized (Auersperg, *loc. cit.*). A similar model was previously in the David Daniels collection (*loc. cit.*).





97

A BRONZE GROUP OF A WARRIOR ON HORSEBACK  
NORTH ITALIAN, 16TH CENTURY

On a later wood pedestal  
10 $\frac{3}{8}$  in. (27 cm.) high; 17 in. (43 cm.) high, overall;  
9 $\frac{3}{8}$  in. (24.5 cm.) wide

£20,000-30,000

\$31,000-46,000  
€28,000-42,000

PROVENANCE:

In the family collection no later than 1860, and by descent.

COMPARATIVE LITERATURE:

Y. Hackenbroch, ed., *Bronzes, other Metalwork and Sculpture in the Irwin Untermyer Collection*, London, 1962, figs. 18 and 19, pp. xvii and 9-10.

J. Pope-Hennessy, *The Frick Collection - An Illustrated Catalogue, Volume III - Sculpture, Italian*, New York, 1970, pp. 114-117.

M. Leithe-Jasper, *Renaissance Master Bronzes from the Kunsthistorisches Museum Vienna*, Vienna, 1986, no. 18, pp. 104-106.

P. Cros, *Bronzes de la Renaissance Italienne*, Paris, 1996, pp. 42-48.

F. Scholten, *European Sculpture and Metalwork in the Robert Lehman Collection*, New York, 2011, pp. 32-34.

In the 16th century the revival of interest in antique sculpture led to the creation of bronzes on secular themes such as the warrior on horseback. Among these, *The Shouting Horseman* by Riccio (Victoria and Albert Museum, London) is probably the best known, and it clearly inspired other sculptors working in northern Italy such as the author of the present bronze.

Although the rider of the bronze offered here exists in a number of examples, they are sometimes paired with a different horse, or without a horse altogether as with the example in the Kunsthistorisches Museum in Vienna (see Leithe-Jasper, *loc. cit.*). Only four other groups with both the same horse and rider are known (in the Stiftmuseum Klosterneuburg, in the Bemberg Collection, Toulouse, and in the Frick and Metropolitan Museums in New York) although there are minor variations between them.

The horse in all these groups has long been recognised to derive from one of the *Horses of San Marco* in Venice, but it has also been noted that the difference in scale between the horse and rider indicates they have come from different sources. The scholar Leo Planiscig was the first to suggest that the rider had been taken from a group of a *Horse and Rider Startled by a Snake* from the Untermyer Collection (now Metropolitan Museum). That group was formerly attributed to the sculptor Riccio but is now more generically attributed to 'Northern Italy, possibly Padua'. More recently, Leithe-Jasper, followed by Scholten (*locs. cit.*) have suggested that the sculptor Desiderio da Firenze might be a possible candidate for the authorship of the rider although the stylistic similarities used in support of this argument leave some room for hesitation.



FROM THE COLLECTION OF A EUROPEAN NOBLE FAMILY  
(LOTS 96 – 99)

98

A PAIR OF BRONZE GROUPS DEPICTING VENUS  
DISARMING CUPID, AND PARIS AND HIS DOG  
FRENCH, 18TH CENTURY

Each on an integrally cast rectangular naturalistic plinth  
17 and 17¾ in. (43 and 45 cm.) high

(2)

£20,000-30,000

\$31,000-46,000

€28,000-42,000

PROVENANCE:

In the family collection no later than 1860, and by  
descent.



FROM THE COLLECTION OF A EUROPEAN NOBLE FAMILY  
(LOTS 96 – 99)

99

A PAIR OF BRONZE FIGURES DEPICTING BACCHUS AND AMPHITRITE

AFTER THE MODELS BY LOUIS GARNIER (1635-1715) AND MICHEL ANGUIER (1612-1686), FRENCH, 18TH CENTURY

Each on an integrally cast rectangular plinth  
14¾ in. (37.5 cm.) high

(2)

£15,000-25,000

\$24,000-38,000  
€21,000-35,000

PROVENANCE:

In the family collection no later than 1860, and by descent.

COMPARATIVE LITERATURE:

F. Souchal, *French sculptors of the 17th and 18th centuries*, Oxford, 1981, II, pp. 3-4, fig. 5.

Paris, New York, Los Angeles, Musée du Louvre, Metropolitan Museum of Art, J. Paul Getty Museum, *Cast in Bronze, French Sculpture from Renaissance to Revolution*, 22 Oct. 2008 - 19 Jan. 2009, 23 Feb. - 24 May 2009, 30 June - 27 Sept. 2009, pp. 206-207, fig. 55.

Although the two bronzes offered here were originally from different sources, the *Bacchus* having been invented by Louis Garnier in the second half of the 17th century and the *Amphitrite* by Michel Anguier in circa 1652, they were often placed together in the 18th century as a 'false pair'. The pairing was made after 1699 when Baron Raymond Leplat, a Parisian agent working for Augustus the Strong, bought two bronze figures of *Bacchus* and *Amphitrite* for the royal palace in Warsaw. They were finally taken to Dresden, where they still reside today in the *Staatliche Kunstsammlungen* (Souchal, *loc. cit.*). Louis Garnier's authorship of the model of *Bacchus* was discussed by scholars but secured by virtue of the fact that he was a bronze specialist who had work in the Keller foundries and with François Girardon. The model of *Amphitrite* originally formed part of the series of gods and goddesses by Michel Anguier, done in 1652. Of all Anguier's creations, the *Amphitrite* was to prove the most celebrated. In 1654 Anguier was commissioned by Nicholas Fouquet, Louis XIV's Finance Minister, to carve 14 life-size figures in limestone, including the *Amphitrite* (now in the Toledo Museum of Art, Ohio). A marble version was made by Massé between 1680-1684 for the gardens at Versailles, and bronzes of various sizes, often paired with male gods, here with *Bacchus*, are known.





PROPERTY FROM A FRENCH PRIVATE COLLECTION

**100**

A PAINTED PLASTER BUST OF JEAN-LOUIS BRO  
ATTRIBUTED TO JEAN-BAPTISTE PIGALLE (1714-1785), FRENCH,  
CIRCA 1750-1760

On an integrally cast circular plaster socle  
18 in. (46 cm.) high; 22¾ in. (58 cm.) high, overall

£3,000-5,000

\$4,700-7,700  
€4,200-6,900

PROVENANCE:

Jean-Louis Bro.  
Robert Fontana, Paris, and by descent to the present owners.

COMPARATIVE LITERATURE:

E. Coyecque, 'La maison mortuaire de Pigalle', *Bulletin de la Société d'Histoire de Paris*, 1914, pp. 36-48.

L. Réau, *J.-B. Pigalle*, Paris, 1950, p. 111, no. 48, p. 166, ill. no. 37.  
New York, Charles Janoray LLC, *A portrait of friendship: Pigalle's bust of Bro*, 2004.

PROPERTY OF A GENTLEMAN

**101**

A TERRACOTTA FIGURE OF A RIVER GOD  
WORKSHOP OF JEAN-JACQUES CAFFIERI (1725-1792),  
LAST QUARTER 18TH CENTURY

Signed to side 'fait par. J.J. Caffieri.'; on a rectangular *bleu turquin*  
marble base

15 in. (38 cm.) wide; 17½ in. (44.4 cm.) wide, overall

£7,000-10,000

\$11,000-15,000  
€9,800-14,000





**102**

A PARCEL-GILT POLYCHROME WAX PROFILE RELIEF OF  
GABRIELLE D'ESTREES  
FRENCH OR ITALIAN, CIRCA 1600

Inset with paste jewels and mounted in a parcel-gilt wood and leather  
frame; paper label to reverse inscribed 'Gabrielle d'Estrees/ portrait encir/  
polychromée/ art francais dre/ XVIcs./ 247'  
4 in. (10.3 cm.) diam., overall

£1,500-2,500

\$2,400-3,800  
€2,100-3,500

**103**

A MOTHER-OF-PEARL INKWELL  
PROBABLY VIENNA, 19TH CENTURY

With gilt-bronze and porcelain mounts  
7 in. (17.6 cm.) high

£3,000-5,000

\$4,700-7,700  
€4,200-6,900

The model of the present stand is known widely in bronze, gilt-bronze and marble but the present example carved entirely of mother-of pearl is extremely rare. As noted by Nicholas Penny in his entry from the Ashmolean catalogue (N. Penny, *Catalogue of European Sculpture in the Ashmolean Museum – 1540 to the Present Day*, Oxford, 1992, II, no. 415, p. 202), the invention of this inkstand probably dates from the Empire period, although it remained popular throughout the century. The present lot may have been a 'masterwork' specifically created to show off the skill of the carver.



**104**

A POLYCHROME WAX RELIEF OF THE MADONNA DEL PASSEGGIO  
AFTER RAPHAEL, BY GIOVANNI FRANCESCO PIERI (1699-1773),  
NAPLES, CIRCA 1750

Set in a later polychrome wood frame and a later glazed gilt-wood frame  
8 in. (202.2 cm.) high; 13¼ in. (34 cm.) high, overall

£4,500-5,500

\$7,000-8,400  
€6,300-7,600

PROVENANCE:

Christie's, London, 3 July 1990, lot 9.

Giovanni Francesco Pieri was a talented modeller in wax who specialised in rendering paintings in polychrome low reliefs. He worked for the late Medici Grand Duke, Gian Gastone, before leaving for Naples to work for Carlo di Borbone and his son Ferdinand IV. The present well-preserved relief is one of two known versions; the other is signed and dated 1749 in ink on the reverse (Museo Nazionale di San Martino, Naples, inv. 6663).



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

**105**

A LARGE GILTWOOD AND POLYCHROME SCENE OF THE  
ADORATION OF THE CROSS OF ST. ANDREW  
GENOESE, CIRCA 1760-1770

The elaborate rocaille frame embellished with cherub heads, flowers, a dolphin, a crane and flowing water; with a parcel-gilt and polychrome engraved gesso central panel with a depiction of St. Andrew in adoration of the cross speaking the words 'Salve crux pretiosa, suscipe discipulum eius, qui pependit in te, magister meus Christus'

57¼ x 43¾ in. (147 x 111 cm.)

£35,000-45,000

\$54,000-69,000  
€49,000-62,000

COMPARATIVE LITERATURE:

Enrico Colle, Florence, October 2005 [private expertise].

A. Gonzalez-Palacios, *Il Mobile in Liguria*, Genoa, 1996, p. 204, fig. 236.

E. Hill, *Il mobile rococò in Italia: arredi e decorazioni d'interni dal 1738 al 1775*, Milan. 2003, pp. 248-250.

The present frame is a classic work of Genoese high-rococo design, contrasting the emotional scene of St Andrew in adoration at the foot of the cross after witnessing an apparition of the Virgin in heaven with the opulent and deliberately asymmetrical secular patterns of fringed golden shell-like spirals and naturalistic motifs. The frame was likely commissioned by a noble Genoese family for the private chapel of their villa, similar to the decorations at the House of Pregadio's Chapel at the Villa Durazzo, Santa Margherita Ligure (Hill, *loc. cit.*). The high point of such a luxurious synthesis of carved wood and stucco decoration can be seen in Liguria in the succession of rooms at the Villa Gavotti, probably made by the Door brothers after designs by Giacomo Bruschi, in the 1760s. Between 1762 and 1767 Bruschi drew various views of the property which highlight the similarities of the carvings of the present object to the shapes and outlines of the articulated mirrors at the Villa Gavotti.

**106 No Lot**

PROPERTY OF A GENTLEMAN

**107**

A PAIR OF MARBLE BUSTS DEPICTING SUMMER AND WINTER  
WORKSHOP OF JOSSE FRANCOIS JOSEPH LERICHE (1741-C.1812),  
FRENCH, SECOND HALF 18TH CENTURY

Each on a circular marble socle

33¼ and 32¼ in. (84.4 and 82.8 cm.) high, overall

(2)

£15,000-25,000

\$24,000-38,000

€21,000-35,000

COMPARATIVE LITERATURE:

S. Lami, *Dictionnaire des Sculpteurs au XVIIIe siècle*, Paris, 1911, p. 74.

Josse Leriche joined the Sèvres porcelain factory on 1 June 1757, where he was in charge of the sculpture workshop, and over the following decades produced numerous models for them. The present busts are two from a series of four seasons. Another pair of marble busts, emblematic of summer and winter, that sold at Bonhams, London, 7 July 2010, lot 108, were signed and dated 1778 and 1780, respectively.





**108**

A MARBLE BUST OF THE VENUS DE MEDICI  
AFTER THE ANTIQUE, ITALIAN, LATE 18TH OR EARLY 19TH CENTURY

On a rectangular black marble socle  
23 $\frac{3}{4}$  in. (59.5 cm.) high

£15,000-25,000

\$24,000-38,000  
€21,000-35,000



109

A BRONZED TERRACOTTA FIGURE OF APOLLO  
FRENCH, CIRCA 1750

12½ in. (30.7 cm.) wide

£5,000-8,000

\$7,700-12,000  
€7,000-11,000



110

A POLYCHROME SCAGLIOLA BUST OF A MOOR  
ITALIAN, 18TH CENTURY

23¼ in. (59 cm.) high; 29¾ in. (76 cm.) high, overall

£6,000-9,000

\$9,300-14,000  
€8,400-12,000

PROPERTY FROM THE VINCENT LALOUX COLLECTION

111

A BRONZE MODEL OF A LEAPING HORSE  
FRENCH, 18TH CENTURY

On a later rectangular brass-strung ebonised wood base; two  
paper labels with inscriptions to underside of base  
10¼ in. (26.1 cm.) high; 13¼ in. (33.9 cm.) high, overall

£7,000-10,000

\$11,000-15,000  
€9,800-14,000

PROVENANCE:  
Michelle Meyer, Paris.  
Maastricht, 1994.





**112**  
A MARBLE BUST OF APOLLO  
AFTER THE ANTIQUE, ITALIAN, LATE 18TH CENTURY

On a circular marble socle  
32½ in. (82.6 cm.) high, overall

£30,000-50,000

\$47,000-77,000  
€42,000-69,000



**113**

A MARBLE BUST OF A GENTLEMAN  
ENGLISH, CIRCA 1800-1810

On a circular marble socle  
27¼ in. (69.3 cm.) high, overall

£2,000-3,000

\$3,100-4,600  
€2,800-4,200

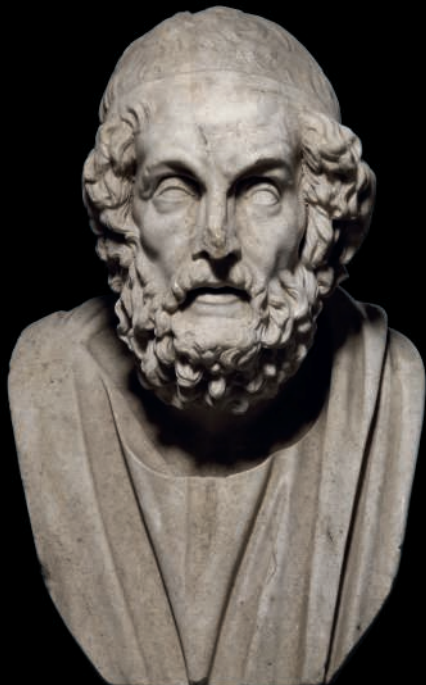
**114**

A MARBLE BUST OF A LADY  
BY PETER TURNERELLI (1774-1839), ENGLAND,  
CIRCA 1820

Signed 'P. Turner.../Fecit' to side of scrollwork plaque;  
on a circular waisted marble socle  
27¾ in. (70.5 cm.) high, overall

£4,000-6,000

\$6,200-9,200  
€5,600-8,300



**115**

A MARBLE BUST OF HOMER  
ROME, LATE 18TH CENTURY

23⅝ in. (58.8 cm.) high

£3,000-5,000

\$4,700-7,700  
€4,200-6,900

PROVENANCE:

Private collection, England.



**116**  
A MARBLE FIGURE OF THE VENUS DE MEDICI  
AFTER THE ANTIQUE, ITALIAN, EARLY 19TH CENTURY

On an integrally carved circular plinth  
38½ in. (98 cm.) high

£15,000-25,000

\$24,000-38,000  
€21,000-35,000

**117**

**A MARBLE BUST OF JULIUS CAESAR  
ITALIAN, 18TH CENTURY**

The head set into onyx shoulders; on a later coloured  
marble socle

31¾ in. (80.5 cm.) high, overall

£8,000-12,000

\$13,000-18,000

€12,000-17,000



**118**

**A MARBLE BUST OF A VESTAL VIRGIN  
CIRCLE OF BERTEL THORVALDSEN (1770-1844),  
ROME, CIRCA 1820**

With coloured marble shoulders and on a moulded  
marble and onyx base

22¾ in. (57.7 cm.) high, overall

£8,000-12,000

\$13,000-18,000

€12,000-17,000



**119**

A MARBLE BUST OF ARES  
ITALIAN, 19TH CENTURY

Wearing an elaborately decorated helmet; on a later circular marble socle  
28¾ in. (73 cm.) high, overall

£25,000-35,000

\$39,000-54,000  
€35,000-49,000



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

~120

A PAIR OF IVORY AND TORTOISESHELL MICROSCULPTURE RELIEFS OF CHRIST THE REDEEMER AND POPE PIUS VII, AND KING CHARLES FELIX OF SARDINIA

BY FRANCESCO TANADEI (1770-1828), EARLY 19TH CENTURY

Each set on stained boxwood, and in a glazed rectangular parcel-gilt frame; the relief of Christ inscribed 'SIMON PETRE, DILIGIS ME PASCE OVES MAES'; the relief of King Charles Felix inscribed 'CAROLUS FELIX REX SARDINIAE' and 'DIU SOSPES VIVAT FELICITER REGNET'; with inscriptions to the reverse of each  
9½ x 6¼ in. (24 x 16 cm.), each

(2)

£30,000-50,000

\$47,000-77,000  
€42,000-69,000

EXHIBITED:

The Royal University of Turin, Turin, 1820 (relief of Christ the Redeemer and Pope Pius VII).

COMPARATIVE LITERATURE:

*Notizia delle opere di pittura e di scultura eposte nel palazzo della Regia Università*, Turin, 1820, p. 68, no. 89 (relief of Christ the Redeemer and Pope Pius VII).

A. Baudi di Vesme, *Schede Vesme. L'arte in Piemonte dal XVI al XVIII secolo*, 1963-1982, vol. III (1968), p. 1023 (relief of Christ the Redeemer and Pope Pius VII).

V. Sgarbi, 'Tanadei, microintagli come temple greci', *Corriere della Sera*, 22 November 2013, p. 30.

Francesco Tanadei was first introduced to the difficult skill of microcarving by Giuseppe Maria Bonzanigo (1745-1820). The sublime quality of these two reliefs attest both to his mastery of the medium and his elegant neo-classical designs that gained the attention of many of the most prominent patrons of continental Europe in the early nineteenth century. Twenty-five years Bonzanigo's junior, Tanadei was his most talented pupil and started out assisting his master, by taking on the duties of ivory carving, whilst Bonzanigo concentrated on wood carving. Through his unrivalled skill he became a master in his own right and in 1805 he exhibited 34 microcarvings from his own hand at an exhibition of Piedmontese art attended by Napoleon and his wife Josephine. By 1812 Tanadei had become the 'wood and ivory artist of his Majesty the Governor General, Prince Camillo Borghese' and in 1816 he was named wood and ivory carver to King Victor Emmanuel I.

The present reliefs are some of his finest work from the period, typical for their dark-stained wood bases. One plaque depicts Christ surrounded by garlands of flowers and surmounting the symbols of the Passion. Below Christ is a depiction of Pope Pius VII (1742-1823), who reigned as Pope for 23 years throughout the tumultuous Napoleonic Wars. Pius VII's position as the successor to Saint Peter is identified by the inclusion of the keys of St Peter, the papal tiara, and the holy dove. This plaque was exhibited at the Royal University of Turin in 1820. The second plaque was almost certainly created in the years following the ascension of King Charles Felix to the throne of Sardinia in 1821, and then subsequently paired with the first relief. The King is shown accompanied by an eagle, a symbol of his position and power, and the flanking caduceus and mirror entwined with a serpent represent mercurial success and Prudence.



**121**  
A VICENZA STONE FIGURE OF BACCHUS  
NORTH ITALIAN, 17TH CENTURY

On an integrally carved base  
60½ in. (153.6 cm.) high

£8,000-12,000

\$13,000-18,000  
€12,000-17,000

**122**  
A LARGE PAIR OF TERRACOTTA GREYHOUNDS  
ITALIAN, NEO-CLASSICAL STYLE, 20TH CENTURY

Each depicted crouching on a cushion  
42½ in. (108 cm.) high, each

£5,000-8,000

(2)  
\$7,700-12,000  
€7,000-11,000





PROPERTY OF A GENTLEMAN

123

A LEAD STANDING FEMALE FIGURE  
ANGLO-FLEMISH, 18TH CENTURY

On an integrally cast naturalistic plinth  
56½ in. (143 cm.) high

£7,000-10,000

\$11,000-15,000

€9,800-14,000

PROVENANCE:

Christie's, London, 9 July 2009, lot 110.

124

A BRONZE GROUP OF GREYHOUNDS

BY HOLME CARDWELL (1813-1898), ROME, CIRCA 1844-1847

Signed 'HOLME CARDWELL/ FT. ROMA.' to integrally cast base  
18½ x 30¾ in. (47 x 78 cm.)

£8,000-12,000

\$13,000-18,000

€12,000-17,000

COMPARATIVE LITERATURE:

I. Roscoe ed., *A Biographical Dictionary of Sculptors in Britain 1660-1851*, London, 2009, p. 194, no. 6.

Cardwell attended the Royal Academy Schools in 1834 on the recommendation of Sir Francis Chantrey RA and then moved to Paris, reputedly to work under David d'Angers, where he won acclaim at the Académie Royale, before moving on to Rome. Roscoe notes that in 1844 a visitor to Cardwell's studio in Rome mentioned that the sculptor had just arrived in the city and was engaged on a group of greyhounds playing, which 'shows a keen observation of Nature, and great power' (Roscoe, *loc. cit.*). A marble of the same subject, signed and dated 1847, was sold at Sotheby's London, 8 July 2003, lot 174.





**125**  
A MARBLE BUST OF MELPOMENE  
AFTER THE ANTIQUE, ITALIAN, LATE 18TH OR EARLY 19TH CENTURY

On a circular marble socle  
25¾ in. (65.3 cm.) high, overall

£10,000-15,000

\$16,000-23,000  
€14,000-21,000



**126**  
A PAIR OF BRONZE FIGURES OF HERCULES AND SILENUS  
WITH THE INFANT BACCHUS  
AFTER THE ANTIQUE, ITALIAN, 19TH CENTURY

24¼ in. (61.5 cm.) high

£4,000-6,000

\$6,200-9,200  
€5,600-8,300

PROVENANCE:  
Private Collection, Scotland.

127

A CARVED OAK MODEL OF THE BASILICA  
SAINT-EPVRE, NANCY  
FRENCH, SECOND HALF 19TH CENTURY

On a wood structure; with detachable spires and roofs;  
painted glass to imitate stained-glass windows;  
all doors opening

78½ in. (199 cm.) high; 91¾ in. (233 cm.) high, overall  
70 in. (178 cm.) long; 40.1/5 in. (102 cm.) wide

£12,000-18,000

\$19,000-28,000

€17,000-25,000

PROVENANCE:

Private collection, France.

The present basilica Saint-Epvre, Nancy, was built from 1864 to 1874, replacing a 15th century gothic church. The architect Prosper Morey designed this neo-gothic basilica of 87 meters high which was praised by Viollet-le-Duc and classified as a Historic Monument in 1999. This remarkable wood model closely replicates the whole basilica with its two towers, stained-glass windows, green roofs and sculptures, albeit in simplified form. The figures and gargoyles are depicted in a more naïve style than the originals but are placed correctly.





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(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol \* next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT\_london@christies.com, fax: +44 (0)20 3219 6076).

### 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any lot created by the artist is sold. We identify these lots with the symbol  $\lambda$  next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the lot is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the **hammer price** (in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller:

(a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and

(b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our **'authenticity warranty'**). If, within five years of the date of the auction, you satisfy us that your lot is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The

terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **'Heading'**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the lot is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) lots sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **'due date'**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

(c) You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7839 2869.

### 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the lot to the buyer.

### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

(a) When you collect the lot; or

(b) At the end of the seventh day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

### 1 COLLECTION

Once you have made full and clear payment, you must collect the lot within seven days from the date of the auction.

(a) You may not collect the lot until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the lot in full but you do not collect the lot within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this, we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

(c) Information on collecting lots is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashiers +44 (0)20 7839 9060.

### 2 STORAGE

(a) If you have not collected the lot within seven days from the date of the auction, we or our appointed agents can:

(i) charge you storage fees while the lot is still at our saleroom; or

(ii) remove the lot at our option to a warehouse and charge you all transport and storage costs

(b) Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

#### (b) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) **US import ban on African elephant ivory** The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

#### (d) Lots containing material that originates from Burma (Myanmar)

**Lots** which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

#### (e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

#### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

#### (g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

#### (h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

(ii) The importation of luxury watches such as Rolex into the United States is highly restricted. Such watches may not be shipped to the United States and can only be imported personally. Generally, a buyer may import only one watch into the United States at a time. In this catalogue, these watches have been marked with a Φ. This will not affect your responsibility to pay for the **lot**. For further information please contact our specialists in charge of the sale.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and

saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is

not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authentic:** a genuine example, rather than a copy or forgery of;

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.

**due date:** has the meaning given to it in paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2.

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.



# VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

## VAT payable

Symbol	
<b>No Symbol</b>	We will use the VAT Margin Scheme. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> <li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> and shown on the invoice.

## VAT refunds: what can I reclaim?

If you are:

<b>A non VAT registered UK or EU buyer</b>		<b>No VAT refund is possible</b>
<b>UK VAT registered buyer</b>	<b>No symbol and α</b>	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	<b>* and Ω</b>	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
<b>EU VAT registered buyer</b>	<b>No Symbol and α</b>	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	<b>* and Ω</b>	<b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
<b>Non EU buyer</b>		If you meet <b>ALL</b> of the conditions in notes 1 to 3 below we will refund the following tax charges:
	<b>No Symbol</b>	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	‡ ( <b>wine only</b> )	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	<b>* and Ω</b>	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**  
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for \* and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on [info@christies.com](mailto:info@christies.com)  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.

# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

◦  
Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△  
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆  
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

λ  
Artist's Resale Right. See Section D3 of the Conditions of Sale.

•  
**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~  
**Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ  
**Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, \*, Ω, α, #, ‡  
See VAT Symbols and Explanation.

■  
See Storage and Collection Pages on South Kensington sales only.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

On occasion, Christie's has a direct financial interest in **lots** consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Where Christie's holds such financial interest on its own we identify such **lots** with the symbol ◦ next to the **lot** number. Where Christie's has financed all or part of such interest through a third party the **lots** are identified in the catalogue with the symbol ◦◆. When a third party agrees to finance all or part of Christie's interest in a **lot**, it takes on all or part of the risk of the **lot** not being sold, and will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final **hammer price** in the event that the third party is not the successful bidder. The third party may also bid for the **lot**. Where it does so, and is the successful bidder, the remuneration may be netted against the final **purchase price**. If the **lot** is not sold, the third party may incur a loss.

Third party guarantors are required by us to disclose to their clients their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubts, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest at the front of the catalogue.

### EXPLANATION OF CATALOGUING PRACTICE

#### EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..." / "Dated..." / "Inscribed..." / "Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..." / "Bearing the date..." /

"Bearing the Inscription..." / "Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

# STORAGE AND COLLECTION

## STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at:

241 Acton Lane, Park Royal,  
London NW10 7NP  
Telephone: +44 (0)800 988 6100  
Email: [collections@cadogantate.com](mailto:collections@cadogantate.com).

While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale.

To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

## SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0) 20 7389 2712 or [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

## PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Ltd are settled.

## POST-WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post-War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

## BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate.

## EXTENDED LIABILITY CHARGE

From the day of transfer of sold items to Cadogan Tate Ltd, all such lots are automatically insured by Cadogan Tate Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

**Christie's Fine Art Storage Services (CFASS)** also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit [www.cfass.com](http://www.cfass.com) for charges and other details.

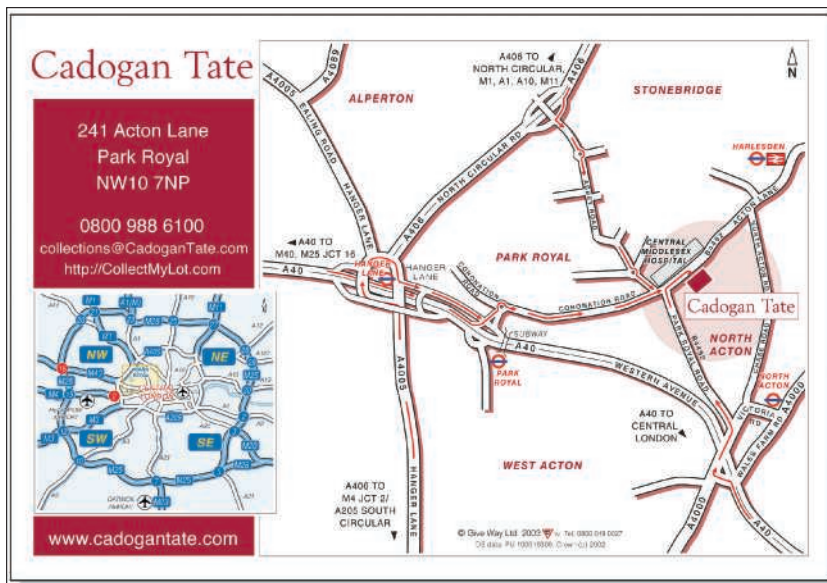
## TRANSFER, STORAGE & RELATED CHARGES

CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£70.00	£35.00
Storage per day	£5.25	£2.65

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.

These charges do not include:

- the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges
- VAT which will be applied at the current rate



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02/09/15

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## KEY TO ABBREVIATIONS

KS:  
*London, King Street*  
NY:  
*New York, Rockefeller Plaza*  
PAR:  
*Paris*  
SK:  
*London, South Kensington*

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## Mrs Thatcher

Property from the Collection of The Right Honourable  
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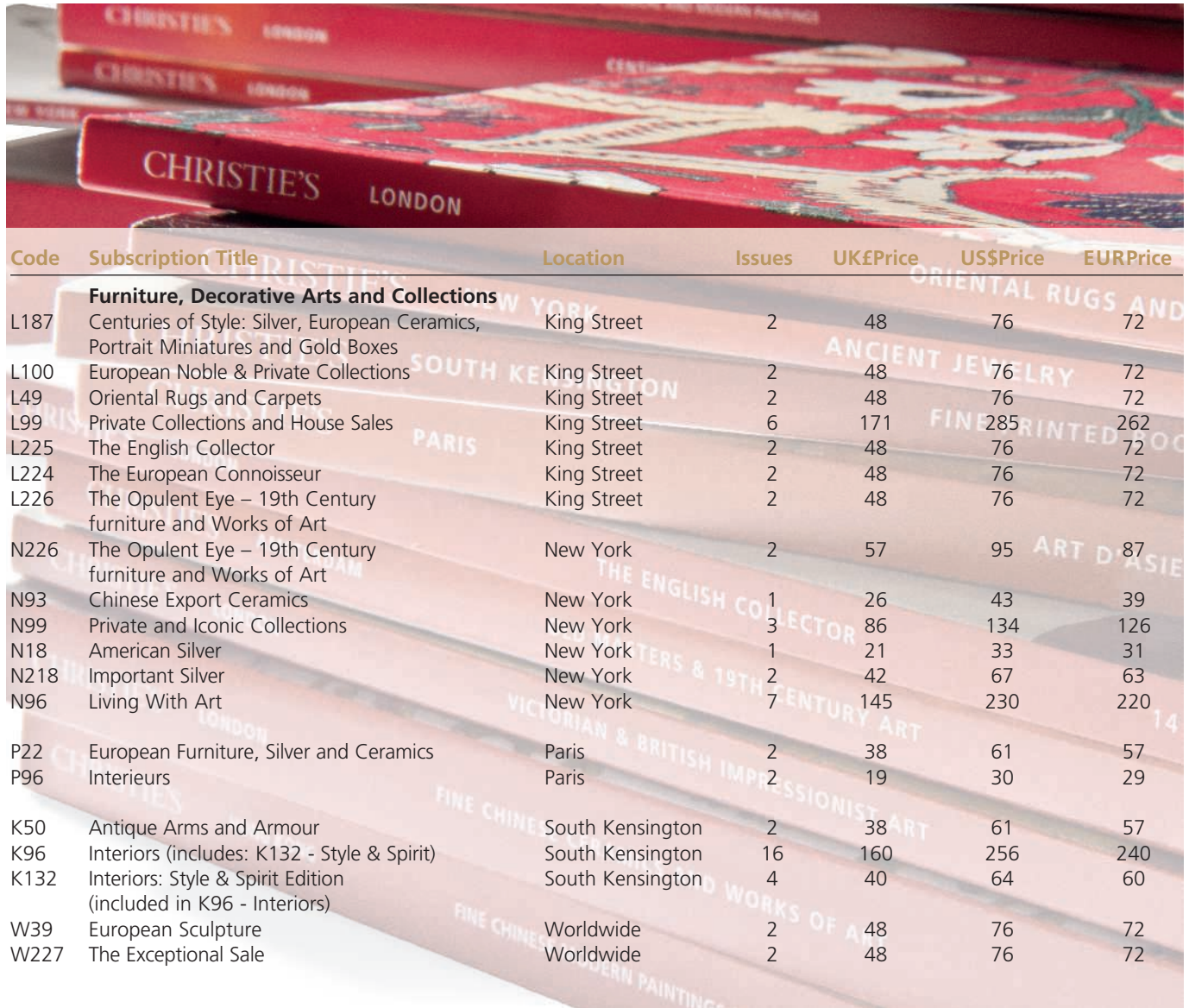
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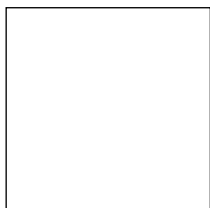
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