

EUROPEAN SCULPTURE AND WORKS OF ART

New York 13 April 2016



CHRISTIE'S



NEW YORK

EUROPEAN SCULPTURE AND WORKS OF ART

AUCTION

Wednesday 13 April 2016
at 2.00 pm (Lots 1-136)

20 Rockefeller Plaza
New York, NY 10020

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Friday	8 April	10.00 am - 5.00 pm
Saturday	9 April	10.00 am - 5.00 pm
Sunday	10 April	10.00 am - 5.00 pm
Monday	11 April	10.00 am - 5.00 pm
Tuesday	12 April	10.00 am - 5.00 pm

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Andrew McVinish (#1379272)

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[40]



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Chairman, Christie's UK
orock@christies.com
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London



PAUL CUTTS
Global Managing Director
pcutts@christies.com
+44 (0)20 7389 2966
London



CHARLES CATOR
*Chairman of Group,
Deputy Chairman,
Christie's International*
ccator@christies.com
+44 (0)20 7389 2355
London



ROBERT COPLEY
*Deputy Chairman of Group,
International Head of Furniture,
Deputy Chairman, Christie's UK*
rcopley@christies.com
+44 (0)20 7389 2353
London



MELISSA GAGEN
*International Specialist,
Furniture*
mgagen@christies.com
+1 212 636 2201
New York



LIONEL GOSSET
*Head of Private Collections,
France*
lgosset@christies.com
+33 1 40 76 85 98
Paris



JOHN HAYS
*Deputy Chairman,
American Furniture*
jhays@christies.com
+1 212 636 2225
New York



ANDREW HOLTER
*Specialist Head
of American Furniture*
aholter@christies.com
+1 212 636 2230
New York



DONALD JOHNSTON
*International Head
of Sculpture*
djohnston@christies.com
+44 (0)20 7389 2331
London



JO LANGSTON
*International Head
of Portrait Miniatures*
jlangston@christies.com
+44 (0)20 7389 2347
London



ANDREW McVINISH
*Regional Director of Sales,
Americas*
amcvinish@christies.com
+1 212 636 2199
New York



ELISABETH PARKER
*International Head
of Rugs & Carpets*
eparker@christies.com
+1 212 636 2397
New York



MARCUS RÄDECKE
Director, European Furniture
mradecke@christies.com
+44 (0)20 7389 2342
London



AMJAD RAUF
Director of Private Sales
arauf@christies.com
+44 (0)20 7389 2358
London



JEANNE SLOANE
Deputy Chairman, Silver
jsloane@christies.com
+1 212 636 2250
New York



WILLIAM STRAFFORD
Senior International Specialist
wstrafford@christies.com
+1 212 636 2348
New York



ANDREW WATERS
*Head of Private Collections
& Country House Sales, UK*
awaters@christies.com
+44 (0)20 7389 2356
London



JODY WILKIE
*International Head of
European Ceramics & Glass*
jwilkie@christies.com
+1 212 636 2213
New York



**HARRY WILLIAMS-
BULKELEY**
International Head of Silver
hwilliams-bulkeley@christies.com
+44 (0)20 7389 2666
London

Specialists and Services for this Auction



WILL RUSSELL
Head of Sculpture, New York
wrussell@christies.com
+1 212 636 2525



ALISON CHARNY
Junior Specialist, Sculpture, New York
acharny@christies.com
+1 212 636 2244



DONALD JOHNSTON
International Head of Sculpture
djohnston@christies.com
+44 (0)20 7389 2331



MILO DICKINSON
Specialist, Sculpture, London
mdickinson@christies.com
+44 (0)20 7389 2333



ISABELLE D'AMÉCOURT
Head of Sculpture, Paris
idamecourt@christies.com
+33 (0)1 40 76 84 19



MATHILDE DE BACKER
Junior Specialist, Sculpture, Paris
mdebacker@christies.com
+33 (0)1 40 76 84 36



ELIZABETH BRAUER
Administrator
ebrauer@christies.com
+1 212 974 4495

For general enquiries
about this auction,
emails should be
addressed to the
Auction Administrator.

KELLY AYERS
Business Director
kayers@christies.com
+1 212 636 2259

SIMA JALILI
Business Manager
sjalili@christies.com
+1 212 636 2197

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1

**A PLASTER BUST OF AN ARTIST,
PROBABLY MADAME CONSTANCE-MARIE
CHARPENTIER, NÉE BONDELU (1767-1849)
BY JOSEPH CHINARD (1756-1813), EARLY 19TH
CENTURY**

On an integral base, signed to reverse *esquisse fait par Chinard de l'Institut et de l'Athenée de Lyon*, the underside inscribed 1117
11½ in. (29.2 cm.) high

\$10,000-15,000

PROVENANCE:

M. le Comte de Penha-Longa, Paris.
Catalogue des sculptures par Joseph Chinard de Lyon (1756-1813) formant la collection de M. le Comte de Penha-Longa; Galerie Georges Petit, Paris, 2 December 1911, lot 31.
Acquired through Palais Galleria, Paris, June 10, 1974, lot 17.

EXHIBITED:

Galerie Georges Petit, Paris, *Catalogue des sculptures par Joseph Chinard de Lyon (1756-1813) formant la collection de M. le Comte de Penha-Longa*, 2 December 1911, no. 31.

LITERATURE:

F. Lair-Dubreuil, *Catalogue des sculptures par Joseph Chinard de Lyon (1756-1813) formant la collection de M. le Comte de Penha-Longa*, Galerie Georges Petit, Paris, 2 December 1911, n° 31.
M. Tourneux, "La Collection de M. le Comte de Penha Longa: bustes, médaillons et statuettes de Chinard," *Les Arts*, no. 95, November 1909, p. 30 (illustrated).
S. Lami, *Dictionnaire des sculpteurs de l'école française au dix-huitième siècle*, vol. 1, 1910, p. 216.
P. Vitry, *Exposition d'œuvres du sculpteur Chinard de Lyon (1756-1813) au pavillon de Marsan*, Paris, musée du Louvre, November 1909-January 1910, n° 77.

Despite an image of the bust in the Penha-Longa catalogue which illustrates the bust on a differently decorated base, there is evidence that the base was once off and rotated, revealing another side of the same base.

A skilled portrait painter, Madame Charpentier is traditionally listed as a student of Jacques-Louis David. It is believed that some of her works have been wrongly attributed to David.



■-2 NO RESERVE

**A CIRCULAR PLASTER DOUBLE PORTRAIT RELIEF
OF THE MONTGOLFIER BROTHERS**

AFTER THE MODEL BY JEAN-ANTOINE HOUDON
(1741-1828), 19TH CENTURY

In a later giltwood frame
22¾ in. (58 cm.) diameter, overall

\$4,000-6,000

PROVENANCE:

Anonymous sale; Etude Couturier Nicolay, Paris, 29 March
2000, lot 87.

COMPARATIVE LITERATURE:

Versailles, musée national du château de Versailles, *Jean-
Antoine Houdon (1741-1828), Sculpteur des Lumières*, 1 March - 31
May 2004, pp. 213-216, no. 35.

S. Hoog, *Musée national du château de Versailles. Les sculptures.
I. Le musée*, Paris, 1993, n° 1269.

Brothers Joseph-Michel and Jacques-Étienne Montgolfier
invented the "Montgolfière-style" hot air balloon, or the *globe
aérostatique*, which first launched Jacques-Étienne into
the sky in 1783. Celebrities of their day, their profiles were
recognized throughout France and such portrait reliefs would
have hung on the walls of enthusiasts' homes. That same year,
Houdon was commissioned to design a medal in honor of the
Montgolfier brothers. The two brothers' superposed profiles
are reminiscent of conquerors on Antique cameos and recall
Houdon's marble medallion of Apollo done the year before.
The original gilt-bronze relief is now in the musée de l'Air et de
l'Espace, Le Bourget, Paris.



2

3

**A PLASTER PORTRAIT BUST OF THE SURGEON AND
PHYSIOLOGIST ANTOINE LOUIS (1723-1792)**

AFTER THE MODEL BY JEAN-JACQUES CAFFIERI
(1678-1755), FRENCH, 18TH CENTURY

The reverse inscribed J.J. CAFFIERI/INVENIT ET/SCULPSIT/
ANNO/M.DCC.XLVIII

22¾ in. (60.5 cm.) high, overall

\$6,000-9,000

PROVENANCE:

Anonymous sale; Crédit Municipal de Paris, Hôtel des Ventes,
Paris, March 21, 1996, lot 85.

COMPARATIVE LITERATURE:

C. Navarra-Le Bihan, 'L'inventaire après décès du sculpteur
Jean-Jacques Caffieri', *Gazette des Beaux-Arts*, 2001, 119, no. 16.



3



William Randolph Hearst with his dog Helena at Wyntoon
Photo: ©Hearst Castle*/CA State Parks

Sculpture previously from the Collection of Mr. and Mrs. William Randolph Hearst

PROPERTY FROM A MONTECITO ESTATE

■ 4

AN ALABASTER GROUP OF A FEMALE ALLEGORICAL FIGURE CARRIED BY CHERUBS

SOUTH ITALIAN,
FIRST-HALF 17TH CENTURY

Depicted seated and dressed in flowing robes,
holding a fragmentary object, four cherubs
amongst her robes
35 in. (89 cm.) high, 19¾ in. (50 cm.) wide, 12½ in.
(32 cm.) deep

\$20,000-30,000

PROVENANCE:

Sir Robert Abdy, Bt., Newton Ferrers, Callington,
Cornwall.

Property of Sir Robert Abdy, Bt.; Sotheby's,
London, 28 May 1936, lot 32; Acquired by William
Permain on behalf of William Randolph Hearst.
Collection of William Randolph Hearst.
The Los Angeles County Museum (A.5141.50-
866) 1950.

An Auction of Property De-Accessioned by the Los
Angeles County Museum of Art to Benefit New
Acquisitions; Sotheby's, Los Angeles, 21-23 June
1982, lot 169.

LITERATURE:

W. R. Valentiner, *Gothic and Renaissance Sculpture
In the Collection of the Los Angeles County
Museum: Catalogue and Guide*, Los Angeles, 1951,
p. 60, pl. 21.

Often mischaracterized as an "accumulator"
as opposed to a great collector, media tycoon
William Randolph Hearst acquired works not
only in great quantity, but also with great care
and regard for quality as both collector and a
benefactor. As Dr. Mary L. Levkoff states in
her article 'William Randolph Hearst's Gifts of
European Sculpture to the Los Angeles County
Museum of Art' (*The Sculpture Journal*, v. IV, pp.
160-171), "in the last six years of his life [he] gave
so much to the Los Angeles Country Museum
of History, Science and Art... that he laid the
foundation upon which an encyclopedic collection
would be built," and from which LACMA would
emerge in 1965.

We would like to thank Dr. Mary Levkoff, Hearst
Castle Museum Director, for her research on the
Hearst provenance.



Sculpture previously from the
Collection of Mr. and Mrs. William Randolph Hearst

PROPERTY FROM A MONTECITO ESTATE

■5

A POLYCHROME AND PARCEL-GILT MARBLE GROUP OF THE VIRGIN AND CHILD
WORKSHOP OF GIOVANNI DI BALDUCCIO (1317-1349), CIRCA 1330-1340

Inscribed 832.47-42 in black ink to the reverse
25½ in. (65 cm.) high, 11 in. (28 cm.) wide

\$25,000-35,000

PROVENANCE:

Possibly Trivulzio Collection, Milan.

With Piero Tozzi Inc., New York.

Acquired by the William Randolph Hearst Foundation for The Los Angeles County Museum (A.5832.47-42), 1947.

An auction of property de-accessioned by the Los Angeles County Museum of Art to benefit new acquisitions; Sotheby's, Los Angeles, 21-23 June 1982, lot 161.

LITERATURE:

W.R. Valentiner, *Art Quarterly*, Winter, 1947.

La Critica d'Arte, no. 27, May 1949, p. 74.

W. R. Valentiner, *Gothic and Renaissance Sculpture In the Collection of the Los Angeles County Museum: Catalogue and Guide*, Los Angeles, 1951, p. 60, pl. 21.

This group compares closely to a Virgin and Child group by Balduccio in the Detroit Institute of Art, dated c. 1332-34, (inv. no. 37.140) with similar hands and rasping individual stylization of the hair. Additionally, the Christ child may also be compared to the facial features of three donors in the relief Presentation Scene with Saint Peter Martyr and Three Donors, circa 1340, in the Cloisters (inv. no. 2001.221).

We would like to thank Dr. Mary Levkoff, Hearst Castle Museum Director, for her research on the Hearst provenance.



Sculpture previously from the
Collection of Mr. and Mrs. William Randolph Hearst



■6

A TERRACOTTA FIGURE OF A BATHER

ATTRIBUTED TO JOSEPH-CHARLES MARIN (1759-1834),
FIRST QUARTER 19TH CENTURY

On an integrally molded circular base atop an ormolu-mounted
bleu de turquin base
30 in. (76.3 cm.) high, without base

\$10,000-15,000

PROVENANCE:

Collection Lehmann: Galerie Georges Petit, Paris, 4-5 June 1925,
lot 56.

Collection Robert Schuhmann; Hôtel Drouot, Paris, 14 November
1935, lot 163, acquired by following owner through A. Seligmann,
Rey & Co.

Collection of Mr. and Mrs. William Randolph Hearst.

Anonymous sale; Gimbels, New York, 1943, lot 71A.

Anonymous sale; Christie's, New York, 13 June 1996, lot 82.

Marin's marble model of this figure is in the collection of the
Louvre (inv. R.F. 2617).

This figure was most likely placed in the Princess Room of Mr.
and Mrs. William Randolph Hearst's Sands Point, LI estate,
Beacon Castle.

We would like to thank Dr. Mary Levkoff, Hearst Castle Museum
Director, for her research on the Hearst provenance.



7

■ 7

A TERRACOTTA GROUP OF CHARITY

FRENCH, LATE 18TH CENTURY

With a white label inscribed *Fr. 17-18th/ TC/ 24132*

19½ in. (49.5 cm) high

\$7,000-10,000



8

■ 8 NO RESERVE

A TERRACOTTA FIGURE OF PALLAS ATHENA

FRENCH, 18TH CENTURY

22 in. (56 cm.) high

\$5,000-8,000

PROVENANCE:

Property from the Collection of John and Dora Koch; Christie's, New York, 17 June 1989, lot 133.



■9

A MARBLE BUST OF A WOMAN IN A HEAD SCARF
CIRCLE OF CHRISTOPHER HEWETSON,
CIRCA 1780-1790

On a later marble socle
21¼ in. (55.2 cm) high, 25½ in. (65.2 cm.) high overall

\$8,000-12,000

This elegant bust shows a woman in a delightfully informal costume, but her confidence and intelligence are indicated by the alert and inquisitive attitude. This combination of ease, elegance and severity is evident in many of Christopher Hewetson's (1737-1798) busts of the late 18th century (B. de Breffny, 'Christopher Hewetson', *Irish Arts Review*, 1986). Whether the present bust is by Hewetson, or sculptor working in his orbit in Rome, it was clearly influenced by both the Antique surroundings and contemporary sculptors, and must date to the final years of the eighteenth century.

PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

10

A TERRACOTTA HEAD OF A BOY
BY JEAN-BAPTISTE PIGALLE (1714-1785), FRENCH, 1770

Signed and dated *J. B. Pigalle / 1770*; on a circular marble socle
11 in. (27.8 cm.) high, 14¾ in. (37.5 cm.) high overall

\$70,000-100,000

PROVENANCE:

Mr. David David-Weill, Paris.
Anonymous sale; Sotheby's, London, 22 November 1963, lot 8.
Mrs. Corinna Kavanagh, Buenos Aires.

COMPARATIVE LITERATURE:

S. Lami, *Dictionnaire des sculpteurs de l'École française au XVIIIe siècle*, Paris, 1911, vol. 2, pp. 242-255.
L. Réau, *J.-B. Pigalle*, Paris, 1950, p. 111, cat. no. 48, p. 166 et ill. no. 37.
J.-R. Gaborit, *Jean-Baptiste Pigalle: 1714-1785, Sculptures de Musée du Louvre*, Paris, 1985.

Jean-Baptiste Pigalle was one of the most pre-eminent French sculptors in mid 18th-century France. After training with both Robert Le Lorrain and Jean-Baptiste II Lemoyne, Pigalle studied at the *Académie de France* in Rome between 1736-1739. His model of *Mercury Attaching his Winged Sandals* exhibited at the Salon of 1742 won instant acclaim and entrance to the *Académie Royale de Peinture et de Sculpture*. The sculptor was supported by the Marquise de Pompadour and her brother the Marquis de Marigny, and received a number of prestigious commissions, including several by King Louis XV.

Portraits are relatively rare in Pigalle's oeuvre, especially since Pigalle often did not sign his busts. The present bust is the portrait of an unidentified boy. The sensitive treatment of the features of the child is representative of Pigalle, whose works often have an animated and lifelike appearance.





11

•11 NO RESERVE

A TERRACOTTA BUST OF A GIRL
FRENCH, 18TH CENTURY

On a later *rosso antico* socle
11½ in. (29.2 cm.) high, 15 in. (38.1 cm.) high overall

\$5,000-8,000

PROVENANCE:

with Eugène Becker Antiquités, Paris.

■12 NO RESERVE

A PLASTER BUST OF A YOUNG GIRL
BY FRANÇOIS RUDE (1784-1865), 1847

With a sticker inscribed *...elle de Guillemian?./... ialleur rue du orsuline?/ par Fr. Rude. 1847?*

21½ in. (54.6 cm.) high overall

\$3,000-5,000

PROVENANCE:

Guy Charfnadel, Paris, until 1983.



12

13

A TERRACOTTA BUST OF A GENTLEMAN
BY GAETANO MERCHI (1747-1823), 1783

Standing on a integrally modeled base signed and dated *Merchi./fecit/1783*
25¼ in. (64.3 cm.) high

\$20,000-30,000

PROVENANCE:

Anonymous sale; Drouot, Paris, 24 March 1986, lot 60.
A. González-Palacios, Paris; Sotheby's, Paris, 29 March 2007, lot 79.

COMPARATIVE LITERATURE:

P. Lauzin, 'Un sculpteur oublié, Gaëtan Merchi', *Gazette des Beaux Arts*, October 1898, pp. 265 - 280.
Cat. exp. *L'Art français et l'Europe aux XVIIe et XVIIIe siècles*, Paris, 1958, no. 131.
G. Hubert, *Les Sculpteurs Italiens en France sous la Révolution, l'Empire et la Restauration 1790-1830*, Paris, 1964.
L. Azcue Brea, *La Escultura en la Real Academia de Bellas Artes de San Fernando*, 1994, pp. 394 - 396.

Originally from Brescia, Gaetano Merchi left Italy for Saint Petersburg where he found himself under the patronage of Empress Catherine II. In 1777, he traveled to Paris where he studied at the Académie Royale of Painting and Sculpture and became known for his portraits of famous contemporary actresses. By 1795, Merchi had moved once again, this time to Madrid, where he became the court sculptor to King Charles IV and realized several portraits of important Spanish figures, including busts of the King and the painter Goya.





14

■14

A MARBLE FIGURE OF ARIADNE ABANDONED
FRANCO-FLEMISH, SECOND QUARTER 18TH CENTURY

On an integral base
45 in. (114.3 cm.) high overall

\$7,000-10,000

PROVENANCE:
Anonymous sale: Hôtel Drouot, Paris, 18 March 1988, lot 102.



15

■15

A MARBLE FIGURE OF APOLLO
FRENCH OR FLEMISH, FIRST QUARTER 18TH CENTURY

On an integrally carved base with a tree trunk
65 in. (165.1 cm.) high overall

\$8,000-12,000

PROVENANCE:
Anonymous sale; Sotheby's, London, 12 December 1985, lot 330.

■16

A MARBLE FIGURE OF LA COMÉDIE

WORKSHOP OF LOUIS-CLAUDE VASSÉ
(1717-1772), CIRCA 1765

Inscribed *Ludovius / Vassé / f. 1765*

23¾ in. (60 cm.) high

\$20,000-30,000

PROVENANCE:

Harry Bailey, New York, as of 1983; by inheritance to
Adrian Ward-Jackson, London.
Property of a European Foundation; Sotheby's,
New York, 26 October 1990, lot 208.

LITERATURE:

L. Réau, 'Louis-Claude Vassé 1716-1772', *Gazette
des Beaux-Arts*, July, 1930, p. 41.

The prototype of this model belonged to the
Comtesse Du Barry and is now in the Musée du
Louvre (inv. no. RF 2870).



16

SOLD WITH THE APPROVAL OF THE TRUSTEES OF
THE PHILADELPHIA MUSEUM OF ART TO BENEFIT
ACQUISITION FUNDS

•17 NO RESERVE

**A PAIR OF CARVED MARBLE BATHING
NYMPHS**

WORKSHOP OF ETIENNE MAURICE
FALCONET (1716-1791), LATE 18TH / EARLY
19TH CENTURY

Each on an integrally carved naturalistic base and
mounted on a circular marble socle

11¼ in. (29.7 cm.) high overall (2)

\$2,000-3,000

COMPARATIVE LITERATURE:

L. Réau, *Etienne-Maurice Falconet*, I, Paris, 1922,
pp. 235-240, pls. XV-XX.

J. Pope-Hennessy and A. Radcliffe, *The Frick
Collection - An Illustrated Catalogue*, IV, New York,
1970, pp. 95-97.

Z. Zaretskaia and N. Kossaréva, *La Sculpture
de l'Europe Occidentale à l'Ermitage*, 1970, figs.
108-109.

Etienne-Maurice Falconet was one of the most
important artistic figures of 18th century France.
The present marble figures are entirely consistent
with other known small-scale marbles produced
by Falconet whilst he served as director of
sculpture works at the Manufactory of Sèvres
(1757-1766), including examples in the Wallace
Collection, London, and the Frick Collection in
New York (Pope-Hennessy, *loc. cit.*).



17



(part)

SOLD WITH THE APPROVAL OF THE TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART TO BENEFIT ACQUISITION FUNDS

■ 18 NO RESERVE

A POLYCHROME-DECORATED LIMESTONE FIREPLACE SURROUND

FRENCH, LATE 15TH CENTURY

Comprising of twelve pieces, the central section with a stag bearing two coat-of-arms, on a later backing
33½ in. (85 cm.) high, 74 in. (188 cm.) wide, the stag; 81½ in. (207 cm.) wide, the backing

(12)

\$5,000-7,000

Please note that additional images of the entire fireplace are available on-line at christies.com.





19

SOLD WITH THE APPROVAL OF THE TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART TO BENEFIT ACQUISITION FUNDS

■19

A CARVED OAK FIGURE OF CHRIST ON THE COLD STONE
FLEMISH, PROBABLY CIRCA 1500

With a naturalistic integrally carved base on a later wood plinth
57¼ in. (145.5 cm.) high overall

\$6,000-9,000



20

SOLD WITH THE APPROVAL OF THE TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART TO BENEFIT ACQUISITION FUNDS

■20

A CARVED POLYCHROME-DECORATED LIMESTONE FIGURE OF A FEMALE SAINT
FRENCH, SECOND HALF 15TH CENTURY

On an integrally carved base
36¾ in. (93.5 cm.) high overall

\$3,000-5,000

SOLD WITH THE APPROVAL OF THE TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART TO BENEFIT ACQUISITION FUNDS

21

A CARVED LIMESTONE FIGURE OF THE ARCHANGEL MICHAEL
PROBABLY CAMBRAI, LATE 16TH / EARLY 17TH

13¾ (35 cm.) high, 10½ (26.6 cm.) wide

\$2,000-3,000



21



21A

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

21A

A CARVED POLYCHROME ALABASTER GROUP OF THE VIRGIN AND CHILD

SPANISH COLONIAL, 18TH / EARLY 19TH CENTURY

The base carved separately
20½ in. (51 cm.) high, overall

\$2,000-3,000

■ **22**

A POLYCHROME LIMESTONE FIGURE OF ST. BARBARA

TROYES, EARLY 16TH CENTURY AND LATER

Standing on an integrally carved naturalistic base
33¾ in. (84.5 cm.) high

\$7,000-10,000



22

PROVENANCE:

Stanislas Lami, Paris.

Collection Stanislas Lami; Nouveau Drouot, Paris 3 March 1986, lot 66.



23

23

A BRONZE FIGURE OF THE FAUN
 AFTER THE ANTIQUE, ITALIAN, ROME,
 LATE 18TH / EARLY 19TH CENTURY

On a bronze plinth
 14½ in. (36.9 cm.) high, overall

\$7,000-10,000

This model is after the Antique statue in *rosso antico*, now in the Capitoline Museum in Rome (inv. MC0657).

PROPERTY FROM THE ESTATE OF LYNN WOLFSON

24

A PAIR OF ITALIAN BRONZE FIGURES OF THE FURIETTI CENTAURS

AFTER THE ANTIQUE, CIRCA 1830

Each raised on an ormolu-mounted *rouge Languedoc* marble plinth
 17 in. (43.2 cm.) high, 10¼ in. (26 cm.) wide, 6 in. (15.2 cm.) deep

(2)

\$5,000-8,000

PROVENANCE:

with Matthew Schutz, New York.



24



PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

25

A BRONZE GROUP OF NESSUS AND DEIANIRA
AFTER THE MODEL BY GIAMBOLOGNA, FRENCH, 18TH CENTURY

On a white marble and porphyry base
16¼ in. (41.5 cm.) high, 22½ in. (57.2 cm.) high overall

\$40,000-60,000

After the iconic late 16th/ early 17th century model by Medici court sculptor Giambologna (1529-1608), this group depicts Deianira, wife of Hercules, struggling to escape the grip of the centaur Nessus, who attempted to abduct her. She was saved by Hercules who killed the centaur by shooting him with a bow and arrow—an action would ultimately lead to both Hercules' and Deianira's deaths.



PROPERTY FROM THE ABBOTT-GUGGENHEIM COLLECTION

26

A BRONZE FIGURE OF JUPITER

NORTH ITALIAN, POSSIBLY MANTUAN OR PADUAN, FIRST QUARTER 16TH CENTURY

On a later octagonal ebonized wood base
12 in. (30.7 cm.) high; 16½ in. (42 cm.) high, overall

\$150,000-200,000

PROVENANCE:

Guido von Rhò, Vienna, by 1908.
Baroness Maria de Reitzes-Marienwert.
Collections of Baroness Maria de Reitzes-Marienwert; Parke-Bernet Galleries, New York, 1 May 1948, lot 305.
Christie's, London, 19 December 1977, lot 130.

EXHIBITED:

San Francisco, The Fine Arts Museums of San Francisco, *Renaissance and Baroque Bronzes from the Abbott Guggenheim Collection*, 3 Mar. - 11 Sep. 1988, L. Camins ed., pp. 71-73, no. 23.

LITERATURE:

E.W. Braun, *Die Bronzen der Sammlung Guido von Rhò*, Vienna, 1908, p. 16, no. XIII.
M. Schwartz, ed., *European Sculpture from the Abbott Guggenheim Collection*, New York, 2008, pp. 26-27, no. 3.

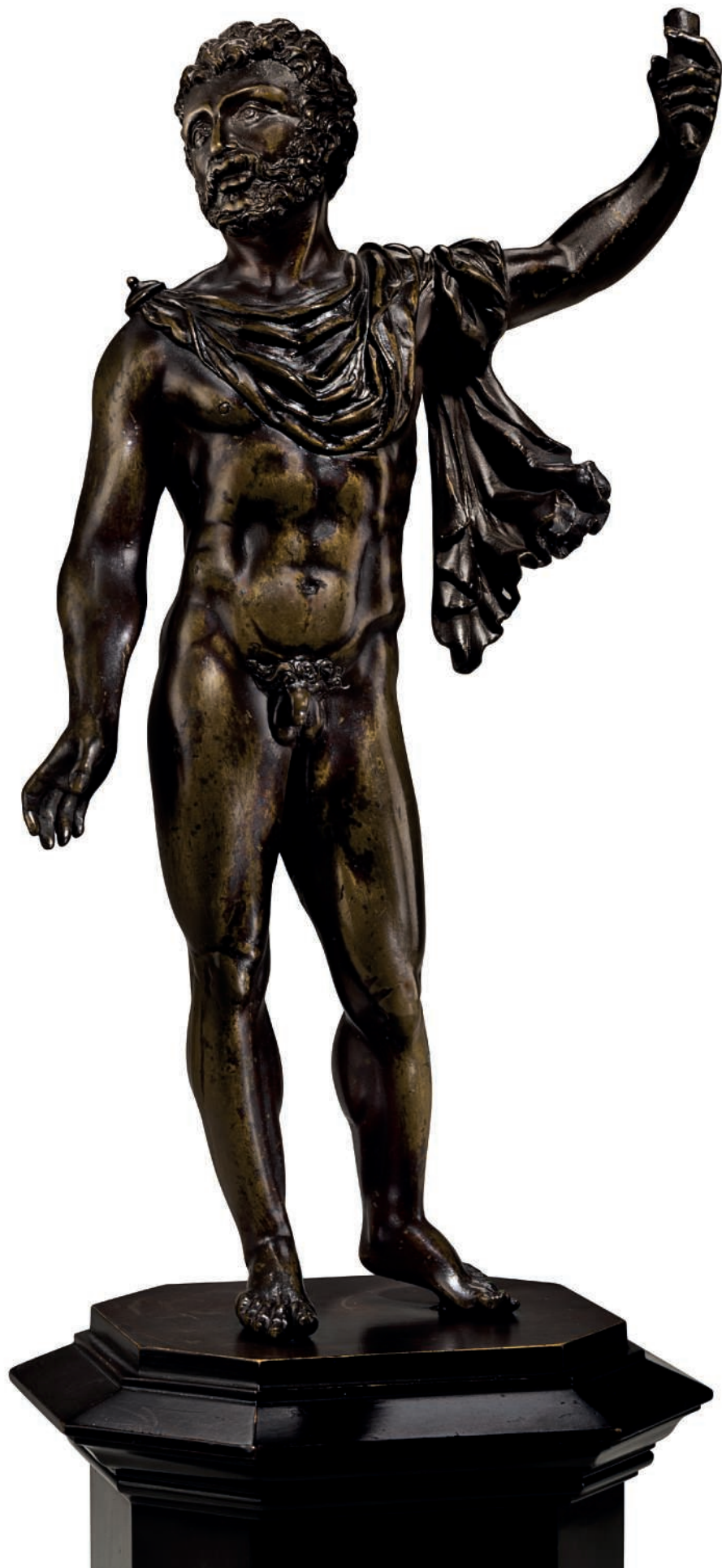
COMPARATIVE LITERATURE:

L. Planiscig, *La Collezione Camillo Castiglione*, Venice, 1925, XXXVI.
Budapest, Kunstgewerbemuseum, *Ausstellung von werken der Kleinplastik 10.-19. Jahrhunderts*, E. Eszlary and E. Koroknay, 1978, no. 103.
Acta historiae artium Academiae Scientiarum Hungaricae, Budapest, Tomus XXVI, 1980, fig. 7.
Trent, Museo Diocesano Tridentino, *Rinascimento e passione per l'antico: Andrea Riccio e il suo tempo*, A. Bacchi and L. Giacomelli eds, 5 Jul. - 2 Nov. 2008, no. 94.

Jupiter's left hand - which would have held a thunderbolt - is raised and his right hand would previously have held an orb or eaglet. The pose is based on an ancient Jupiter type, known in a number of examples in bronze. The figure's outstretched left arm and covering drapery is surely inspired by that of the ancient marble *Apollo Belvedere*, installed in the Cortile del Belvedere in Rome in 1503. The elaborately crinkled drapery of the *Apollo* must have given rise to Jupiter's mantle here. This is a particularly distinctive feature of the present bronze, in which the artist has made use of the tensile strength of the medium, pushing the folds out into space, a feat that would have been difficult - if not impossible - in marble.

The present bronze is known in one other cast, which was formerly in the Castiglione collection and is now in Budapest. The Budapest cast is virtually identical but appears to be slightly less refined in the details. The model has previously been called a general, emperor or Roman orator in the past, but was correctly identified as Jupiter by Eszlary and Koronkay in 1978 (*loc. cit.*).

Camins speculated whether the artist of the present bronze may have seen a preliminary model of Cellini's now lost colossal figure of *Jupiter* in silver of 1541-1545, however the stylistic differences between the present bronze and Cellini's work make this connection appear unlikely. In his autobiography, Cellini noted that the right arm of his Jupiter was raised, which is the opposite of the present model. It is perhaps more likely that the artist was versed in the classicizing works of Andrea Riccio (1470-1532; Bacchi and Giacomelli, *loc. cit.*). The heavy cast of the bronze, with traces of dark lacquer, suggests a north Italian facture of the early sixteenth century.





27

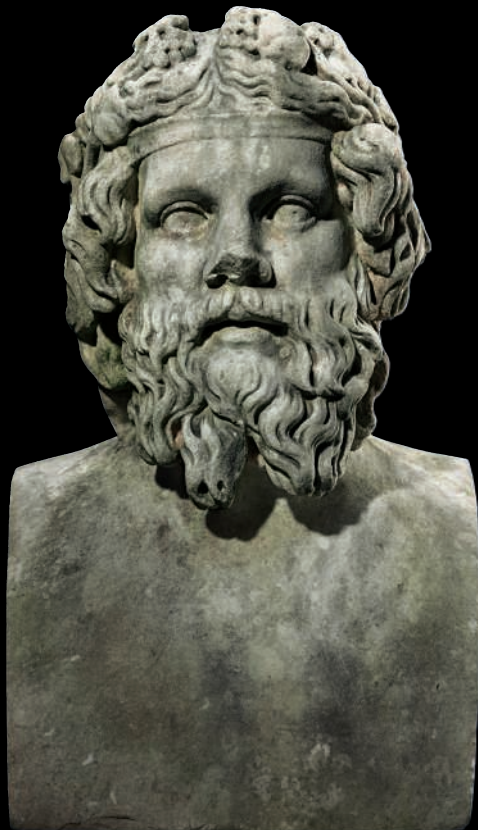
THE PROPERTY OF A LADY

■27

**AN AJOURE ALABASTER PROFILE OF AN
EMPEROR, POSSIBLY OTHO**
ITALIAN, 18TH CENTURY

The later red and white-veined green marble
ground and associated giltwood frame later
31 in. (78.7 cm.) high, overall

\$5,000-8,000



28

■28

A MARBLE BUST OF A BACCHIC FIGURE
ITALIAN, LATE 18TH / 19TH CENTURY

24¾ in. (62.9 cm.) high, 14 in. (35.5 cm.) wide, 14 in.
(35.5 cm.) deep

\$6,000-9,000

PROPERTY OF A SOUTHERN COLLECTOR

■29

**A PAIR OF MARBLE AND ALABASTER BUSTS OF OTHO AND
TIBERIUS**

ITALIAN, 17TH CENTURY, THE HEADS LATER

On a later marble socle
26½ in. (67.3 cm.) high, the taller

(2)

\$20,000-30,000

PROVENANCE:

A Private Monaco Collection.
Anonymous sale; Christie's Paris, 24 June 2009, lot 186.





30

■30

A MARBLE BUST OF A BISHOP

ITALIAN, CIRCA 1816-1830

Sitter wearing the Polish/Russian Order of the White Eagle and the smaller cross of the Savoy and the Order of SS. Maurizio e Lazzaro, founded in 1816, the socle inscribed *CANOVA*

26 in. (66 cm.) high, 31. ½ in. high (80 cm.), high overall

\$10,000-15,000

LITERATURE:

F. Romei & P. Tosini, *Collezioni veneziane nelle foto di Umberto Rossi: dipinti e disegni dal XIV al XVIII secolo*, Naples, 1995, p. 180, no. F44867 (illustrated).



31

■31

A MARBLE BUST A GENTLEMAN, POSSIBLY M. SORBET'S SON AS MAGISTRATE

BY LOUIS PHILIPPE MOUCHY (1734-1801), 1782

Truncation inscribed *Mouchy 1782*, standing on an associated socle
19 in. (48.3 cm.) high, 26 in. (66 cm.) high overall

\$6,000-9,000

PROVENANCE:

By repute, with the sitter's family through the 18th century.
Anonymous sale; Ader Picard Tajan, Hôtel George V, Paris, 17 June 1980, lot A.
Anonymous sale; Nouveau Drouot, Paris, 13 December 1980, lot 5.

32

A TERRACOTTA BUST OF A GENTLEMAN
FRENCH, LATE 18TH CENTURY

On a later granite socle
9 in. (22.9 cm.) high, 12½ in. (31.8 cm.) high overall

\$6,000-9,000

PROVENANCE:

Anonymous sale; Jean-Paul Couturier & Raymond de Nicolay, Paris, 10 June 1988, lot 89.



32



33

■33

A TERRACOTTA BUST OF A LADY, POSSIBLY CLAIRE-JOSÈPHE LÉRIS (1723-1803)

ATTRIBUTED TO JEAN BAPTISTE DEFERNEX (1729-1783), THIRD QUARTER 18TH CENTURY

Standing on a *breccia* marble socle bearing a paper label 1234/450
19¼ in. (49 cm.) high, 19¼ in. (49 cm.) high overall

\$8,000-12,000

COMPARATIVE LITERATURE:

S. Lami, *Dictionnaire des sculpteurs de l'école française au dix-huitième siècle*, 1910, vol. 1, p. 255.



■34

A MARBLE FIGURE OF A BATHER

AFTER JEAN-JOSEPH FOUCOU, FRENCH,
PROBABLY 19TH CENTURY

Standing on an integrally carved naturalistic oval
base

59½ in. (151.1 cm.) high

\$15,000-25,000

PROVENANCE:

Anonymous Sale; Ader Picard Tajan, Pavillon
Gabriel, Paris, 14 June 1977, lot 52.

The original marble, dated 1781, is in the musée
des Beaux-Arts, Marseille.



PROPERTY FROM A PRIVATE COLLECTION

■35

**A MARBLE LIFE-SIZE FIGURE OF
MELEAGER**

AFTER THE ANTIQUE, ITALIAN,
18TH CENTURY

66 in. (167.5 cm.) high

\$30,000-50,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 16 December
1998, lot 149.

A Taste for Luxury: Two Great Houses from the
Gilded Age; Christie's, New York, 21 June 2012,
lot 1271.

PROPERTY FROM THE ABBOTT-GUGGENHEIM COLLECTION

36

A BRONZE FIGURE OF NEPTUNE

ATTRIBUTED TO BENEDIKT WURZELBAUER (1548-1620), CIRCA 1600

Formerly a fountain, with printed paper label to underside *Julius Böhler Munich* and inscribed in ink
E/97/0007

29 in. (73.7 cm.) high

\$150,000-200,000

PROVENANCE:

Swiss Private Collection.
with Julius Böhler, Munich, 1998.

LITERATURE:

Apollo Magazine, CXLVII, 433, March 1998 (advertisement).
Blumka Gallery, *Collecting Treasures of the Past*, New York, 26 Jan - 11 Feb 2000, no. 44.
M. Schwartz, ed., *European Sculpture from the Abbott Guggenheim Collection*, New York, 2008,
pp. 156-157, no. 82.

COMPARATIVE LITERATURE:

H. Weihrauch, *Europäische Bronzestatuetten 15.-18. Jahrhundert*, Brunswick, 1967, pp. 325-328,
figs. 396 and 399.
J. Chipps-Smith, *German sculpture of the later Renaissance, c. 1520-1580*, Princeton, 1994, pp. 198-244.

Grandson and nephew of Pankraz and Georg Labenwolf, Benedikt Wurzelbauer (1548-1620) is best known for his work on public fountains. As a bronze caster rather than a sculptor, his works can be very different from one another, since the designs were most probably supplied by various artists. The genius of Wurzelbauer was however his ability to develop a consistent style through his casting technique. By far his most prominent work is the *Fountain of the Virtues* (1583-1589), which is still today one of the landmarks of the city of Nuremberg. Cast and signed by Wurzelbauer, this fountain is an emblem of early public art and civic allegory of good government; and it is reminiscent in its attention to details and extensive decoration to the style of Wenzel Jamnitzer.

Several versions of this Neptune bronze exist in museum collections, including the J. P. Getty Museum and the Huntington Art Gallery which both ascribe their cast to Wurzelbauer. In its many variations, this model exemplifies his combination of German Renaissance forms and Italian-inspired Mannerism which translate in Neptune's slender musculature and undulating beard. Like the other versions, the present bronze was likely part of a domestic fountain. The intricate fineness of Neptune's facial expression and the richness of the patina make it a particularly admirable example of German Renaissance sculpture.





37

■ **•37** NO RESERVE

A TERRACOTTA FIGURE OF AN ALLEGORY OF WINTER
PROBABLY ITALIAN, MID 18TH CENTURY

On an integral rectangular base
17¼ in. (45.6 cm.) high

\$3,000-5,000

PROVENANCE:

Anonymous sale; Yves-Marie La Roux, Paris, 29 June 1987, lot 91.

■ **•38** NO RESERVE

**A TERRACOTTA FIGURE OF A YOUNG GIRL COLLECTING FRUIT
IN HER DRESS**

IN THE MANNER OF CLAUDE MICHEL, CALLED CLODION,
LATE 19TH / EARLY 20TH CENTURY

Inscribed *CLODION* to the tree trunk, the reverse with a label marked 160
17 in. (43.2 cm.) high

\$2,500-3,500

PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 28 June 1988, lot 5.



38

■ **•39** NO RESERVE

A TERRACOTTA GROUP OF A NYMPH EMBRACING A GOAT
FRENCH, EARLY 19TH CENTURY

On an integral base
9½ in. (24.1 cm.) high

\$2,000-3,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 17 July 1980, lot 111.



39

■•40 NO RESERVE

A TERRACOTTA GROUP OF THREE PUTTI
IN THE MANNER OF JEAN-BAPTISTE PIGALLE, SECOND-HALF 19TH CENTURY

On a rockwork base and inscribed *J.B. Pigalle ft. 1751*
14½ in. (36.7 cm.) high, 15 in. (38.2 cm.) wide

\$4,000-6,000



40

■•41 NO RESERVE

A TERRACOTTA GROUP OF AN ALLEGORY POSSIBLY OF
SUMMER AND AUTUMN

CIRCLE OF LOUIS FÉLIX DE LA RUE (1731-1765), LATE 18TH CENTURY
9½ in. (24.1 cm.) high, 9¾ in. (24.6 cm.) wide

\$4,000-6,000

PROVENANCE:

Acquired from Galerie Edouard Ambroselli, Paris.

COMPARATIVE LITERATURE:

Paris, galerie Patrice Bellanger, *Sculptures européennes*, 2 April-11 May 2013, pp. 34-35.
T. Préaud et G. Scherf, Sèvres, Cité de la Céramique, *La Manufacture des Lumières, la sculpture à Sèvres de Louis XV à la Révolution*, 16 September 2015-18 January 2016.



41

■•42 NO RESERVE

TWO TERRACOTTA FIGURES AN ALLEGORIZED FEMALE
FIGURE OF LA SOURCE AND DIANE CHASSERESSE
IN THE MANNER OF PIERRE JULIEN (1731-1804), 19TH CENTURY

La Source inscribed *Julien* to the base, *Diane* slightly smaller in scale and inscribed *Tripov* and *France* to the underside, each on later wooden base; together with a terracotta figure of a *femme drapée* attributed to Jacques-Edmé Dumont (1761-1844), early 19th century
8¼ in. (20.7 cm.) high, *La Source* without wood base

\$2,000-3,000

(3)



42



PROPERTY FROM THE ABBOTT-GUGGENHEIM
COLLECTION

43

A BRONZE FIGURE OF MARS

WORKSHOP OF TIZIANO ASPETTI,
(CIRCA 1559-1606), VENETIAN,
CIRCA 1590-1610

On an integrally cast plinth and a later square
breccia marble base

18¼ in. (46.4 cm.) high, the figure;

19¼ in. (48.7 cm.) high, overall

\$15,000-25,000

EXHIBITED:

San Francisco, The Fine Arts Museums of San
Francisco, *Renaissance and Baroque Bronzes from
the Abbott Guggenheim Collection*, 3 Mar. – 11 Sep.
1988, L. Camins ed., pp. 50-51, no. 14.

LITERATURE:

M. Schwartz, ed., *European Sculpture from the
Abbott Guggenheim Collection*, New York, 2008,
pp. 114-115, no. 55.

COMPARATIVE LITERATURE:

J. Balogh, *Katalog der ausländischen Bildwerke
des Museums der Bildenden Künste in Budapest*,
Budapest, 1975.

The figure has its origins in a colossal marble
figure of *David* carved by Girolamo Campagna
to guard the entrance at the Zecca (now Libreria
Marciana, dated 1591). The pendant to the *David*
was carved by Tiziano Aspetti, a Paduan sculptor
a generation younger than Campagna, who
developed a distinctive and highly influential style,
based on the dramatic lighting of the Venetian
masters, in particular Tintoretto, and the narrative
modeling in the round of Giambologna, whose
work Aspetti would have seen in abundance after
his move to Tuscany in 1604.

In the modeling and contrapposto posture the
present figure compares closely to several works
in Aspetti's oeuvre, including another figure
of *Mars* in the Frick Collection (1916.2.56), an
attributed *Male Nude* in the Getty Museum (88.
SB.115), it also has the same lean facial features
as Aspetti's *Mars as a Contemporary Warrior* in
the Met Museum (1970.314). Only one other cast
of this model is known, but lacking *Mars*' shield,
now located in Budapest (Balogh, *op. cit.*, no.
230).

PROPERTY FROM THE ABBOTT-GUGGENHEIM
COLLECTION

44

**A BRONZE FIGURE OF HERCULES
RESTING**

NORTH ITALIAN,
LATE 15TH OR EARLY 16TH CENTURY

On a later cylindrical marble base
12 $\frac{1}{8}$ in. (30.6 cm.) high;
18 $\frac{1}{8}$ in. (46 cm.) high, overall

\$60,000-90,000

EXHIBITED:

San Francisco, The Fine Arts Museums of San Francisco, *Renaissance and Baroque Bronzes from the Abbott Guggenheim Collection*, 3 Mar. - 11 Sep. 1988, L. Camins ed., pp. 68-70, no. 22.

LITERATURE:

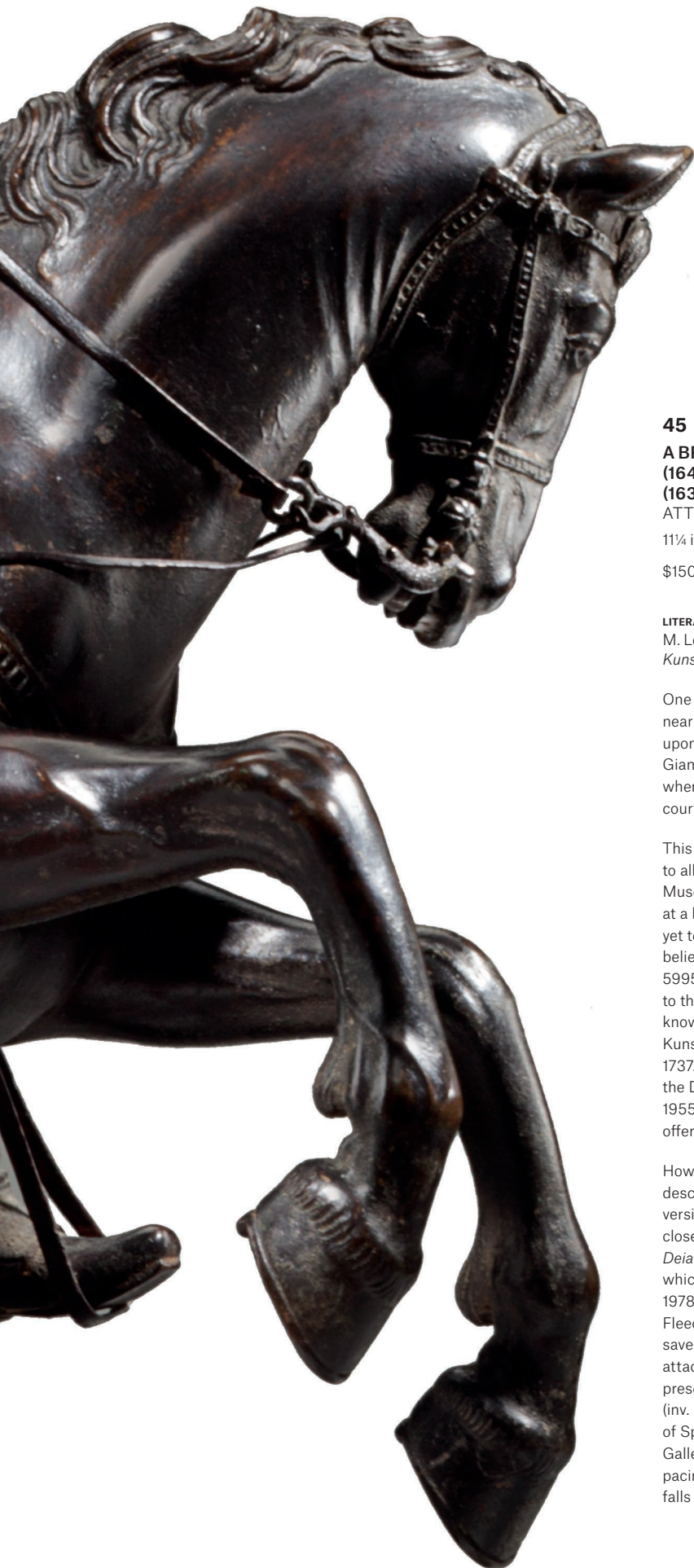
A. Radcliffe, N. Penny, *The Robert H. Smith Collection: The Art of Renaissance Bronze 1500-1650*, London, 2004, pp. 70-79, no. 11.
M. Schwartz, ed., *European Sculpture from the Abbott Guggenheim Collection*, New York, 2008, p. 29, no. 5.

The present bronze is probably derived from an antique model, albeit no single direct classical prototype has yet been identified. Radcliffe and Camins discussed some possible sources but the figure of *Hercules* might also be a free invention after various classical prototypes (*locs. cit.*).

Seven other casts of the present bronze are known, diverging in their details and in their finish, and thus realized by different workshops. All versions are heavily cast but two appear to be late aftercasts (Museo Estense, Modena, inv. no. 2245; Herzog Anton Ulrich-Museum, Brunswick, inv. no. Bro 34). The others appear to be early casts, from northern Italy in the late fifteenth or early sixteenth centuries. A cast of this bronze was known in Venice early in the sixteenth century, as the figure appears in a sacrifice scene on the reverse of a self-portrait medal by Vittore Gambello, called 'Camelio' (circa 1455/60-1537) dated 1508. Many drawings and engravings of the figure also indicate that this model was well-known in northern and central Italy at that time (Radcliffe, *op. cit.*, pp. 74, 78).

The *Hercules* from the Robert H. Smith collection is the closest to the present bronze; both bronzes having more elaborated and characterized faces than the others. The Abbott Guggenheim bronze differs in that its surface is carefully and vigorously hammered overall. Among the early casts, Radcliffe suggests that only the present bronze, the one from the Smith collection and the one of the Victoria and Albert Museum, London (inv. A.1137-1910) are direct casts typical of the fifteenth century (*op. cit.*, p. 78).





45

A BRONZE GROUP OF HOLY ROMAN EMPEROR LEOPOLD I (1640-1705) OR ARCHDUKE SIEGMUND FRANZ OF AUSTRIA (1630-1665) ON HORSEBACK

ATTRIBUTED TO CASPAR GRAS (1585-1674), MID 17TH CENTURY
11¼ in. (28.5 cm.) high, 16 in. (40.5 cm.) high overall

\$150,000-250,000

LITERATURE:

M. Leith-Jasper, *Renaissance Master Bronzes from the Collection of the Kunsthistorisches Museum Vienna*, London, 1986, pp. 247-248.

One of the finest metalworkers of Northern Europe, Caspar Gras was born near Würzburg and initially trained with his father as a goldsmith. However, upon becoming a pupil of Hubert Gerhard, one of the principal exponents of Giambologna's style in the north, Gras followed him to Innsbruck, Austria, where Gras held a variety of positions at court and received most of the court's commissions.

This group is similar to a series of equestrian statuettes by Gras, presumed to all represent the Hapsburgs, five of which are in the Kunsthistorisches Museum, including Ferdinand III in his youth (inv. no. 6020), Ferdinand III at a later age (inv. no. 5989), Leopold I in his youth (inv. no. 6000), a figure yet to be identified (inv. no. 6025) and the only figure with a black patina believed to be either Archduke Ferdinand Carl or Siegmund Franz (inv. no. 5995). Another group, believed to be representing Ferdinand Carl, belongs to the Victoria and Albert Museum (inv. no. A 16-1960). There is only one known gilt equestrian statuette, which is a part of the Statens Museum for Kunst, Copenhagen, and can be traced back in the royal inventories back to 1737. Other known models are a further equestrian group in the likeness of the Duc de Vendôme, as noted by H. Olsen (1980), sold in Paris, 25 February 1955 (Hôtel Drouot, lot 90), and two similar riders on identical horses were offered for sale by the Galleria Sangiorgi in the early 2000's.

However, the present group differs in several respects. In the previously described groups the horses are with their forelegs in the air, while this version appears in full gallop, and the position and shape of the tail more closely resembles that of Nessus's in Giambologna's group *Nessus and Deianira* (as indicated by Leith-Jasper in *Renaissance Master Bronzes* and which is in the collection of John Lewis, London, as discussed in *Giambologna* 1978/79, no. 67b). Additionally this version wears the Order of the Golden Fleece on his collar over his armor, which the other known groups do not, save for one group in the Kunsthistorisches Museum where the emblem is attached to the riband. Leith-Jasper makes a comparison of the rider in the present version with a figure of a horseman in the Düsseldorf Kunstmuseum (inv. no. 174 P/B 14) and two others, which most likely represent Philip IV of Spain and the Emperor Ferdinand III (offered for sale circa 1900 by the Galleria Sangiorgi, Rome, respectively). Yet in these models the horse is pacing as opposed to curvetting, the tail hangs down straight, and the mane falls to the right instead of the left and in thin strands.





46

PROPERTY FROM A PRIVATE EUROPEAN ESTATE

■46

A CARVED LIMWOOD GROUP OF THE VIRGIN AND CHILD
PROBABLY ALPINE, LATE 15TH / EARLY 16TH CENTURY

On a later base
52.5 in. (133.3 cm.) high, overall

\$7,000-10,000

PROPERTY FROM A PRIVATE EUROPEAN ESTATE

■47

A PARTIALLY-DECORATED CARVED WOOD
GROUP OF ST. ANNE, THE VIRGIN AND CHRIST
CHILD (ANNA SELBDRITT)

CIRCLE OF THE ELSLOO MASTER, LIMBURG, CIRCA
1510

The virgin seated on an X-frame stool and the child holding an orb, on later oak wood base
29 in. (73.7 cm.) high, 33¾ in. (85.5 cm.) high overall, 23¾ in.
(60 cm.) wide overall

\$12,000-18,000

COMPARATIVE LITERATURE:

F. Peters (ed.), *A Masterly Hand. Interdisciplinary Research on the Late-Medieval Sculptor(s) Master of Elsloo in an International Perspective*, Brussels, 2013, pp. 103, 114-115, 225, 331.



47



PROPERTY FROM A PRIVATE EUROPEAN ESTATE

■48

**A POLYCHROME-DECORATED CARVED
LIMESTONE GROUP OF THE VIRGIN AND
CHILD**

FRENCH, POSSIBLY 14TH CENTURY

Depicting the Virgin holding the Child in her left
arm and flowers in her right hand
19¾ in. (50 cm.) high

\$12,000-18,000



49

PROPERTY FROM A PRIVATE EUROPEAN ESTATE

49
A GILTWOOD AND POLYCHROME DECORATED FIGURE OF AN ANGEL
 ALPINE, EARLY 18TH CENTURY

18¾ in. (47.5 cm.) high, 26½ in. (67.3 cm.) wide

\$2,500-3,500



50

PROPERTY OF A PRIVATE COLLECTOR

51
A POLYCHROME CARVED WOOD RELIEF OF ADAM AND EVE
 SOUTH GERMAN, FIRST QUARTER 17TH CENTURY

In a later polychrome wood frame
 71¼ in. (182.5 cm.) high, 49¼ in. (125.2 cm.) wide, overall

\$30,000-50,000

PROPERTY FROM A PRIVATE EUROPEAN ESTATE

50
A POLYCHROME CARVED WOOD FIGURE OF ANGEL HOLDING A BANNER
 GERMAN, 17TH CENTURY

21¼ (54 cm.) high, 19¼ in. (48.6 cm) wide

\$2,500-3,500

This relief, at once both impressive and intimate, dates from the first years of the 17th century. However, it immediately recalls earlier German Medieval and late-Renaissance iconography. It was undoubtedly influenced by the revival of Albrecht Dürer's widely disseminated work of a century earlier. The landscape, in particular, with the distinctive trees and rockwork – as well as the charming and informal details of the rabbits in the foreground – all immediately evoke the landscapes and animals of Dürer. The figures, however, with their elongated and elegant limbs, and the contorted position of Adam, are clearly more connected to early 17th century Mannerism. For further examples see H. Beck and B. Decker, eds., *Dürers Verwandlung in der Skulptur zwischen Renaissance und Barock*, exh. cat., Liebieghaus, Frankfurt-am-Main, 1981.





PROPERTY FROM A PRIVATE EUROPEAN ESTATE

52

A CARVED BOXWOOD GROUP OF THE VIRGIN AND CHILD
FRENCH, 13TH CENTURY

On an integrally carved naturalistic base
20¾ in. (53 cm.) high

\$50,000-80,000

COMPARATIVE LITERATURE:

R. Koechlin, *Les Ivoires Gothiques Français*, Paris, 1924, nos. 74-5, 155 633, 657, 659, 667 and 699.

D. Gaborit-Chopin, *Ivoires Médiévaux Ve-XVe siècle*, Paris, 2003.

Carved fully in the round, the present group is an extremely rare example of a medieval boxwood carving in this form and on this scale. In the gothic period, the rise in popularity of devotional objects prompted a huge proliferation of carved items including diptychs, triptychs and free-standing figures and groups but these were primarily made of ivory. Boxwood, native to the Mediterranean region, is dense, hard, and capable of being highly polished, with an even grain and structure that yield masterfully detailed carvings, but was difficult to source on this scale in the Middle Ages.

During the thirteenth century there was a marked development in the depiction of the mother and child together, away from the more static depictions of the Virgin seated enthroned, known as *Sedes sapientiae*, towards a more lively composition in which the mother and child were positioned with a Gothic sway, twisting towards each other and interacting more vividly. Most of the important ivory groups that are known to us today were originally commissioned for a cathedral, abbey or other institution which enjoyed royal or noble patronage. The Virgin and Child from the Sainte-Chapelle is a perfect example; it appears in an inventory compiled between 1268 and 1279 of the treasury of the royal chapel on the Ile de la Cité in Paris (Gaborit-Chopin, op. cit., no. 100). The facial details of the present group, in particular the way the Virgin's undulating hair carefully protrudes from under her veil, is stylistically comparable, and suggests a possible source of inspiration for the present group.

The Christ Child is here shown bare-chested with his right hand clasped to part of the Virgin's veil. This depiction of Christ is unusual but not unique in this form, with similar examples in the collections at the Augustinian Convent, Ochtrup-Langenhorst, the Czartoryski Museum (inv. XIII-928) and Wawel Royal Castle (inv. 681), Krakow, and the Walters Art Museum, Baltimore (inv. 71.287).

Another example of a boxwood carving of the Virgin and Child is in The Cloisters, New York (2006.118), dated to circa 1300. This example is of similar form to the present group, with the Virgin elegantly balanced on her back foot, her left hand holding the upright Christ Child who is steadied by her angled torso. It is also interesting to note a group of the Virgin and Child in oak, known as the Vierge de Wargnies, in the Musée du Louvre (Gaborit-Chopin, op. cit., fig. 100a), dated to circa 1270, with the top of the Virgin's head similarly left smoothed and unfinished for the application of a high crown.

This lot is being sold with a radio carbon dating report stating there is a 95.4% probability that the wood dates from between AD 1160 to AD 1220.

53 No Lot



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

■54

**A PARCEL-GILT AND POLYCHROME
CARVED WOOD GROUP OF THE VIRGIN
AND CHILD**

FRENCH, POSSIBLY STRASBOURG OR
SWISS, CIRCA 1520

48¼ in. (122.5 cm.) high, overall

\$50,000-100,000

PROVENANCE:

John D. Rockefeller, Jr., New York.
Cleveland Museum of Art.
with Tony Blumka, New York.

■55

A SET OF TWELVE VARIEGATED MARBLE BUSTS OF ROMAN EMPERORS

ITALIAN, 20TH CENTURY

In the seventeenth-century style each on a square marble socle, comprising Nero, Otho, Caligula, Galba, Caesar, Claudius, Vitellius, Titus, Tiberius, Augustus, Domitius, and Vespasian
20¾ in. (52 cm.) high, the tallest

(12)

\$80,000-120,000







PROPERTY FROM THE ABBOTT-GUGGENHEIM
COLLECTION

56

A BRONZE FIGURE OF MARS

NORTH ITALIAN OR SOUTH GERMAN,
17TH CENTURY

On an integrally cast tripartite plinth and later
square marble base the underside with a printed
label for Armin B. Allen
17¾ in. (45.3 cm.) high, the figure; 20 in. (51 cm.)
high, overall

\$30,000-50,000

PROVENANCE:

With Armin B. Allen, Newport and New York.
Sotheby's, London, 5 July 1990, lot 116 (as in the
style of Tiziano Aspetti).

LITERATURE:

D. Banzato and F. Pellegrini, *Musei Civici di Padova.
Bronzi e Plaquette*, Padua, 1989, nos. 171-175.
M. Schwartz, ed., *European Sculpture from the
Abbott Guggenheim Collection*, New York, 2008,
pp. 106-107, no. 50.

We know five other versions of the present bronze
depicting Mars with a helmet, armour, a shield
and a sword, in the Civic Museum of Padua.
They all slightly differ by the tilt of the body, the
treatment of the face, the details of the drapery
and attributes. This series has been attributed to
the workshop of Tiziano Aspetti (c. 1559-1606),
by comparison with a figure of Mars in the Museo
Correr, Venice, attributed by Mariacher to Aspetti
(*loc. cit.*). However, scholars are now divided over
the attribution.

■ **57**

A TERRACOTTA BUST OF A MAN

CIRCLE OF BENEDETTO DA MAIANO,
ITALIAN, LAST QUARTER 15TH CENTURY

23¼ in. (59 cm.) high, 21¼ in. (54 cm.) wide

\$30,000-50,000

PROVENANCE:

Dr. Reber, Lugano, Switzerland.



57

The Renaissance saw an explosion in the development of portraiture, part of a larger cultural phenomenon during which the arena for individual accomplishment expanded dramatically. The value of portraiture had been promoted through Leon Battista Alberti's influential text on the treatise on painting. In Florence, the desire of powerful individuals to preserve their features for posterity, exemplified itself most readily in the sculpted portrait bust and Benedetto da Maiano became one of the city's most technically accomplished sculptors.

The high realism of Benedetto's portrait busts was a relatively recent phenomenon in Florentine art, and betrays the influence of his contemporary Antonio Rossellino. The present bust can be affiliated stylistically to Benedetto's busts of both Filippo Strozzi and Pietro Mellini (L. Dussler, *Benedetto da Maiano: Ein Florentiner Bildhauer des späten Quattrocento*, Munich, 1924, plates 28-29), and other known portrait busts

emanating from his workshop (V&A, London, inv. no. 974-1875). Our bust is typical of Benedetto's focus on the highly realistic human features of his sitters, using the malleable clay to emphasise the effects of time on the skin. The slightly drawn brow, rolls of the neck, and receding hairline of the present bust are very similar to the humanism of Benedetto's known works (D. Carl, *Benedetto da Maiano: ein Florentiner Bildhauer an der Schwelle zur Hochrenaissance*, 2006, vol. 2, plates 5, 13, 70-80, 190). The artificial truncation of the bust, which ends on an integral narrow plinth, is not typical of Benedetto's autograph works, and may indicate a slightly later hand, heavily influenced by the master, possibly originating from his workshop.

The present lot is accompanied by a Thermoluminescence test from Oxford Authentication stating the samples were fired between 400 and 700 years ago.

PROPERTY FROM THE ABBOTT-GUGGENHEIM COLLECTION

58

A BRONZE FIGURE OF JUDITH WITH THE HEAD OF HOLOFERNES

IN THE MANNER OF TIZIANO ASPETTI, POSSIBLY 18TH CENTURY

On a cylindrical ebonized wood pedestal

8 $\frac{1}{2}$ in. (19.3 cm.) high, the figure; 11 in. (28 cm.) high, overall

With inevitable tiny dents overall, the surface slightly worn to the highpoints.
The base 19th/20th century.

\$4,000-6,000

PROVENANCE:

Christie's, New York, 19 November 1977, lot 191.

LITERATURE:

L. Camins, *Renaissance and Baroque Bronzes from the Abbott Guggenheim Collection*, San Francisco, 1988, pp. 66-67, no. 21.

M. Schwartz, ed., *European Sculpture from the Abbott Guggenheim Collection*, New York, 2008, p. 104, no. 48.



58

59

A TERRACOTTA FIGURE OF CINCINNATUS

AFTER THE ANTIQUE, FRENCH OR FLEMISH, LATE 18TH CENTURY

On an integral circular base, the base inscribed *A F 1772 (?)*

12 $\frac{1}{2}$ in. (32 cm.) high

\$8,000-12,000

PROVENANCE:

Anonymous sale; Gilles Néret-Minet, Paris, 1 December 1989, lot 70.



59



60

A TERRACOTTA RELIEF OF AN ALLEGORY

FRENCH, POSSIBLY BY GUILLAUME COUSTOU II (1716-1777),
CIRCA 1770

Depicting two women in a library interior with a three putti and a lion, the reverse inscribed *terre cuite/ par/ G. Coustou/ Erection du palais de l'institut/ (lettres sciences arts)*

11 in. (28 cm.) high, 8½ in. (21 cm.) wide

\$8,000-12,000

As per the inscription, the relief probably depicts the building of the Collège des Quatre-Nations (actual Institut de France, since 1805), whose cupola is visible in the background. The characters most likely depict the academic disciplines taught in the college: literature, science, and art.

60



61

A TERRACOTTA MODEL FOR A FOUNTAIN OF NEPTUNE

FRENCH, THIRD QUARTER 18TH CENTURY

Neptune riding a scallop shell supported by nereids in an arched niche, ink inscription to base 24104

15½ in. (39.4 cm.) high, 9 in. (22.9 cm.) wide

\$6,000-9,000

61



PROPERTY FROM THE ABBOTT-GUGGENHEIM COLLECTION

62

A BRONZE INKWELL IN THE FORM OF ORLANDO PULLING THE ORC FROM THE DEEP

ATTRIBUTED TO FERDINANDO TACCA (1619-1686), FLORENCE, MID-17TH CENTURY

On an integrally cast base
5½ in. (14 cm.) high, 6 in. (15.2 cm.) wide

\$50,000-70,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 7 April 1970, lot 95.
Anonymous sale; Phillip's, London, 30 November 1976, lot 175.
with Daniel Katz, Ltd., London.

LITERATURE:

J. Mackay, *The Animaliers. -The Animal Sculptors of the 19th & 20th centuries*, London, 1973, pp. 12-13.
N. Penny, *Catalogue of European Sculpture in the Ashmolean Museum, Vol. I, Italian*, Oxford, 1992, pp. 140-141, no. 96.
M. Schwartz, ed., *European Sculpture from the Abbott Guggenheim Collection*, New York, 2008, pp. 70-71, no. 29.

COMPARATIVE LITERATURE:

J. Warren, *Renaissance Master Bronzes from the Ashmolean Museum, Oxford: The Fortnum Collection*, Oxford, 1999, pp. 122-3, no. 43.

The fantastical scene depicted is based on the Italian epic poem *Orlando Furioso* written by Ariosto in Ferrara in 1532. Orlando is the Christian knight at the service of Emperor Charlemagne during the war against the Saracens. In a mixture of realism and fantasy, humour and tragedy, war and love, it is an epic tale on the ideal of chivalry. Orlando is here riding on the back of the sea monster, fixing a large anchor to its open jaws, to save Olympia, a fair victim offered as a sacrifice by the inhabitants of the local island of Ebuda, which is being terrorized by the Orc.

There is another version of the present group in the Ashmolean Museum, Oxford, which is attributed to the innovative Florentine sculptor Ferdinando Tacca. The Abbott-Guggenheim cast differs by the absence of both the escutcheon at the head of the Orc and the boots at Orlando's feet, as well as a simplified design for the details of the integral base mouldings. The attribution to Tacca is based upon the similarities in the treatment of Orlando's face and armour to known bronzes by the artist. It appears Tacca was also heavily invested in Ariosto's poetry as inspiration for his work, as several other known Tacca groups, including *Ruggiero and Angelica* (Louvre, OA 7811), were drawn from Ariosto's writings. It has also been noted that the finish and character of the present bronze is very similar to another Tacca bronze of a warrior drawing a sword also in the Ashmolean Museum (Penny, *op. cit.*, no. 95).



PROPERTY FROM THE ABBOTT-GUGGENHEIM COLLECTION

63

A BRONZE INKWELL IN THE FORM OF A SEA MONSTER

WORKSHOP OF SEVERO DI DOMENICO CALZETTA, CALLED 'DA RAVENNA' (ACTIVE 1496- CIRCA 1543), PADUAN, FIRST HALF 16TH CENTURY

10½ in. (27 cm.) wide

\$70,000-100,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 23 March 1971, lot 96.

EXHIBITED:

San Francisco, The Fine Arts Museums of San Francisco, *Renaissance and Baroque Bronzes from the Abbott Guggenheim Collection*, 3 Mar. - 11 Sep. 1988, L. Camins ed., pp. 17-19, no. 2.

LITERATURE:

E. van Binnebeke, *Beeldhouwkunst 1500-1800 in de collectie van het Museum Boymans-van Beuningen*, Rotterdam, 1994, pp. 50-51, no. 4.
M. Schwartz, ed., *European Sculpture from the Abbott Guggenheim Collection*, New York, 2008, pp. 40-41, no. 13.

This sea monster mounted as inkwell is a superb example of the thriving art market for small bronzes that existed in North Italy in the sixteenth century. We know of over a dozen surviving derivations of this subject, with its curled fish tail, stretched fins and anthropomorphic face, many of them in renowned museum collections. The sea monster model highlights the popularity of utilitarian bronzes, which also included lamps and candlesticks and would have been sought after by collectors.

While these bronzes were previously attributed to the unknown Master of the Dragon, a version in the Frick Collection signed *O.SEVERI.RA* made it clear that they were in fact from Severo Da Ravenna and his workshop. The sea monsters are thought to be inspired by Andrea Mantegna's engravings of the *Battle of the Sea Gods*. The present version, while slightly bigger, is closely related to the signed sea monster in the Frick Collection. The carefully crafted details of the surface combined with its rich patina make this piece qualitatively superior to other known models.

Severo remains still today a mysterious artist, whose precise dates are not known. The first time his name appears dates back to 1496, and he is then referred to intermittently between 1496 and 1525. It is known that he was a preeminent Paduan sculptor of the early sixteenth century, known predominantly for his production of small decorative objects, even though the only signed work that remains in Padua is a life-size marble of St. John the Baptist above the entrance of the Capella del Santo, documented to 1500-1502.



64

■ 64 NO RESERVE

A TERRACOTTA BUST OF CLAUDE ADRIEN HELVÉTIUS (1678-1771)

AFTER JEAN-JACQUES CAFFIÉRI, 19TH CENTURY

On a marble socle, the back *inscribed* *claudé adrien helvétius/ né En janvier 1715 mort le 20 decembre 1771/ fait par jj caffieri en 1772*
30½ in. (77.5 cm.) high, overall

\$5,000-8,000

PROVENANCE:

Anonymous sale; M. Rabourdin, Paris, 7 December 1987, lot 90.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

65

A CARVED PIERRE DE JURA BUST OF VOLTAIRE

BY CLAUDE-ANTOINE ROSSET (1749/1759-1818), 1770

Signed and dated along the back edge *Rosset fecit A claudé/ 1770*;
standing on a *pierre de jura* base with a paper label marked *Blumka Gallery*
10½ in. (27.3 cm.) high

\$4,000-6,000

PROVENANCE:

with Blumka Gallery, New York.

In 1767, Jean Francois Joseph Rosset, dit Rosset père (1706-1786), began to specialize in producing small busts of 18th century philosophers, in marble, alabaster, *pierre de jura*, and ivory. He worked closely with his sons who continued to produce these busts for several decades. The present bust, signed *a claudé/ 1770*, is most likely by his son Claude-Antoine Rosset (1749 or 1759-1818).

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

66

A TINTED PLASTER FIGURE OF VOLTAIRE

WORKSHOP OF JEAN-ANTOINE HOUDON (1741-1828), FRENCH, LATE 18TH CENTURY

Inscribed *HOUDON 1778* and *VOLTAIRE*, raised on a self-plaster plinth applied with a red wax seal inscribed *ACADEM: ROYALE DE PEINTURE ET SCULPT. HOUDON SC*
14½ in. (36.5 cm.) high

\$4,000-6,000



65



66

"O Liberty, what crimes are committed in thy name!"



•67 NO RESERVE

**A TINTED PLASTER BUST OF JEAN-MARIE ROLAND-VICOMTE,
DE LA PLATIÈRE (1734-1793)**

FRENCH, LATE 18TH CENTURY

Inscribed 39366 in pen to the reverse

14¾ in. (37 cm.) high, overall

\$4,000-6,000

PROVENANCE:

Anonymous sale; Ader Picard Tajan, Paris, 12 June 1989, lot 143.

Roland served as a leader of the Girondin faction during the French Revolution, followed this path largely at the direction of his wife, famed revolutionary, intellectual, and salon hostess Marie-Jeanne née Phlippon, called 'Manon' (1754-1793). He fled the Jacobin coup d'état, but his wife was not as fortunate. She was arrested and sent to the guillotine where she uttered her famous last words "O Liberty, what crimes are committed in thy name!" Upon hearing of her execution, Roland committed suicide at the age of 59, tying a note to his chest that he could no longer live in a world stained by enemies before running a sword through his heart.



CORRESPONDANCE ROYALE
Trouvée dans l'Armoire de feu,
au Chateau des Thuilleries.

Remis par Roland Ministre de l'interieur a l'Assemblée Nationale?

- 133. Lettre de Bertrand au Roi de la Conférence avec T...
- 137 Lett. à M. S^r Leon sur les Craintes de la perte de la
 mort de Mirabeau... du 1. avril 1792... 137 L.
- 161 Mem. de la Fayette au Roi, tendant à régler la Co...
- 169 Projet proposé au Roi qui auroit rétabli le Des...
- 177 Note remise à Pitt. par Calonne invitant le Roi
- 178 Traduction dui lettre de Pitt en reponse.
- 187 Mem. sur la Conduite que doit tenir le Roi lors d...
- 196 Moyens de rétablir l'autorité Royale et l'ordre da...
- Δ Projet de perdre Paris dans l'esprit des Députés

Calon et de S^r Foix... Apôt. du Roi
 tion des sommes à donner
 départ. par la Correspond.
 Mirabeau comme utile au projet,
 tant à l'insurrection du 20 août.
 mes et Curé.

tentatives envers Senterre
 et Enteréti du Roi d'Ang^l et de Pitt, à son sort
 trans et conde, & cet projet d'Orléans



■ 68 NO RESERVE

A TINTED PLASTER PORTRAIT BUST OF HONORÉ GABRIEL RIQUETI, COMTE DE MIRABEAU

ATTRIBUTED TO CLAUDE ANDRÉ DESEINE (1740-1823),
FRENCH, 1791

On an integrally cast socle, remains of a red wax seal to reverse, inscribed on shoulder 1791, the further inscribed *f. par Deseine sourd millet/à Paris, 1791* 32 $\frac{3}{4}$ in. (83 cm.) high

\$5,000-7,000

A caricature of the opening of the "iron armoire" in the Tuileries on November 20, 1792 by the Minister of the Interior Roland and his locksmith that revealed Mirabeau's treachery and deceit. Below the engraving is a detailed list of all the incriminating evidence found. Photo: © RMN-Grand Palais (Château de Versailles)

PROVENANCE:

Mrs. Dorothy de Rothschild, London.
Important 19th century and earlier sculpture and works of art; Christie's, London, 17 July 1984, lot 118 (as after Claude-Andé Deseine).

A French nobleman, debtor, womanizer, and former prisoner, Mirabeau (1749-1791) rose to prominence in the early stages of the French Revolution to become a voice of the people. He served as a leader of the moderate position, utilizing his abilities as a strong orator to argue the virtues of a constitutional monarchy. Mirabeau died in 1791 a great hero. However, by the following year he was suddenly viewed as a traitor; his reputation forever tarnished with the knowledge that beginning in 1790 the supposed revolutionary was in the pocket of Louis XVI and his Austrian allies.

Following Mirabeau's death the great French sculptor Houdon took a deathmask before the news broke of his treachery. But rather than giving him the commission for a bust, the Jacobins threw open the projects to competition. Deseine ultimately won the prize, with a model based on the deathmask. Another version of this bust belongs to the Musée des beaux-arts, Rennes.

The Bodley Reredos



PROPERTY OF A PRIVATE CALIFORNIA COLLECTOR

■ 69

**A PARCEL-GILT MARBLE RELIEF PANEL
OF AN ANGEL WITH COLUMN**

BY FARMER & BRINDLEY, AFTER THE
DESIGN BY GEORGE FREDERICK BODLEY
RA (1827-1907)

On a faux *rosso antico* ground, in a later wood
frame

28¾ x 15¾ in. (73 x 40 cm)

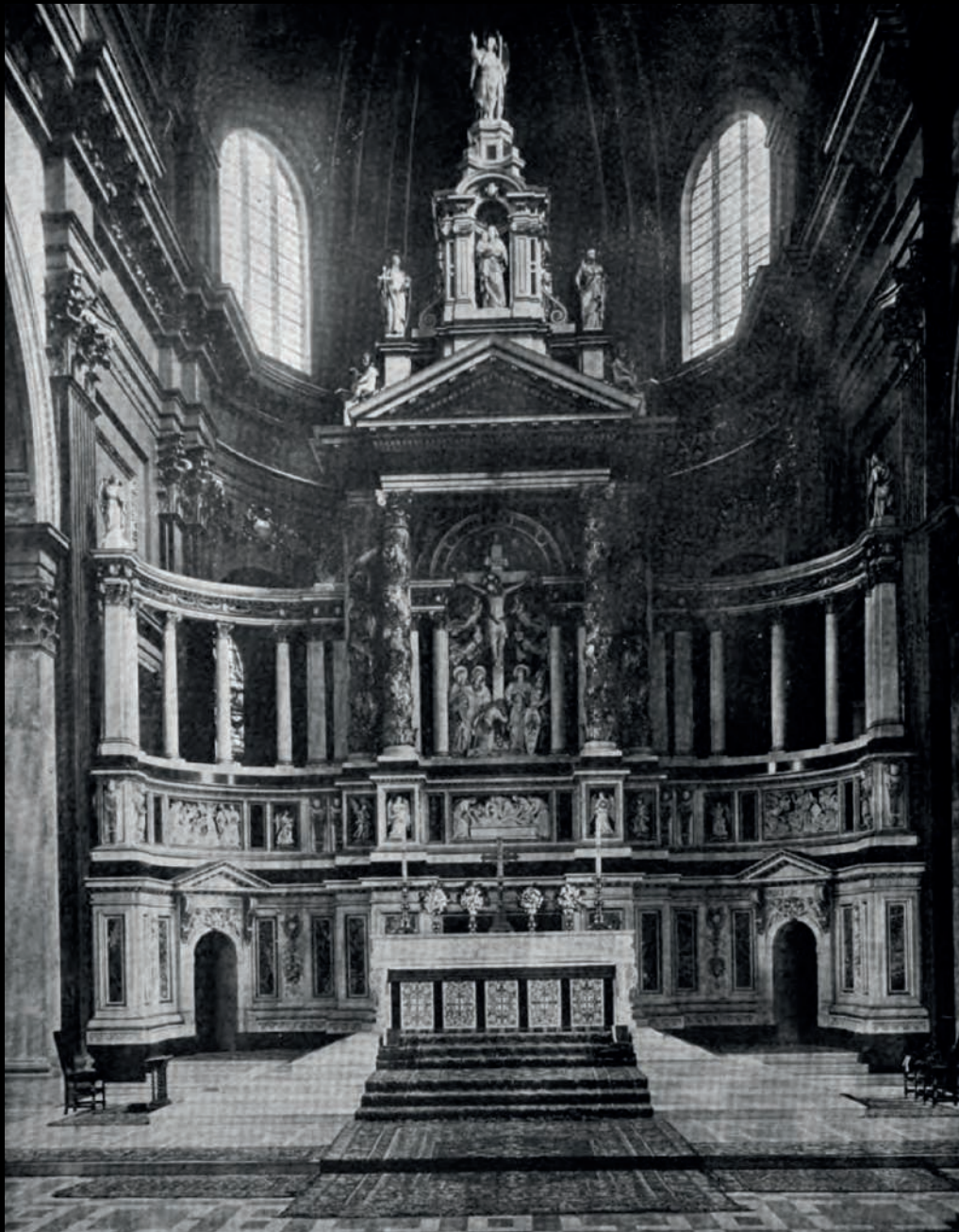
\$15,000-25,000

PROVENANCE:

St Paul's Cathedral, London.
The Important Sculptures from the Bodley
Reredos of St. Paul's Cathedral, London;
Bonham's, New York, 29 November 2005, lot 9.

LITERATURE:

Wright, John, Rev. D.D., LL.D. *Some notable
altars in the Church of England and the American
Episcopal Church*, New York, 1908, pp. 66-69.



The altar at St. Paul's Cathedral with Bodeley's Reredos, circa 1905.

Hailed by some as "the most important work of the kind ever erected in England in the Italian style", and chastised by others for its overly ornate and even idolatrous nature, the Bodley Reredos have a controversial and storied past.

In the early 1880's the interior of Saint Paul's Cathedral originally designed by Sir Christopher Wren, underwent a re-design. Victorian architect George Frederick Bodley's (1827-1907) designed the altar and surrounds, which were constructed by the firm of Farmer and Brindley. The designs were executed in white Parian marble with panels in *rosso antico*, *verde di Paro*, and Brescia marbles and gilt detailed decoration. The reredos alone, which rose to an overall height of seventy-five feet behind the altar, are reported to have cost the astounding sum of £28,000. The present lots were a series of eleven reliefs depicting the various aspects of the Passion of Christ and were installed as a part of a frieze beneath the solomonic columns of the reredos.

Upon its completion, it was hailed by many critics as the most important decorative scheme of the age. However some viewed the incorporation of embellishments as Gothic German counter-reformation arrangements and contrary to the simple Protestant ideal and Wren's original designs. Upon the unveiling of the altar and reredos a group of Protestant churchmen initiated a campaign against the Dean and Chapter of St. Paul's Cathedral for erecting such superstitious symbols. The altar and surrounds survived the court case and the controversy surrounding them ultimately made them a major tourist attraction. The reredos was later exposed to some damage during the Blitz and was eventually dismantled in the 1970s.

The Bodley Reredos



PROPERTY OF A PRIVATE CALIFORNIA COLLECTOR

■70

**A PARCEL-GILT MARBLE RELIEF PANEL
OF AN ANGEL WITH AULOS**

BY FARMER & BRINDLEY, AFTER THE
DESIGN BY GEORGE FREDERICK BODLEY
RA (1827-1907)

On a faux *rosso antico* composite ground, in a later
wood frame

28¾ x 15¾ in. (73 x 40 cm)

\$15,000-25,000

PROVENANCE:

St Paul's Cathedral, London.
The Important Sculptures from the Bodley
Reredos of St. Paul's Cathedral, London;
Bonham's, New York, 29 November 2005, lot 7.



PROPERTY OF A PRIVATE CALIFORNIA COLLECTOR

■ 71

**A PARCEL-GILT MARBLE RELIEF PANEL
OF AN ANGEL WITH HARP**

BY FARMER & BRINDLEY, AFTER THE
DESIGN BY GEORGE FREDERICK BODLEY
RA (1827-1907)

On a faux *rosso antico* ground, in a later wood
frame

28¾ x 15¾ in. (73 x 40 cm)

\$15,000-25,000

PROVENANCE:

St Paul's Cathedral, London.
The Important Sculptures from the Bodley
Reredos of St. Paul's Cathedral, London;
Bonham's, New York, 29 November 2005, lot 5.



72



73

■72

A TERRACOTTA BUST OF A GIRL, POSSIBLY MME. D'HAUSTMESNIL OR MME. CÉCIL CRAMER

ATTRIBUTED TO JOSEPH CHINARD (1756-1813), PARIS, CIRCA 1805

17½ in. (44.5 cm.) high

\$10,000-15,000

PROVENANCE:

Private collection.

Sotheby's London, 12 December 1985, lot 314.

Chinard's biographer Madeleine Rocher-Jeauneau speculates that the present bust may depict one of two girls the artist is known to have depicted. The first is the daughter of Pierre d'Hautsenil whose portrait was commissioned in 1806. The other bust was in commemoration of Cécile Cramer, daughter of Nancy Cramer, which was completed in 1808.

PROPERTY FROM THE ESTATE OF LYNN WOLFSON

■73

A WHITE MARBLE BUST OF A LADY

ITALIAN, SECOND QUARTER 18TH CENTURY

On an associated white marble socle

18¼ in. (46.5 cm.) high, 25 in. (63.5 cm.) high overall

\$2,000-4,000

■74 NO RESERVE

A MARBLE PORTRAIT OF A WOMAN

IN THE MANNER OF JOSEPH CHINARD (1756-1813), 19TH CENTURY

Socle inscribed *Chinard de Lyon* and signed to the reverse *Chinard f*
22¾ in. (57.8 cm.) high

\$4,000-6,000

PROVENANCE:

Anonymous sale; Drouot Rive Droite, Paris, 10 December 1980, lot 77.



74



■75

**A MARBLE FIGURE OF PSYCHE
ABANDONED**

BY PIETRO TENERANI (1789-1869),
CIRCA 1820

On an integral naturalistically carved base
46 $\frac{7}{8}$ in. (119 cm.) high

\$30,000-50,000

PROVENANCE:

Marcel Boussac (1889-1980), Paris and Château de Mivoisin, near Châtillon-Coligny, Loiret. Collections de Monsieur Marcel Boussac; Hôtel des Ventes, Lille, 15 March 1981, unnumbered lot (illustrated in cat., p. 10).

Tenerani's original model of Psyche Abandoned, carved in 1817 (now in the Palazzo Pitti) was such a popular success that the artist made numerous versions for leading patrons, each with a slight variation on the model.



PROPERTY FROM THE ABBOTT-GUGGENHEIM COLLECTION

76

A BRONZE GROUP OF VENUS AND CUPID

ITALIAN OR FLEMISH, CIRCA 1600-1620

On a later ormolu base; with red inventory number 99.359 to underside of base
9½ in. (20 cm.) wide, the figure

\$20,000-30,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 13 June 1981, lot 120.

EXHIBITED:

San Francisco, The Fine Arts Museums of San Francisco, *Renaissance and Baroque Bronzes from the Abbott Guggenheim Collection*, 3 Mar. - 11 Sep. 1988, L. Camins ed., pp. 136-137, no. 47.

LITERATURE:

M. Schwartz, ed., *European Sculpture from the Abbott Guggenheim Collection*, New York, 2008, pp. 174-175, no. 92.

COMPARATIVE LITERATURE:

Smith College Museum of Art, *Renaissance Bronzes in American Collections*, 9 Apr.-3 May 1964, no. 23.

Two other casts of this bronze are known, in the Victoria and Albert Museum (inv. A.86-1910) and in the Museum of Fine Art, Boston (inv. 63.1250). Hanns Swarzenski argued that the Boston bronze was the work of the major Florentine sculptor Vincenzo Danti based on a comparison with a bronze of *Latona and her Children* in the V & A (now catalogued as 'French, 17th Century'). Although Venus' pose can be loosely connected to Danti's reclining figures, the cast appears inconsistent with his work. The facture of the present bronze suggests it is Italian in origin, however the figure of Venus shares similarities with the designs of Rubens, which probably explains the present tentative cataloguing of the V & A version as 'French or Netherlandish, circa 1600-1625'.

PROPERTY FROM THE ABBOTT-GUGGENHEIM COLLECTION

77

**A PARCEL-GILT BRONZE FIGURE OF A PUTTO
STANDING ON A TORTOISE**

CIRCLE OF DONATO DI NICCOLO DI BETTO BARDI,
KNOWN AS DONATELLO (1386-1466), CIRCA 1430-1440

4¾ in. (12 cm.) high

\$50,000-80,000

PROVENANCE:

J.P. Morgan Collection, New York
Pierpont Morgan Library, New York, until de-accessioned.
Christie's, London, 11 December 1979, lot 199.

EXHIBITED:

San Francisco, The Fine Arts Museums of San Francisco,
*Renaissance and Baroque Bronzes from the Abbott Guggenheim
Collection*, 3 Mar. – 11 Sep. 1988, L. Camins ed., pp. 14-16, no. 1.

LITERATURE:

W. von Bode, *Catalogue of J. Pierpont Morgan Collection:
Bronzes of the Renaissance*, 1910, vol. II, no. 181, pl. XXX.
L. Fairbairn, *The North Italian Album Designs by a Renaissance
Artisan, Sir John Soane Museum*, London, 1998, p. 2, fig. 14.
C. Avery, *La Spezia. Scultura*, Museo Civico Amedeo Lia della
Spezia, 1998, pp. 27-28.
M. Schwartz, ed., *European Sculpture from the Abbott
Guggenheim Collection*, New York, 2008, pp. 22-23, no. 1.

COMPARATIVE LITERATURE:

P. Schubring, *Donatello, Des Meister's Werke*, Stuttgart/
Leipzig, 1907.
J. Pope-Hennessy, *Renaissance Bronzes from the Samuel H.
Kress Collection*, London, 1965, no. 514, fig. 517.
R. W. Lightbrown, *Donatello & Michelozzo: An Artistic
Partnership and its Patrons in the Early Renaissance*, vol. II.,
London, 1980.
L. Bellosi, 'Donatello e il recupero della scultura in terracotta', in
Donatello-Studien, pp. 130-145, Munich, 1989.

The putto is solid cast, with a rich chocolate brown patina, and significant remains of gilding to his hair, his sandals and the tortoise. It is related to a number of putti associated with the Florentine workshop of Donatello and Michelozzo di Bartolommeo (1396-1472). The rounded, wide-eyed face and soft, flat nose resemble the facial type so common to Donatello's animated putti (Bellosi, *op. cit.*, figs. 19-21). The twisting torso, with the slight shift of balance from one leg to another, and the contorted raising of the thick arms and hands, place the figure close to three bronze dancing putti made by Donatello in 1429 for the font of the Siena Baptistery (Schubring, *op. cit.*, p. 29). Camins ruled out Donatello's authorship of the present bronze but links it to a fourth dancing putto in the Bargello Museum that closely relates to the Siena putti. Camins writes 'since Michelozzo is recorded to have participated in this project from 1427, his hand in the present putto should not be ruled out' (Camins, *loc. cit.*). The slightly off-balance posture, and the body type are seen regularly in high relief sculpture on which Michelozzo is known to have worked, particularly on the Aragazzi Tomb, Montepulciano (Lightbrown, *op. cit.*, figs. 47-50), the exterior raised pulpit for Prato Cathedral (*ibid*, figs. 78-88), and in the Tabernacle of the Sacrament in the Vatican, which was produced collaboratively by Michelozzo and Donatello.





PROPERTY OF THE SAINT LOUIS ART MUSEUM, SOLD TO BENEFIT THE ACQUISITIONS FUND

■78

A BRONZE RELIEF OF CAPILLIATA COLLEONI
 ITALIAN, AFTER TULLIO LOMBARDO,
 19TH OR EARLY 20TH CENTURY

In a giltwood frame
 31 in. (78.7 cm.) high, 19½ in. (49.5 cm.) wide, 2 in. (5.1 cm.) deep

\$3,000-5,000

PROVENANCE:

with C. and E. Canessa, New York, 1915.
 Saint Louis Art Museum, 1921.

78



SOLD WITH THE APPROVAL OF THE TRUSTEES OF THE PHILADELPHIA MUSEUM OF ART TO BENEFIT ACQUISITION FUNDS

■79

A TINTED TERRACOTTA BUST OF PALMA IL GIOVANE
 AFTER ALESSANDRO VITTORIA,
 LATE 19TH CENTURY

25½ in. (63.8 cm.) high, 23¼ in. (58.7 cm.) wide

\$1,500-2,500

79

PROPERTY FROM A NEW YORK INSTITUTION

■80

A PARCEL GILT LIMESTONE RELIEF OF THE VIRGIN AND CHILD

AFTER THE MODEL BY GREGORIO DI LORENZO, ITALIAN, 19TH CENTURY

In a later decorated giltwood and polychrome frame, with a paper label inscribed *FOGG/ ART MUSEUM/ LOAN/ 486.1939* and another inscribed */18 47¼ in. (120 cm.) high, 36¾ in. (93.4 cm.) wide, overall*

\$7,000-10,000

PROVENANCE:

Felix Moritz Warburg (1871-1937), New York.

EXHIBITED:

Fogg Art Museum, Harvard University, Boston, 1939.



80



81

PROPERTY FROM THE ESTATE OF
PAUL AND LOUISE BERNHEIMER

■81

**A WHITE MARBLE MODEL OF A
RECUMBENT LION**

ITALIAN, 18TH CENTURY

13¾ in. (34.8 cm.) wide

\$4,000-6,000



82

PROPERTY FROM THE ABBOTT-GUGGENHEIM COLLECTION

82

**A BRONZE RELIEF OF THE REST ON THE FLIGHT INTO EGYPT
(HOLY FAMILY IN THE HOUSE OF THE ROBBER)**

BY FRANCESCO FANELLI (1577-1661),
SECOND QUARTER 17TH CENTURY

With paper label printed MATHIAS KOMOR/*works of art/New York* and
inscribed M230 in black ink
5 7/8 in. (15 cm.) high, 8 1/2 in. (21.6 cm.) wide

\$20,000-30,000

PROVENANCE:

with Mathias Komor (d. 1984), New York.
Anonymous sale; Sotheby Parke-Bernet, New York, 21-22 May 1982, lot 226.

EXHIBITED:

San Francisco, The Fine Arts Museums of San Francisco, *Renaissance and Baroque Bronzes from the Abbott Guggenheim Collection*, 3 Mar. - 11 Sep. 1988, L. Camins ed., pp. 98-101, no. 34.

LITERATURE:

London, Daniel Katz Gallery, *Renaissance and Baroque Bronzes from the Fitzwilliam Museum, Cambridge*, 11 Jun. - 19 Jul. 2002, V. Averyed., pp. 172 and 173, no. 24.

M. Schwartz, ed., *European Sculpture from the Abbott Guggenheim Collection*, New York, 2008, pp. 84-85, no. 36.

COMPARATIVE LITERATURE:

A. Radcliffe and P. Thornton, 'John Evelyn's Cabinet', *Connoisseur*, CXCVII, April 1978.

In 1978, Radcliffe attributed the brass relief of *Orpheus playing to the animals* (inv. no. A.4-1975), and the other reliefs set into the John Evelyn Cabinet (Victoria and Albert Museum, London, W.24:1 to 24-1977) to Fanelli (*loc. cit.*). In reaction to this new scholarship, the present relief, as well as plaques of *Christ Carrying the Cross*, *Marcus Curtius Leaping into the Gulf* and *Adam and Eve* were subsequently attributed to Fanelli. The rounded features of the male figures, the costume of the soldier, the waxy treatment of the details and the simplified surface treatment are all consistent with the Evelyn Cabinet reliefs and Fanelli's equestrian bronzes.

PROPERTY FROM THE ABBOTT-GUGGENHEIM COLLECTION

83

**A BRONZE GROUP OF MARCUS AURELIUS ON HORSEBACK
AFTER THE ANTIQUE, POSSIBLY AFTER A MODEL BY LODOVICO
DEL DUCA (ACTIVE 1551-1607), ROMAN,
LATE 16TH OR EARLY 17TH CENTURY**

The base possibly associated; the head cast separately
14 3/4 in. (37.5 cm.) high

\$40,000-60,000

PROVENANCE:

Edward Steinkopff, London.
Steinkopff Collection; Christie's, London, 22-23 May 1935, lot 58.
with Alfred Spero, London.
Ferdinand Adda collection by 1965.
Paris, Palais Galliera, Collection D'un Grand Amateur (anonymous sale of Ferdinand Adda), 29 Nov. -3 Dec., 1965, lot 329.

EXHIBITED:

San Francisco, The Fine Arts Museums of San Francisco, *Renaissance and Baroque Bronzes from the Abbott Guggenheim Collection*, 3 Mar. - 11 Sep. 1988, L. Camins ed., pp. 82-83, no. 27.

LITERATURE:

M. Schwartz, ed., *European Sculpture from the Abbott Guggenheim Collection*, New York, 2008, pp. 90-91, no. 39.

COMPARATIVE LITERATURE:

Duisberg, *Die Beschwörung des Kosmos: Europäische Bronzen der Renaissance*, 6 Nov. 1994 - 15 Jan. 1995, p. 64.

The present bronze is a reduction of arguably the most important statue to survive unburied from antiquity. Michelangelo used the statue as the focal point in his design for the piazza at the top of the Capitoline Hill, and the bronze stood there from 1538 until the 20th century, when it was replaced by a bronze copy to protect it from the elements.

At the same time Michelangelo designed for it a new marble base, but this was enlarged in 1561. The base of the Abbott-Guggenheim bronze does not conform to the enlarged base, but mirrors the oval shape of the piazza as Michelangelo intended. Camins pointed out that 'the larger plinth behind the statue, the addition of small square piers or 'membretti' in the corners...are reminiscent of Michelangelo's architectural style' whilst 'the contorted poses of the caryatid putti... ultimately derive from Michelangelo's slaves for the tomb of Julius II' (Camins, *op. cit.*, p. 82).

Although the pedestal is unique, this statuette is known in three other versions. A version in the Bargello Museum, Florence, is signed under its base by Lodovico del Duca, and was listed in the 1553 inventory of the Medici Grand Ducal Collections. The modelling of the Abbott Guggenheim and Bargello bronzes are identical in many respects, particular in the modelling of the head, although the right hand of Marcus Aurelius is lower and clutching a scroll in the Abbott Guggenheim cast, and the two bronzes differ in size, surface quality and in their pedestals. The pedestal of the Bargello version is higher and narrower, and decorated with female herms and grotesque masks.

Lodovico was an important bronze sculptor working predominantly in Rome both on major projects and reductions of antique statues. His brother, Giacomo, was one of Michelangelo's principal assistants, and continued to work with him until Michelangelo's death in 1564, and this might explain the stylistic and possible historical associations of the present base to Michelangelo.





84

•84 NO RESERVE

A TERRACOTTA BUST OF LOUIS XIV AS A YOUNG MAN
AFTER THE FULL LENGTH EQUESTRIAN MODEL BY FRANÇOIS
GIRADON, FRENCH, 19TH CENTURY

On an integral socle
13¼ in. (33.5 cm.) high overall

\$2,000-3,000

PROVENANCE:
with Eugène Becker Antiquités, Paris.

•85 NO RESERVE

A TERRACOTTA BUST OF YOUNG GIRL
IN THE MANNER OF JEAN-BAPTISTE II LEMOYNE, 19TH CENTURY

On a later wooden socle
12 in. (30.5 cm.) high, 15¼ in. (38.5 cm.) high overall

\$3,000-5,000

PROVENANCE:
Anonymous sale; Palais Galliera, 26 November 1975, lot 61.

•86 NO RESERVE

A TERRACOTTA BUST OF CLAUDINE HOUDON
AFTER JEAN-ANTOINE HOUDON, LATE 19TH CENTURY

On an integral circular socle, the reverse inscribed *HOUDON*
14¼ in. (37.5 cm.) high, overall

\$1,500-2,500

PROVENANCE:
Anonymous sale; Herbette Denis, Paris, 12 November 2000, lot 185.



86



87

•87 NO RESERVE

A TERRACOTTA FIGURE OF BACCHUS WITH HIS PANTHER
AFTER THE ANTIQUE, FRENCH, SECOND HALF 18TH CENTURY

10 in. (25.5 cm) high

\$4,000-6,000

PROVENANCE:

Anonymous sale; Etude Daussy-Ricqlès, Paris, 25 April 1990, lot 73.

•88 NO RESERVE

A TERRACOTTA FIGURE OF A SEATED NYMPH BRAIDING HER HAIR

FRENCH, LATE 19TH CENTURY

17 in. (43.2 cm.) high

\$2,000-3,000

PROVENANCE:

Anonymous sale; Ader Picard Tajan, Paris, 9 March 1988, lot 9.

•89 NO RESERVE

A TERRACOTTA FIGURE OF LOUIS XIV VANQUISHING A TURK
FRENCH, 19TH CENTURY

Inscribed in ink 83

13 $\frac{3}{4}$ in. (33.9 cm.) high

\$2,500-3,500

PROVENANCE:

Anonymous sale; Ader Picard Tajan, Hôtel George V, Paris, 27 June 1973, lot 30.



88



89



90

**A TERRACOTTA BUST OF A GENTLEMAN
IN MILITARY UNIFORM**

FRENCH, MID 18TH CENTURY

The socle probably original
31 in. (78.7 cm.) high, overall

\$25,000-40,000

PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, December
12, 1984, lot 80.

■91

A WHITE MARBLE BUST OF MADAME DE FONDVILLE (1721-1787)

WORKSHOP OF JEAN-BAPTISTE DEFERNEX (1729-1783),
LATE 18TH CENTURY

On an associated circular marble socle
24½ in. (62.2 cm.) high, overall

\$7,000-10,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 22 June 1989, lot 198.



91

■92

A MARBLE BUST OF A YOUNG GIRL

ATTRIBUTED TO ROBERT LE LORRAIN (1666-1743),
EARLY 18TH CENTURY

With an oak crown in her hair, standing on an associated outswept marble
base
16. ½ in. (41.9 cm.) high

\$6,000-9,000

LITERATURE:

M. Beaulieu, *Robert Le Lorrain 1666-1743*, Arthéna, 1982, fig. 41-43.



92

■93

**A WHITE MARBLE BUST OF A LADY, POSSIBLY PRINCESSE DE
BÉTHUNE-SULLY (1729-1783)**

BY JEAN-BAPTISTE DEFERNEX (1729-1783), 1773

Signed *J.B. Defernex fecit. 1773*, on a cream and red marble circular socle
12½ in. (31.6 cm.) high, overall

\$12,000-18,000

PROVENANCE:

Acquired from Galerie de Bayser, Paris, 1980.

COMPARATIVE LITERATURE:

S. Lami, *Dictionnaire des sculpteurs de l'école française au dix-huitième siècle*,
T. 1, 1910, p. 255.

J-L. Champion ed., *Mille Sculptures des Musées de France*, Paris, 1998, no. 472,
pp. 228-229.

J-R. Gaborit ed., *Musée du Louvre, Sculpture Française, II Renaissance et Temps
Modernes*, I, no. RF 1518, p. 328.

The princess of Béthune is certainly Louise Gabrielle de Châtillon (1731- ?) who married Maximilien Antoine Armand de Béthune (1730-1786), vicomte de Meaux, prince d'Henrichemont and de Boisbelle, duc de Sully, in 1749 (which changed to Béthune in 1767). Jean-Baptiste Defernex realized a terracotta bust of the princesse de Béthune in 1772 (Lami, p. 255), and presumably realized the present bust in marble the year after in 1773.



93



94

94

AN ENAMEL COPPER CORPUS FIGURE
LIMOGES, 13TH CENTURY

In a later giltwood and velvet frame
9¼ in. (24.3 cm.) high, 11½ in. (30 cm.) high overall

\$5,000-8,000

LITERATURE:

Anonymous sale; Kunsthaus Lempertz, Cologne, (date unknown) lot 397.



95

•95 NO RESERVE

A BRONZE MODEL OF AN ELEPHANT
FRENCH, PROBABLY MID-18TH CENTURY
AND FORMERLY PART OF A CLOCK

On a polished slate base
4.¾ in. (12 cm.) high, 11.¾ in. high. (30 cm.) high overall.

\$4,000-6,000

PROVENANCE:

Anonymous sale; Ader Picard Tajan, Hôtel George V, 17 April 1991, lot 65.

PROPERTY OF A GENTLEMAN

96

**A PARCEL-GILT POLYCHROME ENAMEL
PLAQUE DEPICTING CHRIST BEFORE
PONTIUS PILOT**

LIMOGES, SECOND HALF 16TH CENTURY

Inscribed *CAIPHE* and in a later velvet parcel-gilt walnut frame probably late 16th century, reverse of frame with two matching paper labels inscribed *Ex libris/ Leonis S. Olschki/ Bibliopolae florentini/ M. inv./ Scrin.*, and variously inscribed in pen
8¾ in. x 7½ in. (22 cm. x 18.1 cm.) the plaque, 28¾ (73 cm.) high overall (2)

\$6,000-9,000

PROVENANCE:

with Leonis S Olschki, Florence, Italy.
The Collection of Suzanne Spitz (Mrs. Mose F.) Bloomenstiel, 1960's.





(two views)

PROPERTY FROM THE SELIGMANN COLLECTION

97

A CIRCULAR PARCEL-GILT GRISAILLE ENAMEL PLATE REPRESENTING THE MONTH OF JULY

ATTRIBUTED TO PIERRE REYMOND, CIRCA 1565-1570

The reverse with a profile portrait of a lady, with winged putti masks, strapwork and elaborate gilt foliate scrolls
8 in. (20.5 cm.) diameter

\$6,000-9,000

COMPARATIVE LITERATURE:

S. Baratte, *Les Emaux peints de Limoges*, Paris, 2000, MR 2431, no. N 1299, p. 212.

V. Notin et al, *La Rencontre des Héros*, Limoges, 2002, pp.158-169.

Limoges enamel calendar plates were popular during the third quarter of the 16th century and were produced in various workshops. From 1548-1571, Pierre Reymond's workshop produced a huge amount of tablewares and was the major supplier of calendar plates in Limoges. As with so many of Pierre Reymond's works, a number of the delicately painted scenes were taken from print sources. In this case, the plate's central scene depicting the month of July is after the engravings 'les Travaux des Mois' by Etienne Delaune, c.1561-1568.

The present plate, attributed to one of the most famous and prolific of the Limoges enamellers bears a coat-of-arms and a devise *DE FORTI DULCEDO* (du hazard ou de l'action courageuse naît la douceur). There are a few other pieces from the same service from the workshop of Pierre Reymond dating around 1565 -1570 and bearing the same coat of arms (not yet identified) in various collections (Wernher, musée Brunswick, musée du Louvre and musée de l'Evêché). According to V. Notin, six other plates with the same coat-of-arms as our present plate was sold in the collection Marlborough in 1883 (*loc. cit.* pp. 43-4).



(two views)

PROPERTY FROM THE SELIGMANN COLLECTION

98

**A CIRCULAR PARCEL-GILT GRISAILLE ENAMEL PLATE
REPRESENTING THE MONTH OF JANUARY**

BY PIERRE REYMOND, CIRCA 1565-1570

Signed *P.R.* and inscribed *IANVIER* in a medallion; the reverse with a profile portrait of a man insert into a star, with strapwork and elaborate foliate scrolls
8 in. (20.2 cm.) diameter

\$6,000-9,000

COMPARATIVE LITERATURE:

B. Descheemaeker, *Emaux de Limoges de la Renaissance provenant de la collection de M. Hubert de Givenchy*, Paris, 1994.

V. Notin et al, *La Rencontre des Héros*, Limoges, 2002, pp. 172-3.

Our plate is after an engraving by Etienne Delaune dated 1568, and it extremely close in painting style, composition and decoration to the reverse to four plates: one depicting the month of March conserved in the Petit Palais in Paris, two depicting the month of April and October in musée d'Ecouen and one presenting the month of September in the Ashmolean Museum in Oxford (Notin, *loc. cit.*). They all appear to come from the same service produced by Pierre Reymond circa 1565-1570.



PROPERTY FROM THE ABBOTT-GUGGENHEIM COLLECTION

99

A BRONZE OIL LAMP IN THE FORM OF A CHIMERIC BISHOP
CIRCLE OF CORNELIS FLORIS DE VRIENDT (1514-1575), CIRCA 1570

On a later rectangular green marble base
8 $\frac{7}{8}$ in. (22.5 cm.) high; 11 $\frac{1}{4}$ in. (30 cm.) high overall

\$120,000-180,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 10 January 1992, lot 110.

LITERATURE:

M. Schwartz, ed., *European Sculpture from the Abbott Guggenheim Collection*, New York, 2008, pp. 142-143, no. 73.

COMPARATIVE LITERATURE:

Berlin, Staatliche Museen, *Von allen Seiten schön - Bronzen der Renaissance und des Barock*, 31 Oct. 1995 - 28 Jan. 1996, p. 433, no. 148.

Cornelis Floris de Vriendt (1514-1575) was a Flemish sculptor, engraver and architect, who was probably trained by his stonemason father before travelling in Italy circa 1538. A year later, he had returned home and became a master in the Antwerp Guild of Saint Luke. As a sculptor, he is best known for his funeral monuments, such as the one for Dorothea, wife of Albert, Duke of Prussia and daughter of the Danish king Frederick I, in Königsberg cathedral. As an architect, he was active as a designer of buildings from the late 1550s but it is perhaps through his engravings that he had the greatest impact. He created a completely original style of grotesque motifs, influenced by Italian contemporary models, which spread throughout northern Europe. Among these one can cite the twenty-two prints of grotesque masks, engraved by Frans Huys and published in Antwerp in 1555 by Hans Liefvrick. Such designs were to have a major influence on the development of sculpture and architecture in the 16th and early 17th centuries.

The present oil lamp in the shape of a bishop with donkey legs and a spout which terminates in a grotesque masque is a fine example of the imaginative domestic bronze artifacts made during the 16th century in Italy as well as northern Europe. The lamps were said to produce a more even flame and a less unpleasant smell than candles and would have been expensive to produce. Such objects were appreciated by a close-knit cultural elite, for whom the classical world was as important as the Christian tradition. This oil lamp is an extremely rare and courageous example of political and artistic expression of Dutch anti-Papist sentiments. It was made at the height of anti-Habsburg feelings just at the outbreak of the Eighty Years War – as the Protestant Netherlands was fighting for its freedom from the Catholic Spaniards under Philip II. The crushing brutalities of the Spanish attempts to control the Dutch rebellion are well-known. Mocking a bishop, turning him into a humorous, but also a monstrous beast, would have been reason enough for the Spanish Inquisition to descend.

A similar bronze oil lamp conserved in the Herzog Anton Ulrich-Museum, Brunswick, is attributed by Krahn to the French school circa 1600 (Berlin, *loc. cit.*). Like the bronze offered here, it illustrates not only the artistic expression of its author but also the political climate at the time.



100



101



102



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

100

A CARVED BOXWOOD GROUP OF THE VIRGIN AND CHILD
FLEMISH, CIRCA 1700

On a later ebonized wood stand
8½ in. (21.5 cm.) high, 12 in. (30.5 cm.) high overall

\$2,000-3,000

•101 NO RESERVE

A BOXWOOD RELIEF OF THE HOLY FAMILY WITH SAINT JOHN
FLEMISH OR GERMAN, FIRST HALF 17TH CENTURY

With a modern plexiglass stand
6¼ x 4¾ in. (15.7 x 12 cm.)

\$5,000-7,000

PROPERTY FROM THE ABBOTT-GUGGENHEIM COLLECTION

102

A PAIR OF BRONZE FIGURES OF THE VIRGIN AND ST. JOHN
CIRCLE OF GERMAIN PILON (1528-1590), PARIS, CIRCA 1580-90

Each on a later red and black marble pedestal
The Virgin: 6½ in. (16.7 cm.) high; 10¼ in. (27.3 cm.) high, overall
John: 7 in. (17.8 cm.) high; 11¼ in. (28.5 cm.) high, overall

(2)

\$15,000-25,000

EXHIBITED:

San Francisco, The Fine Arts Museums of San Francisco, *Renaissance and Baroque Bronzes from the Abbott Guggenheim Collection*, 3 Mar. - 11 Sep. 1988, L. Camins ed., pp. 124-126, no. 43.

LITERATURE:

M. Schwartz, ed., *European Sculpture from the Abbott Guggenheim Collection*, New York, 2008, pp. 162-163, no. 86.

In 1988 Camins argued that the present bronze figures probably originated from the close circle or workshop of the French court sculptor Germain Pilon. Originally, they probably formed part of a private devotional Crucifixion group. Another cast of the figure of the *Virgin* is in the Metropolitan Museum of Art, New York (1998.437).

While there are no known small bronzes directly attributed to Pilon, it can be argued that these two statuettes derive from his work of the late 16th century for the Valois Chapel of Notre Dame de la Rotonde in the Church of St-Denis in Paris. The St. John shares stylistic similarities with the marble figure of St. Francis of Assisi, and the small bronze of the mourning Virgin, with her hands drawn close to her chest, is very close to her marble counterpart commissioned for the Valois Chapel in 1580 and begun in 1586. The figures' graceful long fingers, grieving swollen eyes and elegant drapery are also evocative of Pilon's technique.

103

A PARCEL-GILT CARVED WOOD BUST OF A YOUNG SOLDIER
FLEMISH, LATE 17TH CENTURY

In Classical attire
18½ in. (47 cm.) high

\$2,500-3,500

104

A CARVED WOOD BUST OF A CLASSICAL WOMAN
ITALO-FLEMISH, LATE 17TH CENTURY

On an integrally carved rectangular socle
15¼ in. (38.5cm.) high overall

\$3,000-5,000



103



104



■105

**TWO MARBLE BUSTS OF ROMAN
EMPERORS, PROBABLY OTHO AND
TITUS**

ITALIAN, LATE 17TH CENTURY

Each on marble socles

35¾ in. (91.4 cm.) the taller

(2)

\$50,000-80,000

PROVENANCE:

By repute, the Villa Borghese, Rome.



PROPERTY FROM A PRIVATE COLLECTION

■106

A WHITE MARBLE BUST OF A LADY
AFTER CANOVA, ITALIAN, 19TH CENTURY
22 in. (56 cm.) high
\$2,000-3,000

COMPARATIVE LITERATURE:

Bassano del Grapa and Possagno, Museo Civico and Gipsoteca, *Canova*, 22 Nov. 2003 - 12 Apr. 2004, S. Androsov, M. Guderzo and G. Pavanello, cat. IV.28.

After the model of *Ideal Head of a Female* by Antonio Canova (1757-1822).



106



107



107

A PAIR OF OVAL MARBLE RELIEFS OF A ROMAN EMPEROR AND HIS WIFE
ITALIAN, 18TH CENTURY
Each set in a oval giltwood frame
12 in. (30.4 cm.) high, overall
\$6,000-9,000

(2)

PROPERTY FROM THE ESTATE OF LYNN WOLFSON

■108

A BLACK AND BROCATELLE MARBLE BUST OF A WOMAN
AFTER THE ANTIQUE, ITALIAN, THE TORSO POSSIBLY 17TH CENTURY, THE HEAD POSSIBLY 19TH CENTURY
On a later marble socle
22½ in. (57.5 cm.) high overall
\$1,500-2,500



108

•109 NO RESERVE

A MARBLE FIGURE OF NARCISSUS
IN THE MANNER OF JOSEPH CHINARD,
LATE 19TH / EARLY 20TH CENTURY

Inscribed *chinard 1781*, the figure inset into a naturalistically carved base above an associated socle
31 in. (78.7 cm.) high

\$3,000-5,000

PROVENANCE:

M. Count de Penha Longa, Paris.

Catalogue des Sculptures par Joseph Chinard de Lyon (1756-1813) formant la collection de M. le Comte Penha-Longa; Galerie Georges Petit, 2 December 1911, lot 60.

Anonymous sale; Versailles le Palais des Congrès, Paris, 24 March 1991, lot 92.

EXHIBITED:

Paris, Palais du Louvre, Pavillon de Marsan, *Exposition d'œuvres du sculpteur Chinard de Lyon (1756-1813)*, cat. by P. Vitry, November 1909-June 1910, no. 2.

LITERATURE:

M. Tourneux, "La Collection de M. le Comte de Penha Longa: bustes, médaillons et statuettes de Chinard," *Les Arts*, no. 95, November 1909, p. 28 (illustrated).



109

PROPERTY OF A NEW YORK COLLECTOR

•110 NO RESERVE

A WHITE MARBLE BUST OF AN EMPEROR
ITALIAN 17TH CENTURY WITH LATER ELEMENTS

On a later marble socle
13 in. (33 cm.) high, 18¼ in. (46.4 cm.) high overall

\$3,000-5,000



110

•111 NO RESERVE

A MARBLE RELIEF WITH FIGURES AND A HORSE
IN THE ANTIQUE MANNER, PROBABLY ITALIAN,
LATE 19TH / EARLY 20TH CENTURY

16. 7/8 in. (43 cm.) high; 22. 1/4 in. (56.5 cm.) wide

\$3,000-5,000

PROVENANCE:

Anonymous sale; Nouveau Drouot, Paris, 10 April 1987, lot 138.



111



PROPERTY FROM THE ABBOTT-GUGGENHEIM COLLECTION

112

A BRONZE FIGURE OF BACCHUS WITH A PANTHER
CIRCLE OF BARTHÉLEMY PRIEUR
(CIRCA 1536-1611), EARLY 17TH CENTURY

On a later square marble base
9¼ in. (23.2 cm.) high; 11 in. (28 cm.) high, overall

\$20,000-40,000

PROVENANCE:

with Tomasso Brothers, Leeds, 2006.

LITERATURE:

M. Schwartz, ed., *European Sculpture from the Abbott Guggenheim Collection*, New York, 2008, pp. 166-167, no. 88.

COMPARATIVE LITERATURE:

A. Radcliffe, N. Penny, *The Robert H. Smith Collection, Art of the Renaissance Bronze 1500-1650*, London, 2004, pp. 230-233, no. 41.

113

A TERRACOTTA BUST OF MILO OF CROTON
BY PIERRE PUGET (1620-1694),
LATE 17TH CENTURY

15 in. (38.1 cm.) high; 17. ¾ in. (45.1 cm.) wide

\$20,000-30,000

PROVENANCE:

M. Adams-Acton (1886-1971).

LITERATURE:

H. Furst, "Seventeenth century art at Burlington House", *Apollo*, XXVII, 1938, p. 119.

F. Souchal, *French Sculptors of the 17th and 18th Centuries: The Reign of Louis XIV*, Vol. 3, no. 200, pp. 196-197.

This breathtaking and vibrant model of Milo of Croton perfectly captures the spirit of the tortured hero, while the medium, most certainly molded directly by the great artist's hand allows for a certain sense of both freshness and intimacy that closes the gap between the seventeenth century, when the sculpture was realized, and the now.

Pierre Puget was one of the greatest artists of 17th century France, working as a sculptor, painter and architect. Having trained in Italy, he was unusual among his peers in that he worked almost exclusively away from the French court, mainly in Marseilles, the town of his birth, and Toulon. In 1670 he obtained a commission for his two most famous works: Perseus and Andromeda (1675-1684) and Milo of Croton (1672-1683), for which the present lot is a model. Both were initially placed by Louis XIV in the honored entrance of the Green Carpet at Versailles.

Now housed in the Louvre, the full marble model of *Milon de Crotonne* depicts Milo, a Greek athlete and winner of several of the Olympic and Pythian games. In his old age, he wished to test his strength by splitting a tree trunk that he found already cleft. However his hand got caught in the stump where he was ultimately left to be devoured by wolves.





114

■114

A PAIR OF PARCEL-GILT PLASTER GROUPS OF NYMPHS AND INFANT SATYRS

FRENCH, LATE 18TH / 19TH CENTURY

33½ in. (84.5 cm.) high, overall

\$10,000-20,000

PROVENANCE:

Anonymous sale; Hôtel Drouot, 2 June 1967, lot 99.



(2)

■115 NO RESERVE

A WHITE PLASTER BUST OF MADAME DE FONDVILLE (1721-1787)

AFTER THE MODEL BY JEAN-BAPTISTE

DEFERNEX (1729-1783),

LATE 19TH CENTURY

The truncation inscribed *par. J.B. Defernex. 1759* on a faux marble socle

15½ in. (39.5 cm.) high

\$3,000-5,000

PROVENANCE:

Baron Henri James de Rothschild (1872-1946),

Château de la Muette, Paris, and Deauville,

Normandy.

Private Collection Monaco; Sotheby Parke Bernet,

February 5-6, 1978, lot 109.

Anonymous sale; Christie's, London, 17 July 1984,

lot 120.



115

■116

A WHITE MARBLE OVAL PORTRAIT PROFILE RELIEF OF A GENTLEMAN

FRENCH, 1754

In a later iron frame, dated to the truncation 1754
27 in. (68.5 cm.) high, 19¼ in. (50 cm.) wide, overall

\$12,000-18,000

PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 28 June

1988, lot 14.





117

■117

A TERRACOTTA GROUP HOMAGE À LA BEAUTÉ

FRENCH, 19TH CENTURY

Depicting Marie-Antoinette surrounded by putti, inscribed *HOMAGE/A LA/ BEAUTÉ* and the reverse inscribed 1785, on an ormolu-mounted marble base
24¼ in. (61.5 cm.), high, 23 in. (58.5 cm.) wide

\$6,000-9,000

PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 18 December, 1989, lot 5.

•118 NO RESERVE

A TERRACOTTA GROUP OF FOUR PUTTI AS MUSICIANS

FRENCH, LATE 19TH CENTURY

28 in. (71.1 cm.) high

\$5,000-7,000

PROVENANCE:

Anonymous sale; Ader Picard Tajan, Hôtel George V, Paris, 21 June 1988, lot 22.



118

119

A TERRACOTTA GROUP OF TWO PUTTI IN THE STYLE OF AUGUSTIN PAJOU
(1730-1809), FRENCH, 19TH CENTURY

Standing on a later grey-veined white faux marble pedestal, signed and dated *Pajou. f. 1789*
24¼ in. (61.6 cm.) high, 25 in. (63.5 cm.) high; 24 in. (61 cm.) wide; 18 in. (45.7 cm.) deep overall

\$7,000-10,000

PROVENANCE:

Objets d'art et de très bel ameublement du XVIIIe siècle, provenant principalement des collections de deux grands amateurs; Sporting d'hiver, Monte-Carlo, 17 March 1988, lot 4 (sold as by Augustin Pajou).



PROPERTY FROM THE ABBOTT-GUGGENHEIM COLLECTION

120

A BRONZE GROUP OF PLUTO WITH CERBERUS

THE CAST ATTRIBUTED TO MAX LABENWOLF AND HANS REISINGER, AUGSBURG,
CIRCA 1570-1590

On an integrally cast naturalistic base; the three heads of Cerberus with piped mouths
25½ in. (64.7 cm.) high

\$150,000-200,000

PROVENANCE:

Leopold Sartor Collection, Vienna, July 1, 1929.

Oscar Bondy, Vienna, by 1938;

Confiscated by the Gestapo following the Anschluss, March 1938;

Stored at the Kunsthistorisches Museum, Vienna, for the "Führermuseum Linz" by July 4, 1938,
(inv. no. 968);

Recovered by the Monuments Fine Arts and Archives Section from the salt mines at Alt Aussee, 1945
(Alt Aussee no. 87);

Transferred to the Federal Monuments Office, Vienna, 1947;

Restituted to Elisabeth Bondy, New York, December, 1948.

Property from the Private Collection and Gallery of the Blumka Estate, Sotheby's New York. 9-10 January,
1996, lot 50 (\$156,500 incl. premium).

LITERATURE:

M. Schwartz, ed., *European Sculpture from the Abbott Guggenheim Collection*, New York, 2008,
pp. 136-137, no. 70.

COMPARATIVE LITERATURE:

H. R. Weihrauch, *Europäische Bronzestatuetten*, Braunschweig, 1967, pp. 312-318.

Augsburg, Rathaus, *Welt in Umbruch - Augsburg zwischen Renaissance und Barock Band II: Rathaus*,
28 Jun. - 28 Sept. 1980, nos. 558-567.

J.C. Smith, *German Sculpture of the Later Renaissance c. 1500-1580*, Princeton, 1994, pp. 226-244.

London and Vienna, Daniel Katz Gallery and Liechtenstein Museum, *From Vulcan's Forge: Bronzes from
the Rijksmuseum, Amsterdam 1450-1800*, 15 Nov. - 16 Dec. 2005 and 2006, F. Scholten and M. Verber
eds., no. 29.

This table fountain would have originally formed a focal point in a wealthy home or palace. The three heads of Cerberus are piped and water would have cascaded from their mouths, almost certainly into a basin underneath the fountain. Elaborate fountains were commissioned by royalty and nobility as important displays of wealth and style, and this decorative group would have been used to delight and entertain dinner guests. The house fountain became popular in Germany during the sixteenth century, particularly in wealthy towns such as Augsburg and Nuremberg which boasted strong metalworking industries.

Max Labenwolf (active 1561-1591) and Hans Reisinger (d. 1604) were the heads of two prominent Augsburg foundries which collaborated on a series of multi-figural fountains in Ducal gardens at the end of the sixteenth century. The present group is very likely from the same workshop as a figure of a seated Paris from the *Judgement of Paris Fountain*, executed by the Labenwolf-Reisinger workshop for Duke Ludwig of Württemberg (1554-93) between 1570 and 1580. Both *Paris* and *Pluto* share the same broad muscle mass of the torso and solid, large, squared and flattened fingers and toes, as well as a very distinctive styling of the hair with deeply cut, thick individual strands. Pluto's short and overlapping, clinging drapery is also similar to Paris' v-shaped loincloth.

Other works emanating from this workshop which specialised in animals include a bronze *Bull* (Rijksmuseum, inv. BK-15397), *Jumping Unicorn* (acquired by Elector Christian I of Saxony in 1589, now Staaliche Museum, Dresden, inv. IX 51), the *Brunnenfigur Cross* and *Ape playing a banjo* (both Württemberg State Museum), the latter of which finds very close parallels to the hands and feet of Pluto and paws of Cerberus in its chunky tail and paws. As was common in southern Germany at this period, the model for Labenwolf and Reisinger's works were likely to have been supplied by a wood carver.





121

■ 121

A TERRACOTTA BUST OF LOUIS II DE BOURBON, PRINCE DE CONDÉ, CALLED LE GRAND CONDÉ (1621-1686)

AFTER ANTOINE COYSEVOX, FIRST-HALF 19TH CENTURY

Decorated in Antique armor and inscribed to the reverse A COYSEVOX 1681, on a later grey and brown marble pedestal

27½ in. (70 cm.) high, overall

\$7,000-10,000

PROVENANCE:

By repute, Château de la Ferronière.

■ 122 NO RESERVE

A TERRACOTTA BUST OF CHRISTOPH WILLIBALD GLUCK (1714-1787)

AFTER THE MODEL BY JEAN-ANTOINE HOUDON, LATE 19TH CENTURY

On a *bleu turquin* marble socle, the reverse inscribed HOUDON

26 in. (66 cm.) high, overall

\$5,000-8,000

PROVENANCE:

Dr. George Viau (1855-1939), Paris, 1928.

René Huyghe (1906-1997), Paris, as of 1966; by inheritance to his widow, Madame Lydie Huyghe, until 1999.



122



123

■ 123 NO RESERVE

A TERRACOTTA HEAD OF AN OLD GALLIC WARRIOR FROM THE RELIEF "LE DEPART DES VOLONTAIRES" ON THE L'ARC DE TRIOMPHE

AFTER FRANCOIS RUDE (1784-1855), LATE 19TH/ EARLY 20TH CENTURY

Inscribed *Fcois. RUDE*

23½ in. (59.5 cm.) high, overall

\$3,000-5,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, May 23 1990, lot 216.

■124

A BRONZE BUST OF LOUIS XVIII

POSSIBLY BY BARON FRANÇOIS-JOSEPH BOSIO (1768-1845), FRANCE, SECOND-QUARTER 19TH CENTURY

30½ in. (77.5 cm.) high, overall

\$30,000-50,000

The political upheaval of early 19th century France led to numerous commissions for official sculpture, ranging from public monuments to portrait busts, as each regime hastened to visually manifest its authority. The monarchs of the Restoration - Louis XVIII and Charles X - were among the most active patrons of said sculpture, and the present bust is almost certainly an example of such a commission.

Several iterations of this bust of Louis XVIII, the brother of Louis XVI and penultimate Bourbon King of France, belong to important collections around the world. A related marble bust of the monarch by Bosio was shown at the Salon of 1814 (inv. no. 1420, whereabouts currently unknown) and subsequently copied several times by the artist with versions in the Musée des Beaux-Arts, Marseille, the Musée Denon, Chalon-sur-Saône and the Musée des Beaux-Arts, Brest. A bronze cast by Lenoir-Ravrio, likely after Bosio's Salon entry, is in the Louvre (inv. no. N 15812) and closely recalls the present lot in its scale, composition and richly defined details. Another bronze bust of Louis XVIII of similar size and composition attributed to Bosio (c. 1815), and formerly in the collection of Michael Hall, is in the Metropolitan Museum (inv. no. 2000.630.4).



PROPERTY SOLD TO BENEFIT THE ART ACQUISITION
FUND OF THE SEATTLE ART MUSEUM

125

**AN ALABASTER RELIEF OF SAINT
AGNES, SAINT JOHN THE BAPTIST,
AND A SAINT MARTYR**

HISPANO-FLEMISH,
LATE 16TH/EARLY 17TH CENTURY

9 in. (23 cm.) high, 9¼ in. (21 cm.) wide,
1¾ in. (3.7 cm.) deep, the relief

\$5,000-8,000

PROVENANCE:

with Mathias Komor, New York.
Mrs. Cebert Baillargeon, in memory of her
husband.



125

PROPERTY SOLD TO BENEFIT THE ART ACQUISITION
FUND OF THE SEATTLE ART MUSEUM

126

**A CARVED LIMWOOD RELIEF OF THE
TRANSFIGURATION OF CHRIST**

GERMAN, POSSIBLY AUGSBURG,
CIRCA 1500

Formerly with a painted and gilded surface
22¾ in. (57.8 cm.) high, 28¾ in. (73 cm.) wide

\$8,000-12,000

PROVENANCE:

with Blumka Gallery, New York.
Seattle Art Museum (Margaret E. Fuller Purchase
Fund), 1962.



126

PROPERTY SOLD TO BENEFIT THE ART ACQUISITION
FUND OF THE SEATTLE ART MUSEUM

127

**A CARVED BOXWOOD RELIEF OF THE
PENITENCE OF MARY MAGDALEN IN THE
WILDERNESS**

CIRCLE OF CHRISTOPH DANIEL SCHENK,
GERMAN, LATE 17TH CENTURY

6½ in. (16.5 cm.) high, 4¼ in. (12.5 cm.) wide, 1¾ in.
(3.4 cm.) deep

\$4,000-6,000

PROVENANCE:

with Loewi-Robertson, Los Angeles, California, 6
February 1969.
Seattle Art Museum (Eugene Fuller Memorial
Collection).

Christoph Daniel Schenk (1633-1691) was an
important German sculptor of religious imagery,
who primarily worked with wood and ivory. He is
best known for his large-scale wood altar figures
and altarpieces. His earliest works were produced
during the Counter-Reformation, a period of
renewed artistic activity. Spiraling, activated
drapery forms emphasized his combination of
stark naturalism and heightened emotionalism.



127

PROPERTY SOLD TO BENEFIT THE ART ACQUISITION FUND OF THE SEATTLE ART MUSEUM

■ 128

A CARVED OAK GROUP OF A PIETA
FLEMISH, EARLY 16TH CENTURY

On a naturalistically carved base
37½ in. (95.5 cm) high, 31 in. (78.5 cm.) wide, 15½
(39.5 cm.) deep

\$7,000-10,000

PROVENANCE:

Mathias Komor, New York,
with Seattle Art Museum (funds from Seattle Art
Museum Guild),
26 November 1958.



128

PROPERTY SOLD TO BENEFIT THE ART ACQUISITION FUND OF THE SEATTLE ART MUSEUM

■ 129

A CARVED BOXWOOD RELIEF OF THE VIRGIN OF THE APOCALYPSE
GERMAN, LATE 16TH / EARLY 17TH CENTURY

Depicted triumphant and flanked by angels
7 in. (17.6 cm.) high, 4¼ (10.8) wide, 1¼ in. (3.1 cm)
deep

\$4,000-6,000

PROVENANCE:

with Mathias Komor,
Seattle Art Museum (Gift of Dr. Curtis Marshall,
Mrs. Alfred Perthou,
and friends in memory of Dr. and Mrs. Maimon
Samuels), 1963.



129



130

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

130
A PAIR OF FRUITWOOD PORTRAIT RELIEFS

AUSTRIAN, LATE 18TH CENTURY

One depicting Emperor Joseph II and inscribed *JOSEPHUS*, the other depicting Pope Pius VI and inscribed *PIUS PAPA VI*, each signed *HB*
 8½ in. (21.6 cm.) high, 7⅞ in. (18.1 cm.) wide, each

\$1,500-2,500



131

•131 NO RESERVE

A TERRACOTTA OF A MALE LION ATTACKING A LIONESSE
 FRENCH, 19TH CENTURY

Inscribed *E.M.F. FT. 1747*
 10½ in. (26.8 cm.) high, 12¼ in. (31 cm.) wide

\$2,000-3,000

PROVENANCE:

Acquired from Galerie de Bayser, Paris, 1989.



132

•132 NO RESERVE

A TERRACOTTA BUST OF NAPOLEON
 FRENCH, LATE 19TH / EARLY 20TH CENTURY

The reverse indistinguishably signed, on a later white marble base
 19 in. (48.4 cm.) high

\$3,000-5,000

PROVENANCE:

Anonymous sale; Christie's, London, 6 December, 1988, lot 101.

•133 NO RESERVE

A TERRACOTTA CIRCULAR RELIEF OF A MALE AND FEMALE SATYR

AFTER CLODION, PROBABLY 19TH CENTURY

Inscribed *CLODION*, the reverse with a paper label to the back inscribed *terre cuit de Clodion* and inscribed *Pereire de Paris* in ink 21½ in. (54.6 cm.) square, 15 ½ in. (39.6 cm.) diameter

\$5,000-8,000

PROVENANCE:

Possibly either Émile or Isaac Péreire.

Anonymous sale; Maîtres Laurin-Guilloux-Buffetaud-Tailleur, Paris, 29 November 1988, lot 103.

The ink inscription *Pereire de Paris* possibly refers to the Rothchild's rivals, nineteenth-century French bankers Émile and Isaac Péreire known as the Péreire brothers.



133

•134 NO RESERVE

A TERRACOTTA CIRCULAR MEDALLION PORTRAIT OF A MAN IN PROFILE

ATTRIBUTED TO JOSEPH CHINARD (1756-1813), LATE 18TH CENTURY

In a giltwood frame, inscribed to truncation *CHINARD LYON 1793/ I'DLR?*, with paper label to reverse inscribed in ink *No. 27*

7⅞ in. (20 cm.) high

\$2,500-3,500

PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 14 December 1990, lot 10.



134

•135 NO RESERVE

A TERRACOTTA RELIEF OF SILENUS

IN THE MANNER OF CLAUDE MICHEL CALLED CLODION, 19TH CENTURY

Inscribed *CLODION*, in a giltwood frame 11½ x 8¼ in. (29.3 x 21 cm.), without frame

\$5,000-8,000

PROVENANCE:

Anonymous sale; Ader Picard Tajan, 16 June 1987, lot 108.



135



■136

A TERRACOTTA BUST OF A GENTLEMAN

SOUTH GERMAN OR NORTH ITALIAN, LATE 17TH / EARLY 18TH CENTURY

30 in. (76.2 cm.) high

\$40,000-60,000

END OF SALE



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
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8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
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 - 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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C AT THE SALE

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- 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
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- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph 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 US dollars. 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 mail 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

action 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 AND TAXES

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 US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

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

- 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
- 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 5 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:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- 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**.
- 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.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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 auction or drew attention to any conflict of opinion.
- 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**.
- 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.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - 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
 - 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.
- 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, under 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.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - 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;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - 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 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- 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.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a "cardholder not present" (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below.

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- 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 Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

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 you.

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:

- When you collect the **lot**; or
- At the end of the 7th 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

- 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):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - 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;

- 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;
 - 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;
 - 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);
 - we can, at our option, reveal your identity and contact details to the seller;
 - 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;
 - we can 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
 - we can take any other action we see necessary or appropriate.
- 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 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, 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.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - 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 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. 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 at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@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 at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and 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.
- (c) **Lots containing Ivory or materials resembling ivory**
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) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, 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 interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. 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) Watches

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 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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 I(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.

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 New York. 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 submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce

a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHIRSTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on 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.

K GLOSSARY

authentic: 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 paragraph 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 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 paragraph 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, 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.

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.

• **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 Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

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**.

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IMPORTANT NOTICES

△: Property Owned in part or in full by Christie's

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.

◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦.

The third party 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 above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, 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.

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Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

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 in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

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STORAGE AND COLLECTION

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Storage (per lot /day, beginning Day 36)	\$12.00

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality.
Please contact CFASS New York for details and rates: Tel + 1 212 636 2070, storage@cfass.com

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nycollections@christies.com
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04/02/16



THE EXCEPTIONAL SALE

New York, 13 April 2016

VIEWING

8-13 April 2016
20 Rockefeller Plaza
New York, NY 10020

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Becky MacGuire
bmacguire@christies.com
+1 212 636 2215

A LIFE-SIZE WHITE MARBLE FIGURE OF
ANDROMEDA CHAINED TO A ROCK
BY PIETRO PAOLO OLIVIERI (1551-1599), ROME,
CIRCA 1580's

Signed on base: *P · PAVLI · OLIVERII · OPVS*
63 in. high
\$500,000-800,000

CHRISTIE'S
THE ART PEOPLE



REVOLUTION

New York, 13 April 2016

VIEWING

8-13 April 2016
20 Rockefeller Plaza
New York, NY 10020

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Alan Wintermute
awintermute@christies.com
+1 212 636 2120

A TINTED PLASTER BUST OF
NAPOLEON BONAPARTE AS FIRST CONSUL
BY JOSEPH CHINARD (1756-1813), 1801
His chest inscribed *HIC EST HOMO MEDICUS
LEONI*, his back collar inscribed *VOILA LE FRUIT
DE SON GENIE*, the base signed *Chinard de l'institut
nationale de L'athénee de Lyon le 24 frimaire an [I] O*
(15 December, 1801)
30 in. (76.2 cm.) high, overall
\$30,000-50,000

CHRISTIE'S
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Property from an Important European Private Collection
JAN CORNELISZ. VERMEYEN (BEVERWIJK C. 1500-C. 1559 BRUSSELS)
Portrait of Joost Aemszoon van der Burch
oil on panel, arched top, in the original frame
36 7/8 x 30 3/8 in. (93.7 x 77.2 cm.)
\$1,000,000-2,000,000

CLASSIC ART

VIEWING

8-13 April 2016
20 Rockefeller Plaza
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A POLYCHROME ENAMEL PLAQUE DEPICTING CHRIST BEFORE ANNAS
LEONARD LIMOSIN (CIRCA 1505-1575-77), LIMOGES, CIRCA 1535-1555
€50,000 - 100,000

SCULPTURE ET OBJETS D'ART EUROPÉENS

Paris, 15 June 2016

VIEWING

13-15 June 2016
9, Avenue Matignon
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CONTACT

Isabelle d'Amécourt
idamecourt@christies.com
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