



# THE COLLECTION OF THE LATE LORD WEIDENFELD GBE

*A Life of Ideals & Ideas*

*King Street, 18 May 2017*



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Harold  
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PICASSO

MUSSOLINI

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THE HISTORY OF THE  
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THE SUPREACISTS

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- THE HISTORY OF THE UNITED STATES



Books on the desk:

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- Stephen Spender JOHN SUTHERLAND

LONDON · KING STREET

# THE COLLECTION OF THE LATE LORD WEIDENFELD GBE

*A LIFE OF IDEALS & IDEAS*

*Thursday 18 May 2017*

## AUCTION

Thursday 18 May 2017  
at 11.00 am - Lots 501-606

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

## VIEWING

Saturday	13 May	12 noon - 5.00 pm
Sunday	14 May	12 noon - 5.00 pm
Monday	15 May	9.00 am - 4.30 pm
Tuesday	16 May	9.00 am - 8.00 pm
Wednesday	17 May	9.00 am - 4.30 pm

## AUCTIONEER

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[25]

## COVER IMAGE:

Lord Weidenfeld in the drawing room of  
his Chelsea home.

Photograph ©Derry Moore



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# LORD WEIDENFELD GBE

## *A Life of Ideals & Ideas*

AN INTRODUCTION BY DR JOHN ADAMSON

As with most things he essayed in the course of his very long life, George Weidenfeld – Lord Weidenfeld of Chelsea (1919–2016) – took to collecting with a combination of gusto and purpose. The gusto was short-lived but concentrated, applied chiefly in the 1960s and 1970s, when the bulk of the collection was assembled. The purpose was consistent and enduring. As publisher, philanthropist and networker *extraordinaire*, George Weidenfeld used his collection and the riverside apartment that housed it as a stage set for an extraordinarily glamorous professional and social life, which, for the best part of half a century, made his household the successor of the great European political and literary *salons* of the nineteenth-century. Here, politicians, ambassadors and plutocrats would sit down to dinner with playwrights, academics, and musicians: the President of the Royal Society next to a bejewelled New York society *grande dame*; a celebrated author beside a German media billionaire. Through their host's charm and persuasiveness, almost all ended up being involved in some way in Weidenfeld's philanthropic *grands projets*: for scholarship schemes, lecture programmes, conferences, think-tanks, literary prizes, even an entire new School of Government for Oxford – almost all of them ultimately brought to fruition.

George Weidenfeld was born in Vienna in September 1919, just ten weeks after the signing of the Versailles Peace Treaty that had dismembered the Austro-Hungarian Empire and formally ended the 'Great War'. His youth was dominated by the consequences of that First World War, just as his adult life was to be shaped by the consequences of the Second. The only son of Jewish parents, of illustrious rabbinic descent but modest means, Weidenfeld grew up in a politically volatile Vienna, a city where Communist gangs brawled in the streets with Fascist thugs, but which was simultaneously one of the greatest cultural capitals of Europe: the Vienna of Freud and Wittgenstein, Richard Strauss and Stefan Zweig. From his parents, Weidenfeld acquired fluency in English, French, Italian and Latin, as well as his native German (spoken, throughout his life, in the elegant Viennese accent of the 1920s), and a deep love, and encyclopaedic knowledge, of European culture in all its forms. They also imparted one thing more: a sense of who he was, as the scion of a Jewish intellectual aristocracy, that endowed the young Weidenfeld with an adamant inner self-confidence and rendered him, throughout his career, impervious to antisemitism and snobbery alike.

Weidenfeld's chosen career had been diplomacy, and he had joined the Vienna Konsular-Akademie (a university-level training school for future diplomats) in his late teens. But the Anschluss of June 1938, whereby Hitler incorporated Austria into the 'Greater German Reich', ended any chance of diplomatic employment, and, as he also soon realized, placed him and his parents at mortal risk. By the end of that summer, he had obtained an entry visa for Britain, where, with timely if unexpected assistance from members of an English Protestant sect, the Plymouth Brethren, his parents were soon able to join him.

Within a year of his arrival, Weidenfeld joined the BBC Overseas Service. His high intelligence and formidable linguistic skills quickly made him a mainstay of the department producing wartime counter-propaganda, where his colleagues included George Orwell and Richard Crossman. One early assignment had the young Weidenfeld posing as a disgruntled Italian infantryman to present a weekly broadcast to Mussolini's forces in North Africa, delivered – completely convincingly – in the Roman equivalent

of a Cockney accent. His talents soon, however, found more sophisticated employment. He was seconded to high-level liaison on behalf of the British government with the numerous London-based governments-in-exile, a role that brought him, still in his twenties, into personal contact with a series of post-war European leaders: Tito, De Gaulle, and Churchill among them.

These wartime contacts helped determine the trajectory of Weidenfeld's subsequent career. A chance encounter with the Eton-educated former Grenadier Guards officer, Nigel Nicolson – son of the Bloomsbury Group celebrities, Harold Nicolson and Vita Sackville-West – led to the creation of the publishing house of Weidenfeld and Nicolson in 1949. Nicolson's aristocratic social contacts provided the initial finance, while Weidenfeld's political and intellectual networks supplied most of the early authors. The firm rapidly acquired a reputation for the exceptional literary and intellectual quality of its writers, and its publicity-savvy eye for publishing coups. Among the early successes were the historical works of Eric Hobsbawm and Hugh Trevor-Roper, the novels of Saul Bellow and Vladimir Nabokov, and a seemingly inexhaustible supply of memoirs by internationally famous statesmen, among them Adenauer, De Gaulle, Wilson and Kissinger – almost all of them courted extensively, in the period prior to signing, at dinner parties in Cleeve Lodge near Hyde Park in the 1960s, and later in the magnificent apartment Weidenfeld created in London during the 1970s, with the advice of the decorator and antique dealer Geoffrey Bennisson, at 9 Chelsea Embankment.

The apartment functioned as a twentieth-century riff on the theme of the seventeenth-century princely court. Perhaps not coincidentally, the painting that dominated his drawing room, the largest in Weidenfeld's collection, is a depiction of a ceremony at the Habsburg court: a baptism in the Chapel of the Vienna Hofburg, teeming with courtiers and clerics (Lot 538). The apartment, with its lofty ceilings and pictures closely hung, more resembled the *piano nobile* of an Italian baroque palace than the residence of an adoptively British businessman. Paintings, drawings, and a magnificent tapestry (Lot 518) – made by John Vanderbank, master weaver and Chief Arras Worker to Queen Anne – lined such wall-space as was not already clad, floor-to-ceiling, with Geoffrey Bennisson's monumental gilt-brass bookcases (Lots 573–576). The effect was supremely confident, richly evocative of continental Europe, and deliberately un-English. This was the collection of a man who, as he used to say, was at home *with* the English, but not *of* them. The collection witnessed its owner's strongly Euro-centric interests and preoccupations. Indeed, almost the only major picture in the collection with even a remotely English connection is a portrait of a Frenchman: the engineer and *savant*, Bernard Forest de Bédidor, who became a Fellow of the Royal Society in 1726 (Lot 541). Otherwise, works by English artists, or depicting English subjects, barely figure among Weidenfeld's collection.

One preoccupation predominates in the collection over all the rest. For though Weidenfeld's professional career was devoted to the world of publishing, the abiding intellectual interest of life was the functioning of power, in all its protean forms. He was fascinated by the ideas and ideologies that animated it; by the courts and networks that mediated it; and, above all, by the friends and acquaintances in his circle who actually had it. His reputation for shrewdness and sagacity made him the intimate confidant of a series of statesmen – from Harold Wilson to Angela Merkel – and





English School, portrait of Lord Weidenfeld in Peers robes

of a no less extensive following of tycoons. For his part, he was a natural *consigliere*, and he relished these relationships for the opportunities they afforded to observe the workings of power at first hand.

This facet of Weidenfeld's personality probably holds the key to resolving the collection's central paradox – and to enjoying its mischievous tease. Why was it that George Weidenfeld – wholly secular in outlook, deeply proud of his Jewish heritage, a life-long Zionist who had taken a sabbatical from his publishing career in 1949 to serve as political advisor to Israel's founding President, Chaim Weizmann – should choose to live his life surrounded by portraits of Roman Catholic cardinals and popes? There was no monastery or nunnery in the country where the Successors of Peter figured so prominently on the walls as they did at 9 Chelsea Embankment.

Guests arriving at the apartment were first greeted in the library by a portrait of Pius V (r. 1566-72, the pope who had excommunicated Queen Elizabeth I), with his hand raised in benediction – as a Wodehousian butler shimmered among them with glasses of pre-dinner *champagne rosé* (Lot 565). Opposite, Pius's immediate successor, Pope Gregory XIII (r. 1572-85), the promulgator of the Gregorian calendar still in use today, presided benignly above the fireplace (Lot 563). In the large combined drawing-dining room, the invisible line between the two spaces was demarcated by one of Weidenfeld's prize possessions: a repoussé copper bust of the great Barberini pope, Urban VIII (r. 1623-44): the pontiff who condemned the theories of Galileo, but who was one of the greatest papal patrons of the arts. It was Urban who commissioned Bernini – by whose workshop this bust was produced – to create the towering bronze *baldacchino* over the high altar of St Peter's, its columns abuzz with heraldic Barberini bees (Lot 560).

Papal portraiture confronted Weidenfeld's visitors at almost every turn. In one particularly fine example by Agostino Masucci, Pope Clement XII (r. 1730-1740), a connoisseur of Roman antiquities and builder of the Trevi Fountain, looks up from reading a letter to answer the viewer's gaze (Lot 564). Marble relief portraits of assorted popes (Lots 567-568) hung immediately beside Weidenfeld's favourite armchair. The papal theme even extended to Weidenfeld's fine collection of twentieth-century works on paper. In one, a drawing by Feliks Topolski, what seems to be the portly figure of Pope John XIII (r. 1958-63), the convenor of the Second Vatican Council, is carried aloft on the *sedia gestatoria*, attended by an entourage of Swiss Guards (Lot 554).

This fascination with Rome and the papacy was, of course, entirely untheological. Weidenfeld had no interest whatever in Roman Catholic practice or belief. What intrigued him, instead, was the papacy as an institution – with all its worldliness, saintliness, and factional intrigues – and how it had functioned, with astonishing durability, as an agency for the transmission of Western culture, a connecting bridge between modernity and the culture of ancient Rome: hence the collection's concentration of pontiffs dating from the great classicizing periods in the papacy's history, the Renaissance and the Baroque.

The papal administration, the Curia, intrigued him no less. How was it, he would ask, that this tiny, Italian-dominated clerical *élite*, ruled by an elderly elective monarch, had come to be the custodian of the belief-systems of one quarter of the world's population? Weidenfeld had encountered the papal court at first hand during his sabbatical year of 1949-50 when, as part of a delegation from President Weizmann, he was entrusted with persuading the Vatican's Secretariat of State to grant diplomatic recognition to the newly proclaimed State of Israel. During the discussions, he encountered one of the Secretariat's rising stars, Giovanni Montini – the future Pope Paul VI (r. 1963-1978) – and was greatly impressed by both his intelligence and his Sphinx-like inscrutability; Montini responded to one lengthy presentation by the young Weidenfeld with a single Latin word: '*Videbo* [I will see]'.

In subsequent years, and in less taciturn company, Weidenfeld maintained and extended these links with the papal court. During the pontificate of John Paul II (r. 1978-2005), he became a regular guest at the pope's annual symposium at the papal summer palace, Castel Gandolfo: a wholly private occasion at which the Polish pontiff brought together academics, clerics and figures in public life – of various faiths and none – to debate questions of common concern. Unable to resist the opportunity this afforded for a publishing coup, Weidenfeld embarked on a decade-long campaign to persuade John Paul II to write his memoirs and to have them published, of course, by his own firm of Weidenfeld and Nicolson – as ultimately happened in 2005. Thus, in a *démarche* that appealed greatly to Weidenfeld's delight in irony, the bold entrepreneur, who in 1959 had risked prosecution for obscenity as the publisher of Nabokov's *Lolita*, became, nearly five decades later, the publisher of a soon-to-be-canonized pope.

Weidenfeld took mischievous pleasure in such unlikely pairings. Of none of his dinner-table *placements* was he prouder than one that brought together the Grand Mufti of Egypt, the British Chief Rabbi, and a former Mrs Jagger. These unexpected juxtapositions also extended to the display of his collection. In the dining room, the major picture over the fireplace was the 4th-century virgin-martyr, *St Dorothy of Caesarea*, by the Neapolitan Baroque painter Bernardo Cavallino (Lot 509) – the saint holding the apples and roses that were presented to her by a passing angel moments before her execution. Flanking St Dorothy on either side, however, were half a dozen closely-hung works on paper depicting *femmes fatales* of much less pious intent. These voluptuous female nudes – in drawings by Schiele (Lot 512), Klimt (Lots 513 & 515), and, less voluptuously, by Giacometti (Lot 510) – were a recurrent theme in the apartment: a monochrome, feminine, and slightly wicked counterpoint to all those masculine prelates in pontifical red.

If there was a quality of playfulness in the display of Weidenfeld's collection, in other contexts he used the bringing together of opposites to far more serious effect. Weidenfeld's world-view had been shaped against the background of the rise of Nazism and the Second World War, and much of his life thereafter was devoted to building bridges between the former adversaries in that apocalyptic contest. The motive for this was not some sentimental spirit of do-goodery, but the bleak, to him, galvanizing, realization of how close Europe had come, in the decade before 1945, to destroying everything that he valued most: Europe's culture, learning and civilization – and its Jews, the people that had provided some of the greatest exemplars of all three. Work for reconciliation between Germany and the State of Israel was one of the dominant preoccupations of his life, and, to him, the juxtaposition of opposites was an essential part of that task. Hence it was Weidenfeld who was the behind-the-scenes broker in the process that brought the German Chancellor Helmut Kohl to stand before the Israeli Parliament, the Knesset, in 1984, to speak of reconciliation. And work to effect further unexpected juxtapositions – to make it possible for an Uzbek shepherd's son to study in Oxford as part of his Weidenfeld Scholarships Programme, or to aid Syria's persecuted Christian minority by bringing endangered families to the West – occupied him almost to his very last day. All Weidenfeld's popes bore, as their principal title, the once pagan moniker of 'Pontifex Maximus': literally, 'Bridge-builder-in-chief'. It is a title which, just as appropriately, might have been applied to Weidenfeld himself.

Though short of stature, George Weidenfeld was towering of intellect and spirit. Few collections suggest more seamlessly or subtly their owner's cast of mind. And what a brilliant mind it was – with a wisdom born of a deep immersion in history, high intelligence, and the perceptive observation of the powerful and their ways; but always tempered, as he sat among all those cardinals and popes and saints, by a genial readiness to chuckle at the world's absurdities and the ironies of the *comédie humaine*.



## THE PERFECT BACKDROP

### *An Interior for Lord Weidenfeld*

#### *by Geoffrey Bennison*

The 1970s decoration of this justly famous London apartment is the outward manifestation of the talents of two towering personalities. Bought and decorated at the time when both owner and decorator were just beginning to become extremely well known, each in his own field. Sir George, later Lord, Weidenfeld, lived in a handsome turn of the century apartment, on the piano noble of number 9 Chelsea Embankment, the former home Gladstone's Viceroy of India, Lord Ripon.

Five minutes' walk away on the Pimlico Road, the antique dealer Geoffrey Bennison's reputation was growing, both for his highly original antique shop and his rare talent as a decorator – a reputation reinforced through commissions from stellar clients such as Terence Stamp and later, members of the Rothschild family. Bennison only accepted 11 clients during his decorating years; Weidenfeld was one. You never knew what you might find in Bennison's emporium beyond the huge window, which was always set like a stage. There could be a huge gilded birdcage belonging to a 19th Century German princeling or a 16th Century Flemish verdure tapestry, jostled by a very large piece of late 18th Century Irish furniture, and two huge blue and white Chinese garnitures stuffed with white ostrich feathers. Lord Weidenfeld would have regularly passed Bennison's window and felt it familiar because in so many essentials it reflected the tenor of his mind. Raised in the heavy interiors of the pre-war world, Weidenfeld spent his early years in richly layered houses and comfortable 'zimmers' to which each generation had added their own imprint. Bennison's taste mirrored this perfectly. He skilfully divided the vast apartment into three distinct areas for entertaining, each with their own character and focal point; Weidenfeld's stage was set.

Rarely can client and decorator have been in such harmony with Lord Weidenfeld's own multi-faceted collection harmoniously inhabiting Geoffrey Bennison's rich interiors. To visit the apartment gave one the feeling that you were looking into Weidenfeld's past whilst enjoying yourself in a very lively, lived-in and comfortable present.



501

501

**A CHINESE BLUE AND WHITE  
PORCELAIN 'DOUBLE GOURD' VASE**  
JIAJING PERIOD (1522-1566)

Decorated with wide bands of scrolling peonies  
17½ in. (44.5 cm.) high

£3,000-5,000

\$3,800-6,200  
€3,600-5,800

502

**A PAIR OF CHINESE BLUE AND WHITE  
PORCELAIN VASES**  
19TH CENTURY

Each decorated with four *Shuangxi* (double happiness) characters amongst a foliate ground, both with an apocryphal Chenghua mark to the base, the wood covers later  
14 in. (35.5 cm.) high

(2)

£700-1,000

\$880-1,200  
€820-1,200



502



(part lot)

503

**A BROWN-PAINTED CONSOLE TABLE**  
PROBABLY DESIGNED AND SUPPLIED BY  
GEOFFREY BENNISON, CIRCA 1974

Together with two square brown painted coffee tables, also probably supplied by Geoffrey Bennison, circa 1974

The console: 37½ in. (95 cm.) high; 48¾ in. (123.5 cm.) wide; 14 in. (36 cm.) deep

The coffee tables: 22 in. (56 cm.) high; one: 33 in. (84 cm.) square; the other: 26 in. (66 cm.) wide; 25 in. (63.5 cm.) deep

(3)

£700-1,000

\$880-1,200  
€820-1,200



Bookshelf contents (from top to bottom):

Top shelf: *THE ENLIGHTENMENT*, *THE HISTORY OF THE UNITED STATES*, *THE HISTORY OF THE WORLD*, *THE HISTORY OF ENGLAND*, *THE HISTORY OF FRANCE*, *THE HISTORY OF SPAIN*, *THE HISTORY OF ITALY*, *THE HISTORY OF GERMANY*, *THE HISTORY OF AUSTRIA*, *THE HISTORY OF RUSSIA*, *THE HISTORY OF SWEDEN*, *THE HISTORY OF DENMARK*, *THE HISTORY OF NORWAY*, *THE HISTORY OF SWITZERLAND*, *THE HISTORY OF POLAND*, *THE HISTORY OF CZECH REPUBLIC*, *THE HISTORY OF SLOVAKIA*, *THE HISTORY OF HUNGARY*, *THE HISTORY OF ROMANIA*, *THE HISTORY OF BULGARIA*, *THE HISTORY OF GREECE*, *THE HISTORY OF TURKEY*, *THE HISTORY OF ISRAEL*, *THE HISTORY OF JAPAN*, *THE HISTORY OF CHINA*, *THE HISTORY OF INDIA*, *THE HISTORY OF SOUTHERN AFRICA*, *THE HISTORY OF NORTH AFRICA*, *THE HISTORY OF MIDDLE EAST*, *THE HISTORY OF AUSTRALIA*, *THE HISTORY OF NEW ZEALAND*, *THE HISTORY OF SOUTH AMERICA*, *THE HISTORY OF CENTRAL AMERICA*, *THE HISTORY OF THE CARIBBEAN*, *THE HISTORY OF THE PACIFIC*, *THE HISTORY OF THE ARCTIC*, *THE HISTORY OF THE ANTARCTIC*.

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Stack of atlases (from top to bottom):

- THE TIMES ATLAS VOL. V THE AMERICAS
- THE TIMES ATLAS VOL. IV S. EUROPE & AFRICA
- THE TIMES ATLAS VOL. III NORTHERN EUROPE
- THE TIMES ATLAS VOL. II SOUTH-WEST ASIA & RUSSIA
- THE TIMES ATLAS VOL. I WORLD-AUSTRALASIA-EAST ASIA



**504**

**ATTRIBUTED TO FRANCOIS DE NOME, CALLED MONSÙ DESIDERIO (METZ C.1590-AFTER C. 1652 NAPLES?)**

*An architectural capriccio with the Arrest of St Peter*

oil on canvas

38½ x 50¼ in. (96.9 x 127.6 cm.)

in a simple moulded giltwood frame

£7,000-10,000

\$8,800-12,000

€8,200-12,000

**PROVENANCE:**

With The Arcade Gallery, London.

**EXHIBITED:**

London, The Arcade Gallery, *Painters of the Fantastic and the Bizarre*, October-November 1949, no. 1.

Sarasota, John and Mable Ringling Museum of Art, *The Fantastic Visions of Monsù Desiderio*, 1950, no. 16, pl. 21.

**LITERATURE:**

A. Scharf, 'Francesco Desiderio', *The Burlington Magazine*, XCII, January 1950, p. 22.

Dr. F. Sluys, *Monsù Desiderio*, Paris, 1961, p. 90, no. 64.

M.R. Nappi, *François de Nomé e Didier Barra*, Milan, 1991, p. 294, no. D48.

**■ 505**

**A PAIR OF SIENA SCAGLIOLA BUST PEDESTALS**

19TH CENTURY

Each on a parcel-gilt ebonised base

42 in. (107 cm.) high

(2)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

**PROVENANCE:**

Acquired by Lord Weidenfeld in the 1970s.





■ 506

**A PAIR ITALIAN OF MARBLE BUSTS OF  
ROMAN EMPERORS**  
17TH CENTURY

One depicting Caracalla; each on a later black  
marble socle  
37 in. (94 cm.) high, overall; 26 in. (66 cm.) wide (2)

£30,000-50,000

\$38,000-62,000  
€36,000-58,000

**PROVENANCE:**

Acquired by Lord Weidenfeld in the 1970s.



■507

**A MARBLE BUST OF A GENTLEMAN,  
TRADITIONALLY IDENTIFIED AS DAVID  
GARRICK**

ENGLISH, SECOND HALF 18TH CENTURY

Wearing a coat, his hair *enqueue* on an associated circular marble socle

24¼ in. (62.3 cm.) high, overall

£7,000-10,000

\$8,800-12,000

€8,200-12,000

David Garrick (1717-1779) was an English actor and playwright who became the dominant force in the history of the British theatre in the eighteenth century. His contemporary reputation was immense; William Pitt proclaimed the then 22-year-old Garrick the best actor to be the English stage had ever produced. There are over 250 portraits of Garrick, in private and stage character, and the present bust bears relation to both his life-mask and famous portrayals by Gainsborough, Hogarth and Kauffman, among others.



■508

**A PINK GRANITE BUST PEDESTAL  
PROBABLY ABERDEENSHIRE, 19TH  
CENTURY**

43½ in. (110.5 cm.) high

£1,500-2,000

\$1,900-2,500

€1,800-2,300





509

**BERNARDO CAVALLINO (NAPLES 1616-?1656)**

*Saint Dorothy*

oil on canvas

27<sup>7</sup>/<sub>8</sub> x 22<sup>7</sup>/<sub>8</sub> in. (72 x 58 cm.)

in a gilt foliate frame

£150,000-200,000

\$190,000-250,000

€180,000-230,000

**LITERATURE:**

G. Forgione, 'Imitando il bel girare degli occhi usato da quell'ammirabil maestro: le sante vergini di Cavallino e Guarini' in M. A. Parone, *Francesco Guarini: Nuovi Contributi I*, Naples, 2012, pp. 87-8, fig. 6.

N. Spinosa, *Grazia e tenerezza 'in posa': Bernardo Cavallino e il suo tempo 1616-1656*, Rome, 2013, p. 352, no. 88.

This elegant picture of Saint Dorothy is a fine example of Cavallino's small-scale canvases of female saints, painted in the second half of the 1640s, which helped establish his reputation as the most individual and poetic artist active in Naples in the first half of the seventeenth century.

Little is known of Cavallino's life; the artist's preference for private rather than public commissions, and the existence of few signed works (only one of which is dated), has ensured that Cavallino remains a largely enigmatic figure. According to Bernardo de Dominicis (1742-3), the artist's first biographer, Cavallino's only master was Massimo Stanzione, whose studio he entered at the age of ten. This has been questioned by recent scholars of the artist's work who have noted the early influence of Jusepe de Ribera, Stanzione, Aniello Falcone, and the equally elusive Master of the Annunciation to the Shepherds.

This picture belongs to the series of half-length figures that marks the artist's transitional phase from his painterly manner of the mid-1640s to the more classical style of his later works which reflect the increasing influence of Nicolas Poussin and his French followers. This canvas can be compared with Cavallino's *Saint Catherine of Alexandria*, now in the Barber Institute of Fine Arts, Birmingham, and the picture of the same saint in the Museum Boymans-van Beuningen, Rotterdam. All three works exhibit Cavallino's characteristically subtle chiaroscuro, the dominating mother-of-pearl tone that dramatically contrasts with the distinctive local colour of the saints' mantle, and the neutral grey background that anticipates the atmospheric space of the artist's late pictures. As observed by Ellis Waterhouse, the great doyen of Italian Baroque painting, Cavallino's art has 'a lyrical and feminine quality. It is, what is rare in Naples, the very opposite in vulgarity, and in expression and refinement it is clearly the work of a scrupulous and sophisticated mind' (*Italian Baroque Painting*, London, 1962, p. 182).

According to legend, Saint Dorothy was a maiden of Caesarea in Cappadocia who suffered martyrdom under the Emperor Diocletian for her Christian faith and refusing to marry on the grounds that she was already the bride of Christ. On her way to execution, she was accosted by the notary Theophilus, who mockingly asked her to send him roses from paradise. When they duly arrived by angelic courier, Theophilus too was converted, and eventually, like Saint Dorothy, was martyred and achieved sainthood.







510

**ALBERTO GIACOMETTI (1901-1966)**

*Femme debout (recto); Tête et buste de Tériade (verso)*

signed and dated 'Alberto Giacometti 1947' (lower right; *recto*); inscribed '2/6 John Hewitt' (*verso*)

pencil on paper

19¼ x 10½ in. (48.7 x 26.8 cm.)

Drawn in 1947, framed

£250,000-350,000

\$320,000-440,000

€300,000-410,000

**PROVENANCE:**

K. J. Hewitt by whom probably acquired from the artist in 1955.  
With Robert Elkon Gallery, New York,  
where acquired by Lord Weidenfeld in the late 1950s.

**EXHIBITED:**

London, The Arts Council Gallery, *Alberto Giacometti, Sculpture, Paintings, Drawings*, June - July 1955, no. 59 (titled 'Standing Woman').

London, The Tate Gallery, *Alberto Giacometti, Sculpture, Paintings Drawings 1913-1965*, July - August 1965, no. 163 (*recto* illustrated pl. 67; titled 'Standing Woman').

Vienna, Kunsthalle, *Alberto Giacometti 1901-1966*, February - May 1996, no. 109, p. 204 (*recto* illustrated; titled 'Standing Woman'); this exhibition later travelled to Edinburgh, Scottish National Gallery of Modern Art and London, Royal Academy of Arts.

**LITERATURE:**

J. Lord, *Alberto Giacometti Drawings*, London, 1971, no. 46, p. 110 (*recto* illustrated p. 111; titled 'Standing Woman').

G. Soavi, *Disegni di Giacometti*, Milan & Rome, 1973, (*recto* & *verso* illustrated as two separate drawings; *recto* titled 'Donna in piedi' & *verso* titled and dated 'Due teste, 1961').

The Alberto Giacometti Database, no. 1693.

Executed in 1947, *Femme debout (recto); Tête et buste de Tériade (verso)* dates from a breakthrough year in the life and career of Alberto Giacometti. It was at this time that the artist's now iconic elongated, hauntingly enigmatic male and female sculpted figures began to emerge from his studio. Considered an *annus mirabilis*, this year saw him create some of his greatest masterpieces; works such as *L'homme qui marche*, *L'homme au doigt* and *Le nez* which have come to mark the beginning of his mature period.

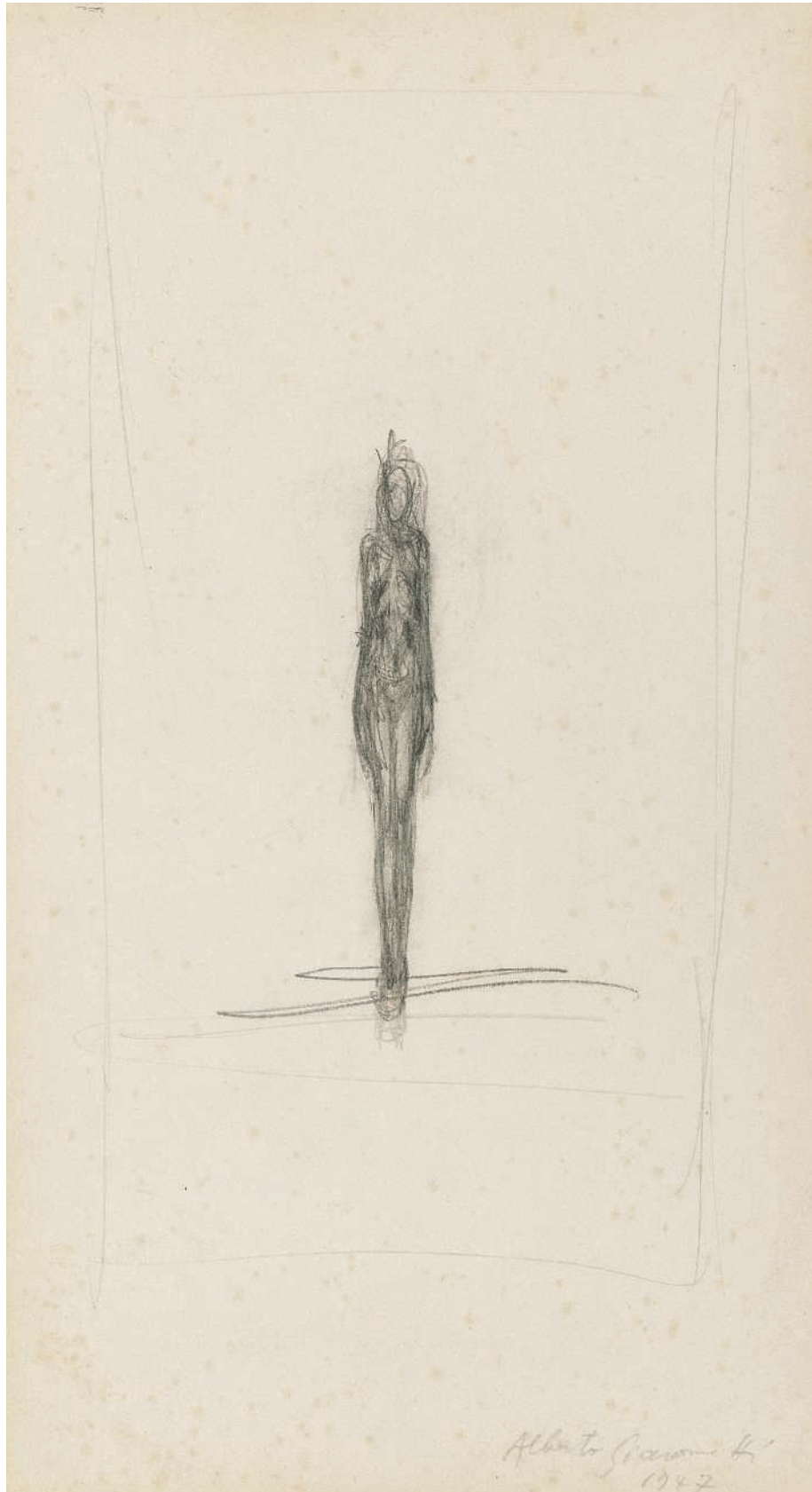
Alongside the conception of this new sculptural practice, Giacometti produced a prolific body of drawings and works on paper. Regarded as one of the earliest and finest in a large and important series of standing figure drawings from the late 1940s, *Femme debout* resonates with a powerful and dramatic intensity: the faceless female figure has an eerie, strangely powerful presence, emerging from the white paper in a web of pencil lines, like a ghostly apparition or a fleeting vision, framed by faint, barely visible outlines. With her limbs pressed tightly together and her rigidly frontal pose, the female figure in the present work is instantly reminiscent of the concurrent standing female sculptures.



(*verso*)

On the *verso* of this work are two sketches of a male figure: the head and bust of the famed publisher and art critic Tériade. Above these drawings, Giacometti has inscribed the name John Hewitt – a collector and dealer who was the first owner of this work when he acquired it from the artist in 1955. Included in a number of notable retrospectives of the artist across Europe, *Femme debout (recto); Tête et buste de Tériade (verso)* encapsulates Giacometti's innovative and highly distinctive artistic practice across mediums.

Giacometti claimed that it was the medium of drawing that enabled him to move away from the small figures that he had been modelling throughout the war and start to create the renowned large and imposing figures that define his post-war practice. In his desire to distil in pictorial form the very essence of human presence, Giacometti studied the human form with a fervent intensity. It was through the freedom that the medium of drawing offered the artist that, as Yves Bonnefoy has explained, 'Giacometti learned...to express the weightlessness, the essential lightness of what is alive or is associated with life' (Y. Bonnefoy, *Alberto Giacometti: A Biography of his Work*, Paris, 1991, p. 312). Bonnefoy continued, stating that Giacometti discovered that it was, 'possible to bring out from the underlying luminous whiteness of the page a few lines of force which, converging on nodal points, reconstruct and reveal the way a human being stands upright' (Bonnefoy, *ibid.*, p. 310).



Alberto Giacometti K.  
1947

(recto)

λ511

**HENRI MATISSE (1869-1954)**

*Portrait de Janie Bussy*

signed, dated, inscribed at a later date 'a Jenny Bussy respectueusement affectueux H. Matisse Mars 52' (lower right) and inscribed '3' (upper left)

black crayon on paper

18<sup>1</sup>/<sub>8</sub> x 11<sup>1</sup>/<sub>4</sub> in. (46 x 28.7 cm.)

Drawn in March 1950, framed

£60,000-80,000

\$75,000-100,000

€71,000-93,000

**PROVENANCE:**

Janie Bussy, France, a gift from the artist in March 1952.

With Robert Elkon Gallery, New York,

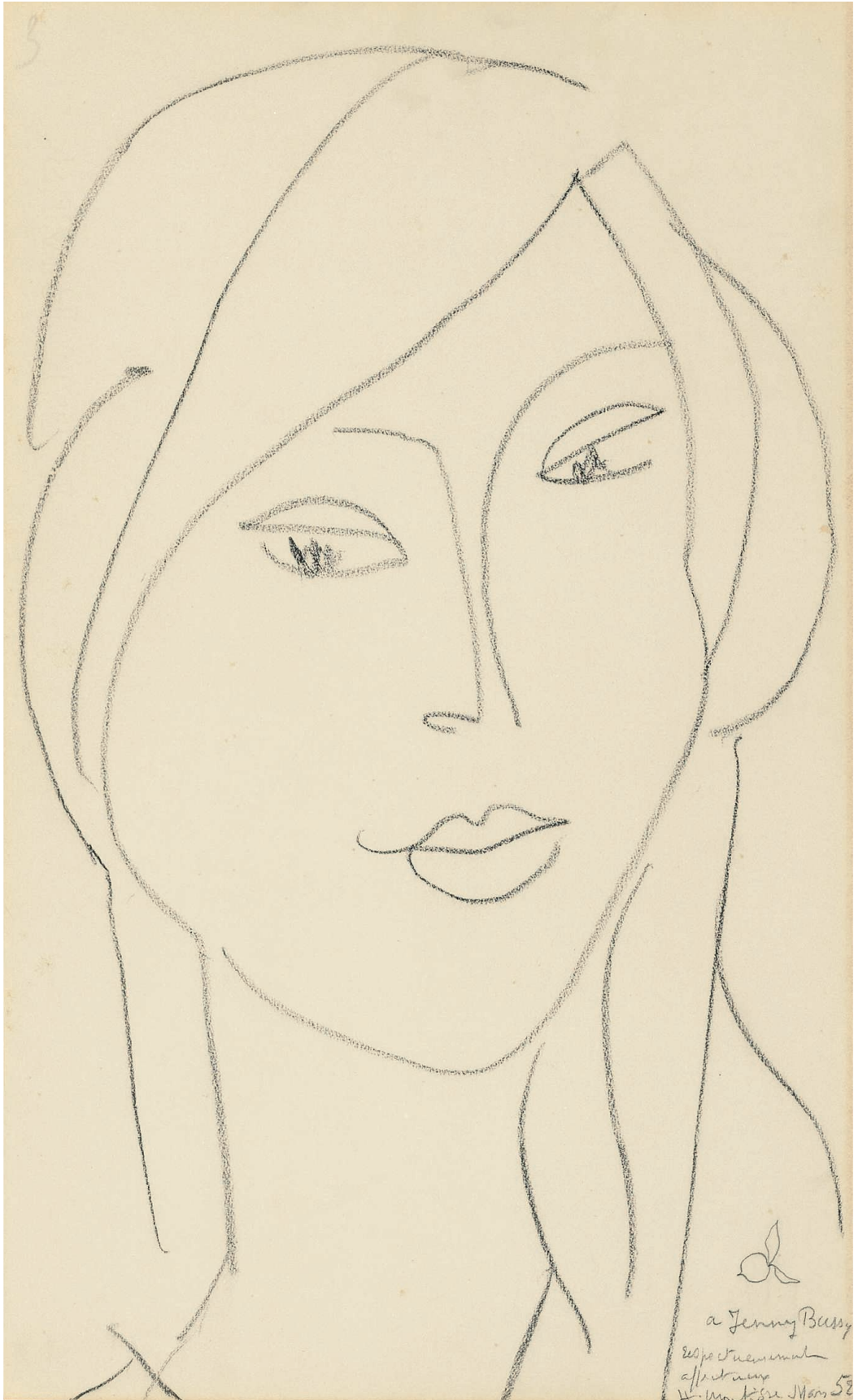
where acquired by Lord Weidenfeld in the 1960s.

Wanda de Guébriant has confirmed the authenticity of this work.

Matisse considered his drawing to be a very intimate means of expression. The method of artistic execution, whether it was charcoal, pencil, ink or crayon, varied according to the subject and personal circumstance. His favourite subjects were evocative or erotic — the female form, the nude figure or a beautiful head of a favourite model, such as *Portrait de Janie Bussy*, drawn in 1950. Independent drawings from the 1950s are rare. This is due largely to the fact that, during the early 1950s, Matisse was forced to spend most of his time in bed as a result of chronic illness. He often drew on paper attached to the walls and ceiling of his apartment with a charcoal or brush attached to the end of a long stick. These drawings present an even more simplified, colourless counterpart to the paper cut-outs, in which form and line are stripped to their barest essentials. There is no modelling, and detail is kept to a minimum. The naturalistic proportions of the visage are sacrificed in favour of an energetic and rhythmic sense of line.

Essential to the masterful expression of *Portrait de Janie Bussy* is Matisse's bold and active use of the full breadth of the paper ground; the bold lines are pushed to the very limits of the sheet, yet feel in no way forced. According to Elderfield, these last drawings 'render pictorial the whiteness that surrounds them, giving to what Matisse called this 'white atmosphere,' a sense of dazzling light from the reflected radiance of their colour. This is neither drawing nor painting, though it partakes of both. And while, at times, we miss drawing as we miss painting, we can hardly argue with the magnificence of the synthesis Matisse is able to create in the grandest of these last works' (J. Elderfield, *Matisse in the Collection of the Museum of Modern Art*, exh. cat., New York, 1978, p. 132).





à Jenny Bussy  
respectueusement  
affectueux  
W. Maistre Mars 58

512

**EGON SCHIELE (1890-1918)**

*Seated Model with Raised Left Knee*

signed and dated 'EGON SCHIELE 1918' (lower right)

black crayon on paper

18 $\frac{1}{8}$  x 11 $\frac{3}{4}$  in. (46 x 29.7 cm.)

Drawn in 1918, framed

£200,000-300,000

\$250,000-370,000

€240,000-350,000

**PROVENANCE:**

Acquired by Lord Weidenfeld in the 1960s.

**EXHIBITED:**

Edinburgh, National Museum of Antiquities of Scotland, *Vienna 1900: Vienna, Scotland, and the European Avant-Garde*, August - September 1983, no. 3.56, p. 68.

**LITERATURE:**

J. Kallir, *Egon Schiele, The Complete Works*, London & New York, 1998, no. 2414, p. 630 (illustrated).

G. Newberry, 'Riverside Apartment for Lord Weidenfeld', *Geoffrey Bennison: Master Decorator*, New York, 2015, p. 93 (illustrated).

Jane Kallir has confirmed the authenticity of this drawing.

Created in 1918, Egon Schiele's *Seated Model with Raised Left Knee* is an audacious and daring study of the female body that demonstrates the mastery of both subject and medium that the artist achieved during the final years of his life, as he reached the pinnacle of his mature graphic style. This striking life study emerged during a period of unparalleled professional success for Schiele. His involvement in several group exhibitions in 1917, along with the publication of a folio of reproductions of his work, had brought the artist to the attention of an ever-widening audience, a trend which continued in the opening months of the following year when he was invited by the Secession to organise their annual exhibition. Here, the main room was reserved for a display of Schiele's most recent work, allowing him to exhibit nineteen oils and twenty-nine works on paper. The event was both a critical and commercial success, resulting in a number of sales and portrait commissions for the artist, and confirmed Schiele's reputation as the leading painter in Vienna at the time.

Executed in a complex web of interweaving lines and contours, the present work focuses on the voluptuous form of an unidentified female model as she adopts a provocative, sexually-charged pose. Rendered in undulating ribbons of thick, black crayon, the model's figure consists of a series of soft curves and gently rounded forms, her features cast in a network of energetic and pulsating lines that flow across the page as they sculpt the body's volumes. This approach reflects the distinct shift which occurred in the artist's technique during this period, as he stepped away from the tense, febrile and angular lines that had formerly characterized his work, and sought a greater sense of realism and plasticity in his studies of the female form. Depicted in a state of semi-undress, her skirt lifted and her legs parted, the sitter in *Seated Model with Raised Left Knee* demonstrates Schiele's penchant for capturing unusual and often explicit poses. The intimacy of the moment is enhanced by the lack of eye contact between the artist and his model - turning her head away from the artist, and by turn, the viewer, the model shields her identity, a move that conveys an impression of her shyness in the moment, whilst simultaneously enhancing the voyeuristic atmosphere of the scene. A bold depiction of female sexuality, the drawing eloquently demonstrates Schiele's radical, intense and uncompromising artistic vision, as he sought to portray women with a uniquely erotic candour.



**513**

**GUSTAV KLIMT (1862-1918)**

*Stehender Frauenakt nach rechts*

inscribed 'Nachlass meiner Brüder Gustav Hermine Klimt' (lower right)

pencil on paper

22½ x 14¾ in. (57 x 37.3 cm.)

Drawn *circa* 1915 -1916

£30,000-50,000

\$38,000-62,000

€36,000-58,000

**PROVENANCE:**

The artist's estate.

Hermine Klimt, by descent from the above.

With Galerie Bischofberger, Zurich.

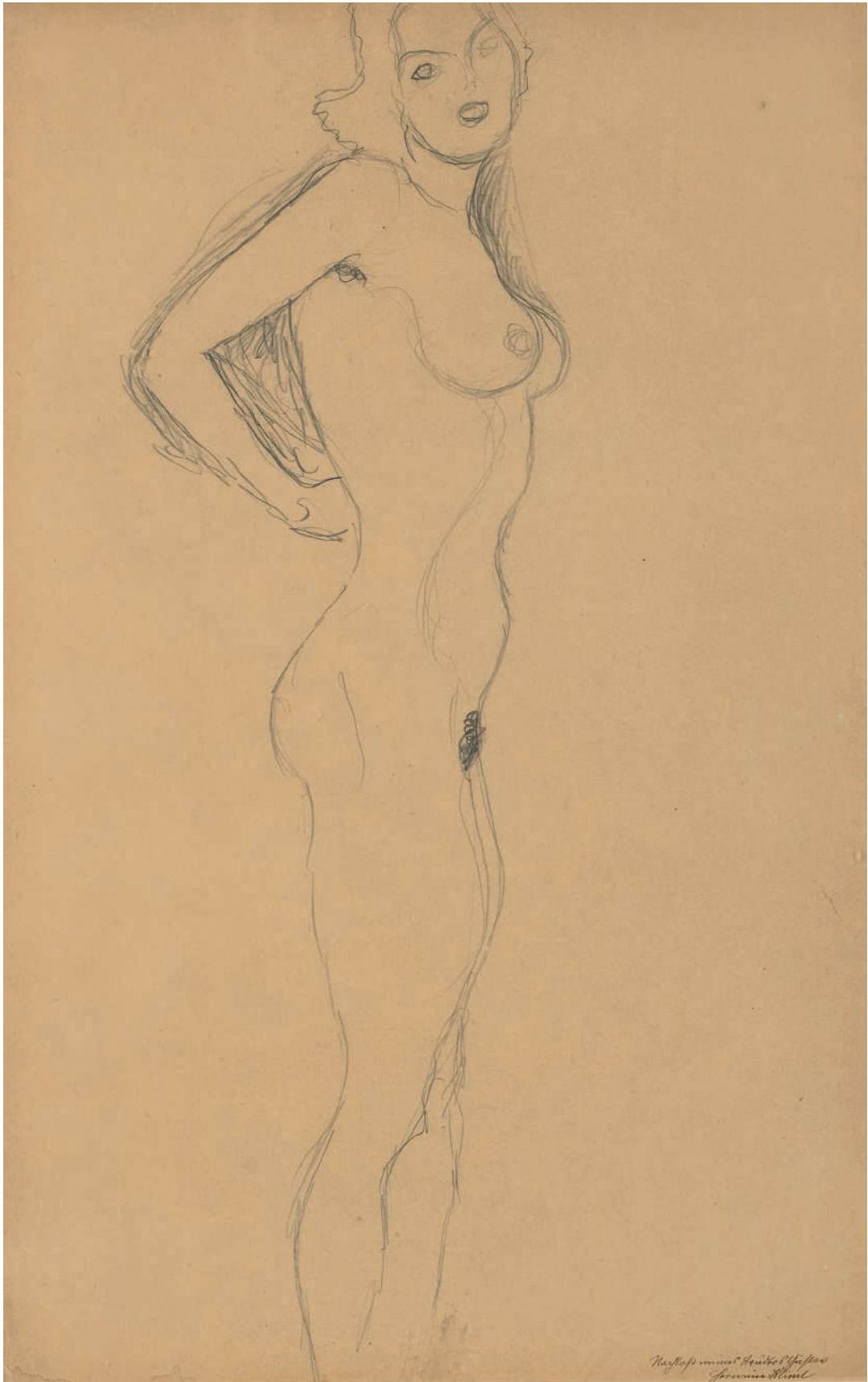
Private collection from 1976; until sold Sotheby's, London, 5 April 1989, lot 320, where acquired by Lord Weidenfeld.

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord Weidenfeld', *Geoffrey Bennison: Master Decorator*, New York, 2015, p. 93 (illustrated).

Dr. Marian Bisanz-Prakken has confirmed the authenticity of this work, which will be included in her forthcoming addition to the Klimt *Catalogue raisonné*.

According to Dr. Marian Bisanz-Prakken the present drawing relates to the group of studies Klimt made for the oil *Die Freundinnen*, 1916-1917 (Strobl nos. 2755-2811).



May 1891 - 1892 - 1893 - 1894 - 1895  
Hermann Blum



(recto)

514

**ALEXEJ VON JAWLENSKY (1864-1941)**

*Bildnis des Tänzers Sacharoff in Tanzpose*

signed with the initials 'A.J.' (lower right; *recto*),  
inscribed and dated '1912. Sacharoff, Alexandre'  
(lower left; *recto*); signed with the initials 'A.J.'  
(lower right; *verso*)

pencil on paper  
17½ x 11½ in. (44.5 x 29.6 cm.)  
Drawn in 1912, framed

£10,000-15,000

\$13,000-19,000  
€12,000-18,000

**PROVENANCE:**

The artist's estate.  
Lisa Kümmel, Wiesbaden.  
Private collection, Wiesbaden.  
With Leonard Hutton Galleries, New York.  
Anonymous sale; Karl & Faber, Munich, 6 June  
1984, lot 894.  
With Claus Runkel-Hue-Williams Ltd., London,  
where acquired by Lord Weidenfeld in November  
1990.

**EXHIBITED:**

New York, Galerie St. Etienne, *Expressionists on  
Paper*, October - November 1985, no. 20.  
Essen, Galerie Neher, *Deutsche Kunst im 20.  
Jahrhundert bis 1950*, vol. I, September 1987, p. 34  
(illustrated p. 35; dated '1903').  
London, Runkel-Hue-Williams Ltd., *Modern  
Masters III*, November 1989 - January 1990, p. 12  
(*recto* & *verso* illustrated p. 13).

**LITERATURE:**

C. Weiler, *Jawlensky Heads, Faces, Meditations*,  
London, 1971, no. 1527/1, p. 138.  
R. Gollek, *Der Blaue Reiter im Lenbachhaus,  
München*, Munich, 1974, p. 46 (*recto* & *verso*  
illustrated p. 47).  
N. Brögmann, *Marianne von Werefkin, oeuvres  
peintes 1907-1936*, Gingins, 1996, nos. 28-29, p. 33  
(*recto* & *verso* illustrated).  
M. Jawlensky, L. Pieroni-Jawlensky & A. Jawlensky,  
Alexej von Jawlensky, *Catalogue Raisonné*,  
vol. IV, *The Watercolours and Drawings 1890-  
1938*, London, 1998, no. 60, p. 54 (*recto* & *verso*  
illustrated p. 53).



(verso)



**515**

**GUSTAV KLIMT (1862-1918)**

*Stehender Frauenakt mit hochgestelltem linken Bein*

pencil on paper

17¼ x 12 in. (45 x 30.5 cm.)

Drawn *circa* 1903-1904

£10,000-20,000

\$13,000-25,000

€12,000-23,000

**LITERATURE:**

A. Strobl, *Gustav Klimt, Die Zeichnungen*, vo. II, 1904-1912, Salzburg, 1982, no. 1437, p. 82 (illustrated p. 83).

Dr. Marian Bisanz-Prakken has confirmed the authenticity of this work, which will be included in her forthcoming addition to the Klimt Catalogue *raisonné*.



■ 516

**A VICTORIAN OCTAGONAL BIRDS-EYE-MAPLE AND SYCAMORE LIBRARY TABLE**  
MID-19TH CENTURY, AFTER A DESIGN BY C&R LIGHT

The top with leather inset above four frieze drawers on a cruciform 'buttressed' pedestal  
30 in. (76 cm.) high; 53 in. (135 cm.) wide

£3,000-5,000

\$3,800-6,200  
€3,600-5,800

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord Weidenfeld', *Geoffrey Bennison Master Decorator*, 2015, p.93 (illustrated).

■ 517

**A SET OF SIX NORTH EUROPEAN MAHOGANY SIDE CHAIRS**  
CIRCA 1820-30

Each with drop-in seat on leaf-capped turned tapering legs, covered in floral needlework, repairs  
38 in. (97 cm.) high; 17¾ in. (45 cm.) wide; 23 in. (59 cm.) deep and slightly smaller (6)

£1,000-2,000

\$1,300-2,500  
€1,200-2,300

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord Weidenfeld', *Geoffrey Bennison Master Decorator*, 2015, p.93 (illustrated).





■ 518

### A SOHO BACCHANALIAN TAPESTRY

ATTRIBUTED JOHN VANDERBANK, CIRCA 1705

Woven in wools and silks depicting satyrs and putti playing musical instruments, one riding a goat, beside a fountain before a pavilion in a wooded Italianate garden with a waterfall and mansion beyond, with foliate border 107 x 210 in. (272 x 533 cm.)

£20,000-40,000

\$25,000-50,000  
€24,000-47,000

#### PROVENANCE:

Almost certainly Fanny Wrangham (d. 1929), Neswick Hall, Yorkshire. Acquired by Lord Weidenfeld before 1969.

#### LITERATURE:

H. C. Marillier, *English Tapestries of the Eighteenth Century*, London, 1930, p. 25 and pl. 10a.

G. Newberry, 'Riverside Apartment for Lord Weidenfeld', *Geoffrey Bennison Master Decorator*, New York, 2015, p. 93 (illustrated pp. 94-95).

This rich tapestry, depicting a decadent bacchanalian scene can be confidently attributed to the Huguenot master weaver, John Vanderbank (d. 1717) who was chief Arras Worker at the Great Wardrobe from 1689.

The tapestry belongs to a group generally known as the 'Naked Boys' series whose subject derives from Italian 'Puttini' tapestries of the 1540s. The original 'Puttini' tapestries are a Renaissance re-invention of the ancient lost painting described in the III century AD by the Greek sophist Philostratus in the *Eikones* (Imagines), showing Venus and the putti playing, fighting, fishing and picking fruit. The text, translated into Latin by Celio Calcagnini in 1510, had already been used as a literary base by Raphael for drawings of putti playing. An intriguing Renaissance source that can be linked directly to this series is a pen and ink drawing in the collection of the Duke of Devonshire at Chatsworth by Giulio Romano (1492-1546), one of Raphael's

most accomplished students, showing putti playing and climbing trees. Giulio Pippi, known as Giulio Romano, was one of the most renowned Italian artists of the first half of the XVI century, who also worked with Raphael on the drawings and cartoons of the *Acts of the Apostles* and subsequently drew the *Triumph of Scipio*, the *Stories of Hercules*, as well as the cartoons for the series of the *Giochi di putti* [the Playing Puttini], of which one spectacular example was offered at Christie's, London, 7 July 2011, lot 40. Strong parallels can also be drawn with Romano's wild Mannerist frescos at the Palazzo del Te, Mantua.

A Franco-Flemish version of this tapestry of circa 1660-75, part of a series of 'Naked Boys' tapestries from the collection of Ralph, 1st Duke of Montagu, was almost certainly the prototype from which this and other comparable tapestries attributed to Vanderbank were taken. The Duke, who had been appointed Master of The Great Wardrobe in 1689, commissioned Vanderbank to lengthen the tapestries for his 'Bedchamber and Dressing Room' and Vanderbank is recorded as weaving two further tapestries to match in 1704 at a cost of £48, so it is certain that he would have had unrestricted access to Montagu's earlier tapestries whilst they were in his workshop. Interestingly, whilst the detail of the central field of the Montagu version is near identical, the scene there extends further, suggesting (if it were one of those lengthened) that this version might have been taken prior to Vanderbank's extension of the original; furthermore it is interesting to note that the image here is reversed from the Montagu tapestry, which may give some insight into the execution of the present example. The Montagu group, which have different borders, remain at Boughton, Northamptonshire, in the collection of the Duke of Buccleuch (see R. Buccleugh, *Boughton, The House, Its People and Its Collections*, privately printed, 2016, pp. 82-83, illustrated in *The Duke's Study*).

This tapestry is almost certainly the one illustrated and discussed by H. C. Marillier, in *English Tapestries of the Eighteenth Century* (*op. cit.*), which is associated with Vanderbank and described as part of a set of three recently sold from the collection of Mrs Wrangham (also illustrated). It is most likely that Mrs. Wrangham was the Mrs. Wrangham *née* Grimston of Neswick Hall, Yorkshire who had died the year before the publication of Marillier's book, probably precipitating the 'recent' sale referred to. Neswick Hall was a substantial house which had passed by descent since its purchase in 1616. It had undergone many phases of remodelling, its last guise being of paired down Grecian form with a central block flanked by substantial projecting pedimented bays, presumably dating to the early 19th century. The house remained in the Wrangham family until the death of Mrs. Wrangham's son in 1945, the house was demolished in 1954.

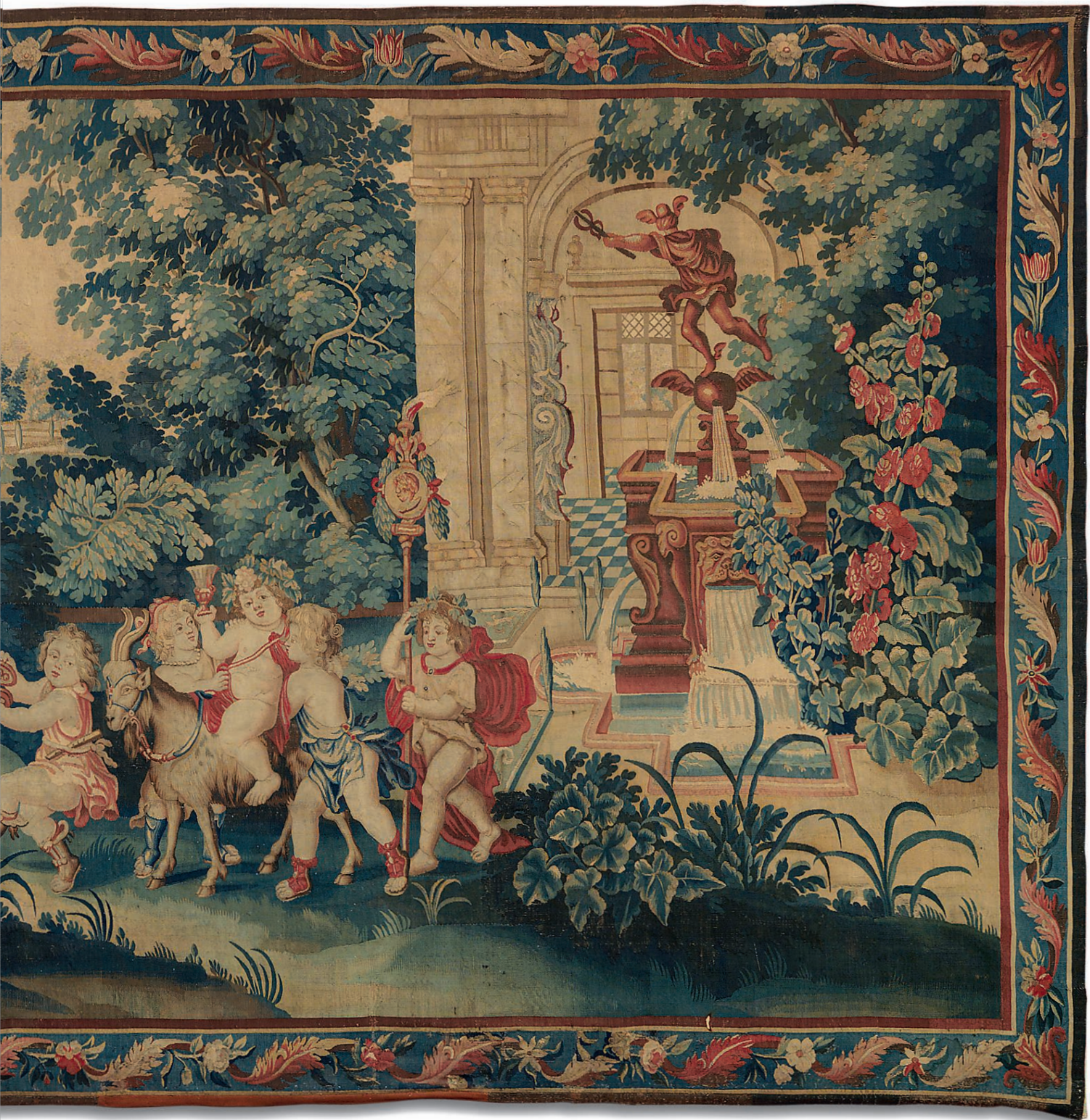
An extensive set of tapestries from this series is also recorded at Cotehele, Cornwall, and one panel has the signature of John Vanderbank, re-sewn from a cut-off selvedge (*ibid.* p. 24).

A further closely related tapestry from the same series, attributed to Vanderbank, but lacking borders was sold, Christie's London, 2 April 2003, lot 34 (£47,800).



Neswick Hall, Yorkshire (private collection)







519

**A PAIR OF ALABASTER FIGURES OF SATURN AND JUPITER**  
SICILIAN, 17TH CENTURY

Each standing partly draped and on a later painted wood naturalistic base  
23½ in. (59.5 cm.) high, overall (2)

£7,000-10,000

\$8,800-12,000

€8,200-12,000

**PROVENANCE:**

Acquired by Lord Weidenfeld before 1972.

■ 520

**A LARGE GEORGE IV RED AND BLUE-PAINTED AND PARCEL-GILT PIER GLASS**  
CIRCA 1820-30

With later divided plate, the frame with Vitruvian scroll and key-pattern decoration, various chalk-markings to the rear 'ROLLER A4...NO' and with paper luggage label '268, Weidenfeld'  
109 in. (277 cm.) high; 50¼ in. (127.5 cm.) wide; 3 in. (9.5 cm.) deep

£6,000-10,000

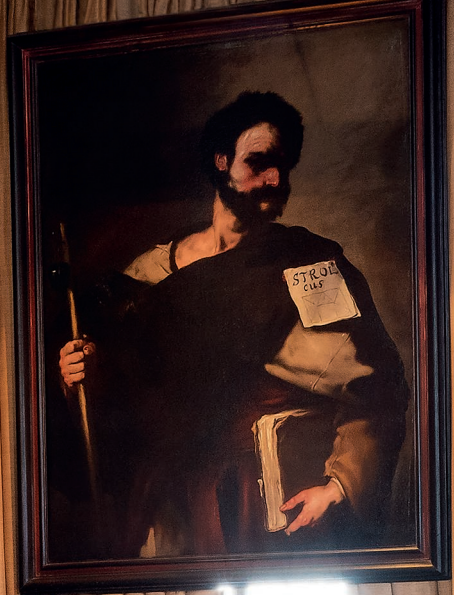
\$7,500-12,000

€7,100-12,000

**PROVENANCE:**

Acquired by Lord Weidenfeld before 1972.





521

**LUCA GIORDANO (NAPLES 1634-1705)**

*A Beggar Astrologer*

oil on canvas

49½ x 38½ in. (124.9 x 96.9 cm.)

inscribed 'STROLo / CUS' (centre right), in a simple ebonised moulded frame

£100,000-150,000

\$130,000-190,000

€120,000-180,000

**PROVENANCE:**

With Heim Gallery, London, where acquired by Lord Weidenfeld in 1984.

**EXHIBITED:**

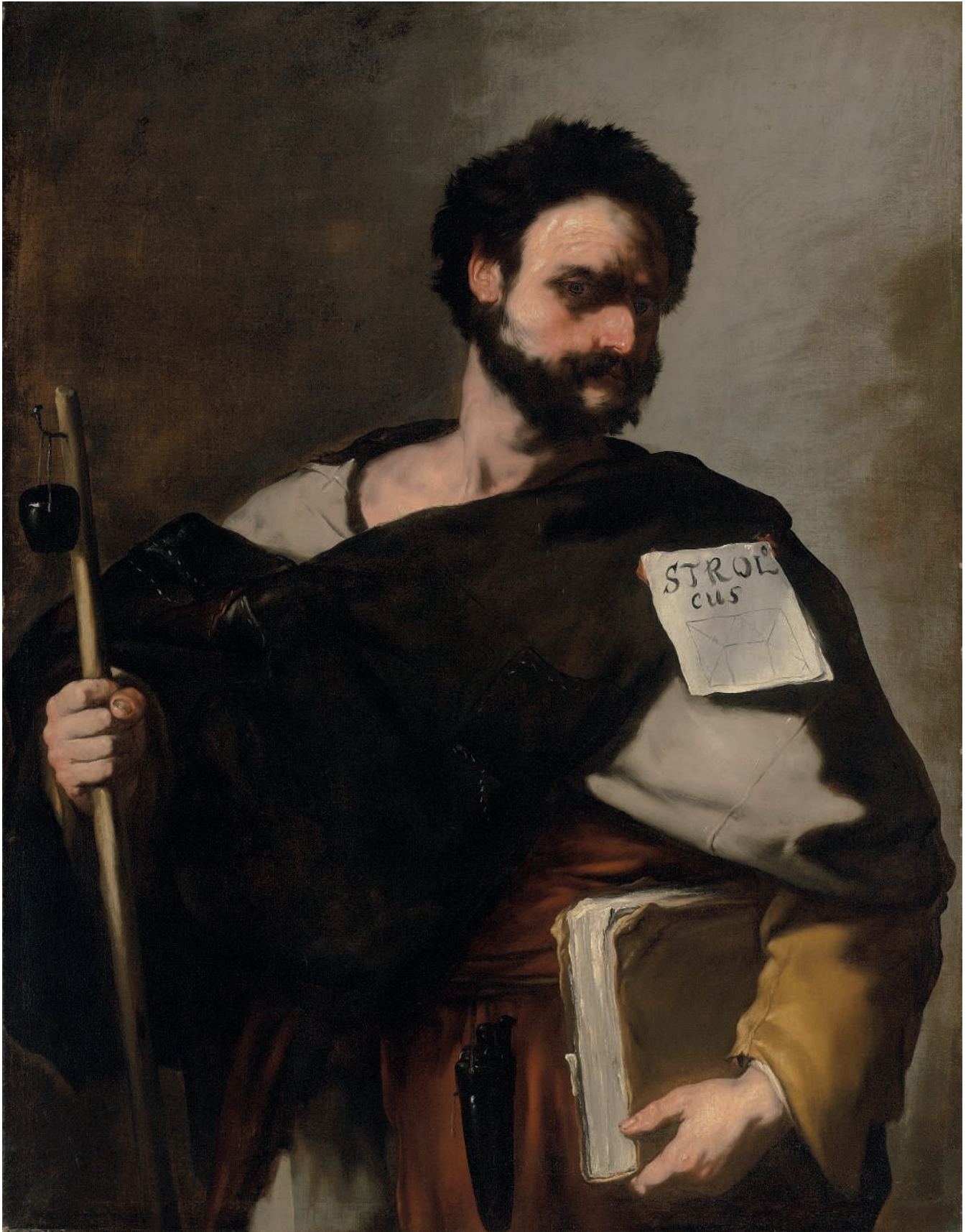
London, Heim Gallery, *Paintings by Luca Giordano*, 20 June - 29 August 1975, no. 3.

With its compelling realism, this striking picture is a fine example of the portraits of philosophers that Giordano executed between 1650 and 1653/54. It is at this point of early development that the artist, who would become one of the most celebrated of the Neapolitan Baroque, would draw on the influence of Jusepe de Ribera, the leading painter in Naples in the first half of the seventeenth century following the death of Caravaggio.

In the 1620s and 30s, due to a prevailing interest in science and Neosticism, Ribera and his studio produced numerous portraits of ancient philosophers, scientists, and beggar-philosophers ('filosofi-medicanti'). The young Giordano, who would have certainly encountered these in the noble collections of Naples, later executed several series of paintings of philosophers, although few patrons are documented. These works, which are typically of half-length male figures, date primarily to the middle decades of the seventeenth century and can be divided into two distinct groups: as Nicola Spinosa proposes, the works from the 1650s derive directly from Ribera's dry and vigorous types of *circa* 1630; while in the following decade Giordano shifted to painting from life, using models he found in the streets and alleyways of Naples (N. Spinosa, *Luca Giordano 1634-1705*, exhibition catalogue, Naples, 2001, p. 68). Here, an itinerant astrologer is represented with a placard attached to his left shoulder, bearing the word '[A]STROL[O]CUS' with a chart drawn for a horoscope below. In the 1975 catalogue to the Heim Gallery exhibition, it is suggested that the model for the figure is the same man used by Giordano for *The Philosopher*, now in the Kunsthistorisches Museum, Vienna.

The details of this early period of Giordano's life and career are not entirely clear. Born to an artist father, who may himself have worked under Ribera, his early biographers present a picture of a self-taught talent, who is not mentioned as being schooled in the workshop of a master, but who instead sharpened his skills by copying paintings, frescoes and sculptures in the churches and galleries around Naples, and then later in Rome. An apprenticeship under Ribera has, nonetheless, been hypothesised. His acquired sobriquet, *Fa Presto*, has given succour to the appealing idea of the self-educated genius or effortless dilettante, of a man blessed with innate skill, intuitive in design and capable of bravura in execution. Yet if this schooling suggested that he was to be an outsider, then his career told a very different story: he became an artist of the first rank, welcoming major commissions from his native Naples, from Venice and Florence, and also from Spain, where he executed decorative cycles in Toledo cathedral and at the Escorial.

We are grateful to Professor Nicola Spinosa for confirming the attribution after first hand inspection of the work.





522

**CIRCLE OF JACOPO DA PONTE BASSANO (BASSANO DEL GRAPPA C.1510-1592)**

*The Calling of Saint Matthew*

oil on canvas

44½ x 61¼ in. (113 x 155.5 cm.)

inscribed 'G S / 987' (lower right, on the barrel), in a simple moulded giltwood frame

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**PROVENANCE:**

Dr. James Seymour Maynard; sold, Christie's, London, 29 January 1954, lot 41, as Jacopo Bassano (160 gns.), when acquired by The Arcade Gallery, London.





523

**STUDIO OF JUSEPE DE RIBERA (JÁTIVA 1588-1652 NAPLES)**

*A Philosopher*

oil on canvas

50¼ x 39¾ in. (127.6 x 99.9 cm.)

in a 17th century Italian carved and giltwood frame

£40,000-60,000

\$50,000-75,000  
€47,000-70,000

**PROVENANCE:**

Agnelli collection, Turin.

Private collection, Paris.

With Matthiesen Gallery, London.

With Heim Gallery, London, by 1969.

With Anthony Mould Ltd., London.

**EXHIBITED:**

London, Heim Gallery, *Baroque Art for the Collector*, 7 November - 23 December 1969, no. 5, as 'Pietro Novelli'.

**LITERATURE:**

G. di Stefano, *Pietro Antonio Novelli, Il Monrealese*, Palermo, 1989, pp. 224-25 (illustrated), no. 52, as 'Pietro Antonio Novelli, il Monrealese', dated to 1635-40.  
N. Spinosa, *Ribera*, Naples, 2003, p. 364, under no. C36, as a copy after the picture in the Saragossa Museum.

This picture relates to a work in the Museo Provincial, Zaragoza, which Spinosa (*op. cit.*) considers problematic due to the poor condition, while not excluding the possibility of it being an autograph work by Ribera, dated to *circa* 1630-32.

We are grateful to Professor Nicola Spinosa for his assistance with the cataloguing of this lot.

**524**

**VINCENZO RUSTICI (SIENA 1556-1632)**

*A bullfight between the contrade in the Piazza del Campo, Siena*

oil on canvas

49 $\frac{5}{8}$  x 75 $\frac{3}{4}$  in. (126 x 192.4 cm.)

in a simple moulded giltwood frame

£70,000-100,000

\$88,000-120,000

€82,000-120,000

**PROVENANCE:**

Probably Edward Levy Lawson, 1st Lord Burnham (1833-1916), Hall Barn, Beaconsfield, Buckinghamshire, and by descent to his great-grandson,

William, 5th Lord Burnham; sold Christies's, London, 31 October 1969, lot 90, as 'Flemish School, circa 1610' (1,800 gns.).

With Anthony Mould, London,

where acquired by Lord Weidenfeld in 1990.

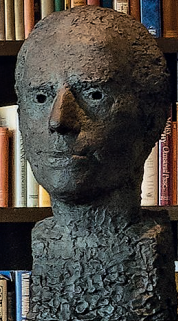
This imposing depiction of a bullfight in Siena's Piazza del Campo is an autograph variant of the slightly larger picture (140 x 205 cm.) that is recorded in the Villa del Poggio Imperiale, Florence, in the seventeenth century and is now in the collection of the Banca Monte dei Paschi di Siena, Palazzo Salimbeni, Siena (see M. Ciampolini, *Pittori senesi del Seicento*, II, Poggibonsi, 2011, p. 712, Inv. 3167). Ciampolini notes (*op. cit.*, p. 704) that the Siena picture and its pendant *Sfilata delle contrade* (Inv. 3166) were painted in circa 1582 to mark the publication of Cecchino Cartaiò's contemporary account of the *fiesta* in Piazza del Campo on 15 August 1546.

Rustici was the son of Lorenzo Rustici (1521-1573) who trained with Giovanni Antonio Bazzi, Il Sodoma, and was known principally as a stuccoist and painter of grotesques. Details of Vincenzo's life and work are scarce, though he is known to have entered the studio of his brother-in-law Alessandro Casolani following his sister's marriage to the painter in 1582.

We are grateful to Dr Marco Ciampolini for his thoughts on the picture.







■525

**AN AMRITSAR CARPET**

NORTH INDIA, LATE 19TH CENTURY

19 ft. 1 in. x 14 ft. 9 in. (580 x 447 cm.)

£2,000-4,000

\$2,500-5,000

€2,400-4,700

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord Weidenfeld', *Geoffrey Bennisson: Master Decorator*, New York, 2015, p. 88 (illustrated).





■ 526

**A PAIR OF GILT CHINOISORIE  
DECORATED BLACK LACQUER COFFEE  
TABLES**

SECOND HALF 20TH CENTURY, POSSIBLY  
SUPPLIED BY GEOFFREY BENNISON

The panelled tops with flowering plants and birds  
in a landscape and trellis border on square legs,  
variation in decoration

18¾ in. (48 cm.) high; 47¾ in. (121.5 cm.) wide; 26  
in. (66 cm.) deep (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord  
Weidenfeld', *Geoffrey Bennison: Master Decorator*,  
New York, 2015, pp. 90-91 (illustrated).

■ 527

**A PAIR OF FOUR SEAT SOFAS**

SUPPLIED BY GEOFFREY BENNISON, CIRCA  
1974

Each with loose back and seat cushions and two  
square bolster cushions with coffee-coloured  
loose covers; together with *gros-point* and red-  
printed cotton scatter cushions

28 in. (71 cm.) high; 103 in. (262 cm.) wide; 40 in.  
(102 cm.) deep (2)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord  
Weidenfeld', *Geoffrey Bennison Master Decorator*,  
2015, New York, p. 93 (illustrated).





-528

**A CARVED IVORY FIGURE OF ROBERT DUDLEY, EARL OF LEICESTER**

DIEPPE, CIRCA 1880

On an ebonised base with ivory cartouche inscribed 'Lord/ of/ Leicester'

The figure: 7½ in. (19 cm.) high, ; 1¼ in. (30 cm.) high, overall

£700-1,000

\$880-1,200

€820-1,200

■529

**A NORTH EUROPEAN MAHOGANY BERGERE 19TH CENTURY**

Covered in a Paisley type fabric, restorations

£700-1,000

\$880-1,200

€820-1,200

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord Weidenfeld', *Geoffrey Bennisson Master Decorator*, New York, 2015, p. 88 (illustrated).



■530

**A PAIR OF NORTH ITALIAN WALNUT ARMCHAIRS**

LATE 18TH CENTURY

Each with rectangular padded back and stuff-over seat, covered in a Paisley type fabric, losses (2)

£600-900

\$750-1,100

€700-1,100



531



531 No Lot





■ 532

**A PAIR OF GEORGE III MAHOGANY AND GILTWOOD SEMI-ELLIPTICAL PIER-TABLES**

LATE 18TH/EARLY 19TH CENTURY, THE BASES EMBELISHED AND LATER GILT

Each with satinwood-crossbanded top, the frieze with paterae and foliage, on square tapering legs with paterae collars, restorations and minor losses

33½ in. (85 cm.) high; 52¼ in. (133 cm.) wide; 22¾ in. (58 cm.) deep (2)

£6,000-10,000

\$7,500-12,000  
€7,100-12,000

**PROVENANCE:**

Acquired by Lord Weidenfeld from Ossowski, London, 1997.



533

**A BLUE AND WHITE PORCELAIN RESERVE-DECORATED 'PRUNUS' VASE AND COVER**

19TH CENTURY, FITTED AS A TABLE LAMP

Painted with flowering prunus on a cracked-ice-ground, fitted for electricity, with pleated shade 17½ in. (43 cm) high including cover, excluding fittings

£700-1,000

\$880-1,200  
€820-1,200

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord Weidenfeld', *Geoffrey Bennison: Master Decorator*, New York, 2015, p. 88 (illustrated)



534

**A MATCHED PAIR OF PALE CELADON-GROUND SLIP DECORATED BLUE AND WHITE PORCELAIN JARS AND COVERS**

19TH CENTURY

One decorated with a pair of Buddhist lions chasing a brocade ball, the other with a single Buddhist lion and brocade ball 9 in. (23 cm.) high

£600-1,000

\$750-1,200  
€700-1,200

■ 535

**A PAIR OF GEORGE IV MAHOGANY BERGERES**

CIRCA 1820-30

Covered in black buttoned leather, old repairs 33½ in. (85 cm.) high; 22 in. (55 cm.) wide; 26½ in. (67 cm.) deep (2)

£2,500-4,000

\$3,200-5,000  
€3,000-4,700

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord Weidenfeld', *Geoffrey Bennison Master Decorator*, New York, 2015, p. 88 (one illustrated).



■-536

**A MILANESE IVORY-INLAID, EBOISED  
FRUITWOOD AND WALNUT LOW TABLE**  
THE TOP 17TH CENTURY, THE BASE 19TH  
CENTURY

The top with a pattern arabesque and floret-  
decorated roundels and lozenges centred on two  
allegorical panels depicting Mercury and Diana  
respectively on tapering legs joined by an X-shape  
stretcher, reduced in height  
19½ in. (50cm.) high; 63in. (160cm.) wide; 39 ½ in.  
(100cm.) deep

£2,000-4,000

\$2,500-5,000  
€2,400-4,700

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord  
Weidenfeld', *Geoffrey Bennison Master Decorator*,  
New York, 2015, p. 88 (illustrated).



(detail)

■537

**A CORNER SOFA**  
SUPPLIED BY GEOFFREY BENNISON, CIRCA  
1974

Covered in a printed cotton fabric by Bennison, in  
two sections; together with a collection of scatter  
cushions  
30 in. (76 cm.) high; the left-hand section: 105 in.  
(267 cm.) wide; the right-hand section: 106 in. (270  
cm.) wide; 38 in. (96 cm.) deep (2)

£1,500-2,500

\$1,900-3,100  
€1,800-2,900

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord  
Weidenfeld', *Geoffrey Bennison: Master Decorator*,  
New York, 2015, p. 88 (illustrated).





BERLIN METROPOLIS





■ 538

**STUDIO OF MARTEN VAN MYTENS II (STOCKHOLM 1695-1770 VIENNA)**

*A baptism in the Imperial Court Chapel, Vienna*

oil on canvas  
75¾ x 124 in. (192.4 x 315 cm.)  
in foliate giltwood frame

£80,000-120,000

\$100,000-150,000  
€94,000-140,000

**PROVENANCE:**

Carlos de Beistegui (1895-1970), Palazzo Labia, Venice; his sale, Finarte, Venice, 6-10 April 1964, lot 47, as 'Italian School, 18th Century'.

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord Weidenfeld', *Geoffrey Bennison: Master Decorator*, New York, 2015, pp. 88-89 (illustrated).

This large-scale depiction of a christening taking place in the Imperial Court Chapel in Vienna represents an early example of the ceremonial paintings executed within the cultural context of the Viennese court under Empress Maria Theresa (1717-1780). At its centre, a mitred bishop anoints a newly born baby with the oil of chrism. Two female figures, presumably the godmothers, hold the child; the one on the left, wearing a white and blue dress, may possibly be Maria Theresa herself.

As the baptisms of members of the Imperial family always took place in the Imperial apartment and never in the chapel, the painting very likely depicts the baptism of a member of an important aristocratic family, possibly the christening of the daughter of Maria Theresa's closest confidant and mentor, Count Emanuel Silva-Tarouca (1691-1771). It is recorded that the Empress became the child's godmother on 30 December 1741. This painting is remarkable in that it is the only known depiction of a ceremony in the Imperial Court Chapel which is not directly related to members of the Imperial family.

A print of 1705 shows the interior of the late Gothic chapel looking as it does in this picture, with an early Baroque high altar and pulpit that had been added by Emperor Ferdinand III (1608-1657). These were replaced under Maria Theresa in 1748, which suggests a date before the late 1740s for the picture. This dating is supported by the courtly attire of the various attendant ladies, courtiers and Imperial guards, which is characteristic of the first half of the eighteenth century.

Having become Imperial court painter in 1732, Marten van Meytens II was one of the most celebrated artists during the reign of Maria Theresa. He was particularly known for his distinguished portraits of the Imperial family. During the 1760s, Maria Theresa commissioned him and his workshop to execute a series of historical paintings for the ceremonial hall in Schönbrunn Palace illustrating the wedding of the heir apparent Joseph II to Elisabeth of Parma in 1760. The Austrian artist Johann Karl Auerbach (1723-c.1786), one of van Meytens' numerous students at the Academy of Fine Arts in Vienna, and who also worked for the Imperial court, executed a similar painting in 1773, which shows a court banquet held to celebrate the engagement of the Archduchess Marie Christine to Prince Albert of Saxony on 2 April 1766 (Vienna, Kunsthistorisches Museum, inv.-no. 3150). Our picture seems to be an antecedent, and more sober version, of these exuberant ceremonial paintings, and could possibly be one of Auerbach's early works.

Having been the host of what was commonly called 'the ball of the century', Carlos de Beistegui ranks not only among the most glamorous figures of the twentieth century, but also as a passionate and distinguished art collector. He lived at Palazzo Labia in Venice which houses Giovanni Battista Tiepolo's celebrated frescoes of *The Meeting of Antony and Cleopatra* and *The Banquet of Cleopatra*, arguably two of the great masterpieces of eighteenth century painting.

(detail)







539

**A TERRACOTTA BUST OF A MAN, POSSIBLY ARCHDUKE LEOPOLD, LATER EMPEROR LEOPOLD II**

ATTRIBUTED TO GIOVANNI ANTONIO CYBEI (1706-1784), ITALY, CIRCA 1770-80

Wearing a cloak falling from one side, his hair tied with a bow  
26½ in. (67.5 cm.) high; 27 in. (68.5 cm.) wide

£7,000-10,000

\$8,800-12,000  
€8,200-12,000

**PROVENANCE:**

With Heim Gallery, London, where probably acquired by Lord Weidenfeld.

**LITERATURE:**

G. Pratesi, *Repertorio della Scultura Fiorentina del Seicento e Settecento*, Turin, 1993, II, no. 125.

S. Mackenzie, 'The gentler years of gregarious George', *The Evening Standard*, 23 November 1994.

G. Newberry, 'Riverside Apartment for Lord Weidenfeld', *Geoffrey Bennison Master Decorator*, 2015, pp. 89-90.

It has been previously suggested that the subject of this expressive and flamboyant portrait is Leopold II, who was Archduke of Austria and Grand Duke of Tuscany from 1765 to 1790 and Holy Roman Emperor and King of Hungary and Bohemia from 1790 to 1792. One of the leading figures in Europe, Leopold was painted by such luminaries as Pompeo Batoni and Anton Raphael Mengs, and there is resemblance in these painted portraits to the modelling of the present bust. In his study of Florentine sculpture of the 18th century Giovanni Pratesi attributed the present bust to Giovanni Antonio Cybei (1706-1784), who ran an independent workshop during the period that Leopold was Grand Duke of Tuscany. The solid structure but theatrical forms of the drapery and the upright and proud gaze of the sitter with individually delineated strands of hair is comparable to Cybei's terracotta female bust in the Palazzo Pitti, Florence (Pratesi, *op. cit.*, no. 128).



■540

**A 'SIENA' SCAGLIOLA BUST PEDESTAL**

19TH CENTURY

With a circular marble top  
43 in. (109 cm.) high, overall

£1,000-1,500

\$1,300-1,900  
€1,200-1,800

**PROVENANCE:**

Acquired by Lord Weidenfeld in the 1970s.

541

**LOUIS-GABRIEL BLANCHET (PARIS 1705-1772 ROME)**

*Portrait of Bernard Forest de Bélidor (1698-1761), half-length, in a masonry cartouche*

signed, dated and inscribed 'L. Blanchet / 1752' (lower left); 'pinx'. Rome' (lower right); 'BELIDOR / TOM.II' (centre right, on the book spine)  
oil on canvas

29¼ x 24¼ in. (74.3 x 61.6 cm.)

in a carved giltwood frame

£30,000-50,000

\$38,000-62,000  
€36,000-58,000

**PROVENANCE:**

Anonymous sale; Christie's, Monaco, 15 June 1990, lot 18 (FF 166,500).

With Daniel Katz, London, where acquired by Lord Weidenfeld.





Born in Catalonia, the French engineer Bernard Forest de Bélidor enlisted in the army at an early age. He soon developed an interest in science and engineering and, with the help of the Duc d'Orléans, secured a position as professor of artillery at the school of Fère-en-Tardenois in Aisne. He later published several important works on hydraulics, mathematics, and civil and military engineering. In this engaging portrait, Belidor appears to be holding the second volume of his most celebrated book: *L'architecture Hydraulique*. This work, which was published in four volumes from 1737-1753, was the first of its kind to apply integral calculus to practical problems; its influence for the next hundred

years was international in scope. Bélidor was the teacher of Peter the Great's Ethiopian favourite, Abram Petrovich Gannibal, who studied at La Fère in 1720.

Blanchet was among the distinguished group of French eighteenth century painters - including Pierre Subleyras and Jean Barbault - who spent their working lives in Rome. In 1727 he won second prize at the Académie Royale with a drawing of the *Brazen Serpent*. In 1752, the year Bélidor sat to the artist, Blanchet painted the *Vision of Constantine* (Paris, Louvre), a copy of Giulio Romano's fresco in the Sala di Costantino in the Vatican.



542

**GIOVANNI BATTISTA SALVI, IL SASSOFERRATO  
(SASSOFERRATO 1609-1685 ROME)**

*Studies of a cardinal and of hands and a head*

black chalk on blue-grey paper, partially squared in black chalk  
7 x 9<sup>5</sup>/<sub>16</sub> in. (17.8 x 25 cm.)  
in a limed Régence-style frame

£3,000-5,000

\$3,800-6,200  
€3,600-5,800

**PROVENANCE:**

With Colnaghi, London (cat. 1983, no. 34).

The two hands in the upper right corner are preparatory for the *Madonna and Child*, an oil painting of which several versions are known. An octagonal version is in the Louvre, Paris (inv. MR402), while a roundel of the same composition was in the Cook collection which was subsequently sold at Christie's, London, 8 December 2005, lot 18. A third, rectangular version, was with Brian Koetser Gallery in 1973. Sassoferrato copied the composition, with slight variations, from Raphael's *Madonna del Libro* from circa 1503-4, now in the Hermitage, Saint Petersburg (inv. GS 252).

The technique and the detailed subsidiary studies of hands are very characteristic for Sassoferrato's drawings and can be compared to a number of sheets in the Royal Collection, Windsor (inv. nos. 906102, 906089 and 906101; A.F. Blunt and H.L. Cooke, *The Italian Drawings at Windsor Castle: The Roman Drawings of the XVII and XVIII Centuries in the Collection of Her Majesty the Queen at Windsor Castle*, London, 1960, nos. 897, 920 and 928).



543

**GIOVANNI BATTISTA PIAZZETTA (RAVA 1681-1754 VENICE)**

*An allegory of the reign of Pope Benedict XIV with Divine Wisdom and True Religion banishing Heresy*

black chalk  
15 $\frac{7}{8}$  x 11 $\frac{3}{8}$  in. (40.4 x 28.8 cm.)  
framed

£15,000-25,000

\$19,000-31,000  
€18,000-29,000

**PROVENANCE:**

Gosta Stenman and by descent; sold Christie's, London, 12 December 1985, lot 317.

Dr. Carlo Croce; sold Christie's, New York, 13 January 1993, lot 66.

This drawing was most likely intended as a design for a title page for a book dedicated to, or written by, Prospero Lorenzo Lambertini (1675-1758), Pope Benedict XIV (1740-1758) although no print of this composition is known. However, a title page engraved after a design by Piazzetta and showing the pope in a different composition, was published in *SS. Domini nostri P. O. M. dissertatio circa publicum cultum* written by Benedict XIV and published in Venice, 1751. The figure of Heresy appears, almost unchanged, in a drawing also showing *Divine Wisdom and True Religion banishing Heresy*, now in the Biblioteca Reale, Turin (D. Maxwell and A.C. Sewter, *I disegni di G.B. Piazzetta nella Biblioteca Reale di Torino*, Rome, 1969, no. 7).



544

544

**FILIPPO NAPOLETANO (NAPLES OR ROME CIRCA 1587-1629 ROME)**

*Seated and walking soldiers and other men and women in a rocky landscape (recto); Studies of shells (verso only visible through the recto)*

black chalk, pen and brown ink, brown wash  
6 $\frac{5}{8}$  x 10 $\frac{7}{8}$  in. (16.6 x 27.6 cm.)  
framed

£3,000-5,000

\$3,800-6,200  
€3,600-5,800

**PROVENANCE:**

With Yvonne Tan Bunzl, London (according to a label to the reverse of the frame), from whom possibly acquired by Lord Weidenfeld in, or before 1983.

A drawing of two soldiers showing a similar treatment of the figures is in the Louvre, Paris (inv. 9654).

545

**ITALIAN SCHOOL, 18TH CENTURY**

*A portrait of a cardinal holding a book*

with inscription 'Ferdinando della Porta Milanese' (on the mount)  
black chalk, pen and grey ink, brown wash, stumping, fragmentary watermark  
10 x 7 $\frac{7}{8}$  in. (25.5 x 18.9 cm.)  
framed

£1,000-1,500

\$1,300-1,900  
€1,200-1,800

**PROVENANCE:**

Acquired by Lord Weidenfeld before 1983.

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord Weidenfeld', *Geoffrey Bennison: Master Decorator*, New York, 2015, p. 91 (illustrated).

The attribution on the mount probably refers to Ferdinando Porta (1689-1767) who worked in Milan where he decorated a number of churches. It is difficult, however, to confirm this attribution as so few drawings by the artist are known to have survived.



545



546

**CARLO MARATTI (CAMERANO 1625-1713 ROME)**

*A seated female nude*

black and white chalk on grey (formerly blue) paper  
15½ x 18⅞ in. (39.2 x 47.3 cm.)  
framed

£4,000-6,000

\$5,000-7,500  
€4,700-7,000

**PROVENANCE:**

With Yvonne Tan Bunzl, London,  
where acquired by Lord Weidenfeld in 1994.

The attribution to Maratti was first suggested by Nicholas Turner, and supported by Manuela Mena, in the 1994 exhibition catalogue.

Recently, the latter suggested that the drawing was most likely executed in the 1690s, just before the artist's hand starts trembling and after a period in which he favoured red chalk as a medium. Although no composition showing this female figure is known today, the drawing could be a study for an allegorical figure on the right side of a much larger composition as the woman is looking up to the left.

We are grateful to Professor Ann Sutherland Harris and Dr Manuela Mena for their assistance in cataloguing this drawing and for endorsing (Sutherland Harris) and confirming (Mena) the attribution to Maratti on the basis of digital photographs.

547

**PABLO PICASSO (1881-1973)**

*Jacqueline de Profil*

lithograph, 1957, on Arches wove paper, signed in red crayon, numbered 43/50 (there were also a few proofs reserved for the artist and printer), the full sheet, deckle edges at left and right, with light and mount staining, pale scattered foxing, framed  
L. 630 x 470 mm., S. 761 x 570 mm.

£12,000-18,000

\$15,000-22,000

€15,000-21,000

**LITERATURE:**

Bloch 833; Mourlot 294



547



548

548

**OSKAR KOKOSCHKA (1886-1980)**

*Selbstbildnis, Hand auf der Brust*

lithograph printed in red and blue, 1911, on poster paper, not signed, with a horizontal and a vertical fold, repairs, paper splits and creases in the image and at the sheet edges, framed  
S. 944 x 640 mm.

£8,000-12,000

\$10,000-15,000

€9,400-14,000

**LITERATURE:**

Wingler & Welz 33





549

549

**MARINA ABRAMOVIC (B. 1946)**

*Hands as Energy Receivers, 2014*

signed in pencil (margin); numbered '152/250' in pencil (verso)

pigment print

Image: 7 x 7 in. (17.9 x 17.9 cm.)

Sheet: 13 x 13 in. (33 x 33 cm.)

This work is number 152 from the edition of 250, unframed

£1,000-1,500

\$1,300-1,900

€1,200-1,800

550

**HENRY MOORE (1831-1895)**

*Eight reclining Figures*

lithograph in colours, 1967, on Japan paper, signed and dated in pencil, inscribed *H.C., an hors commerce* impression aside from the edition of 125, the full sheet, some soft creasing at the corners, otherwise in good condition, framed

L. 255 x 230 mm., S. 770 x 560 mm.

£2,000-3,000

\$2,500-3,700

€2,400-3,500

**LITERATURE:**

Corlett 97



550

λ551

**YVARAL (1934- 2004)**

*Polygamme Ve-Vi*

signed twice, titled and dated 'YVARAL Polygamme Ve-Vi 1969' (on the reverse)

oil on hardboard

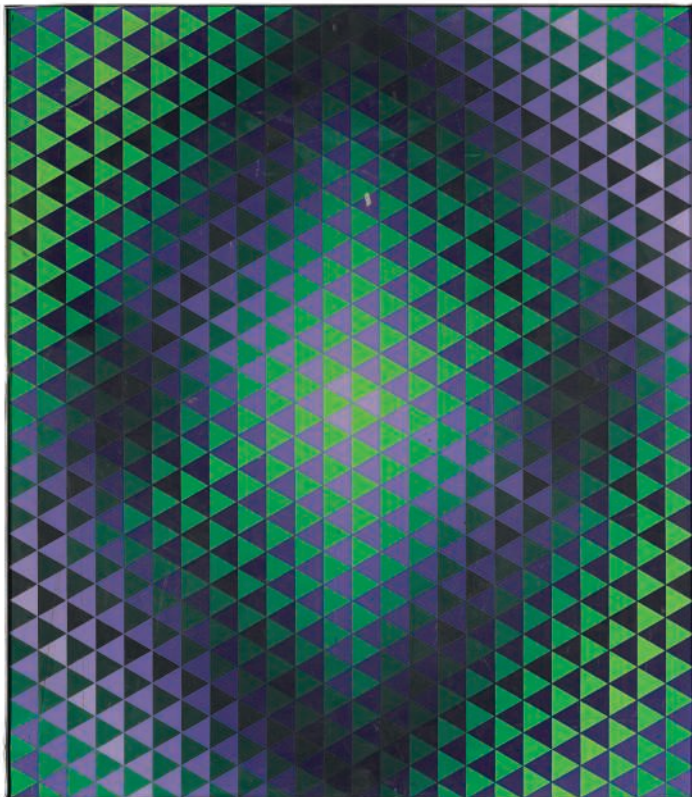
32 $\frac{3}{8}$  x 28 $\frac{3}{8}$  in. (82.7 x 72 cm.)

Painted in 1969, framed

£1,000-2,000

\$1,300-2,500

€1,200-2,300



551





λ552

**BRYAN ORGAN (B. 1935)**

*Metamorphosis II*

signed and dated 'Bryan Organ' 1966.' (lower right), inscribed, signed again, dated again and numbered "METAMORPHOSIS II'/BRYAN ORGAN/1966./No. 12' (on the reverse)

oil on canvas  
60 x 50 in. (153 x 127 cm.)  
framed

£5,000-8,000

\$6,300-10,000  
€5,900-9,300

**PROVENANCE:**

With the Redfern Gallery, London, January 1967,  
where acquired by Lord Weidenfeld.



λ553

**JOHN MINTON (1917-1957)**

*Mr and Mrs Weizmann at a table*

ink

9½ x 11½ in. (24 x 29.2 cm.)

framed

£400-600

\$500-750

€470-700

**PROVENANCE:**

Acquired by Lord Weidenfeld before 1971.

Lord Weidenfeld served as Chief of Cabinet to Chaim Weizmann when he became the first president of Israel in 1949.



λ554

**FELIKS TOPOLSKI (1907-1989)**

*Rome with the Pope enthroned and Papal Guard*

signed and inscribed 'Feliks Topolski, Roma, S. Pietro' (lower right)

ink and black chalk on paper

13¾ x 19¾ in. (34.5 x 49 cm.)

framed

£600-900

\$750-1,100

€700-1,100

**PROVENANCE:**

Acquired by Lord Weidenfeld before 1971.



λ555

**RENATO GUTTUSO (1912-1987)**

*Studio di nudi femminili*

signed and dated 'Guttuso '62' (lower centre)

pen and India ink on paper

26½ x 19¾ in. (67.4 x 50.2 cm.)

Drawn in 1962, framed

£1,500-2,500

\$1,900-3,100

€1,800-2,900

**PROVENANCE:**

Acquired by Lord Weidenfeld before 1971.

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord Weidenfeld', *Geoffrey Bennison: Master Decorator*, New York, 2015, p. 91 (illustrated).

This work is registered in the Renato Guttuso archives under no. 1815412344.



556

**OSKAR KOKOSCHKA (1886-1980)**

*Jerusalem Faces*

the complete set of six lithographs, 1973, on Japan paper, three signed in pencil, each inscribed 'EX.C.' (presumably artist's proofs aside from the edition of 150), published by Marlborough Graphics Ltd., London, and Weidenfeld & Nicolson Ltd., London, the full sheets, in very good condition, each framed S. 650 x 500 mm. (each framed

(6)

£1,500-2,500

\$1,900-3,100  
€1,800-2,900

**LITERATURE:**

Wingler & Welz 493-498

In April 1973, Oskar Kokoschka was invited to Jerusalem to make six sketches of the city's leading political and religious figures: Prime Minister Golda Meir, Supreme Court President Shimon Agranat, Minister of Defense Moshe Dayan, Jerusalem's mayor, Teddy Kollek, His Beatitude Benedictos I, Greek Orthodox Patriarch of Jerusalem and Sheikh Mustafa Khalil el-Ansari, chief warden of the Mosque of Omar. By setting the respective portraits against a blank background and by means of rapid sketching he succeeded in capturing the essence of each individual's personality. From these sketches, 160 lithographs of the set of six portraits was produced. This project was undertaken in aid of the Jerusalem Foundation, founded by Kollek, and the proceeds went to support educational opportunities and the fostering of friendship between Jewish and Muslim youth. George Weidenfeld & Nicolson Ltd., together with Marlborough Graphics Ltd. covered the entire cost of the project.



557

**557**  
**LOVIS CORINTH (1858-1926)**

*Study for Falstaff*  
 pencil on paper  
 7 3/8 x 6 in. (18.9 x 15.3 cm.)  
 framed

£1,000-2,000                      \$1,300-2,500  
 €1,200-2,300

Horst Uhr has confirmed the authenticity of this work.



**558**  
**LOVIS CORINTH (1858-1926)**

*Töten Sie mich Majestät, Aber from: Fredericus Rex*  
 lithograph, 1921, on wove paper, signed in pencil, an impression of the first state (of four), published by Fritz Gurlitt, Berlin, trimmed into the image, generally in good condition, framed  
 Image and Sheet 324 x 251 mm.  
 together with, Lovis Corinth, title plate for: *Reinecke Fuchs von Goethe*, lithograph, 1921, signed in pencil (presumably re-inforced), L. 305 x 240 mm., S. 480 x 331 mm. and Lovis Corinth, *Voltaire, from: Fridericus Rex*, lithograph, 1921, signed in pencil, Image and Sheet 323 x 251 mm., both framed (3)

£1,200-1,800                      \$1,500-2,200  
 €1,500-2,100

**PROVENANCE:**  
 The first: with Galerie Welz, Salzburg, where acquired by Lord Weidenfeld, summer 1990.

**EXHIBITED:**  
 The first: Salzburg, Galerie Welz, *Lovis Corinth*, April 1990, no. 5.

**LITERATURE:**  
 The first: Müller 596



558



559

**559**  
**LOVIS CORINTH (1858-1926)**

*Auerbach's Keller*  
 inscribed '1877.' (lower centre); with the atelier stamp and inscribed 'Mine Corinth' (lower right)  
 pencil on paper  
 8 7/8 x 11 1/4 in. (22.5 x 29.7 cm.)

£700-1,000                      \$880-1,200  
 €820-1,200

**PROVENANCE:**  
 The artist's estate.  
 Wilhelmine (Mine) Corinth, Germany, by descent from the above.  
 With Galerie Welz, Salzburg, where acquired by Lord Weidenfeld, summer 1990.

**EXHIBITED:**  
 Salzburg, Galerie Welz, *Lovis Corinth*, April 1990, no. 41.

Horst Uhr has confirmed the authenticity of this work.



560



**560**  
**GIUSEPPE GALLI BIBIENA & ANTON OSPEL**

*Two scenes of the Sala Reale and the Galleria Reale*

two engravings, circa 1723, on laid paper, each stuck down to the backboard and three further etchings of fountains by Jean Le Pautre (1618-1682), circa 1751, on laid paper, each stuck down to the backboards, all framed S. 410 x 585 mm., and smaller together with Honoré Daumier, *Je n'ai jamais tant ri qu'a l'enterrement de la fille a Bourdin...* lithograph, 1862 and *Amélioration qui ne tardera pas a être apportée aux théâtres de Paris pendant la canicule*, lithograph, 1859, with defects, both framed; L. 200 x 285 mm. (and similar), S. 285 x 381 mm. (and smaller) (7)

£800-1,200

\$1,000-1,500  
€940-1,400

**561**  
**CARL AUGUST RICHTER AFTER VINCENC MORSTADT**

*Nord-Ansicht von Prag aus dem Volksgarten*

Engraving, circa 1830, on wove paper, with wide margins, published by Borrosch & André, pale light-staining, scattered foxing in the sky, framed P. 420 x 560 mm., S. 505 x 660 mm. together with, Maya Moser, *Oxford Impression*, lithograph in colours, 1990, L. 230 x 357 mm., S. 375 x 495 mm., and J. Mason after John Baptist Malchair, *Oxford from the South-West*, Engraving, 1767/1874, P. 318 x 500 mm., S. 400 x 545 mm., both framed (3)

£600-900

\$750-1,100  
€700-1,100

**562**  
**GIUSEPPE VASI (1710-1782)**

*La veduta della Basilica di S. Maria Maggiore dalla parte verso le Quattro Fontane*

Etching, 1771, on three joined sheets of wove paper, with margins, the sheets stuck down to the backboard, framed P. 980 x 700 mm., S. 1030 x 804 mm. together with Heinrich Bültmeyer (1829-1905), *Stephanskirche in Wien with the wedding procession of the Imperial Court*, Engraving, 1871, P. 750 x 540 mm., S. 855 x 657 mm. (2)

£1,200-1,800

\$1,500-2,200  
€1,500-2,100



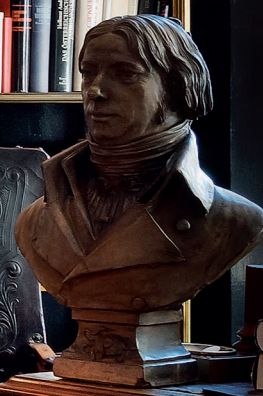
561



562







**563**

**LAVINIA FONTANA (BOLOGNA 1552-1614 ROME)**

*Portrait of Pope Gregory XIII (1502-1585), three-quarter-length, seated*

oil on canvas

47½ x 39½ in. (120.6 x 100.3 cm.)

inscribed 'GREGORIVS.XIII.PONT. OPT. MAX' (upper centre), in an early 17th century Italian foliate-carved giltwood frame

£20,000-30,000

\$25,000-37,000

€24,000-35,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 7 March 1969, lot 98, as 'J. del Conte' (150 gns. to Spiller).  
Mr George Encil of the Bahamas; sold Sotheby's, London, 12 December 1990, lot 25 (£22,000).

**LITERATURE:**

R. Pallucchini, in G. Encil, *Experience and Adventures of a Collector*, Paris, 1989, pp. 40-3.

Born Ugo Boncompagni, the sitter was elected Pope on 13 May 1572 and is celebrated for commissioning the Gregorian calendar in 1582. Lavinia Fontana was the first Italian female artist to achieve renown both in Italy and abroad. She was trained in the workshop of her father, Prospero Fontana, one of the leading Bolognese exponents of Mannerism. Although she followed the style of her father in the depiction of historical scenes, she developed an independent style in her portraits, combining the formality of central Italian models with the naturalistic tendencies of the northern Italian tradition.







564

**AGOSTINO MASUCCI (ROME 1691-1758)**

*Portrait of Pope Clement XII (1652-1740)*

signed inscribed and dated 'Augustinus Masucci pinxit Roma anno 1730/ Clemens XII Corsini' (on the reverse of the original canvas, according to an old photograph attached to the relining)

oil on canvas

38¾ x 30¾ in. (98.4 x 78.1 cm.)

in a 17th century moulded giltwood frame

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**PROVENANCE:**

With Heim Gallery, London,  
where acquired by Lord Weidenfeld in March 1980.

Initially apprenticed to Andrea Procaccini and later to Carlo Maratti, Masucci's work is characterized by a classicism derived from Guido Reni and ultimately from Raphael. According to Nicola Pio, he was 'nourished first by the perfect milk of Maratti, and then saturated with the divine nectar of Raphael' (N. Pio: *Vite*, 1724; ed. C. Enggass and R. Enggass, 1977, pp. 145). One of the last artists of Maratti's school, he was also a precursor of the movement known as Proto-Neo-classicism, which flourished in Rome in the 1720s and 1730s. During this period Masucci was the most important painter of the classicist tradition and gained considerable fame as a portraitist. He became the official heir of the Maratti school after the death of Giuseppe Bartolomeo Chiari in 1727 and played an important role in perpetuating the style. His pupils included Pompeo Batoni, Anton Raphael Mengs, Gavin Hamilton and Johann Zoffany.



**565**

**FOLLOWER OF BARTOLOMEO PASSEROTTI**

*Portrait of Pope Pius V (1504-1572), in benediction*

oil on canvas

38¾ x 28¼ in. (93 x 71.5 cm.)

with inventory number '276' (lower left), in a marbled frame

£3,000-5,000

\$3,800-6,200

€3,600-5,800

This portrait relates to a portrait of Pope Pius V by Bartolomeo Passerotti in the Walkers Art Gallery, Baltimore (see A. Ghirardi, *Bartolomeo Passerotti, Painter (1529-1592): General Catalogue*, Rimini, 1990, no. 5).



566

566

**A BRONZE RELIEF OF POPE GREGORY XIII**  
 ATTRIBUTED TO GIAN FRANCESCO TRAVANI, ROME, SECOND HALF 17TH CENTURY

Mounted on faux marble wood panel and a modern moulded wood frame

The relief: 12 in. (31 cm.) high; 21¼ in. (54 cm.) high, overall

£5,000-8,000

\$6,300-10,000  
 €5,900-9,300

**PROVENANCE:**

With Alex Wengraf Ltd., where acquired by Lord Weidenfeld in 1986.

567

**A PAIR OF MARBLE RELIEFS OF POPE INNOCENT XII AND ALEXANDER VIII**  
 ITALIAN, 18TH CENTURY

In later circular marble frames  
 12 in. (30.5 cm.) diameter, overall

(2)

£3,000-5,000

\$3,800-6,200  
 €3,600-5,800

**PROVENANCE:**

Christie's, London, 6 Dec. 1988, lot 124, where acquired by Lord Weidenfeld.

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord Weidenfeld', *Geoffrey Bennison Master Decorator*, New York, 2015, p. 92 (illustrated).



567



568



568

**A PAIR OF MARBLE RELIEFS OF POPE INNOCENT XII AND PIUS V**  
 ITALIAN, 18TH CENTURY

One inscribed 'INNOCENTIVS XII.P.O.M.' and the other 'S.PIVS.V.P.O.M.' each in an associated marble frame

12 in. (30.5 cm.) high, overall;

9½ in. (24.2 cm.) wide

(2)

£2,500-3,500

\$3,200-4,400  
 €3,000-4,100

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord Weidenfeld', *Geoffrey Bennison: Master Decorator*, New York, 2015, p. 92 (illustrated).





■569

**A REPOUSSE PARCEL-GILT COPPER BUST OF POPE URBAN VIII**  
WORKSHOP OF GIAN LORENZO BERNINI, ROME, MID-17TH CENTURY

Wearing vestments chased with figures, with cartouche inscribed 'inscribed 'URBANO / VIII', on a square socle; together with a later stained fluted split-column pedestal  
The bust and socle: 30 in. (76 cm.) high, 24 in. (61 cm.) wide

£30,000-50,000

\$38,000-62,000  
€36,000-58,000

**PROVENANCE:**

With Heim Gallery, London, 1980,  
where probably acquired by Lord Weidenfeld.

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord Weidenfeld', *Geoffrey Bennison: Master Decorator*, New York, 2015, pp. 89 & 93 (illustrated).

**COMPARATIVE LITERATURE:**

R. Wittkower, *Gian Lorenzo Bernini: the Sculptor of the Roman Baroque*, 1928. Reprint, Oxford, 1981, pp. 184-188.

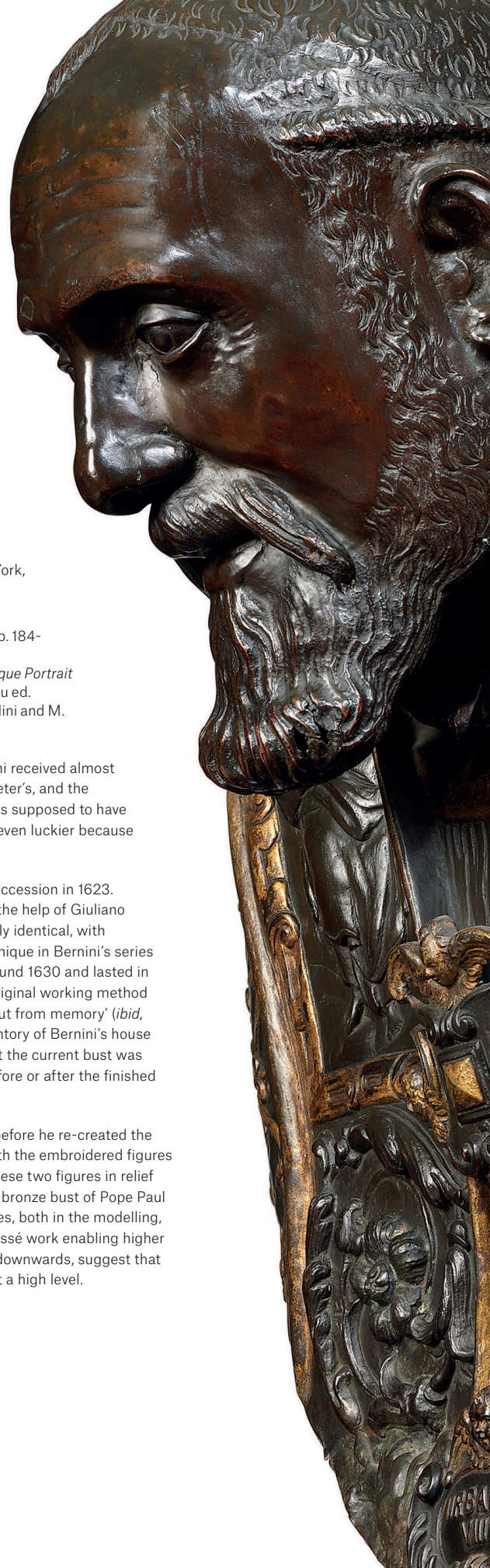
Los Angeles and Ottawa, Getty Museum and National Gallery of Canada, *Bernini and the Birth of Baroque Portrait Sculpture*, 5 Aug. - 26 Oct. 2008 and 28 Nov. 2008 - 8 March 2009, A. Bacchi, C. Hess and J. Montagu ed.

Rome, Palazzo Venezia, *Gian Lorenzo Bernini, Regista del Barocco*, 21 May - 16 Sept. 1999, M. Bernardini and M. dell'Arco, no. 43.

Bernini enjoyed a close and fruitful relationship with Pope Urban VIII, born Maffeo Barberini. Bernini received almost monopolistic patronage from the Pope, who first initiated his involvement in the re-building of St Peter's, and the relationship bore numerous busts of the pontiff by the artist in both marble and bronze. Urban VIII is supposed to have said to Bernini "You are lucky to see Maffeo Barberini become pope, but we [plural majestatis] are even luckier because Bernini lives at the time of our pontificate".

The present head derives from possibly the earliest bust Bernini made of the pontiff, just after his accession in 1623. Wittkower suggested this bust, now in San Lorenzo in Fonte, Rome, was executed by Bernini with the help of Giuliano Finelli, who joined Bernini's studio in 1622 (Wittkower, *op. cit.*, p. 185). The present head is seemingly identical, with allowance for the surface differentials between carved marble and copper repoussé. This head is unique in Bernini's series of busts of Urban VIII in the absence of the papal camauro, a tradition that Bernini instigated in around 1630 and lasted in papal portraits until the time of Canova (Bacchi, *op. cit.*, p. 34). In Bernini's astonishing and highly original working method for sculpted marble portraits, the artist stated that he 'did not model his portraits from drawings, but from memory' (*ibid.*, p. 30). He also rarely used terracotta models as his rival Alessandro Algardi did, although in an inventory of Bernini's house in 1681 there were two terracotta busts of Urban VIII listed (*ibid.*, p. 141). It is possible, therefore, that the current bust was made directly from looking at the bust now in San Lorenzo in Fonte, or from a model worked up before or after the finished marble in the studio.

The parcel-gilt papal cope of the present bust is also consistent with Bernini's work in the 1620's, before he re-created the papal portrait around 1630. Bernini repeatedly adorned the copes of his papal busts at this time with the embroidered figures of Saints Peter and Paul, as can be seen in busts of Pope Paul V and Pope Gregory XV. Although these two figures in relief on the present bust are similar to Bernini's various attempts on the subject in the busts above, (see bronze bust of Pope Paul V, Statens Museum for Kunst, Copenhagen, *ibid.*, cat. no. 1.3), they are seemingly unique in this series, both in the modelling, which is more cramped but also more dynamic, and in the execution, with the hammer of the repoussé work enabling higher relief. The truncation and the design of the shoulders, which allow for the head to be tilted slightly downwards, suggest that the bust might have been intended for a library and that it should be shown to its best advantage at a high level.





570

570

**AN OVAL BRONZE RELIEF OF A GENTLEMAN,  
PROBABLY ST PAUL**

ROME, 17/18TH CENTURY

Inscribed twice to the reverse 'C1667'  
5<sup>7</sup>/<sub>8</sub> in. (14.8 cm.) high

£500-800

\$630-1,000  
€590-930

571

**A BRONZE OVAL RELIEF OF THE FEAST OF THE GODS  
AFTER GUGLIELMO DELLA PORTA, ITALIAN, 19TH CENTURY**

In an ormolu frame with a suspension loop  
9 in. (23 cm.) wide

£800-1,200

\$1,000-1,500  
€940-1,400



571

572

**FOUR BRONZE-PATINATED TERRACOTTA OVAL  
RELIEFS OF THE DOCTORS OF THE CHURCH  
ITALIAN, 17/18TH CENTURY**

One with paper label to the reverse inscribed '6036'  
11 in. (28 cm.) high, each

(4)

£4,000-6,000

\$5,000-7,500  
€4,700-7,000

**PROVENANCE:**

Joanna Barnes, London, where acquired by Lord Weidenfeld  
in May 1988.







■ 573

**A LACQUERED-BRASS FIVE BAY BOOKCASE**  
DESIGNED AND SUPPLIED BY GEOFFREY BENNISON, CIRCA 1974

With central recess below two bays, each of five graduated shelves, flanked by three further bays each of nine graduated shelves applied to the underside with x-shape brass struts, the bay flanked by a pair of articulated lamps and a pair of speaker compartments enclosed with mesh grilles, originally fitted and the base boxed in  
145½ in. (370 cm.) high; 14 in. (36 cm.) deep; the recess: 81½ x 83½ in. (207 x 212 cm.)

£3,000-5,000

\$3,800-6,200  
€3,600-5,800

■ 574

**A LACQUERED-BRASS BOOKCASE**

DESIGNED AND SUPPLIED BY GEOFFREY BENNISON, CIRCA 1974

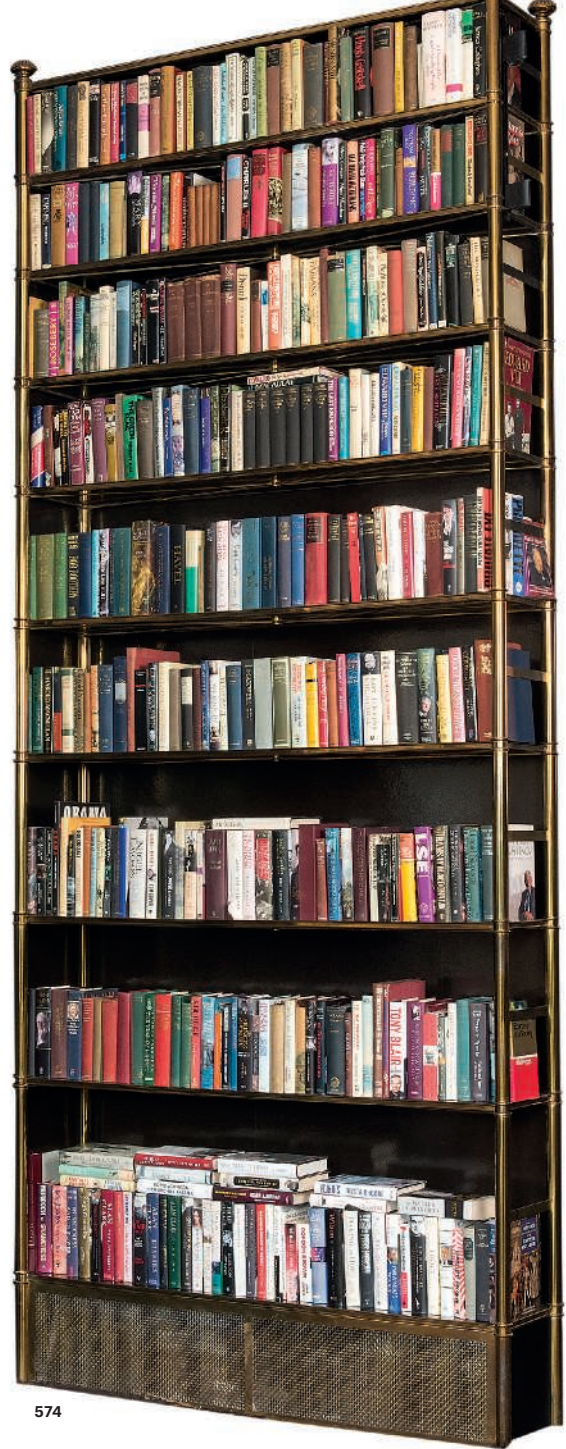
With a single bay of nine graduated shelves, the undersides applied with x-shape brass struts, originally fitted, the base boxed in 145½ in. (370 cm.) high; 59 in. (150 cm.) wide; 14½ in. (37 cm.) deep

£2,500-4,000

\$3,200-5,000  
€3,000-4,700



575



574

■ 575

**A SHAPED LACQUERED-BRASS BOOKCASE**

DESIGNED AND SUPPLIED BY GEOFFREY BENNISON, CIRCA 1974

With two bays of nine graduated shelves, the undersides of the upper shelves applied with x-shape brass struts, one lower shelf with division and section cut away, two shelves not applied with an x-strut, originally fitted and the base boxed in 145½ in. (370 cm.) high; the left-hand bay: 16 in. (40½ cm.) deep; the right hand bay: 12½ in. (32 cm.) deep

£3,000-5,000

\$3,800-6,200  
€3,600-5,800

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord Weidenfeld', *Geoffrey Bennison: Master Decorator*, New York, 2015, p. 93 (illustrated).



■ 576

**A LACQUERED-BRASS CORNER BOOKCASE**

DESIGNED AND SUPPLIED BY GEOFFREY BENNISON, CIRCA 1974

With two bays of nine graduated shelves, the undersides applied with x-shape brass struts, originally fitted, the base boxed in 145½ in. (370 cm.) high; each bay approx. 59 in. (150 cm.) along the rear edge and measured into the corner; the left hand bay: 14½ in. (37 cm.) deep; the right-hand bay: 16½ in. (42 cm.) deep

£2,500-4,000

\$3,200-5,000  
€3,000-4,700

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord Weidenfeld', *Geoffrey Bennison: Master Decorator*, New York, 2015, p. 93 (illustrated).

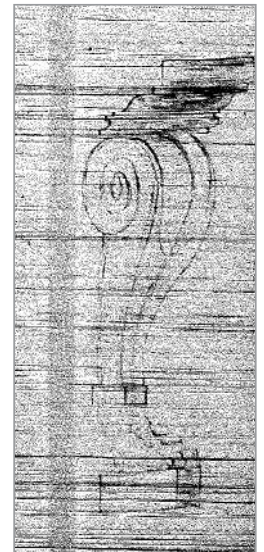
This magnificent writing table can be firmly attributed to the illustrious furniture makers, Gillows of Lancaster & London, who were renowned for their exceptional craftsmanship as well as for their use of the finest timbers. It is closely related to designs in the firm's *Estimate Sketch Books* from 1803-1815 for sideboards, pedestals, and console tables, many of which employ very similar supports. Of particular note is the design for a pier table for one 'Rev. H. Edwards', which is virtually identical in profile, albeit slightly larger; the Edwards table was estimated at £28.14.9 with carriage and dated 23 July 1811 (344/99, April 1803-Aug. 1815, no. 1906).

The inclusion of the rich brass 'buhl' or 'trelliswork' inlay suggests an early Regency date; this mode of decoration, harking back to the *ancien régime* reign of 'The Sun King', was particularly agreeable to the Francophile inclinations of George, Prince of Wales (d. 1830). This type of ornamentation features throughout Gillows' *oeuvre* of the second decade of the 19th century, including to a library table with both '*première*' and '*contrepartie*' inlay supplied in May 1813 to William Powlett, 2nd Baron Bolton (d. 1850), for Hackwood Park, Hampshire, and to another table, almost certainly by Gillows based on designs in the *Estimate Sketch Books*, formerly at Wentworth Woodhouse, Yorkshire (the first, sold Hackwood Park, Christie's house sale, 20 April 1998, lot 21; the second, S. Stuart, *Gillows of Lancaster and London 1730-1840*, vol. I, Woodbridge, 2008, p. 289, pl. 306; sold Christie's, London, 16 November 1989, lot 80, and later Sotheby's, London, 24 February 1995, lot 153).

One of the most important Gillows' library commissions was for Wilbraham Egerton, which included '*trelliswork panels in the form of 'brass circles' and brass mouldings for the doors etc., were sent from London*', now on display at Tatton Park, Cheshire. The presence of brass inlay on furniture possibly suggests production at Gillows' London workshop as metalwork was a specialised trade generally carried on in the neighbourhood of St. Martin's Lane and Long Acre (*ibid.*, p. 375, pl. 444).

The design for this table was undoubtedly inspired by drawings in Charles Heathcote Tatham's *Etchings representing Fragments of Grecian and Roman Architectural Ornaments* (1799) including an antique seat of white marble with this model of supports, pl. 76 (F. Collard, *Regency Furniture*, Woodbridge, 1987, p. 53). Tatham visited Rome in the mid-1790s to study antiquities in order to assist the Prince of Wales' architect, Henry Holland, with the rebuilding and refurbishment of Carlton House, London. Thomas Hope later included very similar designs in his *Household Furniture* (1807) in the form of lion monopodia tables, pl. 19, no. 5, as did George Smith in his *A Collection of Designs for Household Furniture* (1808), with '*hall seats for recesses*', pl. 34.

A near identical library table was sold from the collection of Mr. and Mrs. Donald Davies, Charleville, Enniskerry, Co. Wicklow, Christie's house sale, 23-24 January 1978, lot 13.



Library table from Charleville, Co. Wicklow, and detail of the Gillows design for Reverend Edwards.



■~577

**A REGENCY BRASS-INLAID ROSEWOOD LIBRARY TABLE**

ATTRIBUTED TO GILLOWS, CIRCA 1810-15

The rectangular top inset with blind-tooled brown-leather, the frieze with three drawers to both long sides on bold scrolling cabriole legs with lion's-paw feet, the locks stamped GR, minor losses

31¼ in. (79 cm.) high; 76½ in. (194.5 cm.) wide; 48½ in. (123.5 cm.) deep

£40,000-60,000

\$50,000-75,000

€47,000-70,000

**PROVENANCE:**

Acquired by Lord Weidenfeld before 1972.





■578

**A PAIR OF TWO-TIER BAMBOO GRAINED ETAGERES**

CIRCA 1960-80, POSSIBLY SUPPLIED BY GEOFFREY BENNISON

Each with two gilt-tooled green leather-lined shelves  
23¾ in. (58 cm.) high; 24 in. (61 cm.) wide; 13 in. (33 cm.) deep (2)

£600-900

\$750-1,100  
€700-1,100

**PROVENANCE:**

Acquired by Lord Weidenfeld before 1972.

■579

**TWO BRASS FLOOR STANDING ADJUSTABLE READING LAMPS**

POSSIBLY SUPPLIED BY GEOFFREY BENNISON, CIRCA 1974

Each with articulated lamp arm, one telescopic and mounted with an adjustable mahogany tray

The telescopic example: 49½ in. (126 cm.) minimum height (including shade);  
the other: 24¼ in. (123.5 cm.) high (2)

£800-1,200

\$1,000-1,500  
€940-1,400



(part lot)

■580

**A LACQUERED-BRASS CLUB FENDER**

PROBABLY SUPPLIED BY GEOFFREY BENNISON, CIRCA 1974

The seat covered in black leather; together with a red painted coal bin, 19th century, redecorated

20¾ in. (52.5 cm.) high; 79¾ in. (200 cm.) wide; 23¾ in. (260 cm.) deep

£1,000-1,500

\$1,300-1,900  
€1,200-1,800

**PROVENANCE:**

The coal bin acquired by Lord Weidenfeld before 1972.

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord Weidenfeld', *Geoffrey Bennison: Master Decorator*, New York, 2015, p. 92 (illustrated).

■581

**A PAIR OF BALTIC MAHOGANY OPEN ARMCHAIRS**

EARLY 19TH CENTURY, PROBABLY RUSSIAN

The drop in seats covered in blue checked chenille, each chair with remains of a Russian transit label, losses to carving

37½ in. (95 cm.) high; 24 in. (61 cm.) wide; 23½ in. (59 cm.) deep (2)

£700-1,000

\$880-1,200  
€820-1,200



582

**A LARGE CHINESE BLUE AND WHITE PORCELAIN BALUSTER VASE**

19TH CENTURY, FITTED AS A TABLE LAMP

Decorated with a continuous river landscape all below shaped panels to the shoulders, fitted for electricity, with pleated shade 17¼ in. (44 cm.) high, excluding fittings

£2,000-4,000

\$2,500-5,000  
€2,400-4,700



583

**A FRENCH GREY-PAINTED ARCHITECTURAL MODEL**  
EARLY 20TH CENTURY

The windows glazed and the railings of *tôle-peinte*, minor losses 25½ in. (65 cm.) high; 22¼ in. (56.5 cm.) wide; 9¾ in. (25 cm.) deep

£800-1,200

\$1,000-1,500  
€940-1,400

**PROVENANCE:**

Probably acquired by Lord Weidenfeld in the 1970s.

584

**A TERRACOTTA BUST OF A GENTLEMAN**

ALEXIS POITEVIN (1764-1816), AVIGNON, 1802

His hair *en queue* attached by a comb, on a square socle with a design of a tortoise devouring a serpent; signed 'POTEVIN/ FECIT. 1802/ 16 9bre' 25½ in. (65 cm.) high; 17 in. (43.2 cm.) wide

£5,000-8,000

\$6,300-10,000  
€5,900-9,300

**PROVENANCE:**

Acquired by Lord Weidenfeld in the 1970s.





■ 585

**A LACQUERED-BRASS-MOUNTED MAHOGANY TRICOTEUSE**  
LATE 19TH/EARLY 20TH CENTURY

With tray-top, one base pendant lacking  
29¼ in. (74 cm.) high; 20 in. (51 cm.) wide; 11½ in. (29 cm.) deep

£700-1,000

\$880-1,200  
€820-1,200

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord Weidenfeld', *Geoffrey Bennison: Master Decorator*, New York, 2015, p. 92 (illustrated).

■ 586

**TWO LIBRARY POLE LADDERS**  
SECOND HALF 20TH CENTURY

With brass fittings; one black lacquered, the other pine  
The black ladder: 107¼ in. (272.5 cm.) long; the other 106 in. (269 cm.) long,  
closed (2)

£1,000-2,000

\$1,300-2,500  
€1,200-2,300

■ 587

**A SOFA AND EASY ARMCHAIR**

PROBABLY SUPPLIED BY GEOFFREY BENNISON, CIRCA 1974

Each with loose seat cushions, with coffee-coloured loose covers, scatter  
cushions not included (2)

£1,000-1,500

\$1,300-1,900  
€1,200-1,800





588

**A JAPANESE IMARI DECORATED PORCELAIN VASE**

EDO PERIOD (18TH CENTURY), FITTED AS A TABLE LAMP

Decorated in iron red and gilt on underglaze blue with panels depicting rocky river landscapes and flowers, bordered by chrysanthemums, adapted for electricity, with pleated shade

25½ in. (64.8 cm.) high excluding fittings

£800-1,200

\$1,000-1,500  
€940-1,400

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord Weidenfeld', *Geoffrey Bennison: Master Decorator*, New York, 2015, p. 91 (illustrated).



589

**TWO PAIRS OF WALNUT 'GARRICK' BOOKENDS**

BY LINLEY, LATE 20TH CENTURY

One from each pair stamped 'LINLEY'; together with an oversized walnut magnifying glass, 19th century  
7 in. (18 cm.) high (5)

£500-800

\$630-1,000  
€590-930

■ 590

**A PAIR OF LACQUERED-BRASS OVAL TWO-TIER ETAGERES**

SECOND HALF 20TH CENTURY, POSSIBLY SUPPLIED BY GEOFFREY BENNISON

The shelves lined with gilt-tooled dark-brown leather  
23½ in. (60 cm.) high; 21 in. (53 cm.) wide; 15 in. (38 cm.) deep (2)

£600-900

\$750-1,100  
€700-1,100

**PROVENANCE:**

Acquired by Lord Weidenfeld before 1972.





**591**

**VENETIAN SCHOOL, 17TH CENTURY**

*Portrait of a Venetian Procurator, three-quarter-length*

oil on canvas

50 $\frac{3}{8}$  x 40 $\frac{1}{8}$  in. (127.8 x 101.9 cm.)

in a contemporary carved giltwood frame

£15,000-25,000

\$19,000-31,000

€18,000-29,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 18 July 1986, lot 189, as 'Circle of Giovanni Bernardo Carbone' (£2,200).

Anonymous sale; Sotheby's, London, 5 July 1989, lot 76, as 'Giovanni Bernardo Carbone' (£17,600), when acquired by Lord Weidenfeld.

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord Weidenfeld', *Geoffrey Bennison Master Decorator*, New York, 2015, pp. 89-90 (illustrated).





■592

**A MARBLE BUST OF THE EMPEROR  
CARACALLA**

ITALIAN, 18TH CENTURY, AFTER THE ANTIQUE

On a circular marble socle

30 in. (76 cm.) high; 27 in. (68.5 cm.) wide

£8,000-12,000

\$10,000-15,000

€9,400-14,000

**PROVENANCE:**

Wessexbrook Ltd., London, where acquired by Lord Weidenfeld in 1988.

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord Weidenfeld', *Geoffrey Bennison: Master Decorator*, New York, 2015, p. 90 (illustrated).

■593

**A MAHOGANY SERVING-TABLE**

PROBABLY 18TH CENTURY AND LATER

With rectangular variegated pale-yellow and pink marble top on bold cabriole legs with hairy paw feet  
31 in. (79 cm.) high; 80 in. (204 cm.) wide; 35 in. (89 cm.) deep

£4,000-6,000

\$5,000-7,500

€4,700-7,000

**PROVENANCE:**

Probably acquired by Lord Weidenfeld from Geoffrey Bennison *circa* 1974.

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord Weidenfeld', *Geoffrey Bennison: Master Decorator*, New York, 2015, pp. 89-91 (illustrated).





■594

**A FRENCH MARBLE PROFILE RELIEF OF A GENTLEMAN**

LATE 17TH CENTURY

Mounted on a later veined marble plaque and in a parcel-gilt ebonised frame  
33 $\frac{3}{8}$  in. (86 cm.) high, overall; 29 in. (73.7 cm.) wide

£10,000-15,000

\$13,000-19,000

€12,000-18,000



**595**

**A PAIR OF BRASS CANDLESTICKS**

OF REGENCE-STYLE, LATE 19TH/EARLY 20TH CENTURY

Each on circular base with triangular baluster stem cast with putti caryatids, traces of silver-plating; together with a pair of griffin-form gilt-brass candlesticks and a pair of leaf-shape pin-dishes  
The first: 11 in. (28 cm.) high (6)

£600-900

\$750-1,100

€700-1,100

**596**

**A PAIR OF OTTOMANS**

SUPPLIED BY GEOFFREY BENNISON, CIRCA 1974

Covered in red uncut moquette

17½ in. (44 cm.) high; 26 in. (66 cm.) square (2)

£600-1,000

\$750-1,200

€700-1,200

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord Weidenfeld', *Geoffrey Bennison: Master Decorator*, New York, 2015, pp. 90-91 (illustrated).



**597**

**A TWO SEAT SOFA**

BY GEORGE SMITH, MODERN

With loose back and seat cushions, covered in red velvet, labelled 'GEORGE SMITH'  
74¾ in. (190 cm.) wide

£1,000-1,500

\$1,300-1,900

€1,200-1,800





■598

**A MAHOGANY BREAKFRONT BOOKCASE**

LATE 20TH CENTURY, OF EMPIRE-STYLE, POSSIBLY DESIGNED AND SUPPLIED BY GEOFFREY BENNISON

Of tapering rusticated pylon form, the upper section with three bays each with four shelves, the base with three cupboards, the central cupboard enclosed by bifold doors

124 in. (315 cm.) high; 151 in. (385 cm.) wide; 25¼ in. (65 cm.) deep

£2,000-4,000

\$2,500-5,000

€2,400-4,700

Please contact the sale coordinator to arrange viewing for this lot which is stored at Christie's off-site warehouse.



599

**ALPHONSE MUCHA (1860-1939)**

*Imprimerie Cassan Fils*

lithograph in colours, 1897, on two sheets of wove paper, printed by Cassan Fils, Toulouse, the larger format, the colours still fairly bright, some creasing to the sheet in the lower half, pale brown staining at the sheet edges, framed L. 1700 x 650 mm.

£3,000-5,000

\$3,800-6,200  
€3,600-5,800

LITERATURE:  
Mucha A24

■600

**A CHINESE EXPORT BLACK AND GILT LACQUER  
RECTANGULAR GAMES TABLE**

SECOND QUARTER 19TH CENTURY

The revolving top with 'bird-cage' action inset with a reversible chessboard enclosing a backgammon board above three drawers; together with a Victorian mother-of-pearl inlaid *papier-mâché* chess-table, reduced in height

The Chinese table: 28½ in. (72 cm.) high; 24 in. (61 cm.) wide; 20 in. (51 cm.) deep  
The *papier-mâché* table: 18 in. (46 cm.) high (2)

£600-1,000

\$750-1,200  
€700-1,200







**601**

**A SET OF ARTICULATED BRASS WALL LIGHTS**

PROBABLY DESIGNED AND SUPPLIED BY GEOFFREY BENNISON CIRCA 1974

With card shades

£700-1,000

\$880-1,200  
€820-1,200

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord Weidenfeld', *Geoffrey Bennison: Master Decorator*, New York, 2015, ps. 90 & 93 (illustrated).



**602**

**AN ITALIAN SPECIMEN MARBLE TABLE TOP**

19TH CENTURY

Including Portor, Sicilian jasper and *Verde antico* on an associated coopered barrel base, the barrel zinc-lined  
24 in. (61 cm.) high; 19½ in. (49.5 cm.) diameter (2)

£1,000-1,500

\$1,300-1,900  
€1,200-1,800

**603**

**A CEDAR ROCKING CHAIR**

DESIGNED BY THE LATE LORD SNOWDON AND MADE BY ROSS SHARPLES, 1985

Covered in black leather

£1,000-2,000

\$1,300-2,500  
€1,200-2,300





604

λ604

**JACQUELINE GEDDES**

*Lord Weidenfeld*

modelled with a book to the reverse, indistinctly signed, inscribed and dated 'Geddes.1.86' (on the left side of the book) and inscribed 'George/Weidenfeld' (on the right side of the book)  
bronze with a green patina on a marble base  
17¾ in. (45 cm.) high overall

£200-400

\$250-500  
€240-470

**LITERATURE:**

G. Newberry, 'Riverside Apartment for Lord Weidenfeld', *Geoffrey Bennisson: Master Decorator*, New York, 2015, p. 91 (illustrated).

λ605

**OSCAR NEMON (1906-1985)**

*Sir Winston Churchill*

signed 'NEMON' (on the reverse)  
bronzed resin  
5¼ in. (13.5 cm.) high

£1,000-1,500

\$1,300-1,900  
€1,200-1,800



605



606

**TWO HUMIDORS**  
LATE 20TH CENTURY

The larger burr-walnut with chrome mounts and removable tray by Le Maire, Paris; the smaller example mahogany with integral wooden hinge  
The first: 7 in. (18 cm.) high; 16 in. (41 cm.) wide; 10¾ in. (27 cm.) deep (2)

£400-600

\$500-750  
€470-700



Bust of Lord Weidenfeld by Lady Quinton, dated 1990.

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# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

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### 4 VIEWING LOTS PRE-AUCTION

(a) 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.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

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(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

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(a) 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 or clock 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.

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(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

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(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

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

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

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

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We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

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If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### (a) Phone Bids

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

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

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

### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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

## 9 LOCAL BIDDING LAWS

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

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

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaim are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT\_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

### 3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the **hammer price**

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

- 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 five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

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

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a

**Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

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

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

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

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

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

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

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

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

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

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

(iii) books not identified by title;

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

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

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

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

(k) **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 **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) 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

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

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

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

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

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

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

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the

telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

### 2. TRANSFERRING OWNERSHIP TO YOU

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

### 3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

(b) At the end of the 30th 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 in writing.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

### 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

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date.
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

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

### 2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto:arttransport.london@christies.com).

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

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

#### (c) US import ban on African elephant ivory

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

#### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits

the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

#### (e) Gold

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

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

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

#### (g) Watches

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

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 that set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

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

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

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

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

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

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

## 8 WAIVER

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

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# VAT SYMBOLS AND EXPLANATION

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

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

## VAT refunds: what can I reclaim?

If you are:

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

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.  
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:  
(a) have registered to bid with an address outside of the EU; **and**  
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for \* and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.



## SYMBOLS USED IN THIS CATALOGUE

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

- Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.
- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.
- ?, \*, Ω, α, #, + See VAT Symbols and Explanation.
- See Storage and Collection Page.

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**.

## IMPORTANT NOTICES

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

△ **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 ○◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not

the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

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**.

#### **Other Arrangements**

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

#### **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.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

# EXPLANATION OF CATALOGUING PRACTICE

## FOR FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

## FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

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

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

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

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

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

"After..."

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

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

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

"Bearing the signature..."/"Bearing the date..."/"Bearing the Inscription..."/"Bearing the stamp..."

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

## FOR SILVER

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.

A GEORGE II SILVER CUP AND COVER  
mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER  
circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

## FOR CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

## FOR GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.

## 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 consignor 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.

# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [Christies.com/](http://Christies.com/) storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com).

If the **lot** remains at Christie's it will be available for collection on any working day 9.00 am to 5.00 pm.

**Lots** are not available for collection at weekends.

## PAYMENT OF ANY CHARGES DUE

**ALL lots** whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com). To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on [www.christies.com](http://www.christies.com).

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

## CHRISTIE'S WAREHOUSE

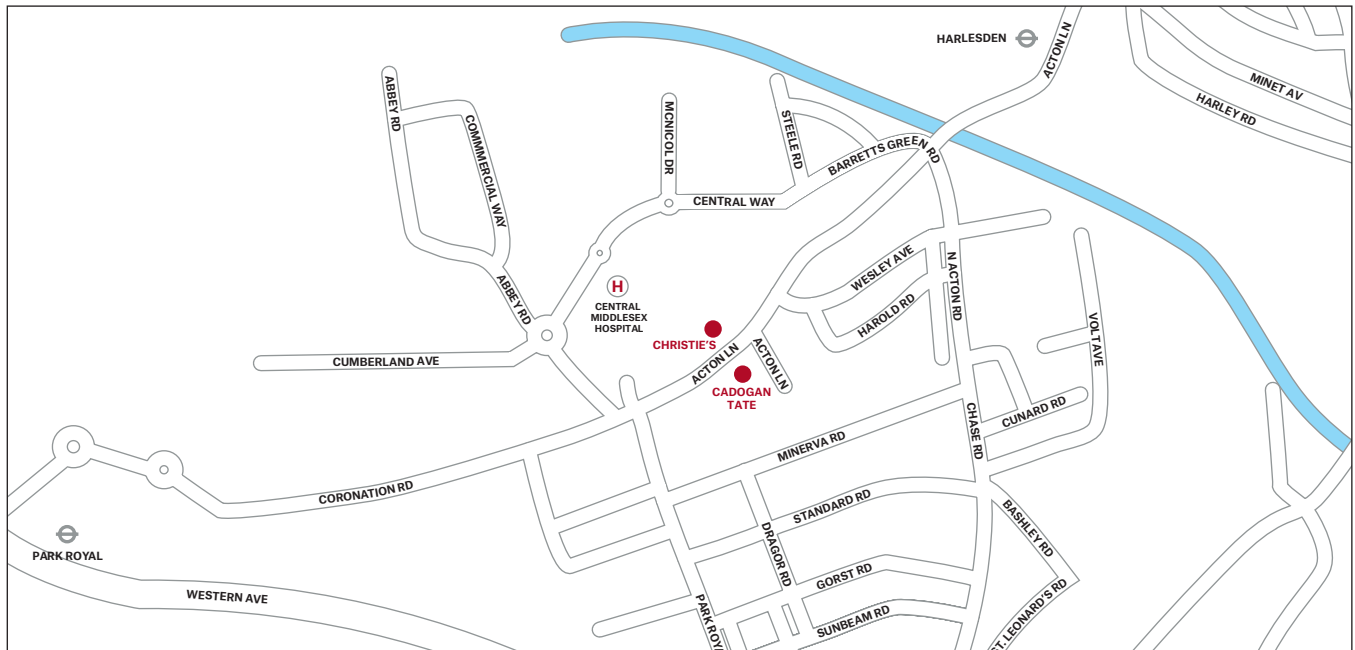
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CLAUDE MONET (1840-1926)  
*Waterloo Bridge*  
signed 'Claude Monet' (lower right)  
pastel on paper  
12¼ x 19 in. (31.2 x 48.3 cm.)  
Drawn in London in January-February 1901  
\$400,000-600,000

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A SET OF FOUR GEORGE III

GILTWOOD ARMCHAIRS

By B.Harmer, *circa* 1785,

possibly working for Gillows

£15,000-25,000

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A REGENCY GILT-LACQUERED BRASS STRONG BOX *CIRCA* 1820  
36½ in. (93 cm.) high, 37 in. (94 cm.) wide, 25½ in. (65 cm.) deep  
£100,000 - 150,000

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*London, King Street, 6 July 2017*

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# WRITTEN BIDS FORM

## CHRISTIE'S LONDON

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**CODE NAME: EMBANKMENT**  
**SALE NUMBER: 13576**

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

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Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

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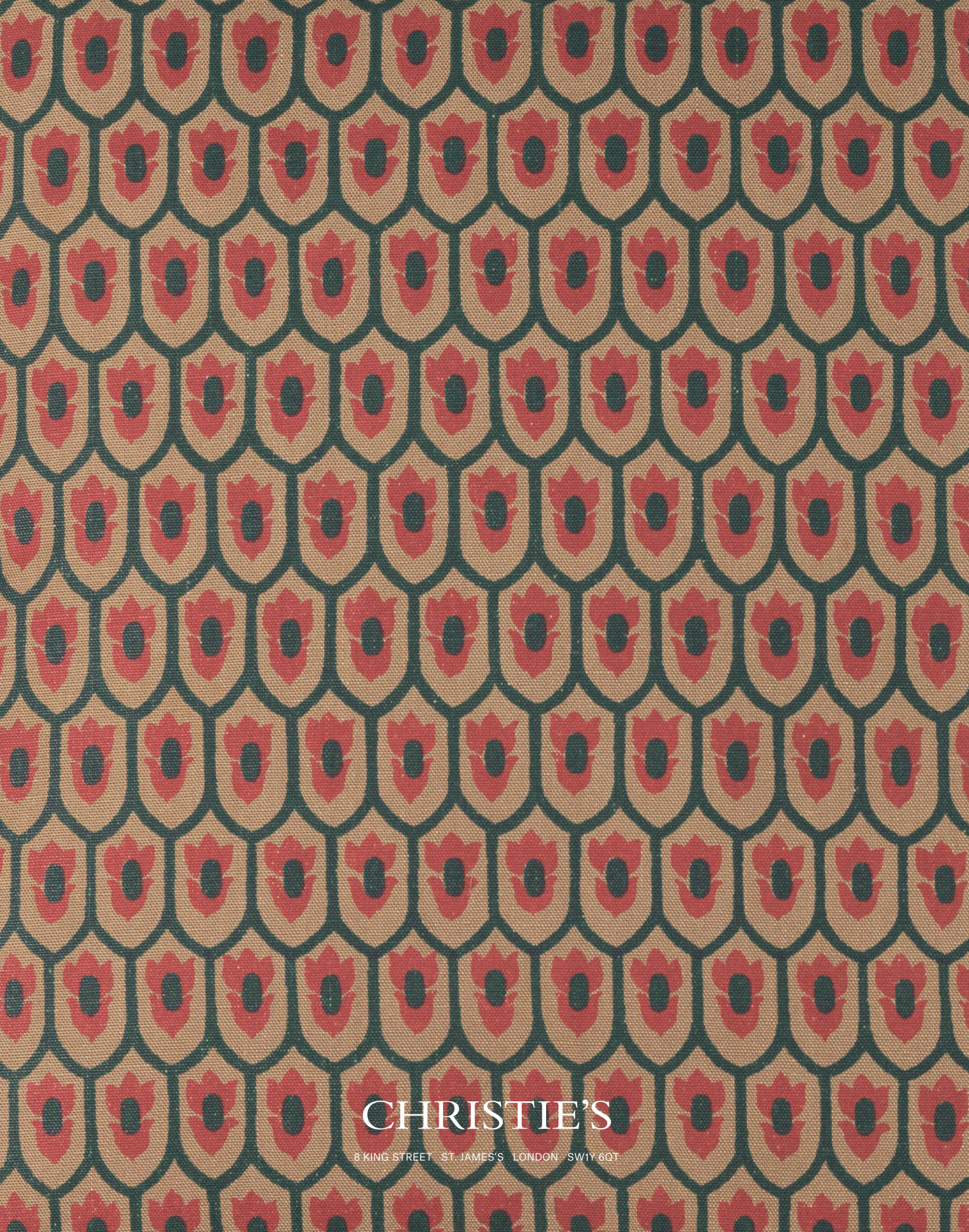
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