

**EUROPEAN SCULPTURE &
WORKS OF ART**

London 6 December 2017



CHRISTIE'S



EUROPEAN SCULPTURE & WORKS OF ART

WEDNESDAY 6 DECEMBER 2017

AUCTION

Wednesday 6 December 2017
at 2.30 pm (Lots 1-82)

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

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Saturday	2 December	12 noon – 5.00 pm
Sunday	3 December	12 noon – 5.00 pm
Monday	4 December	9.00 am – 4.30 pm
Tuesday	5 December	9.00 am – 8.00 pm

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Front cover: Lot 32 (detail)
Opposite: Lot 37 (detail)
Page 2: Lot 17 (detail)
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CHRISTIE'S



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BUYING AT CHRISTIE'S

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THE PROPERTY OF A LADY

1

ENGLISH OR FRENCH, 13TH CENTURY

RING BROOCH

Gold with almandine garnets

The bifaceted face of the brooch inscribed with the Lombardic characters +
IESVI ICIE NILV DAMI

7/8 in. (22 mm.) wide; 1/4 in. (5 mm.) high

£5,000–8,000

\$6,600–10,000

€5,600–8,900

PROVENANCE:

Discovered at Longman Parish, East Sussex (24/02/2016).

COMPARATIVE LITERATURE:

R. Lightbrown, *Medieval European Jewellery*, London, 1992, p. 492.

Ring brooches were an indispensable part of mediaeval dress, functioning both as ornament and, often, as a clasp to hold together the neck of a cloak or tunic. The present example is particularly rich in its materials. The inscription can be translated as 'I am here in place of a friend'.

A letter from The British Museum on behalf of the Secretary of State for Culture, Media and Sport accompanies the lot noting that the Crown's interest in this object has been disclaimed.



(enlarged)



THE PROPERTY OF A LADY

2

GERMAN, CIRCA 1500

DISPATCH CASE

Wood carcase covered in boiled leather

Fitted with ironwork hinges, mounts and locks; inscribed to side *N.12./ yc* and *37bg*; interior with a coloured print of the Crucifixion with two donor figures

8 1/2 x 6 x 4 3/4 in. (21.5 x 15.2 x 12 cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,600

COMPARATIVE LITERATURE:

E. Berger, *Ornamental Caskets: Eight Centuries of European Craftsmanship*, 1998, p. 199, no. 34.



(detail of interior)



THE PROPERTY OF A GENTLEMAN

~*3

**HISPANO-PHILIPPINE, LATE 16TH CENTURY
CHRIST CRUCIFIED**

Ivory

Together with its ivory titulus inscribed 'INRI'
25¼ in. (64.2 cm.) high

£7,000–10,000

\$9,200–13,000
€7,800–11,000

PROVENANCE:

European Private Collection

The present figure is notable as a rare sixteenth-century Hispano-Philippine carving. It closely relates to a figure of *Christ* documented as having been donated by Fray Juan de la Barrera to the Sacristia del Convento de San Pablo in 1585 (M. Estella, *La Escultura Barroca De Marfil En Espana, Las Escuelas Europeas y Las Coloniales*, 1984, cats. 239–40).

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

4

**ENGLISH OR FRENCH, LATE 14TH OR EARLY 15TH CENTURY
HERALDIC LION**

Stone

Seated, wearing a crown and helmet around the shoulders and neck
13¼ in. (33.8 cm.) high

£3,000–5,000

\$4,000–6,600
€3,400–5,600





~5

FRENCH, SECOND HALF 14TH CENTURY
DIPTYCH

Ivory relief
Depicting the Visitation and the Baptism of Christ; with copper
mounts; pin holes to the exterior
4 x 3 in. (10.1 x 7.6 cm.), each plaque

£10,000–15,000

\$14,000–20,000
€12,000–17,000

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

6

BRABANT, BRUSSELS OR ANTWERP,
CIRCA 1490-1520

SCENE FROM THE CRUCIFIXION

Oak relief
Inscribed to the reverse 6341 MMKTS
26 ¼ x 16 ½ in. (67 x 42 cm.)

£6,000–9,000

\$7,900–12,000
€6,700–10,000

COMPARATIVE LITERATURE:

A. Huysmans ed., *La sculpture des Pays-bas méridionaux et de la Principauté de Liège XVe et XVIe siècles*, 1999, nos. 33-40.

The relief would have constituted the foremost part of an altarpiece depicting the Crucifixion. It is close in style to the work of the Borman family, in particular Jan Borman.

THE PROPERTY OF A EUROPEAN GENTLEMAN
(LOTS 7 - 10)



■ * 7

SPANISH, PALENCIA, SECOND HALF 13TH CENTURY
CHRIST CRUCIFIED

Polychrome wood
54½ in. (138.5 cm.) high

£15,000–25,000

\$20,000–33,000
€17,000–28,000

PROVENANCE:

Grasas Antiques, Barcelona, 1967, where acquired by the father of the present owner.

COMPARATIVE LITERATURE:

L. M. Agusti, *El Conventet: coleccion de escultura*, Barcelona, 1972, nos. 65-66.

A remarkable number of romanesque corpora have survived from the areas North and South of the Pyrenees. A corpus from a *Descent from the Cross* from Saint Joan de les Abadesses can be securely dated as it was consecrated in 1251. The present figure is similarly Romanesque in style, with its calm, majestic severity, achieved by elongation, particularly of the face. The facial features, large ears and a long nose, can be compared to the corpus figure in the Museu Nacional d'Art de Catalunya, Barcelona, that came from the parish church of Santa Maria de Taüll (E. Carbonell i Esteller, *Tesoros medievales del Museu Nacional d'Art de Catalunya*, 1997, pp. 129-131).

*** 8**

NORTHERN SPANISH, CIRCA 1200
SEDES SAPIENTIAE

Polychrome wood group
30 in. (76.2 cm.) high

£5,000–8,000

\$6,600–10,000
€5,600–8,900

PROVENANCE:

Mendoza, Barcelona, 1965, where acquired by the father of the present owner.

COMPARATIVE LITERATURE:

L. M. Agustí, *El Conventet: coleccion de escultura*, Barcelona, 1972, nos. 7-20.



*** 9**

FLEMISH, 16TH AND 17TH CENTURIES
FIVE PRICKET CANDLESTICKS

Brass

19¼ in. (49 cm.) high, the tallest; 13½ in. (34 cm.) high,
the shortest (5)

£4,000–6,000

\$5,300–7,900
€4,500–6,700

PROVENANCE:

The tallest acquired at Galerie A Perpitch, Paris, 1983.
The larger pair acquired at J Roelofs, Amsterdam in 1982.
The smaller pair acquired at H Frölich, St. Gallen in 1982.



THE PROPERTY OF A EUROPEAN GENTLEMAN (LOTS 7-10)

*** 10**

**SOUTH GERMAN, FRANCONIAN,
CIRCA 1500-1510**

SAINT SEBASTIAN

Polychrome limewood figure
46 in. (117 cm.) high

£8,000–12,000

\$11,000–16,000
€9,000–13,000

PROVENANCE:

Bresset collection Paris, until 1979, where acquired by
the father of the present owner.

LITERATURE:

J. Boccador, *Statuaire médiévale en France de 1400 à
1530*, vol. 2, 1974, p. 31.



THE PROPERTY OF A GENTLEMAN (LOTS 11-13)

11

UPPER RHINE, CIRCA 1500-1510

CHRIST WITH THE TWELVE APOSTLES

Parcel-gilt polychrome wood relief

Reverse left unfinished; on a later wood plinth

30¼ x 47¼ in. (76.8 x 121.1 cm.), overall

£40,000-60,000

\$53,000-79,000

€45,000-67,000

PROVENANCE:

Lucas Collection.

Christie's, London, 9 May 1955 (850 gn. to Baer).

Private collection, Germany.

Christie's, London, 4 July 2000, lot 21, where acquired, and by descent.

COMPARATIVE LITERATURE:

Paris, Musée du Louvre, *Sculptures allemandes de la fin du Moyen Age dans les collections publiques françaises 1400 - 1530*, 22 Oct. 1991 - 20 Jan. 1992, pp. 148-50, no. 35.

The present polychrome wood relief represents Christ, in the centre, with the twelve Apostles around him. Each is shown with his attribute, with Christ holding the orb, signifying his role as *Salvator Mundi* or Saviour of the World. Stylistically the relief relates to a number of works originating in the Upper Rhine region of Germany. The wide faces with their round eyes, large, straight noses and the tight curls of both beard and hair compare closely with a figure of Saint James which was exhibited in Paris in 1991 (*op. cit.*, no. 35).



THE PROPERTY OF A GENTLEMAN (LOTS 11-13)

12

SOUTH GERMAN, CIRCA 1500

SAINT HOMOBONUS

Polychrome limewood figure

The reverse hollowed out

31¼ in. (80.5 cm.) high

£7,000–10,000

\$9,200–13,000

€7,800–11,000

PROVENANCE:

Christie's, London, 4 July 2000, lot 18, where acquired.

Saint Homobonus, the 'good man', is depicted with his usual attribute, the beggar to whom he is giving alms. He was a merchant of Cremona (d. 1179), and used his wealth to aid the poor in the town. A legend says that while travelling, he gave all his food and drink to a beggar and as he refilled his flask from a stream, the water miraculously turned into wine. Although married and without having taken Holy Orders, he was canonized a few years after his death due to popular demand from his fellow citizens.



13

ITALIAN, 15TH CENTURY

VIRGIN AND CHILD ENTHRONED

Parcel-gilt polychrome wood group

25¼ in. (65.4 cm.) high

£2,000–3,000

\$2,700–3,900

€2,300–3,300

PROVENANCE:

Christie's, London, 4 July 2000, lot 23, where acquired, and by descent.

MAN & BEAST:

A COLLECTION OF MEDIEVAL
AQUAMANILIA AND METALWORK



MAN & BEAST: A COLLECTION OF MEDIEVAL AQUAMANILIA AND METALWORK (LOTS 14-23)

An aquamanile, from the Latin words for water (aqua) and hand (manus) is an animal- or human- shaped vessel for pouring water used in hand washing. They had a purpose in both secular and ecclesiastic life. In the medieval church, at each Mass, a deacon would pour water from a pitcher or aquamanile, so that the priest could wash his hands in preparation for the Eucharist. At the medieval nobleman's table aquamanilia were grand and decorative vessels used to clean hands before and after a meal. At this time, the fork was not commonly in use, which meant that people ate with their hands, and so the cleaning of hands became an integral part of etiquette.

Medieval aquamaniles in Europe were created from the twelfth through to the fifteenth century. Some of these were made of pottery for those of more modest means, but most surviving examples were cast in a copper alloy, including all the examples in the present collection. Aquamaniles were expensive objects made in fantastical shapes, of both men and beasts; lions, rams, horses, dragons, unicorns, and portraits of men, as well as men riding beasts, such as the model of the Falconer on Horseback in the present collection.

The invention of the aquamanile in Western Europe was initiated through the emergence of sophisticated cast objects that arrived in Western ports from the east. The work of Islamic metalworkers, who produced animals of similar sizes and with engraved decoration, undoubtedly had a major influence on European designs. There was desire in the West for Eastern luxury goods that fuelled much of the commercial trade in the Middle Ages.

Italian merchants established communities in Constantinople, and eventually pursued trade further afield in Persia, India and China. This is best exemplified in the present collection by a unique portrait bust aquamanile of a bearded and moustached man (lot 15), dating from the second half of the fourteenth century, which features an engraved jacket whose designs were copied from a known textile made by silk-weavers in Venice or Lucca, who were basing their designs on Mongol fabrics they had imported from the east.

The aquamanile became an important status symbol in medieval Europe. By 1400 there were large, highly advanced workshops set-up across northern Europe, most notably in Nuremberg, which made increasingly elaborate aquamaniles for the church and for noblemen. It seems likely these workshops also produced other objects, such as candlesticks, as the crossover in the design between the candlestick in the form of a bearded man (lot 17) and the celebrated aquamanile of Aristotle and Phyllis in the Metropolitan Museum of Art attests to.

One of the most popular medieval texts was the Bestiary, which was an encyclopaedia of real and fantasy beasts. For European rulers, living exotic beasts were highly prized, and sometimes given as gifts, such as the present of three lions Emperor Frederic II sent to King Henry III in 1235. The aquamanilia and candlesticks of man and beast offered here were made in this context, a unique and varied group representing the highest craftsmanship of the Middle Ages in Western Europe.



Fig 1. Detail of Pilate Washing his Hands, Austrian, 1503, Graz, Diocesan Museum



Fig 2. Mary spinning with Joseph before the Birth of Jesus, Master of the Middle Rhine, circa 1430, Musee de Notre-Dame, Strasbourg

14

NUREMBERG, CIRCA 1400-1430

TOWER AQUAMANILE

Bronze

With hinged lid; on four feet
12½ in. (32 cm.) high

£40,000-60,000

\$53,000-79,000

€45,000-67,000

PROVENANCE:

Private collection, United Kingdom.

COMPARATIVE LITERATURE:

Los Angeles and Chicago, Los Angeles County Museum of Art and the Art Institute of Chicago, *The Middle Ages; Treasures from the Cloisters and the Metropolitan Museum of Art*, 18 Jan. - 5 July 1970, no. 56.

W. D. Wixom, *Mirror of the Medieval World*, New York, 1999.

Strasbourg, Musees de Strasbourg, *Strasbourg 1400, un foyer d'art dans l'Europe Gothique*, 28 March - 8 July 2008, pp. 165-166, no. 23.

The present aquamanile can be related to two known models also in the form of a tower; one previously in the J. Pierpont Morgan collection and then the Brummer collection, and which is now at the Metropolitan Museum in New York (acc. no. 47.101.56a, b), and another that was also in the Brummer collection and sold at Sotheby's, Paris, 8-9 April 2013, lot 220 from the collection of Nicolas and Jacqueline Goldman.

The present model is remarkably similar to an aquamanile depicted in the background of a painting attributed to the Master of the Middle Rhine (or Maître du Jardin de Paradis) in the Musée de Notre-Dame, Strasbourg (see Fig 2, inv. 1482), who was active in the first half of the fifteenth-century. The fully-rounded form, squat feet, central double band, sharp-sloped roof and flower-head shaped finial of the present aquamanile are replicated in the painted aquamanile, although there appear to be differences in the design of the spout and the arrangement of the castellation.

The aquamaniles produced in Nuremberg around 1400 were characterised by a particular copper alloy, known as "latten", very rich in zinc and nickel, which gives this golden colour. Our vessel was designed to stand on a shelf with a basin below.

For more general information on aquamaniles, please see the introduction to this section.

This lot comes with Metallography and Analysis report #R2588 by Dr. Peter Northover.



MAN & BEAST (LOTS 14-23)

15

SOUTHERN LOWLANDS OR GERMANY, SECOND HALF 14TH CENTURY

AQUAMANILE IN THE FORM OF A TONSURED MAN

Bronze

Wearing an Italian silk jacket in the Oriental fashion engraved with dragons and flowers; raised on four seated-lion feet
10 in. (25.5 cm.) high

£120,000–180,000

\$160,000–240,000
€140,000–200,000

PROVENANCE:

Private collection, UK, where acquired by the present owner.

COMPARATIVE LITERATURE:

O. Falke and E. Meyer, *Romanische Leuchter und Gefässe, Giessgefässe der Gotik*, Berlin, 1935, reprint. 1983, figs. 306–318.

S. Durian-Ress, *Meisterwerke mittelalterlicher Textilkunst aus dem Bayerischen Nationalmuseum*, Schnell & Steiner, 1986, nos. 40–41, pp. 114 – 117.

Sophie Desrosiers et al., *Soieries et autres textiles de l'Antiquité au xvie siècle, Catalogue, Musée National du Moyen Age Thermes de Cluny*, Paris, 2004, p. 372, cat. no. 206, ill. p. 373.

P. Barnet, P. Dandridge, *Lions, Dragons and other Beasts, Aquamanilia of the Middle Ages, Vessels for Church and Table*, New York, 2006, cat. no. 7.

M. Brandt ed., *Bild & Bestie*, Regensburg, 2008, nos. 4, 27 and 29.

The present work is one of the finest and most individual bust aquamaniles known to have survived from the Middle Ages. Almost certainly a portrait of a wealthy and high ranking figure, the bust is remarkable for its originality, heightened by the depiction of a jacket made of Italian silk, fragments of which have been identified in several museum collections. It is unknown what instigated such an unusual and prestigious commission, but evidence suggests that the sitter was an important donor to, or member of, a church in Germany or the Lowlands.



Fig 1. Lampas silk fragment, Italian, circa 1350–1375, Musée de Cluny, Paris © Rmn-Grand Palais

Falke and Meyer list thirteen known human head aquamaniles (*loc. cit.*). Most of these are smaller than the present example and have a handle. None of those listed have the individualised features of the present work. In comparison with those examples the present aquamanile is a sophisticated production with subtle modelling and fine engraving, an unobtrusive spout and with feet in the form of seated lions. The large ears and long, straight nose have a specificity that suggests the bust is not a stylised depiction of a man but an actual portrait.

The jacket is engraved with winged dragons with birds' tails, rosettes and palmettes containing paired, addorsed animals. This design matches with a known Italian lampas silk, made in the middle or third quarter of the fourteenth century. There are pieces of this fabric remaining in several museum collections, including in the Musée de Cluny in Paris (see Fig 1, Desrosiers, *loc. cit.*). On the reverse of the jacket the engraver has had to behead the addorsed animals within the palmette because they could not fit the entire design. This is evidence that the engraver was copying directly from the silk lampas.

The main Italian centres of silk weaving in the fourteenth century were Lucca and Venice. They distributed silk textiles from the East as well as building up their own silk manufacturing. These silk weavers benefitted from trade with the East that reached Europe along the caravan trails of the Silk Roads. They started to produce orientalisng silks inspired by the fabrics they received from the Mongol Empire, which is what is depicted on the present bust. Italian weavers exported their silks all over Europe, including to Germany, France and the Lowlands.

The jacket has an upright collar and buttons down the front. The upright collar was a feature of European dress in some circles in the fourteenth century. For example, Jean de Vaudetar, chamberlain to King Charles V of France, is depicted presenting his *Bible historiale* to the king in 1371 wearing a similar upstanding collar (G. des Moulins, *Grande Bible Historiale Complete*, Rijksmuseum Meermano-Westreenianum, The Hague, MS RMMW 10 B 23, fol. 2r.). The expensive silk jacket depicted on the present aquamanile is far smarter than the plain fabric, probably wool, that Jean is wearing, which suggests the bearded man belonged to the very highest levels of society.

The man depicted wears a long moustache and a forked beard that was fashionable in the second half of the fourteenth century (V. Cumming et al., *The Dictionary of Fashion History*, Oxford, 2010, p. 84). This fashion had ended by the beginning of the fifteenth century. It is interesting to note that the silk lampas fragment in the Musée de Cluny was acquired by Canon Bock (1823–1899) in 1860. Bock was a great scholar and collector of medieval vestments, most of which he acquired in Germany directly from churches. It is probable that the silk fragment was part of a vestment housed in a northern European treasury. Further research may uncover the exact origin of this fragment, which would give us a tantalising clue as to the identity of the present bust.

For more general information on aquamaniles, please see the introduction to this section.

This lot comes with Metallography and Analysis report #R1337-38/43 by Dr. Peter Northover.

We would like to thank Lisa Monnas, independent textile historian and author of 'Merchants, Princes and Painters: Silk Fabrics in Italian and Northern Paintings 1300–1550' for her general assistance and for identifying the silk lampas fragment.





16

GERMAN OR ENGLISH, MID-15TH CENTURY

ST. GEORGE AND THE DRAGON

Gilt-bronze group
5½ in. (14.1 cm.) high

£25,000–35,000

\$33,000–46,000

€28,000–39,000

PROVENANCE:

Acquired circa 2000.

COMPARATIVE LITERATURE:

O. Falke and E. Meyer, *Romanische Leuchter und Gefässe, Giessgefässe der Gotik*, Berlin, 1935, reprint. 1983, figs. 526a and 526b.

L. Boccia, *Le Armature di S. Maria delle Grazie di Curtatone di Mantova*, 1982.

W. Karcheski and T. Richardson, *The Medieval Armour from Rhodes*, 2000, nos. 7.1–3.

St George was a legendary warrior saint and martyr, said to have been born in Asia Minor in the third century AD. His popularity in Western Europe dates from the thirteenth century, and in 1222 he was made patron saint of England, and of the Order of the Garter about a century later. To the early Christians a dragon symbolized evil, in particular paganism, and it was typical of George to be depicted in symbolic form, slaying a dragon with a spear. In the present lot, St George tramples the dragon under his foot, an allusion to the victory of the Christian faith. He wears full plate armour that replaced the coat of plates worn over mail suits during the thirteenth century and was fully developed by about 1420. The style of the arm defences, with the large fluted shells (counters) over the elbows and enveloped shoulders date to the mid-fifteenth century. The armour is distinctly characteristic of Italian armour of the period, although the style was popular in north west Europe as well, with many émigré Milanese armourers having relocated to Germany and Flanders. In England the fluted decoration on the pauldrons of the armour depicted was popular from 1440–60. The bowl haircut he wears was also fashionable in Western Europe in the mid-fifteenth century, particularly in Germany and Venice, as can be seen in numerous painted depictions of lovers or angels.

This lot comes with Metallography and Analysis report #R1357/1794 by Dr. Peter Northover.

17

FLEMISH, LATE 14TH CENTURY

**CANDLESTICK IN THE FORM OF A KNEELING
BEARDED MAN**

Bronze

On a triangular base with three feet

9½ in. (24.3 cm.) high

£30,000–50,000

\$40,000–66,000

€34,000–56,000

PROVENANCE:

Acquired in the UK art market in the 1990s.

COMPARATIVE LITERATURE:

O. Falke and E. Meyer, *Romanische Leuchter und Gefässe, Giessgefässe der Gotik*, Berlin, 1935, reprint. 1983, figs. 463, 527 and 546.

Frankfurt, Museum für Kunsthandwerke, *Kerzenleuchter aus acht Jahrhunderten*, 2 Dec. 1987 - 31 Jan. 1988, no. 52.

Durham, Duke University Museum of Art, *The Brummer Collection of Medieval Art*, 1991, I. Forsyth, J. Meredith and C. Bruzelius eds., no. 26.

P. Barnet, P. Dandridge, *Lions, Dragons and other Beasts, Aquamanila of the Middle Ages, Vessels for Church and Table*, New York, 2006, cat. nos. 18-19.

In pose and numerous details of the costume, the present kneeling figure relates closely to an example illustrated by Falke and Meyer which they catalogue as 'North German, 15th century' (*op. cit.*, fig. 527). However, this is likely to be a later cast than the present example which also relates extremely closely to the well-known aquamanile of *Aristotle and Phyllis* in the Lehman Collection of the Metropolitan Museum in New York. The fitted jacket of Aristotle, along with the low-slung belt decorated with buttons and the pointed shoes all find direct comparisons with the figure on the present candlestick. In addition, the facial type, with the distinctive 'radiating' beard is virtually identical. The Met aquamanile has been extensively studied and, although previously dated to circa 1400, the most recent analysis of it suggests a slightly earlier dating in the late 14th century (Barnet and Dandridge, *op.cit.*, no. 19).

Please note that this lot comes with Metallography and Analysis report #1358-59 from Dr. Peter Northover.



MAN & BEAST (LOTS 14-23)



18

NORTH GERMAN, SECOND HALF 13TH CENTURY FALCONER ON HORSEBACK

Bronze

7 $\frac{7}{8}$ in. (19.9 cm.) high; 6 $\frac{1}{2}$ in. (16.4 cm.) long

£150,000–250,000

\$200,000–330,000
€170,000–280,000

PROVENANCE:

Private Collection, United Kingdom, where acquired by the present owner.

COMPARATIVE LITERATURE:

O. Falke and E. Meyer, *Romanische Leuchter und Gefässe, Giessgefässe der Gotik*, Berlin, 1935, reprint. 1983, figs. 257-271.

P. Barnet and P. Dandridge, *Lions, Dragons and other Beasts, Aquamanilia of the Middle Ages, Vessels for Church and Table*, New York 2006, no. 10, pp. 102-103.

M. Brandt ed., *Bild & Bestie*, Regensburg, 2008, nos. 30- 31.

There are differences of opinion as to when the sport of falconry - the hunting of wild animals with a bird of prey - was first practised but it seems to have been established by at least the 7th century BC. Introduced into Europe from the east, probably around the year 400AD, it became increasingly popular in the 13th century when Frederick II of Hohenstaufen (1194-1250) had translated an arabic manual of falconry into Latin: *De Scientia Venandi per Aves*. Because of its dependence on time, money and land, falconry was always considered to be a sport of royalty and the nobility. The present bronze group of a man on horseback bearing his falcon on his left arm is a very early and rare depiction of the sport in European art.

The original function of the group is difficult to determine. It relates closely to a number of Horse and Rider aquamaniles and the top of the rider's head is open which would allow water to be poured in. However, the horse appears

never to have had a spout in his mouth. Some aquamaniles of this type have a spout in the horse's chest and there is evidence of a square patch on the present group which may replace an earlier spout. However it should also be noted that a number of aquamaniles have a similar patch which may have been part of the process of removing the core material after casting. Other Horse and Rider groups function as candlesticks, however these normally have a socket or pricket that is held by the rider. The simplest solution may be that the present lot was intended merely as an artistic depiction of an increasingly fashionable sport. It has been suggested that there may originally have been a crown or hat cast separately that has been lost.

Stylistically, the group relates closely to several Horse and Rider groups, all of which are aquamaniles dated to the 13th century (see Falke and Meyer, *op. cit.*, numbers 295, 296 and 299, figs. 262, 263 and 266 and Barnet and Dandridge, *loc. cit.*, for the closest comparisons). All depict the rider with similar elongated proportions, wearing a long coat and with straight legs pushing forward into the stirrups and wearing pointed shoes. The horses each stand in a fairly upright posture with the head extending gently forward and wearing the same distinctive high saddle and elaborate harness. The present group is notable for the delicate engraving which extends over the harness, the saddle and the rider's costume, and includes details such as the curls of the horse's mane and decoration down the sleeves of the rider's coat. Among all the groups noted above, only the group in the Cloisters (inv. 47.101.55) is thought to represent a falconer, although the falcon itself is, in fact, lacking.

For more general information on aquamaniles, please see the introduction to this section.

This lot comes with Metallography and Analysis report #R1168 by Dr. Peter Northover.



MAN & BEAST (LOTS 14-23)



19

GERMAN, CIRCA 1200

RAM AQUAMANILE

Bronze

With hinged lid

6¾ in. (16.9 cm.) high; 6¼ in. (16.5 cm.) long

£30,000–50,000

\$40,000–66,000

€34,000–56,000

PROVENANCE:

Excavated in the 1890s from the alluvial sand of a coal mine near Magdeburg; Thence by descent, until offered at, Christie's, London, 7 July 1992, lot 98, The Property of a Lady

COMPARATIVE LITERATURE:

O. Falke and E. Meyer, *Romanische Leuchter und Gefässe, Giessgefässe der Gotik*, Berlin, 1935, reprint. 1983, figs. 498 and 501-504.

O. Falke and E. Meyer, *Bronzegeräte des Mittelalters*, Berlin, 1935, I, fig. 498, pp. 83-84, 116.

M. Brandt ed., *Bild & Bestie*, Regensburg, 2008, no. 20.

This aquamanile, excavated near Magdeburg, is perhaps the earliest of the pieces in the present collection. It relates extremely closely to at least two examples, one in the Diocesan Museum in Trier (Falke and Meyer, *op. cit.*, fig. 498) and one in the Stadtmuseum, Hildesheim (Brandt, *loc. cit.*). The latter, also excavated in the late 19th century, was found with its shallow circular dish, which is a rare survival. Identified by its backward curving horns, the present ram differs from the Hildesheim example only in its longer neck and more upright stance, a slight difference in the position of the handle, and the fact that the present aquamanile includes delicate engraved decoration.

For more general information on aquamaniles, please see the introduction to this section.

Please note that the present lot comes with a Metallography and Analysis report prepared on 2 October 1991 by Dr. Peter Northover.



20
NORTH GERMAN, 13TH CENTURY
SHEEP AQUAMANILE

Bronze
6in. (15 cm.) high; 7in. (17.7 cm.) long

£30,000–50,000

\$40,000–66,000
€34,000–56,000

PROVENANCE:

Acquired in the UK art market in the 1990s.

COMPARATIVE LITERATURE:

O. Falke and E. Meyer, *Romanische Leuchter und Gefässe, Giessgefässe der Gotik*, Berlin, 1935, reprint. 1983, figs. 499-502.

The present aquamanile in the form of a sheep is an extremely rare type of aquamanile and does not appear to be known in any other example in the literature on the subject. With its relatively short legs and simplified,

rounded forms, it relates most closely to several horse aquamaniles that have been called North German or Scandinavian by Falke and Meyer (*loc. cit.*). However, among these, the one that bears the greatest similarity is an example which shares with the present lot the cylindrical chimney-like spout on the back for pouring water into (*op. cit.*, fig. 499). The engraved indications of clumps of wool at the top of each leg and the elegantly rendered features of the head make this a deceptively sophisticated object.

For more general information on aquamaniles, please see the introduction to this section.

This lot comes with Metallography and Analysis report #1549 by Dr. Peter Northover.

MAN & BEAST (LOTS 14-23)





21

NORTHERN GERMAN OR MOSAN, CIRCA 1200

LION AQUAMANILE

Bronze

With traces of gilding; with hinged lid
6 in. (15.3 cm.) long; 5⁷/₈ in. (15 cm.) high

£100,000-150,000

\$140,000-200,000
€120,000-170,000

PROVENANCE:

Private collection, Spain, where acquired by the present owner.

COMPARATIVE LITERATURE:

O. Falke and E. Meyer, *Romanische Leuchter und Gefässe, Giessgefässe der Gotik*, Berlin, 1935, reprint. 1983, figs. 218-219.
R. Distelberger, *Western Decorative Arts*, Part 1, Washington, 1993, pp. 25-28.
P. Barnett and P. Dandridge, *Lions, Dragons & other Beasts, Aquamanilia of the Middle Ages, Vessels for Church and Table*, 2006, no. 3, pp. 74-75.

Among the many forms of aquamaniles, the lion is most commonly depicted. With its connotations of power and courage it was an understandably popular addition to a grand domestic interior. These ranged in size and some of the 15th century examples were produced on a scale that suggests they had become more decorative than functional as their weight would make them difficult to use.

By contrast, the present lion aquamanile is exceptional for its diminutive size. It compares closely to a gilt-bronze example of similar dimensions in the Widener Collection of the National Gallery of Art in Washington which

is catalogued as 'Northern French or Mosan, circa 1200' (inv. 1942.9.281 (C-5), see Distelberger, *loc. cit.*). Both aquamaniles have the same rounded proportions to the chest and haunches, and both show the tail looping between the hind legs and curling back to rest on the proper left hip. Equally, they share a similar facial type, with incised eyes, bared teeth and protruding tongue which forms a spout. The rows of tightly curled fur on the mane, and the distinctive chevron pattern engraved down the sides of the legs is also shared by both pieces. The small scale also accounts for the lack of a handle on both aquamaniles, as each would fit easily into the hand of its user. It has been pointed out in the entry on the Widener lion that the indication of a ribcage serves both as decoration and as an additional grip (*ibid*, p. 27).

Despite its small scale, the present aquamanile still manages to achieve a sort of monumentality through the overall proportions and the quality of the modelling. Its status as a precious object is enhanced by the careful attention to details such as the engraved eyebrows, the careful treatment of the mane and the band of zigzag decoration around the neck. It is both a functioning object and a sophisticated work of art that can withstand close scrutiny in even the most intimate of settings.

For more general information on aquamaniles, please see the introduction to this section.

This lot comes with Metallography and Analysis report #R2395 by Dr. Peter Northover which indicates a high copper content with significant elements of tin and lead. This is a similar composition to the example in the National Gallery of Art.

MAN & BEAST (LOTS 14-23)



22

NORTH GERMAN, EARLY 13TH CENTURY

MALE BUST AQUAMANILE

Bronze

On spreading tripod feet

7½ in. (18.4 cm.) high

£40,000–60,000

\$53,000–79,000

€45,000–67,000

PROVENANCE:

Acquired in the UK art market in 2001.

COMPARATIVE LITERATURE:

O. Falke and E. Meyer, *Romanische Leuchter und Gefässe, Giessgefässe der Gotik*, Berlin, 1935, reprint. 1983, figs. 313 and 314.

P. Barnet, P. Dandridge, *Lions, Dragons and other Beasts, Aquamanilia of the Middle Ages, Vessels for Church and Table*, New York, 2006, no. 7.

M. Brandt ed., *Bild & Bestie*, Regensburg, 2008, nos. 4, 27 and 29.

Bust aquamaniles are relatively rare when compared to the number of examples in animal form. The lot offered here may be compared to three other bust aquamaniles grouped together by Barnet and Dandridge in their entry on an example in the Museum of Fine Arts, Boston (*loc. cit.*). Among the three under discussion, they note the similarity of the cap-like hair with a row of curls framing the face, the prominent eyes and nose, small mouth, spout to the forehead and handle in the form of a fantastical beast to the reverse. All these elements are shared by the present aquamanile. In addition, two of the three examples – one in Berlin and one in Hermannstadt (illustrated in Falk and Meyer, *op. cit.*, figs. 313a and b, 314a and b) – terminate with a circular base embellished with zigzag decoration resting on three spreading feet as with the present lot.

The two bronzes on tripod feet both have north German provenances and Barnet and Dandridge conclude that all three were produced in this region. The aquamanile offered here is more sophisticated than any of the three cited above, with more subtle modelling, particularly to the nose and mouth. There is an overall sense of greater realism to the present lot, and in this sense it approaches another bronze head of indeterminate function which was formerly in the Flannery Collection (for the entry on this bust see Brandt, *op. cit.*, no. 27, pp. 304–305). The Flannery bust is even more naturalistic in its depiction but shares the circular truncation and fascination with geometric borders. It has been catalogued as 'Hildesheim (?), first third of the 13th century', suggesting a very early date in the century for the present bust.

A fourth bust aquamanile, also cited by Falke and Meyer (*op. cit.*, figs. 309a and b) and subsequently in the Von Hirsch Collection (Sotheby's, London, 22 June 1978, lot 206) displays a similar head with closely related curled hair but it differs in that it is depicted half-length and with a more naturalistically rendered tunic. It is also catalogued as possibly originating in Hildesheim in the 13th century.

For more general information on aquamaniles, please see the introduction to this section.

This lot comes with Metallography and Analysis report #R1837 by Dr. Peter Northover.

23

ITALIAN, POSSIBLY VENETIAN, 15TH CENTURY

INCENSE BURNER

Bronze

With double loop handles and hinged door cast in relief; on three recumbent lion feet

9¾ in. (24 cm.) high

£8,000–12,000

\$11,000–16,000

€9,000–13,000





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

~ 24

SICILIAN, LATE 17TH CENTURY
CRUCIFIED CHRIST

Pink alabaster figure; on a tortoiseshell-veneered cross
backed with silver foil
43 $\frac{5}{8}$ in. (111 cm.) high, the cross

£40,000–60,000

\$53,000–79,000
€45,000–67,000

PROVENANCE:

European private collection, probably purchased
by the great-grandfather of the present owner,
and by descent.

The impressive scale and rich use of materials evident in the present crucifix suggest that it was a significant commission, probably for the private chapel of a palazzo or villa. The discovery of the present lot in a private collection adds to the known oeuvre of a skilled, but as-yet unnamed, Sicilian sculptor whose work is typified by the use of different coloured alabasters and a facial type with a strong bone structure and parted lips. Another work by this artist, of a half-length figure of *Christ as the Man of Sorrows* was at Christie's, London, 20 April 1994, lot 54, and two more closely related works are known in the same distinctive pink alabaster (Christie's London, 11 December 1984, lot 11 and Phillips London, 8 July 1992, lot 97).



PROPERTY OF A GENTLEMAN

~ 25

SOUTH GERMAN, EARLY 18TH CENTURY
CHRIST CRUCIFIED

Ivory
20¾ in. (52.4 cm.) high

£12,000–18,000

\$16,000–24,000
€14,000–20,000

PROVENANCE:
Private collection, Germany.

~ α 26

GERMAN, 16TH CENTURY
NAKED BOY EMBLEMATIC OF FERTILITY

Ivory figure
With a later bone pinwheel
6¾ in (17.2 cm.), without pinwheel

£6,000–9,000

\$7,900–12,000
€6,700–10,000

PROVENANCE:
Christie's London, 15 July 1986, lot 30.
Daniel Katz, London.
Defining Taste: Works selected by Danny Katz,
Sotheby's, London, 12 Nov. 2013, lot 111, where acquired.



**AN IMPORTANT
PRIVATE
COLLECTION
(LOTS 27-32)**





27
ITALIAN, 17TH CENTURY AND LATER
ROMAN EMPEROR

Polychrome marble bust
 The shoulders of veneered polychrome marble; the head possibly later; on a circular marble socle
 35½ in. (90 cm.) high, overall

£30,000–50,000	\$40,000–66,000
	€34,000–56,000

PROVENANCE:
 With Steinitz, Paris.
 Christie's, Paris, Steinitz, 20 June 2012, lot 19, where acquired by the present owner.

28
ITALIAN, 17TH CENTURY
HOMER

Marble bust
 After the antique; inscribed *HOMER* to the fold of his tunic at his neck; on a circular marble socle
 28 in. (71 cm.) high; 33½ in. (85 cm.) high, overall

£25,000–40,000	\$33,000–52,000
	€28,000–45,000

PROVENANCE:
 With Steinitz, Paris.
 Christie's, Paris, Steinitz, 20 June 2012, lot 18, where acquired by the present owner.

COMPARATIVE LITERATURE:
 Musée de Marseille, *Pierre Puget Peintre, sculpteur, architecte 1620-1694*, 28 October 1994 - 30 January 1995, pp. 150-151.
 Musée du Louvre, *Antiquités grecques, étrusques et romaines*, inv. MR 530, RMN.





THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR (LOTS 27-32)

■ 29

**FRANCESCO MARIA SCHIAFFINO (1688-1763),
GENOA, CIRCA 1740-60**

NEPTUNE

Marble figure

Holding a later scythe in his left hand

58¼ in. (148 cm.) high

£150,000–250,000

\$200,000–330,000

€170,000–280,000

PROVENANCE:

Salvatore and Francesco Romano, at the Palazzo Magnani Feroni, Florence.

Their sale, Sotheby's, Milan, 12-15 October 2009, lot 179, where acquired by the present owner.

COMPARATIVE LITERATURE:

La scultura a Genova e in Liguria, II: Dal primo Seicento al primo Novecento, Genoa, 1988, pp. 216-217, 226, 283-286.

A. Nava-Cellini, *La Scultura del Seicento*, Turin, 1982, p. 150.

Neptune, hair streaming in the wind, stands commanding the seas. With its bold gesture the statue adheres to the principles of the Baroque, whilst its delicate details demonstrate a move into the Rococo. Francesco Maria Schiaffino was one of the leading lights of the Genoese school that became a major force in Italian art in the eighteenth century. *Neptune* bears all the hallmarks of a masterpiece of this school, a dramatically charged sculpture that draws on the expressive energy of Bernini, but with softened contours that take on board the courtly style of the eighteenth century.

Schiaffino, born in Genoa in 1688, was the pupil and assistant of his elder brother, the sculptor Bernardo Schiaffino. Recognising his talents, Bernardo sent his younger brother to complete his training in Rome, under the tutelage of Camillo Rusconi, himself a pupil of Bernini and one of the last great Roman sculptors to practice in the Grand Manner. In 1724, Schiaffino returned to Genoa where he worked for the rest of his life.

The powerful face and long beard of *Neptune* is almost identical to that of *St Paul*, carved by Schiaffino for the Basilica di S. Maria Assunta, Camogli, in 1755, and this informs the present dating of the *Neptune* to the 1750s. The anatomy of the torso is typical of Schiaffino's ability to achieve a fine balance between raw power and graceful lines, which is matched in his statue of *St Jerome* in the Santa Maria Assunta in Genoa. Further confirmation of the attribution can be seen in the movement of the drapery, dramatically animated by vortices, recesses and undercutting, and in the attention devoted to the curls of hair, with individual strands cut into Neptune's torso as they rest on the shoulders. The figure of *Neptune* is testament to Schiaffino's ambition to challenge the skills of his forbearers, in particular Bernini, whose *Neptune and Triton* was then the toast of Rome.



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR (LOTS 27-32)

■ 30

**NORTH ITALIAN, VENICE,
LATE 17TH CENTURY
MARS AND MINERVA**

Vincenza stone figures

Each on a stone pedestal

76½ in. (194 cm.) high; 32½ in. (82.5 cm.) high,
the pedestals

(2)

£50,000–80,000

\$66,000–100,000

€56,000–89,000

PROVENANCE:

Salvatore and Francesco Romano, at the Palazzo Magnani Feroni, Florence. Their sale, Sotheby's, Milan, 12-15 October 2009, lot 146, where acquired by the present owner.

COMPARATIVE LITERATURE:

C. Semenzato, *La scultura veneta del Seicento e del Settecento*, Venice, 1966.

G. Vio, 'Appunti per una migliore conoscenza dei Groppelli e di Comin', *A. Ven.*, XXXVII, 1983, pp. 223–7.

The brute strength, monumental scale and confident poses of the present pair of figures demonstrate the influence of the Venetian sculptor Giovanni Comin (1673-1695). Comin carved a pair of statues of Mars and Neptune for the Arsenal in Venice that closely relate to the present figures, and give an example of the setting that the present figures would have originally been located.

Please note the present lot should be viewed in situ outside London. Please contact the department for more information.

Image created and captured by Alexander Parnell







THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR
(LOTS 27-32)

■ 31

ATTRIBUTED TO ANTONIO NOVELLI (1600-1662), ITALIAN, FLORENCE, 17TH CENTURY

MARS, CERES, ORPHEUS AND FLORA

Life-size terracotta figures

Each on a modern square base

Mars 64½ in. (154 cm.); Ceres 57¾ in. (147 cm.);

Flora 57¾ in. (147 cm.); Orpheus 57 in. (145 cm.) high, respectively

(4)

£80,000–120,000

\$110,000–160,000

€90,000–130,000

PROVENANCE:

Salvatore and Francesco Romano, at the Palazzo Magnani Feroni, Florence.

Their sale, Sotheby's, Milan, 12-15 October 2009, lot 223, where acquired by the present owner.

COMPARATIVE LITERATURE:

E. Chini, *La chiesa e il convento dei SS Michele e Gaetano a Firenze*, Florence, 1985.

Il Seicento fiorentino: Arte a Firenze da Ferdinando I a Cosimo III, catalogo della mostra, G. Guidi and D. Marcucci eds., Florence, Palazzo Strozzi, 1986–7, II, n. 4.30; III, pp. 132–4.

These four figures were almost certainly part of a larger group that originally adorned niches in an elaborate architectural setting of a private palace or public building in northern Italy. Their relatively elongated proportions may indicate that these niches were high up on the wall and that the figures were meant to be viewed from below.

Antonio Novelli (1600-1662) was a Florentine sculptor who was known for his portrait busts as well as his work in stone and stucco for decorative projects such as the renovation of the Palazzo Pitti where he worked in the 1620s. Although following in the tradition of the Medici court sculptor Giambologna (d. 1608), Novelli developed a figural style which softened Giambologna's more angular poses and he preferred a looser handling of drapery which often fell in large arcing folds. The present terracotta figures, with their elegant S-shaped poses recall several of Novelli's documented works, including his St Simon in the del Rosso chapel of SS Michele and Gaetano, as well as his St. Sebastian in the Santissima Annunziata, both in Florence.



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR
(LOTS 27-32)

■ 32

**COADE, POSSIBLY DESIGNED BY JOHN DE
VAERE, LONDON, CIRCA 1800**

MONUMENTAL TORSO OF POLYPHEMUS

Coadestone

Mounted on a modern fossil limestone plinth

81 in. (206 cm.) high; 30 x 30 in. (76 x 76 cm.) square,
the base

£50,000–80,000

\$66,000–100,000

€56,000–89,000

PROVENANCE:

Acquired from the Rushworth & Jarvis auction of
the stock of the Coade Artificial Stone Manufactory,
Lambeth on 23 July 1843, by J.B. Papworth, architect
(d. 1847) on behalf of James Morrison (d. 1859),
for 16 guineas;

Subsequently removed to The Pavillion, Fonthill,
Wiltshire;

Thence by descent from James Morrison to his great,
great, great grandson, Alastair Morrison, 3rd Baron
Margadale, from whom acquired;

'Talisman', Christie's, London, 5 Nov. 2014, lot 100,
where acquired by the present owner.

LITERATURE:

The Somerset House Gazette, 1824, vol. I, p. 381.

*Coade's Gallery or Exhibition in Artificial Stone,
Westminster Bridge Road, Specimens from the
Manufactory at King's Arms Stairs Narrow-Wall
Lambeth*, 1799, p. 22, no. 37.

A. Kelly, *Mrs. Coade's Stone*, Upton-upon-Severn, 1990,
p. 68.

T. Mowl, 'Inside Beckford's Landscape of the Mind',
Country Life, 7 February 2002, p. 60.

I. Roscoe, *A Biographical Dictionary of Sculptors in
Britain 1660-1851*, New Haven and London,
p. 288, no. 116.

This powerful statue of Polyphemus was conceived
as part of a larger sculptural group which depicted
Polyphemus hurling rocks at Acis and Galatea. The
statue is both a fascinating and important discovery
which until recently was considered lost. In 1799, the
sculptural group was the 'coup de théâtre' (*op. cit.*) in
Eleanor Coade's pioneering 'Gallery', and described
in the visitor's guidebook thus: 'This stupendous
design is conceived at the moment when Polyphemus
discovers, from the summit of the rock, the nymph
Galatea with his rival Acis, upon whom, in his fury,
he hurls a fragment of stone, and kills him. This work
occupies a space of 20 feet in height by 12 in width,
the Polyphemus is a statue of 10 ft. 6 ins. a cave is
formed in the rock, at the entrance of it lays Acis and
Galatea, much larger than the life' (*Coade's Gallery,
op.cit.*). The group was probably designed by John de
Vaere who had been taken on as chief designer of the
firm in 1799.

The group was acquired at the 1843 Coade sale by
James Morrison, 'the richest commoner in England',
for the cavern of the Rookery at Fonthill, Wiltshire.
Morrison had recently acquired the only remaining
wing of William Beckford's Fonthill Splendens,
which he decorated with his celebrated collection
of paintings.



THE PROPERTY OF A GENTLEMAN

■ 33

ITALIAN, LATE 17TH OR EARLY 18TH CENTURY
AFRICA

Marble bust

Wearing a headpiece in the form of an elephant; with
drapery about the shoulders held by a brooch; on a later
fluted marble column

37½ in. (95.8 cm) high, overall

45 ¼ in. (115 cm) high, the column (2)

£6,000–9,000

\$7,900–12,000

€6,700–10,000

34 No Lot



60

35

DUTCH, FIRST HALF 18TH CENTURY
WARRIOR, POSSIBLY ALEXANDER
THE GREAT

Marble bust

On a later marble socle

14¼ in. (36.5 cm.) high, overall

£3,000–5,000

\$4,000–6,600

€3,400–5,600

PROVENANCE:

Collection of the Princes of Hohenzollern-Sigmaringen.
With Roelofs, 2009.

Private collection, Belgium.



■ 36

**ATTRIBUTED TO JEROME DUQUESNOY (1602-1654)
AND WORKSHOP, BRUSSELS, CIRCA 1650**

FAME AND FIDELITY

Marble torchere figures
43½ in. (110.6 cm.) high, each

(2)

£20,000–30,000

\$27,000–39,000

€23,000–33,000

PROVENANCE:

By tradition, the Walckiers de Gamage family.

By tradition, purchased from the above by the Terlinden Family, Brussels.

Jules-Jacques van Ysendyck (1836-1901), architect, by 1885.

Purchased from the above in 1892 by the entrepreneur Théodore Capel, Braine l'Alleud.

Collection Jean Capel, 51 rue de la Tenderie, Watermael Boitsfort.

By descent in the Capel family until 2005.

EXHIBITED:

Sint Niklaas, Belgium, Tentoonstelling Museum Zwijgershoek, *In het spoor van Ruben*, September 2009 – January 2010, p. 86, both illustrated.

LITERATURE:

M. Fransolet, *François du Quesnoy, sculpteur d'Urbain VIII, 1597-1643*, 1942, pp. 137-46.

Musée d'Art Ancien, Brussels, *La Sculpture au siècle de Rubens dans les Pays-Bas méridionaux et la principauté de Liège* 15 July – 2 October 1977, pp. 85-95.

Jerome Duquesnoy the Younger was the son of Jerome Duquesnoy the Elder and the brother of the more famous Francois Duquesnoy. Stylistically, these figures bear similarities to other documented works by Duquesnoy, including the marble putti surmounting the monument to Antoine Triest (Cathedral of St. Bavo, Ghent, see Fransolet, *op. cit.* pl. XXX) and the recently re-discovered *Ganymede and the Eagle* (Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, inv. no. D-631 LM).

37

**FRANCESCO BERTOS (VENICE 1678-1741),
CIRCA 1700-1715**

NEPTUNE AND AMPHITRITE

Marble group
32¼ in. (82 cm.) high

£25,000–40,000

\$33,000–52,000

€28,000–45,000

LITERATURE:

S. Guerriero, 'Francesco Bertos', *De Stefano Maderno à Joseph Chinard*, Paris, 2014, pp. 46-49.

Francesco Bertos produced distinctive, small-scale sculptural groups, in which elongated twisting figures are represented in seemingly weightless poses. Typical of his groups is the bronze *Triumph of Chastity* (London, Victoria and Albert Museum) with several allegorical figures arranged in a boldly dynamic pyramid. Bertos devised inventive and complicated compositions with technical brilliance and his small statues were unlike anything else in contemporary Venetian sculpture. The present group shows Neptune, the god of the sea, his foot placed on a dolphin, and clutching Amphitrite, a sea-nymph who became his wife. Both figures have their pupils marked and irises incised, a stylistic trait typical of Bertos's production in marble.



PROPERTY FROM A PRIVATE COLLECTION

■ 38

**NORTH ITALIAN, SECOND HALF
17TH CENTURY**

THE PROCESSION OF BACCHUS

Wood relief

65½ x 39½ in. (166 x 100.3 cm.)

£8,000–12,000

\$11,000–16,000

€9,000–13,000



THE PROPERTY OF A GENTLEMAN

■ 39

SPANISH COLONIAL, 18TH CENTURY
THE ANNUNCIATION

Fruitwood relief

Inscribed *A.V.F MDCXV* and with paper inscriptions
and suspension ring to reverse

16½ in. (40.9 cm.) high

£3,000–5,000

\$4,000–6,600

€3,400–5,600



40

ATTRIBUTED TO JACQUES BERGÉ (1696-1756), CIRCA 1735

ST NICHOLAS

Terracotta figure
43 in. (109.2 cm.) high

£20,000–30,000

\$27,000–39,000

€23,000–33,000

PROVENANCE:

Possibly from the Church of St Nicholas, Brussels.
Meeus collection, Brussels.
Acquired by René de Broek, circa 1950.

COMPARATIVE LITERATURE:

W. Bergé, *Jacques Bergé - Brussels beeldhouwer, 1696-1756*, Brussels, 1986.

Of Flemish origin, Jacques Bergé studied under Nicolas Coustou in Paris and later spent two years in Rome between 1717 and 1719. With its dramatic posture, generous folds of drapery and expressive facial type, the present lot can be compared with a wood figure of Saint Augustine by Bergé in the church of Parc, Heverlee, itself based upon a figure by Bernini in St. Peter's, Rome (Bergé, *op. cit.*, figs. 83 and 84). The Meeus family were church masters of St Nicholas in Brussels. During the revolutionary wars in Belgium they bought a large part of the church decoration that was then being sold.

COLLECTION OF THE LATE COMMANDANT PAUL LOUIS WEILLER

■ 41

JEAN-JACQUES CAFFIERI (1725-1792), PARIS, 1761

PEACE HOLDING OUT AN OLIVE BRANCH

Limestone figure
Signed and dated *J.J. Caffieri/ .1761.*; on a modern limestone base
68½ in. (174 cm.) high; 78½ in. (199 cm.) high, with the base

£12,000–18,000

\$16,000–24,000

€14,000–20,000

COMPARATIVE LITERATURE:

J. Guiffrey, *Les Caffieri: Sculpteurs et fondeurs-ciseleurs*, Paris, 1877.

In 1748 Caffieri won the prestigious *Prix de Rome* and became a full member of the Académie Royale in Paris in 1759. The present full-length figure is an unrecorded early work, proudly signed by the artist, which sensitively depicts the female figure of *Peace* offering an olive branch in her left hand, whilst in her other hand she grasps a caduceus, the symbol of a messenger who was always granted peaceful passage. In the same year Caffieri exhibited a comparable statue of a standing female figure, of the *Erythrean Sibyl*, at the Salon, which is today in the Musée du Louvre. Caffieri's undeniable talent saw him surpass Lemoyne in his skillful handling of marble, and later rival Houdon in the making of portraits of the most famous figures of the age. Caffieri was appointed *sculpteur du Roi* to Louis XV and carved a celebrated portrait of Madame du Barry.





■ 42

**GILLES-LAMBERT GODECHARLE (BRUSSELS 1750 - 1835),
CIRCA 1815**

**JEAN-BAPTISTE POQUELIN KNOWN AS MOLIERE (1630-1673)
AND PIERRE CORNEILLE (1616-1684)**

Tournai limestone portrait busts

Bust of Corneille signed *Godecharle*, to reverse; each on a later stone socle
34 and 32½ in. (86.5 and 82 cm.) high (2)

£7,000-10,000

\$9,200-13,000

€7,800-11,000

PROVENANCE:

Château de Wespelaer, Willems, until 1880.

Hôtel du Roy de Bliquy, Brussels, until 1950.

Clément Dezitter collection, Brussels, circa 1950.

Private collection, Belgium.

Godecharle was a pupil of Laurent Delvaux and of Tassaert. He became the most celebrated neoclassical sculptor in Belgium, and was appointed to the prestigious position of official sculptor to both Napoleon and to the King of the Netherlands. Corneille and Molière were two of the greatest playwrights in France during the age of Louis XIV. Godecharle carved another bust of Molière, signed and dated 1816, that is preserved in the M.R.B.A.B. in Brussels (inv. 3489).



43
CIRCLE OF GIOVACCHINO FORTINI
(1671-1739), FLORENCE, FIRST HALF
18TH CENTURY

SLEEPING CUPID

Marble group
 20½ in. (52 cm.) wide

£5,000–8,000

\$6,600–10,000
 €5,600–8,900

COMPARATIVE LITERATURE:

S. Bellesi and M. Visonà, *Giovacchino Fortini: Scultura architettura decorazione e committenza a Firenze al tempo degli ultimi Medici*, Florence, 2008, vol. ii, pp. 116-118, no. 50.

THE PROPERTY OF THE LATE BARON WEIDENFELD GBE
 (1919–2016)

■ **44**
FRENCH, LATE 17TH CENTURY
A GENTLEMAN

Marble relief
 Mounted on a later veined marble plaque and in a
 parcel-gilt ebonised frame
 33⅞ in. (86 cm.) high, overall; 29 in. (73.7 cm.) wide

£5,000–8,000

\$6,600–10,000
 €5,600–8,900





45
SOUTH GERMAN, PROBABLY MUNICH,
MID-18TH CENTURY
THE CRUCIFIXION

Fruitwood group
 With an ebonised wood cross, three bases and ball feet
 17½ in. (43.6 cm.) high
 £3,000–5,000 \$4,000–6,600
 €3,400–5,600

THE PROPERTY OF A PRIVATE FRENCH COLLECTOR
 (LOTS 46 AND 49)

46
NORTH ITALIAN, 16TH CENTURY
OIL LAMP

Bronze
 The cherub finial later; together with a bronze figure
 of an emperor, Italian, 18th or 19th century, on a later
 wood base
 Oil lamp: 12¼ in. (31.1 cm.) high
 Emperor: 10¼ in. (26.2 cm.) high; 13½ in. (34.4 cm.)
 high, overall (2)
 £4,000–6,000 \$5,300–7,900
 €4,500–6,700

PROVENANCE:
 Jacques Schumann, and by descent to the present
 owner.



46

47

AFTER A MODEL BY GABRIEL GRUPELLO (1644-1730), FRENCH, 18TH CENTURY

ATALANTA

Bronze figure
8¾ in. (22.3 cm.) high

£3,000-5,000

\$4,000-6,600
€3,400-5,600



48

FOLLOWER OF GIAMBOLOGNA (1529-1608), ITALIAN, FIRST HALF 17TH CENTURY

THE FLAGELLATION OF CHRIST

Gilt-bronze ajouree relief
On a modern wood stand
7¾ in. (19.6 cm.) high, 11¼ in. (29 cm.) high, the base

£3,000-5,000

\$4,000-6,600
€3,400-5,600

COMPARATIVE LITERATURE:

New York, Metropolitan Museum of Art, *Art of the Royal Court. Treasures in Pietre Dure from the Palaces of Europe*, July-September 2008, pp. 75-76.

Another cast of this rare composition is in the Metropolitan Museum, New York (inv. no. 32.100.196a-c) which James Draper attributes to a follower of Giambologna.

THE PROPERTY OF A PRIVATE FRENCH COLLECTOR
(LOTS 46 AND 49)

49

FRENCH OR GERMAN, 18TH CENTURY

HOUND ATTACKING A STAG

Bronze group
On a later rectangular wood base
6 x 7 in. (15.2 x 17.8 cm.)

£2,500-3,500

\$3,300-4,600
€2,800-3,900

PROVENANCE:

Jacques Schumann, and by descent to the present owner.

Another version of the present model, in a private collection, is monogrammed *F.F.S.M.B.R./1641* which led Weihrauch to attribute the model to Francesco Fanelli.





■ 50

JOHN CHEERE (LONDON 1709-1787), CIRCA 1755
PANTALONE AND SCARAMOUCHE

Lead figures

Each on a modern moulded wood pedestal
38 and 38¼ in. (96.5 and 97.3 cm.) high

£40,000-60,000

\$53,000-79,000
€45,000-67,000

PROVENANCE:

Dutch Private Collection, 19th century,
Italian, Private Collection,
With Gertrud Rudigier, Munich, in 1980.
German, Private Collection.
Christie's, London, 2 December 2014, lot 98.

COMPARATIVE LITERATURE:

M. Fulton, 'John Cheere, the Eminent Statuary, his workshop and practice, 1737-1787', *The Sculpture Journal*, vol. X, London, 2003, pp. 21-39.
M. J. Neto and F. Grilo, 'An Innovative Artistic Program: the Commissioned Lead Statuary for the Queluz Gardens', *The Gardens of the National Palace of Queluz: Conservation Intervention*, Portugal, 2012, pp. 55-65.

By the 1750s John Cheere was the leading practitioner of lead statuary in London. In around 1755 Cheere received an enormous commission to supply 233 statues for the royal palace of Queluz near Lisbon. Included in the crates which were loaded in July 1755, destined for Lisbon, were several Commedia dell'arte figures, including Pierrot, Harlequin, Scaramouche and Colombine (Neto and Grilo, *op. cit.*, p. 56). That Cheere was producing figures such as Scaramouche and Pantalone is also attested to by J.T. Smith's recollection in 1815 that Cheere's yard consisted of lead figures of 'Punch, Harlequin, Colombine and other pantomimical characters' (Fulton, *op. cit.*, p. 26). Scaramouche and Pantalone were both stock characters in seventeenth century Italian farce, and became integral figures in English Punch and Judy shows. Scaramouche, recognised by his hanging cap, was typically beaten by a harlequin for his cowardice. Pantalone was an old greedy Venetian merchant and is here accompanied by a cat on his shoulder.



THE PROPERTY OF A GENTLEMAN

51

**CIRCLE OF GUILLAUME BERTHELOT (C. 1580-1648),
FRENCH, FIRST HALF 17TH CENTURY**

BORGHESE GLADIATOR

Bronze

After the antique; the shield with the face of Medusa and the sword hilt decorated with birds' heads; on an ebonised and giltwood base
13 in. (33.1 cm.) high; 17 in. (43.1 cm.) high, overall; 15½ in. (38.4 cm.) wide, overall

£20,000–30,000

\$27,000–39,000
€23,000–33,000

PROVENANCE:

With Tomasso Brothers, Leeds.
Sotheby's, London, 6 Dec. 2011, lot 48.
Private collection, France.

COMPARATIVE LITERATURE:

New York, Frick Museum, *European Bronzes from the Quentin Collection*, 28. Sept. 2004 - 2 Jan. 2005, M. Leithe-Jasper and P. Wengraf, no. 35, fig. 1, p. 298.
Paris, New York and Los Angeles, Musée du Louvre, Metropolitan Museum of Art and J. Paul Getty Museum, *Cast in Bronze, French Sculpture from Renaissance to Revolution*, 28 Oct. 2008 - 27 Sept. 2009, G. Bress-Bautier, G. Scherf and J. D. Draper eds., no. 43, pp. 62, 172-75.

Guillaume Berthelot was a French sculptor who spent his formative years studying and working in Rome in the early years of the 17th century. He was clearly influenced by the antiquities he saw while there, and when he returned to his native France in 1620 he brought this classical exposure with him.

The present bronze has close stylistic similarities to other bronzes ascribed to Berthelot, including another composition based on an antique source, a small *Diana the Huntress* known in at least three versions (see *Cast in Bronze, loc. cit.*). Both figures follow the same facial type, with heavily lidded eyes, strong nose and small mouth with accentuated lips. It is also worth noting that one of his most important commissions while in Rome was for the Borghese family who owned the original antique marble, and that in Berthelot's posthumous inventory it specifically refers to a model of the *Borghese Gladiator*.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

52

ITALIAN, 17TH CENTURY
VIRGIN AND CHILD

Ormolu-mounted, parcel-gilt silver and lapis lazuli relief
9 in. (23 cm.) high; 18½ in. (47 cm.) high, overall

£10,000–15,000

\$14,000–20,000

€12,000–17,000



53

AUGSBURG, CIRCA 1600
MEMENTO MORI SKULL WATCH

Silver and gilt-brass

Signed *Johann Metzger/AVGSBVRG*, the exterior
with a coat of arms engraved on the skull, decorated
with two ribs, with Christ on the cross, skull and skull
as ornaments and inscribed *SIC.TRANSIT.GLORIA
MVNDI MEMORARE NOVISSVMATVA*; interior with
single-handed brass clockwork; silver dial with brass
ring engraved with depiction of Adam and Eve
2 in. (5.1 cm.) long

£4,000–6,000

\$5,300–7,900

€4,500–6,700



(detail of interior)





THE PROPERTY OF A LADY

*** 54**

ENGLISH, PROBABLY LONDON, CIRCA 1760-1770
BOWL

Agate with gilt-bronze mounts

With two loop handles held by lion masks; underside with a BADA paper label
8⁷/₈ in. (22.2 cm.) wide; 4⁷/₈ in. (12.2 cm.) high

£15,000–25,000

\$20,000–33,000
€17,000–28,000

PROVENANCE:

Purchased in the UK in the mid-20th century and by descent to the present owner.

Private collection, Australia.

LITERATURE:

N. Goodison, *Ormolu: The Work of Matthew Boulton*, London, 1974.

This beautifully mounted bowl, made from a stone often referred to as 'oriental agate', exhibits a neo-classical vocabulary which is tinged with the final small flourishes of rococo decoration. Although seemingly not from his hand, the mounts do bear some similarities to the work of Matthew Boulton (1728-1809) the manufacturer and entrepreneur. Known today for his importance in the creation and dissemination of the modern steam engine, in the 1760s and 1770s Boulton also produced beautifully executed ormolu-mounted objects in the neo-classical style. These often incorporated Derbyshire fluorspar, better known as 'blue john'. Among his works, the shallow masks seen on a pair of perfume burners in the Royal Collection bear a striking similarity to the masks on the present bowl (illustrated in Goodison, *op. cit.*, fig. 94). It seems likely that the author of the present lot worked in the same artistic milieu and was familiar with the decorative vocabulary of Boulton's work.

THE PROPERTY OF THE LATE BARON WEIDENFELD GBE (1919–2016)

55

ALEXIS POITEVIN (1764–1816), AVIGNON, 1802
PORTRAIT OF A GENTLEMAN

Terracotta bust

His hair *en queue* attached by a comb, on a square socle decorated in relief with a tortoise devouring a serpent; signed 'POTEVIN/ FECIT. 1802/ 16 9bre'

25 ½ in. (65 cm.) high; 17 in. (43.2 cm.) wide

£3,000–5,000

\$4,000–6,600

€3,400–5,600

PROVENANCE:

Private collection, UK, acquired in the 1970s.



THE PROPERTY OF A GENTLEMAN

56

JEAN-BAPTISTE CARPEAUX (1827–1875)
LA LIBERTE ECLAIRANT LE MONDE

Terracotta group

Signed and dated 'JB CARPEAUX (18)67'

11 in. (28 cm.) high

£4,500–6,000

\$5,900–7,900

€5,100–6,700

PROVENANCE:

Private collection, France.

Christie's, Paris, Jan. 25–26 2012, lot 263.



THE PROPERTY OF A GENTLEMAN

57

**ATTRIBUTED TO JEAN-JOSEPH FOUCOU (1739-1821),
CIRCA 1770-1790**
PORTRAIT OF A LADY

Marble bust
On a circular marble socle
18½ in. (47 cm.) high; 23½ in. (60 cm.) high, with socle

£8,000–12,000

\$11,000–16,000
€9,000–13,000

PROVENANCE:

Christie's, Paris, 23 June 2014, lot 148, where acquired by the present owner.

COMPARATIVE LITERATURE:

Duisburg, Wilhelm Lehmbrock Museum, *Skulptur aus dem Louvre, 89 Werke des Französischen Klassizismus 1770-1830*, 16 Apr.-11 June 1989, pp. 142-143.

Jean-Joseph Foucou was a pupil of Caffieri and a contemporary of the sculptor Clodion. He exhibited regularly at the Salon from 1771 and had a lengthy career which saw him execute commissions for Marie-Antoinette, as well as Napoleon. His work exhibits competing influences of a baroque tendency and a more quiet neo-classicism. The present bust, with its delicate and slightly idealised features, may be compared to a signed bust dated 1776 which was formerly in the collection of Baron Henri de Rothschild and was sold on the French art market in 2013 (Sotheby's Paris, 7 November, lot 250).

THE PROPERTY OF A LADY

58

**WORKSHOP OF ÉTIENNE MAURICE FALCONET (PARIS 1716-1791),
MID-18TH CENTURY**
VENUS AND CUPID

Terracotta group
Signed to tree stump 'FALCONET. Fct./ 1759.'
15 in. (38.1 cm.) high

£6,000–9,000

\$7,900–12,000
€6,700–10,000

PROVENANCE:

Jacques Dormeuil (1889-1984) collection, and thence by descent to the present owner.

Etienne-Maurice Falconet was born into the artisan class of Paris. He studied with both Nicolas Guillaume and Lemoyne, and his reputation was sufficiently established by the 1750s that in 1757 he was asked to become director of sculpture at the Sèvres factory. It was while working there that Falconet produced a series of groups on the theme of Venus and Cupid on a scale easily translatable into porcelain. The present group is a variant of a *Venus Chastising Cupid* signed 'E. FALCONET 1760' previously in the possession of M.J. Vinmer of Paris. Another variant of the group is in the Wallace Collection, now attributed to Joseph Broche (c.1741-c.1801; L. Réau, *Etienne-Maurice Falconet*, I, Paris, 1922, pp. 236-238, pl. XV).





59



60

59

GERMAN, SECOND HALF 18TH CENTURY

TWO MALE PORTRAIT PROFILES

Marble reliefs

Each in a neoclassical gilt-wood frame; one portrait on a separate marble ground

25¼ in. (64.1 cm.) high, each (2)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

60

ENGLISH, CIRCA 1760-70

SLEEPING ARIADNE

Marble relief

20¼ x 8⅞ in. (51.5 x 22.8 cm.)

£4,000–6,000

\$5,300–7,900

€4,500–6,700

Inspired by the Roman Hadrianic *Sleeping Ariadne* in the Vatican, the present relief would have been the centrepiece of an elaborate marble chimneypiece. The neoclassical design, with a sphinx in the background, was evidently used by a number of workshops as it also features in a George III chimneypiece that was removed from a residence in Kensington Palace Gardens and sold at Bonhams, London, 3 July 2007, lot 69.

61

**ATTRIBUTED TO GIOVANNI BATTISTA PIRANESI
(ROME 1720-1778), CIRCA 1770**

CINERARY URN

Marble

On an integral rectangular base

27 in. (68.7 cm.) high

£40,000–60,000

\$53,000–79,000

€45,000–67,000

PROVENANCE:

Collection of Henry Pelham-Clinton, 7th Duke of Newcastle, Clumber Park, Nottinghamshire.

Christie's, London, 8 June 1937, lot 153.

With Christopher Gibbs, London, prior to 1980.

Christie's, South Kensington, 14 April 2011, lot 258.

Previously considered to have been carved in antiquity, the present cinerary urn was more likely to have been made in Giovanni Battista Piranesi's workshop in the 1770s, which produced 'ancient' sculpture and vases that were sold to foreign visitors to Rome. Based on a Roman funerary urn the present vase incorporates a combination of classical motifs and an elegant classical shape that would have attracted European Grand Tourists who hoped to acquire souvenirs from ancient Rome at a time when it was becoming difficult to source them. The present vase is not engraved in Piranesi's *Vasi, Candelabri...* (see J. Wilton-Ely, *Piranesi: The Complete Etchings*, vol. II, San Francisco, 1994, pls. 914-954) although in its form and details it closely matches several vases that Piranesi is known to have designed, and is close in technique to Piranesi creations such as the *Colossal Candelabra* in the Ashmolean Museum, Oxford.



61



LIMOGES ENAMELS FROM A FRENCH
PRIVATE COLLECTION
(LOTS 62-64)

62

**ATTRIBUTED TO JEAN COURT
(ACTIVE 1555-65), LIMOGES,
THIRD QUARTER 16TH CENTURY**

FOOTED CUP AND COVER

Parcel-gilt grisaille enamel

With a gilt-bronze pierced globe finial; cover and bowl painted with the story of Adam and Eve and their expulsion from the garden of Eden, after Lucas van Leyden, the centre of the bowl with Cain and Abel; the lid inscribed 'I.C.D.V.'; the domed foot with a coat of arms of Pierre Scarron (1536-1607) seigneur de Saint-Trys, conseiller and maitre d'hôtel to Catherine de Médici and Henri IV, flanked by the initials PS 10 in. (25.4 cm.) high, overall

£40,000-70,000

\$53,000-92,000

€45,000-78,000

PROVENANCE:

Hannah Primrose, Countess of Rosebery (1851-1890), at Mentmore Towers, by 1884, by descent to the 6th Earl of Rosebery, at Mentmore Towers, until sold, Sotheby's, Mentmore, 20 May 1977, lot 1145. Trajan, Paris, 17 May, 2000, lot 48. Private collection, Paris.

LITERATURE:

Mentmore, vol. II, Edinburgh, 1884, no. 56, p. 122.
S. Caroselli, *The painted Enamels of Limoges - A Catalogue of the Collection of the Los Angeles County Museum of Art*, Los Angeles, 1993, no. 28, pp. 170-173.
S. Baratte, *Les Emaux peints de Limoges*, Paris, 2000.
B. Descheemaeker, *Emaux de Limoges de la Renaissance provenant de la collection de M. Hubert de Givenchy*, Paris, 1994, no. 24, pp. 102-105.

The study of enamels attributed to Jean Court (or de Court, Courteys, Courtois, Curtius) is complicated by the fact that the enamel industry in Limoges was dominated by dynastic workshops, often with different members of the family sharing the same name. This is made more difficult by the contemporary habit of spelling names differently at different times. In her recent study of the enamels in the Louvre, Sophie Baratte divides the enamels which had previously all been attributed to the hand of one man - Jean Court - into at least two separate workshops, which are known to have employed numerous artists thought to sign their names in identical or near-identical fashion (Baratte, *op. cit.*, pp. 317-361). The artist Jean Court or Maitre IC, responsible for the present cup and cover, which is notable for the dense nature of the composition and the technical virtuosity of the painting, is equally recognisable as the author of other major works in public collections such as three other cups and covers with similar Adam and Eve scenes; in the Louvre, in Ecoenen and in Dresden (Baratte, *op. cit.*, R 287, pp. 340-1).



LIMOGES ENAMELS FROM A FRENCH PRIVATE COLLECTION
(LOTS 62-64)

63

**ATTRIBUTED TO PIERRE REYMOND (1513-1584), CIRCA 1560-70
EWER**

Enamel on copper

With a coat-of-arms inscribed 'PL'; depicting the triumph of Bacchus and scenes from the Book of Exodus including Pharaoh's army drowning in the Red Sea
11 $\frac{1}{8}$ in. (30.2 cm.) high

£20,000-30,000

\$27,000-39,000

€23,000-33,000

PROVENANCE:

Private collection, Paris.

Although unsigned, this beautifully painted ewer clearly emanates from the workshop of Pierre Reymond, one of the most celebrated enamellers of Limoges. It is closely related to a number of other ewers painted in grisailles, including a similar example signed 'PR' in the Louvre (S. Baratte, *Les émaux peints de Limoges*, Paris, 2000, p. 204). The present ewer is decorated with a coat of arms flanked by the initials 'P' and 'L' which has not yet been identified. The composition of the *Triumph* is derived - in slightly simplified form - from a *Projet de Bassin*, executed circa 1546 by Jacques Androuet du Cerceau.



64

**STYLE OF JEAN III PENICAUD (D. 1570), LIMOGES,
19TH CENTURY**

EWER

Enamel on copper

Inscribed 1564; with scenes of the feast of Dido and Aeneas, the neck and shoulder with the triumph of June, both after Marcantonio Raimondi, the neck with Jupiter, inscribed *Aeneidos Lib I*
11 $\frac{1}{8}$ in. (30 cm.) high

£3,000-5,000

\$4,000-6,600

€3,400-5,600

PROVENANCE:

Hannah Primrose, Countess of Rosebery (1851-1890), at Mentmore Towers, by 1884, by descent to,

6th Earl of Rosebery, at Mentmore Towers, until sold, Sotheby's, Mentmore, 20 May 1977, lot 1120.

Trajan, Paris, 17 May, 2000, lot 54.

Private collection, Paris.

LITERATURE:

Mentmore, vol. II, Edinburgh, 1884, no. 80, p. 131.



PROPERTY FROM THE COLLECTION OF THE 4TH VISCOUNT ALLENDALE

65
VENETIAN, CIRCA 1500-1530
PAIR OF BOWLS

Parcel-gilt enamel on copper
 Each with a shallow foot and an inventory label to the reverse inscribed 1948
 10¼ in. (26.3 cm.) diam., each (2)
 £25,000-40,000 \$33,000-52,000
 €28,000-45,000

PROVENANCE:

Thomas Wentworth Beaumont (d. 1848) or his son, Wentworth Blackett Beaumont, 1st Baron Allendale (1829-1907), and by descent, first at Bretton Hall, Yorkshire, until c. 1947, and then at Bywell Hall, Northumberland.



(underside of one bowl)



66

**ATTRIBUTED TO JEAN COURT (ACTIVE C. 1555-65), LIMOGES, MID-16TH CENTURY
EWER**

Enamel on copper
 Depicting scenes of the Triumph of Flora and Pharaoh's
 army drowning in the Red Sea
 11 $\frac{1}{2}$ in. (30.2 cm.) high

£15,000–20,000

\$20,000–26,000
 €17,000–22,000



67

**ATTRIBUTED TO SUZANNE DE COURT
 (ACTIVE 1575-1625), LIMOGES, CIRCA 1600
 MIRROR CASE WITH SCENE OF MERCURY**

Enamel on copper
 Plaque in a gilt-copper mirror case, the back engraved
 with scrolling acanthus leaves and vases of flowers
 crowned with the head of a putto
 4 $\frac{1}{4}$ in. (11.8 cm.) high, overall

£4,000–6,000

\$5,300–7,900
 €4,500–6,700

68

**CIRCLE OF JEAN II PENICAUD
(C.1515-C.1588), LIMOGES, SECOND HALF
16TH CENTURY**

THE CRUCIFIXION

Parcel-gilt enamel on copper
Inscribed *XIII* to reverse
6¼ X 5¼ in. (17 x 13.4 cm.)

£3,000-5,000

\$4,000-6,600
€3,400-5,600



69

**LIMOGES, SECOND QUARTER
16TH CENTURY**

CHRIST IN THE GARDEN OF GETHSEMANE

Parcel-gilt enamel on copper
Paper label to reverse inscribed 270
6½ X 5½ in. (16.9 x 14.3 cm.)

£2,500-3,500

\$3,300-4,600
€2,800-3,900

70

**ATTRIBUTED TO COLIN NOUAILHER (D.
AFTER 1571), LIMOGES, MID-16TH CENTURY**

THE CRUCIFIXION

Parcel-gilt polychrome enamel on copper
8 x 6½ in. (20.4 x 16.5 cm.)

£2,500-3,500

\$3,300-4,600
€2,800-3,900





71



72 (reverse)



72 (front)

71

LIMOGES, CIRCA 1510

THE NATIVITY

Polychrome enamel on copper
In a later gilt-bronze and copper frame
4¾ in. (12 cm.) high, overall

£2,500–3,500

\$3,300–4,600

€2,800–3,900

PROPERTY FROM A FRENCH PRIVATE COLLECTION

72

ATTRIBUTED TO LEONARD LIMOSIN

(D. 1575/7), LIMOGES, CIRCA 1555

THE CREATION OF ADAM AND EVE

Grisaille enamel plate
7¾ in. (19.7 cm.) diam.

£6,000–9,000

\$7,900–12,000

€6,700–10,000

PROVENANCE:

By tradition, collection of the architect Joseph-Michel Le Soufaché (1804-1887) since the late 19th century; and by descent to the present owner.

COMPARATIVE LITERATURE:

S. Baratte, *Les Emaux Peints de Limoges*, Paris, 2000, pp. 162-175.

The scene of the creation of Adam was inspired by an engraving by Bernard Salomon (1506-1561) in his *Quadrins historiques de la Bible* (1553, GENESE I :24-31).

THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

73

LIMOGES, SECOND QUARTER

16TH CENTURY

**CHRIST BEFORE PILATE AND THE
MOCKING OF CHRIST**

Polychrome enamel on copper
Each in a gilt-copper frame
12 x 9¾ in. (30.5 x 23.8 cm.) the plaques;
13 x 10¼ in. (33 x 26.2 cm.) overall

(2)

£10,000–15,000

\$14,000–20,000

€12,000–17,000



A PRIVATE COLLECTION OF EUROPEAN
MARBLES (LOTS 74-80)





■ * 74

ITALIAN, 19TH OR EARLY 20TH CENTURY
PAIR OF MOORS

Black and coloured marble busts
Each on a tapered variegated-marble column
20½ in. (52 cm.) high; 24¾ in. (63 cm.) high, with socle
47 in. (119.4 cm.) high, the columns

(4)

£25,000–35,000

\$33,000–46,000

€28,000–39,000

PROVENANCE:

The Vincent Laloux Collection, Paris.
Christie's, Paris, 16 June 2015, lot 100.



A PRIVATE COLLECTION OF EUROPEAN MARBLES
(LOTS 74-80)

■ * 75

**AFTER ANTONIO CANOVA (1757-1821), ITALY,
CIRCA 1810-1820**

VENUS ITALICA

Life-size marble figure
67¼ in. (171 cm.) high

£25,000-40,000

\$33,000-52,000
€28,000-45,000

PROVENANCE:

Private collection, Argentina.
Private collection, Belgium, acquired in the 1970s.
Christie's, Paris, 16 June 2015, lot 137.

COMPARATIVE LITERATURE:

M. Praz, *L'opera completa del Canova*, Milan, 1976, no. 168,
pl. 38-39.

Canova was commissioned to execute the original version of the *Venus Italica* at the suggestion of Ludovico I, King of Etruria, as a replacement for the Antique statue of the *Medici Venus*, which had been plundered by the French in 1802. The challenge to surpass one of the masterpieces of Antique sculpture took hold of Canova. Completed in 1812, the sculpture was placed in the Palazzo Pitti, Florence. Popular from the moment it was unveiled, the *Venus* was subsequently replicated by Canova and purchased by among others, the Marquess of Lansdowne, Lucien, Prince of Canino and brother of Napoleon, and the Marquess of Londonderry.

■ *76

WORKSHOP OF ERNESTO GAZZERI (1866-1965), ITALY, EARLY 20TH CENTURY

SOCRATES

Marble figure
Signed *STUDIO/E GAZZERI*
35 ½ in. (90 cm.) high

£3,000–5,000

\$4,000–6,600
€3,400–5,600

PROVENANCE:

Christie's, Paris, 16 June 2015, lot 146.



*77

CIRCLE OF ANTONIO CANOVA (1757-1822), ITALIAN, CIRCA 1810-1820

PAULINE BONAPARTE (1780-1825)

Marble bust
On a marble socle
22¾ in. (57.5 cm.) high, overall

£10,000–15,000

\$14,000–20,000
€12,000–17,000

PROVENANCE:

Christie's, Paris, 14 April 2015, lot 308.



A PRIVATE COLLECTION OF EUROPEAN MARBLES
(LOTS 74-80)

■ * 78

ITALIAN, 19TH CENTURY
ACHILLES

Marble bust

On an associated green marble socle with a cartouche inscribed *PIRRO*
41½ in. (105.4 cm.) high, overall

£25,000–35,000

\$33,000–46,000

€28,000–39,000

Achilles was the legendary Greek hero of the Trojan War, and the central character of Homer's *Iliad*. Depictions of the great warrior, inspired by antique images, were particularly popular in the neo-classical period. In 1823 the 6th Duke of Devonshire commissioned a marble group of *The Wounded Achilles* from Carlo Albacini in Rome, and in 1856 Prince Albert commissioned a bust of *Achilles* from William Theed (Buckingham Palace, RCIN 2047) that compares closely to the present depiction of a youth wearing a delicately carved helmet surmounted by an elaborate plume. Feted for his strength, Achilles' helmet is carved with two prowling lions, historically designated as 'the King of the Beasts'.

■ *79

ITALIAN, 19TH CENTURY
EMPEROR TIBERIUS

Variegated marble bust

After the antique; on a modern limestone pedestal

22½ in. (57 cm.) high; 23½ in. (60 cm.) wide;

39¾ in. (101 cm.) high, the pedestal (2)

£8,000–12,000

\$11,000–16,000

€9,000–13,000

PROVENANCE:

Private collection, south of France, acquired in the 1960s.

Christie's, Paris, 16 June 2015, lot 147.



* 80

ITALIAN SCHOOL, 18TH CENTURY
EMPEROR DOMITIAN

Marble bust

Cartouche inscribed *DOMIZIANO*; on a marble socle

29¾ in. (75.8 cm.) high, overall

£8,000–12,000

\$11,000–16,000

€9,000–13,000

PROVENANCE:

Christie's, Paris, 16 June 2015, lot 142.



81

PHILIPP JAKOB SCHEFFAUER (STUGGART 1756-1808), 1803
PRINCESS AMALIE VON BADEN (1754-1832)

Marble relief

Signed and dated *Scheffauer 1803*; in an oval neoclassical polychrome glass and giltwood frame

13¾ in. (35 cm.) high; 20 in. (50.8 cm.) high, overall

£30,000–50,000

\$40,000–66,000

€34,000–56,000

PROVENANCE:

By descent from the sitter until sold, Sotheby's, Baden Baden, Die Sammlung der Margrafen und Grossherzöge von Baden, 21 October 1995, lot 7263, where acquired by the present owner.

Princess Amalie of Baden (1754-1832) was the daughter of Ludwig IX, Landgrave of Hesse-Darmstadt. Although once considered as a possible bride for the future Tsar Paul II of Russia, it was her sister who married the

Russian heir, and Amalie married her first cousin, Charles Louis of Baden, who would become first Grand Duke of Baden in 1806. Known for her intelligence as well as her ambition, Amalie oversaw advantageous marriages for many of her eight children who would count among their number the Empress of Russia, the Queen of Sweden, the Queen of Bavaria, the Duchess of Brunswick-Wolfenbüttel, the Grand Duchess of Hesse and the Grand Duke of Baden. In the present portrait she wears the Order of St. Catherine, an order created by Peter the Great in 1714. It was the only Russian order for which women were eligible throughout most of the Romanov era.

The sculptor Philip Jakob Scheffauer (1756-1808) was born in Stuttgart and was a contemporary of Johann Heinrich Dannecker with whom he studied. Having begun his education in his native city, from 1783-1789 Scheffauer studied in Paris and Rome before returning home to a successful career.



THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

82

ITALIAN, CIRCA 1820-30

PORTRAITS OF TWELVE ROMAN EMPERORS

Silver profile reliefs each in a gilt-bronze frame

In a glazed neo-classical giltwood frame

22 x 19 in. (56 x 48.4 cm.) overall

£5,000-8,000

\$6,600-10,000

€5,600-8,900

PROVENANCE:

Galeria Apolloni, Rome.

'Una importante collezione Romana', Sotheby's, Milan, 12 Nov. 2003, lot 512,
where acquired by the present owner.

END OF SALE

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(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'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

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.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(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.

8 WATCHES & CLOCKS

(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.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(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.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(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.

2 RETURNING BIDDERS

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.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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 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 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.

(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. 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 Δ 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.

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 Post-Sale Services Department on +44 (0)20 7752 3200.

(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 or contact us at 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. 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 any **lot** you purchase.

(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 or contact us at 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

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

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

(ii) We do not 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.

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. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: 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, 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 hammer price . VAT at 20% will be added to the buyer's premium 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 hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots 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 hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium 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"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	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 hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . 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:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot 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 hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium 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 lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot 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 buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL 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 buyer's premium .
	† 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 hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. 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.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

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.

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) 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

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.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Park Royal. 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/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 Christie's Park Royal, 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 Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

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

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.		

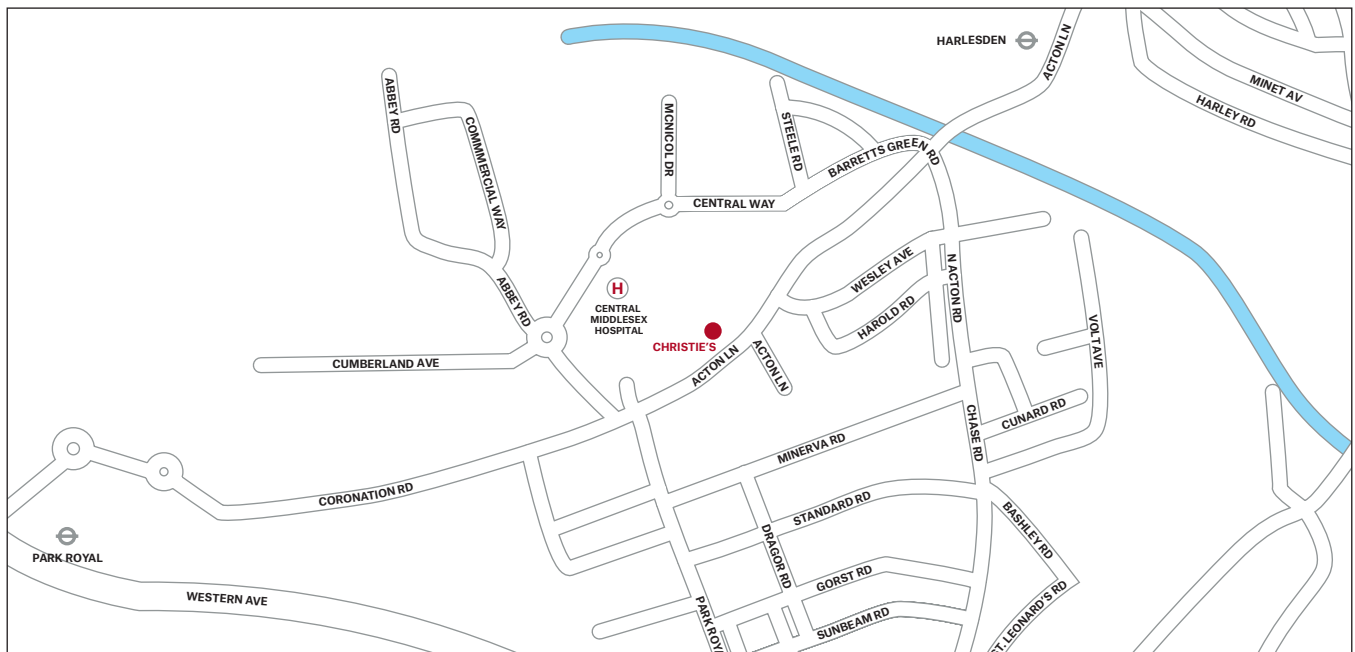
CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





ANTIQUITIES

London, 6 December 2017

VIEWING

1-5 December 2017
8 King Street
London SW1Y 6QT

CONTACT

Laetitia Delaloye
ldelaloye@christies.com
+44 (0) 207 752 3018

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

A ROMAN MARBLE HEAD OF ATHENA 'ALBANI TYPE'

Circa late 2nd Century A.D., after a Greek original of the late 5th Century B.C.
on a 19th Century cuirassed bust
£100,000-150,000

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

EUROPEAN SCULPTURE & WORKS OF ART

WEDNESDAY 6 DECEMBER 2017 AT 2.30 PM

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

CODE NAME: WOODWARD

SALE NUMBER: 14558

(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.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

14558

Client Number (if applicable) _____ Sale Number _____

Billing Name (please print) _____

Address _____

Postcode _____

Daytime Telephone _____ Evening Telephone _____

Fax (Important) _____ E-mail _____

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature _____

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s) _____

Address of Bank(s) _____

Account Number(s) _____

Name of Account Officer(s) _____

Bank Telephone Number _____

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below: _____

BIDDING INCREMENTS

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£32,000, 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

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

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