

EUROPEAN SCULPTURE &  
WORKS OF ART

*London, 4 December 2018*



CHRISTIE'S



# EUROPEAN SCULPTURE & WORKS OF ART

TUESDAY 4 DECEMBER 2018

## AUCTION

Tuesday 4 December 2018  
at 10.30 am (Lots 1-78)

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

## VIEWING

Friday	30 November	9.00 am – 4.30 pm
Saturday	1 December	12.00 pm – 5.00 pm
Sunday	2 December	12.00 pm – 5.00 pm
Monday	3 December	9.00 am – 4.30 pm

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Georgina Wilsenach

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[25]

Front cover: Lot 69  
Opposite: Lot 39  
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**CHRISTIE'S**



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### BUYING AT CHRISTIE'S

For an overview of the process,  
see the Buying at Christie's section.



Detail of lot 5



THE PROPERTY OF A GENTLEMAN

**1**

**GERMAN, FIRST HALF 12TH CENTURY**

*CHRIST CRUCIFIED*

Bronze; traces of gilding; on a later textile-covered support  
6½ in. (16 cm.) high; 7 in. (18 cm.) wide

£3,000–5,000

\$3,900–6,500

€3,400–5,600

**PROVENANCE:**

Private collection, France.

**COMPARATIVE LITERATURE:**

P. Bloch, *Bronzegeräte des Mittelalters. vol. 5. Romanische Bronzekruzifixe*, Berlin, 1992, II A 3.

THE PROPERTY OF A GENTLEMAN

**2**

**AVIGNON, SECOND HALF 15TH CENTURY**

*DRINKING BOWL*

Parcel-gilt silver; the center decorated with circular depressions of different diameters; with the hallmark of Avignon and an unidentified master mark to the exterior rim; foot lacking  
8½ in. (21.7 cm.) diam.

Weight: 531 gr. (17.05 oz.)

£10,000–15,000

\$13,000–19,000

€12,000–17,000

**LITERATURE:**

G. Cassan, *Les orfèvres d'Avignon et du comtat Venaissin*, Éléonore, 1984, p. 12.

Goblets or bowls such as the present lot were a common object placed on the table or sideboard during a noble feast in all the European courts of the Middle Ages. Used for drinking, its centre was decorated with depressions to give depth to the bowl and highlight the colour of the drink. Because so many were melted down over the centuries, the present bowl is a rare surviving example. Comparable drinking cups have been found in the Coëffort treasury in Le Mans and the fourteenth century Gaillon-Rouen treasure. The present bowl is punched with the hallmark of Avignon, which was the papal residence from 1309-1376, and an important city well into the fifteenth century.





PROPERTY FROM AN ARISTOCRATIC SWISS COLLECTION

**\* 3**

**FRENCH, LATE 14TH OR EARLY 15TH CENTURY**  
*VIRGIN MARY*

Stone head with traces of gilding and polychromy; on a later oak base  
5¾ in. (14.7 cm.) high; 16 in. (41 cm.) high, overall

£5,000–8,000

\$6,500–10,000  
€5,700–9,000



**■ 4**

**ENGLISH, LATE 14TH OR 15TH CENTURY**  
*COLUMN FRAGMENT WITH EIGHT HEADS*

Stone; with deeply-cut v-shaped ribs projecting above eight stone heads including one bishop and three crowned figures  
16 in. (40.5 cm.) high

£8,000–12,000

\$11,000–15,000  
€9,000–14,000





THE PROPERTY OF A GENTLEMAN

**5**

**WORKSHOP OF BALDASSARE UBRIACHI, VENICE,  
CIRCA 1390-1410**

*MARRIAGE CASKET WITH THE STORY OF PARIS*

Certosina wood, silver, bone and cow horn hexagonal casket; the interior lined with silk, fixed on a later bone and wood base with engraved decoration; with an indistinctly inscribed label to the inside of the lid  
13 1/8 x 12 1/2 x 12 1/2 in. (33.5 x 32 x 32 cm.)

£20,000–30,000

\$26,000–38,000  
€23,000–34,000

**PROVENANCE:**

Sotheby's, London, 3 December 2014, lot 52.

Baldassare Ubriachi was a Florentine merchant and diplomat who financed a bone-carving workshop that bears his name. The term 'Embriachi' has come to be used to describe a wide variety of bone carvings produced in Italy in the

late fourteenth and fifteenth centuries, but modern scholarship has begun to separate objects that were made in Ubriachi's workshop from those made in other workshops that sprung up independently from Ubriachi's control. The scenes on the present casket match the style of works attributed to Ubriachi's workshop (P. Williamson and G. Davies, *Medieval Ivory Carvings 1200-1550*, Part II, London, 2014, nos. 265-272.), which in turn have been compared with the documented triptych altarpiece in the Certosa of Pavia.

The casket depicts the story of Paris: the scenes show the infant Paris being saved from the attendants of Queen Hecuba by the hooded shepherd Agelaeus. Paris is then depicted as a shepherd crowning a bull, then with a winged Mercury who holds the apple. Finally, Paris acts as judge between the three goddesses in the judgement of Paris. The men on the corners brandish shields left blank so that a family stemma could be applied. The casket was likely intended as a coffer a prospective husband would send to his espoused wife containing small gifts such as jewellery prior to the exchange of vows and rings.

## A RARE SURVIVAL OF MEDIEVAL ENGLAND

### 6

#### ANGLO-NORMAN, THIRD QUARTER 12TH CENTURY

##### ALTAR OR PROCESSIONAL CRUCIFIX

Bronze corpus figure with traces of gilding, together with its original cross; on a later oak stand with purple velvet; paper label to the reverse inscribed '13 DEC 1979/ 41'

5¾ in. (14.6 cm.) high, the corpus; 9¼ in. (23.5 cm.) high, the crucifix; 11½ in. (29.2 cm.) high, overall

£80,000–120,000

\$110,000–150,000

€90,000–140,000

##### PROVENANCE:

Sotheby's, London, 13 December 1979, lot 41, where purchased by a private collector.

Purchased from the above by the present owner.

##### LITERATURE:

P. Bloch, *Romanische Bronzekruzifixe*, Berlin, 1992, pp. 304, no. VIII B 5.

J. Munns, *Cross and Culture in Anglo-Norman England*, Woodbridge, 2016, pp. 151, 161-2.

##### COMPARATIVE LITERATURE:

London, Hayward Gallery, *English Romanesque Art 1066-1200*, 5 Apr. – 8 Jul. 1984.



In his introductory essay to the metalwork section of the 1984 exhibition on English Romanesque art, Neil Stratford laments the loss of so much of what was produced in England in the 11th and 12th centuries. Between the vagaries of war, the Dissolution of the Monasteries and the iconoclasm of the Commonwealth period 'no other European country ... experienced such thorough destruction of its liturgical vessels and shrines' (*op. cit.*, p. 232). For this reason, the present bronze processional cross represents an extraordinary survival; it is thought to be one of only two complete English crosses of the 12th century.

When the present lot was sold in 1979 (Sotheby's London, 13 December, lot 41) it was catalogued as 12th century French, probably on the basis of similarities with the relatively well-known corpus figures produced in Limoges. It is also worth noting that in the 12th century, England was not an isolated kingdom but had strong political and cultural links with the continent which can make it difficult today to determine a precise location for the production of a given work of art. However, in 1981 another bronze processional cross was discovered in the Church of St. Mary, Monmouth. It was subsequently included by Bloch in his book on Romanesque corpus figures where he described it as English, circa 1170-1180 (*op. cit.*, VIII B 4). It is now in the National Museum of Wales, Cardiff, where it is known as the Monmouth Cross.

Bloch recognised the close relationship of the Monmouth Cross to the present lot and catalogued the latter as English, second half 12th century

(*ibid.*, VIII B 5). This was confirmed by John Munns in his book *Cross and Culture in Anglo-Norman England* when he stated that 'the corpora are almost identical – so much so that if the Monmouth Cross is English, and there is no reason to think it is not, then that on the [present] Crucifix is too' (Munns, *op. cit.*, p. 163).

The attribution of the two crosses has been based not only on the find site of the Monmouth Cross, but on stylistic similarities to a number of illuminated manuscripts of the period. In particular, one can compare Crucifixion scenes from both the *Winchester Psalter* (British Library, Cotton MS Nero C IV, f. 22r) and the *John of Worcester Chronicle* (Corpus Christi College, MS 157, f. 77v). In each, one sees the same gentle S-curve of the body, the three coils of hair falling forward over each shoulder and the emaciated rib cage. In addition, the perizonium of each has the distinctive nesting of V-shaped folds falling over the belt and the exaggerated asymmetrical hem as seen on both the Monmouth Cross and the present corpus figure.

As Munns points out, the depiction of Christ here is one of calm and quiet triumph. 'The sorrowful figure of the post-conquest transitional period appears to give way at first to a less passive, elongated Romanesque style and then, in turn, to a more naturalistic, better-proportioned, but more clearly regal Christ by the second half of the century' (*op. cit.*, p. 163). The present processional cross is a rare surviving witness to the technical and artistic skill of craftsmen in 12th century England.



FROM THE ESTATE OF MR H.G.TH. CRONE, TO BE SOLD TO BENEFIT THE CRONE HAVER DROEZE FUND, UNDER THE PROTECTION OF THE PRINS BERNHARD CULTUUR FONDS, THE NETHERLANDS (LOTS 7-12)

■ 7

NETHERLANDISH, SECOND QUARTER 16TH CENTURY

ALLEGORICAL FEMALE FIGURE, PROBABLY REPRESENTING MELANCHOLY

Oak figure  
23¼ in. (59 cm.) high

£2,000–3,000

\$2,600–3,800  
€2,300–3,400



■ 8

LIMBURG, CIRCA 1520

VIRGIN AND CHILD ENTHRONED

Walnut group  
31 in. (78.5 cm.) high

£3,000–5,000

\$3,900–6,400  
€3,400–5,600



■ 9

**FLEMISH, FIRST HALF 18TH CENTURY**  
*VENUS AND CUPID*

Oval marble relief; in a later velvet and rectangular parcel-gilt wood frame  
17½ in. (44.5 cm.) wide; 20¾ x 26¾ in. (52.7 x 68 cm.), overall

£1,500–2,500

\$2,000–3,200  
€1,700–2,800

10

**AFTER BARTHOLOMEUS SPRANGER (1546-1611), FLEMISH,  
EARLY 17TH CENTURY**

*CUPID AND PSYCHE*

Walnut relief with traces of gilding  
16½ x 21½ in. (41 x 54.5 cm.)

£2,500–3,500

\$3,300–4,500  
€2,900–3,900





■ 11

**WORKSHOP OF BERTEL THORVALDSEN (1770-1844),  
ROME, CIRCA 1830**

*CUPID BOUND BY THE THREE GRACES*

Marble relief  
17½ x 29½ in. (44.5 x 75 cm.)

£3,000–5,000

\$3,900–6,400  
€3,400–5,600

The original is in the Thorvaldsen Museum, Copenhagen (A375).

■ 12

**AFTER MICHELANGELO, NORTH ITALIAN,  
FIRST HALF 18TH CENTURY**

*BACCHUS*

Marble bust  
25¼ in. (64.1 cm.) high

£3,000–5,000

\$3,900–6,400  
€3,400–5,600







13

**ATTRIBUTED TO AGOSTINO ZOPPO (1515-1572), PADUA,  
MID-16TH CENTURY**

*DAMNED SOULS*

Bronze group; with a black lacquer surface  
5 $\frac{3}{8}$  x 7 x 7 in. (13.8 x 17.7 x 17.7 cm.)

£5,000–8,000

\$6,500–10,000  
€5,700–9,000

**PROVENANCE:**

Norris Castle, Isle of Wight.  
Chichester, Henry Adams Auctioneers, 15-16 April, 2015, lot 585  
(catalogued as 19th century and as coming from Norris Castle), where  
acquired by the present owner.

Agostino Zoppo was active in Padua and Venice, where he was  
employed as a founder by the better-known sculptor Jacopo  
Sansovino (1486-1570). Today there are a small number of works in  
bronze attributed to him, including a group known as *The Mountain  
of Hell* in the Victoria and Albert Museum, London (inv. A.62 – 1953)  
and an *Oil Lamp in the form of a Bearded Acrobat* in the Metropolitan  
Museum, New York (inv. 1982.60.93). The present bronze group  
depicting tormented souls in the flames of hell displays a number  
of stylistic similarities with these groups, as well as a technical  
peculiarity which is the appearance of tiny unrepaired holes in the  
surface of the bronze. These were where tiny chaplets would have  
been inserted to hold core material in place during casting.

Norris Castle was originally designed by James Wyatt for Lord  
Henry Seymour (1795-1830), on an estate adjoining Osborne House.  
It passed through a number of private owners, including the Duke  
of Bedford in the late 19th century, and was frequently visited by  
royalty throughout the 19th and early 20th centuries.

THE PROPERTY OF A GENTLEMAN

14

**CIRCLE OF ALESSANDRO VITTORIA (1525-1600),  
VENETIAN, CIRCA 1600**

*NEPTUNE*

Bronze figure; holding a trident; on a later porphyry base  
12 $\frac{3}{4}$  in. (32.5 cm.) high; 17 $\frac{1}{2}$  in. (44 cm.) high, overall

£4,000–6,000

\$5,200–7,700  
€4,500–6,800

**PROVENANCE:**

Private collection, Venice.  
Sotheby's, London, 3 December 2014, lot 60, where acquired by the  
present owner.





THE PROPERTY OF A GENTLEMAN

**15**

**CIRCLE OF VITTORE GAMBELLO, CALLED 'CAMELIO'  
(CIRCA 1455/60-1537), VENETIAN, MID 16TH CENTURY**

*HERCULES POMARIUS*

Bronze figure with silvered eyes; after the antique; on a later circular white and giallo antico marble pedestal  
7 $\frac{5}{8}$  in. (19.4 cm.) high; 11 $\frac{1}{4}$  in. (28.7 cm.) high, overall

£15,000–25,000

\$20,000–32,000

€17,000–28,000

**PROVENANCE:**

Private collection, England, by the late 1960s, and by descent.

This beautiful statuette is known in at least two other versions, one formerly in the Abbott Guggenheim Collection (sold Christie's New York, 27 Jan. 2015, lot 103) and a second on an integral tripartite base in the Victoria and Albert Museum (inv. 5420–1859). When the Abbott Guggenheim cast was exhibited in San Francisco in 1988 (Fine Arts Museum of San Francisco, *Renaissance and Baroque Bronzes from the Abbott Guggenheim Collection*, 3 Mar. – 11 Sept., L. Camins ed., no. 8) it was attributed to Camelio on stylistic similarities between it and the male figures depicted in a pair of signed reliefs of *The Battle of the Giants* now in the Ca d'Oro, Venice.

However more recently this attribution has been challenged by Jeremy Warren in his note on another figure of Hercules attributed to Camelio in the Ashmolean Museum Oxford (*Medieval and Renaissance Sculpture, A Catalogue of the Collection in the Ashmolean Museum, Oxford*, I, Oxford, 2014, no. 47). Regardless of these differences of opinion, the bronze remains a beautiful example of the fascination among Paduan and Venetian intellectuals of the early 16th century for works of art based on antique prototypes.

16

AFTER GIAMBOLOGNA, ITALIAN, 17TH CENTURY

ALLEGORICAL FIGURE OF FLORENCE

Bronze; on a later ebonised wood socle  
10 $\frac{5}{8}$  in. (27 cm.) high; 14 $\frac{3}{4}$  in. (37.3 cm.) high, overall

£5,000–8,000

\$6,500–10,000

€5,700–9,000

17

PADUAN, EARLY 16TH CENTURY

A KNEELING SATYR CANDLESTICK

Bronze; the pricket issuing above a cornucopia held in his raised left hand, the triangular base with scrolling foliate motifs cast in recessed low relief, on three ball and point feet  
9 $\frac{1}{2}$  in. (24.1 cm.) high

£8,000–12,000

\$11,000–15,000

€9,000–14,000

**PROVENANCE:**

Private collection, London.



18

**PADUAN, 16TH CENTURY**

*INCENSE BURNER IN THE FORM OF AN ACROBAT*

Bronze; with short dowel protruding from the underside; on a later polychrome green, red and white wood base  
5 in. (12.2 cm.) high; 9 $\frac{5}{8}$  in. (24.3 cm.) high, overall

£8,000–12,000

\$11,000–15,000

€9,000–14,000

**COMPARATIVE LITERATURE:**

F. Liceti, *De lucernis antiquorum*, Padua, 1652, no. LXXV.

W. Bode, *The Italian Bronze Statuettes of the Renaissance*, rev. New York, 1980, J. Draper ed., p. 22, pl. XLVII.

J. Bliss, 'A Renaissance Acrobat Lamp by Andrea Riccio: Its Mistaken History as an Ancient Bronze', *Source: Notes in the History of Art*, XIV, 3, 1995, pp. 13-20.



This exuberant bronze acrobat was most likely used as an incense burner in Renaissance Italy. Masquerading as a contortionist with his legs wrapped around his head, the acrobat would have served as both a utilitarian object and a item of beauty worthy of a humanist's collection. There are holes in the eyes, mouth and bottom from which smoke would have emerged as if the acrobat were performing an amusing party trick.

This cast closely relates to a better known version of the model in which the acrobat acts as an oil lamp rather than an incense burner. This version is known in around twenty casts, which were either made to rest on a base, like the present example, or designed to be suspended from a bronze loop. An example of the latter was recorded in the 1584 inventory of Duke Alfonso II d'Este and the former in the 1652 treatise *De lucernis antiquorum* (On the Oil Lamps of the Ancients, no. LXXV) by the great Italian scientist Fortunio Liceti (1577-1657). Examples of the oil lamp have in the past been attributed to the great Paduan sculptor Andrea Riccio (1470-1532) by Bode, Planiscig and, more recently, Bliss, although this has been disputed and the model was not included in the recent exhibition on the artist.

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

PROPERTY FROM THE MICHAEL HALL COLLECTIONS





PROPERTY FROM THE MICHAEL HALL COLLECTIONS

\* 19

**AFTER DESIDERIO DA SETTIGNANO (1428-1464), FLORENTINE,  
LATE 15TH OR EARLY 16TH CENTURY**

**VIRGIN AND CHILD**

White marble relief; in a parcel-gilt polychrome wood Renaissance-style altar frame; with three labels with inscriptions to the reverse  
17½ x 13¾ in. (44 x 35 cm.), the relief; 27½ x 24 in. (70 x 61 cm.), overall

£15,000–25,000

\$20,000–32,000

€17,000–28,000

**EXHIBITED:**

Fine Arts Museums of San Francisco,  
New York, Mobile, Evansville and Sacramento, American Bible Society,  
Mobile Museum of Art, Evansville Museum of Arts and Sciences and Crocker  
Museum of Art.

**LITERATURE:**

New York, American Bible Society, *Icons or Portraits? Images of Jesus and Mary from the Collection of Michael Hall*, July 26 - Nov. 15 2002, E. Heller ed., cat. no. 6, pp. 40-1.

**COMPARATIVE LITERATURE:**

Florence, Bargello Museum, *Desiderio da Settignano*, 22 Feb. - 3 June 2007, M. Bormand, B.P. Strozzi and N. Penny, cat. no. 19.

This relief is a simplified version of Desiderio da Settignano's *Foult Madonna* from Santa Maria Nuova, Florence, and now in the Philadelphia Museum of Art. Two casts in painted stucco indicate the popularity of the composition, which has been attributed to Desiderio by Bode, Pope-Hennessy and Zuraw and more recently included in the monographic exhibition on the artist in Florence. The present relief conforms exactly with Desiderio's, save for the closed lips and the treatment of the hair, while the flanking cherubin in the sky are omitted, which is also the case in two stucco casts. Avery has suggested that the author of our relief may have worked for one of the Ferrucci dynasty of sculptors (C. Avery in *Icons or Portraits*, loc. cit.).



PROPERTY FROM THE MICHAEL HALL COLLECTIONS

\* 20

**ATTRIBUTED TO BATTISTA PITTONI (C.1520-C.1583), PADUAN,  
MID-16TH CENTURY**

*MADONNA AND CHILD WITH THE YOUNG SAINT JOHN  
THE BAPTIST*

Terracotta relief; in a later faux-marble terracotta frame  
11 x 11 in. (28 x 28 cm.), the relief; 23½ x 23½ in. (59.7 x 59.7 cm.), overall

£20,000–30,000

\$26,000–38,000

€23,000–34,000

**EXHIBITED:**

Fine Arts Museums of San Francisco,  
New York, Mobile, Evansville and Sacramento, American Bible Society,  
Mobile Museum of Art, Evansville Museum of Arts and Sciences and Crocker  
Museum of Art.

**LITERATURE:**

New York, American Bible Society, *Icons or Portraits? Images of Jesus and Mary  
from the Collection of Michael Hall*, July 26 - Nov. 15 2002, E. Heller ed., cat. no.  
18, pp. 64-5.

**COMPARATIVE LITERATURE:**

A. Bacchi, *La scultura a Venezia dal Sansovino al Canova*, Milan, 2000, pls.  
139-41, p. 793.

G. Ericano, 'A scultura lignea del Seicento nel Veneto', *Scultura lignea barocca  
nel Veneto*, A.M. Spiazzi ed., Milan, 1997, 30.

This beautiful relief was modelled by hand in clay and then baked in a kiln into terracotta. It depicts the moment, not included in the scriptures, that the little St John was introduced to the Christ Child when the Holy Family stayed with Elizabeth on their return from Egypt. Previously linked to the work of Niccolo Roccatagliata, in 2002 Avery attributed the relief to the printmaker and designer Battista Pittoni. Pittoni designed the magnificent choir stalls of the Basilica Santa Giustina in Padua which were carved in wood by Riccardo Taurino from Rouen. Avery pointed to documentary evidence that Pittoni provided models in clay for all the works that the monks ordered to be carved in wood by Taurino ('facendo prima esso maestro Battista, il schizo in creda') and to the close stylistic comparisons between Taurino's celebrated creations in wood and the present relief. For example, the delicate face of the Virgin, her elegant hands with slim fingers, the noticeably small head of Christ and the details of the cloth in the background have close parallels in Taurino's work. It is possible that Pittoni modelled the present relief between 1558 and 1572 as a sculpted preliminary sketch to show to the friars of the church or other patrons he may have been cultivating.







**21**

**ITALIAN, ROME, 17TH CENTURY**

*EMPEROR VITELLIUS*

Marble bust; Vitellius wearing a toga over a cuirass and held by a brooch decorated with a flower; wearing a laurel-wreath; inscribed 'VITELLIO' to reverse; on a later ebonised wood socle  
24 $\frac{3}{8}$  in. (63.1 cm.) high; 31 $\frac{1}{8}$  in. (79 cm.) high, overall

£15,000–25,000

\$20,000–32,000  
€17,000–28,000

PROPERTY FROM A FRENCH PRIVATE COLLECTION

■ **22**

**ITALIAN, 17TH CENTURY**

*EMPEROR, POSSIBLY HADRIAN*

Marble bust; on a circular marble socle; with a square white and polychrome marble pedestal  
24 $\frac{3}{8}$  in. (62 cm.) high; 30 $\frac{1}{4}$  in. (77 cm.) high, overall  
59 in. (150 cm.) high, the pedestal

£8,000–12,000

\$11,000–15,000  
€9,000–14,000

**PROVENANCE:**

By tradition, the collection of Cardinal Mazarin.  
Alain Moatti, Paris.



THE PROPERTY OF A NOBLEMAN

**23**

**ATTRIBUTED TO BENEDETTO BUGLIONI (1459/60-1521),  
FLORENCE, CIRCA 1490-1500**

*CHRIST AND JOHN THE BAPTIST MEETING IN THE DESERT*

Polychrome glazed terracotta relief; in a modern black iron frame  
20½ in. (52.4 cm.) high

£25,000–35,000

\$33,000–45,000  
€29,000–39,000

**COMPARATIVE LITERATURE:**

A. Marquand, *Benedetto and Santi Buglioni*, New York, 1972, no. 16, p. 19.  
Fiesole, Basilica di Sant'Alessandro, *I Della Robbia e l'arte nuova della scultura  
invetriata*, 1998, G. Gentilini ed., pp. 396-410.

This delicate, unpublished relief in glazed terracotta depicts a youthful Christ embracing John the Baptist when they meet in the desert. John the Baptist is shown as the older of the two, and yet kneels in reverence to the son of God. John is dressed in a tunic of sheepskin, with a leather girdle and holds his reed cross.

Formerly linked to the Della Robbia family, this relief can now be attributed to Benedetto Buglioni, an independent sculptor of considerable standing in Florence at the turn of the sixteenth century. Possibly trained by Andrea del Verrocchio, Benedetto worked as an assistant to Andrea Della Robbia, where he learned the secrets to making glazed terracotta sculpture, developed by Andrea's uncle Luca in the early 1440s. In the 1480s, Buglioni became the Della Robbia family's direct competitor in Tuscany. Benedetto's workshop created original compositions, drawing from contemporary Florentine masters in sculpture and painting such as Bernardo Rossellino. The present relief appears to be a unique work, and the overt emotion of the figures, the painterly landscape and colour scheme place it unmistakably in Benedetto's oeuvre. For comparison, see the central medallion of *Christ and John the Baptist* in Santa Maria, Fabbrica di Peccioli, the *Crucifixion* scene at Santa Cristina, Bolsena, *The Baptist of Christ* in San Salvatore, Bolsena (Gentilini, *loc. cit.*) and *Mary Magdalene in the Desert* in the Museo del' Opera, Florence (Marquand, *loc. cit.*).

ANDREA DELLA ROBBIA



THE PROPERTY OF A GENTLEMAN

**24**

**ANDREA DELLA ROBBIA (1435-1525), FLORENCE, CIRCA 1485**

*THE VIRGIN AND CHILD*

Blue and white glazed terracotta relief; in a later parcel-gilt wood frame  
18 x 12 in. (46 x 33 cm.); 26½ x 19 in. (67 x 48 cm.), overall

£80,000–120,000

\$110,000–150,000

€90,000–140,000

**PROVENANCE:**

Private collection, France, since at least 1870, and by descent.

**COMPARATIVE LITERATURE:**

A. Marquand, *Andrea della Robbia and his Atelier*, vol. I, Princeton, NJ, 1922, reprinted New York, 1972, nos. 178-184.

G. Gentilini, *I della Robbia: La scultura invetriata nel Rinascimento*, Florence, 1992, vol. I, pp. 186 and 203. Boston and Washington, Museum of Fine Arts and National Gallery of Art, *Della Robbia: Sculpting with Color in Renaissance Florence*, M. Cambareri ed., Aug. 2016 - June 2017, pp. 89-97.

Andrea Della Robbia was particularly well-known for his tender and intimate depictions of the Virgin with the Christ Child. In the present relief the Virgin is enthroned and Christ stands on her lap, his right hand raised in blessing; with her right hand the Virgin protects her son from falling, and with her left she absently plays with his toes as she looks past him as if caught up in her own thoughts. The simple scene transforms the story of the son of God into a portrait of the everyday love of a mother and child.

The present composition adorns the predella of Andrea's monumental altarpiece in the Duomo at Arezzo, showing the Holy Trinity between Saints Bernardo and Donato (Gentilini, *op. cit.*, p. 203). This depiction of the Virgin and Child was one of Andrea's most successful compositions and evidently encouraged several repeat commissions. Marquand listed seven versions in rectangular, oval and the present form, including examples in the Bode Museum, Berlin and in the collection of the Prince of Liechtenstein (Marquand, *loc. cit.*), although he did not know of the present example in a private collection. Although the most obvious explanation for the creation of this model was for the predella at Arezzo, which was made between 1485-6, Gentilini lists an example of the composition from the Luzzetti collection in Florence which he dates as early as circa 1480 (*ibid.*, pp. 186 and 221).

The details of the edges of the Madonna's drapery, its subtle folds, the attitude of the figures and the modest scale indicate that this relief was meant to be viewed from close proximity and therefore made for private devotion. Such works were often acquired to mark significant family events such as marriage and births, and these objects became part of the lives of their owners. Giovanni Dominici, a Dominican monk who preached in Florence at the beginning of the fifteenth century believed that works of art could play a role in raising children to become devout Christians and good Florentine citizens (Cambareri, *op. cit.*, pp. 89-91). He advised parents to allow children to interact with such objects by kneeling in front of them or decorating them with flowers, with the aim to instil a sense of familiarity and reverence towards Mary, Jesus and other holy figures.

Andrea was himself particularly influenced by the moral teachings of Savanorola; two of his sons, also important sculptors, became Dominican friars. The present sculpture is an example of how Andrea's work was often simpler in design than that of his uncle, Luca Della Robbia, in order to stimulate greater reverence in the viewer. The blue glaze represents the heavens and the luminous white exemplifies innocence and piety. Such images became symbolic to Florence, seen throughout the city from street corners to the cathedral, emphasizing the role that works of art held in the public imagination of day-to-day life.

A thermoluminescence test carried out by Re.S.Artes, Bordeaux, on 23 April 2018, states that the date of the last firing of the relief is compatible with the proposed dating.



■ 25

ROMAN, LATE 16TH CENTURY STYLE

PIETRA DURA TABLE TOP

Polychrome marble top inlaid with precious hardstones; on a later wooden support  
98½ x 48¼ in. (244.3 x 122.7 cm.); 33⅓ in. (84 cm.) high, overall, on the wood support

£50,000–80,000

\$65,000–100,000

€57,000–90,000

COMPARATIVE LITERATURE:

Madrid, National Museum of the Prado, *Las Colecciones Reales Españolas de Mosaicos y Piedras Duras*, 2011, A. Gonzales-Palacios ed., no. 2, pp. 59-64.

This large and elaborate table top is closely related in its design to one of the most important pietra dura tables in the Spanish Royal Collection, the so-called *Tablero de Felipe II*. Published by Gonzalez-Palacios as coming from a Roman workshop in the later 16th century, the table top was given as a diplomatic gift to Philip II of Spain by Pope Pius V's nephew, Cardinal Alessandrino in 1587 (Madrid, *loc. cit.*). Taking two years to arrive, it was originally sent to one of the king's favourite residences, the Alcazar. Today the table stands in the Prado on four bronze lion supports, part of an original set of 12 lions that were commissioned from the sculptor Matteo Bonarelli in the mid-17th century (*ibid*, no. 6, pp. 74-77).

In his entry on the *Tablero*, Gonzales-Palacios relates the complex and highly geometric design to other known works including the *Escritorio of Sixtus V* (Stourhead, England) and a table top in the collection of the Duke of Westminster (*ibid.*, p. 62). The fame of the *Tablero* rests not only on its size and the fact that it is inlaid exclusively with very hard and precious stones, but in its rarity as a product of Roman workshops, which preceded the great flowering of pietra dura workshops in Florence in the later 16th and 17th centuries.







■ 26

**SPANISH, 17TH CENTURY**

*A MALE SAINT*

Polychrome wood relief; depicting a flagellant male saint kneeling before the crucifix; in a moulded wood frame  
45¾ in. (116 cm.) high, overall

£1,000–1,500

\$1,300–1,900  
€1,200–1,700

THE PROPERTY OF A GENTLEMAN

■ 27

**SPANISH, SECOND HALF 17TH CENTURY**

*SAINT TERESA OF AVILA*

Parcel-gilt polychrome wood figure; inset with glass eyes; with a parcel-gilt polychrome wood base  
23⅞ in. (59 cm.) high, overall

£2,000–3,000

\$2,600–3,800  
€2,300–3,400

**PROVENANCE:**

Private collection, United Kingdom, and by descent.







■ 28

ITALIAN, 17TH CENTURY

*VIRGIN AND CHILD IN THE HOLY HOUSE OF LORETO*

Parcel-gilt polychrome wood and cartapesta group  
57½ x 47¼ x 30¾ in. (146 x 120 x 78 cm.)

£10,000–15,000

\$13,000–19,000

€12,000–17,000

The legend of Our Lady of Loreto relates that the 'Santa Casa' - the house at Nazareth in which Mary had been born and brought up, the same to which the angel of the Annunciation came, and Mary had lived in during the childhood of Christ - was carried away to safety by angels in 1291 when the house was threatened by the incoming Saracens. The angels first bore it to a place on the coast of Dalmatia, but its final resting place was Loreto, a town near Ancona in the Italian Marches. By the late 16th century this story was used by the Jesuits to promote the town as a centre of pilgrimage, and the present image of the Virgin and Child seated on the roof of the house would have been made in this tradition.





THE PROPERTY OF A GENTLEMAN

■ 29

**CIRCLE OF MARTIN ZÜRN (B. 1585-90-D. AFTER 1665),  
BAVARIAN, MID-17TH CENTURY**

*CHRIST CRUCIFIED*

Polychrome wood figure; on a later wood cross  
61¾ in. (157 cm.) high

£4,000-6,000

\$5,200-7,700  
€4,500-6,800

Martin Zürn was from a German family of sculptors that was among the most important and productive families of sculptors in southern Germany in the seventeenth century. The sixth son of Hans Zürn the elder (1555/60-after 1631), Martin Zürn's style is distinctive from his brothers' because of his use of dramatic postures and highly expressive emotionalism. The accentuated heavy eyelids and pained countenance of the present figure is very close in style to a bust of Saint Roch (?) attributed to Martin Zürn, in the Louvre (inv. no. 2280).

■ 30

**ITALO-FLEMISH, 17TH CENTURY**

*ECCE HOMO*

Ajouré wood relief; in a later parcel-gilt leather and wood frame  
45 x 57 in. (114.3 x 144.7 cm.)

£5,000-8,000

\$6,500-10,000  
€5,700-9,000



**31**

**MALINES, LATE 16TH CENTURY**

*VIRGIN AND CHILD*

Alabaster group; the Virgin with a finely embroidered robe; set into a circular alabaster base and on a later square marble plinth  
20½ in. (52 cm.) high; 22 in. (56 cm.) high, overall

£8,000–12,000

\$11,000–15,000

€9,000–14,000

**COMPARATIVE LITERATURE:**

Brussels, Musées royaux d'art et d'histoire, *Exposition de Sculptures anglaises et malinoises d'albâtre*, 1967.



**32**

**LIMOGES, MID-16TH CENTURY**

*THE FLAGELLATION OF CHRIST*

Parcel-gilt and polychrome enamel plaque; in a later gilt-copper frame; inscribed to reverse of frame 'Penicaud - Jean...(?)' 8 in. (20.3 cm.) high, overall

£2,000-3,000

\$2,600-3,800  
€2,300-3,400



**33**

**MALINES, LATE 16TH AND 17TH CENTURIES, ONE BY ISAAC TISSENAKEN, MID-17TH CENTURY**

*THE VIRGIN AND CHILD WITH A MALE SAINT AND TWO SCENES OF THE CRUCIFIXION*

Three parcel-gilt alabaster reliefs; each in a giltwood frame; the scene of the male saint, possibly Saint Thomas the Apostle, with the Virgin and Child signed 'IT' to lower edge 3 7/8 x 5 7/8 in. (12.5 x 19.8 cm.) each relief; 7 5/8 x 8 7/8 in. (19.5 x 22.3 cm.) each, overall (3)

£3,000-5,000

\$3,900-6,400  
€3,400-5,600



**COMPARATIVE LITERATURE:**

Brussels, Musées royaux d'art et d'histoire, *Exposition de Sculptures anglaises et malinoises d'albâtre*, 1967, pp. 52-3.

Isaac Tissenaken was a member of a large family of alabaster carvers who often signed their works. Isaac is documented as occupying a house in Bruul in Malines, in 1643.



■ 34

ITALIAN, FIRST HALF 17TH CENTURY

PAIR OF PEDESTALS WITH GROTESQUE MASKS

Polychrome stucco; each pedestal decorated with a screaming grotesque mask alongside hanging fruit

58½ and 56½ in. (147.7 and 143.8 cm.) high

(2)

£15,000–25,000

\$20,000–32,000

€17,000–28,000



**35**

**ITALIAN, FIRST HALF 17TH CENTURY**

*THE JUDGEMENT OF PARIS AND VENUS AT HER BATH*

Pair of gilt-copper octagonal reliefs; each in a later green velvet-covered wood frame

Each 11½ in. (29 cm.) high, overall

(2)

£2,500–3,500

\$3,300–4,500

€2,900–3,900

**36**

**AFTER GIAMBOLOGNA, ITALIAN, LATE 18TH OR EARLY 19TH CENTURY**

*FORTUNA*

Bronze figure holding aloft an arc of drapery; on a cylindrical red marble and bronze base

21⅞ in. (55.5 cm.) high; 29 in. (73.7 cm.) high, overall

£5,000–8,000

\$6,500–10,000

€5,700–9,000

The model of Fortuna was attributed to Giambologna in 1973 by Watson and Avery ('Medici and Stuart: a Grand Ducal Gift of "Giovanni Bologna" Bronzes for Henry Prince of Wales', in *Burlington Magazine*, CXV, 1973, pp. 493-507), who brought to light documents which confirmed that Giambologna had designed a nude female figure of Fortune holding a sail. They concluded that *Fortuna* may have been intended as a pendant to the sculptor's *Mercury*, as the two poses mirror each other and find a conceptual precedent in one of Andrea Alciati's *Emblemata*, where the two symbolise the contrast between industriousness and blind faith.

PROPERTY FROM A FRENCH PRIVATE COLLECTION

**37**

**AFTER ANTONIO SUSINI (1558-1624), FRENCH OR ITALIAN, 19TH CENTURY**

*NESSUS AND DEIANIRA*

Bronze group; on a later bronze and moulded wood base  
17 $\frac{3}{8}$  in. (44 cm.) high; 14 $\frac{3}{4}$  in. (47 cm.) high, overall

£4,000–6,000

\$5,200–7,700  
€4,500–6,800



**38**

**SOUTH GERMAN, CIRCA 1630**

*A DOG LICKING ITSELF*

Bronze; on a later square red marble plinth; paper label to underside of plinth

2 $\frac{3}{4}$  in. (17 cm.) high; 3 $\frac{1}{4}$  in. (18.4 cm.) high, overall

£2,500–3,500

\$3,300–4,500  
€2,900–3,900



The extreme naturalism of the pose of the present dog places it among animal bronzes attributed to German sculptors such as Hubert Gerhard (d. 1620)) or Georg Schweigger (1613-1690; for examples of their work see Berlin, Skulpturensammlung Staatliche Museen zu Berlin, *Von Allen Seiten Schön – Bronzen der Renaissance und des Barock*, 31 Oct. 1995 – 28 Jan. 1996, nos. 163-165 and 204). The precise rendering of the fur and chain also suggest a German origin of the 17th century.





### 39

#### ITALIAN, 17TH CENTURY

##### A PAIR OF NUDE MALE FIGURES ASTRIDE PANTHERS

Bronze groups; each male figure with one arm aloft and holding a baton; one figure with a beard, a moustache and pointed ears, the other figure clean-shaven; each on a shaped *nero del Belgio* marble base with moulded edges  
Each 23½ in. (59.6 cm.) high; 25½ in. (65 cm.) high, overall (2)

£200,000–300,000

\$260,000–380,000

€230,000–340,000

#### PROVENANCE:

Historic Noble Collection, Rome, where acquired by the present owner.

#### COMPARATIVE LITERATURE:

E. Piot, 'Le Moyen Age et la Renaissance au Trocadero', *Gazette des Beaux Arts*, 1878, II, p. 592.

W. Bode, *The Italian Bronze Statuettes of the Renaissance*, 1907, rev. ed. 1980, J. Draper ed., pl. CCLVIII, p. 110.

L. Planiscig, *Venezianische Bildhauer der Renaissance*, 1921, p. 593, figs. 656 and 657.

H. Weihrauch, *Europäische Bronzestatuetten 15.-18. Jahrhundert*, 1967, p. 159, fig. 192.

Sotheby's, London, *European Sculpture and Works of Art 900-1900*, 9 July 2002, lot 109.

Amsterdam and New York, Rijksmuseum and The Frick Collection, *Willem van Tetrode (c. 1525-1580), Guglielmo Fiammingo scultore*, 7 Mar. – 7 Sep. 2003, Frits Scholten ed., p. 16.

London, Royal Academy of Arts, *Bronze*, 15 Sep. – 9 Dec. 2012, D. Ekserdjian ed., no. 101, pp. 193 and 270.

V. Avery and P. Joannides, *A Michelangelo Discovery – The Rothschild Bronzes and the case for their proposed attribution*, 2015.



The present pair of bronze groups is closely related to a slightly larger pair of bronzes of the same composition which were formerly in the collection of Barons Adolphe (1823-1900) and Maurice de Rothschild (1878-1957). Purchased as works by Michelangelo, they were quickly re-attributed by Piot in 1878 to Tiziano Aspetti (1561-1607). The bronzes were next published by Bode who confirmed a Venetian origin but proposed a slightly earlier dating with an attribution to Sansovino (1486-1570). Subsequent attributions returned to Aspetti (Planiscig and Weihrauch), then to 'Possibly Venetian, mid 16th century' (Draper), 'Florentine, mid 16th century' (Sotheby's), Tetrode (Scholten), 'Rome, circa 1550' (Ekserdjian) and, most recently, back to Michelangelo (Avery and Joannides; all sources cited in comparative literature).

The attribution to Michelangelo is based on a number of factors including the sculptor's extensive knowledge of human anatomy. The authors date the Rothschild bronzes to the first decade of the 16th century and point out that it was not until Vesalius' seven volume publication *De humani corporis fabrica* of 1543 that there would be widespread access to engravings of dissected human bodies (Avery and Joannides, *op. cit.*, p. 64). Michelangelo is known to have attended dissections and taken an intense interest in the mechanics of the human body. It is argued that only someone with Michelangelo's experience would have the knowledge to create such anatomically accurate male figures.

The attribution is also based on similarities between the bronzes and a number of drawings by, or after, Michelangelo. Among the most important of these drawings is one in the Musée Fabre, Montpellier, which records a lost drawing by Michelangelo of a nude figure astride a panther (illustrated in *ibid.*, pp. 42 and 43). However the conception of the drawing, which depicts a child on a panther, is quite different from the heroic, adult male nudes of the bronzes. Michelangelo could just as easily have taken inspiration for the drawing from another source. It is worth pointing out that closely similar putti astride panthers would have been available to Michelangelo from ancient sources such as sarcophagi reliefs of the *Triumph of Dionysus*, examples of which can be found today in the Walters Art Gallery, Baltimore (acc. no. 23.31), Woburn Abbey, Bedfordshire, and Polesden Lacey in Surrey.

The context for the bronzes has never been conclusively determined. It has been suggested that they would once have formed part of of a Bacchic procession but there is no precedent for such a project on this scale. It has also been proposed that they were once part of a fountain, although there is no evidence of internal piping for water, and the surfaces do not appear to have been exposed to the elements. Considering the growing fascination among wealthy Italians of the 16th century for classical antiquity, it is also possible that the groups were

commissioned to flank a particularly prized antique marble or bronze. They would be the perfect attendants for a bust or full-length figure of Bacchus.

The relationship of the present pair of bronzes and the Rothschild pair – apart from compositionally – is difficult to determine. The difference in size (79 cm high for the Rothschild pair as opposed to 59 cm high for the present pair) rules out the possibility that one pair is an aftercast of the other. Both pairs must have been cast from independently created models. It also seems unlikely – although not impossible – that the present pair represent casts that preserve an original model for their larger counterparts. Surely, if one were to create a model at roughly two thirds of the intended final size, one would simply do it to scale. And, as it has been determined that the Rothschild bronzes are indirect casts (Avery and Joannides, *op. cit.*, p. 74), the original model created for them would, in any event, continue to exist after casting.

Could the present bronzes have been created for a patron who was aware of the Rothschild pair and wanted to own their own versions of these exotic and impressive models? And if so, in what period? Technically, the bronzes do not have the highly finished and uniform surface that one would expect of an 18th or 19th century bronze. There are several places where the bronze has not flowed into the mould properly and an unrepaired hole has resulted. And it would appear that the founder had even greater difficulty with the left foot of the clean-shaven rider and the left rear leg of the panther supporting him. We know this because in the case of both bronzes they are cast in one piece apart from the tail of each panther and the upraised arm of each male figure. But the elements mentioned above have also been cast separately, suggesting that the original pouring was so flawed in these two areas that they had to be re-cast and joined afterward. Again this suggests an earlier rather than later dating, as the casting process in the 18th and 19th centuries had become so much more proficient that one rarely sees evidence of such extensive problems.

The present pair of bronzes appear to be the only known examples on this scale, and have only recently appeared from an established Italian noble collection. If one does rule out the possibility that the present bronzes preserve original models, then it seems likely that they were a specific commission of the 17th century, almost certainly from a member of the family who owned the Rothschild bronzes or a close associate. It could be that previous owners of the latter bronzes were forced to part with them in the 17th century, yet wanted to retain an image of them. In this case, however, why would they not choose the simple option of executing a direct aftercast? What is more probable is that the models were so highly admired that a second patron commissioned a sculptor to create a second pair on a slightly reduced scale.





THE PROPERTY OF A GENTLEMAN

■ \* 40

ITALIAN, 19TH CENTURY

ACHILLES

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

£15,000–25,000

\$20,000–32,000

€17,000–28,000

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'.



THE PROPERTY OF A LADY

■ 41

**ITALIAN, ROME, 18TH OR 19TH CENTURY**  
*PAIR OF SCALLOP SHELL-SHAPED WALL*  
*FOUNTAINS*

Grey and white marble; each comprised of a moulded grey marble basin with a turbo shell support; surmounted by a white marble scallop-shell back centered with spouts in the form of grotesque masks; surmounted by a grey marble back; each with a modern metal stand

Each 39 in. (99 cm.) wide; 59 in. (150 cm.) high, overall

(2)

£25,000–40,000

\$33,000–51,000  
€29,000–45,000

**PROVENANCE:**

By tradition, Italian Noble Collection.  
Private collection, Rome, by the 1960s and by descent.



**42 No lot**

THE PROPERTY OF A GENTLEMAN

~ 43

**ATTRIBUTED TO JOHANN JACOB BETZOLDT (1621-1707),  
GERMAN, SECOND HALF 17TH CENTURY**

**TANKARD**

Ivory with silver mounts; the silver mounts and ivory handle nineteenth century; the lid decorated with a double portrait medallion signed C. Christensen and inscribed 'CHRISTIAN VIII. CAROLINE AMALIA AF GUDS NAADE KONGE OG DRONNING TIL DANMARK'; the medallion to the reverse of the lid inscribed 'VI NAEREDE FLAMMEN FORYNGEDE KRANSDEN / THORVALDSEN INV. F. KROHN FEC: / 22 MAY 1815. / 22 MAY 1840.'

10¼ in. (26 cm.) high

£3,000–5,000

\$3,900–6,400  
€3,400–5,600

**PROVENANCE:**

King Christian VIII of Denmark (1786-1848), by tradition.  
Almost certainly acquired from Albrecht Neuhaus, Würzburg, and by descent.

**COMPARATIVE LITERATURE:**

P. Malgouyres, *Ivoires du musée du Louvre : 1480-1850, Une collection inédite*, Paris, 2005, pp. 152-3, no. 106.

It has been suggested by Dr. J. Hein of the Royal Danish Art Collections that the present seventeenth-century tankard was re-mounted in order to be given as gift on the occasion of the silver wedding anniversary of King Christian VIII of Denmark (1786-1848) and his second wife Caroline Amalie (1796-1881) in 1840, as evidenced by the commemorative medal inset within the nineteenth-century lid. Christian VIII was known to be a fervent collector of drinking vessels, as was his son, the crown prince Friedrich VII (1808-1863). Following his death, a selection of Christian VIII's collection was inherited by his widow and later sold at auction after her death in 1881. Other parts of his collection went to his son Frederick VII and after the death of his 3rd wife, Lehnsgräfin Louise Danner, also sold at auction in 1874 and 1875.

The present tankard can be attributed to Johann Jacob Betzoldt (1621-1707), whose series of ivory works are carved in a very similar shallow and firm relief, decorated with full, square-faced *putti*. Johann Jakob trained under and was greatly influenced by his father, Jacob Betzoldt, and the sculptor Anton Kern, however Johann Jacob's style is differentiated in the use of further simplified forms. He created a speciality for himself carving tankards depicting bacchanal scenes, which can be seen in comparable works (*loc. cit.*).





44

**CIRCLE OF HENRY CHEERE (1703-1781), ENGLISH,  
MID-18TH CENTURY**

*CUPID WITH HIS BOW*

Marble chimneypiece tablet; of cartouche-shaped outline, carved in relief with a reclining cupid

9<sup>7</sup>/<sub>8</sub> in. (25 cm.) high; 22 in. (56 cm.) wide; 2<sup>7</sup>/<sub>8</sub> in. (7.3 cm.) deep

£2,500–3,500

\$3,300–4,500

€2,900–3,900

**PROVENANCE:**

Christie's, London, The Nigel Bartlett Collection, Chimneypieces and Architectural Elements, 14 September 2005, lot 159.

Henry Cheere's chimneypiece production was chiefly from the 1740s onwards and this tablet evokes the 'rococo-pastoral' manner of his designs. A group of twenty-eight watercolour and ink designs by Cheere (V.&A. prints and drawings archive, D.715 (13)-1887) display his typical characteristic of overlaying coloured marbles with country figures and scenes.

■ 45

**ITALIAN, MID-18TH CENTURY**

*VENUS WITH DOVES*

Marble figure; depicted nude, against a rocky outcrop accompanied by two cooing doves; a flaming torch and wreath of flowers at her feet

27<sup>1</sup>/<sub>2</sub> in. (69.8 cm.) high

£8,000–12,000

\$11,000–15,000

€9,000–14,000





**~ 46**

**SPANISH COLONIAL, 18TH CENTURY**

*CASKET*

Tortoiseshell-veneered and silver-mounted casket; the lid opening to a green leather interior; on four silver feet  
 11½ x 6¾ x 7 in. (29 x 16 x 18 cm.)

£10,000–15,000

\$13,000–19,000  
 €12,000–17,000

**47**

**ITALIAN, 18TH CENTURY**

*A MOOR*

Polychrome scagliola bust; on a circular socle  
 23¼ in. (59 cm.) high; 29¾ in. (76 cm.) high, overall

£3,000–5,000

\$3,900–6,400  
 €3,400–5,600



The depiction of blackamoors in art has existed since antiquity, but busts of the subject in varied attire executed in multicoloured marbles or scagliola became increasingly popular in the seventeenth century as trade links with Africa and the Orient provided the western world with new images of previously unknown races. They were collected and disseminated throughout Europe by Grand Tourists who visited Italy. The busts demonstrated not only their owner's taste and culture but also their extensive travels.



48

**VENETIAN, CIRCA 1600**

**CASKET WITH HUNTING SCENES**

Walnut casket inlaid *alla certosina* with mother-of-pearl and bone decoration; the decoration with hunters on foot and on horseback chasing wild animals with dogs amid dense foliage; with two gilt-bronze handles  
 15½ x 9½ x 7¾ in. (38.5 x 24.1 x 19.8 cm.)

£25,000–40,000

\$33,000–51,000  
 €29,000–45,000

**COMPARATIVE LITERATURE:**

A. González-Palacios, *Il Gusto dei Principi, Arte di corte del XVII e del XVIII secolo*, Milan, 1993, vol. I, p. 335 and vol. II, pp. 293-297, nos. 584-592.  
 A. González-Palacios, *Il Tempio del Gusto, Il Granducato di Toscana e gli Stati Settecentrali*, Milan, 1993, vol. I, p. 307 and vol. II, pp. 326-327, nos. 693-4, p. 328, nos. 695-6.

This spectacular casket inlaid *alla certosina* with mother-of-pearl and bone decoration is one of a group of cabinets and furniture which were previously thought to have been manufactured by German gunstock makers but more recently have been attributed to Venetian workshops. The distinctive hunting scenes are seen on other pieces in this group including a table at Castle Drogo, Devon, and The Poniatowski Table sold in these rooms on the 9th December 2010, lot 295. The catalogue entry for the latter written by Alvar González-Palacios outlines the stylistic similarities which point to this group being made in Venice at some point in the late sixteenth or early seventeenth century. Some of these bear the same punchmark which is burnt into the wood and contains the letters CCC, which has been suggested are the initials of Carlo, Cardinal Conti (1556-1615) a member of an illustrious Roman family. Two of the pieces of furniture bear the dates 1603 and 1604, which would seem to validate the letters in the punchmark.







**49 No lot**

**50**

**TRAPANI, SICILY, 17TH CENTURY**  
*THE METAMORPHOSIS OF DAPHNE*

Coral figure; with gilt-copper mounts; on a later square wood base  
 8½ in. (22 cm.) high, overall

£8,000–12,000

\$11,000–15,000  
 €9,000–14,000

In the renaissance coral was thought to have prophylactic powers including the ability to resolve certain health problems as well as detect the presence of poison in foods. The Sicilian town of Trapani in particular developed an industry producing works of art from both worked and natural coral. From the 16th century through to the 18th century this industry flourished and developed stylistically. The present lot depicts Daphne transforming in to a laurel tree to escape the clutches of the god Apollo.

**51**

**TRAPANI, SICILY, 17TH CENTURY**  
*PAIR OF PUTTI*

Pair of coral figures; each on gilt-bronze base with an inset to the front; each set in a niche with reverse-painted glass; with shell-shaped ceiling; each with three coral ball feet

Each 3½ in. (9 cm.) high

(2)

£3,000–5,000

\$3,900–6,400  
 €3,400–5,600



■ 52

AFTER NICOLA SALVI, ROME, 19TH CENTURY

THE TREVI FOUNTAIN

Terracotta relief; lacking the figure of Oceanus  
23<sup>3</sup>/<sub>8</sub> x 27<sup>1</sup>/<sub>4</sub> in. (58.7 x 69.2 cm.)

£3,000–5,000

\$3,900–6,400  
€3,400–5,600

THE PROPERTY OF A LADY

■ 53

CIRCLE OF CHRISTOPH DANIEL SCHENCK (1633-1691?), SOUTH  
GERMAN OR AUSTRIAN, CIRCA 1675

SAINT SEBASTIAN

Fruitwood figure; depicted bound to a tree  
28<sup>3</sup>/<sub>8</sub> in. (72.6 cm.) high

£10,000–15,000

\$13,000–19,000  
€12,000–17,000

PROVENANCE:

European Private collection, probably acquired in the 1950s, and by descent.

COMPARATIVE LITERATURE:

Stuttgart, Württembergisches Landesmuseum, *Christoph Daniel Schenck, 1633-1691*, 1996.

The stark naturalism and heightened emotionalism of the present figure of *Saint Sebastian* is comparable to works by Christoph Daniel Schenck. Born to a family of sculptors who had shops in the area of southern Germany and northern Switzerland around Lake Constance, Schenck became an important sculptor of religious imagery during the Counter-Reformation, a period of renewed artistic activity when churches and monasteries were being restored and redecorated. He frequently treated religious scenes of suffering and penitence in his work.

PROPERTY FROM A PRIVATE COLLECTION

■ 54

**NORTH ITALIAN, SECOND HALF 17TH CENTURY**  
**THE PROCESSION OF BACCHUS**

Wood relief  
65½ x 39½ in. (166 x 100.3 cm.)

£4,000–6,000

\$5,200–7,700  
€4,500–6,800



■ ▲ 55

**ITALIAN, 18TH CENTURY**  
**A BISHOP'S COAT-OF-ARMS**

Gilt-wood relief; together with a polychrome wood model of a unicorn head, French, 19th century  
Coat-of-arms: 16 x 16½ in. (41 x 42 cm.)  
Unicorn head: 15½ in. (39 cm.) high; 26 in. (66 cm.) deep (2)

£1,000–1,500

\$1,300–1,900  
€1,200–1,700





THE PROPERTY OF A GENTLEMAN

■ 56

**FRENCH OR ITALIAN, CIRCA 1775-1780**

*PORTRAIT OF A LADY*

Terracotta bust  
25½ in. (64.8 cm.) high

£4,000–6,000

\$5,200–7,700  
€4,500–6,800

In the mid-1770s in Paris *tapé* coiffure became fashionable, in which hair was lifted and frizzed finely in huge curls so as to form a kind of halo or diadem around the face, whilst the forehead was left uncovered and the hair on the back remained smooth. This fashion spread throughout Europe, particularly to England. This flamboyant style was quickly satirised in cartoons, such as 'The extravaganza, or the mountain head dress of 1776' (Matthew Darly, 10 April 1776, see British Museum, inv. no. J.5.126). The present bust has been linked with the Franco-Italo sculptor Gaetano Merchi (1747-1823), who made several portraits of ladies from the court of Louis XVI in Paris in the late 1770s.

57

**FRENCH OR GERMAN, SECOND HALF 18TH CENTURY**

*PORTRAIT OF A LADY*

Marble bust  
24¼ in. (62.3 cm.) high

£4,000–6,000

\$5,200–7,700  
€4,500–6,800







**58**

**ITALO-FRENCH, FIRST HALF 18TH CENTURY**

*JUNO AND A PHILOSOPHER*

Pair of bronze busts; each on a later circular bronze socle  
15¾ and 15 in. (40.2 and 38 cm.) high, overall

(2)

£4,000–6,000

\$5,200–7,700

€4,500–6,800

**■ 59**

**ITALIAN, 18TH CENTURY**

*VENUS*

Marble bust; on a circular marble socle  
24 in. (61 cm.) high, overall

£5,000–8,000

\$6,500–10,000

€5,700–9,000

■ 60

AFTER THE ANTIQUE, ITALIAN, LATE 18TH OR EARLY 19TH CENTURY

THE DYING GAUL

Large marble group

41 $\frac{1}{8}$  in (104.4 cm.) wide; 22 $\frac{7}{8}$  in. (58 cm.) high

£20,000–30,000

\$26,000–38,000

€23,000–34,000

The *Dying Gaul*, displayed at the Musei Capitolini, is a Roman copy of a lost Hellenistic sculpture, and is one of the most celebrated sculptures of the ancient world. It was first recorded in the collections of the Ludovisi family in Rome in 1623 where it was restored to its present form. It was taken by Napoleon's forces to Paris in 1797 and displayed in the Louvre until 1816, when it was returned to Rome. Widely admired as a powerful portrayal of heroic nudity, it was long known as the Dying Gladiator on the assumption that it depicted a wounded gladiator in a Roman amphitheatre, only being identified as a Gaul in the nineteenth century.





■ 61

ITALIAN, FIRST HALF 18TH CENTURY

*A FEMALE MUSE*

Marble figure; depicted facing to sinister and pouring water from a ewer in her right hand into an urn in her left; on an integrally carved plinth and a later square pedestal  
36½ in. (92.8 cm.) high, overall

£1,000–1,500

\$1,300–1,900

€1,200–1,700



THE PROPERTY OF A GENTLEMAN

■ 62

ENGLISH, LATE 18TH CENTURY

*PORTRAIT OF A GENTLEMAN IN A TOGA*

Marble bust; with an integrally carved cartouche and circular socle  
32¼ in. (82.1 cm.) high, overall

£4,000–6,000

\$5,200–7,700

€4,500–6,800

PROVENANCE:

With Crowthers of Syon Lodge, where acquired.



■ 63

ITALIAN, CIRCA 1800-1830

APOLLO AND HIS MUSES

Marble relief; depicting Apollo holding his lyre alongside three female muses

18½ x 31¾ in. (46.6 x 79.5 cm.)

£8,000–12,000

\$11,000–15,000

€9,000–14,000

64

LUIGI PAMPALONI (1791-1847), ITALIAN, CIRCA 1830

PRAYING BOY

Marble figure

19 in. (48.3 cm.) high

£2,500–3,500

\$3,300–4,500

€2,900–3,900

Luigi Pampaloni studied at the Accademia di Belle Arti in Carrara under the tutelage of Lorenzo Bartolini (1777-1850). His work shows an indebtedness to Bartolini, in combining the pure Neoclassicism of Antonio Canova with naturalism and an interest in genre subjects. The present marble is a particularly fine example of Pampaloni's *Kneeling Boy* which was first exhibited in plaster in 1826, when the Polish noblewoman Anna Potocki commissioned him for a funeral monument in commemoration of her youngest daughter Julia. While visiting her uncle, she saw in Pampaloni's studio two independent compositions of a figure of a young girl sleeping, and a young boy kneeling beside her in prayer. These she wanted duplicated for her proposed memorial in Cracow: the sculptures are now in the Baworowski Library in Lvov, Ukraine.





**65**

**ITALIAN, LATE 18TH CENTURY**

*NIOBE*

Bronze bust; after the antique; on a circular bronze socle  
21 in. (53 cm.) high; 25½ in. (65 cm.) high, overall

£6,000–9,000

\$7,700–12,000

€6,800–10,000

**66**

**ITALIAN, CIRCA 1700–1720**

*PAIR OF LEAPING HORSES*

Bronze pair; each galloping horse supported upon a naturalistically-modelled tree stump and with foliate decoration; with extensive traces of a golden-red translucent lacquer; each on a modern grey marble base

8 x 8 in. (20.3 x 20.3 cm.) each bronze; 10¼ in. (26 cm.) high, overall  
(2)

£8,000–12,000

\$11,000–15,000

€9,000–14,000

These galloping horses are probably inspired by models executed by Francesco Fanelli. They relate closely to the horse in a group of *Cupid on Horseback* cast by Fanelli and recorded by Vertue amongst the sculptures by Fanelli at Welbeck Abbey. Another version of the current pair of horses were in the Djahanguir Riahi collection and sold in these Rooms on 6 December 2012, lot 16, on gilt-bronze *rocaille* plinths.



67

**NAPLES, LATE 19TH CENTURY**

*THE PSEUDO-SENECA*

Bronze bust; after the antique; on a circular portoro marble socle  
16½ in. (42 cm.) high, overall

£2,000–3,000

\$2,600–3,800  
€2,300–3,400

The present bust is a life-size version of the original Roman bronze bust from the late 1st century B.C., which was excavated in 1754 at Herculaneum and is now conserved in the Museo Archeologico Nazionale, Naples. This model is illustrated as no. 5616 in the 1911 joint catalogue of the Chiurazzi and De Angelis foundries.



68

**ITALIAN, EARLY 19TH CENTURY**

*THE WRESTLERS*

Bronze group; after the antique; on an integrally cast naturalistic base

17¾ x 16 x 10 in. (44.8 x 40.6 x 25.5 cm.) high

£4,000–6,000

\$5,200–7,700  
€4,500–6,800



69

**FRANCIS HARWOOD (FL. 1748-1783), FLORENCE, 1757**

OLIVER CROMWELL

White marble bust; signed and dated *F. Harwood Fecit 1757* and inscribed *OR: CROMWELL*

24¼ in (61.4 cm.) high

£80,000–120,000

\$110,000–150,000

€90,000–140,000

**PROVENANCE:**

The Earls of Granard, Castle Forbes, Newtownforbes, Co. Longford, Ireland.

**LITERATURE:**

I. Roscoe, E. Hardy and M. G. Sullivan, *A Biographical Dictionary of Sculptors in Britain 1660-1851*, New Haven and Yale, 2009, pp. 585, no. 12 [incorrectly dated 759].

**COMPARATIVE LITERATURE:**

J. Fleming and H. Honour, 'An English Sculptor in XVIII Century Florence,' *Festschrift Ulrich Middeldorf*, Berlin, 1968, pp. 510-516.

N. Penny, *Catalogue of European Sculpture in the Ashmolean Museum 1540-Present day*, vol. III British, Oxford, 1992, no. 558, pp. 142-3.

R. Cremoncini, 'Alcune note su Francis Harwood. La bottega di uno scultore inglese a Firenze in via della Sapienza: nella purezza del marmo, classicità e storia,' *Gazzetta Antiquaria*, December 1994, pp. 68-73.

A. Dawson, *Portrait Sculpture, A catalogue of the British Museum Collection c.1675-1975*, 1999, p. 77.

This exceptional marble bust was carved by Francis Harwood, a leading British sculptor who spent the majority of his career working in Florence. Depicting Oliver Cromwell, a principal military and political figure of the preceding century, the provenance of the bust is particularly illustrious having come from the historic collections of the Earls of Granard at Castle Forbes, Ireland.

The present bust is the earliest of four known portraits of Cromwell in marble that are signed or attributable to Harwood. Dated 1757, the present bust is one of the sculptor's earliest known works in marble and is likely to be the prime version of Harwood's busts of this subject. The three other known versions are: one signed and dated *F. Harwood fecit 1759* previously in the collection of Lord Brabourne, sold at Christie's, London, 15 July 1986, lot 73 and again from the Cyril Humphries Collection, Sotheby's, New York, 10 January 1995, lot 66; another version, unsigned, was sold at Sotheby's, London, 2 July 1997, lot 264, attributed to Harwood and with an Italian identification of Cromwell on the shallow plinth; and the fourth known version, also unsigned, is in the Ashmolean Museum, Oxford (N. Penny, *loc. cit.*).

Of the four versions the present bust is seemingly the liveliest and finest in the details. Harwood's portrait of Cromwell shows the great historical figure full of vigour and in thoughtful and controlled contemplation. The Lord Protector is shown looking slightly to his left, with thick curls of hair masterially drilled and undercut in places. A wart is clearly defined over his thick right eyebrow, a reference to Cromwell's alleged instruction to either Peter Lely or Samuel Cooper; 'I desire you would use all your skill to paint my picture truly like me, and not flatter me at all; but remark all these roughnesses, pimples, warts and everything as you see me.' Cromwell was intensely religious and a puritan, opposed to all forms of personal vanity, and versed in this history Harwood followed a tradition of depicting Cromwell as a serious man, not inclined to cover up signs of approaching old age, as can be seen in the slightly sagging skin and receding hair of Harwood's bust.

The emergence of this bust and its dating of 1757 sheds an important light on Harwood's life, and suggests that these early years in Florence were the most enterprising and energetic of his career. Harwood spent most of his life in Italy, arriving in Rome in 1752 before settling in Florence the year after, where he worked in the studio of Giovanni Battista Piamontini, and then took charge of this studio after the latter's death in 1762. The sculptor won the attention and admiration of the visiting British Grand Tourists after he was awarded the public commission for a statue of *Equity* to surmount the new Porta San Gallo in Florence. Most prominent amongst his patrons were Robert and James Adam, who commissioned Harwood to create a lifesize *Apollo* for the dining room at Syon House, and he won the praise of the British envoy Horace Mann. Later in his career Harwood attracted some criticism, most noticeably from fellow sculptor Joseph Nollekens who in a letter dated 1769 referred to an 'FH... [who was] knocking the marbil about like faway [fury] & belive he as got more work to do than any One sculptor in England' (Roscoe, *op. cit.*, p. 584).

This portrait of Cromwell appears to have been an invention of Harwood's and not copied from an earlier model. A terracotta head of Cromwell, now in the Bargello, was mentioned in the Medici inventories in 1704 and again in 1769 in the inventories of the Uffizi and it is probably from this that Harwood got his likeness. Harwood spent most of his career copying antique statues and busts for Grand Tourists, so the present bust would be a rare example of Harwood creating an original model for a sculpture. In discussing the bust in the Ashmolean Museum, Penny argued that Harwood did not have the requisite talent to invent a bust of this character and accredited the creation of the model to Joseph Nollekens (Penny, *loc. cit.*). But this attribution was questioned by Baker, who asserted Harwood's authorship of both the model and bust (M. Baker, review of Penny, 1992, in *Burlington Magazine*, vol. CXXXVI, no. 1101, Dec. 1994, p. 581). The discovery of the present signed bust, with the earliest dating of the known versions, is further evidence towards Harwood's authorship of the model, particularly as Nollekens was only 20 in 1757 and had not yet visited Rome.





O. CROMWELL



■ † 70

**COADE, LAMBETH, LATE 18TH CENTURY**

*OVAL CISTERN*

Coade stone cistern; decorated in relief with leopard heads and festoons of grapes; on a later circular socle

45 in. (114.4 cm.) wide; 22 in. (55.8 cm.) high

£20,000–30,000

\$26,000–38,000

€23,000–34,000

**LITERATURE:**

*A Descriptive Catalogue of Coade's Artificial Stone Manufactory*, London, 1784, no. 126.

Eleanor Coade's 'Artificial Stone Manufactory' was established at King's Arms Stairs, Lambeth in 1769. Eleanor Coade was one of a handful of independent women in the eighteenth century who began their own businesses and managed them successfully. The business produced sculpture and decorative architectural ornament in a material - today referred to as 'Coade' stone - which could be cast in complex forms and which was highly resistant to damage from the elements. There are 34 designs listed in the Coade catalogue of 1784 for garden vases and urns (see A. Kelly, *Mrs Coade's Stone*, 1980, pp. 195-6), and the present large cistern was listed as '126 An Oval Ciftern, ornamented with Leopards' Heads and Fестоons of Grapes'.



Detail of the design for the present lot from the Coade catalogue of 1784.

## THE PROPERTY OF A GENTLEMAN (LOTS 71-76)



■ 71

**ENGLISH, MID-19TH CENTURY**

*MONUMENTAL URN*

Marble; the upper edge decorated with garlands of fruit, a central band with two female masks above a fluted lower section; on a circular socle with a square marble plinth

69 in. (175 cm.) high, overall

27¼ in. (69 cm.) wide at the base; 46 in. (117 cm.) wide at the rim

£10,000–20,000

\$13,000–26,000  
€12,000–23,000

**PROVENANCE:**

By tradition, acquired from Crystal Palace after the fire of 1936, and by descent.

**PLEASE NOTE THAT THIS LOT WILL NOT BE VIEWABLE AT OUR KING STREET GALLERIES. PLEASE CONTACT THE DEPARTMENT TO ARRANGE TO VIEW AT CHRISTIE'S PARK ROYAL, NW10 7FY.**



■ 72

ITALIAN, ROME, LATE 18TH CENTURY

ALEXANDER THE GREAT

Marble bust; after the antique; on a circular marble socle and a later square marble plinth

23 $\frac{1}{2}$  in. (60 cm.) high; 31 $\frac{1}{8}$  in. (81 cm.) high, overall

£15,000–25,000

\$20,000–32,000

€17,000–28,000

This widely recognisable portrait of Alexander the Great as an inspired ruler typified by his youthful, beardless face and his tousled leonine hair swept upwards from the forehead, was first established by Lysippus. Alexander is thought to have maintained a strict level of control over his image and Plutarch records that 'it was by this artist alone that Alexander himself thought it fit that he should be modelled'. The present bust is based on a Roman copy of a Greek original in the Capitoline Museum in Rome, and is a particularly fine example, notable for the deeply rendered curls of hair and its beautifully polished surface.



■ 73

**AFTER A DESIGN BY WILLIAM KENT, ENGLISH, 19TH CENTURY**  
*PAIR OF SPIRAL FLUTED URNS*

Reconstituted stone; the spiral stop-fluted ovoid body on waisted socle and rectangular plinth; each on a square pedestal  
48½ in. (123 cm.) high; 89 in. (226 cm.) high, overall

£4,000–6,000

\$5,200–7,700  
€4,500–6,800

The design of this spirally fluted urn is illustrated in John Vardy's *Some Designs of Mr. Inigo Jones and Mr. William Kent, 1744*, in which this urn, alongside another, are described as 'Two Vases with Pedestals for Mr Pope'. This refers to designs for Alexander Pope's garden at Twickenham, overlooking the Thames, which was to become one of the most original contributions in the history of English garden design.



**74**

**ITALIAN, ROME, 18TH CENTURY**

*APOLLO BELVEDERE*

Marble bust; after the antique; on a circular marble socle  
32 $\frac{1}{2}$  in. (83 cm.) high, overall

£8,000–12,000

\$11,000–15,000

€9,000–14,000



■ 75

BY R.W. IMHOFF, GERMANY, MID-19TH CENTURY

*PORTRAIT OF A GENTLEMAN*

Marble bust; on a circular marble socle; signed 'R.W. IMHOFF' to reverse

20½ in. high; 25½ in. high, overall

£1,000–2,000

\$1,300–2,600

€1,200–2,300

■ 76

ITALIAN, 19TH CENTURY

*COLUMN*

Grey marble cylindrical column on a white marble base

50¾ in. (129 cm.) high

£600–1,000

\$770–1,300

€680–1,100





■ 77

**FRENCH, NEO-CLASSICAL STYLE, MODERN**

*A PAIR OF VASES*

*Grande antique marble; each with a circular lid and finial, and on a circular foot*

Each 38¼ in. (97 cm.) high; 15½ in. (39 cm.) wide (2)

£7,000-10,000

\$9,000-13,000

€7,900-11,000



■ 78

**FRENCH, NEO-CLASSICAL STYLE, MODERN**

*A PAIR OF VASES*

*Grande antique marble; each with a circular lid and finial, and on a circular foot*

Each 38¼ in. (97 cm.) high; 15½ in. (39 cm.) wide (2)

£7,000-10,000

\$9,000-13,000

€7,900-11,000

**END OF SALE**





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(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, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

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

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

#### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written

Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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

### 9 LOCAL BIDDING LAWS

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

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

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You

can find details of how VAT and VAT reclaims are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT\_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

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

### 3 ARTIST'S RESALE ROYALTY

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

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

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

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

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

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

### 2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

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

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

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

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

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

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

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

(iii) books not identified by title;

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

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

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

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

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

### 3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you **warrant** that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with 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 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## F PAYMENT

### 1 HOW TO PAY

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

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

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

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

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **'due date'**).

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale

Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: [www.christies.com/mychristies](http://www.christies.com/mychristies). Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

## 2. TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

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

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

(a) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you 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 within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).

(ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the lot in any commercially reasonable way we think appropriate. (d) The Storage Conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport@christies.com](mailto:arttransport@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](http://www.christies.com/shipping) or contact us at [arttransport@christies.com](mailto:arttransport@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, walrus, 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: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries 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 thus 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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 notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

## 8 WAIVER

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

## 9 LAW AND DISPUTES

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

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# VAT SYMBOLS AND EXPLANATION

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

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

## VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

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

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

## SYMBOLS USED IN THIS CATALOGUE

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

- Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

- 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

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

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

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

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

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

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

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

"After..."

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

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

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

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

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

# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm 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: [collectionsuk@christies.com](mailto:collectionsuk@christies.com)

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060  
Email: [collectionsuk@christies.com](mailto:collectionsuk@christies.com)

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com).

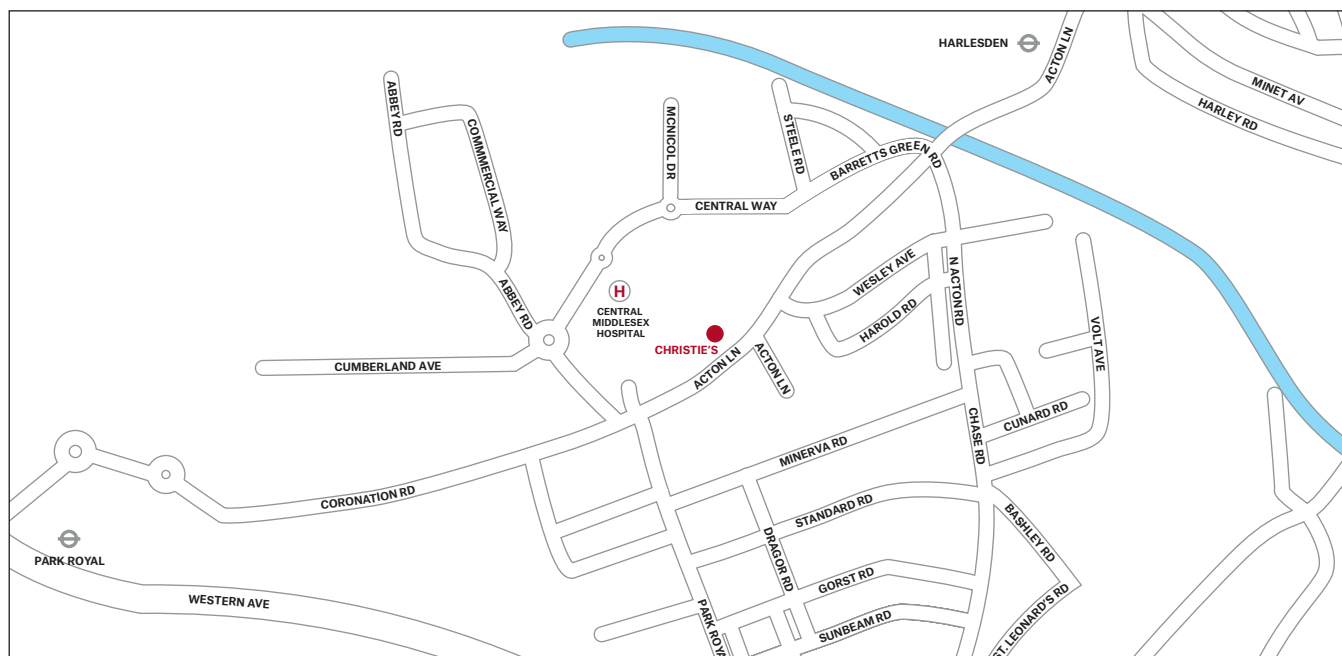
## CHRISTIE'S PARK ROYAL

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.





LIMOGES, CIRCA 1210-1220

*Three Kings Reliquary*

Parcel-gilt copper and polychrome enamel reliquary chalice

7½ x 7¼ x 3¾ in.

€400,000-600,000

## THE EXCEPTIONAL SALE

*Paris, 27 November 2018*

### VIEWING

23-27 November 2018  
9, Avenue Matignon  
75008 Paris

### CONTACT

Isabelle d'Amécourt  
idamecourt@christies.com  
+33 (0)1 40 76 84 19

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

CHRISTIE'S



◆  
THE  
ERIC ALBADA JELGERSMA  
COLLECTION  
◆



ATTRIBUTED TO GIOVANNI BANDINI (1540-1599), URBINO, SECOND HALF 16TH CENTURY

*Reclining Hercules*

Terracotta figure; reclining on a lion-pelt and rocky outcrop

15 $\frac{7}{8}$  x 21 $\frac{1}{2}$  in.

£50,000-80,000

**AUCTIONS**

Important Old Master Paintings,  
Evening Sale, 6 December 2018  
The Collection Sale, 7 December 2018

**VIEWING**

30 November – 6 December 2018  
8 King Street  
London SW1Y 6QT

**CONTACT**

Amjad Rauf  
arauf@christies.com  
+44 (0) 20 7389 2358

**CHRISTIE'S**



MICHELE TOSINI, CALLED MICHELE DI RODOLFO DEL GHIRLANDAIO (FLORENCE 1503-1577)

*Head of a young woman*

oil on panel

15 $\frac{5}{8}$  x 13 $\frac{1}{4}$  in. (39.7 x 33.7 cm.)

£30,000-50,000

## OLD MASTERS DAY SALE

*London, 7 December 2018*

### VIEWING

30 November - 6 December 2018

8 King Street

London SW1Y 6QT

### CONTACT

Maja Markovic

[mmarkovic@christies.com](mailto:mmarkovic@christies.com)

+44 (0)20 7389 2090

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

CHRISTIE'S



**AN ADVENTUROUS SPIRIT:  
LONDON TO ST. BARTHS**  
AN IMPORTANT PRIVATE COLLECTION  
SOLD TO BENEFIT A CHARITABLE FOUNDATION  
*London, 13 December 2018*

**VIEWING**  
9-12 December 2018  
8 King Street  
London SW1Y 6QT

**CONTACT**  
Adrian Hume-Sayer  
ahume-sayer@christies.com  
+44 0207 389 2696

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