



ROYAL HOUSE
of
SAVOY

LONDON 15 OCTOBER 2019

CHRISTIE'S









ROYAL HOUSE
of
SAVOY

AUCTION

Tuesday 15 October 2019
at 10.30 am

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

VIEWING - CARS

Lots 145 and 146 will be on public view at Christie's King Street between 12-14 October. Lot 147 will be available to view off site by appointment only.

VIEWING

Friday	11 October	9.00am - 4.30pm
Saturday	12 October	12.00pm - 5.00pm
Sunday	13 October	12.00pm - 5.00pm
Monday	14 October	9.00am - 4.30pm & 6.00pm - 8.30pm

AUCTIONEERS

Katie Lundie & Nick Orchard

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **SAVOY-17486**

AUCTION RESULTS

UK: +44 (0)20 7839 9060
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Back Cover: Portrait of Filippo II of Savoy (1438-1497), to be included in the Old Master Paintings Evening Sale, Christie's, London, December 2019.

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BUYING AT CHRISTIE'S

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



ROYAL HOUSE *of* SAVOY

Christie's is honoured to offer for sale this eclectic Royal collection. From 4th Century B.C. Daunian pottery, 17th century family portraits and rare manuscripts to Chinese porcelain and post-war works by artists such as Lichtenstein and Pomodoro; the collection spans some twenty-four centuries of artistic achievement. This sale follows the successful auctions from the collections of *S.A.R. La Principessa Reale Maria Beatrice di Savoia* in 2005 and *S.A.R. La Principessa Reale Maria Gabriella di Savoia* in 2007. This sale serves as the latest chapter in Christie's long held tradition of hosting Royal collection sales; other Royal sales have included the collections of *H.R.H. The Princess Margaret* and *H.R.H. The Prince Henry, Duke of Gloucester* both in 2006, *King George I of The Hellenes* in 2007, and *H.R.H. The Prince George, Duke of Kent* in 2009. The 2005 and 2007 Savoy sales which comprised historic works of art from the collection of His Majesty King Umberto II and Queen Marie José of Italy (and their ancestors) represented Royal collecting on the grandest scale. One of the major highlights from those collections being Queen Maria-José's exquisite Fabergé tiara, which realised in excess of £1,000,000.

This collection demonstrates a continuance of the centuries old tradition of Royal patronage and collecting seen in previous sales. The historic layered assemblage of centuries and generations past has been enriched here with the acquisition of bold twentieth century works of art demonstrating a visionary taste and flair for the *moderne*. The Lake Geneva residence, which housed this collection, was the perfect setting for such a diverse group. Designed in the early 1970s with architecture characterized by bold, sinuous shapes and contrasting materials, great works of art were hung on the rough textured concrete walls of this bastion-like house with dramatic effect. Built into the natural slope of the hill as it sweeps down towards the lake, the house is split over many levels around open plan living space with amphitheatre like integral couches encircling a Gaudi-esque central fireplace which stands silhouetted against magnificent views of the Jura Mountains beyond. Contemporary artworks were juxtaposed with ancient family treasures creating a uniquely dramatic *mise en scene*. The sale of this collection offers a unique glimpse of Royal collecting in our own time.

A SHORT HISTORY OF THE HOUSE OF SAVOY

The Royal House of Savoy can be traced to Umberto 'the Whitehanded' (d. 1048) who acquired Alpine territories as a feudal lord and became the first Count of Savoy. His sons and the dynasty that followed progressively acquired influence and land in Piedmont, the territory east of Savoy and south of the Alps as well as ruling Aosta, which borders Switzerland and France. Amedeo VI (d. 1383) called 'the Green Count' founded the Order of the Collar in 1362. Known today as the Order of the Annunciation, it survives as one of the oldest dynastic orders of chivalry.

In the late fourteenth century, Amedeo's eight-year-old grandson succeeded as Amedeo VIII (d. 1451). Though devout, he was a warrior-knight, whose faithful service to the Empire earned him the title 'Duke of Savoy' in 1416. His descendant, Emanuele Filiberto (d. 1580) succeeded in 1553 and set about strengthening the House of Savoy's position, both militarily and administratively, and in 1563 he moved the capital of Savoy from Chambéry to Turin. The seventeenth century witnessed a great building program in Turin. The future Royal Palace was completed in 1658, the Carignano Palace in 1680, and the Madama Palace, built in the thirteenth century, was expanded and refurbished. The Holy Shroud of Christ, brought to Turin in 1578, was venerated in a chapel of the Duomo.

Vittorio Amedeo II, first King of Sardinia (d. 1732), although wed to a niece of Louis XIV of France and faithfully adherent to French foreign policy in the early years of his reign, was not averse to changing sides when political interests dictated. Later in the seventeenth century he withdrew loyalty from France in order to support the Spanish and Austrian Habsburgs. When the Spanish refused to acquiesce to Piedmont's takeover of Milan, a separate treaty was written, weighed strongly in Savoy's favour and against the interests of Spain. At the opening of the War of the Spanish Succession, Piedmont reunited with France. In the early eighteenth century Vittorio Amedeo II aligned with the Habsburgs and the English, and in 1713, the Treaty of Utrecht rewarded him with new lands in north-east Italy and a Crown in Sicily. Seven years later Vittorio Amedeo II accepted, in exchange for Sicily, Sardinia, a realm that he could more easily rule from Turin.

During the French Revolution and the Napoleonic Wars, Sardinia became a refuge for the House of Savoy. In 1831 the succession passed to a branch of the family descended from Tommaso Francesco, Prince of Carignano. Carlo Alberto, (d. 1849) succeeded Carlo Felice, King of Sardinia (d.1831), his fifth cousin one generation removed, to become King of Sardinia and Duke

of Savoy and he in turn was succeeded in 1849 by his son Vittorio Emanuele II (d. 1878).

Vittorio Emanuele II, King of Sardinia and later first King of Italy from 1861, assisted by D'Azeglio, Cavour, Crispi and Garibaldi, acquired for the House of Savoy, Sardinia's sister states and by 1870, with the acquisition of the Papal State, the union was nearly complete. The Risorgimento was a complex and controversial movement, but its result, a united Italy, was long overdue. Vittorio Emanuele II's eldest son Umberto I succeeded in 1878. He married a Savoy cousin Margherita (d. 1926), and moved the Savoy Court to the Quirinale Palace in Rome and lavishly re-furnished the Villa Reale Monza, Milan.

During the nineteenth century the Royal residences included the Quirinale Palace, Moncalieri, Racconigi and Villa Reale Monza. The Villa was emptied of most of its furnishings in 1859, many of which were transferred to the Palazzo Reale of Milan for the visit of Napoleon III. From that date, Monza was occupied by Umberto I, the 'Principe di Piemonte'. After his accession in 1878, furniture was purchased in large quantities for the state and private rooms until 1900, when the King was assassinated. From then on, Monza rapidly declined and was virtually unused. In 1919, King Vittorio Emanuele III (1869-1947) took the decision to transfer ownership of most of the Royal residences to the Italian State.

Later the private property of the Royal House of Savoy, Racconigi was gifted with its contents by King Vittorio Emanuele III (d.1947) to his son Umberto (d.1983), Prince of Piedmont (later King Umberto II), following his marriage to Princess Maria-José of Belgium in 1930. The pieces that appear in this catalogue are all privately owned. The family residence of Racconigi was acquired by the Italian State in the 1970s, carefully conserved and later opened as a State Museum in 1980.

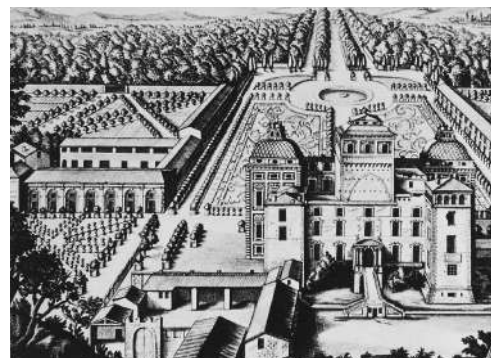
Born at Racconigi, Umberto was a competent officer, well groomed to succeed upon his father's abdication. This he did in 1946, reigning briefly as Umberto II. In a war-torn nation, Umberto and his wife, the adamantly anti-fascist Maria-José, campaigned to preserve the monarchy. In June 1946, a popular referendum decided narrowly in favour of a republic and Umberto and Marie-José left for Portugal. 'Il Re di Maggio', as Umberto was christened by the Italian press, died in Geneva in 1983 and Maria-José in 2001. They are both buried in the Abbey of Haute Combe on the shore of Lake Bourget, Savoy; the ancestral burial ground of the Savoy family.



Vittorio Emanuele II, 1st King of Italy (1820-1878), King of Sardinia 1849-1861, King of Italy 1861-1878.

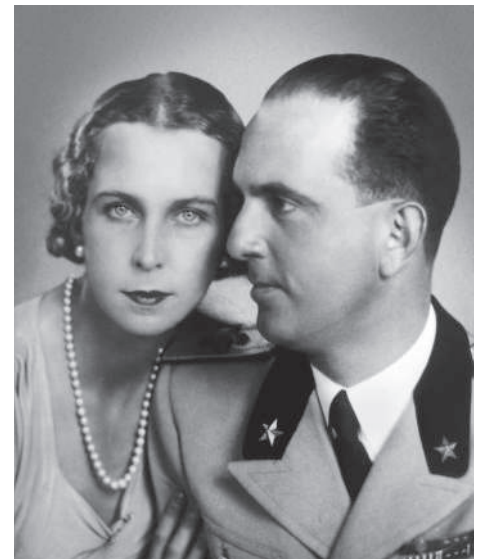
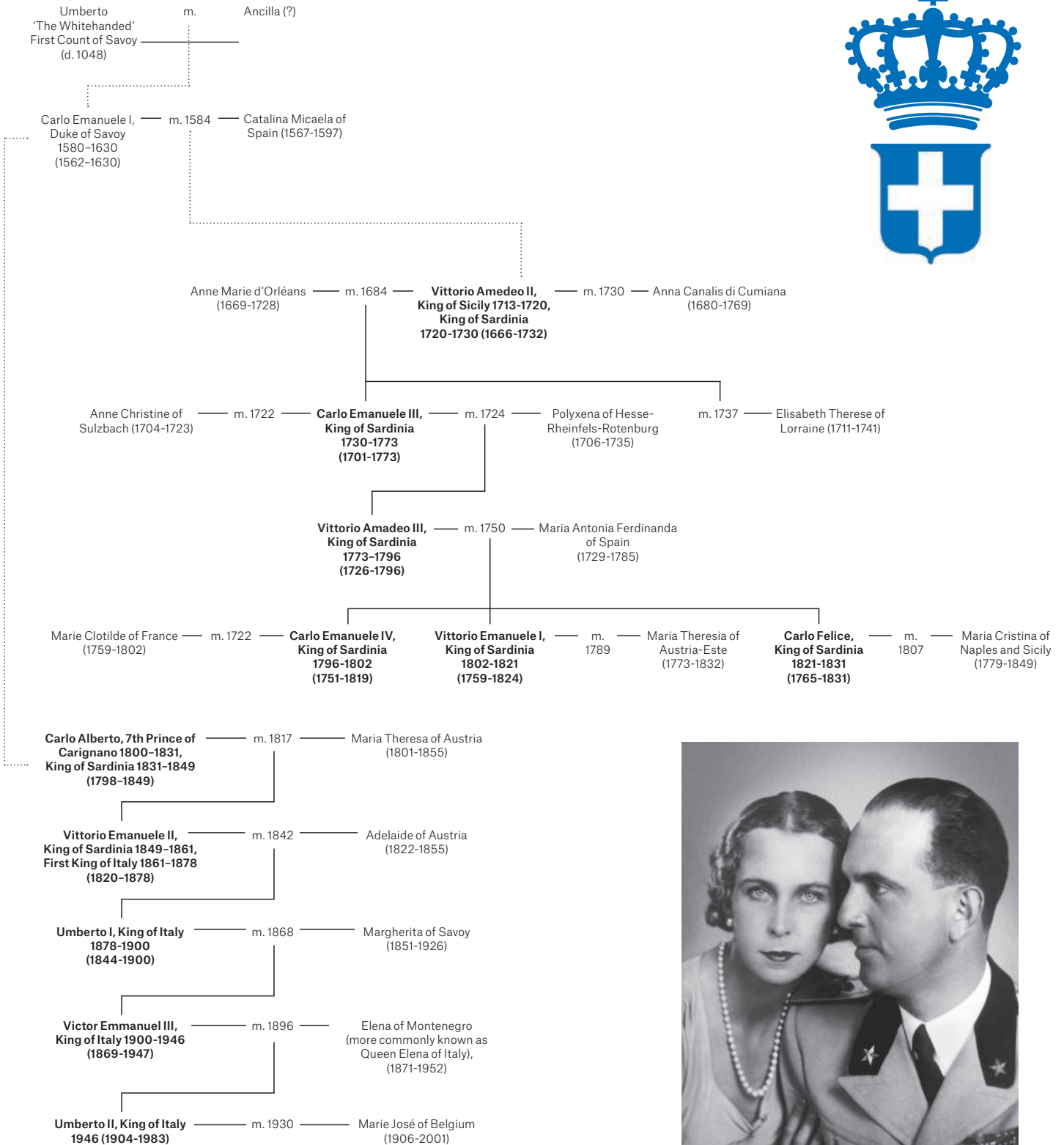


Carlo Alberto, King of Sardinia (1798-1849) r. 1831-1849.



Castello di Racconigi, Cuneo, Italy.

FAMILY TREE OF THE ROYAL HOUSE OF SAVOY



King Umberto II and Queen Marie José, last King and Queen of Italy. © Private Collection



λ*1

ARNALDO POMODORO (B. 1926)

Ruota

incised with the artist's signature, numbered and inscribed 'Arnaldo Pomodoro, '267/300', Edizione Alfa Romeo' (to the underside)

gilt-bronze
diameter: 5 $\frac{7}{8}$ in. (15 cm.)

Executed in 1984, the work is an edition of three hundred
This work is registered in the Arnaldo Pomodoro Archive under number M/84/5.

£1,500-2,500

US\$1,900-3,100

€1,700-2,800

LITERATURE:

F. Novo, *Artisti per la vittoria*, in "Quadrifoglio", Arese, n. 59, March 1997 (illustrated, p. 49).

***2**

A PATU ONEWA MAORI CLUB

NEW ZEALAND

With pierced and incised pommel

14 $\frac{1}{2}$ in. (37 cm.) long

£3,000-5,000

US\$3,800-6,200

€3,400-5,600

***3**

TWO DAUNIAN POTTERY VESSELS

CIRCA 6TH CENTURY B.C.

Comprising an olla with funnel rim and zoomorphic handles;

and a kantharos, both decorated with geometric patterns

Olla: 8 $\frac{1}{4}$ in. (20.8 cm.) high (2)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

PROVENANCE:

Acquired prior to 1976.



2







4

***4**

THREE DAUNIAN POTTERY VESSELS
CIRCA 6TH-4TH CENTURY B.C.

Comprising an olla with funnel-shaped rim and two rectangular horned protomes, the body decorated in dark brown with ivy bands; and two trefoil-lipped oinochoai both decorated in brown and red slip with geometric patterns
Olla: 10½ in. (27 cm.) high (3)

£600-800

US\$750-990
€680-890

PROVENANCE:
Acquired prior to 1976.

Daunian pottery was produced in the *Daunia*, the modern day region of Apulia (Puglia) in Southern Italy, beginning as early as 7th Century B.C. The vessels were formed by hand, rather than thrown on a potter's wheel and are characterised by buff coloured clay decorated with geometric patterns.

***5**

FOUR DAUNIAN POTTERY VESSELS
CIRCA 6TH-4TH CENTURY B.C.

Comprising a strainer askos, with two vertical spouts, one fitted with a strainer at the rim, the other with strainer at base of neck, the body decorated in brown slip with bands of linked chain, vines and wave pattern, details in added red; a kyathos with a zoomorphic handle; and two jugs each decorated with horizontal and wavy bands
Largest: 12 in. (30.5 cm.) high (4)

£1,500-2,500

US\$1,900-3,100
€1,700-2,800

PROVENANCE:
Acquired prior to 1976.



5



***6**

THREE ROMAN BRONZE VESSELS
CIRCA 1ST-2ND CENTURY A.D.

Comprising an askos, the body in the form of a wineskin; and two jars with flaring rims
Largest: 6¾ in. (17.5 cm.) high (3)

£300-500

US\$380-620
€340-560

PROVENANCE:
Acquired prior to 1976.

***7**

A CAMPANIAN RED-FIGURED BELL-KRATER
ATTRIBUTED TO THE CAIVANO PAINTER, CIRCA
350-330 B.C.

Obverse with the ambush of Troilus by Achilles, with Achilles to the left, a sword in his right hand, pursuing the young Troilus on horseback, naked but for drapery over his shoulders; the reverse with two standing draped youths; large palmettes under the handles, band of wave pattern below, band of laurel under the rim, details in added red and white
14½ in. (35.9 cm.) high

£8,000-12,000

US\$9,900-15,000

€9,000-13,000

PROVENANCE:

Acquired prior to 1976.

LITERATURE:

J. Chamay, *Achille et Troilos, Par le Peintre de Caivano*, Geneva, 1980, pp. 48-53, pl. 15, 1-4.

A.D. Trendall, *The Red-figured Vases of Lucania, Campania and Sicily*, Third Supplement, London, 1983, pp. 145-146, no. 566b, pl 16,3.

According to Greek mythology, Troilus was one of the young sons of King Priam and Hecuba of Troy. A prophecy pronounced that Troy would not fall if Troilus survived into adulthood, impelling Athena to encourage Achilles to murder him. Troilus' fate has symbolic significance, indicating that ultimately all Trojan efforts to defend their city and livelihood were wasted efforts.

This work is distinctive of the Caivano Painter, who represents ground-lines or rocks as almost flowing volcanic rock, and paints florals as the typical fan-shaped flower with a cluster of dots in the centre with a white stamen emerging from them. For a Lucanian bell-krater depicting a similar scene of Achilles and Troilus, cf. accession no. IV 1091 at the Kunsthistorisches Museum, Vienna.



7

***8**

A PAESTAN RED-FIGURED BELL-KRATER
ATTRIBUTED TO THE ASTEAS PAINTER, CIRCA 350-
340 B.C.

The obverse with a theatrical scene of nude youthful Dionysus following a phylax actor, head thrown back, drinking from a phiale, wearing mask, tights, red jerkin with phallus attached, and well padded short white tunic, holding another phiale in left hand; the reverse with two draped standing youths; palmettes under the handles, band of wave pattern below, band of laurel under the rim, details in added red and white
13¾ in. (34 cm.) high

£12,000-18,000

US\$15,000-22,000

€14,000-20,000

PROVENANCE:

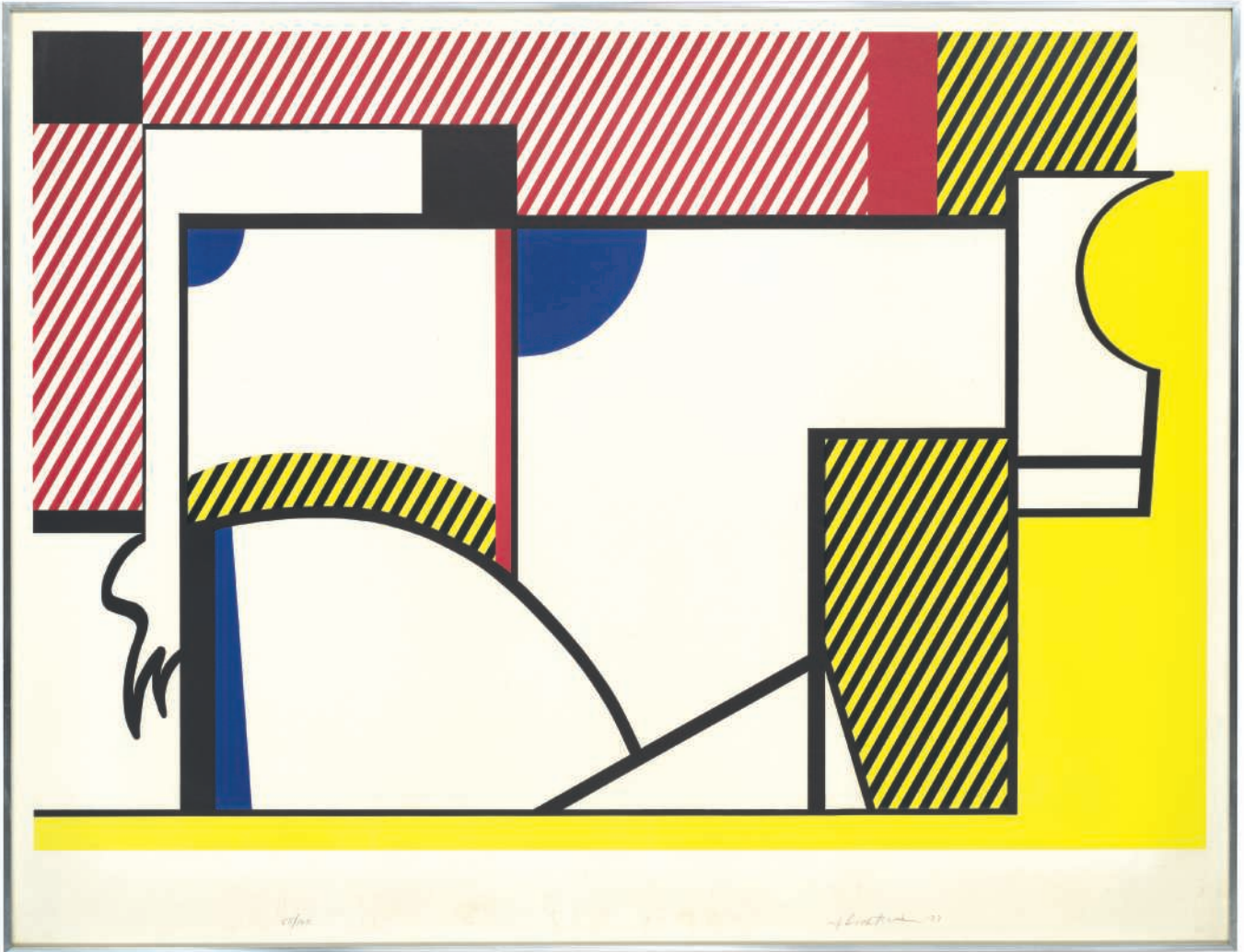
Acquired prior to 1976.

LITERATURE:

A. D. Trendall, *The Red-figured vases of Paestum*, Hertford, 1987, p. 72, no. 36, pl. 26.



8



***9**

ROY LICHTENSTEIN (1923-1997)

Bull IV, from Bull Head Series

lithograph, screenprint and line-cut in colours, on Arjomari paper, 1973, signed and dated in pencil, numbered 55/100 (there were also eleven artist's proofs) published by Gemini G.E.L., Los Angeles, with their blindstamp lower right, indistinctly stamped and numbered in pencil lower left verso 'RL 73-516', with full margins

Image: 595 x 855 mm.

Sheet: 685 x 890 mm.

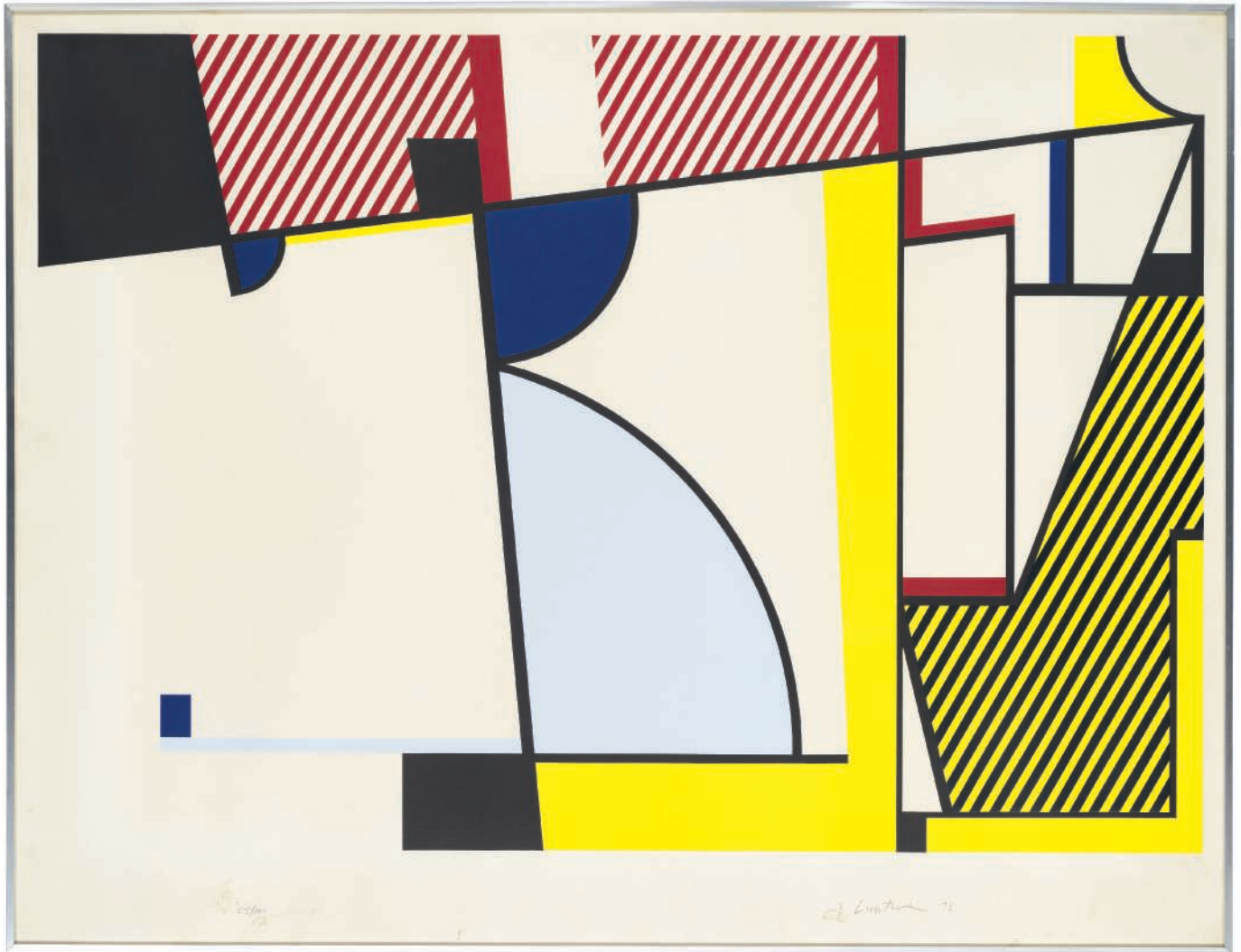
£4,000-6,000

US\$5,000-7,400

€4,500-6,700

LITERATURE:

Corlett: 119



***10**

ROY LICHTENSTEIN (1923-1997)

Bull V, from Bull Head Series

lithograph, screenprint and line-cut in colours, on Arjomari paper, 1973, signed and dated in pencil, numbered 55/100 (there were also eleven artist's proofs) published by Gemini G.E.L., Los Angeles, with their blindstamp lower right, indistinctly stamped and numbered in pencil lower left verso 'RL 73-517', with full margins

Image: 595 x 850 mm..

Sheet: 685 x 890 mm.

£4,000-6,000

US\$5,000-7,400

€4,500-6,700

LITERATURE:

Corlett: 120



11

***11**

A PAIR OF CHINESE IRON-RED-GROUND FAMILLE VERTE BALUSTER VASES AND COVERS
19TH CENTURY

Decorated with shaped cartouches enclosing ladies and scholars in an interior setting engaged in various leisurely and scholarly pursuits, on an iron-red ground with prunus blossoms in reserve, the covers similarly decorated and surmounted with lotus bud finials
18 $\frac{3}{8}$ in. (48 cm.) high

(2)

£3,000-5,000

US\$3,800-6,200
€3,400-5,600

***12**

A PAIR OF CHINESE FAMILLE ROSE 'PARROT ON A PERCH' PEAR-SHAPED VASES
YONGZHENG PERIOD (1723-1735)

Decorated in bright enamels and gilt with a colourful parrot on a swing tethered next to a sprig of cherries, its perch suspended from a gilt ornament to the neck
11 $\frac{1}{4}$ in. (28.5 cm.) high

(2)

£3,000-5,000

US\$3,800-6,200
€3,400-5,600

This design is often attributed to Dutch artist, Cornelis Pronk (1691-1759). The 'Parrot on a Perch' decoration was also employed at Meissen.

13 No Lot



***14**

A FINELY CARVED PAIR OF CHINESE CINNABAR LACQUER BOXES AND COVERS
YONGZHENG/QIANLONG PERIOD (1723-1795)

Crisply carved to the upper surface with a central panel enclosing scholars and attendants in pavilions within a mountainous river landscape with pine, wutong and plantain trees, enclosed within a border of stylised archaic scrolls, the sides with various hatched geometric designs
10 $\frac{3}{8}$ in. (26.3 cm.) wide

(2)

£600-1,000

US\$750-1,200
€680-1,100





***15**

A FINELY CARVED LOBED CINNABAR LACQUER BOX AND COVER

QIANLONG PERIOD (1736-1795)

Crisply carved in high relief to the upper surface with a raised central cartouche depicting a gathering of four immortals and two attendants in a mountainous landscape with rocks, pine and *wutong* trees, all enclosed within a peach, bat and peony border, the sides carved with a swirling crashing wave design

12¾ in. (32.5 cm.) diameter

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

The development of carved lacquer reached its zenith during the Qianlong reign. It was one of the most time-consuming and challenging approaches to making lacquer wares requiring the skills and patience of the most outstanding craftsmen of their day. The exquisite carving on this large box and cover can be compared with a box and cover of similar form, size and design that was sold Christie's, London, 8 November 2011, lot 262. Another slightly smaller box and cover (27.5 cm. diameter) of pentafoil form sold Christie's, Hong Kong, 28 May 2014, lot 3511

***16**

**A CHINESE BLUE AND WHITE 'QILIN'
DISH**

KANGXI PERIOD (1662-1722)

Decorated in vibrant cobalt blue tones with a *qilin* breathing fire in a landscape with clouds, rocks and plantain trees, the base with the four-character mark in underglaze blue within a double circle reading *Yu Tang Jia Qi* that may be translated as 'fine vessel for the Jade Hall'
13 $\frac{3}{8}$ in. (34.5 cm.) diameter

£3,000-5,000

US\$3,800-6,200
€3,400-5,600



***17**

**A LARGE PAIR OF CHINESE BLUE AND
WHITE BALUSTER VASES AND COVERS**

KANGXI PERIOD (1662-1722)

Decorated with shaped cartouches enclosing landscapes and flowers in reserve on a geometric ground below a floral band to the neck, the covers similarly decorated and surmounted with a bud-shaped finial

22 $\frac{7}{8}$ in. (58 cm.) high

(2)

£5,000-8,000

US\$6,200-9,900
€5,600-8,900





■λ*18

ARMAN (1928 - 2005)

Untitled

signed 'Arman' (lower right)
paint tubes, oil paint and perspex
51 x 102 in. (129.5 x 259 cm.)

£30,000-50,000

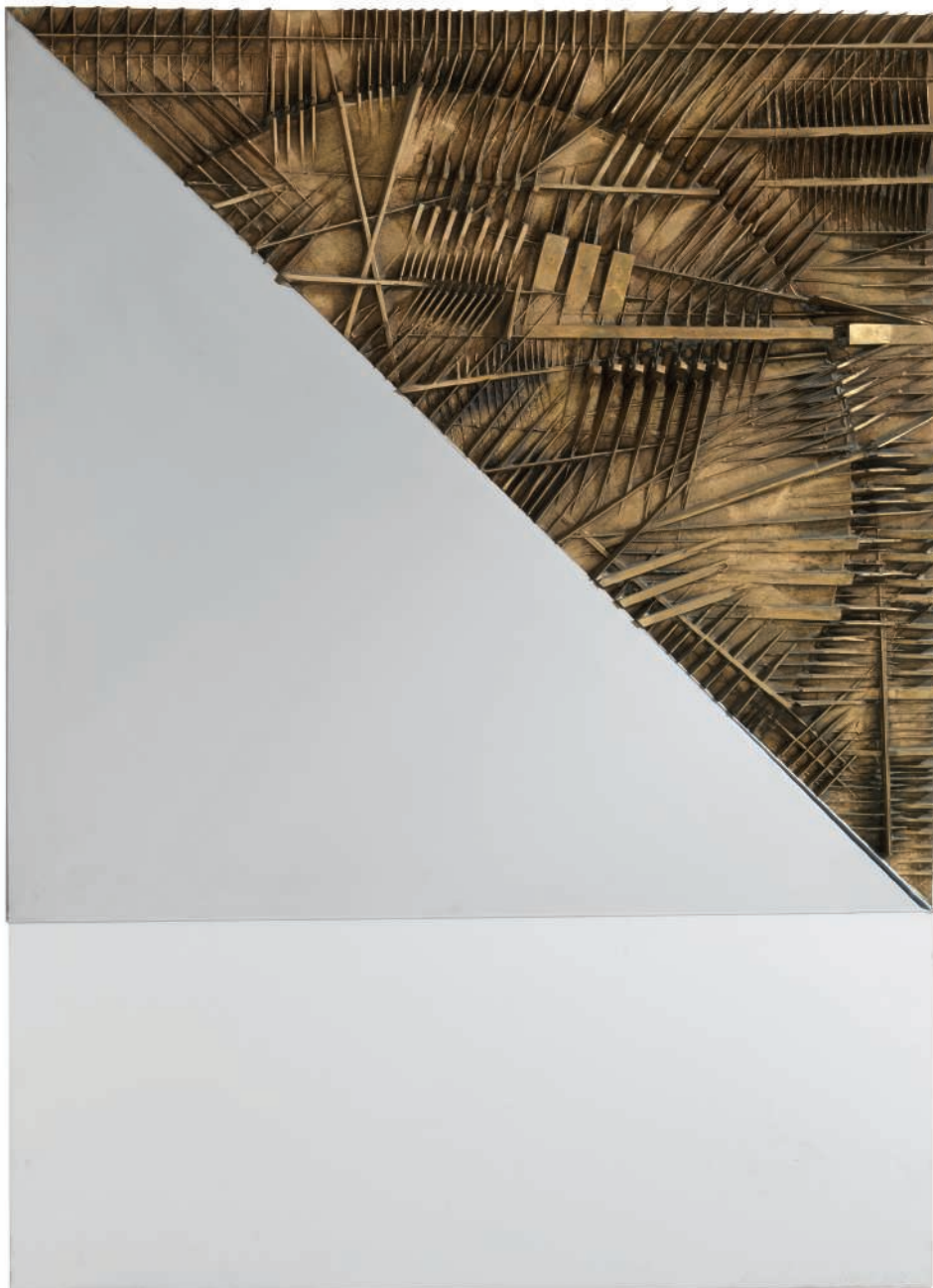
US\$38,000-62,000
€34,000-56,000





Arman (...) humbly accepts the destiny of reflecting the inconsistencies in the patterns of thought, feeling, and action that exist in the world around him. In terms of the lives we actually live, the elimination of the various modes of dialectical contradiction is no more than an aspiration- one of society's fledgling tendencies that we can do our best to strength; but nonetheless, this tendency itself remains a contradiction within the fabric of things as they stand today.

H. MARTIN, quoted in H. N. Abrams, *Arman*, New York, 1968



λ*19

ARNALDO POMODORO (B. 1926)

Immagine dell'Alba

signed and numbered 'Arnaldo Pomodoro, 3/12' (lower right)

steel and gilded bronze

39 $\frac{5}{8}$ x 27 $\frac{3}{4}$ in. (100.5 x 70.5 cm.)

Executed in 1974, this work is from an edition of twelve, plus thirty in fiberglass

This work is registered in the Arnaldo Pomodoro Archive under number

M/74/7.

£18,000-25,000

US\$23,000-31,000

€21,000-28,000

Please note extensive exhibition and literature details for this lot are available online at www.christies.com.



λ*20

ARNALDO POMODORO (B. 1926)

Immagine Traversale

steel and silver patinated bronze

39 $\frac{5}{8}$ x 27 $\frac{3}{4}$ in. (100.5 x 70.5 cm.)

Executed in 1974, this work is from an edition of twelve plus thirty in fiberglass

This work is registered in the Arnaldo Pomodoro Archive under number

M/74/4.

£18,000-25,000

US\$23,000-31,000

€21,000-28,000

Please note extensive exhibition and literature details for this lot are available online at www.christies.com.



21

***21**

WIFREDO LAM (1902 - 1982)

Oiseau de feu; Oiseau de fes

each incised with the artist's signature and numbered 'Wilfredo Lam, 474/500A, 474/500B' respectively
gilt-bronze and chromed metal
10 5/8 in. (27 cm.)

Conceived and executed circa 1970, this work is number four hundred and seventy-four from an edition of five hundred (2)

£6,000-8,000

US\$7,500-9,900

€6,800-8,900

λ*22

ADO CHALE (B. 1928)

Untitled

bronze, beech and ash
11 1/4 x 11 5/8 x 3 in. (28.5 x 29 x 9.5 cm.)

£2,000-3,000

US\$2,500-3,700

€2,300-3,400



22

***23**

HECTOR POLEO (1918-1989)

Cabezas

signed 'Poleo' (lower right)
oil on canvas
13 5/8 x 13 1/2 in. (35 x 34.2 cm.)

£3,000-5,000

US\$3,800-6,200

€3,400-5,600



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



λ*24

ARNALDO POMODORO (B. 1926)

Rotante Massimo, III

incised with the artist's signature, titled, numbered and dated 'Arnaldo Pomodoro 1967/68, Rotante Massimo III, 02p.a.' (on the base)

bronze on artist's perspex box

31½ in. (80 cm.) diameter

Executed in 1968, this work is 02a.p. from an edition of two plus two artist's proofs

£180,000-250,000

US\$230,000-310,000

€210,000-280,000

PROVENANCE:

Private collection.

Acquired from the above by the present owner.

EXHIBITED:

London, Marlborough Fine Art, *Arnaldo Pomodoro*, 1968 (another from the edition exhibited).

Rotterdam, Museum Boijmans Van Beuningen, *Arnaldo Pomodoro*, 1969, no 17 (another from the edition exhibited).

Cologne, Költnischer Kunstverein, *Arnaldo Pomodoro Werke 1959-1969*, 1969 (another from the edition exhibited).

Berkeley, University Art Museum, *Arnaldo Pomodoro, Sculpture 1960-1970*, 1970; This exhibition travelled to: San Diego, Fine Arts Gallery of San Diego, 1970; Portland, Portland Art Museum, 1970 - 1971; Texas, University Art Museum, 1971; Hartford, Wadsworth Atheneum, 1971 (another from the edition exhibited).

Verona, Studio La Città Galleria d'Arte, *Arnaldo Pomodoro*, 1970 (another from the edition exhibited).

Palermo, Galleria Quattro Venti, *Arnaldo Pomodoro*, 1971 (another from the edition exhibited).

Genoa, Galleria Fontane Matarose, *Arnaldo Pomodoro, Insieme di lastre*, 1973 (another from the edition exhibited).

Dallas, Spectrum Center, *Pomodoro in Spectrum*, 1983, (illustrated, p. 4) (another from the edition exhibited).

LITERATURE:

'De Bronzen Bollen van de Italiaan Arnaldo Pomodoro', in *Eindhovens Dagblad*, Rotterdam, 24 May 1969 (another from the edition illustrated).

F. Berkman, 'Pomodoro's Sculptures at the Atheneum Really not so Strange', in *Times*, Hartford, 9 May 1971 (another from the edition illustrated).

F. Leonetti, 'Uno scultore come è: Arnaldo Pomodoro', in *Bolaffiarte*, Turin, May 1971 (another from the edition illustrated).

F. Gualdoni, *Arnaldo Pomodoro, Catalogo ragionato della scultura*, Geneva-Milan, 2007, vol. II, p. 539, no. 445 (another from the edition illustrated, p. 538).

Another from the edition is in the permanent collection of the Dallas Museum of Art, Dallas.



(Alternative view)





λ*25

CÉSAR (1921 - 1998)

Portrait de compression

signed 'César' (lower right)
compressed metal cans and graphite on panel
31½ x 27½ in. (80 x 70 cm.)
Executed in 1976

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Gallerie Parallele, Geneva.

This work is registered in the Archives of Denyse Durand-Ruel under no. 2336.



λ*26

CÉSAR (1921-1998)

Portrait de compression

signed 'César' (lower right)
cloths, twine and graphite on panel
31½ x 27½ in. (80 x 70 cm.)
Executed in 1976

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Gallerie Parallele, Geneva.

This work is registered in the Archives of Denyse Durand-Ruel under no. 2339.

■λ*27

ARNALDO POMODORO (B. 1926)

La colonna del viaggiatore, I

incised with the artist's signature, titled, numbered and dated 'Arnaldo Pomodoro 63, 2/2' (on the base)

bronze

103 x 27½ x 27½ in. (262 x 70 x 70 cm.)

Executed in 1963, this work is number two from an edition of two plus one artist's proof

£150,000-200,000

US\$190,000-250,000
€170,000-220,000

PROVENANCE:

Private collection.

Acquired from the above by the present owner.



(detail)

EXHIBITED:

Venice, Giardini di Castello, *Sala personale, XXXII Biennale Internazionale d'Arte di Venezia*, 1964 (another from the edition exhibited).

New York, Marlborough-Gerson Gallery, *Arnaldo Pomodoro*, 1965 (another from the edition exhibited).

Rotterdam, Museum Boijmans Van Beuningen, *Arnaldo Pomodoro*, 1969, no. 12 (another from the edition illustrated, p.17).

Paris, Musée d'Art Moderne de la Ville de Paris, *Arnaldo Pomodoro, Écritures, Perforations d'Objets*, 1976, no. 5 (another from the edition illustrated).

Luxembourg, Casino Luxembourg, *Swinging Sixties/ Sparkling Nineties*, 1995, (another from the edition illustrated, pp. 86-87).

LITERATURE:

D. Buzzati, 'Polemiche e proteste per i premi italiani', in *Domenica del Corriere*, Milan, 12 July 1964 (another from the edition illustrated).

H. L. C. Jaffé, 'De 32ste Biennale in Venetië', in *Groene Amsterdammer*, Amsterdam, 11 July 1964 (another from the edition illustrated).

G. Mascherpa, 'Lo sbarco dei corsari a Venezia', in *Gente*, Milan, 2 July 1964 (another from the edition illustrated).

F. Passoni, 'Ogni manovra contro la Biennale è contro gli artisti', in *Avanti!*, Milan, 26 June 1964 (another from the edition illustrated).

P. Restany, 'La XXXII Biennale di Venezia, Biennale della irregolarità', in *Domus*, no. 417, Milan, August 1964 (another from the edition illustrated).

P. Restany, 'La XXXII Biennale o il trionfo del terzo genere', in *D'Ars Agency*, no. 4 V, Milan, June - October 1964 (another from the edition illustrated).

G. S. Whittet, 'Sculpture Scoops the Lagoon', in *Studio International*, no. 857, London, September 1964 (another from the edition illustrated, p. 97).

V. J. Willi, 'Und das Soll Kunst Sein?', in *Sie und Er, Zofinger*, 30 July 1964 (another from the edition illustrated).

M. D'Arquian, 'A Traverse la 32° Biennale de Venise', in *Ring des Arts*, no. 4, Zurich, 1965 (another from the edition illustrated, p. 26).

Sculpture, Dissatisfied Aristotele, 'Arnaldo Pomodoro's Eroded Geometrics', in *Time*, no. 23, vol. 86, New York, 3 December 1965 (another from the edition illustrated, p. 47).

F. Sossi, 'Per il Sud che cambia', in *Corriere del Giorno*, Taranto, 28 October 1966 (another from the edition illustrated).

A. M. Hammacher, *Arnaldo Pomodoro*, Rotterdam, 1969, no. 12 (another from the edition illustrated, p. 17).

'Invito nelle case di quattro galleristi', in *Bolaffiarte*, Turin, May 1972 (another from the edition illustrated).

'Come sfondo per quadri e oggetti', in *Casa Vogue*, Milan, November 1973 (another from the edition illustrated, p. 140).

A. Cremonese & L. Cabutti, 'Il quadro in banca', in *Bolaffiarte*, Turin, November 1975, p. 35 (another from the edition illustrated).

S. Hunter, *Arnaldo Pomodoro*, New York, 1982, no. 51 (another from the edition illustrated, pp. 60, 67).

L. Yong-Woo, 'Italian Sculptor, Arnaldo Pomodoro', in *Gana Art*, no. 7-8, Seoul, July - August 1989 (another from the edition illustrated, p. 177).

L. Vergine, *L'arte in trincea*, Milan, 1996, (another from the edition illustrated p. 11).

F. Gualdoni, Pomodoro, *Lo turbo e 'I chiaro*, Milan, 1998 (another from the edition illustrated pp. 20, 24).

F. Gualdoni, *Arnaldo Pomodoro, Catalogo ragionato della scultura*, Geneva - Milan, 2007, vol. II, no. 331 (another from the edition illustrated, p. 497).





■*28

AFTER PIETRO TACCA (ITALIAN, 1619-1686), GERMAN, EARLY 20TH CENTURY

Carlo Emanuele (1562-1630), 11th Duke Of Savoy, On Horseback

Bronze; the Duke with an elaborate feathered helmet and holding a baton in his right hand, his horse leaping forward; the collar inscribed three times 'FERT. FERT'; the saddle girth bearing the signature 'PETRVS. TACCA. F.' and 'GUSS/ H. NOACK BERLIN'; on a *Palombino antico* marble bowfront moulded base

45¼ in. (115 cm.) high, overall; 24¾ in. (62 cm.) wide; 12¼ in. (31 cm.) deep

£15,000-25,000

US\$19,000-31,000

€17,000-28,000

This bronze is an expert aftercast of a seventeenth century original, executed by the court sculptor to the Medici Grand Dukes of Florence, Pietro Tacca, in circa 1621-22. The latter is today in the Museumslandschaft Hessen Kassel (inv. no. GK III 3489) along with another equestrian bronze of the same sitter by Antonio Susini. The bronze offered here was probably commissioned from the Hermann Noack foundry in Berlin in the early 20th century by a member of the family, in order to commemorate their illustrious ancestor.



029

STATUTES OF THE ORDER OF ST MICHEL, in French, illuminated manuscript on vellum [Paris, c.1523 – before 1525]

Statutes of the royal chivalric order of St Michel, apparently one of the *de luxe* manuscripts ordered by François I, king of France (1494-1547) from the Parisian court painter Étienne Colaud in 1523 for presentation to his loyal knights, this example intended for his uncle, René of Savoy.

253 x 182mm, ii + 48 + ii leaves, complete, wide margins preserving prickings and instructions to the illuminator, 26 lines, ruled space: 175 x 115mm, two-line illuminated initials on alternating red and blue grounds throughout, two large illuminated initials, one full-page miniature with an architectural border facing a full-page armorial of René of Savoy. Modern green silk.

Provenance: (1) The full-page armorial on f.8 is that of René of Savoy (1473-1525), illegitimate son of Philip II, Duke of Savoy and originator of the Savoy-Tende cadet branch of the House of Savoy through his marriage to Anne Lascaris, countess of Tende. The Grand Bastard of Savoy won the favour of his nephew François, Count of Angoulême and when the latter acceded to the throne as François I in 1515, he appointed René governor and grand sénéchal of Provence, later granting him the title of Grand Master of France, as well as the title to the dukedom of Savoy, in 1519. René of Savoy was admitted to the chivalric Order of St Michel in 1517 – the Order’s treasure, Étienne Petit, noted that ‘fut reçu chevalier de l’Ordre m. le Bassart’ – spending the final years of his life restored to legitimacy and garlanded with high honours. He died in 1525 from injuries sustained fighting in the Battle of Pavia. (2) Antoine Moriau (1699-1759; magistrate and bibliophile); his bookplate, f.1.

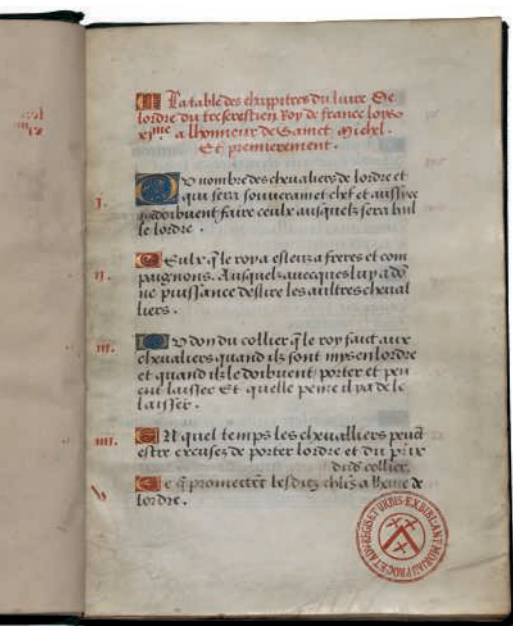
Content: List of chapters of the Order of St Michel (‘La table des chappitres du livre De lordre du tres crestien Roy de france loys xime a lhonneur de Saint Michel’) ff.1-8; Statutes of the Order of St Michel (‘Loys par la grace de dieu Roy de france...’) ff.9v-38; Additions to the Statutes (‘Les lectures du Roy de ladijonction et status ordonnances constitutions et Institutions...’) ff.38-48. The Order of Saint Michel was founded by Louis XI in 1469; equivalent chivalric fraternities of lay knights, which include the Order of the Garter in England and the Order of the Golden Fleece in the Burgundian Netherlands, were instituted by monarchs across Europe both to reward faithful service and to ensure the continuation of this loyalty from their nobility.

Illumination: The full-page miniature depicting Louis XI surrounded by his knights on f.9v is attributable to Étienne Colaud (active 1512-1541), the Parisian illuminator whose dramatic scenes populated by muscular figures and richly contrasting palette won the patronage of François I and the French court (for a fuller construction of his oeuvre, see Marie-Blanche Cousseau, *Étienne Colaud et l’enluminure parisienne sous le règne de François Ier*, 2016). Royal accounts from the early reign of François I, who ruled France from 1515 until 1547, show the king commissioning at least twelve copies of the *Statutes* from Étienne Colaud, for which the illuminator received payment in 1523 and 1538. One of these volumes is held at the British Library (Harley MS. 4485): the present manuscript bears a striking resemblance to the Harley *Statutes* in its format and script in addition to the full-page miniature by Étienne Colaud depicting the French king with the knights of the Order. It seems most likely that the present manuscript was painted by Colaud for René of Savoy, uncle to François I and a member of the Order of St Michel from 1517 until his death in 1525.

£20,000-30,000

US\$25,000-37,000

€23,000-34,000



(Alternative views)



030

ST THOMAS AQUINAS (1225-1274), and PTOLOMY OF LUCCA (c.1236-c.1327), *De regimine principum*, in Latin, illuminated manuscript on vellum, Naples, 1470.

A splendid Neapolitan humanist manuscript of the essential medieval treatise on kingship, signed and dated by Giovanni Marco Cinico and illuminated by Cola Rapicano.

252 x 171mm. i + 214 leaves, complete: i (of 2, ii a cancelled blank) + 1-8^o, 9^o, 10-27^o, 24 lines, ruled space: 160 x 90mm, gathering signatures survive, illuminated initials throughout, one large historiated initial depicting St Thomas Aquinas instructing a monarch and his court within a full border incorporating putti and an erased coat of arms, 4 large white vine initials opening each book (some marginal staining to opening leaves, small horizontal cut to f.1, not affecting text, else in pristine condition). 17th-century blind-stamped leather over wooden boards, brass catches with remnants of red velvet (scuffed and rubbed, lacking clasps and a fragment of spine).

Provenance: (1) Signed and dated by the scribe to the Aragon court and pupil to Pietro Sforza, Giovanni Marco Cinico, on f.212v: 'Ioannes Marcus velox chrysopolitanus Petri Strozæ florentini discipulus Neapoli 1470 tranquille transcripsit. Valeas qui legis.' The coat of arms on f.3 is thoroughly erased, but seems to have once been quarterly, which might indicate a commission for the court of Aragon. (2) Giacomo Gorio (1571-1648), Bishop of Vercelli, his inscription on f.2v: 'Jacob[us] Gorio servitutis ergo ser[enissim]o Duci humiliter offert.' The inscription likely predates Gorio's ordinance as Bishop in 1611 (a period that saw him fall out with the Dukes of Savoy) to the time when he was serving as tutor to Carlo Emanuele I's children in Turin. Gift to: (3) Carlo Emanuele I (1562-1630), Duke of Savoy, nicknamed 'Testa di Fuoco'. By descent.

Content: *De regimine principum* (or 'De Rege et Regno ad illustrem Cypri principem'): chapter list for Book I ff.1-2; preface ff.2v-3v; Book I ff.3v-44v; chapter list for Book II ff.44v-46; Book II ff.46-82v; chapter list for Book III ff.82v-84; Book III ff.84-142v; chapter list for Book IV ff.142v-145; Book IV ff.145-212v.

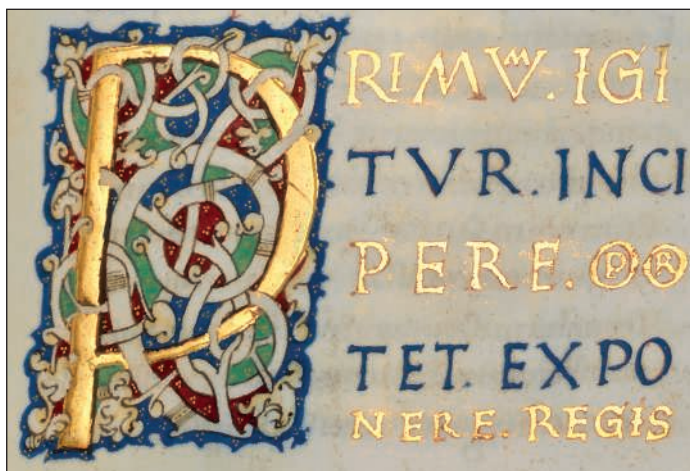
The text of the *De regimine principum* falls squarely into the tradition of 'Mirror of princes' literature, that genre of medieval advice literature that outlines basic principles of conduct for rulers based on Christian virtues and natural and feudal law. This tradition would lay the foundations for later Renaissance theories of politics and political theory and thus for modern political science. While historically attributed to St Thomas Aquinas, it is now accepted that the text as laid out in the present manuscript was also the work of Aquinas' pupil and disciple Ptolomy of Lucca (with Book I and part of Book 2 attributable to Aquinas, and the remaining books to Ptolomy).

Illumination: The illumination is attributable to Cola Rapicano, the official illuminator to the Aragon court in Naples from 1451 to 1488. His earliest securely identified and documented work is the copy of Andrea Contario's *Obiurgatio in Platonis calumniatorum* of 1471 (Paris, BnF, Ms lat.12947), also written by Giovanni Marco Cinico, with whom he collaborated on more than one occasion. Each book of the present manuscript is preceded by intricate white-vine initials of Florentine inspiration but Neapolitan execution so characteristic of Cola's style, and the flying little putti with splayed legs in the borders of the opening leaf of the preface are lively and recurrent protagonists in several other manuscripts attributed to the artist (in addition to the BnF manuscript, see, for example a Breviary in Valencia, Biblioteca Universitaria Ms. 890-726 and a Quintus Curtius Rufus, *Rerum gestarum magni Alexandri* in Madrid, Biblioteca Nacional, ms.vitr. 22.9).

From the mid-15th century, Cola led a thriving workshop that produced numerous manuscripts for the Aragonese court, and his engaging and modernising blend of Catalan, Franco-Flemish and Florentine styles was cemented by his sons and followers: he laid the foundations of a distinctive and coherent Neapolitan style that dominated book illustration in the city for the remainder of the century (see G. Toscano, *La Biblioteca Reale di Napoli al tempo della dinastia Aragonese*, Naples, 1998, pp.385-416).

£70,000-100,000

US\$87,000-120,000
€79,000-110,000



(Detail of illumination)



PROHEMIUM.

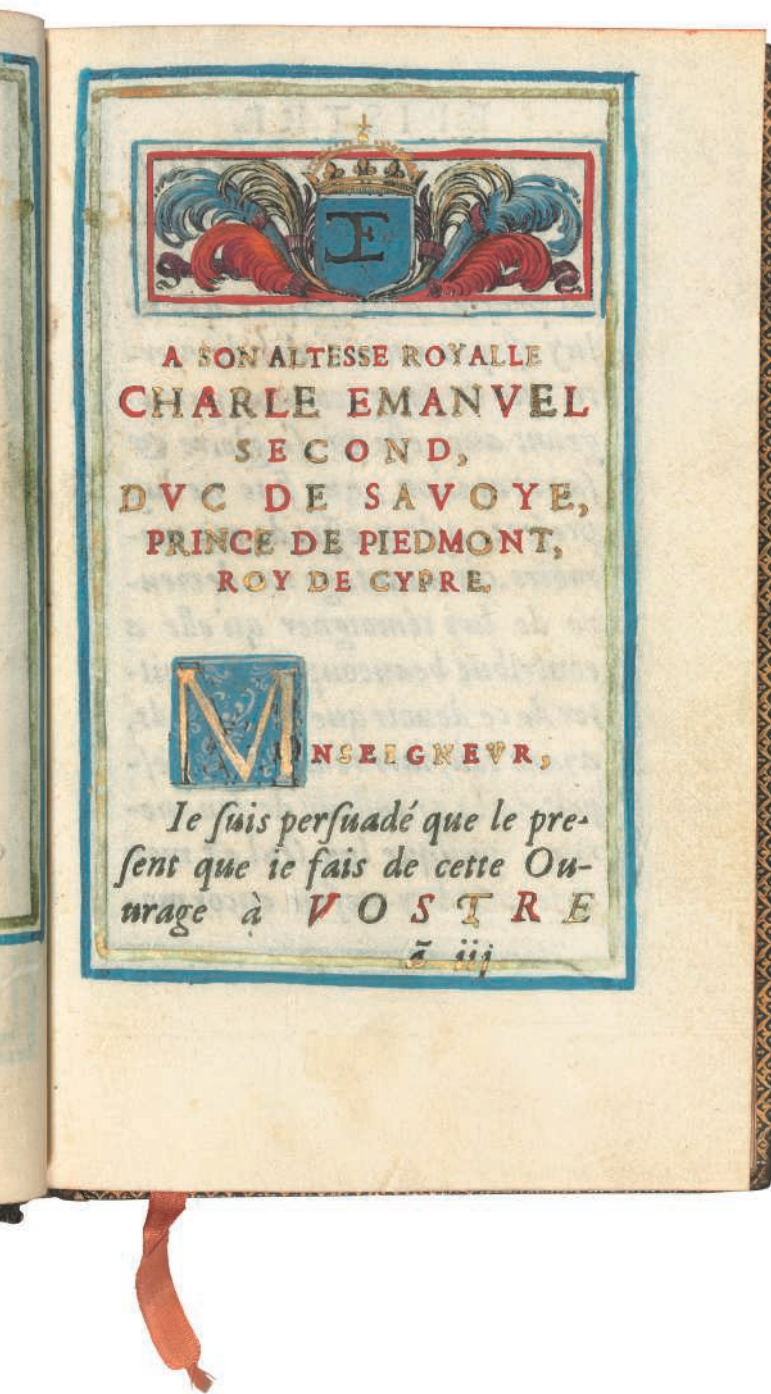
*Jacob. Gloria servitutis ergo
Seq. me Duci humiliter offert.*



GITA
TI. MI
HI. QD.
OFFER
REA

REGIAE. CELSTV
DINI. DIGNVM
MEAE QVE. PROFES
SIONI. ET OFFIGO
CONGRVVM. ID
OCCVRIT. PO
TISSIME. OFFERE
DVM. VT. REGI LIBRVM





031

REVEREND, Jean, aumônier (fl.1600s). *Les dits notables de Monsieur Philippe de France, Duc d'Anjou, frere unique du Roi.* Paris: 1655.

One of five copies only, printed on vellum and illuminated in gold, red and blue throughout, with a unique dedication to the Duke of Savoy. It has a distinguished provenance, having been in two of the greatest French book collections of the 19th century. Some copies have a frontispiece which is not present here, and is not mentioned in the catalogue entry when it was sold in the MacCarthy-Reagh sale in 1815, nor in the Lignerolles sale of 1894. MacCarthy-Reagh (1744-1811), born in Ireland, became a naturalized French citizen in 1776 on account of his staunch Catholic beliefs and installed himself in Toulouse, where he spent the rest of his life (and considerable wealth) forming one of the finest private libraries ever assembled. De Ricci described the MacCarthy-Reagh library as 'extravagantly rich in books printed on vellum.' The auction catalogue describes, amongst much else, 602 books (in 826 volumes) printed on vellum including a copy of the Gutenberg Bible (lot 61), copies of the 1457 and 1459 Mainz Psalter, and a copy of the Ximenes Polyglot Bible. Brunet IV, 1257-8: 'On connaît au moins cinq exemplaires de ce petit volume imprimé sur vélin ... et ayant chacun une dédicace particulière'; Van Praet, 479-481, with only entry 479 calling for a frontispiece.

Octavo (166 x 104mm). 3 woodcut headpieces and 3 engraved initials illuminated in gold, red and blue, each page with gold and blue borders (title lightly soiled and rubbed). 19th-century green morocco, covers with gilt roll-tooled border comprising fleur-de-lys, a double-fillet, and a toothed roll, gilt spine, turn-ins and edges (extremities faintly rubbed). *Provenance:* Comte Justin de MacCarthy Reagh (his sale in 1815, lot 3653, sold for 50 francs) – Raoul Léonor comte de Lignerolles (1817-1893, bibliophile, his sale 20 April 1894, lot 2922, note on rear endpaper noting it was bought for '140 fr et les frais').

£70,000-100,000

US\$87,000-120,000

€79,000-110,000



VERINI, Giovanni Battista (fl. 1520s). *Incipit liber primus elementorum litterarum*. [Toscolano: Alessandro Paganini, c. 1527?].

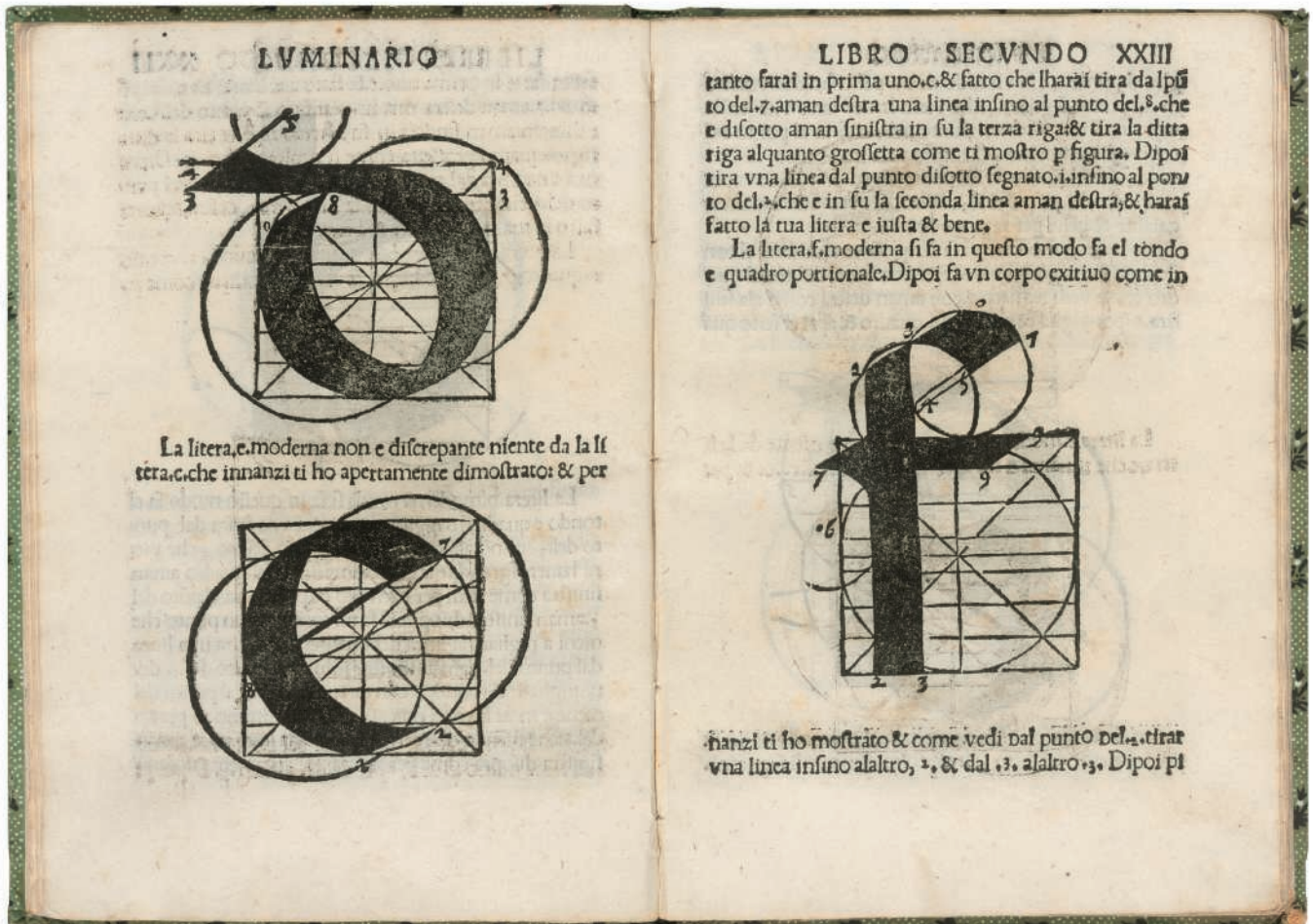
First edition, of exceptional rarity, of one of the most beautiful Renaissance handwriting manuals – a complete and remarkably well-preserved copy. Only one other complete copy has been sold at auction (Christie's, 2005) in the past forty years. Following from, and expanding on, Pacioli's and Leonardo's example in the *Divina proportione* (1509), Verini shows in the first three parts of his book how to pen the letters of various classical alphabets according to geometric proportions, while in the fourth part, departing from the conventions of the genre, he showcases more modern scripts, used by the increasingly powerful merchant classes, like *cancelleresca* and *mercantile* – presented facing a gothic knotted alphabet. Verini's modernity lies perhaps in his examining the two great script systems – humanistic and gothic – side by side, without asserting the former's superiority. Cited by Gesner and Doni, his work remains one of the most accomplished and enduringly attractive sets of alphabetical specimens of the Renaissance. Brunet V, 1138: 'Ouvrage singulier, rare et peu commun'; Berlin Cat. 5179; Sander 7551: 'Les quatre parties ne se trouvent presque jamais reunies'; Adams V, 570; G. Manzoni, *Studi di bibliografia analitica*, pp.140-8.

4 parts in one volume, quarto (205 x 140mm); with divisional titles, white-on-black woodcut border to titles and numerous woodcuts and engravings throughout showing a great variety of fonts, handwriting specimens and templates for the letters of the alphabet (lower margin of first title-page repaired with a narrow paper strip and one or two other infills to the outer margin just touching edge of the woodcut frame, one or two marginal small worm-holes, a few edges frayed, occasional light staining.) Modern patterned-paper boards (corners bumped). *Provenance*: Marcellinus Altesius, 1623 (Augustinian canon at Lecceto near Siena, his inscription on title recording receipt of this book as a gift from the vicar general of his order, Camillus Florentinus) – Marcantonio Borghese V (1814-1886, bookplate).

£20,000-30,000

US\$25,000-37,000

€23,000-34,000





033

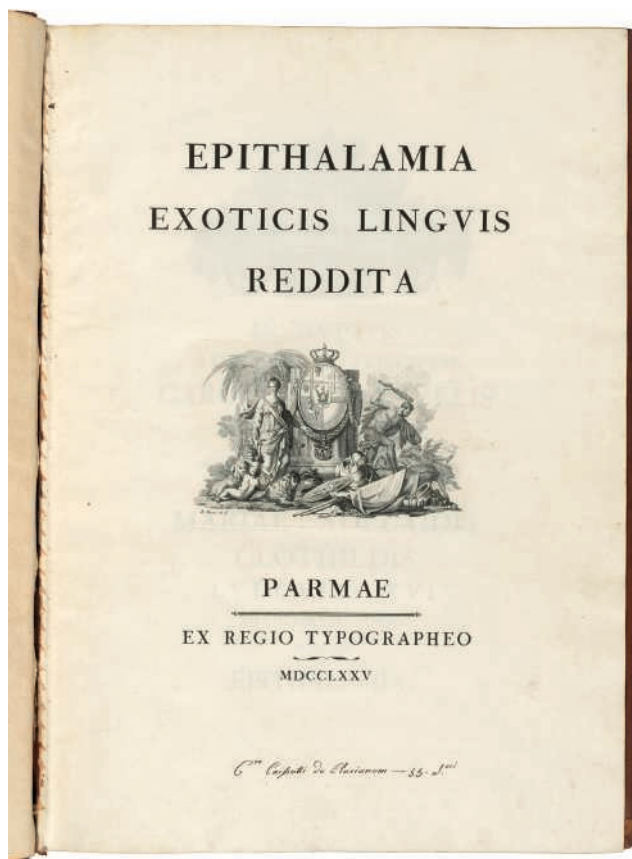
MITELLI, Giuseppe Maria (1634-1718). *Alfabeto in sogno. Esemplare per disegnare.* [Bologna: no printer], 1683 [but later].

First edition, extremely rare in its completeness, of a masterpiece of Italian Baroque, an anthropomorphic alphabet showing a series of capital letters through ingeniously contorted male and female figures, each letter surrounded by specimens for heads, bones, eyes, noses and others anatomical elements. The engravings are accompanied by a verse cartouche. Bonacini 1196 'This is Mitelli's masterpiece'; Brunet III, 1778 (with the erroneous date 1675); Cicognara 1718; Berlin Kat. 5289.

Folio (365 x 248mm to 403 x 277mm). 25 leaves comprising engraved pictorial title, dedication leaf, and 23 engraved plates (some staining and spotting, particularly to the dedication leaf, two closed tears with no loss, repaired). 19th-century patterned-paper boards (rubbed, extremities a little worn).

£2,000-3,000

US\$2,500-3,700
€2,300-3,400



034

BODONI, Giovanni Battista (1740-1813). *Epithalamia exoticis linguis reddita.* Parma: Ex Regio Typographeo, 1775.

A typographic masterpiece, printed in honour of the marriage of Charles Emmanuel of Savoy and Marie Adélaïde Clotilde, sister of Louis XVI. The beautifully printed 'exotic types' include Arabic, Greek, Russian, Phoenician, Coptic, Ethiopian, Etruscan, Turkish, Samaritan, Hebrew, Persian, Tibetan, etc. The roman types are from Bodoni's earlier or 'old style' fonts. Updike thought this 'one of his finest volumes ... really magnificent in its types, their arrangement and the superb engraved decorations' (*Printing Types* II, p. 171). Brooks 70a ('Fundamental work. A second *Manuale Tipografico*').

Large folio (473 x 334mm). Brooks' issue 'a': 28 preliminary leaves, followed by 77 leaves, of which 51 with specimen verses printed in various exotic types, printed on rectos only, and 26 leaves of explanation of the emblems. 139 finely engraved vignettes, headpiece ornaments, tailpieces and historiated initials by Bossi, Cagnoni, Patrini, Muzzi, Volpato and others after Bossi, E. Ferrari and Muzzi (faint marginal soiling to fo 9, otherwise a clean, crisp copy). Contemporary russia, panelled in gilt (hinges repaired, spine rubbed with repairs to head and tail as well as to corners). *Provenance:* late 18th-/early 19th-century armorial bookplate of the Kings of Sardinia - Caissotti di Chiusano (19th-century inscription on title, perhaps with price).

£3,000-5,000

US\$3,800-6,200
€3,400-5,600



035

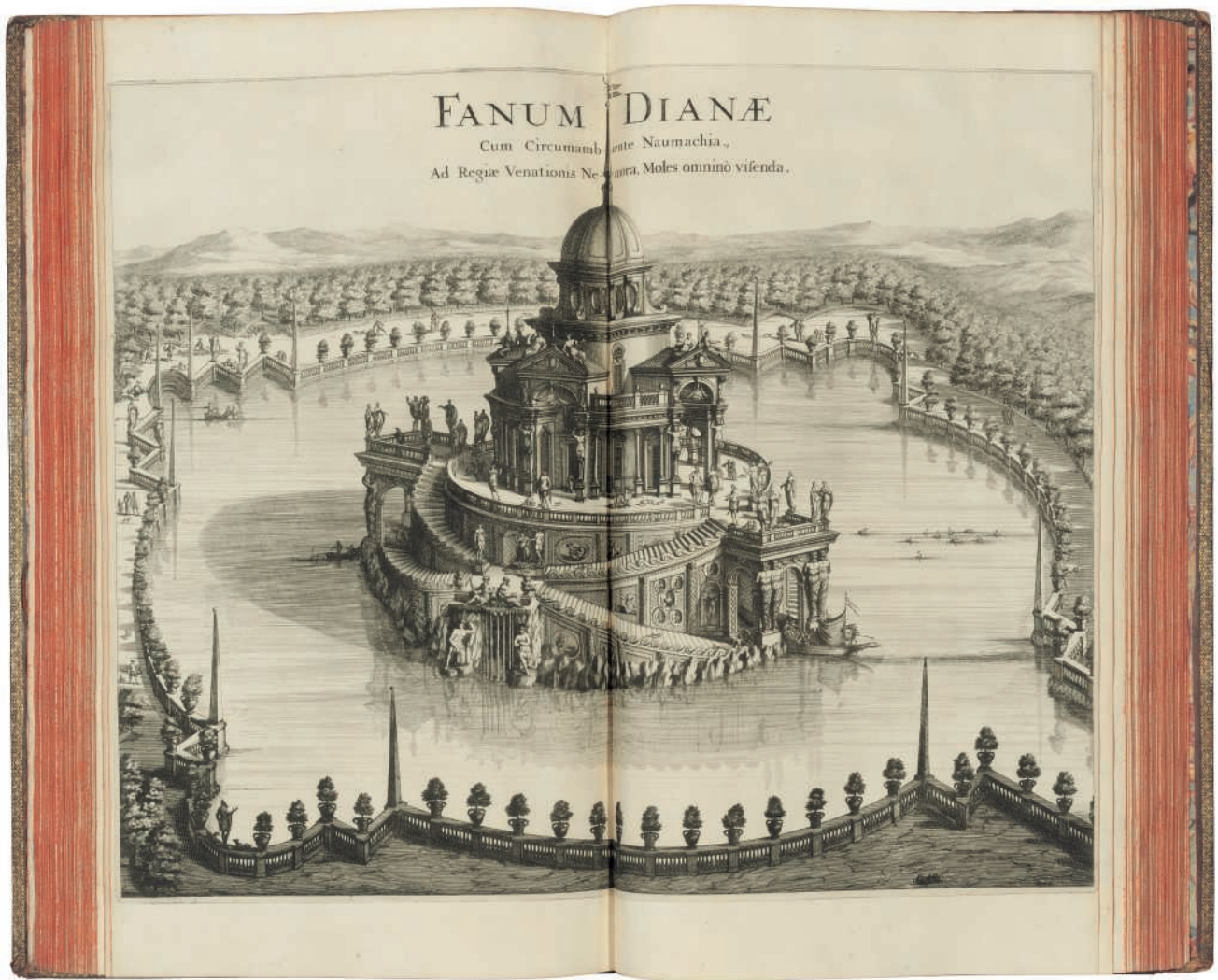
SCHEDEL, Hartmann (1440-1514). *Liber chronicarum*. Nuremberg: Anton Koberger for Sebald Schreyer and Sebastian Kammermeister, 12 July 1493.

First edition of the famous Nuremberg Chronicle, a history of the world from the Creation to his own time, remarkable for its illustration and graphic design, with wonderful depictions of cities and important early printed maps of Europe and the world. This compilation of sacred and profane history was the most elaborate printed book of its time (Campbell). Albrecht Dürer, godson of Koberger, was an apprentice to Wolgemut, one of the chief artists for the book, from 1486 to 1489 and almost certainly involved in the production of the woodcuts. These include Biblical events, pictures of human monstrosities, portraits of kings, queens, saints and martyrs, and allegorical pictures of miracles. The Ptolemaic world map (Shirley 19) is based on Mela's *Cosmographia* (1482), and is one of only three 15th-century maps showing Portuguese knowledge of the Gulf of Guinea of about 1470. The map of northern and central Europe is by Hieronymus Münzer (1437-1508) after Nicolas Khyrpfis, and is claimed to be the first modern map of this region to appear in print. Although published later than the map of Germany in the 1482 Ulm Ptolemy, it was constructed earlier. This first edition of the Nuremberg Chronicle was published in Latin; a German edition appeared five months later. Such was its immediate success, a number of pirated editions swiftly appeared. HC *14508; BMC II, 437 (IC. 7451-3); Polain(B) 3469; CIBN S-161; BSB-Ink. S-195; Bod-Inc. S-108; Schramm XVII, 6-7, 9; Schreiber 5203; Goff S-307. Maps: Campbell, *The Earliest Printed Maps, 1472-1500*, 1987, pp. 152-159; Shirley *Mapping the World*, 19).

Imperial folio (431 x 315mm), 324 leaves (of 328, fo CCLXI which is blank excepting headline replaced with facsimile on Whatman paper watermarked 1816, without blank fos 55/6 and 61/5-6). 1809 woodcut illustrations printed from 645 blocks (Cockrell's count). German foliate initial opening text with acanthus decoration in blue and red on a green ground, initials in table in red or blue, red capital strokes throughout (title cut-down and mounted within 19th-century red and brown rules, leaves 1/3-4 with repaired marginal chips, Sarmatiana supplement bound at end, map of Europe possibly supplied soiled and with marginal losses, the whole map remargined and two-thirds of the second leaf reinforced not affecting colophon, folio XCV with marginal chip repaired, leaf CIX with corner repaired affecting marginal woodcuts with ink facsimile replacement, the passage on CLXIX about Pope Joan apparently once censored with pasted overslip removed evidenced by staining, loss of one letter and iconoclasm to child in accompanying woodcut, ink erasure of four words on CCXXXII about an Abbess' authority, occasional light soiling and minor marginal tears and repairs). 19th-century diced calf over wooden boards (rebacked, rubbed, heavily to head of spine with joints splitting). *Provenance*: sparse marginalia at beginning in a contemporary hand - Rev. J. Bowen (fl. 1834, magistrate, of Portland Place, Bath, 19th-century ownership inscription on title).

£40,000-60,000

US\$50,000-74,000
€45,000-67,000



036

BLAEU, Jan (1596-1673). *Theatre des états de son Altesse Royale le Duc de Savoie. Tome I: Contenant le Piémont, la ville de Turin, et les lieux voisin. Tome II: Contenant la Savoie. Traduit du Latin en François.* The Hague: Adrian Moetjens, 1700.

Original edition in French, of Duke Charles Emanuel II of Savoy's ambitious plan to add Piedmont and Savoy to the Blaeu's planned gigantic multi-volume atlas of the towns and monuments of Italy. In the event, Blaeu only saw the volumes relating to the Ecclesiastical State, Rome and Naples & Sicily through the press, with those for Piedmont and Savoy published posthumously. The plates in the present lot are the same as those in earlier the Dutch edition, but with the addition of the portrait of Victor Amédée II, Duke of Savoy. Van der Krogt IV-1, 43:322.1-2.

2 volumes, folio (576 x 325 mm). Volume I, Piedmont: engraved allegorical frontispiece, genealogical table, heraldic crest with the arms of the dukes of Savoy, 3 portraits and 65 views, maps and monuments, all but 4 double-page with the panoramic view of Turin engraved on two plates. Volume II, Savoy: engraved allegorical frontispiece and 69 views, maps and monuments, all but 6 double-page with the views of Tonon, Aosta, Mondovi, Garessio, Bielle and Aurni each engraved on 2 plates. Both titles with engraved vignettes and letterpress printed in red and black (a large number of plates in vol. I and a few towards end of vol. II trimmed just into image, but without major loss, occasional minor staining, tiny marginal burn hole to II.3R). Contemporary mottled calf, gilt spines, red edges (extremities lightly rubbed). *Provenance:* Umberto I of Italy (1844-1900, r.1878-1900; bookplate as Prince of Savoy & Piedmont). (2)

£25,000-35,000

US\$31,000-43,000
€28,000-39,000

037

LOUIS XV (1710-1774), King of France – *Le Sacre de Louis XV, Roy de France & de Navarre, dans l'Eglise de Reims, Le Dimanche XXV Octobre MDCCXXII.* [Paris: 1722?].

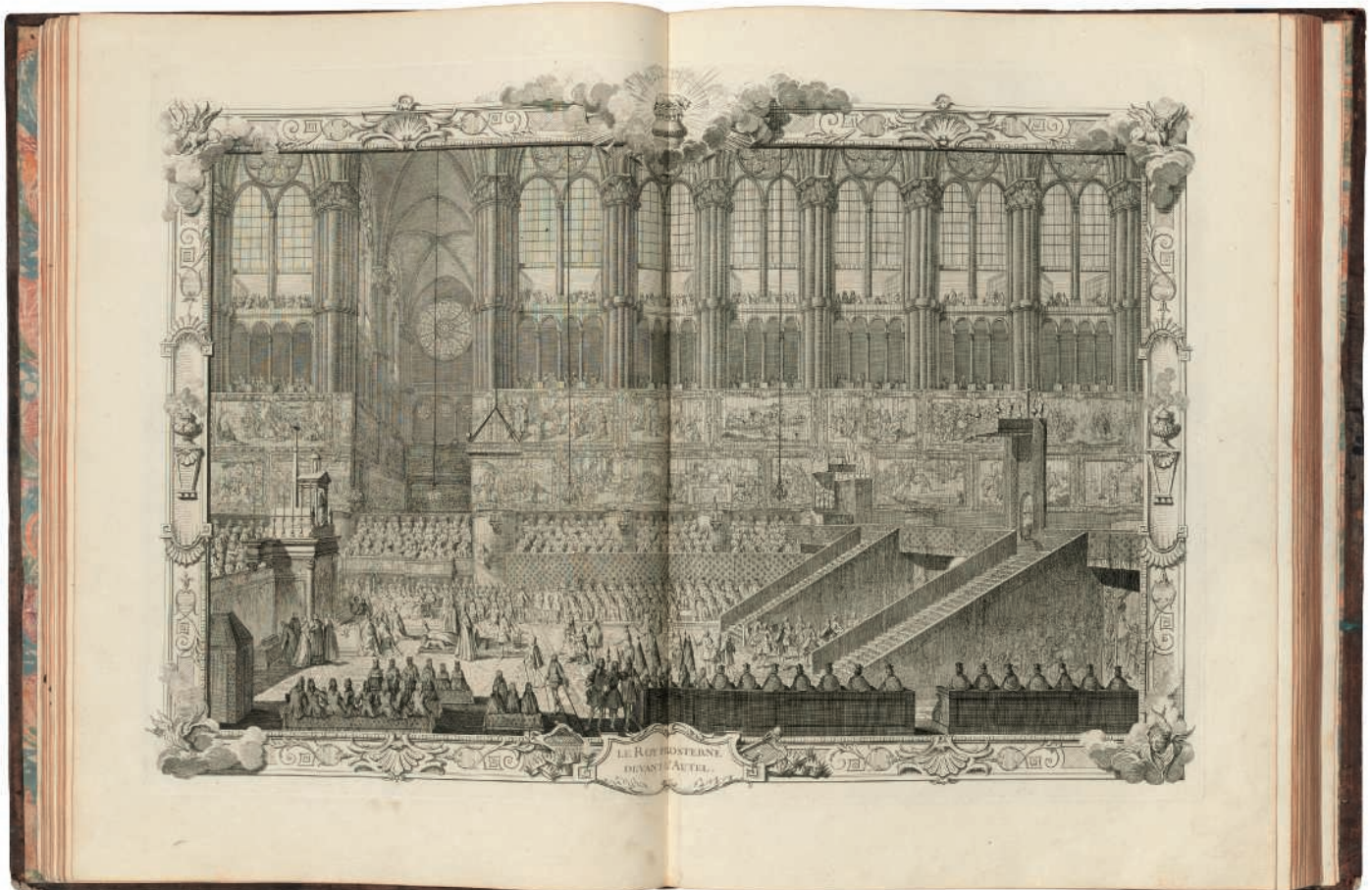
Probably the most magnificent of all fête books, this monumental work depicts the ceremonial events that occurred upon the coronation of Louis XV at the Cathedral in Reims in 1722. The accompanying descriptive text was written by Antoine Danchet and revised by Jean-Paul Bignon and Claude Gros de Boze. The plates illustrate various scenes from the coronation including the procession to the church, the King prostrate before the altar, the crowning of the King, the celebratory festival held after the coronation, and the costume plates show the attire worn by Louis XV and some of the notable figures in attendance. Berlin 3009; Brunet V, 19 'ce volume est recherché à cause de belles planches qu'il renferme'; Cohen-de-Ricci 917; Vinet 516; Watanabe 2018.

Folio (645 x 471mm). Text printed on rectos only. Engraved throughout, preliminaries and accompanying descriptions of plates each within elaborate border, engraved title-page, 9 double-page plates on guards 'brillamment exécutées, et riches de détails' (Vinet), 30 single-page costume plates, double-page table of contents, single-page list of 'noms des peintres et graveurs,' and 9 headpiece vignettes of allegorical figures by Charles Nicolas Cochin the Younger, Louis Desplaces, Ennemond Petitot, *et al.* after Pierre Dulin and Pierre Josse Perrot (some even browning mainly affecting text). Contemporary mottled calf, covers with gilt triple fillet border and fleurs-de-lys cornerpieces, gilt spine, red edges (extremities rubbed, heavily with some loss to head & tail of spine and corners, spot of green paint on lower cover). *Provenance:* old paper library label at foot of spine.

£5,000-8,000

US\$6,200-9,900

€5,600-8,900





38

***38**

PIEDMONTESE SCHOOL, 17TH CENTURY

Portrait of Vittorio Amedeo I, Duke of Savoy (1587-1637), half-length, in gilded armour with a lace collar and the collar of the Order of the Most Holy Annunciation

oil on canvas
26½ x 19⅞ in. (67.4 x 50.6 cm.)

£1,500-2,500

US\$1,900-3,100

€1,700-2,800

EXHIBITED:

Cortina d'Ampezzo, Ciasa da ra regoles; Milan, Palazzo Reale, Casa Savoia, *Storia di una Famiglia Italiana*, July 2009-January 2010, no. 94.

***39**

FOLLOWER OF PHILIBERT TORRET, CALLED NARCISO

Portrait of a young nobleman, thought to be Carlo Emanuele II (1634-1675), half-length, in armour, with a lawn and lace collar, in a feigned oval

oil on canvas
24¾ x 19½ in. (62 x 49.5 cm.)

£800-1,200

US\$990-1,500

€900-1,300





***40**

GIORGIO DOMENICO DUPRÀ (TURIN 1689-1770)

*Portrait of Vittorio Amedeo III of Savoy (1726-1796),
bust-length, in armour with a crimson wrap, wearing the
chain of the Order of the Annunciation, holding a baton*

oil on canvas, unlined, oval
31 x 25¼ in. (78.7 x 64.2 cm)

£4,000-6,000

US\$5,000-7,400

€4,500-6,700



*41

CASPAR GRAS (1585 - 1674), INNSBRUCK, CIRCA 1630-50

Emperor Ferdinand III On Horseback

in elaborate armour seated on a curveting horse; on a canted rectangular variegated marble base

14 in. (35.5 cm) high; 15 in. (38 cm) long; 19 3/4 in. (50.2 cm) high, overall

£60,000-80,000

US\$75,000-99,000

€68,000-89,000

COMPARATIVE LITERATURE:

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

C. Avery, 'The Bronze Statuettes of Caspar Gras', *Studies in Italian Sculpture*, London, 2001, pp. 431-472.

The present statuette depicts the Holy Roman Emperor Ferdinand III, scion of the dynastic House of Habsburg, sitting astride a curveting horse preparing to leap gracefully from its hind legs. The bronze is known in one other cast, which was in the Imperial Treasury in Vienna from at least 1750 and is now in the Kunsthistorisches Museum, Vienna, and which has been conclusively attributed to the great Austrian sculptor Caspar Gras.

THE HABSBURG GROUP OF RIDERS

This bronze belongs to a series of equestrian statuettes that represent different members of the Habsburg family. For an extended discussion of this group see Leithe-Jasper (*loc. cit.*). Of this group, the majority of which are in the Kunsthistorisches Museum, Vienna, the equestrian statue of Ferdinand III (inv. no. 6020) can be traced the furthest back to an Imperial Treasury inventory of 1750.

The present bronze was cast with the same technical ingenuity and methodology as the rest of the above group. The body of the horse was cast in one piece, including the hind legs and forelegs to below the carpus. The rest of the forelegs, the head and base of the neck and the tail were all cast separately. The rider's body, saddle and saddlecloth form one piece; the head, arms below the shoulder, and large bow of the sash are all cast separately. For this entire group the horse was always cast from the same model. The heads are all inserted into the neck aperture and are thus easily interchangeable. In all probability the heads were executed last, when it was known who was to be portrayed (Leithe-Jasper, *loc. cit.*).

This process would have allowed the sculptor to produce a quantity of extremely high quality and adaptable bronzes, without the excess costs of building up the models and moulds from scratch. The present bronze is seemingly identical to another example of Ferdinand III in Vienna (inv. no. 6020), albeit without the baton, reins and stirrups. A hole to the back of the head of Ferdinand II in the present bronze indicates that he also was originally adorned with a laurel crown. Of all the groups in the series, these are the only two bronzes that are identical, although the unattached head of Leopold I in Vienna is a close variant of the head of the same sitter in the equestrian bronze also in Vienna. It is generally believed that the bronzes were all cast between 1630 and 1658.

CASPAR GRAS

The equestrian statuettes have long been attributed to the Austrian sculptor of German birth, Caspar Gras. Whilst the inspiration for the series came from Giambologna's *Nessus and Deianira*, the bronzes are formally close to Caspar Gras' monumental equestrian statue of Archduke Leopold V in Innsbruck (1623-30). With the latter equestrian portrait Gras became the first European sculptor to realise the feat of executing a monumental bronze equestrian portrait in which the enormous weight of a rearing horse and rider is balanced on the delicate twin points of the horse's rear hooves. This extraordinary technical achievement, which must have made Gras famous far beyond Innsbruck, was surely the catalyst for this series of bronzes that showcase this feat on a smaller scale. Avery notes that 'the assembled evidence now points beyond reasonable doubt to the authorship of Caspar Gras' (Avery, *op. cit.*, p. 432).

FERDINAND III HOLY ROMAN EMPEROR

Ferdinand was the fourth child of Emperor Ferdinand II and his first wife, Maria Anna of Bavaria. He became Archduke of Austria in 1621, King of Hungary in 1625, and King of Bohemia in 1627. Having been elected King of the Romans in 1636, he succeeded his father as Holy Roman Emperor in 1637 and the present statuette may have been created around the time of his elevation to Emperor.



42

***42**

FOLLOWER OF JAN KRAECK

Portrait of Maurizio of Savoy (1593-1657), aged 11, half-length, in brown doublet with a lawn collar

oil on canvas
25½ x 20⅞ in. (65 x 51 cm.)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

***42**

FOLLOWER OF JAN KRAECK

Portrait of Maurizio of Savoy (1593-1657), aged 11, half-length, in brown doublet with a lawn collar

oil on canvas
25½ x 20⅞ in. (65 x 51 cm.)
inscribed 'PRINC. MAVRICIVS A. SABAVD. ÆT. AN. XI.'
(upper centre, 'AB' in ligature)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700



43

***43**

PIEDMONTESE SCHOOL, 17TH CENTURY

Portrait of Beatrice of Portugal (1504-1538), half-length, in a jewelled dress and a feathered cap

oil on canvas, unlined
27⅞ x 22⅞ in. (69.5 x 56.2 cm.)

£1,500-2,500

US\$1,900-3,100
€1,700-2,800

***44**

CIRCLE OF JAN KRAECK (HAARLEM 1538-1607 TURIN)

Portrait of Carlo Emanuele I of Savoy (1562-1630), half-length, in armour, with the Cross of the Order of Saint Maurice and the Chain of the Order of the Most Holy Annunciation

oil on canvas, unlined, oval
31⅞ x 23¾ in. (79 x 60.4 cm.)

£2,000-3,000

US\$2,500-3,700
€2,300-3,400



44

48

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■*45

CIRCLE OF CHARLES DAUPHIN (NANCY 1615/1620-1677 TURIN)

Portrait of a noblewoman thought to be Maria Giovanna Battista of Savoy-Nemours (1644-1724), full-length, seated, in a silver gold embroidered dress with a gold brocade ermine lined wrap, a page at her side

oil on canvas, unlined
84½ x 58½ (213.7 x 148.6 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000



***46**

SPANISH SCHOOL, 17TH CENTURY

Portrait of Margherita of Savoy (1589-1655), daughter of Carlo Emanuele I, bust-length, in a lace ruff and black gown

oil on canvas
25¾ x 19⅞ in. (65.3 x 50.7 cm.)

£800-1,200

US\$990-1,500
€900-1,300



***47**

CIRCLE OF MIGUEL JACINTO MELÉNDEZ (OVIEDO 1679-1734 MADRID)

Portrait of Maria Luisa Gabriella of Savoy, Queen of Spain (1688-1714), half-length, in a lace trimmed dress, a landscape beyond, in a feigned oval

oil on canvas
32⅞ x 24½ in. (83.5 x 62.3 cm.)

£1,500-2,000

US\$1,900-2,500
€1,700-2,200





***48**

A MEISSEN PORCELAIN COMPOSITE TÊTE-À-TÊTE
THE PORCELAIN CIRCA 1765-1775, THE DECORATION
CIRCA 1775, BLUE CROSSED SWORDS AND DOT
MARKS, BLUE CROSSED SWORDS AND STAR MARK
TO ONE SAUCER, PRESSNUMMER 32 TO THE SUGAR-
BOWL

Painted with hunting scenes, comprising: a teapot and cover,
a milk-jug, a sugar-bowl and cover and two coffee-cups and
saucers, in a fitted case

The teapot - 3¾ in. (9.5 cm.) high

(7)

£1,500-2,500

US\$1,900-3,100

€1,700-2,800

***49**

**A PATINATED-BRONZE FIGURE OF NAPOLEON
BONAPARTE (1769-1821)**

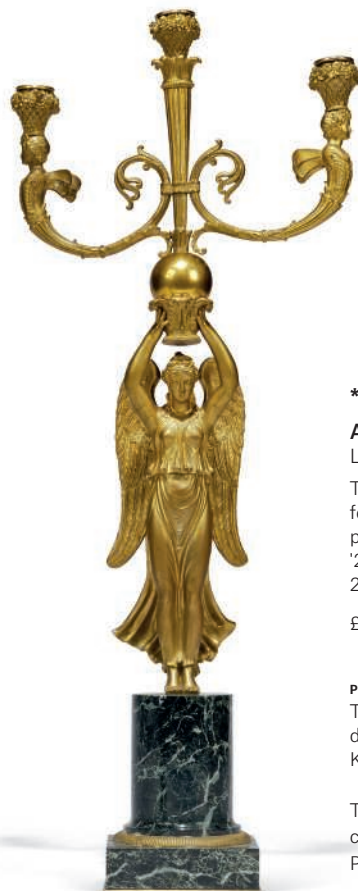
EARLY 20TH CENTURY

On an integral, stepped, rectangular base, signed 'EN'
20¾ in. (52.5 cm.) high

£1,500-2,500

US\$1,900-3,100

€1,700-2,800



***50**

A PAIR OF ORMOLU THREE-LIGHT CANDELABRA
LATE 19TH CENTURY, POSSIBLY ITALIAN

The branches issuing from a sphere held aloft by a winged
female deity on a *verdi antico* plinth, one stamped to the base
plate '11572', '1396', '2474' and 'P.P.R.'; the other '11573', '1399',
'2474' and 'P.P.R.'

25¾ in. (65 cm.) high; 10½ in. (27 cm.) wide

(2)

£1,200-1,800

US\$1,500-2,200

€1,400-2,000

PROVENANCE:

The private collection of the Italian Royal Family, Castello Reale
di Racconigi,
King Umberto II (1904-1983) and by descent.

The 'PPR' marks to the underside of these candelabra almost
certainly signify Principe Piedmonte Racconigi or Proprieta
Privata Racconigi.



***51**

A FRENCH GILT AND PATINATED BRONZE STRIKING MANTEL CLOCK

LATE 19TH CENTURY, RETAILED BY FELIX CHOPIN, ST. PETERSBOURG, THE CASE IN THE MANNER OF JEAN-JOSEPH DE SAINT-GERMAIN

The drum case above a wild boar, the white glazed ceramic dial signed 'FELIX CHOPIN / ST. PETERSBOURG', the twin barrel movement with countwheel strike to bell, the backplate stamped 'Marti' and numbered '20786'
21 in. (53.3 cm.) high; 12½ in. (31.8 cm.) wide; 9 in. (22.8 cm.) deep

£10,000-15,000

US\$13,000-19,000
€12,000-17,000



***52**

**CIRCLE OF CHARLES DAUPHIN (NANCY C. 1615/1620-1677
TURIN)**

Equestrian portrait of a member of the Savoia family

oil on canvas, unlined
37½ x 31½ in. (94.3 x 80 cm.)

£3,000-5,000

US\$3,700-6,200
€3,400-5,600

***53**

**CIRCLE OF MARIA GIOVANNA CLEMENTI, CALLED LA
CLEMENTINA (TURIN 1692-1761)**

Portrait of Polissena D'Assia, Queen of Sardinia (1706-1735), half-length, in a gold dress with a red ermine lined wrap, with a crown; and Portrait of Carlo Emanuele III, King of Sardinia (1701-1773), half-length, in armour with an ermine lined cloak

oil on canvas
34¾ x 27¾ in. (88.4 x 70.2 cm.)

£5,000-7,000

a pair (2)

US\$6,200-8,600
€5,600-7,800



***54**

A SWISS ORMOLU GRANDE SONERIE 'PENDULE D'OFFICIER'

LATE 18TH CENTURY, RETAILED BY MUSY, TURIN

Of typical form, the white enamel dial signed 'MUSY / PERE ET FILS / H GERS DE S. A. S. / A TURIN', with selection lever to underside 'Silence / Petite Sonerie / Grande Sonerie', the movement with chain fusee and standing barrel, with later platform lever escapement, numbered '10897'

7¼ in. (19.6 cm.) high, 5 in. (12.7 cm.) wide; 3¼ in. (8.3 cm.) deep

£3,000-5,000

US\$3,800-6,200

€3,400-5,600

Reputed to be the oldest firm of jewellers in Italy, the firm of Musy, Turin, was jeweller to the court of Savoy from 1707 and is still in operation today.



***55**

A VINOVO PORCELAIN PORTRAIT COFFEE-CUP AND SAUCER

THE CUP DATED 1776, BLACK CROSS AND V MARKS

The saucer painted with a portrait of King Carlo Emanuele IV, King of Sardinia (1751-1819) within a gilt frame, the cup with his consort, Queen Marie-Clotilde of France (1759-1802), in a fitted case

The saucer - 5¼ in. (13.4 cm.) diameter

£1,500-2,500

US\$1,900-3,100

€1,700-2,800

***56**

A PAIR OF MEISSEN (MARCOLINI) PORCELAIN TWO-HANDLED BLUE-GROUND PORTRAIT VASES

CIRCA 1800, BLUE CROSSED SWORDS AND STAR MARKS, PUCE PAINTED INVENTORY NUMBERS 1739 S.M. TO ONE AND 1740 S.M. TO THE OTHER

Each painted with an oval portrait panel, one with Anthony of Saxony (1755-1836), King of Saxony, the other with his first wife, Princess Maria Carolina of Savoy (1764-1782), one applied with a paper label *R. Palazzo - Torino / No.1740 / S.M.*

9¼ in. (23.5 cm.) high

(2)

£2,000-4,000

US\$2,500-4,900

€2,300-4,500



***57**

**A PAIR OF ITALIAN MICROMOSAIC
PANELS**

ROME, EARLY 19TH CENTURY

Each of circular form and depicting figures in front of the Temple of Saturn and the Gate of the Coliseum, respectively, mounted in later giltwood beaded and fluted foliate frames; the reverse of each panel with typed paper label marked 'VEDUTA di/ ROMA'

10½ in. (26.7 cm.) diameter, the panels

15 in. (38 cm.) square, overall (2)

£12,000-18,000

US\$15,000-22,000

€14,000-20,000







Castello Reale di Racconigi, Cuneo, Italy

■*58

A PAIR OF CHARLES X ORMOLU AND PATINATED BRONZE FIGURAL TEN-LIGHT CANDELABRA

CIRCA 1820-30

With scrolling branches modelled as cornucopia held aloft by classical female figures on acanthus decorated cylindrical plinths adorned with stylised Grecian masks on square bases, one stamped 'P.P.R 308', inscribed in blue crayon 'P.R. 2644', and with remnants of Castello Racconigi inventory label, the other stamped 'P.P.R 309', inscribed in blue crayon 'P.R. 2645', and with printed inventory label with a crown above 'R CASTELLO DI RACCONIGI/NO 00309/1933', some bobeches replaced
45¾ in. (117 cm.) high; 18½ in. (47 cm.) wide (2)

£20,000-30,000

US\$25,000-37,000
€23,000-34,000

PROVENANCE:

The private collection of the Italian Royal Family, Castello Reale di Racconigi, King Umberto II (1904-1983) and by descent.

THE PROVENANCE

The 'PPR' marks to the underside of these candelabra almost certainly signify Principe Piedmonte Racconigi or Proprieta Privata Racconigi. This is further supported by the presence of the 1933 Castello Reale di Racconigi inventory labels, which conclusively place these candelabra in the private collection of the Italian Royal Family at Castello Reale di Racconigi by that date.

Located south of Turin, Racconigi was first constructed in the 12th century, and from the early 17th century was a residence of the Savoy family. The palace was retained as a private residence of the Royal House of Savoy throughout the unification of Italy and was presented in 1930 by King Vittorio Emanuele III to his son, later King Umberto II, following his marriage to Princess Maria-José of Belgium. It is likely that these candelabra were in his possession when the inventory was produced in 1933. Racconigi was acquired by the Italian state in the 1970s, carefully conserved and later opened as a state museum in 1980.

THE DESIGN

The figural supports to this impressive pair of candelabra relate to those to a pair dated to circa 1805, formerly in the possession of the Murat family and today in the collections of the Mobilier National (GMLC 700/1-2, see M-F Dupuy-Baylet, *L'heure, le feu, la lumière, Les bronzes du mobilier national 1800-1870*, Dijon, 2010, pp. 168-9). They derive from a design for similar candelabra, with winged figures of Nike, produced by the architect Charles Percier as part of a commission to furnish Empress Josephine's bedroom at the château de Saint-Cloud (illustrated in M.L. Myers, *French Architectural and Ornament Drawings of the Eighteenth Century*, New York, 1991, pp. 157-160, cat. 98).

Interestingly, the bold scrolling acanthus branches of the present candelabra closely relate to those on a pair of candelabra also from Castello Reale di Racconigi, sold from the collection of S.A.R. La Principessa Reale Maria Gabriella Di Savoia, Christie's, London, 27 June 2007, lot 214, which would suggest they were likely part of the same commission.



(Details of inventory marks)





***59**

A NAPLES (REAL FABBRICA FERDINANDEA) PORCELAIN COFFEE-CUP AND SAUCER

CIRCA 1800-1806, IRON RED CROWNED N MARKS AND INCISED LETTERS TO THE CUP

Painted with silhouette portrait medallions, probably Ferdinand IV of Naples (1751-1825) and his wife Maria Carolina of Austria (1752-1814), on a puce ground

The saucer - 5½ in. (14 cm.) diameter

£1,500-2,500

US\$1,900-3,100
€1,700-2,800

For a similar cup and saucer see Angela Caròla-Perrotti et al., *Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinanda, 1743-1806*, Exhibition Catalogue, Museo Archeologico Nazionale, Napoli (Naples, 1986), p.578, no. 569.



***61**

A SOVIET PORCELAIN COFFEE CUP AND SAUCER

BY THE IMPERIAL PORCELAIN FACTORY, ST PETERSBURG, PERIOD OF NICHOLAS II, 1915, AND THE STATE PORCELAIN FACTORY, LENINGRAD, 1925

The cup decorated with a crowned floral cypher 'E', probably for Queen Elena of Italy, within gilt *ciselé* leaves on dark blue ground, the saucer similarly decorated, the saucer marked with green underglaze factory mark, the cup marked with blue underglaze hammer, sickle and cog, both inscribed and dated 'Bossilka Radonitch / 1925'

The saucer, 5¾ in. (14.5 cm.) diameter

£5,000-7,000

US\$6,200-8,600
€5,600-7,800

Bossilka Radonitch (1883-1972) was born in Montenegro and moved to Russia in 1905. She worked at the State Porcelain Factory between 1920-1924 under the guidance of Sergei Chekhonin, whose stylistic influence is apparent on the present lot. In June 1924, she emigrated to Italy where she became a maid of honour to Queen Elena of Italy, who was the daughter of King Nicholas I of Montenegro. It is very likely that this cup and saucer were given as a present to Queen Elena from Radonitch herself.



***60**

A PAIR OF MEISSEN (MARCOLINI) PORCELAIN BLUE-GROUND TWO-HANDLED TOPOGRAPHICAL VASES AND COVERS

CIRCA 1800, BLUE CROSSED SWORDS AND STAR MARKS, PAINTED INVENTORY NUMBER 1737 S.M. TO ON AND INDISTINCT TO THE OTHER

Each painted to one side with a view of Dresden and to the other with a bouquet of flowers, the cover finials modelled as sphinxes
12½ in. (32 cm.) high overall

£1,500-2,500

(2)
US\$1,900-3,100
€1,700-2,800



***62**

A CONTINENTAL PORCELAIN LARGE GOLD-GROUND CABINET-CUP AND SAUCER

PROBABLY NAPLES, EARLY 19TH CENTURY, INCISED MARKS

Decorated with two heads in profile, probably Carlo Felice, King of Sardinia (1765-1831) and Maria Cristina of Naples and Sicily (1779-1849)

The cup - 3¾ in. (10 cm.) high

£1,800-2,500

US\$2,300-3,100
€2,100-2,800

***63**

A. QUAGLINO (ITALIAN)

Bust of Vittorio Emanuele III, King of Italy (1869-1947)

signed 'A. QUAGLINO'
bronze, golden-brown patina
19 in. (48.3 cm.) high
This bronze after 1950.

£1,000-1,500

US\$1,300-1,900
€1,200-1,700



63

***64**

WALTER W. WINANS (AMERICAN, 1852-1920)

Group of Vittorio Emanuele III, King of Italy (1869-1947), on horseback

signed and dated 'Walter Winans/ 1917'
bronze, green-brown patina
24½ in. (62.3 cm.) high; 28½ in. (72.5 cm.) wide
This bronze circa 1917.

£3,000-5,000

US\$3,800-6,200
€3,400-5,600

Walter W. Winans was an American polymath, and famed as a marksman, horse breeder, sculptor and painter. He won two Olympic medals for shooting, gold in 1908 and silver in 1912. In the years between 1912 and 1948, competition in various artistic fields also formed a part of the Olympic programme. In the same year as his shooting silver medal, Winans also won gold with his sculpture *An American Trotter*.



64



65

***65**

CARLO MAROCHETTI, BARON (FRENCH, 1805-1867)

Emanuele Filiberto, 10th Duke of Savoy

signed 'Faugard après Marochetti', fondeur Susse Frères

bronze, light brown patina

£3,000-5,000

US\$3,800-6,200

€3,400-5,600

The original of the monument is in Piazza San Carlo, Turin, was created in 1838 and was commissioned by Charles Albert of Savoy, King of Sardinia.

***66**

COUNT STANISLAS GRIMALDI DEL POGGETTO (ITALIAN, 1825-1903)

Group of Carlo Emanuele (1562-1630), 11th Duke of Savoy, on horseback

signed and dated 'C.te Stanislao Grimaldi sculp. 1891' and inscribed 'E. Sperati. fuse/ Torino', the underside with a paper label marked 'CASE DI S.A.B./IL DUCA DEGLI ABRUZZI/ N. 2 C/ Bronze[?]'

bronze, dark-brown patina

29½ in. (75 cm.) high; 27¼ in. (69.5 cm.) wide

This bronze circa 1891.

£4,000-6,000

US\$5,000-7,400

€4,500-6,700



66

62

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



***67**

RAPHAEL GIOVANETTI (ITALIAN, 19TH CENTURY)

Portrait of Maria Theresa of Savoy (1801-1855), full-length, seated, in a red dress, on a chaise-longue

signed 'Raphael/Giovanetti/GZ.' (lower left)

oil on paper laid down on canvas

13¾ x 9¾ in. (34 x 24 cm.)

£3,000-4,000

US\$3,800-4,900

€3,400-4,500

***68**

A LOUIS-PHILIPPE ORMOLU AND PATINATED BRONZE STRIKING MANTEL CLOCK

SECOND QUARTER 19TH CENTURY

The case surmounted by a sea goddess, the twin barrel movement with silk suspension and countwheel strike on bell
22½ in. (57.1 cm.) high; 17¾ in. (45 cm.) wide; 5 in. (12.7 cm.) deep

£2,000-3,000

US\$2,500-3,700

€2,300-3,400





(Part lot)

***69**

ATTRIBUTED TO LUIGI BERNERO (1733-1821)

Portrait of Vittorio Emanuele I of Savoy (1759-1824), bust-length, in uniform

pastel on paper
 15 7/8 x 13 in. (40.4 x 33 cm.); and Circle of Luigi Bernero, *Portrait of Vittorio Emanuele I of Savoy (1759-1824), bust-length, pastel on paper* (2)

£800-1,200

US\$990-1,500
 €900-1,300

These portraits depict Vittorio Emanuele I (1759-1824), Duke of Savoy and King of Sardinia, wearing a medal of the order of the Santissima Annunziata. The work appears to be after an oil painting by Luigi Bernero (1733-1821), who was one of the leading portraitists of the Savoy court. There is a pastel version of the portrait in Rome, at the palazzo del Quirinale (N. Jeffares, *Dictionary of pastellists*, online edition, J.148.11). We are grateful to Neil Jeffares for his help in preparing this catalogue entry.

***70**

**AN APULIAN GNATHIAN-WARE SKYPHOS
 CIRCA 4TH CENTURY B.C.**

Decorated in ochre, white and red slip, the obverse with a band of ivy interspersed with flower heads, with two doves perched on a central fountain, framed by ivy leaf tendrils, folded drapery; the reverse with foliate band beneath the rim
 11 1/2 in. (29 cm.) diam. excl. handles; 7 1/4 in. (18.5 cm.) high

£2,500-3,500

US\$3,100-4,300
 €2,800-3,900

PROVENANCE:

Acquired prior to 1976.







***71**

FOUR DAUNIAN POTTERY VESSELS

CIRCA 6TH-4TH CENTURY B.C.

Including three kyathoi, the body of two of the vessels decorated with dark brown and red slip in horizontal bands, geometric patterns on interior and underside of vessels, the third kyathos with a plain body, the handle decorated with horizontal and vertical bands; and a jug with brown slip decoration

Largest: 6 in. (15 cm.) high incl. handle (4)

£500-700 US\$620-860
€560-780

PROVENANCE:

Acquired prior to 1976.

***72**

FIVE DAUNIAN POTTERY VESSELS

CIRCA 6TH CENTURY B.C.

Comprising three jugs all decorated with horizontal bands; a kyathos with geometric pattern on the handle; and a miniature askos

Largest: 5½ in. (14.3 cm.) high incl. handle (5)

£600-800 US\$750-990
€680-890

PROVENANCE:

Acquired prior to 1976.



***73**

TWO DAUNIAN POTTERY KYATHOI

CIRCA 6TH CENTURY B.C.

One with a zoomorphic handle, the interior of both kyathoi with stylized birds and undersides with lines intersecting to form a star shape

Largest: 5 in. (12.5 cm.) high incl. handle (2)

£300-500 US\$380-620
€340-560

PROVENANCE:

Acquired prior to 1976.

***74**

FIVE SOUTH ITALIAN POTTERY VESSELS

CIRCA 4TH-3RD CENTURY B.C.

Comprising two jugs, a kantharos and two miniature jugs, all with red and brown decoration

Largest: 6¾ in. (17.2 cm.) high (5)

£500-800 US\$620-990
€560-890

PROVENANCE:

Acquired prior to 1976.





***75**

FOUR DAUNIAN POTTERY VESSELS

CIRCA 6TH-3RD CENTURY B.C.

Comprising a kyathos with a broad rim and high strap handle; a jug; a juglet; and a kantharos, all decorated in brown slip with bands and geometric decoration
Largest: 8½ in. (21.4 cm.) high incl. handle (4)

£600-800

US\$750-990

€680-890

PROVENANCE:

Acquired prior to 1976.

***76**

A ROMAN BRONZE HANDLE

CIRCA 1ST-2ND CENTURY A.D.

Terminating below in the form of a head of Medusa, wings emerging from her hair, a snake head on either side with the tails knotted on top of her head and below her chin, the upper terminal in the form of a man's head, wearing a Phrygian cap
8 in. (20 cm.) high

£800-1,200

US\$990-1,500

€900-1,300

PROVENANCE:

Acquired prior to 1976.

***77**

THREE DAUNIAN POTTERY VESSELS

CIRCA 3RD CENTURY B.C.

Comprising a large askos, decorated with brown-painted undulating bands of wave, scrolling ivy tendrils, animals and swastikas, details in added red; a dipper with high strap handle; and a skyphos with brown band around rim and handles
Askos: 11¾ in. (30 cm.) high (3)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

PROVENANCE:

Acquired prior to 1976.





78

***78**

A GEORGE III SILVER-GILT CUP AND COVER
 MARK OF SOLOMON HOUGHAM, LONDON, 1799

The vase-shaped body embossed with leaf capped loop handles and embossed with lobes, the body and cover with bright-cut border of scrolling foliage and flowers, the cover with bud finial, *marked on body and cover*
 14½ in. (36 cm.) high
 47 oz. 18 dwt. (1,490 gr.)

£1,000-1,500

US\$1,300-1,900
 €1,200-1,700

***79**

AN ITALIAN SILVER POT-A-OILLE, COVER, STAND AND LINER
 BEARING TURIN STANDARD MARK, PROBABLY 20TH CENTURY

The circular stand on four feet and applied with a band of scrolling foliage between two beaded borders, the raised centre chased with stiff leaves, the corresponding *pot-a-oille* on four lion feet and with two lion and ring handles, the cover with pine cone finial on a terrace of palm leaves, with plain detachable liner, *marked on stand, body and liner*
 16½ in. (42 cm. wide)
 188 oz. (5,849 gr.)

£4,000-6,000

US\$5,000-7,400
 €4,500-6,700



79

■*80

A MEISSEN PORCELAIN PURPLE 'INDIANISCHE BLUMEN' PATTERN PART TABLE-SERVICE
 LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS AND VARIOUS PRESSNUMMERN

Each border embellished the Italian Royal Crown, comprising: two tall tazzas, a shaped-square salad-bowl, twenty-four dinner-plates, twenty-four luncheon-plates, four small one-handled dishes and covers, four small bowls and covers, six *pot-à-jus* and covers, four egg-cups, four milk-jugs, six coffee-cups, six teacups and twelve saucers
 The tazzas - 6¼ in. (15.5 cm.) high

£6,000-10,000

US\$7,500-12,000
 €6,800-11,000



(detail)





***81**

A CHINESE CELADON-GLAZED INCISED 'FISH' DISH

GUANGXU SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)

Decorated to the centre with an incised stylised design of two fish swimming above water weeds, a foliate scroll to the cavetto 10½ in. (26.3 cm.) diameter

£800-1,200

US\$990-1,500
€900-1,300

PROVENANCE:

With Pietro Accorsi label, Turin, 2645

***82**

A GROUP OF THREE CHINESE BLUE AND WHITE VESSELS

MING DYNASTY (1368-1644)

Comprising a large 'Kraak' dish decorated to the centre with a scholar and attendant, the cavetto with alternating panels of figures and foliage, a 'Vung Tao Cargo' bowl, and a plate with a crane amongst plants

The 'Kraak' dish: 14½ in. (35.9 cm.) diameter (3)

£500-1,000

US\$620-1,200
€560-1,100

The *Vung Tao Cargo*, from a trading vessel which sank *circa* 1690 off the coast of Con Dao Island, near the southern coast of Vietnam. The bowl was sold in *The Vung Tau Cargo*, Christie's Amsterdam, 7-8 April 1992, lot 923



***83**

A GROUP OF FIVE CHINESE CELADON-GLAZED VESSELS

SONG-MING DYNASTY (960-1644)

Comprising four Longquan celadons including a charger with ribbed cavetto and central moulded phoenix design, a ribbed jar with leaf-form cover, a bowl applied to the centre with twin fish, and a celadon-glazed jarlet

The charger: 13.3.8 in. (34 cm.) diameter (4)

£1,500-2,500

US\$1,900-3,100
€1,700-2,800





***84**

A PAIR OF CHINESE IMARI SQUARE VASES AND COVERS
17TH CENTURY

Decorated with birds and butterflies amongst the 'Flowers of the Four Seasons', lotus, peony, chrysanthemum and prunus
10 3/4 in. (26.5 cm.) high

(2)

£3,000-5,000

US\$3,800-6,200
€3,400-5,600



***85**

A SET OF FOUR CHINESE FAMILLE VERTE INGOT-FORM DISHES
KANGXI PERIOD (1662-1722)

Decorated to the centre in enamels and gilt with a bird perched on a rock amongst flowering prunus, the borders with butterfly cartouches
10 3/4 in. (27.2 cm.) wide

(4)

£3,000-5,000

US\$3,800-6,200
€3,400-5,600



***86**

A GROUP OF CHINESE FAMILLE ROSE AND CAFE-AU-LAIT-GROUND BALUSTER VASES, JARS AND COVERS
18TH CENTURY

Comprising four baluster vases and covers, and eight jars and covers in three differing sizes, all decorated with shaped panels enclosing flowers in reserve on a cafe-au-lait ground

The baluster vases, 14 7/8 in. (38 cm.) high

The largest jar and cover, 9 1/4 in. (23.5 cm.) high

(12)

£2,000-3,000

US\$2,500-3,700
€2,300-3,400





***87**

A PAIR OF CHINESE POWDER-BLUE-GROUND PUCE-ENAMELLED CACHE POTS

18TH CENTURY

Decorated with alternating shaped cartouches enclosing puce-enamelled and gilt landscapes with pavilions, pagodas and beribboned lotus sprays, in reserve on a powder-blue and gilt-decorated ground

13 $\frac{1}{8}$ in. (35 cm.) diameter

(2)

£3,000-5,000

US\$3,800-6,200

€3,400-5,600

***88**

FOUR VIENNA PORCELAIN ICE-PAILS, COVERS AND LINERS

1793-1794, BLUE SHEILD MARKS AND IMPRESSED NUMERALS

Painted with fruits, vegetables, animals and birds, within gilt borders, raised on four monopodia, above a stepped circular base

17 in. (43.2 cm.) high

(4)

£2,000-3,000

US\$2,500-3,700

€2,300-3,400



***89**

A MEISSEN PORCELAIN ROYAL PART TABLE-SERVICE

19TH CENTURY, BLUE CROSSED SWORDS MARKS AND VARIOUS PRESSNUMMERN

Painted with flower-sprays within ozier-moulded borders, comprising: an oval two-handled soup-tureen, cover and stand, two shaped-circular vegetable-tureens and covers, two large oval serving-dishes, two footed tazzas, two shaped-square salad-bowls, two oval dishes, two shaped-rectangular dishes, four circular dishes, four shallow bowls, an oval sauce-tureen, cover and ladle on fixed stand, two two-handled double-lipped sauce-boats on fixed stands, a confiture, cover and ladle on fixed stand, eight individual sauce-jugs, eight pots-à-jus and covers, eight egg-cups, eight small one-handled dishes and covers, four double-salts, twenty-four dinner-plates and twenty-four starter-plates, two large sugar-bowls and covers, two smaller, eight breakfast cups and saucers and one cover

The soup-tureen stand - 20 $\frac{3}{4}$ in. (52.7 cm.) wide (125)

£2,000-3,000 US\$2,500-3,700

€2,300-3,400

***90**

A PAIR OF RARE CHINESE BLUE AND WHITE ARMORIAL PLATES AND A THIRD RARE CHINESE ARMORIAL PLATE

KANGXI PERIOD (1662-1722)

The pair bearing the arms of Prince Eugene of Savoy (1663-1736), one base with an artemesia leaf in underglaze blue within a double circle, the other base obscured by an old European collection label, together with a third plate also bearing the same arms, the rim later enamelled in Europe
The pair of plates, 12 $\frac{1}{2}$ in. (31.7 cm.) diameter
The third plate, 13 $\frac{1}{2}$ in. (35.7 cm.) diameter

(3)

£800-1,200

US\$990-1,500

€900-1,300

PROVENANCE:

Prince Eugene of Savoy Carignano (1663-1736) and by descent.



***91**

A PAIR OF CHINESE FAMILLE ROSE BALUSTER VASES AND COVERS

19TH CENTURY

Decorated in enamels and gilt with scholars and ladies at leisure in an interior setting between decorative borders to the neck, shoulders and base, the covers similarly decorated and surmounted by Buddhist lion finials

18 $\frac{1}{2}$ in. (46.5 cm.) high

(2)

£4,000-6,000

US\$5,000-7,400

€4,500-6,700



91

***92**

A PAIR OF CHINESE POWDER-BLUE-GROUND FAMILLE VERTE VASES AND COVERS

KANGXI PERIOD (1662-1722)

Decorated with shaped cartouches enclosing pavilions in mountainous landscapes and scholars and ladies in garden settings, in reserve on a gilt-embellished powder-blue ground, the vases with metal liners, the covers with bud finials and similarly decorated with floral cartouches, the bases with double underglaze blue circles and with marks N1899, N1900

18 $\frac{1}{2}$ in. (46 cm.) high

(2)

£3,000-5,000

US\$3,800-6,200

€3,400-5,600



92





***93**

GALLÉ

A CAMEO VASE, CIRCA 1905

glass, triple overlaid and acid-etched with hydrangeas
8¼ in. (21 cm.) high
signed in cameo *Gallé*

£1,500-2,000

US\$1,900-2,500
€1,700-2,200

■*94

A LIMOGES PORCELAIN ROYAL TABLE-SERVICE

LATE 19TH / EARLY 20TH CENTURY, PRINTED FACTORY
AND RETAILER'S MARKS 'LUIGI BELTRAMI / TORINO'

Decorated with the crowned Arms of Queen Margherita of Italy, comprising: two tall footed dishes, two low tazzas, two two-handed sauce-tureens and covers on fixed stands, two two-handed sauce-tureens on fixed stands, six large shaped-circular dishes, twenty-four dinner-plates, twenty-two starter-plates, twelve crescent-shaped salad-plates, nine egg-cups on fixed stands, twelve pot-à-jus and stands, twelve condiment-dishes, a milk-jug, eight breakfast-cups and saucers and two strainers

The tall footed dishes - 4¾ in. (12.2 cm.) high

(136)

£2,000-3,000

US\$2,500-3,700
€2,300-3,400



(Detail)







95 (details)



***95**

A COMMEMORATIVE LINEN TABLE CLOTH

FLEMISH, 1709

Woven damask with a shield with the legend 'PRINCEPS EUGENIUS INSULAS DEBELLAVIT ANNO 1709', commemorating the battle of Lille, with armorials of Prince Eugenio and the Holy Roman Empire 168 x 132 in. (427 x 335 cm.)

£2,000-4,000

US\$2,500-4,900

€2,300-4,500

PROVENANCE:

Prince Eugene of Savoy (1663-1736).

Olga Nicolis de Robilant, Marquesa de Cadaval (1900-1997), by whom given to H.M. King Umberto II King of Italy (1904-1983) and by descent.

For an apparently identical napkin is see A.G. Pauwels, *Damast*, Kortrijk, 1986, No 122, page 337, for an identical napkin.

***96**

A COMMEMORATIVE LINEN TABLE CLOTH

FLEMISH, 18TH CENTURY

Woven damask with the legend 'VIVANT ET REGNANT PHILIPPUS V HISPANIARUM REX COIUX EIUS LUDOVICA REGINA', commemorating the Franco-Spanish alliance, with the arms of both royal families and 11 matching linen damask napkins

The table cloth: 91 x 84 in. (230 x 212 cm.);

the napkins: 46 x 35 in. (116 x 88 cm.)

(12)

£3,000-5,000

US\$3,800-6,200

€3,400-5,600

Philip V, King of Spain (1683-1796) married Maria Luisa of Savoy 1688-1714) by proxy on 12 September 1701, the official wedding took place on 2 November 1701.



96 (details)



***97**

THREE LARGE BANQUETING CLOTHS AND A QUANTITY OF NAPKINS

MID-19TH CENTURY

Woven with the Savoy arms, a lattice of endless knots and monogrammed M beneath a the Italian Royal Crown, one with laundry mark 'RCASA 23'

The largest: 480 x 115 in. (1216 x 296 cm.) approximately

£3,000-5,000

US\$3,800-6,200

€3,400-5,600

***98**

A GROUP OF TABLE LINEN

MID-19TH CENTURY

Comprising a large linen damask banqueting cloth, four smaller table cloths and a quantity of napkins woven with the arms of Savoy

The banqueting cloth: 274 x 120 in. (696 x 304 cm.) approximately

£2,000-3,000

US\$2,500-3,700

€2,300-3,400

***99**

FOUR LARGE WHITE LINEN DAMASK BANQUETING CLOTHS

MID-19TH CENTURY

Woven with lion rampant, crowned eagle and the arms of Savoy within guilloche and wave pattern borders some with embroidered inventory marks

The largest: 314 x 133 in. (800 x 340 cm.) approximately (4)

£3,000-5,000

US\$3,700-6,200

€3,400-5,600

***100**

A GROUP OF TABLE LINEN

MID-19TH CENTURY

Including two banqueting cloths woven with lion rampant, crowned eagle and the arms of Savoy within guilloche and wave pattern borders and a quantity of matching napkins; together with a further associated set of three tea table cloths with a quantity of matching napkins

The largest: 367 in. (932 cm.) long, approximately

£3,000-5,000

US\$3,700-6,200

€3,400-5,600

***101**

A GROUP OF TABLE LINEN

MID-19TH CENTURY

Including one banqueting woven with lion rampant, crowned eagle and the arms of Savoy within guilloche and wave pattern borders cloth and three smaller table cloths, embroidered inventory number 'M.22.3.50'

The banqueting cloth: 807 x 137 in. (2050 x 350 cm.) approximately

£4,000-6,000

US\$5,000-7,400

€4,500-6,700

***102**

FOUR LARGE WHITE LINEN DAMASK BANQUETING CLOTHS

MID-19TH CENTURY

Woven with lion rampant, crowned eagle and the arms of Savoy within guilloche and wave pattern borders, the largest with embroidered inventory numbers 'M20 O4 3'

The largest: 866 x 135 in. (2200 x 344 cm.) approximately

£5,000-7,000

US\$6,200-8,600

€5,600-7,800



97 (detail)



98 (detail)



99-102 (details)



***103**

**AN ITALIAN PARCEL-GILT WHITE-METAL
ELECTROTYPE MODEL OF JULIUS CAESAR
AFTER THE ANTIQUE, 20TH CENTURY**

On a square alabaster base
21 $\frac{1}{8}$ in. (55.5 cm.) high, overall

£3,000-5,000

US\$3,800-6,200
€3,400-5,600



***104**

**AN ITALIAN WHITE-METAL ELECTROTYPE FIGURE
OF A CLASSICAL MAIDEN
20TH CENTURY**

The figure porting a diadem and draped in a diaphanous robe
standing with her proper right foot atop a ruinous Ionic column,
apparently unsigned
22 in. (56 cm) high

£2,000-3,000

US\$2,500-3,700
€2,300-3,400



***105**

LEONARDO MARINI (PIEDMONT C. 1730- AFTER 1797)

The siege of a town

oil on canvas, unlined
27 3/4 x 35 in. (69.6 x 88.9 cm.)

£6,000-9,000

US\$7,500-11,000
€6,800-10,000



106

***106**

ATTRIBUTED TO MARIA GIOVANNA CLEMENTI, LA CLEMENTINA (TURIN 1692-1761)

Portrait of Carlo Emanuele III, King of Sardinia (1701-1773) half-length, in armour with an ermine lined wrap and the Chain of the Order of the Annunciation, in a feigned oval

oil on canvas, unlined
34 $\frac{5}{8}$ x 27 $\frac{1}{4}$ in. (88 x 70.4 cm.)

£2,000-4,000

US\$2,500-4,900
€2,300-4,500

***107**

ITALIAN SCHOOL, 18TH CENTURY

Portrait of Carlo Emanuele IV (1751-1819), half-length, in uniform holding a baton, in a feigned oval

oil on canvas, unlined
32 $\frac{1}{8}$ x 27 $\frac{1}{4}$ in. (81.6 x 69.3 cm.)

£500-700

US\$620-860
€560-780



107

***108**

CIRCLE OF MARIA GIOVANNA CLEMENTI, CALLED LA CLEMENTINA (TURIN 1692-1761)

Portrait of Polissena D'Assia, Queen of Sardinia (1706-1735), half-length, in a blue dress with a crimson lined ermine wrap

oil on canvas, laid down on board
27 $\frac{5}{8}$ x 21 $\frac{1}{4}$ in. (70.2 x 55 cm.)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700



108



***109**

CIRCLE OF MIGUEL JACINTO MELÉNDEZ (OVIEDO 1679-1734 MADRID)

Portrait of Maria Luisa Gabriella of Savoy, Queen of Spain (1688-1714), small half-length, in a pale blue dress with lace sleeves, in a feigned oval

oil on panel

7¼ x 5⅞ in. (19.7 x 14.9 cm.)

£1,200-1,800

US\$1,500-2,200

€1,400-2,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



***110**

**CIRCLE OF PHILIBERT TORRET, CALLED NARCISO
(? BRILOUD BEFORE 1638-1669 TURIN)**

Portrait of Christine of France, Duchess of Savoy (1606-1663), bust-length, in black costume, in a feigned oval

oil on canvas
25½ x 19½ in. (63.7 x 49.6 cm.)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700



***112**

PIEDMONTESE SCHOOL, 18TH CENTURY

Portrait of Christina Enrichetta d'Assia (1717-1778), half-length, seated, in a brown embroidered dress and lace bonnet, holding a spindle

oil on canvas, laid down on board
27½ x 21½ in. (69.8 x 54.6 cm.)

£800-1,200

US\$990-1,500
€900-1,300



***111**

PIEDMONTESE SCHOOL, 17TH CENTURY

Portrait of Vittorio Amedeo I, Duke of Savoy and Prince of Piedmont (1587-1637), as an infant, small three-quarter-length, in armour, before an embroidered curtain

oil on canvas, unlined
28 x 23½ in. (71.2 x 58.7 cm.)

£600-800

US\$750-990
€680-890



***113**

CIRCLE OF CHARLES BEAUBRUN (AMBOISE 1604-1692 PARIS)

Portrait of Christine Marie of France (1606-1663), bust-length, in a feigned oval

oil on canvas
26¾ x 22¾ in. (67.9 x 56.7 cm.)

£500-800

US\$620-990
€560-890

EXHIBITED:

Cortina d'Ampezzo, Ciasa da ra regoles; Milan, Palazzo Reale, Casa Savoia, *Storia di una Famiglia Italiana*, July 2009-January 2010, no. 100.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

~*114

NORTH ITALIAN, EARLY 18TH CENTURY

Prince Eugene Of Savoy (1663-1736)

Polychrome wax relief; depicted in armour, being supported by the Savoy eagle and arms; on a pounced gilt-wood ground, the tortoiseshell cushion frame with pressed silvered and gilt-copper cherub spandrels
13½ in. (33.4 cm.) high, the wax; 23¾ x 22 in. (65.5 x 56 cm.), overall

£4,000-6,000

US\$5,000-7,400
€4,500-6,700

PROVENANCE:

Probably Prince Eugene of Savoy Carignano (1663-1736) and by descent.

*115

ITALIAN, EARLY 18TH CENTURY

Equestrian Group Of Prince Eugene Of Savoy Carignano (1663-1736)

Lead group; with a dark patina; on an ebonised wood waisted bowed base, the fetlocks fractured, the sculpture will not stand without additional support
31½ in. (80 cm.) high, overall; 34¼ in. (87 cm.) wide

£2,500-3,500

US\$3,100-4,300
€2,800-3,900

PROVENANCE:

Probably Prince Eugene of Savoy Carignano (1663-1736) and by descent.

Prince Eugene Savoy-Carignano was a member of the House of Savoy, Generalfeldmarschall of the Imperial Army and statesman of the Holy Roman Empire and the Archduchy of Austria. He was one of the most successful military commanders in modern European history, rising to the highest offices of state at the Imperial court in Vienna, and one of the great patrons of the arts whose building legacy can still be seen in Vienna today.





***116**

ITALIAN SCHOOL, 17TH CENTURY

Portrait of Margarita of Savoy, Duchess of Parma, bust-length, in a blue gown, in a feigned oval

oil on canvas
27½ x 22¾ in. (69.8 x 56.7 cm.)

£400-600

US\$500-740
€450-670



***118**

CIRCLE OF MARIA GIOVANNA CLEMENTI, CALLED LA CLEMENTA (TURIN 1692-1761)

Portrait of Polissena d'Assia, Queen of Sardinia (1706-1735), half-length, in a pink dress and a blue ermine lined wrap

oil on canvas, laid on board
28 x 21¾ in. (71.2 x 54.9 cm.)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700



***117**

PIEMONTESE SCHOOL, 19TH CENTURY

Portrait of Maria Clementina Sobieski (1702-1735), with a crucifix in her hand

oil on canvas, oval
16¾ x 12 in. (42.3 x 30.5 cm.)

£600-800

US\$750-990
€680-890



***119**

FERDINANDO CAVALLERI (TURIN 1794-1865 ROME)

Portrait of Maria Theresa of Savoy (1801-1855), bust-length, in a black dress with a tiara

oil on canvas, unlined
29¼ x 24½ in. (74.5 x 62.2 cm.)

£1,500-2,500

US\$1,900-3,100
€1,700-2,800

This portrait is a head study for the group portrait of Maria Theresa and her sons Victor Emanuel and Ferdinand held in the Castle Racconigi, executed in 1832.

***120**

GIORGIO DOMENICO DUPRÀ (TURIN 1689-1770)

Portrait of Carlo Emanuele III (1701-1773), half-length, in an ermine cloak, wearing the chain of the Order of the Annunciation, with a crown and sceptre

oil on canvas, unlined
32 x 25⁷/₈ in. (81.3 x 65.7 cm.)

£3,000-4,000

US\$3,700-4,900
€3,400-4,500



***121**

FOLLOWER OF GIOVANNI PANEALBO

Portrait of Vittorio Amedeo III (1726-1796), half-length, in a buff coat and breast plate, wearing the chain of the Order of the Annunciation, holding a baton

oil on canvas, unlined
39⁷/₈ x 30 in. (101.3 x 76.2 cm.)
inscribed 'STATUTI DELLA SACRA / RELIGIONE' (lower right, on the book)

£1,500-2,500

US\$1,900-3,100
€1,700-2,800



122

***122**

ALBERT WAGNER (GERMAN, 1816-1867)

Portrait of Maria Teresa of Savoy (1801-1855), Consort of King Carlo Alberto, half-length, in a white dress

signed 'A.Wagner' (lower right)

oil on canvas, oval, unframed

33¼ x 24¾ in. (84 x 62. cm.)

£1,500-2,500

US\$1,900-3,100

€1,700-2,800

EXHIBITED:

Cortina d'Ampezzo, Ciasa de ra Regoles, and Milan, Palazzo Reale, *Casa Savoia: Storia di una Famiglia Italiana*, 18 July - 19 September 2009 and October 2009- January 2010, no. 82.

***123**

CIRCLE OF PAOLO BACCHETTI (ITALIAN, 1848-1886)

Portrait of The Prince of Piedmont, later Umberto I, King of Italy (1844-1900), bust-length, in uniform

oil on canvas, oval, unframed

29¼ x 24 in. (74.3 x 61 cm.)

£800-1,200

US\$990-1,500

€900-1,300

EXHIBITED:

Cortina d'Ampezzo, Ciasa de ra Regoles, and Milan, Palazzo Reale, *Casa Savoia: Storia di una Famiglia Italiana*, 18 July 2009 - January 2010, no. 41.



123

***124**

PIETRO AYRES (ITALIAN, 1794-1878)

Portrait of Carlo Alberto, King of Sardinia-Piedmont (1798-1849), bust-length, in uniform

oil on canvas

22¾ x 18¼ in. (75 x 46.4 cm.)

£1,500-2,500

US\$1,900-3,100

€1,700-2,800



124

***125**

AUGUSTO RIVALTA (ITALIAN, 1838-1925)

Figure of Umberto I, King of Italy (1844-1900)

signed and dated '1900/ A. Rivalta', inscribed 'Fond.ri Galli'

bronze, mid-brown patina

27½ in. (70 cm.) high

This bronze circa 1900.

£2,500-4,000

US\$3,100-4,900

€2,800-4,500



125

***126**

A. VALDINUCCI (ITALIAN, FL. 1900-1930)

Figure of a grenadier

signed 'A. VALDINUCCI. ROMA' and inscribed 'TEN 1-GRANATIERI', with *antico rosa* and *antico verde* moulded

stepped rectangular plinth, applied with a bronze plaque

inscribed 'I/ A/ S.A.R. IL PRINCIPE DI PIEMONTE/ GLI

VFFICIALI/ DEL 1o REGG. GRANATIERI/ 1922'

bronze, patinated and gilt

14¾ in. (37.5 cm.), the bronze

26½ in. (67.3 cm.), overall

This bronze circa 1922.

£2,500-4,000

US\$3,100-4,900

€2,800-4,500



126

***127**

AN ITALIAN ORMOLU-MOUNTED SCARLET 'BOULLE' MANTEL CLOCK

MUSY A FILS, TURIN, SECOND HALF 19TH CENTURY

The elaborate case with putto-cresting above a repousse dial with inset with blue enamel Roman Numerals, the movement stamped 'MUSY A FILS/A TURIN/2138'; the reverse of the case inscribed '54/...PP.T.' and with paper label 'A. COUTO 47326'

25 in. (63.5 cm.) high; 11½ in. (29 cm.) wide; 6¼ in. (16 cm.) deep

£1,200-1,800

US\$1,500-2,200

€1,400-2,000

The firm of Musy, Turin, was jeweller to the court of Savoy from 1707 and is still in operation today.



***128**

AN ITALIAN LACQUERED-BRASS AND PIETRA-DURA OCCASIONAL TABLE

EARLY 20TH CENTURY

The oval top inset with a parrot among fruiting cherry tree branches and butterflies, raised scrolled quadripartite waisted base joined by a small circular marble shelf above lion paw feet

28¾ in. (72 cm.) high; 17¾ in. (45 cm.) wide; 15¼ in. (39 cm.) deep

£3,000-5,000

US\$3,700-6,200

€3,400-5,600





129

***129**

ROMEO GREGORI (ITALIAN, FL. 1910-1940)

Bust of Vittorio Emanuele III, King of Italy (1869-1947)

signed and dated 'SCULTORE - ROMEO GREGORI - 1937 - ROMA'

bronze, patinated

25¾ in. (65.5 cm.) high

This over-lifesize bronze circa 1937.

£2,000-3,000

US\$2,500-3,700

€2,300-3,400

***130**

GIORGIO CERAGIOLI (ITALIAN, 1861-1947)

Un Bersagliere alla Carica (A charging Bersagliere rifleman)

signed 'G. Ceragioli' and inscribed 'Ourra', with foundry inscription 'FONDERIA ARTISTICA/ SPERATI EMILIO/ TORINO', on a red breccia base with brass plaque inscribed 'Savoia!'

bronze, mid-brown patina

15 in. (38 cm.) high, the bronze

17¼ in. (44 cm.) high, overall

This bronze circa 1900.

£3,000-5,000

US\$3,800-6,200

€3,400-5,600



130



131

***131**

AN ITALIAN PATINATED-BRONZE HEAD OF VITTORIO EMANUELE III, KING OF ITALY (1869-1947)

LATE 20TH CENTURY

On an integral square socle; apparently unsigned

15¼ in. (39 cm.) high

£1,500-2,000

US\$1,900-2,500

€1,700-2,200

***132**

SEBASTIANO DE ALBERTIS (ITALIAN, 1828-1897)

Vittorio Emanuele of Savoy at the Battle of San Martino, 1859

signed 'S. Albertis' (lower right)

oil on canvas

19 $\frac{3}{8}$ x 15 $\frac{7}{8}$ in. (49.3 x 40.5 cm.)

£1,500-2,000

US\$1,900-2,500

€1,700-2,200

EXHIBITED:

Cortina d'Ampezzo, Ciasa de ra Regoles, and Milan, Palazzo Reale, *Casa Savoia: Storia di una Famiglia Italiana*, 18 July 2009 - January 2010, no. 10.



***133**

CIRCLE OF GEROLAMO INDUNO (ITALIAN, 1825-1890)

Portrait of Vittorio Emanuele II, King of Italy (1820-1878), bust-length, in a black coat

pastel on paper

26 $\frac{3}{4}$ x 23 in. (68 x 58.5 cm.)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700



■*134

GEORGY GURIANOV (1961-2013)

Construction Worker

acrylic on canvas
58¼ x 39¾ in. (148 x 100 cm.)
Painted in 1988

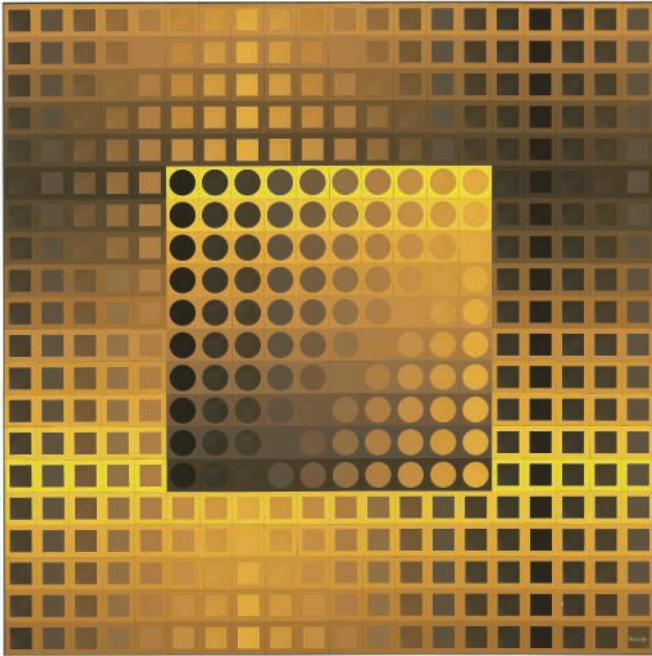
£10,000-15,000

US\$13,000-18,000
€12,000-17,000

PROVENANCE:

Paul Judelson Arts, New York.
Acquired from the above by the present owner in 1992





135

λ*136

CESARE TACCHI (1940-2014)

Per ringo

signed, titled and dated 'CESARE TACCHI "PER RINGO" 1965'
(on the reverse)

felt-tip pen, ink on upholstery on panel, in artist's frame
21 $\frac{1}{8}$ x 27 $\frac{1}{8}$ in. (55 x 69 cm.)

Executed in 1965

£8,000-12,000

US\$9,900-15,000

€9,000-13,000

PROVENANCE:

Galleria La Tartaruga, Rome.
Galleria Apollinaire, Milan.

λ*135

VICTOR VASARELY (1906-1997)

Monocolor Yellow

collage multiple with Luran on metal, signed in ink, also signed,
titled and dated from the edition of 718, on the accompanying
Editions Pyra AG, Zurich publishers silver label
Overall 1000 x 1000 mm.

£3,000-5,000

US\$3,800-6,200

€3,400-5,600



136

*137

RON KLEEMANN (1937-2014)

Far, closest: Kodachrome, exposure me/250HRS

signed, titled, inscribed and dated '1975 FAR, CLOSET:
KODACHROME, EXPOSURE ME/250HRS. Ron Kleemann' (on
the overlap)

oil on canvas

30 $\frac{1}{4}$ x 38 $\frac{3}{8}$ in. (77 x 97.5 cm.)

Painted in 1975

£8,000-12,000

US\$9,900-15,000

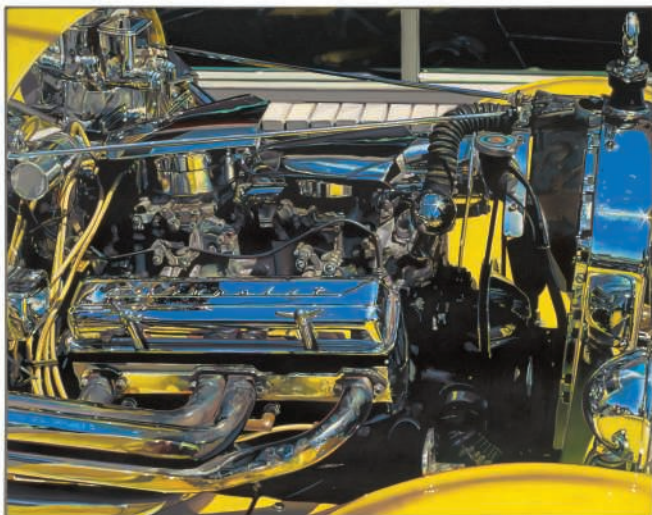
€9,000-13,000

PROVENANCE:

Louis K. Meinsel Gallery, New York.

EXHIBITED:

Wichita, Kansas, Wichita State University, The Edwin A. Ulrich
Museum of Art, *Photo Realism Exhibition*, April - May 1975.



137



138

***138**

ROY LICHTENSTEIN (1923-1997)

CRAK!

offset lithograph in colours, 1963-64, on wove paper, signed in pencil, outside the edition of 300, published by Poster Originals Ltd., New York

Image: 470 x 685 mm.

Sheet: 487 x 698 mm.

£3,000-5,000

US\$3,800-6,200

€3,400-5,600

LITERATURE:
Corlett II. 2

***139**

ROY LICHTENSTEIN (1923-1997)

Foot and Hand

offset lithograph in colours, on wove paper, 1964, signed and dated in pencil, the edition was 300, published by Leo Castelli Gallery, New York, with full margins

Image: 425 x 533 mm.

Sheet: 438 x 546 mm.

£4,000-6,000

US\$5,000-7,400

€4,500-6,700

LITERATURE:
Corlett II. 4



139

93



140

λ*140

MIGUEL ORTIZ BERROCAL (1933-2006)

Richelieu

incised with the artist's signature and numbered 'Berrocal, 993/2000'

gilt-bronze

8 $\frac{3}{8}$ x 6 $\frac{3}{8}$ x 3 $\frac{1}{2}$ in. (21 x 16 x 9 cm.)

Conceived in 1968 - 1973, this work is number nine hundred and ninety-three from an edition of two thousand

£1,500-2,500

US\$1,900-3,100

€1,700-2,800

λ*141

MIGUEL ORTIZ BERROCAL (1933-2006)

Torero

incised with the artist's signature, stamped with the artist's name and numbered 'Berrocal, Berrocal, 813/2000'

bronze

11 $\frac{3}{8}$ x 7 $\frac{7}{8}$ x 7 $\frac{1}{2}$ in. (29 x 20 x 19 cm.)

Conceived in 1972, this work is number eight hundred and thirteen from an edition of two thousand

£1,500-2,500

US\$1,900-3,100

€1,700-2,800



141

*142

AFRIKA (SERGEI BUGAEV) (B. 1966)

Next Icon is ...

photo collage, oxidised steel and copper on board

47 $\frac{1}{2}$ x 53 $\frac{1}{2}$ in. (121 x 136 cm.)

Executed in 1991

£4,000-6,000

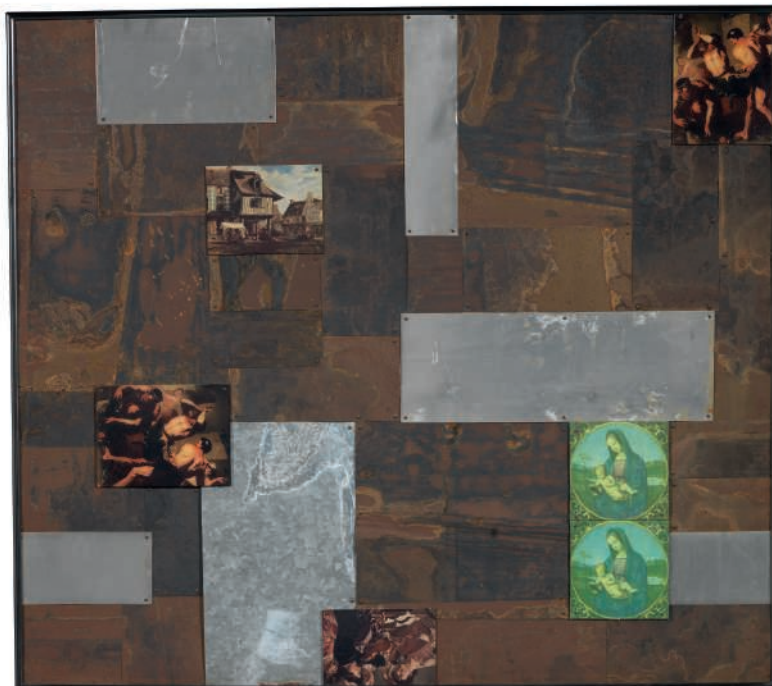
US\$5,000-7,400

€4,500-6,700

PROVENANCE:

Paul Judelson Arts, New York.

Acquired from the above by the present owner in 1992





***143**

JIM DINE (B. 1935)

2 Hearts (The Donut)

lithograph in colours, 1972 on two sheets of wove paper, signed and dated in pencil, inscribed HC 1/3, a proof impression aside from the numbered edition of 17, published by Universal Limited Art editions with, each sheet with their blind stamps lower left recto
each image 1360 x 810 mm
overall 1360 x 1620 mm.

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

LITERATURE:

Thames and Hudson: 1



(Alternative view)

***144**

'HAMMOCK, SOFT SCULPTURE'

AFTER ALEXANDER CALDER (1898-1976), MANUFACTURED IN NICARAGUA FOR CAC PUBLICATIONS

The cotton hammock woven with red and blue on a yellow ground, embroidered '74 CA/ 4' to the corner and a fabric label stitched to the reverse, printed: 'CONTENT: 100% COTTON MANILLA SIZE:/NAME: HAMMOCK, SOFT SCULPTURE/EDITION NO: (/100)/ORIGINAL DESIGN BY: ALEXANDER CALDER/DATE:1975/MADE IN: NICARAGUA/CAC PUBLICATIONS N.Y.C.' lacking edition number; together with an apparently contemporary green painted steel frame

The hammock: 138 x 46 in. (350 x 116 cm.) overall

The frame: 64 in. (163 cm.) high; 163 in. (414 cm.) long; 32 in. (82 cm.) wide (2)

£3,000-5,000

US\$3,800-6,200

€3,400-5,600





***145**

A SBARRO 'FERRARI' CHILDREN'S CAR

1981, CHASSIS NO: TR 100

The open style, two-seater moulded fibre-glass bodywork with opening hatch enclosing the rear-mounted engine and a small boot, cowl headlamps, full width windscreen and tonneau cover, recorded mileage 738 km
143 in. (365 cm.) long, approximately

£15,000-25,000

US\$19,000-31,000

€17,000-28,000

The ultimate young car enthusiast's play car, this classic Ferrari style miniature was designed and built by Franco Sbarro, the maverick Italian born, Swiss based automotive legend. Inspired by the glorious 1950s Testa Rossa sports racers, this exclusive children's car was built in 1981. Powered by a single cylinder 15hp engine, this striking scaled-down, 300kg 'toy' has a four-speed gearbox and reverse gear. Other impressive features include independent suspension, front disc brakes and bolt on wire wheels. The Ferrari Testa Rossa style 'toy' offered has a 1.85 metre wheelbase, and reportedly had a top speed of 90kph (55mph).

Alongside the construction some of the most sensational concept cars and Ferrari specials at his Geneva based business, Sbarro built a limited series of high quality children's cars inspired by such iconic automotive greats as the Ford GT40, BMW 328 and Mercedes-Benz 540K. These exclusive miniatures, of which the Testa Rossa baby is the largest, are now highly prized by collectors, the present car has been in the present ownership since new.



*This vehicle is sold as a collector's item and is sold without warranty, subject to paragraph E1 of our Conditions of Sale, and is sold as seen, not subject to return. Interested buyers are advised to satisfy themselves as to the condition of this vehicle and to seek independent specialist advice on condition if required. Please be advised that this lot will be stored off site in Northampton following the sale. **Please refer to our important notices section for full terms relating to this lot.***





146

AN ASA 1000 GT COUPE (TIPO 100)

1965, CHASSIS NO: 01032; ENGINE NO: 173/57

Red with brown trimmed interior

£50,000-80,000

US\$62,000-99,000

€56,000-89,000

The saga of the little-known ASA GT involved many of the greatest names in Italian automotive history right to the originator Enzo Ferrari. In 1958 'il Commendatore' instigated the surprising development of a double-ohc 4-cylinder engine of just 850cc. Nicknamed the 'Ferrarina,' the mystery prototype was further developed with an increase to 1032cc and fitted into a tubular chassis designed by Giotto Bizzarini, the designer of the fabled 250GTO. Ferrari was so smitten by the prototype he regularly used it as his everyday transport around Modena and Maranello.

Although plans to produce a baby Ferrari were never confirmed, Project 854 was later completed with a sleek GT body designed by the brilliant stylist Giorgetto Giugiaro and constructed by Bertone. Now carrying the name Mille but with no reference to Ferrari, the prototype was debuted on the Carrozzeria's stand at the 1961 Turin Show where it created enthusiastic response.

Although it didn't fit with his exclusive V12 powered range, Ferrari clearly felt the project was too good to abandon, and the rights to the Mille GT were eventually transferred to the de Noras, a family of wealthy chemical industrialists with ambitions to manufacture sports cars. In 1962 a new company Autocostruzione Societa per Azioni or ASA was founded in Milan to assemble the tempting compact GT. Other than conventional headlights replacing the faired-in Plexiglass of the prototype, Giugiaro's sharp styling was little changed for production.

With 84bhp powering through a Sunbeam Rapier gearbox with overdrive giving six speeds, the ASA was good for 115mph and 0-60mph in 14secs. Thanks to the Bizzarini's development it was blessed with superb handling and with Dunlop discs all round the braking was also excellent. The ASA's performance was further honed by Italian Grand Prix aces Lorenzo Bandini and Giancarlo Baghetti who joined the management team.

ASA had plans to build a 1000 a year, but even with Luigi Chinetti, the famous Ferrari importer handling American sales, the car proved too expensive at around \$6,000 and between 1964-1967, it's estimated that only 100 were built. Some reports claim just 70 plus seven open top spyders were finished before financial problems surfaced and the ASA factory closed in 1967.

The ASA 1000 GT offered is smartly finished with steel body painted classic rosso and presented with factory original 'knock-off' alloy wheels made by Borrani, this rare Italian GT measures just 12ft 9ins and as an early car from the first year of production is a rare find.

*This vehicle is sold as a collector's item and is sold without warranty, subject to paragraph E1 of our Conditions of Sale, and is sold as seen, not subject to return. Interested buyers are advised to satisfy themselves as to the condition of this vehicle and to seek independent specialist advice on condition if required. Please be advised that this lot will be stored off site in Northampton following the sale. **Please refer to our important notices section for full terms relating to this lot.***



(Detail of badge)

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***147**

A ROLLS-ROYCE SILVER WRAITH

1955, BODYWORK BY JAMES YOUNG,
CHASSIS/BODY NUMBER: DLW 156

Silver and black livery with original burgundy leather interior, right-hand-drive,
recorded mileage 20,830 m

£40,000-60,000

US\$50,000-74,000
€45,000-67,000

Rolls-Royce quickly re-established its reputation after World War II as the constructor of the World's finest motor cars with the launch of the Silver Wraith. Powered by a new 4.2-litre straight six giving smooth, refined performance, its Impressive features included independent front suspension and all synchromesh gearbox. The new model was constructed in chassis only form in the Crewe factory, Rolls-Royce's former Merlin aero engine assembly plant. At the first post-war London Motor Show in October 1948, the new Silver Wraith presented in 14 bespoke styles was the talk of the event. This important year for the British motor industry also saw the launch of the Land Rover and the Jaguar XK120.

In the grand tradition of the pre-war years, the Silver Wraith was sold as a chassis to be fitted with bespoke bodywork built by long established coachbuilding houses all eager to return to their traditional craft after six years of war related work. Most Silver Wraiths were bodied by five English coachbuilders, Park Ward, H.J. Mulliner, Hooper, Freestone & Webb, and James Young.

Based in Bromley, Kent, the renowned James Young business had been acquired in 1937 by London dealer Jack Barclay, and he quickly convinced the hugely respected A.F.MacNeil to join as chief designer.

The business had suffered badly during the Blitz but James Young were back in style for the 1948 London Motor Show with MacNeil's new body style for the Silver Wraith. When many rivals were still building conservative, pre-war styling, James Young relaunched with a fresh look for the new Rolls-Royce that concealed the running boards beneath the doors. As the traditional coachbuilding business became ever more constrained, James Young were among the last to survive, and from 1948-1959 bodied 205 Silver Wraiths.

Throughout the 1950s the Silver Wraith was the exclusive transport of royalty, dignitaries, and world's richest with orders ranging from the House of Windsor to Italian film producer Roberto Rossellini. This 1955 right-hand-drive chassis was one of the last built and features the handsome limousine coachwork by James Young. With the odometer recording just 20,830 miles, and the car always garaged as befits such a fine automobile, this unrestored Silver Wraith remains in remarkable, largely original, condition.

This vehicle is sold as a collector's item and is sold without warranty, subject to paragraph E1 of our Conditions of Sale, and is sold as seen, not subject to return. Interested buyers are advised to satisfy themselves as to the condition of this vehicle and to seek independent specialist advice on condition if required. Please be advised that this lot will be stored off site in Northampton following the sale. Please refer to our important notices section for full terms relating to this lot.



END OF SALE



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A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for an undisclosed principal.** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. 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. 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 CONDUCTING 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 related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

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 £225,000, 20% on that part of that **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the **VAT Symbols and Explanation'** section of our catalogue. For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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 λ 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 saleroom 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 amount 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. 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 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.
 - (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 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 or contact us at arttransport.london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

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

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: 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 import into those countries as 'gold'.

(f) Jewellery over 50 years old

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

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol W 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 our **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.

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

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

buyer (as applicable) must:
 (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**
 (b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, **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 7389 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.

- Bidding by interested parties.
- 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. 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.

○ **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 who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **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 irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **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**.

□ **Bidding by parties with an interest**
When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications
In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

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.

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

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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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.

CARS, LOTS 145, 146, 147

Lots 145, 146, 147 are sold as collector's items. If intended for use as a vehicle, it is the sole responsibility of the purchaser to ensure that the vehicle is roadworthy and meets any legal requirements imposed by the jurisdiction in which they intend to use the vehicle and no promise is made by Christie's that the vehicle is of satisfactory quality, fit for purpose or roadworthy. Christie's makes no representation, and accepts no liability, as to the accuracy of 'mileage' or odometer readings, the materials used to manufacture the vehicle, any manufacturing or restoration processes, or whether or not the vehicle complies with any laws or regulations. If the successful buyer subsequently decides to use the vehicle as a means of transport, he/she is responsible for all tests and repairs and any other legally required formalities that are necessary to ensure the vehicle is roadworthy.

The **lot** is sold without any warranty of any kind, subject to Paragraph E1 of our Conditions of Sale.

While any description of the vehicle or its **condition** is given honestly and with appropriate care, Christie's staff are not vehicle specialists and it is the responsibility of the buyer to carry out such inspection as the buyer thinks necessary before bidding to satisfy themselves as to the quality and **condition** of the vehicle and we recommend that any prospective buyer seeks independent specialist advice. Please see the front of the catalogue for viewing details for these vehicles.

Please be advised that these **lots** will be stored off site in Northampton after the sale and must be collected from Northampton. Storage charges will apply from Tuesday 26 November 2019 at a rate of £60+VAT per car, per week. Please contact Nichola Chan, Sale Coordinator, for further information on collecting any purchased vehicles including opening hours and storage charges.

EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

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

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

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

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

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

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

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

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

"After..."

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

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

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

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

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

FOR SILVER

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

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

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

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

A GEORGE II SILVER CUP AND COVER
circa 1735

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

A GEORGE II SILVER CUP AND COVER

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

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

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

FOR CLOCKS

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

FOR GLASS AND CERAMICS

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

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

"A plate in the Worcester style"

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

"A Sèvres-pattern plate"

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

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

"A Meissen cup and saucer"

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

"A Meissen cup and a saucer"

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

"Modelled by..."

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

"After the model by..."

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

"Painted by..."

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

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

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Qualified Headings

In Christie's opinion a work by the artist.

*'Attributed to ...'

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

*'Studio of ...'/'Workshop of ...'

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

*'Circle of ...'

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

*'Follower of ...'

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

*'Manner of ...'

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

*'After ...'

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

'Signed ...'/'Dated ...'/'Inscribed ...'

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

'With signature ...'/'With date ...'/'

'With inscription ...'

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

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

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

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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

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COLLECTION AND CONTACT DETAILS

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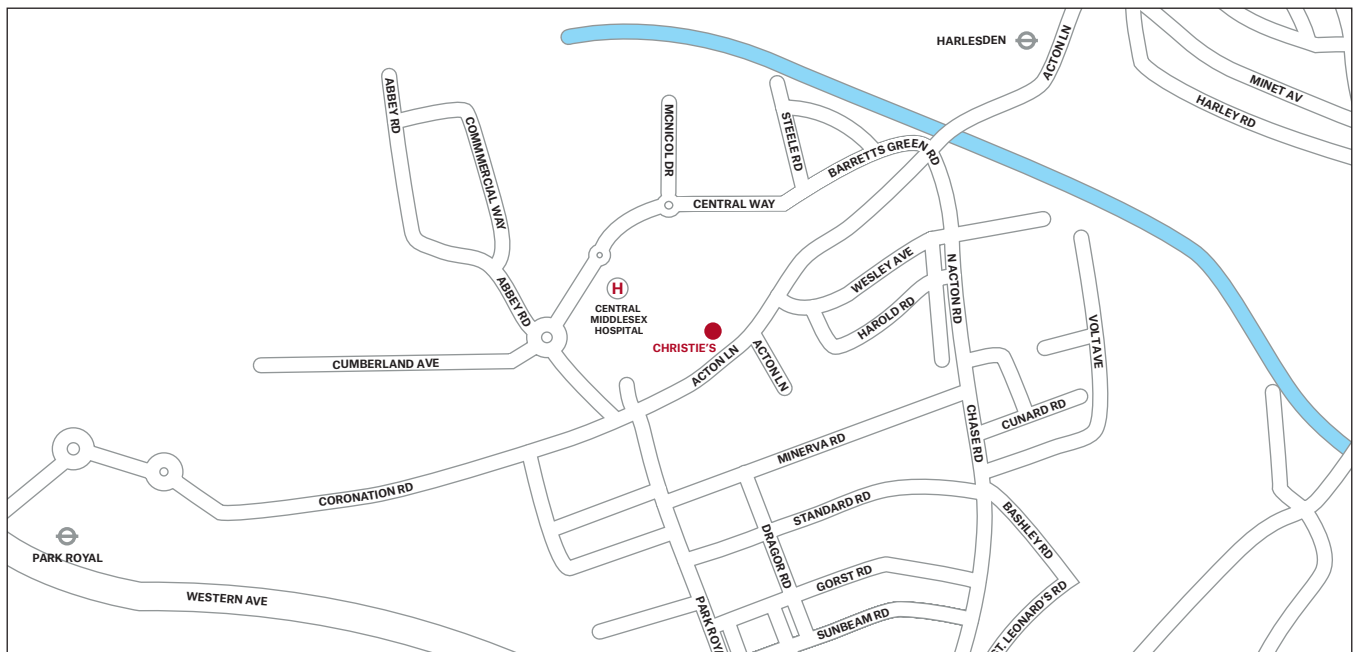
CHRISTIE'S PARK ROYAL

Unit 7, Central Park
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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.





Property from a Private European Collection
MARINO MARINI (1901-1980)
Cavallo e giocoliere (Acrobata con cavallo rosso)
oil on canvas
59 x 47¼in. (150.5 x 120cm.)
Painted in 1957-1958
£350,000 - 500,000

THINKING ITALIAN
London, 4 October 2019

VIEWING
25 September - 4 October 2019
8 King Street
London SW1Y 6QT

CONTACT
Mariolina Bassetti
mbassetti@christies.com
+39 06 686 3330

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



TUESDAY 15 OCTOBER 2019 AT 10.30AM

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

CODE NAME: SAVOY
SALE NUMBER: 17486

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

Table with bid ranges and increments: UK£100 to UK£2,000 by UK£100s, UK£2,000 to UK£3,000 by UK£200s, UK£3,000 to UK£5,000 by UK£200, 500, 800, UK£5,000 to UK£10,000 by UK£500s, UK£10,000 to UK£20,000 by UK£1,000s, UK£20,000 to UK£30,000 by UK£2,000s, UK£30,000 to UK£50,000 by UK£2,000, 5,000, 8,000, UK£50,000 to UK£100,000 by UK£5,000s, UK£100,000 to UK£120,000 by UK£10,000s, Above UK£200,000 at auctioneer's discretion

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

- 1. I request Christie's to bid on the stated lots up to the maximum bid I have indicated for each lot.
2. I understand that if my bid is successful, the amount payable will be the sum of the hammer price and the buyer's premium...
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a lot for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the lot to the bidder whose written bid it received and accepted first.
5. Written bids submitted on 'no reserve' lots will, in the absence of a higher bid, be executed at approximately 50% of the low estimate or at the amount of the bid if it is less than 50% of the low estimate.

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17486

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

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

Signature

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



Works by Giacomo Manzù from The Lampugnani Nigri Collection, Milan
GIACOMO MANZÙ (1908-1991)
A rare dining table, circa 1956
cast bronze, glass, rubber
33 x 90½ x 36 in. (83.5 x 230 x 91 cm.)
top of one branch signed in the cast MANZU
£60,000 - 80,000

THINKING ITALIAN **DESIGN**
London, 16 October 2019

VIEWING
11-16 October 2019
8 King Street
London SW1Y 6QT

CONTACT
Marta de Roia
mderoia@christies.com
+44 (0)20 7752 3261

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