



OLD MASTER
SCULPTURE &
WORKS OF ART

LONDON 6 JULY 2017

Sotheby's

EST.
1744



FRONT COVER
LOT 35 (DETAIL)
BACK COVER
LOT 10 (DETAIL)
THIS PAGE
LOT 55 (DETAIL)





THIS PAGE
LOT 104 (DETAIL)

OLD MASTER SCULPTURE & WORKS OF ART

AUCTION IN LONDON
LONDON 6 JULY 2017
SALE L17231
2.30 PM

EXHIBITION

Saturday 1 July
12 – 5pm

Sunday 2 July
12 – 5pm

Monday 3 July
9am – 4.30pm

Tuesday 4 July
9am – 4.30pm.

Wednesday 5 July
9am – 1pm.

34-35 New Bond Street
London, W1A 2AA
+44 (0)20 7293 5000
sothebys.com

Sotheby's EST. 1744
BIDNOW
LIVE ONLINE BIDDING



THIS PAGE
LOT 136 (DETAIL)

SPECIALISTS AND AUCTION ENQUIRIES

For further information on lots in this auction please contact any of the specialists listed below.



Alexander Kader, FSA
Co - Worldwide *Head of Department*
+44 (0)20 7293 5493
alexander.kader@sothebys.com



Margaret H. Schwartz
Co - Worldwide *Head of Department*
+1 212 606 7406
Margi.Schwartz@sothebys.com

SALE NUMBER
L17231 "ANTONIA"

BIDS DEPARTMENT
+44 (0)20 7293 5283
FAX +44 (0)20 7293 6255
bids.london@sothebys.com

Telephone bid requests should be received 24 hours prior to the sale. This service is offered for lots with a low estimate of £3,000 and above.

PRIVATE CLIENT GROUP
+44 (0)20 7293 5785
EUROPE
Beatriz Quiralte
beatriz.quiralte@sothebys.com
Fergus Duff
fergus.duff@sothebys.com

ASIA
Shu Zheng
shu.zheng@sothebys.com

MENA
Katia Nounou
katia.nounou@sothebys.com
Yassaman Ali
yassaman.ali@sothebys.com

INDIA
Gauri Agarwal
gauri.agarwal@sothebys.com

RUSSIA & CIS
Alina Davey
alina.davey@sothebys.com
Irina Kronrod
irina.kronrod@sothebys.com
Lilija Sitnika
lilija.sitnika@sothebys.com
+44 (0)20 7293 5934

SALE ADMINISTRATOR
Patricia Jorro
patricia.jorro@sothebys.com
+44 (0)20 7293 5558
FAX +44 (0)20 7293 5923

POST SALE SERVICES
Maxwell Maisey
Post Sale Manager
FOR PAYMENT, DELIVERY AND COLLECTION
+44 (0)20 7293 5220
FAX +44 (0)20 7293 5910
ukpostsaleservices@sothebys.com

CATALOGUE PRICE
£25 at the gallery

FOR SUBSCRIPTIONS CALL
+44 (0)20 7293 5000
for UK & Europe
+1 212 606 7000 USA



Christopher Mason
Deputy Director, Head of Sale
+44 (0)20 7293 6062
christopher.mason@sothebys.com



Elisabeth Banfield
Specialist
+44 (0)20 7293 5745
elisabeth.banfield@sothebys.com



Merel Deinema
Cataloguer
+44 (0)20 7293 5304
merel.deinema@sothebys.com



Francesco Morroni
Senior Director, Milan
+39 02 29 50 02 03
Francesco.Morroni@sothebys.com



Ulrike Christina Goetz
Director, Paris
+33 1 53 05 53 64
Ulrike.Goetz@sothebys.com



Stéphanie Veyron
Sculpture, Paris
Cataloguer
+33 1 53 05 53 65
stephanie.veyron@sothebys.com



Richard Hird
Specialist
Ceramics
+44 (0)20 7293 5505
richard.hird@sothebys.com



Herbert van Mierlo
Senior Director, Cologne
+49 221 207 1721
Herbert.VanMierlo@sothebys.com



CONTENTS

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
8	OLD MASTER SCULPTURE & WORKS OF ART: LOTS 1–158
131	ABSENTEE BID FORM
133	BUYING AT AUCTION
134	EXPLANATION OF SYMBOLS VAT INFORMATION FOR BUYERS
135	CONDITIONS OF BUSINESS FOR BUYERS
137	WAREHOUSE, STORAGE, COLLECTION INFORMATION
138	AUTHENTICITY GUARANTEE IMPORTANT NOTICES GLOSSARY OF TERMS
139	INTERNATIONAL DEPARTMENTS
140	INDEX SOTHEBY'S EUROPE



1

Siculo-Arabic, Sicily or Southern Italy, 12th century

CASKET DECORATED WITH HORSEMEN AND ANIMALS

partially polychromed ivory with gilt copper mounts, on a modern wood core
16 by 32 by 18.5cm., 6¼ by 12¾ by 7¼in.

The present work belongs to a group of Sicilian caskets believed to have been made in Palermo by Muslim craftsmen during the 12th-century Norman occupation. The tear-shaped mounts act both as highly decorative features of the whole and as supports for the delicate and fragile ivory walls which originally would have been unlined. They were painted with designs which appear to be divided into five groups: abstract designs, floral motifs, animal and bird motifs, human figures and imaginary creatures.

An analogous casket was sold in these rooms on 7 December 2010, lot 1. Another example was also sold at Sotheby's on 9 April 2008, lot 83. Other Siculo-Arabic caskets can be found in major institutions including the Walters Art Gallery, Baltimore (inv. no. 71.310) and the Doha Museum (inv. no. iv.03.97).

RELATED LITERATURE

R. Koechlin, *Les ivoires gothiques français*, Paris, 1924, vol. I, p. 473, no. 2; R. H. Randall Jr, *Masterpieces of Ivory From the Walters Art Gallery*, London, 1985, no. 232, pp. 158-159; M. Rosser-Owen, *Ivory 8th to 17th centuries: Treasures from the Museum of Islamic Art, Qatar*, Doha, 2004, no. 5, pp. 24-29

• £ 20,000-30,000 € 23,600-35,400





2

2

French, 14th century

GARGOYLE IN THE FORM OF A LION

stone
65cm., 25⁵/₈in.

PROVENANCE

Private collection, France

W £ 6,000-8,000 € 7,100-9,500

3

Spanish, circa 1400

PROCESSIONAL CROSS

gilt copper, on a red velvet covered wood stand
cross: 62.5 by 41.5cm., 24⁵/₈ by 16³/₈in.
stand: 28.5 by 32 by 25.5cm., 11¹/₄ by 12⁵/₈ by 10in.

RELATED LITERATURE

Songs of Glory: Medieval Art from 900 to 1500,
exh. cat. Oklahoma Museum of Art, Oklahoma
City, 1985, no. 53, pp. 177-179

£ 8,000-12,000 € 9,500-14,200

4

French, circa 1360-1380

BETROTHAL CASKET DECORATED WITH BIRDS AND COURTING COUPLES

cuir ciselé, with remnants of gilding and
polychromy, with a later functioning iron lock
and later brass mounts, lined with canvas to the
interior

the couples surrounded with banderols of illegible
text in Gothic script, with a cutting from an old
auction catalogue on the inside of the lid printed:
*51 A CUIR-BOUILLI CASKET ... from the Spitzer
Collection*

11 by 31 by 23cm., 4³/₈ by 12¹/₄ by 9in.

PROVENANCE

Frédéric Spitzer, Paris;
his sale, Paul Chevallier and Charles Mannheim,
Paris, 17 April-16 June 1893, lot 867, pl. XXV

LITERATURE

F. Spitzer, *La Collection Spitzer, Antiquité, Moyen
Age, Renaissance, Tome Deuxieme*, Paris, 1891,
no. 6

See *catalogue note* at SOTHEBYS.COM

£ 10,000-15,000 € 11,800-17,700

5

French, Limoges, circa 1225-1275

PYXIS

gilt and champlevé enamelled copper, set with
glass cabochons

7.5cm., 3in.

A closely related pyxis with similar green glass
cabochons and swirling foliate decoration is in the
Louvre Museum (inv. no. MR 2655).

‡ £ 5,000-7,000 € 5,900-8,300

6

French, Limoges, 13th century

SAINT PETER (APPLIQUÉ FROM A RELIQUARY CASKET)

gilt and champlevé enamelled copper with glass
bead eyes
10cm., 4in.

‡ £ 1,000-1,500 € 1,200-1,800



4



6



3



5



7

7

French, Limoges, 13th century

INCENSE BOAT

partially gilt and champlevé enamelled copper
8 by 21cm., 3¹/₈ by 8¹/₄in.

PROVENANCE

Ruiz collection, Madrid, until 1949;
with Ernest Brummer, New York;
his sale, Galerie Koller, Zurich, 17 October 1979,
lot 234

LITERATURE

P. Koller and I. Kahane, *The Ernest Brummer Collection, Vol. 1: Medieval and Renaissance Art*, Hamburg, 1979, pp. 356-357.

This type of boat-shaped vessel for incense, with swirling foliate enamelling, was first produced in Limoges around the beginning of the thirteenth century. 'Navettes', after the French for 'small ship', often feature small gilt handles in the form of dragons' heads, presumably thought to protect the contents. A similar navette is in the Musée de Cluny in Paris (inv. no. 11157), and another, with similar open-worked knobs, sold in these rooms on 9 July 2009, lot 7.

£ 7,000-10,000 € 8,300-11,800

8

French, Limoges, 13th century

BOOK COVER WITH THE CRUCIFIXION AND FOUR ANGELS

partially gilt and champlevé enamelled copper, on a modern metal stand

inscribed on the cross: *IHS / XPS*
plaque: 23.5 by 11cm., 9¹/₄ by 4¹/₄in.
27cm., 10⁵/₈in. overall

PROVENANCE

Josef Salzer;
his sale, C.J. Wawra and Albert Werner, Vienna, 17
October 1927, lot 71

This elaborate plaque combines the two compositional schemes seen in the corpus of Limoges enamelled copper book covers, by showing the Crucifixion framed in a mandorla. Book covers which are composed in this way are rare. One similar example was formerly in the collection of Jean-Joseph Marquet de Vasselot and sold at Christie's Paris, 16 November 2011, lot 5.

The subject matter of Limoges book covers is usually limited to two themes: the Crucifixion and Christ in Majesty. Surviving bindings suggest that the Crucifixion is most often featured on the front cover and Christ in Majesty on the reverse. The themes were represented according to standardised compositions. Plaques with the Crucifixion feature the cross extending over the

entire rectangle, creating fields in the corners which are populated by Mary, St John and two angels, usually on colourful mounds (see for example Bertrand, *op.cit.*). The plaques with Christ in Majesty normally depict the throned figure of Christ in a central mandorla with the winged symbols of the Evangelists in the four corners (see Taburet-Delahaye and Drake Boehm, *op.cit.*). Effectively, both schemes are repeated in full here. Four angels, with their wings in attitudes identical to those often given to the wings of the Evangelists, surround a mandorla. Inside this almond shape, the crucifixion has four registers for Mary, St. John and, personifications of the sun and the moon. These figures are further unusual, but are also included on an earlier plaque with the Crucifixion in the Musée de Nevers illustrated by Gauthier (*op.cit.*).

RELATED LITERATURE

M.-M. S. Gauthier, *Emaux limousins champlevés des XIIe, XIIIe et XIVe siècles*, Paris, 1950, pl. 16, 35; E. Taburet-Delahaye and B. Drake Boehm (eds.), *L'Oeuvre de Limoges. Emaux limousins du Moyen Age*, exh. cat. Musée du Louvre/ Metropolitan Museum of Art, Paris, 1995, pp.170-171 and 182-183, nos. 42, 43 and 48; M.-M. Gauthier, E. Antoine and D. Gabori-Chopin (eds.), *L'apogée - Corpus des Emaux Méridionaux*, tome II, Paris, 2011, pp. 207-239, particularly p. 226-7, V C, no 17.

£ 40,000-60,000 € 47,100-71,000





French, Limoges, 13th century

CROSIER HEAD WITH PALMETTE-FLEUR

gilt and champlevé enamelled copper, on a red velvet covered wood stand
 crosier: 12.5cm., 4⁷/₈in.
 stand: 14.5cm., 5³/₄in.

PROVENANCE

Mr. J.F. Hutton, Manchester;
 his sale, Christie's London, 16 July 1890, lot 21;
 purchased by General Pitt-Rivers for the Pitt-Rivers Museum, Farnham, Dorset;
 Louis C. G. Clarke, Cambridge, by 1941;
 Mrs. France Crosthwaite;
 her sale, Sotheby's London, 17 May 1963, lot 3;
 Sotheby's London, 7 December 2010, lot 6

LITERATURE

T.D. Kendrick, 'An enamelled Crosier head in the Pitt-Rivers Museum at Farnham-Dorset', *The Antiquaries Journal*, October 1935, pp. 452-6;
 J.J. Marquet de Vasselot, *Les Crosses Limousines du XIII^e siècle*, Paris, 1941, pp. 205-6, no. 27

The *palmette-de-fleur* on this enamelled crosier identifies it as part of a group which first appeared circa 1200, and was popular particularly at the beginning of the thirteenth century. Compare to a crosier currently in the Musée de Cluny (inv. no. Cl. 2957).

RELATED LITERATURE

M.-M. Gauthier, *Emaux du Moyen Age*, Fribourg, 1972, no. 67

£ 25,000-30,000 € 29,500-35,400





French, Paris, or German, circa 1340-1370

DIPTYCH WITH SCENES FROM THE LIFE OF CHRIST

ivory

inscribed: *FM47* twice in ink on the reverse, and: 90/288 in ink to one of the edges
each panel: 21.5 by 11.8cm., 8½ by 4½in.
open: 24cm., 9½in. wide

PROVENANCE

Probably Karl Anton von Hohenzollern-Sigmaringen (1811-1885);
thence by descent, Princes of Hohenzollern, Sigmaringen (no. 1589), certainly by 1925;
Geheimrat Ottmar Strauss, Cologne, acquired circa 1928;
Fritz Thyssen, Germany (acquired from the above in a duress sale);
thence by descent to Anita Gräfin Zichy-Thyssen; Bayerisches Nationalmuseum, Munich, inv. no. 90/288, acquired 1990;
restituted to the heirs of Ottmar Strauss, 2016

EXHIBITED

Munich, Bayerisches Nationalmuseum, *Sammlung Fritz Thyssen: ausgewählte Meisterwerke*, 1986

LITERATURE

H. Sprinz, *Die Bildwerke der Fürstlich Hohenzollernschen Sammlung Sigmaringen*, Stuttgart, 1925, p. 4, no. 8, pl. 6 (inv. No. 1589); *Verzeichnis der im Städelschen Kunstinstitut ausgestellten Sigmaringer Sammlungen*, exh. cat., Frankfurt, 1928, no. 244;
F. Thyssen, P. Eikemeier (eds.), *Sammlung Fritz Thyssen: ausgewählte Meisterwerke*, exh. cat., Munich, Bayerisches Nationalmuseum, 18 July-2 November 1986, pp. 58-59, no. 23

The Hohenzollern-Strauss Diptych is exceptional not only for its large size and impeccable state of preservation, but for the extraordinary depth and refinement of its carving. Previously owned by princely and eminent industrial collectors, it counts among only a small number of Gothic ivory diptychs of this calibre to have appeared at auction in recent decades.

Carved in two registers on each wing, the diptych shows four scenes from the Life of Christ, beginning at the lower left register: The Nativity, the Adoration of the Magi, the Crucifixion, and the Entombment. Though following compositions seen commonly in 14th-century ivory carvings, each scene is characterised by a high level of detail and imagination. The Nativity includes a bagpipe player flanked by small lambs, as well as a figure receiving one of the angels' scrolls on the right, which is rarely seen in comparable diptychs. The Crucifixion scene, similarly, is more populated than usual, with Stephanon giving Christ vinegar, and two grieving angels surmounting the scene. It is the Entombment which introduces the most uncommon feature: the three sleeping soldiers at Christ's tomb are usually seen in the Resurrection.

Here they act as a narrative device foreshadowing this subsequent event, which is not included in the scope of the present diptych.

The sophistication of the diptych's iconography is matched by its form, which achieves clarity through depth and precision of carving, with classical regularity in the arrangement of the scenes. Stylistically the figures are characterised by long, tightly arranged waves of hair, wide, swollen eyelids, delicately carved noses, and elegantly flowing drapery.

In his leading systematic survey of Gothic ivories, Raymond Koechlin (*op. cit.*) proposed groups based on different datings and workshops, but only touched on the question of localisation, describing almost all ivory diptychs of the present type as French. More recent scholarship has since attempted to identify stylistic features that indicate an origin in other centres, notably the Meuse Valley and Cologne.

Comparisons with diptychs of a similar type, however, point towards an origin of the Hohenzollern-Strauss diptych in Paris, arguably the foremost centre of Gothic ivory carving. In both style and iconography, the present work relates closely to a pair of near-identical diptychs in the Victoria and Albert Museum, London (inv. no. A.554-1910) and in the Metropolitan Museum of Art, New York (inv. no. 17.190.251). Slightly smaller than the present diptych, they show three of the same – though somewhat less detailed – scenes, substituting the Entombment with the Glorification of the Virgin. Both diptychs are currently localised in Paris and dated to the mid-14th century (Williamson and Davies, *op. cit.*, no. 90). A similarly catalogued diptych in the Art Institute of Chicago (inv. no. 1970.115, see Gothic Ivories Database) matches the present diptych in size while showing identical scenes with some variations and in a different order. Though stylistically analogous, the carving of the Chicago diptych is less consistent than in our example, highlighting the present diptych's remarkable quality.

While a localisation in Paris is the most plausible, the possibility of an alternative origin should not be excluded, not least because of the remaining uncertainties in the scholarship regarding the categorisation of 14th-century ivories. A single-tiered diptych at the Metropolitan Museum (inv. no. 11.203) with the Nativity and Crucifixion, described as Rhenish or Mosan by Gaborit-Chopin (*op. cit.*, p. 436), displays the same general iconography while repeating stylistic features such as the long wavy beard of the old Shepherd and the cross-hatching on the Virgin's pillow. However, though this particular hairstyle is often considered a feature of German ivories, the individualised facial types, elongated figural style, and busy drapery cited as typical of Mosan or Rhenish examples contrast with the present diptych. See, for example, large two-tiered diptychs in Amsterdam (Rijksmuseum, inv. no. BK-1992-28) and Madrid (Museo Lázaro Galdiano, inv. no. 2587), which have been tentatively described as German (Gothic Ivories Database).

Another important argument for placing the Hohenzollern-Strauss Diptych in Paris instead of Germany is its relation to the so-called 'large Passion diptychs', a grouping of monumental multi-tiered exemplars proposed by Koechlin (*op. cit.*, pp. 285-303). Today this group is no longer considered to be the work of a single atelier, but most of its prime examples retain an attribution to Paris, while being dated to the mid- to late 14th century. Similar in size to the present work, several are composed in three registers which often depict more than one scene. Examples of this type at the Courtauld Institute of Art (inv. no. O.1966.GP.9) and the British Museum (inv. no. 1855.1201.34) are analogous to the present diptych in style and iconographic sophistication. To achieve the height and depth of these masterpieces, Gothic ivory carvers were limited to using the largest of tusks, which would have been extremely costly. These large-scale diptychs were therefore the preserve of the wealthy few and commissioned by illustrious patrons such as Charles V, whose inventory recorded five such works (Lowden, *op. cit.*, p. 91).

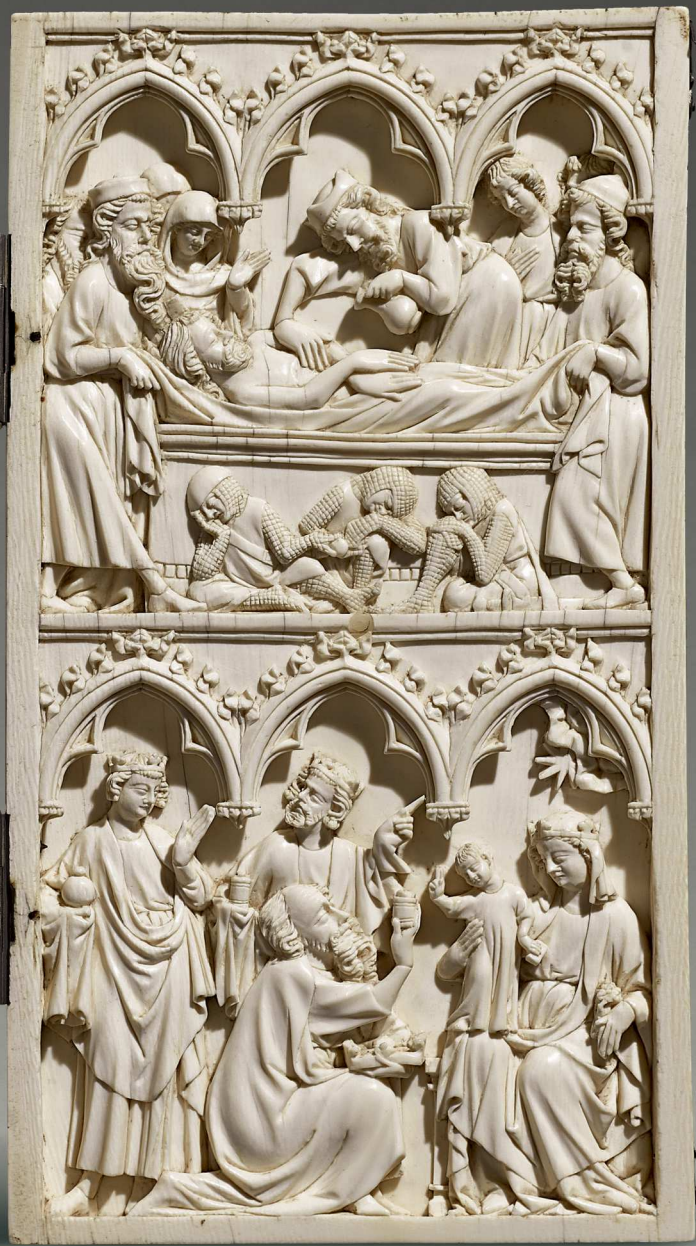
It may be assumed that the Hohenzollern-Strauss Diptych was produced for a similarly important patron. That it was treated as a prized possession throughout its history is attested to by its near-immaculate condition. It is unclear when or how the diptych entered the princely Hohenzollern collection, but it was almost certainly acquired by Karl Anton von Hohenzollern-Sigmaringen (1811-1885), who amassed a magnificent collection of *Kunstammer* objects for Schloss Sigmaringen. The diptych was subsequently owned by two great 20th-century German collectors, Ottmar Strauss and Fritz Thyssen, before entering the collection of the Bayerisches Nationalmuseum. Like previously restituted masterpieces from the Strauss collection sold in these rooms – the Upper Rhenish Dormition (8 July 2011, lot 22) and the Master of Rimini Saint Peter (3 December 2014, lot 22) – the present, exceptional diptych epitomises the discerning eye of this important collector.

RELATED LITERATURE

R. Koechlin, *Les Ivoires gothiques français*, Paris, 1924, vol. II, pp. 285-303; D. Gaborit-Chopin (ed.), *Ivoires médiévaux, Ve-XVe siècle*, cat. Musée du Louvre, Paris, 2003, pp. 435-436; J. Lowden, *Medieval and Later Ivories in the Courtauld Gallery: Complete Catalogue*, London, 2013, pp. 87-91; P. Williamson and G. Davies, *Medieval Ivory Carvings: 1200-1550*, cat. Victoria and Albert Museum, London, 2014, Part I, pp. 15-16, pp. 210-212 and pp. 278-281; Gothic Ivories Project at The Courtauld Institute of Art, London, www.gothicivories.courtauld.ac.uk [accessed 16 May 2017]

The present lot is offered with a Radiocarbon dating measurement report (ref. no. RCD-8879) prepared by J. Walker of RCD Lockinge, dated 9 May 2017, which states that the ivory dates between 1169 and 1270 (95% confidence interval).

• £ 100,000-200,000 € 118,000-236,000



French, Paris, circa 1320-1350

RELIEF FROM THE FRONT OF A CASKET WITH THE CONVERSION OF SAINT EUSTACE

ivory

7.2 by 20.5cm., 2⁷/₈ by 8¹/₂in.

PROVENANCE

Noble collection, France, since the late 19th/early 20th century; thence by descent

Only two complete medieval ivory caskets illustrating the Life of Saint Eustace are recorded in existence today, with a surviving lid in the Bargello Museum providing evidence of another, now incomplete example. The present relief, which shows the most significant stage in the cycle and would have formed the front panel to one such casket, represents a rare and important survival.

The Legend of Saint Eustace enjoyed considerable popularity in the Middle Ages. Brought to a wide audience through Jacobus de Voragine's *Golden Legend* of circa 1260, it tells the fantastical fate of a Christian knight, whose faith supports him through a succession of great personal misfortunes, culminating in his martyrdom together with that of his family, on the instruction of the Emperor Hadrian. By the fourteenth century, the cult had developed to the extent that Eustace became regarded as one of the Fourteen Holy Helpers, whose intercession was deemed to be particularly effective. Thereafter the cult declined, being replaced in part by that of the eighth-century Bishop of Maastricht, Saint Hubert, to whom the legend of the mystic apparition between the horns of a stag was transferred.

In the visual arts, pictorial cycles of the Life of Saint Eustace appeared throughout Europe, but perhaps most prominently in France. The subject was particularly popular in the medium of stained glass, but extended to various object types and media, including stone altarpieces, manuscript illuminations, and metalwork (see Williamson and Davies, *op. cit.*, p. 486).

Scenes depicting the Saint are occasionally found in medieval ivory carvings, being usually limited to

the moment of his conversion (see, for example, a casket in the Musée du Louvre, inv. no. OA 122). The same is the subject of the present panel, which would have formed the centrepiece of a casket dedicated to the saint's Life. To the left, Eustace is seen on horseback blowing into a horn, accompanied by his hunting dogs. The centre of the relief shows Eustace kneeling in front of a stag, between whose antlers appears a vision of Christ, prompting his conversion. As Glyn Davies has noted, the placement of the conversion scene around the lock plate results in a particularly 'striking' illustration of this key moment in the Saint's life (*op. cit.*, p. 485). The intimate scene to the right shows the conversion of Theopista, Eustace's wife, through the saint himself.

The finer of the two complete caskets depicting the Life of Saint Eustace is the exemplar formerly in the Astor collection at Hever Castle, sold in these rooms on 6 May 1983, and now in a private collection in New York. The panel at its front is near-identical to the present plaque in its iconography, and similarly refined in the quality of its carving. Incorporating a complete set of carved ivory plaques within later metal mounts, the Hever Castle casket provides us with an impression of the now-lost casket to which the present relief once belonged. Depicting a complex iconography, the sides and lid of the Hever Castle casket recount various subsequent events in the legend of the saint, including his family's baptism, their flight from Rome, the brutal loss of Eustace's sons, and finally the family's martyrdom ordered by the Emperor, ending in the ascent of the saint's soul into heaven.

A second, less refined casket devoted to the same subject is preserved at the Victoria and Albert Museum, London (inv. no. A.45-1935). The V&A casket differs from the Hever Castle example and the present plaque not only in stylistic aspects, but in variations in the iconography; notably, the stag's head in the conversion scene is depicted in a profile view, with the head of Christ appearing somewhat awkwardly above. Less elaborate than that of the Hever Castle casket, the lid of the V&A example includes only a single register, with scenes not directly related to the saint's Life. It thus also contrasts with an ivory casket lid at the Museo Nazionale del Bargello,

Florence (inv. no. 116 C), which shows scenes relating to Saint Eustace in two registers and has so far represented the sole piece of evidence for the existence of a third casket of this type. The possibility that the present plaque could form a second piece from this same casket is tantalising; however, there are some stylistic variations between the two panels.

The complete caskets in London and New York and the lid in Florence have been localised in the prominent ivory carving centre of Paris, and dated to the second quarter of the 14th century. The same may be argued for the present relief, whose refined carving and balanced arrangement of figures compare favourably to Parisian ivories from this period. Carved with remarkable regularity from a thick, long slab of ivory, the plaque was clearly part of a costly commission. While the precise purpose of caskets of the present type remains unclear, it is thought unlikely that all examples with a religious iconography were intended for an ecclesiastical or monastic context (Williamson and Davies, *op. cit.*, p. 483). Instead, their function may have been similar to that of the numerous secular ivory caskets with scenes of courtship, which were probably used for the exchange of amorous gifts. Caskets with religious imagery owned by lay individuals may have had a two-fold purpose as devotional aides and containers of precious items.

RELATED LITERATURE

R. Koechlin, *Les Ivoires gothiques français*, Paris, 1924, no. 255; D. Gaborit-Chopin (ed.), *Ivoires médiévaux, Ve-XVe siècle*, cat. Musée du Louvre, Paris, 2003, pp. 361-363; P. Williamson and G. Davies, *Medieval Ivory Carvings: 1200-1550*, cat. Victoria and Albert Museum, London, 2014, Part I, pp. 483-489

The present lot is offered with a Radiocarbon dating measurement report (ref. no. ETH 65601) prepared by ETH Zurich for QED Laboratoire, Aix-en-Provence, dated 31 January 2016, which states that the ivory dates between 985 and 1151.

• † £ 100,000-150,000 € 118,000-177,000





12

12

**Italian, Florence or Venice,
first half 15th century**

**NINE RELIEFS OF SEVEN ARCHANGELS AND
TWO SHIELD BEARERS**

bone, on a modern ebonised wood stand
reliefs: 10.6cm., 4¼in. to 10cm., 4in.
stand: 19 by 49cm., 7½ by 19¼in.

£ 6,000-8,000 € 7,100-9,500

13

**Italian, Florence or Venice,
early 15th century**

TRIPTYCH WITH THE CRUCIFIXION

bone, in a velvet lined leather and wood case
the cross indistinctly inscribed in ink: *INRI*
reliefs: 11cm., 4¾in.; 21.5cm., 8½in.; and 12cm.,
4¾in.
case: 24 by 16.5cm., 9½ by 6½in.

Compare with the similar example sold in these
rooms on 3 July 2012, lot 62.

£ 3,000-5,000 € 3,550-5,900



13



14

14

Workshop of Baldassare Ubriachi
Italian, Florence or Venice,
circa 1390-1410 and later

OCTAGONAL CASSET WITH SCENES FROM
 THE LIFE OF PARIS

bone, on a later wood core inlaid with bone, horn
 and wood intarsia, with later metal hinges and
 lockplate, the lid with later bone panels
 21.8 by 35.5cm., 8½ by 14in.

PROVENANCE

Standish Robert Gage Prendergast Vereker, 7th
 Viscount Gort (1888-1975), Bunratty Castle,
 County Clare, Ireland

The bone panels enveloping this magnificent
 casket compare closely with those on another
 coffer from the Ubriachi workshop in the Victoria
 and Albert Museum, London; these panels
 likewise depict the life of Paris (ex. Hildburgh
 collection; inv. no. A.19-1952). The most
 significant difference is a different set of panels
 for the abduction of Helen, with the present
 casket incorporating a more sophisticated
 narrative arrangement in which Helen is
 persuaded to elope and guided to a ship at sea.
 The scenes on the lid appear to be revivals and
 depict the life of Jason, including the battle with
 the dragon, with a number of the panels following
 the same scheme as those on another casket in
 the V&A (inv. no. 4304-1857).

RELATED LITERATURE

M. Tomasi, *La Bottega degli Embriachi*, cat.
 Museo Nazionale del Bargello, Florence, 2001;
 M. Tomasi, *Monumenti d'avorio: I dossali degli*
Embriachi e i loro committenti, Pisa and Paris,
 2010; P. Williamson and G. Davies, *Medieval Ivory*
Carvings. 1200-1550. Part II, cat. Victoria and
 Albert Museum, London, 2014, pp. 809-827

£18,000-30,000 €21,200-35,400

Attributed to Tino di Camaino
(circa 1280-circa 1337)
Italian, probably 14th century

RELIEF WITH THE VIRGIN AND CHILD

marble
49 by 38cm., 19¼ by 15in.

PROVENANCE

Sotheby's New York, 30 September 2004, lot 9;
Doyle, New York, 26 January 2011, lot 133

£ 60,000-80,000 € 71,000-94,500

Together with a number of near-identical versions, the present relief signifies a fascinating phenomenon in the study of Italian Gothic sculpture. Attributed to Tino di Camaino, this group of reliefs represents a seemingly unique case in which an Italian medieval stone sculptor appears to have produced several identical examples of the same, beautiful composition.

The relief depicts a tender vignette of the Virgin and Child. Gazing at her Child, the crowned Virgin supports Him with her left hand, while offering a bunch of grapes or berries with her right. Meeting the gaze of His mother, the Child clutches a robin, which appears to enclose one of His fingers with its beak. The relief is composed in relatively small dimensions and features a gabled design at the top, which neatly frames the figures.

At least four examples of the composition are presently recorded with certainty: one in the Victoria and Albert Museum, London (inv. no. A.31-1964); a second in the Hyde Collection, New York (inv. no. 1971.101); a third sold at Thomaston Place, 24 August 2013, lot 324; and, finally, the present relief. A few other examples have been mentioned in the scholarship – including ones in private collections in Virginia and Italy (see Fremi, *op. cit.*, p. 147), but it is likely that at least some of these are duplicates of the above-mentioned examples. All known versions are compositionally and stylistically near-identical, with only very minor variations in the quality of the carving; however, notably, in the V&A example the bottom corners have been cut. The recorded provenance of the known reliefs does not extend beyond the early 20th century, with the V&A relief being that which was first published, in 1923, and again in 1935, by Wilhelm Valentiner (*op. cit.*).

The most recent scholarly summary of the reliefs was provided by Giovanni Fremi within the context of the Hyde Collection example (*op. cit.*), whose attribution to Tino di Camaino has been retained. Listing three (or, tentatively, four) of the known versions, Fremi remarks upon the singularity of the existence of such identical reliefs in

medieval sculpture, which 'raises the question of whether all panels are works by Tino and his workshop or whether some may be the work of a highly skilled modern copyist' (*op. cit.*, p. 147). While the V&A example has sometimes been discussed as the prototype, this is not necessarily supported by the visual evidence, which shows a similar level of quality among the known reliefs.

Despite the remaining questions over the group, the authorship of Tino di Camaino, and possibly his workshop, has been upheld by several scholars, including Francesca Baldelli (in the context of the V&A and Hyde examples, see *op. cit.*, p. 385). Stylistically the reliefs compare convincingly to works from Tino's late period around 1330, when he was active in Naples. An itinerant sculptor, Tino di Camaino received commissions from important noble patrons, having established his reputation as primarily a master in tomb sculpture. Following his early activity in Siena and Pisa, where he executed significant ecclesiastical and sepulchral monuments, Tino went to Naples in the 1320s, summoned by the House of Anjou. It was here, around 1335, that he would have executed the small-scale relief of the Madonna and Child with Queen Sancia, Saints and Angels, now in the National Gallery of Art, Washington (inv. no. 1960.51), which provides a close stylistic and conceptual comparison for the present composition. An even closer parallel is found in a now fragmented relief with the Virgin and Child in the Staatliche Museen in Berlin (Baldelli, *op. cit.*, figs. 470-471), which is analogous not only in its closely related composition, but in the particular appearance of the Christ Child, and the busy, angular drapery. Further comparison can be made with a triptych in a private collection (*ibid.*, fig. 478), and a small relief with the Virgin and Child in Galatina (*ibid.*, fig. 475).

The presumed production of a number of identical reliefs of the Virgin and Child in Tino's workshop is perhaps not so surprising in the light of a new interest in intimate depictions of the Virgin and Child, and the existence of other small-scale works from Tino's late period, no doubt intended for private devotion. It has been argued by Gert Kreytenberg (as summarised by Fremi, *op. cit.*, p. 147) that these emulated contemporary Sieneese paintings, which were produced for the same context. A plausible explanation would therefore be that this proved a particularly successful composition which, meeting this new demand, was executed for a number of private patrons. The future direction of the scholarship on this matter, and whether multiple versions of other compositions by Tino will come to light, should be anticipated with interest.

RELATED LITERATURE

W. R. Valentiner, *Tino di Camaino: A Sieneese Sculptor of the Fourteenth Century*, Paris, 1935, p. 119 and pl. 56c; F. Baldelli, *Tino di Camaino*, Morbio Inferiore, 2007, pp. 382-385 and figs.472-479; G. Fremi in J. A. Holladay and S. L. Ward (eds.), *Gothic Sculpture in America, III: The Museums of New York and Pennsylvania*, New York, 2016, pp. 146-148, no. 84

16 No Lot



French, Troyes, circa 1520-1540

SAINT CATHERINE OF ALEXANDRIA

stone
102cm., 40 $\frac{1}{2}$ in.

PROVENANCE

by repute Ivor Guest, Viscount Wimborne, London or Ashby St. Ledgers, until circa 1939; Thomas F. Flannery, Jr., Chicago by 1980; his sale, Sotheby's London, 1-2 December 1983, lot 88; Ronald Lee, London; private collection, Switzerland, 1984 to 2012; its sale, Sotheby's London, 3 July 2012, lot 60

This beautifully carved and rare St. Catherine is distinctive in its soft voluminous drapery folds and the inclusion of intricate details to the costume. The small dimpled mouth and almond shaped eyes are all characteristics found in sculpture originating from the Champagne region, in particular the Troyes workshops of the early sixteenth century.

RELATED LITERATURE

J. Boccador, *Statuaire Medievale en France de 1400 a 1530*, vol. II, figs. 122-136; C. Avery, *Sculpture from Troyes*, cat. Victoria and Albert Museum, London, 1984, plates 1-9

W £ 35,000-50,000 € 41,300-59,000







18



19

18

English, Nottingham, 15th century

THE BIRTH AND NAMING OF SAINT JOHN THE BAPTIST

alabaster, with traces of polychromy, on a modern perspex stand
 alabaster: 41 by 27cm., 16½ by 10⅝in.
 overall: 50 by 33cm., 19¾ by 13in.

PROVENANCE

Florence Gould (1895-1983), Cannes, Côte d'Azur, France;
 Sotheby's London, 8 December 1988, lot 49

LITERATURE

F. Cheetham, *Alabaster Images of Medieval England*, Woodbridge, 2003, p. 48, no. 5

This and the following four lots comprise an important private collection of Nottingham alabasters of high quality and in a good state of conservation, and with several of the group representing some of the rarest subjects found in the recorded corpus of carvings, notably the birth of Saint John and death of the Virgin. The subject is seldom represented in Nottingham alabaster carving, with Cheetham recording only five known examples, including the present, very beautiful, relief (*op. cit.*). Note the manner in which a scene of private domesticity has been created, with parted curtains revealing the bedchamber.

RELATED LITERATURE

R. Marks and P. Williamson, *Gothic Art for England 1400-1547*, exh. cat. Victoria and Albert Museum, London, pp. 390-396, nos. 275-283

£ 20,000-30,000 € 23,600-35,400

19

English, Nottingham, 15th century

RELIEF WITH SAINT JOHN THE BAPTIST

alabaster, with traces of gilding and polychromy, on a modern perspex stand
 alabaster: 40cm., 15¾in.
 overall: 49 by 23cm., 19¼ by 8⅝in.

See catalogue note at SOTHEBYS.COM

£ 8,000-12,000 € 9,500-14,200



20

20

English, Nottingham, second half 15th century

RELIEF WITH THE ADORATION OF THE MAGI,
WITH MARY AND JOSEPH

alabaster, with remnants of gilding and polychromy, on a modern perspex mount
alabaster: 40 by 28cm., 15¾ by 11in.
overall: 47.5 by 25.5cm., 18¾ by 10in.

Nottingham, in the English Midlands, was the principal centre of production of alabasters in England from the 13th through to the 16th centuries, although they were also worked in Burton-on-Trent, Chellaston, York, and even as far south as London. The widespread distribution of Nottingham alabasters throughout Europe confirms that they were carved both for the domestic market, but also for export.

Their transport to the Continent appears to have its roots in the cloth trade, one of the engines of the medieval English economy, with alabasters recorded as having been exported from the mercantile ports of Boston, Hull, Lynn, Southampton, Poole, and Bristol. Their popularity across Europe may at least in part be attributed to the widespread English diaspora. Some of the earliest recorded Nottingham altarpieces are those in Iceland, where many of the Bishops were from the British Isles. The 1463 inventory for the church of Hitardalur records 'a fine retable, large with alabaster' and there are several examples still in Iceland (Cheetham, 1984, *op. cit.*).

The present panel is a particularly fine example which retains its gold background with lacunae for lost gilt gesso pastilles, seen also in the exceptional Compans Retable, sold in these

rooms on 6 July 2016, lot 2, for £221,000. The composition is very close to the relief of the Adoration from the Bossom collection, sold in these rooms on 2 July 2013, lot 60, for £52,500, as well as another in the Victoria and Albert Museum (inv. no. A89-1919).

RELATED LITERATURE

F. Cheetham, *English Medieval Alabaster: With a catalogue of the collection in the Victoria and Albert Museum*, Oxford, pp. 185-186, nos. 112-113; F. Cheetham, *Alabaster Images of Medieval England*, Woodbridge, 2003, pp. 83-87; R. Marks and P. Williamson, *Gothic Art for England 1400-1547*, exh. cat. Victoria and Albert Museum, London, pp. 390-396, nos. 275-283

£ 25,000-35,000 € 29,500-41,300



21

21

English, Nottingham,
second half 15th century

RELIEF WITH THE DEATH OF THE VIRGIN

alabaster, with traces of polychromy, on a modern perspex stand

alabaster: 43.5 by 26cm., 17 $\frac{1}{8}$ by 10 $\frac{1}{4}$ in.

overall: 52.5 by 33cm., 20 $\frac{3}{4}$ by 13in.

Cheetham notes that the Dormition 'is a very rare subject in English alabaster' (1984, *op. cit.*, p. 198, no. 125). This beautiful example is an important addition to the list of only four reliefs with the subject recorded by Cheetham in his 2003 publication *Alabaster Images of Medieval England*. The present relief is compositionally close to the example in the Victoria and Albert Museum (inv. no. A9-1946), though in reverse and with the surviving bed canopy. The Virgin lies prostrate on her death bed, surrounded by the twelve Apostles who, according to legend, were miraculously transported to her side. Note the charming attributes held by several of the apostles, including the censer being swung in the hands of one apostle, and the palm leaf held by another, who can be identified as the beardless St John the Evangelist. Cheetham recalls a legend that the Virgin was presented with the palm by an angel who had gathered it in Paradise and instructed her that it should be carried ahead of her bier.

RELATED LITERATURE

F. Cheetham, *English Medieval Alabaster: With a catalogue of the collection in the Victoria and Albert Museum*, Oxford, pp. 113-115; F. Cheetham, *Alabaster Images of Medieval England*, Woodbridge, 2003, pp. 46-48; R. Marks and P. Williamson, *Gothic Art for England 1400-1547*, exh. cat. Victoria and Albert Museum, London, pp. 390-396, nos. 275-283

£ 18,000-25,000 € 21,200-29,500



22

22

English, probably circa 1500

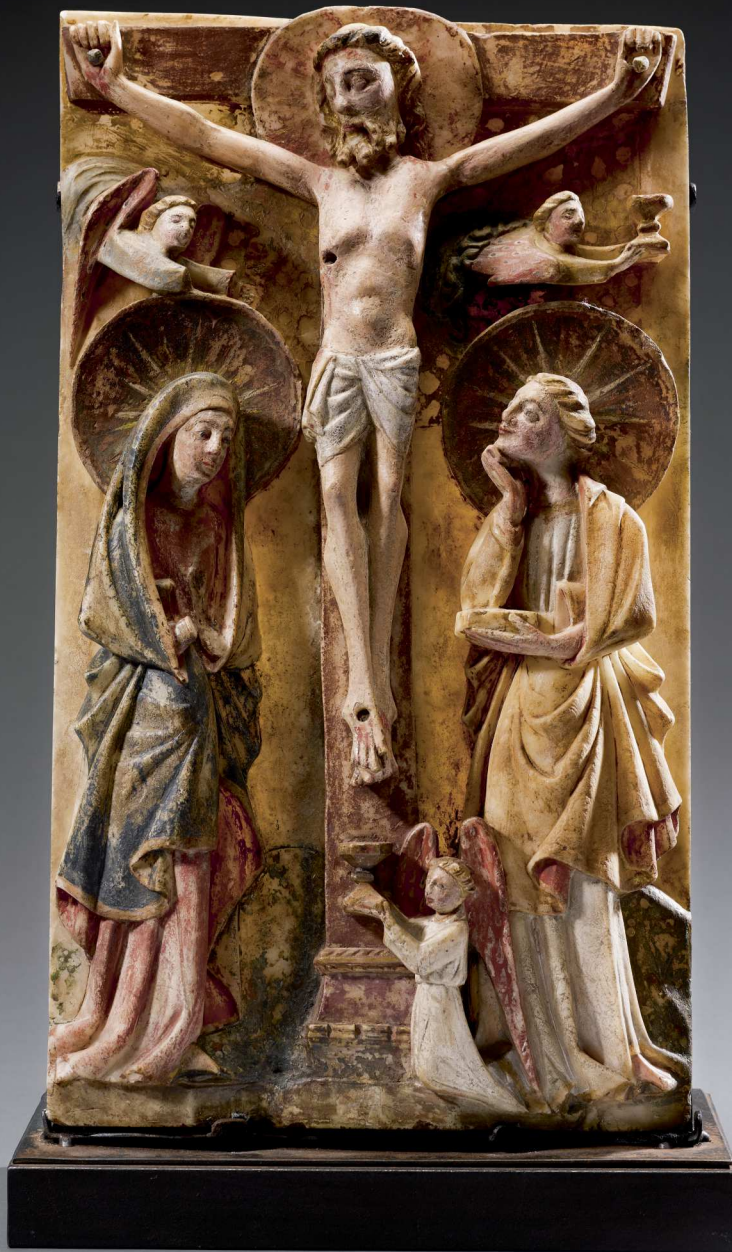
PAIR OF DOORS FOR A LITURGICAL
CUPBOARD

gilt and polychromed oak, with wrought iron mounts and bolts, on modern metal bases

doors: 78.5 by 34.5cm., 30 $\frac{7}{8}$ by 13 $\frac{1}{2}$ in.

bases: 3.5cm., 1 $\frac{3}{8}$ in.

W £ 8,000-12,000 € 9,500-14,200



English, probably Nottingham,
circa 1440

RELIEF WITH THE CRUCIFIXION WITH SAINT
JOHN AND THE VIRGIN

gilt and polychromed alabaster, on a modern
metal stand
49 by 27.5cm., 19¼ by 10¾in.

Alabaster was quarried near Derby, west of Nottingham, from the Middle Ages onwards. Initially it was used in tomb carving and although unsuitable for outdoor use its popularity increased and it was carved as figures and reliefs illustrating the Life of Christ and the Saints. It

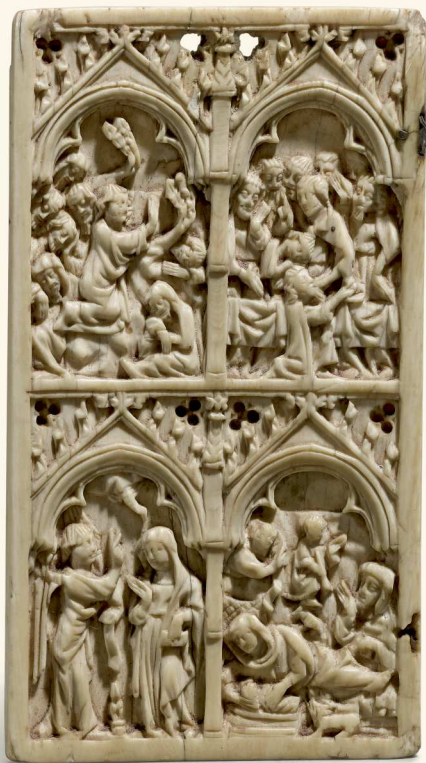
was easy to carve as well as to paint with vivid medieval paints, which, in many, instances remain. By the fifteenth century, an international trade for such reliefs was in existence with examples reaching as far north as Iceland and as far south as Spain and the Mediterranean (see the magnificent altarpiece from Castropol in Spain, which was sold at Sotheby's on 5 December 2012, lot 13). The present relief is compositionally close to Cheetham's Crucifixion - Type C, see for, example, the alabaster in the Museum Boymans van Beuningen, Rotterdam (Cheetham, *op. cit.*, p. 122, no. 23). Stylistically, however, it is arguably closer to the example in the Musée d'Art et d'Histoire, Lille, from Type E (Cheetham, *op. cit.*, p. 126, no. 19).

RELATED LITERATURE

F. Cheetham, *English Medieval Alabaster: With a catalogue of the collection in the Victoria and Albert Museum*, Oxford, pp. 113-115; F. Cheetham, *Alabaster Images of Medieval England*, Woodbridge, 2003, pp. 46-48; R. Marks and P. Williamson, *Gothic Art for England 1400-1547*, exh. cat. Victoria and Albert Museum, London, pp. 390-396, nos. 275-283

£ 20,000-30,000 € 23,600-35,400

PROPERTY FROM A DISTINGUISHED
FLEMISH PRIVATE COLLECTION (LOTS 24-37)



24

24

French or German, second half
14th century

LEFT LEAF OF A DIPTYCH WITH SCENES
FROM THE LIFE OF CHRIST

ivory, in a velvet lined wood frame

depicting the Annunciation, the Nativity, Christ in
the Garden of Gethsemane, and the Last Supper
ivory: 13.6 by 7.5cm., 5³/₈ by 3in.
overall: 28 by 21cm., 11 by 8¹/₄in.

EXHIBITED

Antwerp, Bank Brussel Lambert, *Gotische
Groepen uit Antwerps Privé-bezit*, 1983, no. 8

RELATED LITERATURE

P. Williamson and G. Davies, *Medieval Ivory
Carvings: 1200-1550, Part I*, cat. Victoria and
Albert Museum, London, 2014, pp. 294-295, nos.
96 and 100

• £ 6,000-8,000 € 7,100-9,500



25

25

German or Mosan, third quarter
14th century

PLAQUE WITH THE CRUCIFIXION

ivory, on a later wood stand
ivory: 16.5 by 9.5cm., 6¹/₂ by 3³/₄in.
overall: 19.5cm., 7³/₄in.

RELATED LITERATURE

P. Williamson and G. Davies, *Medieval Ivory
Carvings: 1200-1550, Part I*, cat. Victoria and
Albert Museum, London, 2014, pp. 294-295, fig.
97

• £ 3,000-5,000 € 3,550-5,900

26

Spanish, first half 14th century

SEDES SAPIENTIAE

polychromed wood
74cm., 29¹/₂in.

The present group compares to Spanish
representations of the Sedes Sapientiae dated to
the first half of the 14th century.

RELATED LITERATURE

X. Company, I. Puig and J. Tarragona, *Exposicio
Pulchra: Centenari de la creacio del Museu 1893-
1993*, cat. Museu Diocesa de Lleida, Lleida, 1993,
p. 121, nos. 185-186

W £ 5,000-7,000 € 5,900-8,300



26

27

Spanish, circa 1300-1320

SEDES SAPIENTIAE

gilt and polychromed pine
110cm., 43¼in.

This impressive Spanish Gothic carving of the Virgin and Child follows a composition often referred to as *Sedes sapientiae*, an arrangement which has its roots in the Byzantine tradition of presenting the Virgin frontally, enthroned, with the Christ Child seated on Her left leg. The *Sedes sapientiae* composition was central to the Marian cult during Romanesque times, with the Virgin appearing in her dual role both as Mother of God and of man, simultaneously presented with Christ seated on Her knee, whilst being enthroned as Queen of Heaven. The present sculpture compares particularly with Northern Spanish 13th and 14th-century representations of the Madonna and Child, particularly in the prominent flowing veil. Compare for example with the enthroned group attributed to Navarre, circa 1280-1300 in the Metropolitan Museum of Art (inv. no. 53.67). Compare also with the Valladolid Virgin and Child from the Iglesia de Santa Maria, Portillo published in C-J. Ara Gil, *Escultura Gotica en Valladolid y su Provincial*, Valladolid, 1977, pl. LXII.

W £ 15,000-20,000 € 17,700-23,600



27

28



28

French, probably mid-14th century

PAX WITH THE CRUCIFIXION

ivory, on a wood stand

inscribed in ink to the side: VI 8
ivory: 16 by 8cm., 6¼ by 3¼in.
overall: 18.5cm., 7¼in.

• £ 3,000-5,000 € 3,550-5,900

29

Probably French, 14th century

RIGHT LEAF OF A DIPTYCH WITH THE CRUCIFIXION

ivory, on a later wood stand

together with: a Netherlandish ivory relief with the Pieta, 15th century, on a velvet covered stand
Crucifixion: 7 by 3.5cm., 2¾ by 1¾in.
overall: 8.2cm., 3¼in.
Pieta: 9.3cm., 3⅝in.
overall: 13cm., 5½in.

• £ 3,000-5,000 € 3,550-5,900



29

30

German, Rhineland, second half 14th century

PIETÀ

polychromed wood
95cm., 37¾in.

It was not until the early fourteenth century that the image of the Pietà became an established motif in Christian iconography. Focusing solely on the grieving Virgin embracing the body of her son, sculptural groups representing this theme became an exercise in conveying its dramatic power through graphic anatomical details and rousing expressions of grief. Early German Pietàs are rare, perhaps the most celebrated example being the Roettgen Pietà most recently dated to the mid-14th century, now in the Landesmuseum in Bonn (inv. no. 24189), whose drastic realism takes the poignancy of the subject to a visual extreme. While the comparatively peaceful nature of the present Pietà contrasts with the group in Bonn, it too is likely to have been made in the Rhineland. A comparison with two analogous groups in Soest (Nikolaikapelle, Beenken, *op. cit.*, no. 40) and Paderborn (Erzbischöfliches Diözesanmuseum und Domschatzkammer, Foto Marburg, image no. fmc437894) argues for a possible localisation in Westphalia near the end of the fourteenth century. Note, in particular, the Virgin's broad facial features with large, slanting eyes, her dress, and the scheme of her drapery around the legs. However the wood of the present group, which appears to be lime, may indicate a more Southern origin. A notable difference seen in the present group is the appearance and positioning of Christ: instead of lying horizontally across the Virgin's legs as an emaciated corpse, He sits upright on the Virgin's lap with idealised features, seemingly foreshadowing His Resurrection. In this, the group relates to a mid-14th century Pietà from Cologne (Bergmann, *op. cit.*), whose emphasis shifts away from expressions of pain towards a sense of pious contemplation.



32

SOTHEBY'S

W £ 20,000-30,000 € 23,600-35,400

1527





31

German, Swabia, circa 1510

VIRGIN AND CHILD

limewood, on a later wood base
figure: 85cm., 33½in.
overall: 89cm., 31½in.

This charming group relates the the work of Swabian sculptors such as Daniel Mauch (1477-1540); compare, for example, his 'Oertel Madonna' (*op. cit.*, no. 20)

RELATED LITERATURE

B. Reinhardt and E. Leistenschneider (eds.), *Daniel Mauch: Bildhauer im Zeitalter der Reformation*, exh. cat. Ulmer Museum, Ulm, Ostfildern, 2009

W £ 6,000-8,000 € 7,100-9,500

32

Lower Rhine, probably Kleve, circa 1490

RELIEF WITH THE DORMITION OF THE VIRGIN

oak
73 by 110cm., 28¾ by 43¼in.

A poignant subject, the Dormition of the Virgin inspired Gothic sculptors to convey a range of physiognomies and emotional expressions in the Apostles mourning at her deathbed. It was particularly in Rhenish sculpture during the second half of the 15th century that such scenes became a significant part of the repertory of virtuoso retable carving.

The present Death of the Virgin, carved boldly in low relief, was likely made along the Lower Rhine. The Virgin lies peacefully on her draped bed, surrounded by the Apostles who are distinguished by their varying facial expressions, garments, hairstyles, and beards. The distinctive physiognomy of the Apostles, featuring short noses and high cheekbones combined with generous waves or curls of hair, finds compelling parallels in sculpture from late 15th-century Kalkar. Specifically, they relate closely to Netherlandish workshops' altarpieces in the Church of St Nicolai, such as the God the Father from the Trinity Retable (Rommé, *op. cit.*, fig. 14) and the reliefs from the High Altar of circa 1480-1500 by Arnt von Zwolle and Jan van Halderen (Bildarchiv Foto Marburg, no. fmc436467). The angular, crinkled folds of drapery exhibited in the present relief are equally analogous to the reliefs in Kalkar, and find another comparison in the oeuvre attributed to Master Tilman, a pupil of the Kalkar school who founded a workshop in Cologne. See, in particular, his relief with an Angel of circa 1490 in the Schnütgen Museum, Cologne (inv. no. A 931). It is interesting to note that Master Tilman is the author of another celebrated Dormition group, now in the Metropolitan Museum (inv. no. 1973.348), which highlights the importance of the subject in Lower Rhenish sculpture at the close of the 15th century.

W £ 30,000-50,000 € 35,400-59,000





33

33

German, Swabia, circa 1490

FEMALE SAINT, PROBABLY SAINT ELIZABETH

gilt and polychromed limewood
53cm., 20⁷/₁₆in.

The restrained drapery and charming features of the present figure are reminiscent of works produced in and around Ulm towards the end of the 15th century. An identification of the Saint as Elizabeth of Thuringia can be proposed based on the attribute of a bread basket, a commonly depicted reference to her charitable work for the poor.

RELATED LITERATURE

C. Lichte and H. Meurer (eds.), *Die mittelalterlichen Skulpturen, 2. Stein- und Holzsulpturen 1400-1530: Ulm und südliches Schwaben*, cat. Landesmuseum Württemberg, Stuttgart, 2007, figs. 71, 74 and 75

W £ 8,000-12,000 € 9,500-14,200



34

34

Southern German or Austrian, circa 1500

KNIGHTLY SAINT, PROBABLY SAINT GEORGE

gilt and polychromed limewood

with two old labels on the reverse respectively inscribed: 15 and ...05, and another inscribed: NL5025 / This work of art is photographed and documented by / Art Documentation System / A 01199 / ads

figure: 86cm., 33⁷/₁₆in.

162cm., 63³/₁₆in. including lance

W £ 6,000-8,000 € 7,100-9,500



Southern Netherlandish, dated 1527

THE ADORATION OF THE SHEPHERDS

polychromed walnut
78 by 50 by 26cm., 30¾ by 19¾ by 10¼in.

PROVENANCE

Rouge Collection, Paris

EXHIBITED

Antwerp, Bank Brussel Lambert, *Gotische Groepen uit Antwerps Privé-bezit*, 1983

LITERATURE

J. Boccador, *Statuaire Médiévale de Collection*, Paris, 1972, p. 196-197; B. Blondeel and P. Gervaeert, *Gotische Groepen uit Antwerps Privé-bezit*, Antwerp, 1983, no. 53

This wonderfully detailed representation of the Adoration of the Shepherds presents a rare opportunity to acquire a unique dated masterpiece of Netherlandish late Gothic wood sculpture. Sculpted as a free-standing structure, dated 1527 on each side, the present lot is an extraordinary survival of an object intended for private devotion. Central to the group are the Virgin and Joseph, sitting in Adoration of their new-born child, in a stable in slight disrepair – the thatched roof is patchy, and the brick wall that forms the background of the scene contains numerous gaps and holes. They are joined by the Shepherds, two angels, and the ox and the ass, combining motifs seen in depictions of both the Nativity and the Adoration of the Shepherds. Furthermore, there are numerous light-hearted and humorous aspects in the present group, such as the ass straining his neck to greedily help himself to more straw, the birds hiding in the thatch of the roof, and the shepherds, with their expressive faces, two deep in conversation, one playing the bagpipes in the background, and a fourth curiously peeking his head through the window, trying, with great effort, to insert himself into the scene.

Although previously attributed to different French regions, including Savoie (Boccador, *op. cit.* p. 196) and Northern France (Blondeel and Gevaert, *op. cit.* no. 53), there are numerous indications which allow for this work to be firmly attributed to the Southern Netherlands, and perhaps more specifically to Malines or its surrounding region. Evidence for this thesis can be derived both from stylistic comparisons, and from a general understanding of the artistic and devotional milieus in the Southern Netherlands towards the close of the Middle Ages. The Low Countries had a tradition of sculpting the Nativity in a similar manner as the present relief – with a multitude of characters, a prominent position for the ass and the ox, and a combination of the motifs of the Nativity and the Adoration of the Shepherds – examples can be found in the Museum Catharijneconvent in Utrecht, particularly the slightly earlier Adoration of the Shepherds (ABM bh258, *op. cit.* pp. 211-213), which once formed part of a retable, and the related, but

free-standing, Nativity scene (ABM bh258, *op. cit.* pp. 210-211). Both dating to the late 15th century, these scenes show a similar iconography to the present lot. They illustrate the Nativity according to the popular visions of the mystic Saint Bridget of Sweden. According to Bridget's *Revelations*, the Christ Child was brought into the world without pain or suffering; the Virgin, in awe, immediately kneeled down on the floor next to the Child to adore him. The visions of Saint Bridget gained widespread popularity during the 15th century and had an enormous influence on art, in particular on Early Netherlandish panel painters such as Robert Campin, Hieronymus Bosch, and Hans Memling. It is not unlikely that the present group is based on a print or a painting of an Early Netherlandish master.

Although the groups in Museum Catharijneconvent compare in iconography, they can be seen to differ stylistically with the present group. Studying the features and the drapery of the present group, notably the dress, the long, uncovered, hair, and the round, lovely, facial features of the Virgin, Malines seems the most likely region of attribution. Indeed, the features of the Virgin seem to adhere to the famous Malines *poupée* type: compare to a Virgin, part of an Annunciation group, attributed to Malines, circa 1520, exhibited in Brussels in 1999 (Huysmans *ed.*, *op. cit.*, cat. no. 66). Another significant comparison can be made to a kneeling Virgin in the Rijksmuseum, Amsterdam, which was originally part of a Nativity group: close comparisons can be found in the manner of the drapery, the tresses of hair, and the fact that she is placed on a sloping surface, perhaps originally intended for a similar group as the present (inv. no. N.M. 11963). The motif of the ass with outstretched neck is repeated in a set of fragments from an Antwerp retable – identified with the Antwerp guild mark – also exhibited in the 1999 Brussels exhibition: these fragments further show a similarly bricked wall with thatched roof, where the shepherds, with grimacing, slightly crude faces, can be seen to peek through (Huysmans *ed.*, *op. cit.*, p. 163). Another group on which the particularly the faces compare to the present lot is in the Gruuthusemuseum in Bruges, catalogued as Flanders, 15th century (Foto Marburg no. 1.154.943). Lastly, going back to the above-mentioned Annunciation in the same Brussels exhibition, the characteristically uplifting hair of the angel, similar to the angels on the present lot, provides further argument for a Malines attribution. The same characteristic hair, together with similar dress, can be seen on the angels of a slightly earlier Southern Netherlandish wood crib, now in the Metropolitan Museum of Art (inv. no. 1974.121a-d). This crib also features a scene of the Nativity on the footplate, where the Virgin is seen to be kneeling under a very similar thatched roof.

The significance of the present group being free-standing must be addressed: it would have formed an object for private devotion, a so-called *Andachtsbild*, which would have served as the focal point for contemplation either in the home,

or in a private chapel. The angels holding a banderole which depicts all the instruments of Christ's Passion, at the bottom of the present lot, reinforce this notion. The date, inscribed on both sides of the group, may mark this as an object of commissioned for a significant event in 1527. The Low Countries, where the *devotio moderna* of Thomas a Kempis, promoting private contemplation on Christ's humanity and suffering, gained widespread popularity, was the prime location for the production of small, self-contained objects and portable altarpieces that invoked contemplation. Notably in Flanders, and in the Malines area, objects intended for private prayer were produced. The above mentioned crib in the Met is one such object, created by Béguine sisters who would donate these to nuns about to take their orders. Further objects, also usually created by nuns, are the *horti conclusi*, or enclosed gardens, of which several survive in the Municipal Museums of Malines, which also served as foci for private contemplation of the divine. All these objects, as does the present lot, highlight the importance of the incarnation of Christ as a human, and focus on the Nativity and Adoration of the Child. The present group, which so clearly invites contemplation on both the Nativity at the centre, but also Christ's suffering which can be 'read' at the bottom, therefore would fit neatly within the Malines and wider Flemish traditions of objects intended for private prayer, not unlikely to have also been created by nuns. With its humorous aspects and slightly tongue-in-cheek details, such as the secular motif of the *Dukatenkacker* on the left hand side, this remarkable Adoration would have allowed for hours of contemplation, but perhaps also amusement.

W £ 150,000-200,000 € 177,000-236,000



Detail



A Southern German or Swiss wool and metal-thread embroidered armorial New Testament Biblical antependium (or wall hanging) dated 1592

worked in polychrome wool threads, with variation in thickness of threads and stitches used, with, and with golden metal-thread highlights in each panel, the horizontal panel worked with three scenes divided by columns, depicting the 'Nativity' on the left hand side, the 'Adoration of the Magi' in the centre, with an unidentified coat-of-arms within a pendant ribbon tied wreath, and the 'Presentation of Christ in the Temple' on the far right hand side, each scene separated and flanked at the far sides by a column surmounted by a cherubim, and dated 1592, in metal-thread against the altar base, the lower edge with flame pattern design, approximately 91cm. high, 269cm. wide; 3ft., 8ft. 10in.

There are comparable narrow frieze hangings with scenes separated by evenly spaced ornamented columns, and the far edges flanked by the columns see examples, albeit in a different technique of woven tapestry rather than embroidery. They were used in an ecclesiastical context, as wall hangings, dossals (above an altar) or as antependium. The stories and themes were well known, the different techniques in which they were rendered varied. Existing textile panels were used as narrow friezes, individual panels and as large panels with several rows of the different scenes. For the compositional arrangements various print sources were used, for example including recognisable compositions from sources such as the Nuremberg Calendar by Hans von Kulmbach or the *Marientleben* by Albrecht Dürer. In addition to woodcut print sources, manuscript illustrations, narrative paintings for retables, stained glass windows and tapestries were inspiration for the designs. For this particular textile genre the evolution is seen from the late 15th and early 16th century, Northern Rhine/Swiss panels, with the format of the friezes without such demarcation of the scenes with columns, the stylised 'flame' style edging and the incorporation of shields with sometimes unidentifiable family coat-of-arms, see Betty Kurth, *Die Deutschen Bildteppiche des Mittelalters*, Vienna, 1926, Vol. I & II, pp.207, 226-227, 223-234, 317-318.

A comparable woven tapestry hanging, depicting eight scenes from the life of Mary and the childhood of Christ, attributed to Central Switzerland, mid 16th century, which originally served as a pulpit hanging in the Convent church of St. Urban (Lucerne), is now in the AmRhy Collection, Lucerne (Inv. no. 1902.9: in two sections: each 54cm. high, and together 433cm. wide). Although in a different technique, this panel has similarities in the naïve and yet very charming rendition of the figure types and settings including the stylised scattered plant motifs and chequered floors, see Hans Lanz, *Die alten Bidteppiche im Historischen Museum Basel*,





36

Basel, 1985, pp.74-75. Recognisable print sources from the Nuremberg Calendar by Hans von Kulmbach (for the Birth and Adoration scenes), and the *Marienleben* by Albrecht Dürer (the Circumcision), have been identified.

For another comparable tapestry antependium, depicting six scenes from the Life of the Virgin, Upper Rhineland, Strasbourg, about 1500, see Adolph Cavallo, *Medieval Tapestries in the Metropolitan Museum of Art*, 1993, Cat. no. 61, pp.657-663.

For extended footnote see sothebys.com

W £ 30,000-50,000 € 35,400-59,000

37

Southern Netherlandish, Antwerp, circa 1515

THE GOOD AND THE BAD THIEF

gilt and polychromed oak
with the Antwerp 'hand' mark to the top of the Good Thief's head
36.5 by 28cm., 14³/₈ by 11in.

EXHIBITED

Antwerp, Bank Brussel Lambert, *Gotische Groepen uit Antwerps Privé-bezit*, 1983, no. 47

RELATED LITERATURE

M. Buyle and C. Vanthillo, *Retables Flamands et Brabançons dans les monuments belges*, Brussels, 2000, pp. 105-111

W £ 10,000-15,000 € 11,800-17,700



37



38



39

OTHER PROPERTIES

38

Germany, Cologne, 14th century

RELIQUARY BUST OF ONE OF SAINT
URSULA'S VIRGINS

wood
40cm., 50³/₄in.

The present lot is offered with a Radiocarbon dating measurement report (ref. no. RCD-8832) prepared by J. Walker of RCD Lockinge, dated 27 January 2017, which states that the wood dates between 1052 and 1260 (95% confidence interval).

£ 6,000-8,000 € 7,100-9,500

39

Southern Netherlandish, probably
Brabant, circa 1500

ANNA SELBDRITT

oak
77cm., 30³/₄in.

PROVENANCE

With Galerie Edouard Bresset, Paris

W £ 8,000-12,000 € 9,500-14,200

40

French or Lower Rhine, circa 1400

VIRGIN AND CHILD

oak
92cm., 36¹/₄in.

W £ 5,000-7,000 € 5,900-8,300

41

Attributed to the Master of the
Utrecht Stone Head of a Woman
Netherlandish, Utrecht, circa 1530

CHRIST AND THE SAMARITAN WOMAN

oak
38 by 39cm., 15 by 15³/₄in.

PROVENANCE

Auktionshaus Hugo Ruef, Munich, 1969;
Kunsthau Lempertz, Cologne, 5 December 1998,
lot 1199;
private collection, Belgium



40



41

LITERATURE

H. Jung, 'Rätsel um eine niederrheinische Plastik', in *Niederrheinische Blätter* 27, 1972, pp. 12-13; D. Preising and M. Rief (eds.), *Mittelalterliche Bildwerke aus Utrecht: 1430-1530*, exh. cat. Museum Catharijnenconvent, Utrecht and Suermond-Ludwig-Museum, Aachen, Stuttgart, 2012, p. 289

The present group relates to a near-identical, but larger, group of the same subject in the Church of St Martini in Zyfflich (Preising and Rief, *op. cit.*, pp. 288-289, no. 57). The Zyfflich example has been attributed to the Master of the Utrecht Stone Head of a Woman, an anonymous sculptor presumed to have led a workshop whose style is united by distinctive facial types including an egg-shaped head, a high forehead, and broad features. The existence of two near-identical compositions from this period is rare; both groups have undergone a dendrochronological analysis, confirming a medieval origin of the wood in each case (*ibid.*, p. 289).

£ 17,000-25,000 € 20,100-29,500

42

Southern Netherlandish, Brabant, first quarter 16th century

SAINT BARBARA

oak, on a later wood base
figure: 79cm., 31¼in.
base: 7cm., 2¾in.

PROVENANCE

Private collection, Belgium

RELATED LITERATURE

A. Huysmans (ed.), *La Sculpture des Pays-Bas Méridionaux et de la Principauté de Liège*, exh. cat. Musées royaux d'Art et d'Histoire, Brussels, 1999; M. van Vlierden, *Hout- en steensculptuur van Museum Catharijneconvent, ca. 1200-1600*, Utrecht, 2004, p. 261

W £ 12,000-18,000 € 14,200-21,200



42

Austrian, Salzburg, circa 1430

THE VIRGIN, OR FEMALE SAINT, WITH A PEAR

gilt and polychromed limewood
68cm., 26³/₄in.

Having originated in courtly Bohemia, the *Schöner Stil* (Beautiful Style), which would come to dominate religious sculpture well into the mid-15th century, found a second great artistic centre in Salzburg. Absorbing the elegant language of the style, but imbuing it with a heavy opulence and broad, doll-like features, Salzburg and its surrounding area produced *Schöne Madonnen* that rivalled the serene appeal of their Bohemian prototypes.

With her short stature, the S-curve of her stance that is most clearly seen in a profile view, and the arrangement of her drapery, with a large section falling from the left arm in gentle cascades, she finds a direct comparison in a Saint Agnes formerly in the Gustav Rau collection, which was sold in these rooms on 2 July 2013 (see Guillot de Suduiraut, *op. cit.*, no. 4). Further parallels may be drawn with various groups representing the Virgin and Child from Salzburg; note, for example, the similarly rounded, high forehead of the Madonna from Grossarl (Legner, *op. cit.*, no. 69), which like the St Agnes is dated to around 1420

The present Virgin's face is, however, arguably more individualised than that of many similar examples, including the Agnes, indicating perhaps a slightly later dating. Carved fully in the round, the present figure exhibits a beautiful back view, showing off her intricately carved headdress.

While the Virgin is frequently shown with the pear, a symbol of divine love, it is uncommon for her to be represented thus without an accompanying Christ Child. The precise iconography of the present figure remains enigmatic, as the now-lost attribute in her left hand is unlikely to have been a Child. It is possible that she instead represents a female saint.

RELATED LITERATURE

A. Legner, *Spätgotik in Salzburg: Skulptur und Kunstgewerbe 1400-1530*, exh. cat. Neues Haus, Salzburg, 1976, pp. 59, 61; S. Guillot de Suduiraut (ed.), *Sculptures allemandes de la fin du Moyen Age dans les collections publiques françaises 1400-1530*, exh. cat. Musée du Louvre, Paris, 1991

W £ 25,000-35,000 € 29,500-41,300





44

44

French, early 16th century

PAIR OF RELIEFS OF SOULS IN PURGATORY

gilt and polychromed stone
23cm., 9in. and 25cm., 9⁷/₁₆in.

W £ 7,000-10,000 € 8,300-11,800

45

Netherlandish, Malines, early 16th century

VIRGIN AND CHILD

gilt and polychromed walnut
37.5cm., 14³/₁₆in.

This charming group of the Virgin and Child compares closely to an example sold in these rooms on 2 July 2013 as lot 65.

£ 6,000-8,000 € 7,100-9,500



45

Workshop of the Master of
Osnabrück
German, Westphalia, early 16th
century

SAINT ROCH

oak, with some traces of polychromy

inscribed: *Roselh.* / 1685 in ink to the reverse,
inscribed: B3038 twice to the underside, and with
two labels to the underside inscribed respectively:
Roselius-Haus Bremen and: 1685
59cm., 23¹/₄in.

PROVENANCE

Ernst and Agathe Saulmann;
their forced sale, Weinmüller, Munich, 26-27 June
1936, lot 157;
Ludwig Roselius, Bremen;
Roseliushaus Bremen;
restituted to the heirs of Ernst and Agathe
Saulmann, 2016

The present Saint Roch relates to the work of
the Master of Osnabrück, a *Notname* referring
to a leading sculptor, or several, active in and
around the Westphalian city during the early
16th century. The physiognomy and drapery
- including the *revers* fold around the right arm -
are directly comparable to a version of the same
subject by the so-called *Hauptmeister* (Manske,
op. cit., no. 33, fig. 20). Compare also the group
of Apostles attributed to his workshop in the
Diözesanmuseum, Osnabrück (*ibid.*, no. 92, figs.
7-10). The imagination of the carver responsible
for the present figure is seen particularly in the
charming, leonine dog accompanying the Saint.

RELATED LITERATURE

H. Manske, *Der Meister von Osnabrück:
Osnabrücker Plastik um 1500*, Osnabrück, 1978

W £ 12,000-18,000 € 14,200-21,200



Lower Rhenish, probably Kalkar, circa 1490-1500

SAINT JOHN THE EVANGELIST

oak
102cm., 40½in.

This impressive and beautifully executed wood figure can be identified as St John the Evangelist from a Crucifixion group. The style and technique is close to Lower Rhenish sculpture from circa 1490-1500, in particular from towns in the Duchy of Kleve: Kalkar, Emmerich, Xanten and Kleve. Many of the comparisons can be found in Kalkar, which is famous for the magnificent wood altarpieces commissioned by the Liebfrauenbruderschaft (Brotherhood of Our Lady) for the church of St Nikolai. Master Arnt van Kalkar or Zwolle was responsible for two of the defining retables at St Nikolai: the altar of St George (before 1484) and the high altar (circa 1490). His style had a profound impact on sculpture in the region for the succeeding decades, and his influence can be seen in the work of Ludwig Jupan, Dries Holthuys and Henrick Douwermann. The present sculpture relates to the work of each of these sculptors.

The present St John is distinctive for its superb drapery which combines the florid exuberance of late Gothic wood sculpture, and betrays the influence of Rogier van der Weyden, with slightly more tempered, fluid, folds which hint at the later sculpture of Holthuys and Douwermann. Note the mantle which envelops the saint and runs across the proper left shoulder, down to the hips in an arc of agitated folds which terminate in a bold swallow tail fold, suspended from the saint's proper right sleeve. This is complemented by the heavy drapes at the feet which break in a luxuriant mass, reminiscent of figures from Master Arnt's *Four Church Fathers* in the Museum Boijmans Van Beuningen (inv. no. 9). There are, however, passages of carving which look forwards, notably the proper left sleeve, formed of volumous, cloudy, folds which recall Henrick Douwermann's *St Andrew* in the church of St Mariae Empfangnis, Kleve (see *Gegen den Strom*, *op. cit.*, pp. 162-164, no. 10).

With his elongated proportions and elegant late Gothic drapery, the present St John finds its closest comparables in works attributed to the Meister des Kalkarer Annenaltars. Note,

in particular, the statuesque attendant figures from the retable with the Virgin, Child and St Anne, attributed to the Meister des Kalkarer Annenaltars at St Nikolai, Kalkar, executed circa 1500 (Marburg index no: fmc436219). The drapery, which combines areas of intensely active folds with distinctly linear drapes, is very close. Comparison with the proper left side of the present figure, with its plainer, smoother, vertical drapes, makes a compelling comparison. Observation should also be made of the Crucifixion group attributed to the same master and also executed for St Nikolai, circa 1500, which includes a lamenting St John (Marburg index no: RBA 31 577). Note the similar distinctive drapery and the prominent hands with thin, dextrous, fingers.

Compare also with works attributed to the Meister der Emmericher Heiligen. His *St Katherine* from the church of St. Aldegundis in Emmerich (near Kalkar) has the same elongated body proportions (see *Mittelalterliche Bildwerke aus Utrecht 1430-1530*, *op. cit.*, pp. 193-196, no. 13). A worthwhile comparison is also made with the sculptures created by Ludwig Juppe (one of Master Arnt's close followers) at St Nikolai. Compare with drapery of the figures from the relief with Christ at the Temple, circa 1498-1508 (Marburg index no: fmc436530).

Finally, the St John shows some correspondences with sculptures by Dries Holthuys, who was active throughout the Duchy of Kleves between circa 1492-1508. Compare, for example, with the *St Joseph and Christ Child* in the Museum voor Religieuze Kunst, Uden (Karrenbrock, *op. cit.*, pp. 96-99, no. 11). Note the similar elongated proportioning, the active drapery, and the linear drapes to the reverse, as well as the interest in the belt, purse and pen box. The heavy, enveloping, drapery of the St John looks forward to Holthuys' *Apostle* in the church of St Mariae Empfangnis, Kleve (Rommé, *op. cit.*, pp. 159-161, no. 9).

The prominent brow with arched ocular orbits and bulging eyes are typical of Kalkar sculpture, as has been discussed by Lucretia Goddard Kargere (*op. cit.*, p. 126). In the majority of sculptures from the region the eyes have crescent moon-shaped openings, though not here, simply because the eyes are closed in grief. The diminutive mouth and straight nose are

reminiscent of Dries Holthuys' *St Michael* (see Karrenbrock et al., *op. cit.*, pp. 86-87, no. 8). The interest in detail, such as the beautifully carved belt and book binding, is typical of sculpture from the region, and comparison should be made with the *St Roch* attributed to the circle of Douwermann in the Metropolitan Museum of Art, New York (inv. no. 16.32.186). Such detailing can be seen decades later even in Arnt van Tricht's *St John the Evangelist* with similar attributes in the Rijksmuseum (inv. no. BK-NM-11155). From a technical point of view, it is encouraging to note that the sculpture is composed in sections, with evidence of splitting. As Kargere has explained, sculptors in Kalkar chose to carve their figures in oak at an early stage in the seasoning of wood, when it was more subtle. As such, many of the sculptures from the region have inserts, often attached with little wood dowels, where the wood has split early in the life of the sculptures (*op. cit.*).

Significant late 15th/ early 16th-century Lower Rhenish wood sculptures from around Kalkar are rare. The sale of the Mary Magdalen attributed to the circle of Arnt van Tricht for \$209,000 at Sotheby's New York on 30 January 2014, lot 327, illustrates this point. The sale of the present figure marks the opportunity to acquire a beautiful example of the sculpture from the wealthy and innovative Duchy of Kleve at the end of the late Gothic period.

RELATED LITERATURE

B. Rommé, *Gegen den Strom, Meisterwerke niederrheinischer Skulptur in Zeiten der Reformation 1500-1550*, Berlin, 1997; L. Goddard Kargere, "The Kalkar School of Carving: Attribution of a Wooden Polychromed Sculpture", in *The Metropolitan Museum Journal*, vol. 35, 2000, pp. 121-135; R. Karrenbrock et al., *Dries Holthuys: Ein Meister des Mittelalters aus Kleve*, exh. cat. Museum Kurhaus Kleve, 2002; *Mittelalterliche Bildwerke aus Utrecht 1430-1530*, exh. cat. Suermondt-Ludwig-Museum, Aachen and Museum Catharijneconvent, Utrecht, 2013, pp. 193-196, no. 13; Heribert Meurer, "Kalkar, St Nikolai." Grove Art Online. Oxford Art Online. Oxford University Press. Web. 29 May. 2017. <<http://www.oxfordartonline.com/subscriber/article/grove/art/T045549>>

W £ 60,000-80,000 € 71,000-94,500





48



49

48

Circle of Hans Klocker (active 1478-1500)

Tyrol, Brixen, circa 1490-1500

MALE SAINT, PROBABLY SAINT DAMIAN OR SAINT COSMAS

gilt and polychromed wood
74cm., 29½in.

Stylistically this figure relates to the carvings of Hans Klocker and may have been produced by a member of his workshop. Klocker was the most distinguished sculptor in the generation after Michael Pacher in Brixen. The ample cloth of the saint's robe, rendered in broken folds, revealing little of the figure beneath, and painted in gold, is characteristic of Klocker's work. See, for example, the figures of Mary and Joseph in the Museum Mittelalterlicher Österreichischer Kunst illustrated by Müller (*op. cit.*).

RELATED LITERATURE

T. Müller, *Gotische Skulptur in Tirol*, Bozen, 1976, no. 142

W £ 6,000-8,000 € 7,100-9,500



50



49

Italian, probably Tuscany, circa
1500

PROCESSIONAL CROSS

partially gilt copper, on a modern metal stand
cross: 45.5cm., 17½in.
stand: 4cm., 1½in.

This cross can be compared with one illustrated by Volbach (*op. cit.*) in the Staatliche Museen zu Berlin catalogue, described as Italian, fourteenth century. See also a similar processional cross, sold in these rooms on 9 July 2008 as lot 33.

RELATED LITERATURE

W. F. Volbach, *Mittelalterliche Bildwerke aus Italien und Byzanz*, Berlin, 1930, no. 1999, pl. 11

£ 6,000-8,000 € 7,100-9,500

50

French, late 14th/ early 15th
century

VIRGIN AND CHILD

gilt and polychromed wood, on a modern wood
base
figure: 75cm., 29½in.
overall: 81cm., 31¾in.

W £3,000-5,000 € 3,550-5,900

51

Northern Italian, probably circa
1370-1400

CASKET

ebony, horn, and bone inlay on a wood core, with
a metal handle and key, and lined with leather

This characterful casket is reminiscent of works by the so-called Workshop of the Nailed Figures, a grouping proposed by Elena Merlini (*op. cit.*), whose main identifying feature is the use of visible nails to attach carved bone panels to the body of the casket. Stylistically the present casket relates to an example at the V&A (inv. no. A.23-1952), which has been tentatively associated with the Nailed Figures workshop (Williamson and Davies, *op. cit.*, p. 789). The V&A casket is distinguished by its unusual full-length panels depicting scenes of hunting, motifs which broadly compare to those of the present casket. However, other features, such as the chessboard decoration of the underside, might indicate a more northern origin for the present casket.

RELATED LITERATURE

E. Merlini, 'La "Bottega degli Embriachi" e i cofanetti eburnei fra Trecento e Quattrocento: una proposta di classificazione', in *Arte Cristiana*, vol. LXXXVI, 1988, pp. 267-282; P. Williamson and G. Davies (eds.), *Medieval Ivory Carvings, 1200-1550, Part II*, London, 2014, pp. 784-793, nos. 261-263

14.5 by 30.5 by 17cm., 5¾ by 12 by 6¾in.

£ 20,000-25,000 € 23,600-29,500

Attributed to the workshop of
Benedetto da Maiano (1441-1497)
Italian, Florence late 15th century

CORPUS CHRISTI WITH MOVABLE ARMS

gilt and polychromed wood
47 by 50cm., 18½ by 19¾in. (arms extended)

This affecting Corpus is distinguished by a still-functioning mechanism that enables movement of the arms through joints at the shoulders, allowing for it to be displayed as a body in repose, presumably during the rites of Holy Week. Based on stylistic aspects the figure has been attributed to the workshop of Benedetto da Maiano by Alfredo Bellandi (expertise dated 28 September 2016, available upon request). Compare, for example, the sculptor's *Crucifix* in the Ospedale di Santa Fina, San Gimignano (Carl, *op. cit.*, pl. 67).

RELATED LITERATURE

D. Carl, *Benedetto da Maiano: A Florentine Sculptor at the Threshold of the High Renaissance*, Regensburg, 2006, pl. 67

£ 15,000-25,000 € 17,700-29,500





53

Attributed to the workshop of
Lorenzo Ghiberti (1378-1455)
Italian, Florence, second quarter
15th century

RELIEF WITH THE VIRGIN AND CHILD

gilt and polychromed stucco

inscribed: AVE MARIA GR
57 by 40cm., 22½ by 15¾in.

This beautiful relief may be grouped among a series of compositions attributed to Lorenzo Ghiberti and his workshop. For other examples,

see Schöttmüller (*op. cit.*, fig. 6) and Lausanna (*op. cit.*, cat. nos. 178-179). The present composition is a rare variant, which focuses on the Virgin's protective qualities by placing a section of her veil over the Child's head, resulting in a scene of profound maternal tenderness. It compares closely to a stucco at the Metropolitan Museum of Art, New York (inv. no. 08.22.3) and the so-called Cartiglio Madonna (Joli, *op. cit.*, no. 10), though it differs in exposing Christ's torso, analogous to a version sold at Sotheby's New York, 29 January 2016, lot 440.

RELATED LITERATURE

F. Schöttmüller, *Die Italienischen und Spanischen Bildwerke der Renaissance und des Barocks in Marmor, Ton, Holz und Stuck*, Berlin, 1913, p. 6, fig. 6; E. N. Lusanna, *Il Museo Bardini*, vol. II, Milan, 1986, cat. nos. 178-179, figs. 211 and 213; A. Jolly, *Madonnas by Donatello and his circle*, European University Studies, series XXVIII, vol. 319, Frankfurt, 1998, pp. 20-21, no. 10 and p. 224

£ 20,000-25,000 € 23,600-29,500

Gregorio di Lorenzo (1455-1495) Italian, Florence, circa 1460-1470

RELIEF WITH THE VIRGIN AND CHILD

marble
35.5 by 24cm., 14 by 13³/₁₆in.

PROVENANCE

C. Castiglioni collection, Vienna;
his sale, Hermann Ball and Paul Graupe, Berlin,
28 November 1930, lot 104, fig. 37

This beautifully carved and subtle relief of the Virgin and Child represents a new addition to the oeuvre of Gregorio di Lorenzo, now considered one of the foremost sculptors of the Florentine Renaissance.

Formerly referred to as the anonymous 'Master of the Marble Madonnas', a term coined by Wilhelm von Bode in the late 19th century, Gregorio di Lorenzo was an integral member of the core group of sculptors active in 15th-century Florence. His identity was not discovered until scholars at the close of the 20th century, primarily Alfredo Bellandi, began to associate his body of work with one Gregorio who trained in the workshop of Desiderio da Settignano. His diverse oeuvre includes Ecce Homo reliefs, busts of the infant Christ and Saint John, as well as two series of profile reliefs of the Twelve Caesars, which he executed for the courts of Naples and Ferrara. However, earning him his scholarly nickname, Gregorio is best known for his significant output of marble reliefs representing the Virgin and Child, of which examples are held in important public collections such as the Museo Nazionale del Bargello in Florence, and the Victoria and Albert Museum in London.

Gregorio emerged directly from the milieu of celebrated Quattrocento Florentine sculptors such as Donatello and Antonio Rossellino, who created highly influential prototypes of the Madonna and Child in relief. In his astonishingly varied but characteristic corpus of reliefs of this type, Gregorio developed a distinctive stylistic language which is clearly expressed in the present relief, allowing for an attribution to the master.

Captured in the act of blessing while holding a bird in His left hand, the Christ Child sits comfortably on the hips of His mother, whose left hand supports the Child's shoulder while her right hand covers His right foot. The comparatively small size of the relief lends a heightened delicacy and sense of intimacy to the scene, indicating its function within a domestic devotional context.

Stylistically the present composition relates to reliefs by Gregorio thought to have been executed between 1460 and 1470, and thus still in the early stages of his career. The moulded framing of the relief background, and the rosette in the bottom left corner, are frequently seen in similar reliefs by the master. Perhaps the closest comparison for the general composition, though mirror-reversed, is found in an example at the Columbia Museum of Art (Bellandi, *op. cit.*, no. III.1.41), which also depicts the Christ Child in the act of blessing while clutching a bird, and exhibits a similar arrangement of the Virgin's hands. A compelling stylistic resemblance is seen in a relief whose current whereabouts are unknown (*ibid.*, no. III.1.25), particularly in the 'feline' features of the Virgin, characterised by a straight nose and small mouth, the Child's cheerful expression, and the appearance of the Virgin's belt. The tenuous folds of the Virgin's drapery, on the other hand, compare to a relief of similarly small dimensions in a private collection in Turin (*ibid.*, no. III.1.6), while the star pattern on her collar is seen more prominently in an example in Arezzo (*ibid.*, no. III.1.3). For another closely analogous relief of small dimensions, see the Virgin and Child in the Musée Jacquemart-André, Paris (inv. no. 1800).

What sets our relief apart is the distinctive appearance of the Christ Child, in particular his highly animated expression and the appearance of His hair, which frames His face in boldly carved ringlets. This embellished hairstyle appears to be unique among Gregorio's reliefs of the Virgin and Child, but is seen in some of his busts, notably the Infant Christ in the Museo di Belle Arti di Budapest (*ibid.*, no. III.5.1), and in a few of his Emperor reliefs (*ibid.*, III.2.1c and III.2.9).

The present relief is therefore a significant, newly discovered work by the master, whose sensitive appeal is enhanced by its precious dimensions and the delicacy of its carving.

RELATED LITERATURE

A. Bellandi, *Gregorio di Lorenzo: Il Maestro delle Madonne in marmo*, Morbio Inferiore, 2010

An expertise by Alfredo Bellandi, dated 5 December 2016, is available from the department on request.

£ 100,000-150,000 € 118,000-177,000



AN IMPORTANT ITALIAN PRIVATE
COLLECTION OF MAIOLICA
(LOTS 55-63)





The maiolica workshops of Italy produced, in most forms, objects for every level of the social scale, from domestic wares of the everyday household to large Princely armorial painted services for the European nobility. This collection concerns those objects made for the most wealthy and influential of the social elite, at a time when maiolica production was unarguably at its artistic peak.

The core of the collection is formed of *istoriato* dishes painted in Urbino, the hillside walled city where the production of maiolica was encouraged by Francesco Maria I della Rovere (1490-1538), and his successor Guidobaldo II (1514-1578), the Dukes of Urbino. These lavishly painted dishes which recount classical mythology and episodes

of heroic figures from Rome's history, a growing fashionable trend in Renaissance society, were produced for the intellectual and richest of society. A key part of the collection are three important Venice maiolica jars, attributed to the workshop of Maestro Domenego da Venezia. Maestro Domenego's workshop was one of the most prolific in the second half of 16th century Venice and the quality of the painting was renowned then as much as it is today. These treasures have been collected with a connoisseur's eye to quality and rarity. The collection allows the beholder to step into the daily life of 16th century Renaissance Italy through these functional but luxurious wares; their vibrancy as strong today as it was over 400 years ago.



55

55

An Urbino maiolica dish from the Punic War series, circa 1545-60, probably workshop of Guido Durantino

inscribed on the reverse '53 Annibale à Marhabale comanda / Fuor ch' à Galli, dar guasto in ogni banda, [53 Hannibal commands Maarbhal (his captain) to destroy everywhere, except leaving in peace the Gauls].
41cm., 16½in. diameter

PROVENANCE

With Altomani, Pesaro (paper label);
sold Porro & C., Milan, 22nd May 2012, lot. 28.

LITERATURE

Timothy Wilson, *Maiolica Italian Renaissance Ceramics in the Metropolitan Museum of Art*, New York, 2016, pp. 352-353, endnote 5, mentioned.

Related Literature

Timothy Wilson, *ibid.*, 2016, pp. 208-209, no. 67;
Dora Thornton and Timothy Wilson, *Italian Renaissance Ceramics, A catalogue of the British Museum Collection*, Vol. I, London, 2009, pp. 326-328, nos. 192-193, for dishes 2 and 3 in the series;
Timothy Wilson, *Italian Maiolica of the Renaissance*, Milan, 1996, pp. 289-292, no. 122.

For an extensive discussion of The Second Punic War series see the Treasures auction, Sotheby's London, 5 July 2017, lot 3

The episode on this dish shows Hannibal ordering his military commander, Maharbal, along with 500 Nubian horses, to ravage the allies of Rome, but to spare the Gauls as far as possible, and to win over their chiefs to his side. See Livy's work on the history of Rome, *Ab Urbe Condita (From the Founding of the City)*, book 21, chapter 45.

£ 15,000-25,000 € 17,700-29,500



56

56

An Urbino maiolica armorial Istoriato tondino, circa 1525-30, circle of Nicola da Urbino

Painted with a scene of Glaucus and Circe, centred with a coat-of-arms, carried by a winged putto holding a torch under an arch flanked by marble pillars, to the right sits Circe holding a book before a serpent, lion, turtle and stork, to the left stand Glaucus with his back turned pointing towards distant water, the reverse inscribed 'de Circe e glaucho', 26.6cm., 10½in. diameter

The arms can be attributed to the Altoviti family of Florence, one of the most prominent families in 16th century Italy.¹ By marriage the family had alliances with the most influential of the papal and principal nobility including the Corsini, Salviati, Strozzi, Acciaiuoli, and Medici.

There appears to be little documentation in the literature regarding the service that this dish originally belonged to. The Altoviti family

commissioned or were gifted other armorial maiolica services that are better documented; the arms of the Altoviti together with those of the Soderini family can be seen on five known surviving pieces of a *berettino* ground service, one of which is dated 1524. The service was probably made for Bindo Altoviti, the influential banker, and his wife Fiammetta Sorderini, who married in 1511. The rare arms can also be seen on a Caffaggiolo maiolica dish, and on a jug with those of the Ridolfi di borgo, see Galeazzo Cora and Angiolo Fanfani, *La maiolica di Caffaggiolo*, Florence, 1982, p. 114, no. 99, p. 109, no. 94.

The episode depicted is taken from Ovid's *Metamorphoses*, Book XIV, and appears to be from lines 1-74, the transformation of Scylla, where Glaucus pleads for help from the Goddess Circe. According to Ovid Glaucus began his mortal life as a fisherman living in the city of Anthedon. He accidentally discovered a magical herb that enabled the fish he caught to come back to life and decided to try eating it. The herb

made him immortal but caused him to grow fins and a fish's tail forcing him to dwell in the sea. He fell in love with the nymph Scylla, but repulsed by his appearance he asked Circe for a potion to make Scylla fall in love with him. Circe fell in love with him instead and tried to win his heart with her most loving words.

A later episode concerning Circe is painted by Xanto Avelli on a tondino of the same size in the service of the Pucci family of Florence in 1532.¹¹

¹ See J.B. Rietstap, *Amorial Général*, Vol. I, p. 38.
¹¹ In the collection of the Fitzwilliam Museum, obj. no. C.11-1953, see Julia Triolo, 'Francesco Xanto Avelli's Pucci Service' in *Faenza 74* 4-6, 1988, pp. 228-82.

£ 25,000-35,000 € 29,500-41,300



An Italian maiolica dated syrup jar and cover, 1579, Castel Durante or Pesaro

the broad strap handle painted with a panel of 'Fortuna' standing on the back of a dolphin holding a billowing sail above a label inscribed 'O CANBVCINO', against a blue ground painted with trophies, the circular base dated to the lower part,

26.8cm., 10½in. high

PROVENANCE

The Saide and Mario Formica collection;
The Koelliker collection;
sold Wannenes, Genoa, 11th October 2011, lot 16.

LITERATURE

Related Literature

Timothy Wilson, *Maiolica Italian Renaissance Ceramics in the Metropolitan Museum of Art*, New York, 2016, pp. 204-285, 101A-C.

For a discussion on dates and iconography of maiolica from the 'Fortuna' series and the probable attribution of Pesaro, see Timothy Wilson, *op. cit.*, p. 284, where three jars from the same series are illustrated. The author writes that one possible explanation for the figure of Fortuna is that she is connected to the city of Fano, or *Fanum Fortunae* in Latin, near to Pesaro. A series of drug jars of this type is illustrated by Jeanne Giacomotti, *Catalogue des majoliques des Musées nationaux*, Paris, 1974, nos. 979-992 and no. 984 for an example of this form.

£ 4,000-6,000 € 4,750-7,100

57



An Italian maiolica Istoriato foot dish, mid-16th century, Duchy of Urbino

painted with a scene of the contest of Minerva and Neptune, the figures flanking a horse and a tree, with a city profile in the distance,
29.1cm., 11½in. diameter

PROVENANCE

Sold Porro & C., Milan, 22nd May 2012, lot 27.

Minerva and Neptune disputed the ownership of Attica, the region of which Athens was the capital. A tribunal of gods promised the lands to whomever of the two produced the most useful gift for the inhabitants. Neptune struck the ground with his trident and produced a horse. Minerva caused an olive tree to sprout, the symbol of peace and plenty, and was judged the victor. It is therefore probable that the city depicted in the background represents Athens.

£ 5,000-8,000 € 5,900-9,500

58

A Castelli maiolica syrup-jar of 'Orsini-Colonna' type, circa 1545-55, attributed to the workshop of Orazio Pompei

the baluster body with and yellow and blue dragon's head spout and broad strap handle, each side painted with a head and shoulders profile portrait of a man with beard or a moustache, against an orange ground painted with blue foliage, above a yellow-edged label named for OXIZACCARA, the reverse with blue scrolls, 27.7cm., 10⁷/₈in. high

PROVENANCE

Anon. sale, Sotheby's London, 3rd July 2012, lot 9.

LITERATURE

Related Literature

Marco Ricci (et. al.) *Le Maioliche Cinquecentesche Di Castelli*, Brescia, 1989, pp. C152-C159, for other examples of this form.

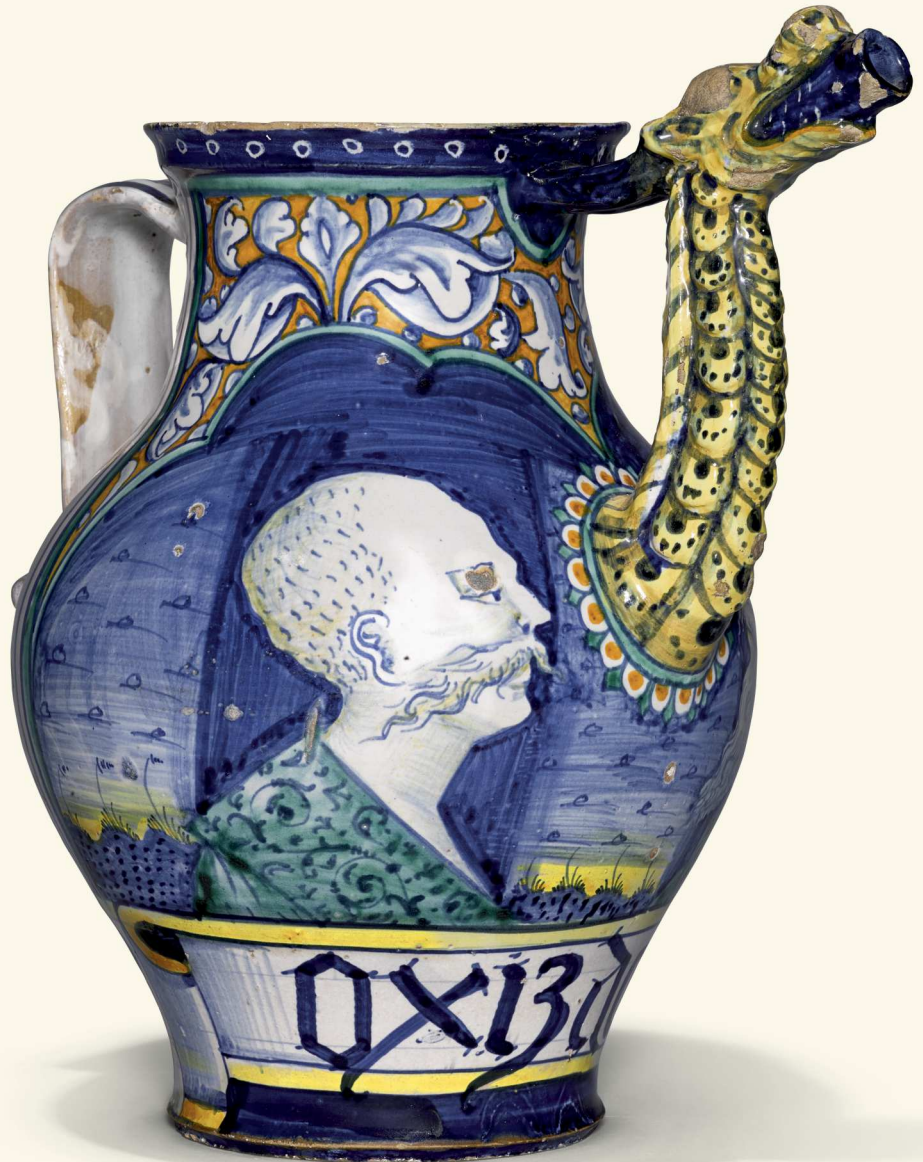
This syrup jar forms part of a group of pharmacy bottles, albarelli and syrup jars which in the past have been attributed to various locations but most often to Faenza. Archaeological work in the 1980's has shown that the group was made in the small town of Castelli. Most of the vessels, following fragments excavated below the family house, can now be firmly attributed to the workshop of Orazio Pompei. The findings of which are published by Ricci, *op. cit.*

Although at least three jars of this type have the arms of the Orsini family, they have come to be called 'Orsini-Colonna' type after Bernard Rackham used the term to describe a pharmacy bottle in the British Museum painted with the Orsini bear hugging a column representing the Colonna family. See Dora Thornton and Timothy Wilson, *Italian Renaissance Ceramics, A Catalogue of the British Museum Collection*, Vol. II, London, 2009, pp. 540-544, no. 338.

As discussed by Ricci, the stylistic features of the vessels can be put into a form of chronological order; those found on the present vessel place it into author's group II. Though differing slightly, the treatment of the painted portraits are close to those seen on syrup jar illustrated by Ricci, *ibid*, p.C157, nos. 384, which was sold at Sotheby's Florence, 19th December 1975, lot 353.

'Oxizaccara', or Oxysacchara; oxysaccharum was a product obtained by evaporating a mixture of sugar and vinegar, sometimes with the addition of pomegranate juice to a syrupy consistency.

£ 15,000-25,000 € 17,700-29,500



59



60

60

An Italian maiolica Istoriato footed dish, mid-16th century, perhaps Pesaro

the reverse inscribed '*Tiseo uito ferman(?) / il Suo figlolo io uele / negre*', [Seen his son Theseus returning with black sails], approximately 28.4cm., 11 $\frac{1}{8}$ in. diameter

The dish depicts an episode from the myth of King Theseus of Athens and the Minotaur. After defeating the Minotaur Theseus returned to Athens in a ship with black sails - forgetting the promise he made to his father Aegeus to hoist white sails if he had been successful. Seeing the black sails from afar and thinking his son was dead Theseus's father threw himself into the sea.

£ 4,000-6,000 € 4,750-7,100

61

A Venice maiolica jar, circa 1560-70, workshop of Domenego da Venezia

of globular form with short waisted neck, painted in tones of blue and ochre with a horse galloping amongst military and musical trophies against a blue ground, the shoulder painted with a border of flowers and foliage, inscribed '*.S.*'; '*.S.*'; '*.S.*'; '*.V.*'; approximately 32.5cm., 12 $\frac{7}{8}$ in. high

PROVENANCE

With Altomani & Co., Pesaro.;
The Koelliker collection;
sold Wannenes, Genoa, 11th October 2011, lot 3.

LITERATURE

CeramicAntica, May 1992, p.1.

Related Literature

Carmen Ravanelli Guidotti, *Omaggio a Venezia, Maioliche veneziane tra Manierismo e Barocco nelle raccolte del Museo Internazionale delle ceramiche in Faenza*, 1998, pp. 49-52;
Julia. E. Poole, *Italian maiolica and incised slipware in the Fitzwilliam Museum Cambridge*, Cambridge, 1995, pp. 414-415, for discussion of the work of Domenego da Venezia.

The workshop of Maestro Domenego was one of the most prolific in mid-16th century Venice. He

was born at some time during the early 1520s and died somewhere between 1568 and 1574. He married Catharina, eldest daughter of the potter Maestro Jacomo of Pesaro from whom he inherited the workshop.

Very few documentary pieces appear to have been produced or survived; the few which are recorded are dated between 1562-68. Among these is the globular jar signed and dated 1562 in the Museo Nazionale at Messina. Originally part of the commission for the *Ospedale Grande*, the jar has very similar decoration of trophies and a band of flowering fruit as seen on the present jar.¹ Other documentary pieces include an albarello signed '*domenego.de.venecia.feci... 1568*' is in the Museum für Kunsthandwerk, Frankfurt.² Two dishes survive, signed and dated 1568, which refer to Maestro Domenego's address, one decorated with Moses before Pharaoh, the other with Miriam celebrating the submersion of Pharaoh in the Red Sea.³

¹ published by Angelica Alverà Bortolotto, *Storia della Ceramica a Venezia, dagli albori alla fine della Repubblica*, Florence, 1981, tav. LXXXIX.

² published by Bortolotto, *ibid.*, 1981, tav. XCa-c.

³ published by Johanna Lessmann, *Italienische Majolika, Katalog der Sammlung, Herzog Anton Ulrich-Museum*, Braunschweig, 1979, pp. 460-462, nos. 737-738.

£ 30,000-50,000 € 35,400-59,000



**A Venice maiolica jar, circa 1560-70,
workshop of Maestro Domenego da Venezia**

of globular form with short waisted neck, painted with a cartouche of a ruin in a landscape, the reverse with a similar scene of buildings on islands, within ochre-yellow frames separated by hanging garlands and masks, the shoulder painted with a border reserving a garland of fruit, approximately 31.5cm., 12in. high

The painting on the present jar is exceptional and the addition of ochre-coloured frames around the scenes is most unusual and rarely seen on recorded examples. It can be seen on another in the catalogue by Paolo Canelli, *Maioliche*

Veneziane del Cinquecento da collezione private, Milan, November 1990, no. 10, catalogued as perhaps Francesco da Casteldurante.

A jar of this form though painted with a continuous landscape featuring similar ruins, attributed as probably by Domenego da Venezia or made in his workshop is illustrated by Timothy Wilson, *Italian Maiolica of the Renaissance*, Milan, 1996, pp. 447-450, no. 175. Similar jars were sold at Sotheby Parke Bernet, New York, 8th-9th December 1978, lot 272; and Sotheby's London, 22nd-23rd February 1988, lot 179.

£ 25,000-35,000 € 29,500-41,300





A Venice Maiolica albarello,
indistinctly dated 156(?), workshop
of Maestro Domenego da Venezia

of tall cylindrical form, slightly waisted with a flared rim and foot, the front with a label inscribed 'Mostarda.', flanked by leafy branches and putti heads, the reverse painted with a horse, a swan, trophies of war and instruments reserved on a blue Sgraffito ground, the underside with incised AB monogram, approximately 37.6cm., 14³/₄in. high

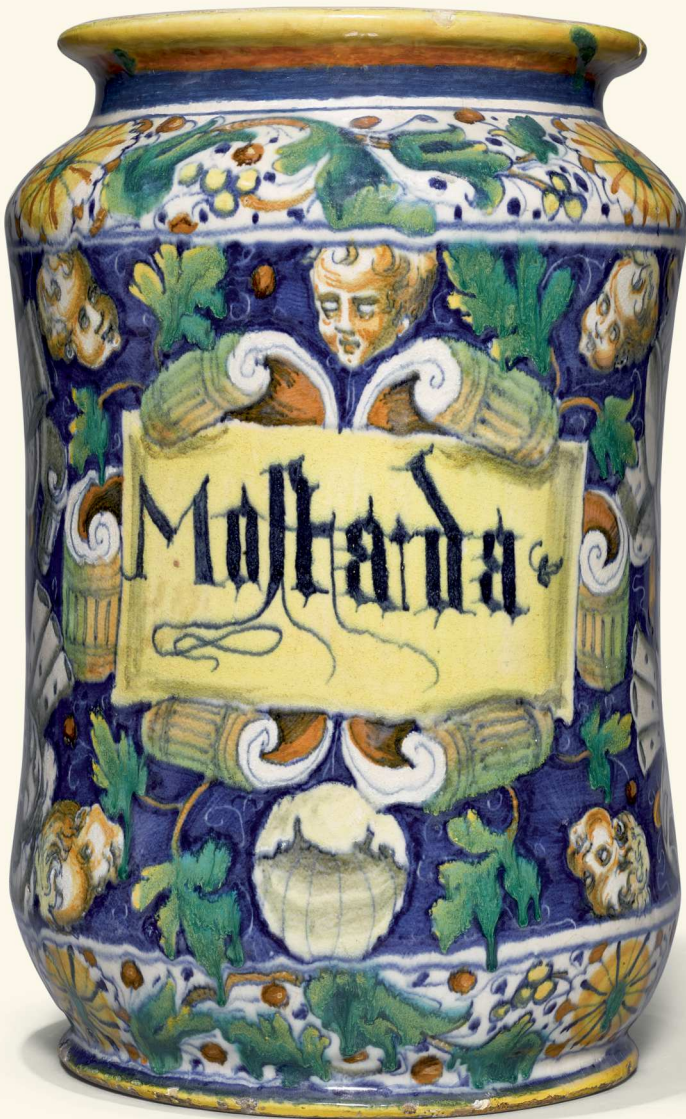
PROVENANCE

With Altomani, Pesaro (paper label);
The Koelliker collection;
sold Wannenes, Genoa, 11-12th October 2011,
lot. 1.

LITERATURE

Related Literature
Camille Leprince and Justin Raccanello, *Urbino - Venice, Italian Renaissance ceramics*, London, 2016;
Dora Thornton and Timothy Wilson, *Italian Renaissance Ceramics, A catalogue of the British Museum Collection*, Vol. 1, London, 2009, pp. 326-328;
C. Ravanelli Guidotti, *Maioliche della piu bella fabbrica*, Brescia, 2006, pp. 118-223;
Timothy Wilson, *Italian Maiolica of the Renaissance*, Milan, 1996, pp. 464-469, nos. 182-183;
J. Lessmann, 'Majoliken aus der Werkstatt der Fontana', in *Faenza*, 1979, no. 600, 783-784;
J. Heukensfeldt, *Majolica*, Amsterdam, 1961, no. 25.

This magnificent albarello belongs to a group unarguably among the finest of maiolica wares produced in mid-16th century Venice. The vigorously painted *trofei* decoration is exemplary of its type. As seen in the plates of Cipriano Piccolpasso (1523 -1579), *Li tre libri dell'arte del vasaio*, the earliest treatises on the production of



maiolica,ⁱ the motif was very popular, and can also be seen on wares attributed to workshop of Jacomo da Pesaro, Domenego's father in law. It was particularly used in the state of Urbino.

The present albarello can be placed in the same group as two featuring animals and birds attributed to the workshop of Maestro Domenego, both of which feature a similar blue *sgraffito* ground reserving leafy branches and bands of fruiting vine at the rims.ⁱⁱ Amongst those attributed to the same workshop a good comparable is the large albarello in the British museum, London, labelled for *Mostarda* with a similar strapwork cartouche and gothic script, published by Thornton and Wilson, *op. cit.*, 2009, p. 96, where the authors note the comparable example in Frankfurt marked and signed '*Domenego da Venecia feci Zenner 1568*'

The presence of an incised AB monogram is unclear. It could perhaps be the initials of the potter but more likely it belongs to the recipient. Such incised marks are often associated with Apothecary jars.

Mostarda was a sweet tangy preparation of fruits, combined with mustard and honey or sugar. The surviving jars labelled for *Mostarda* mostly appear to be of this larger form suggesting that it was consumed in large quantities in 16th century Italy. A large albarello for *Mostarda* with uncertain origin is published by Tim Wilson, *Maiolica, Italian Renaissance Ceramics in the Metropolitan Museum of Art*, New York, 2016, pp. 264-265, no. 93.

i. Commissioned between 1556-1559, a surviving copy is in the V&A museum, London. For reproduced plates see Camille Leprince and Justin Raccanello, *op. cit.*;

ii. Published by Wilson, *op. cit.*, 1996, nos. 182-183; the Koelliker collection; sold Wannenes, Genoa, 11th-12th October 2011, lots 4-5.

£ 25,000-35,000 € 29,500-41,300



63



OTHER PROPERTIES

64

Spanish, Andalusia, 16th century

GAMES BOARD

ebony, ivory, bone, stained bone and metal intarsia, on a wood core
 closed: 10 by 48.5 by 30.5cm., 30⁷/₈ by 19¹/₈ by 12in.
 open: 10 by 48.5 by 61cm., 30⁷/₈ by 19¹/₈ by 24in.

PROVENANCE

Ernst Paul Caesar Heinrich Proehl (1885-1973) and Julia Ilse Schwarz (1883-1977), Amsterdam, Netherlands;
 thence by family descent

This exquisite games board is part of a small group of Southern Spanish 16th-century gaming boxes. These include a very similar example in the Victoria and Albert Museum, London (inv. no. 154-1900); another exhibited at the Kunsthistorisches Museum, Vienna (von Seipel, *op. cit.*, pp. 99-100, no. 23); and one sold in these rooms on 24 October 2007, lot 158 for £144,500. The intarsia and micromosaic technique, which is superb in its virtuoso execution, particularly in the central foliate panels, has long been connected with Islamic techniques which developed in

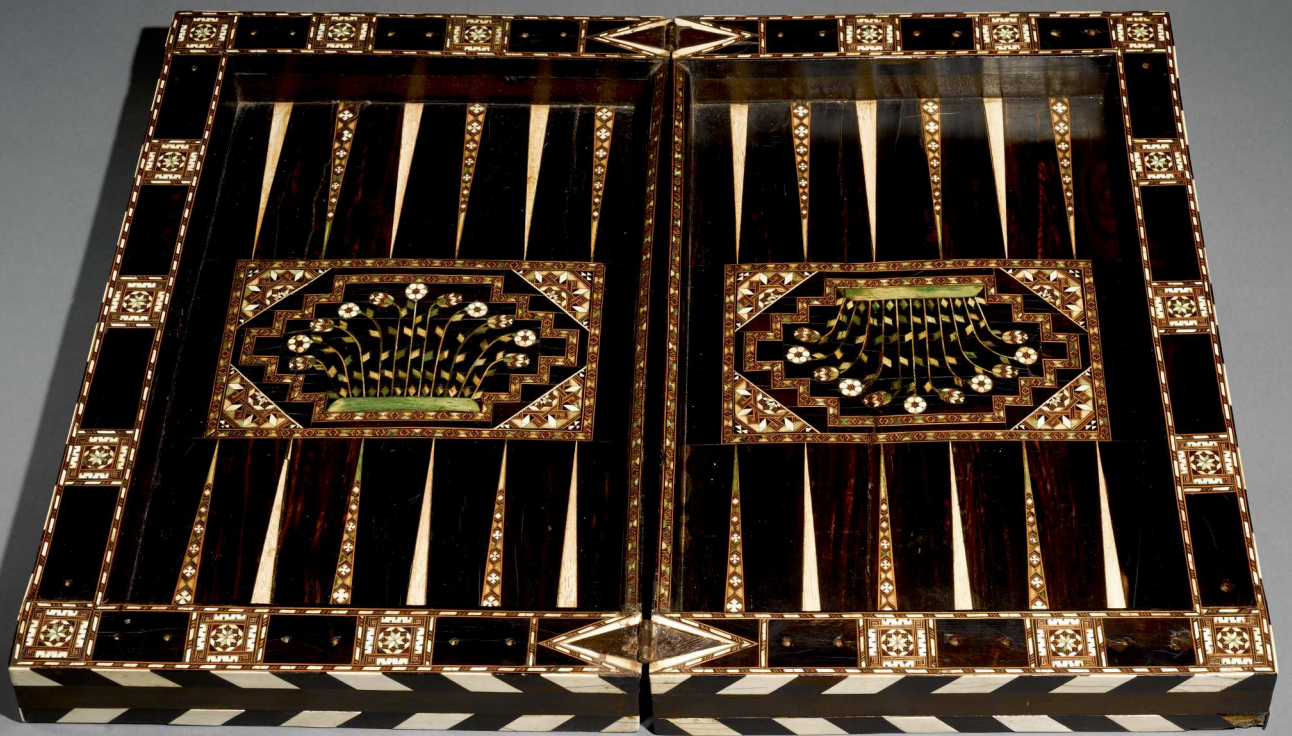
Spain and Northern Africa in Muslim workshops during the Umayyad period, exemplified by the 12th-century minbar of the Kutubiye Mosque in Marrakesh (made in Cordoba). The eight-pointed star seen in repeat on the present board is seen frequently in Nasrid inlay, underscoring the connection between the group of games boards and Islamic culture in Southern Spain at the end of the 15th century. Von Seipel, however, discusses the possible influence of North Italian certosina wood intarsia, known from objects manufactured by Baldassare Ubriachi in Florence or Venice towards the close of the 14th century. In the cataloguing for the Victoria and Albert Museum example, the museum considers the existence of an early 14th-century games board with geometrical inlay, formerly in the collection of Emperor Ferdinand II, and believed to have been made in Venice, as a possible indicator that such boards may have been North Italian 'luxury product(s)' and the concept and technique was subsequently dispersed to the South of Spain in the 16th century (*op. cit.*). The presence of traces of vellum from a 15th-century printed psalter used as an underlay support the dating of the group to the 16th century in Christian Spain after the fall of Granada.

The present games board is a rare example of virtuoso Spanish Renaissance inlay in a very good state of conservation and with distinguished provenance. Like the Victoria and Albert Museum example, the interior is laid out with a backgammon board, with small pierced holes for markers about the rim, whilst the exterior bears a chessboard.

RELATED LITERATURE

J. D. Dodds, *Al-Andalus, The Art of Islamic Spain*, New York, 1992; M. Rosser-Owen, *Islamic Arts from Spain*, London, 2010, p. 89.; W. von Seipel, *Spielwelten der Kunst. Kunstkammerspiele: Kunsthistorisches Museum Wien*, Milan, 1998, cat. no. 24; <http://collections.vam.ac.uk/item/O134094/games-board-and-unknown/> [accessed 24 May 2017]

• £ 40,000-60,000 € 47,100-71,000





Spanish, Castile, circa 1500

SAINT MICHAEL SLAYING THE DRAGON

gilt and polychromed wood

figure: 121cm., 47⁵/₁₆in.

overall including lance: 184cm., 72¹/₂in.

The prominent, elongated features and drooping eyelids compare with figures from the circle of Gil de Siloé (1486-1501), such as a Saint Michael sold at Sotheby's New York, 30 January 2009, lot 344.

W £ 12,000-18,000 € 14,200-21,200

Attributed to Alejo de Vahía

(fl. 1473-1515)

Spanish, Becerril de Campos or
Palencia, circa 1505 - 1515

VIRGIN OF THE ASSUMPTION

gilt and polychromed wood

114cm., 44⁷/₁₆in.

PROVENANCE

Sotheby's Munich, 17 May 1979, lot 93;

Sotheby's London, 7 July 1999, lot 59

This serene Virgin with hands folded together in prayer was probably originally part of a large group or retable depicting the Assumption of the Virgin. The lower part may once have been composed of a crescent moon, clouds, or angels, aiding the Virgin in her ascent into Heaven, but the sculpture is now truncated at the knees. The present work was previously sold in Munich as anonymous Spanish - then with a probably later lower part attached - , but a more precise attribution has recently been proposed. The sculptor Alejo de Vahía, active around the Palencia area from 1473-1515, was probably trained in the Middle Rhine region or Flanders. His distinctive Hispano-Flemish style can be recognised in the present sculpture, with his signature tresses of stylised curly hair and heavily folded drapery with long vertical folds. Compare to a figure of a Virtue, currently in the Museo de Santa María in Becerril de Campos.

This Virgin of the Assumption can be dated to the later part of Alejo de Vahía's career, when he was influenced by a more classicised style which was heralded by a younger generation of sculptors such as Gil de Siloé. A further argument for this date can be found in the central panel of the main altar of the Cathedral of Palencia, where Felipe Bigarny's *Assumption of the Virgin* shows great similarities to the present Virgin, including the idealised, classical face, the hands together in prayer, and the drapery which folds around the elbows and arms and cascades down in vertical folds. Bigarny's altarpiece is recorded to have been commissioned in 1505 and completed in 1509; the present sculpture is likely to have been completed contemporaneously or slightly later.

W £ 25,000-35,000 € 29,500-41,300





67

67

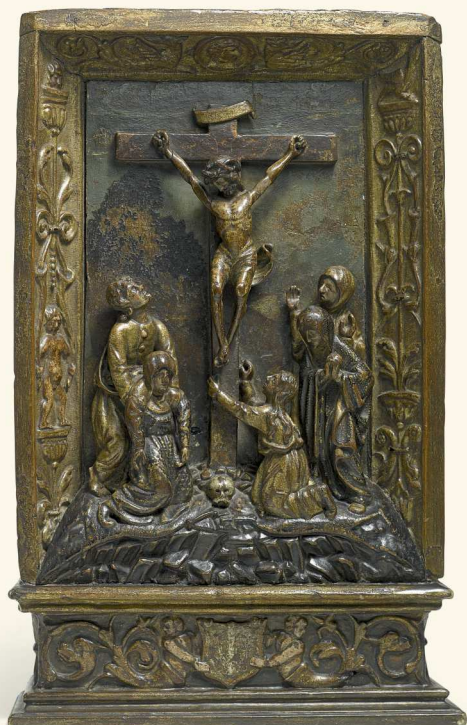
Spanish, probably Valladolid,
late 16th century

RETABLE

gilt and polychromed wood
77 by 150cm., 30¼ by 59in.

The figures in this fine retablo exhibit the influence of the celebrated sculptor Alonso Berruguete (circa 1489-1561) who brought the innovations of the Italian Renaissance to Spain. Compare with the figures of Apostles from the altar with the Ascension at the church of Santa Maria in Alaejos, near Valladolid, by Esteban Jordán, circa 1590/1600 (Marburg index no: 302.223).

W £ 6,000-8,000 € 7,100-9,500



68

68

Hispano-Flemish, 16th century

RELIEF WITH THE CRUCIFIXION

gilt and polychromed walnut

with mermaids presenting a coat of arms below the scene; with a label inscribed: P. to the reverse
39.5 by 25cm., 15½ by 9⅞in.

PROVENANCE

Private collection, Germany

£ 5,000-7,000 € 5,900-8,300

Spanish, 16th century

THE ADORATION OF THE CHRIST CHILD

gilt and polychromed wood

with the catalogue page of the 1890 Drouot sale
(see provenance) on the reverse
76.5 by 63cm., 30 $\frac{1}{8}$ by 24 $\frac{3}{4}$ in.

PROVENANCE

M. Dubussy, France;
his sale, Hotel Drouot, 17 and 18 March 1890, lot
112

This portrait of the Holy Family shows the adoration of the Christ Child with Joseph, the Virgin, and a lady in contemporary dress. Holding a veil in both hands, she resembles Saint Veronica, seemingly foretelling Christ's later Passion. However, with her contemporary clothing with elaborate headdress and intricately draped sleeves, she might well represent a contemporary donor. The influence of wood sculptors and panel painters of the late Gothic and Early Modern Netherlands, which is apparent throughout Northern Spain in the early 16th century, can be seen in the treatment of the drapery and the dress of the 'donor'.

W £ 10,000-15,000 € 11,800-17,700



69

Spanish, late 16th/ early 17th century

RELIEF WITH SAINT FERDINAND III OF CASTILE

partially polychromed and gilt alabaster

inscribed: *DNS MIHI ADIVTOR* to the banner and:
SANCTVS FERDINAND / HISPANIAE REX SARA / CENOR...TER RORA / C(?)REL
30 by 24cm., 11 $\frac{3}{4}$ by 9 $\frac{1}{2}$ in.

£ 10,000-15,000 € 11,800-17,700



70

**Attributed to Juan de Anchieta
(1533-1588)**

**Northern Spanish, possibly
Pamplona, circa 1574-1588**

CHRIST ON THE ROAD TO CALVARY

gilt and polychromed wood
115 by 91cm., 45¼ by 35¾in.

The present relief, depicting Christ on the Road to Calvary, being aided by Saint Veronica, has convincingly been attributed to the Spanish mannerist sculptor Juan de Anchieta. The sculptor, often hailed as one of the most important promoters of Roman Mannerism, or Romanism, in Spain, was active throughout Northern Spain from 1551 until his death in 1588. He contributed to and produced a number of important altars for parish churches and cathedrals, of which some survive in their original settings, including reliefs on the altarpiece of the Church of Santa Clara in Briviesca and the church of El Salvador in Simancas, which has only in recent years been attributed to the sculptor (*op. cit.* pp. 90-95).

Originally from Basque country, Juan de Anchieta travelled to Valladolid in 1551 to be apprenticed as a sculptor. While in Valladolid, he familiarised himself with works by lauded Spanish Renaissance sculptors Alonso Berruguete and Juan de Juni. Having completed his apprenticeship in 1557, Juan de Anchieta was immediately hired by Gaspar Becerra to work as an assistant on the altarpiece of the Cathedral of Astorga. Becerra, who had just returned from a ten year tenure in Rome, was perhaps of most decisive influence on Anchieta's artistic style. Having returned from Rome, where Becerra worked with Giorgio Vasari, and was influenced by the work of Michelangelo, his collaboration with Anchieta on the altarpiece in Astorga shows clearly the first establishments of a Spanish Romanism, where the characteristics associated with the Mannerism of the Italian school were translated to a distinctly Spanish interpretation in wood. The opulent, heavy folds of drapery, frowning, square faces, impressively

muscled bodies and complicated poses are all Michelangelesque features which first appeared in this collaborative work, and to which Juan de Anchieta would return repeatedly over his career, which would take him across the entirety of Northern Spain.

The present relief shows a confident, expressive style which compares best to the works Anchieta completed during his artistic maturity (1577-1588), when he established a workshop in Pamplona. Particularly the reliefs intended for the retable of the church of San Miguel in Vitoria (1575), currently in the Museo Diocesano de Arte Sacro de Alava, make a striking comparison. Not only do they show similarly Michelangelesque characters, with corpulent, heroic, builds clad in ample folds of drapery, but similarities can also be found in the manner of composition, the use of classicised architecture in the background, the faces – with pinched lips, frowns, and square jaws – and the slightly exaggerated poses of the individual characters. These same features can be seen on a different set of reliefs, executed around a year later, for the church of Santa Maria in Caseda, Navarra. Also part of a series of scenes of the Passion, these reliefs are not only iconographically similar, but the panel showing Christ and Veronica in this series even has an identical character to the present relief: the soldier on the right hand side of the composition, is repeated almost literally.

This *Christ on the Road to Calvary*, then, with its monumental figures with expressive faces, balanced composition, and classicised architectural backdrop, forms an important addition to the later oeuvre of this Spanish master of Mannerism, Juan de Anchieta.

An expertise by Alvaro Pascual Chenel is available from the department upon request.

RELATED LITERATURE

L. Vasallo Toranzo, *Juan de Anchieta: Aprendiz y oficial de escultura en Castilla (1551 – 1571)*, Valladolid, 2012

W £ 50,000-70,000 € 59,000-82,500





72

Circle of Guido Mazzoni
(circa 1445-1518)
Italian, Bologna, late 15th/ early
16th century

MARY MAGDALENE

polychromed terracotta
70cm., 27½in.

PROVENANCE

With Apolloni, Rome

This poignant figure of a wailing Mary Magdalene would have once formed part of a terracotta group lamenting the Dead Christ. Such groups, characterised by contorted poses and a high level of emotion, flourished in Emilia-Romagna in the second half of the 15th century, led by Niccolò dell'Arca's famous masterpiece in the church of S. Maria della vita in Bologna. The present figure can be associated with the work of Niccolò's contemporary, Guido Mazzoni. Her pose and expression is particularly close to his *Mary Magdalene* from the church of S. Anna dei Lombardi in Naples, and the same subject in the Chiesa del Gesu in Ferrara. Compare also the fragmentary bust of Mary Magdalene that survives in Padua.

RELATED LITERATURE

T. Verdon, *The Art of Guido Mazzoni*, New York and London, 1978, figs. 23 and 67; G. Bonsanti and F. Piccinini (eds.), *Emozioni in terracotta: Guido Mazzoni, Antonio Begarelli, Sculture del Rinascimento emiliano*, exh. cat. Foro Boario, Modena, 2009, p. 136

W £ 4,000-6,000 € 4,750-7,100

73



Italian, 15th century

VIRGIN AND CHILD ENTHRONED

gilt and polychromed terracotta
35.5cm., 14in.

£ 3,000-5,000 € 3,550-5,900

Italian, Venice, 17th/ 18th century

HOLY WATER BUCKET

bronze

12 by 23cm., 4¾ by 9in.

25cm., 9⅞in. (with handle suspended)

The present bucket with elaborate foliate decoration, interspersed by coats of arms, would have once been accompanied by an 'aspergillum', or sprinkler. Compare to a holy water bucket in the Victoria and Albert Museum (inv. no. 494-1883).

£ 6,000-8,000 € 7,100-9,500



74

Northern Italian, in Renaissance style

After a model by Severo di Domenico Calzetta, called Severo da Ravenna (active circa 1496-1543)

PACING HORSE

bronze, on a veined green and red marble base

bronze: 22 by 26.5cm., 8⅝ by 10⅞in.

base: 12cm., 4¾in.

PROVENANCE

Christie's London, 18 June 1968, lot 102;
Sotheby's London, 8 July 2003, lot 67;
John Abbott and Peter Guggenheim, New York

LITERATURE

M.H. Schwartz (ed.), *European sculpture from the Abbott Guggenheim collection*, New York, 2008, p. 47, no. 17

RELATED LITERATURE

W. Bode, *The Italian bronze statuettes of the Renaissance*, London/ Berlin, 1908, p. 100, pl. CXXXIII, no. 2

† £ 3,000-5,000 € 3,550-5,900



75

Attributed to Prospero Spani, called Il
Clemente (1516-1584)
Italian, Emilia, circa 1560-1570

BUST OF ALFONSO II D'ESTE, DUKE OF FERRARA
(1533-1597)

marble, on a possibly associated marble socle
96 by 57cm., 37¾ by 22½in. overall

‡ W £ 50,000-70,000 € 59,000-82,500 € 59,000-82,500







Fig 1: Portrait of Alfonso II d'Este, Duke of Ferrara © Kunsthistorisches Museum, Vienna



Fig 2: Medal with a portrait of Alfonso II d'Este, Duke of Ferrara, by Domenico Poggini, 1558 © Fondazione Zeri, Bologna

This imposing Renaissance marble bust finds its closest comparisons in the work of the Emilian sculptor Prospero Spani, called Il Clemente. Trained by Antonio Begarelli, Prospero Spani operated principally in Reggio Emilia, where he worked on the Duomo and various tombs and executed commissions for Duke Ercole II d'Este and his son Duke Alfonso II d'Este. The present bust finds strong comparables in Spani's *Portraits of Gasparo Scaruffi and Lucrezia Scaruffi Malaguzzi* in the Musei Civici, Reggio Emilia (inv. nos. 304, 307). Note the same almond-shaped, prominently incised, eyes, and the hair, boldly carved in stylised curling tufts. This unusual treatment of both facial and head hair is a defining feature of the present bust and can be seen throughout Spani's oeuvre. For the beard, with stylised tufts of varying length and firmly closed mouth with prominent bottom lip, compare with Spani's *Bust of Dionigi Ruggeri* in the Musei Civici, Reggio Emilia (inv. no. 357) as well as the *Bust of Antonio Bernardi* from the eponymous monument in the collegiata at Mirandola (Bacchi, *op. cit.*, p. 115). The sitter's side glance, with pupils set to the proper left, finds precedent in Spani's *Bust of Gherardo Mazzoli* again in Reggio Emilia (inv. no. 354) and reflects the sculptor's interest in creating portraits which engage with the viewer.

The conception of the present bust, with armoured deep truncation, displaying the full length of the breastplate, is fundamentally

indebted to Leone Leoni, in particular the marble *Bust of Charles V* in the Museo del Prado, Madrid. The influence of Leone and Pompeo Leoni on Spani has been discussed by Andrea Bacchi in relation to the Emilian sculptor's *Bust of Ercole II d'Este* in the Galleria Estense, Modena, which was likewise conceived in the 1550's for Ercole II who also commissioned a medal from Pompeo Leoni around this time (Bacchi, *op. cit.*, pp. 106-109). The similarity between Spani's bust of Ercole II and Leoni's *Charles V* may be explained by the Duke's wish to be assimilated to the Emperor using this imposing portrait sculptural form. The present bust ultimately follows the model established by Spani in the 1550's with the *Bust of Ercole II d'Este*. However, it presents the sitter not as a god with emblematic relief figures of Hercules, but as a soldier. The sculptor has evidently taken great care to lend a sense of verism to the portrait, with the addition of straps and pins, which recall the button clasps on the *Gasparo Scaruffi* and the fur and chains on the *Gherardo Mazzoli*. These additions stand out on the smooth flat planes of the armour. The arabesque etched pattern around the collar is the sole ornamentation and closely parallels the foliate designs seen bordering the copes on Spani's *SS Venerio, Gioconda, Caterina, Massimo and Prospero* from the Duomo in Reggio Emilia, which were executed in the 1570's (see Bacchi, *op. cit.*, pp. 192-194, no. 22). The breastplate is stylistically consistent with Italian armour circa

1560 with etched and gilt decoration. Compare, for example with the Italian circa 1560 breastplate in the Wallace Collection (inv. no. A53), which was owned by Cornelio Bentivoglio (1519/20-1585) who served the Este Dukes throughout his life and, in 1566, joined Alfonso II d'Este and Emperor Ferdinand II in their Hungarian campaign against the invading Ottoman Turks.

There is a striking likeness between the present bust and contemporary portraits of Duke Alfonso II d'Este, who reigned between 1559-1597, and for whom Spani executed sculptures of Hercules and Marco Emilio Lepito for the Palazzo Estense, Modena. Sitter identifications in Renaissance sculpture can often be tenuous. However, in this case, the prominent, pointed, nose, square jaw, and trailing moustache make a compelling case for an identification as Alfonso II d'Este, Duke of Ferrara, Modena and Reggio, and the grandson of Lucrezia Borgia.

RELATED LITERATURE

N. Artioli and E. Monducci, *Prospero Sogari Spani Clementi scultore reggiano (1516-1584): Regesti e documenti*, Modena, 1990; A. Bacchi, *Prospero Clemente: Uno scultore manierista nella Reggio del '500*, Milan, 2001; Maria Cristina Chiusa, "Spani." Grove Art Online. Oxford Art Online. Oxford University Press. Web. 24 May. 2017. <<http://www.oxfordartonline.com/subscriber/article/grove/art/T080435pg2>>





77



78

PROPERTY FROM THE COLLECTION OF PROFESSOR MICHAEL JAFFE C.B.E.

77

Italian, in 16th-century style
Manner of Gian Girolamo Grandi
(1508-1560)

PAIR OF CANDLESTICKS

bronze
24cm., 9½in. each

The shape and decorative scheme of this pair of ornate candlesticks relate closely to an example at the Victoria and Albert Museum from the Trent-based workshop of Gian Girolamo Grandi (inv. no. 551-1865). The present examples compare to a pair of candlesticks in the Holburne Museum, Bath, which are thought to date to the 19th century and may have been copied from the V&A example (Warren, *op. cit.*, p. 219).

RELATED LITERATURE

J. Warren, *Medieval and Renaissance Sculpture in the Ashmolean Museum. Volume I: Sculptures in Metal*, Oxford, 2014, pp. 214-220

£ 2,000-3,000 € 2,400-3,550

78

Italian, first half 17th century

MEDAL WITH A PORTRAIT OF ALESSANDRO FARNESE, DUKE OF PARMA (1545-1592)

bronze

the obverse inscribed: *ALEXANDER FARNESIVS PLAC. ET PAR. DVX. III.*, and the reverse: *PLAC. CIV. OPTIMO PRINCIPI.* and: *FRAN.^{CVS} MOCHIVS / F.*
5.3cm., 2¼in. diameter

Though traditionally attributed to the Roman Baroque sculptor Francesco Mochi (1580-1654), the 'signature' on the present model is perhaps more likely to refer to his authorship of the equestrian monument of Alessandro Farnese in Piacenza, which is depicted on the reverse.

RELATED LITERATURE

F. Vannel and G. Toderi, *Medaglie Italiane del Museo Nazionale del Bargello*, vol. II, Florence, 2005, p. 17, no. 108

£ 300-500 € 400-600

79

After a model attributed to Pietro Tacca (1577-1640)
Italian, 18th century

HERCULES SUPPORTING THE HEAVENS

bronze
91.4cm., 36in.

This impressive and finely cast bronze is a rare example of a model attributed to Pietro Tacca, and cast by his son Ferdinando. The model is thought to be based on one of the *modelli* for the silver statuettes created by Giambologna for the *Tribuna degli Uffizi*. According to Anthony Radcliffe, the model was probably conceived as part of the 1612 commission for a set of bronzes for Henry Frederick, Prince of Wales. However, the commission was aborted, and it is thought that the large scale bronze versions cast were made by Pietro's son, Ferdinando Tacca (Radcliffe, *op. cit.*, pp. 254-259). Casts attributed to Ferdinando Tacca include one from the French Royal Collection (inv. no. 303), now in the collections of the Prince of Liechtenstein (inv. no. SK946), and one in the Smith collection at the National Gallery of Art, Washington (Radcliffe, *op. cit.*, no. 45).

W £ 30,000-50,000 € 35,400-59,000





80



81

OTHER PROPERTIES

80

Attributed to Hans Peisser (1506-1571) and Pankraz Labenwolf (1492-1563)

German, Nuremberg, circa 1540

SWORDSMAN

bronze, on a verde antico base
bronze: 21cm., 8¼in.
base: 4.2cm., 1½in.

PROVENANCE

Private collection, United Kingdom

The present bronze is a rare cast of a celebrated model, another recorded version of which is in the Germanisches Nationalmuseum, Nuremberg (inv. no. Pl.O. 2851). Thought to have formed part of a fountain, the model appears to be a pendant to the famous bronze of a Turkish Archer now in the same museum (inv. no. Pl. O. 2948). Both have in the past been attributed to the sculptor Hans Peisser and the bronze founder Pankraz Labenwolf (W. Wixom in Nuremberg, *op. cit.*, pp. 426-427). A variant of the model was sold as part of the Cyril Humphris collection at Sotheby's New York on 11 January 1995 as lot 132.

£ 6,000-8,000 € 7,100-9,500

81

North Italian, 16th century

RELIEF ROUNDEL WITH AN EMPEROR

marble, on a later wood base
marble: 27cm., 10⅝in.
base: 7 by 21.5cm., 2¾ by 8½in.

£ 4,000-6,000 € 4,750-7,100

82

After a model by Guglielmo della Porta (circa 1515-1577)
Italian, Rome, 17th century

CHRIST AT THE COLUMN

silver alloy, partially gilt, and gilt bronze, with a modern burgundy satin covered stand
figure: 8.5cm., 3⅜in.
column: 14cm., 5½in.
stand: 20 by 8cm., 7⅞ by 3¼in.

PROVENANCE

Private collection, Germany

The present figure of Christ at the Column is near-identical to one in the Fitzwilliam Museum, Cambridge (inv. no. MAR.M.265-1912), as well as relating to a closely similar example in the Museo Nazionale del Bargello (Avery, Coppell et al., *op. cit.*, p. 88, fig. 45). The model has been firmly attributed to the Lombard sculptor Guglielmo della Porta, whose main activity took place in Rome under the patronage of Pope Paul III Farnese. A drawing from Guglielmo's sketchbook depicts the same composition as part of a Flagellation group (Avery, *op. cit.*, p. 153, fig. 2), of which there are several versions in bronze relief, including one at the V&A (inv. no. A.1-1977). Many of Guglielmo's models were stolen by his



83

son in 1585, resulting in the existence of copies produced by skilled Roman goldsmiths in the following decades. The present figure is likely to be one such work, exhibiting remarkable finesse and attention to detail.

RELATED LITERATURE

V. Avery, *Renaissance and Baroque Bronzes from the Fitzwilliam Museum, Cambridge*, exh. cat. Daniel Katz Ltd, London, 2002, pp. 150-153, no. 19; C. Avery, R. Coppel and M. Estella, *Giulio della Porta. A Counter-Reformation Sculptor*, cat. Coll & Cortés Fine Arts, Madrid, 2012, pp. 74-97

£ 15,000-25,000 € 17,700-29,500

83

After a model by Giambologna
(1527-1608)
Italian, 17th century

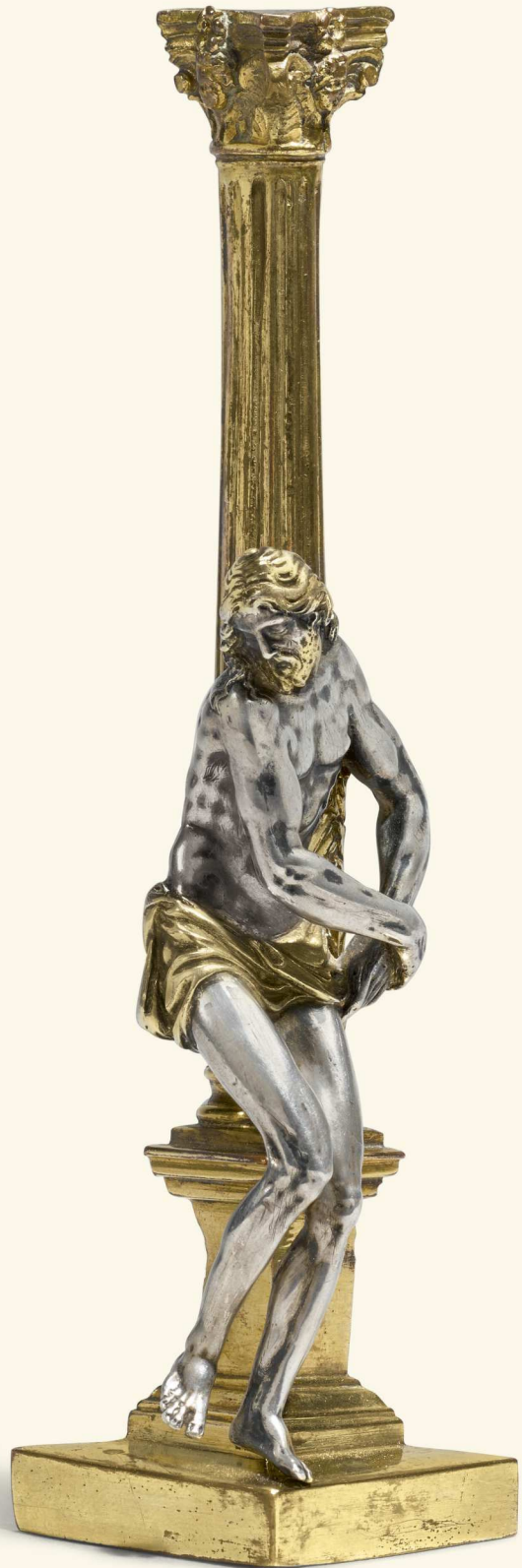
VENUS AFTER HER BATH

bronze, on a veined red and grey marble and black marble base with gilt metal mounts
bronze: 14cm., 5½in.
base: 8.5cm., 3⅓in.

RELATED LITERATURE

C. Avery, *Giambologna: The Complete Sculpture*, Oxford, 1987, p. 259, no. 54

£ 2,000-3,000 € 2,400-3,550



82



84

Attributed to Antonio Susini (1558-1624)
Italian, Florence, first quarter 17th century

VENUS AND CUPID

bronze, on a canvas covered wood base
 bronze: 13cm., 5 $\frac{1}{8}$ in.
 base: 3cm, 1 $\frac{1}{4}$ in.

This exquisite bronze represents a model which was attributed to Antonio Susini by Charles Avery and Anthony Radcliffe in their influential 1978 Giambologna exhibition catalogue (*op. cit.*, nos. 10-11). Its prime cast is located in the Metropolitan Museum (inv. no. 32.100.183) and was, on account of its highly refined facture, considered by Radcliffe to be an autograph cast by the sculptor. A handful of other casts are known, including one in the Victoria and Albert

Museum (inv. no. A.150-1910), yet the majority of these are significantly cruder and therefore likely to have been produced by later followers.

The present bronze is an unusually fine cast. The precisely modelled hair, pronounced eyelids, and the careful stippling of the cloth are analogous to the New York example and consistent with a Susini facture. Note also the characteristic reddish lacquer beneath the patina.

Distinguished by its enchanting interaction between mother and son, the present composition appears to be an imaginative reworking of a model thought to have originated in the workshop of Giambologna (1529-1608). Near-identical to the present composition but lacking the addition of the infant boy, it shows just the goddess in her elegant pose, seemingly bathing or removing a thorn from her foot (Avery and Radcliffe, *op. cit.*, no. 8). It thus forms part

of a series of models representing bathing women associated with Giambologna, whose raised legs are reminiscent of his marble group of Florence triumphant over Pisa, now in the Museo del Bargello, Florence (Avery, *op. cit.*, figs. 90 and 91). Radcliffe's attribution of the present composition to Susini himself is based in part on similarities to his statuette of the Virgin and Child (*op. cit.*, no. 92).

RELATED LITERATURE

C. Avery and A. Radcliffe (eds.), *Giambologna, 1529-1608: Sculptor to the Medici*, exh. cat. Kunsthistorisches Museum, Vienna, et al., London, 1978, p. 67, nos. 10-11; C. Avery, *Giambologna: The Complete Sculpture*, Oxford, 1987, p. 79

£ 40,000-60,000 € 47,100-71,000





85



86



87

85

Jacques I Laudin (circa 1627-1695)
French, Limoges, 17th century

PLAQUE WITH A PERSONIFICATION OF WATER

partially gilt painted enamel on copper

signed: *Laudin. Emaillieur. / a. Limoges. / I.L.*, titled: AQVA to the front, and with an old label inscribed: 426 in pencil and: 152 in ink on the reverse
18.3 by 15.3cm., 7¼ by 6in.

£ 4,000-6,000 € 4,750-7,100

86

SOLD TO BENEFIT THE ACQUISITIONS FUND OF A CALIFORNIA MUSEUM

French, Limoges, late 16th century

PLAQUE WITH THE ADORATION OF THE SHEPHERDS

partially gilt painted enamel on copper, in a metal frame
plaque: 23.2 by 19.2cm., 9¼ by 7½in.
overall: 25 by 21cm., 9¾ by 8¼in.

‡ £ 4,000-6,000 € 4,750-7,100

87

German, 15th century

COCONUT CUP

coconut, with gilt copper mounts and foot

monogrammed: GG / * / SD
17cm., 6¾in.

This charming cup is very close to a silver mounted coconut cup held in the collections of Trinity College, Cambridge University.

£ 1,200-1,800 € 1,450-2,150

Southern Netherlandish, 17th century

HEAD OF A SATYR

boxwood, on an ivory and ebonised wood base

together with: a pair of ivory and metal cutlery handles with putti, German, 17th century, and a boxwood plaquette with music-making putti, Southern Netherlandish, 16th century (for details see online catalogue at sothebys.com)

the Satyr with a label to the underside inscribed: *Konrad Meit (aus Worms)*

5.5cm., 2¼in.; socle: 5.5cm., 2¼in.

PROVENANCE

Private collection, Germany

• £ 3,000-5,000 € 3,550-5,900



88

Southern German, probably 16th/ 17th century

MODEL FOR A PORTRAIT MEDAL OF GALLUS KNAPP

monogrammed: *HR* twice on the reverse, and inscribed: *GALLUS KNAPP ALT IIL IAR*, and with remnants of a label on the reverse inscribed: *...12*
boxwood, in a wood frame

together with: a boxwood gaming piece with a knight on horseback, Southern German, 16th century, in a wood frame; and a pair of boxwood gaming pieces with classical profile busts. German, probably 17th century, in a velvet lined mount (for details see online catalogue at sothebys.com)
7.5cm., 6⅞in. diameter; 9.2cm., 3⅝in. diameter overall

PROVENANCE

Private collection, Germany

£ 3,000-5,000 € 3,550-5,900



89

After an engraving by Albrecht Dürer (1471-1528)

Southern German or Netherlandish, late 16th/ early 17th century

RELIEF WITH THE VIRGIN AND CHILD IN A NICHE

boxwood, with a green velvet lined wood base
12.7cm., 5in.

PROVENANCE

Private collection, Germany

See catalogue note at SOTHEBYS.COM

£ 3,000-5,000 € 3,550-5,900

91 no lot



90



**Netherlandish, Malines, second half
16th century**

PAIR OF MEDALLIONS WITH BUSTS OF
CHRIST AND THE VIRGIN

partially gilt alabaster, in partially gilt and
ebonised walnut frames lined with *pressmas*
alabasters: 8.5cm., 3³/₈in. each
17cm., 6³/₈in. diameter each overall

PROVENANCE

Hubert Brenninkmeyer, Brussels

These rare medallions compare to a diptych with
a pair of relief busts in the *Musées royaux d'art et
d'histoire*, Brussels (inv. no. AI.3).

RELATED LITERATURE

A. Huysmans, *La Sculpture des Pays-Bas
méridionaux et de la Principauté de Liège. XVe
et XVIe siècles*, cat. Musée royaux d'Art et
d'Histoire, Brussels, pp. 242-243, no. 132

£ 4,000-6,000 € 4,750-7,100

92



**Southern Netherlandish, probably
Malines, first half 17th century**

VIRGIN AND CHILD IN AN AUREOLE

boxwood and silver gilt, with gilt metal crowns,
one partially enamelled and set with pearls and
glass, on a green velvet lined wood stand
figure including crescent moon and aureole:
19.5cm., 7⁵/₈in.
stand: 22cm., 8⁵/₈in.

PROVENANCE

Hubert Brenninkmeyer, Brussels

The present group is a particularly fine example
of a type that was popular in the Southern
Netherlands during the early 17th century. A
comparison with the boxwood *Virgin and Child*
signed by Maria Faydherbe (1587–1643) argues
for a possible origin in Malines.

RELATED LITERATURE

*La sculpture au siècle de Rubens dans les Pays-
Bas méridionaux et la principauté de Liège*, exh.
cat. Musée d'art ancien, Brussels, 1977, pp. 116-
118, no. 80

£ 7,000-10,000 € 8,300-11,800

93

90

SOTHEBY'S



94

94

Southern German, mid-18th century

INFANT CHRIST IN A BALDACHIN

partially polychromed ivory, fabric, gilt metal, and seed pearls, with a glazed gilt and ebonised wood baldachin lined with red fabric
figure: 16cm., 6¼in. overall
baldachin: 35 by 22 by 13cm., 13¾ by 8⅝ by 5½in.

PROVENANCE

Hubert Brenninkmeyer, Brussels

Ivory figures representing the Infant Christ, of the so-called Bräutigam-Typus, were produced by nuns in Southern Germany in the 18th century. A closely comparable example is at the Metropolitan Museum, New York (inv. no. 1975.437.4a-e).

• £ 3,000-5,000 € 3,550-5,900



95

95

German, Dresden or French, Paris, early 18th century

SCENT BOTTLE IN THE FORM OF A SEATED ORIENTAL SCHOLAR

Paris fleur-de-lys discharge mark on the cap
ivory with diamond and gold mounts
82mm., 3¼in

This finely carved ivory scent bottle with gold and diamond mounts, with distinctive Paris fleur de lys discharge mark, can be compared to a group which belonged to the Princess Therese Kunigunde Sobieska who was married to the Elector Max Emmanuel of Bavaria (1676-1730) and which are in the treasury of the Munich Residenz and listed by Thomas and Brunner (*op. cit.*). Two further related scent bottles belonging to Anna Maria Luisa de Medici (1667-1743), are recorded, one by Reiner (*op. cit.*), the other by Hackenbroch (*op. cit.*) and also an etui figure of a harlequin included in the Gonzalez Palacios collection, sold Sotheby's Paris 29 March 2007, lot 15. All these pieces, including the Munich Treasury etuis have the same fleur-de-lys mark.

The J Paul Getty Museum catalogue records that the single uncrowned fleur de lys mark would appear to be the discharge mark for silver small objects used between 1717-1722 (*op.cit.*), and also used for gold, see Charles Truman, *The Gilbert Collection of Gold Boxes*, London, 1991, p.31, who states it could be also be for 1712-17. Truman catalogued in the Waddesdon Manor collection a further related chinaman etui.

RELATED LITERATURE

H. Thoma and H. Brunner, *Kataloge der Schatzkammer der Residenz Munchen*, Munich 1967, p. 327, no.1112-1113; P. Reiner, *Spendours of Vienna*, exh. cat. Fitzwilliam Museum, Cambridge, p.172-3, no.45; C. Truman et al, *Gold Boxes and Miniatures of the 18th century*, James A de Rothschild Collection at Waddesdon Manor, Fribourg, 1975, p.88, no. 40; Y. Hackenbroch, *The Jewels of the Electress Palatine in the museo degli Argenti*, exh. cat. Pitti Palace, Florence, 1988, no 65, p.150-151; F.J. Watson and G. Wilson, *Mounted Oriental Porcelain in the J.Paul Getty Museum*, Los Angeles, 2000, p.36

• £ 6,000-8,000 € 7,100-9,500



96



97

96

Attributed to the Miseroni workshops Milan or Prague , circa 1610

A CAMEO OF CHRIST

heliotrope in gold mount
cameo: 34mm., 1³/₁₆in.
overall: 47mm., 1⁷/₁₆in.

Bloodstone has been used for depictions of Christ since the early Christian era. In the Renaissance the mastery of stone cutting was able to achieve greater heights as the bloodstone was cut to reveal the striking red inclusions as realistically placed stains of blood, symbolic of Christ's suffering. Vasari relates that Matteo dal Nassaro executed a Descent from the Cross in bloodstone for Isabella D'Este, in which he took advantage of the red marks for this purpose. The bust of Christ cameos were evidently highly regarded as examples were acquired by great cabinets and *kunstkammers* - similar cameos are in the Cabinet des Médailles, Paris (Babelon, *op. cit.*, nos. 408,409, pl. xlviii, xlix); Habsburg collection (nos. 416-417); Galleria degli Uffizi, Florence, and the *Kunstammer* of Johann Wilhelm von der Pfalz, Kassel (inv. B XVI.Tab.B-II-7, described as 'Miseroni Workshop, early 17th Century). They appear to follow the medallic models of Antonio Abondio (1538-91) who worked in Milan and Prague (Attwood, p.460, no.196a). The offered example is distinguished by the skilfull use of the red inclusions to create two droplets in the hair, one at the neck, and another on the cheek as though emanating as a tear from the eye. The Cabinet des Médailles cameo compares in this

92

SOTHEBY'S



99

way with its extraordinary placing of droplets, which are also depicted on the Abondio medal. The choice of bloodstone was not only for its visual impact, it was also known to possess amuletic qualities. Rudolf II's physician Anselmus Boetius de Boodt described the stone's use for effigies and its costliness and advocated it as an aide to heal wounds and prolong life (*op cit.*).

RELATED LITERATURE

A. Boetius de Boodt, *Gemmarvm et lapidvm historia...*, 1609, pp.130-130; M. E. Babelon, *Catalogue des camees antiques et modernes de la Bibliotheque nationale*, Paris, 1897; E. Kris, *Die Kameen im Kunsthistorisches Museum*, Vienna, 1927; P. Attwood, *Italian medals, c.1530-1600 in British public collections*, London, 2003

£ 3,000-5,000 € 3,550-5,900

97

Italian, late 18th century

INTAGLIO WITH A PROFILE PORTRAIT OF ALEXANDER GREAT

carnelian, in a gold ring mount

oval, inscribed in Greek lettering and in mirror writing: *PERGAMON*
cameo: 23mm, ⁷/₁₆in.
ring size M

£ 6,000-8,000 € 7,100-9,500



98

98

Circle of Johann Pichler (1734-1791) Italian, circa 1800

INTAGLIO WITH CUPID AND PSYCHE

agate, mounted in an early 19th-century gold diamond set ring

the ring with with French maker's mark in a lozenge
intaglio: 21mm., 13/16in.
ring size O

A cameo with the same design by Johann Pichler (1734-1791) is in the Kunsthistorisches Museum, Vienna, whilst there is an intaglio version signed Giovanni Pichler in the British Museum, London (inv.1867, 0507.761). An unsigned cameo of the same subject is in the Milton Weil Collection, Metropolitan Museum, New York (inv. no. 39.22.25). The scene relates to a drawing by Angelica Kaufmann which is included in a letter of hers in February 1790 to Wolfgang von Goethe and which was inspired by a gem in the writer's collection. Goethe had an overdoor panel in his house painted in grisaille to the same design by Heinrich Meyer.

RELATED LITERATURE

G. Lippold, *Gemmen und Kammen des Alterums und der Neutzeit*, Stuttgart, 1922, pl. CXXVII, no. 7; B. Baumgärtel, *Angelica Kaufmann (1741-1807)*, exh. cat. Kunstmuseum, Dusseldorf; Haus der Kunst, Munich; Bündner Kunstmuseum, Chur, 1998, pp. 338-9

£ 2,000-3,000 € 2,400-3,550



Detail



101

99

British, 17th century

MEMENTO MORI FINGER RING

gold

inscribed to the inside: *In thee my chioyce I doe reioyce* and stamped with the maker's mark: *I.W*
19mm., 3/4in.
ring size: L½

PROVENANCE

Found in Brentwood, Essex, United Kingdom, probably in 1988 and subsequently registered under the Portable Antiquities Scheme in 2008, Unique ID: ESS-OB24A4; Treasure case tracking number: 2008T278

£ 800-1,200 € 950-1,450

100

Louis Siries (1686-1766) Italian, Florence, circa 1750

INTAGLIO WITH A HUNTER OR ADONIS

signed: *L.S*
carnelian, in a gold ring setting
intaglio: 16mm., 1/2in
ring size: O½

PROVENANCE

Possibly Emperor Francis I and Empress Maria Theresa, Vienna

This ring reflects both Louis Siries' achievements as a gem carver and an accomplished goldsmith, talents that rewarded him with the positions of Director of the Imperial Gallery and Pieta Dura Workshop in Florence, and Orfèvre du Roi to Louis XV. Contemporary treaties upon the art of glyptics, for example by Mariette, St Laurent and Giulianelli, lavished praise for Siries' carvings.

Siries fame reached the Habsburg court and Empress Maria-Theresa purchased all 168 gems which appeared in his publication *Catalogue*

des pierres gravées par Louis Siries..., 1757. Interestingly, no. 52 is described as a hunter on cornelian and the oval frame illustrated plate III in that publication (the images were never engraved) matches that on this ring. The inspiration was likely to have been a gem recorded by Baron Stosch in the early 18th Century and listed in Tassie/Raspe, 1791, no. 2173. The elegant fluidity of the ring mount is a notable feature of other Siries' gem mounts, compare to, for example, the lapis cross which formed part of Maria-Theresa's acquisitions (Rainer, *op. cit.*, pp. 106-7). Aside the ring offered here and an example in the Marlborough collections, dispersed in 1899, Siries' outstanding pieces remain in institutions: amongst the Habsburg gems in the Imperial collections of the Kunsthistorisches Museum and one intaglio acquired by the BnF in 1897 from the collection of Baron Jerome Pichon. Significantly, no. 52 is described as an intaglio of a hunter on cornelian set in a ring and the oval frame illustrated plate III in that publication (the images were never engraved) matches that on this ring. The inspiration was likely to have been a gem recorded by Baron Stosch in the early 18th Century and listed in Tassie/Raspe, 1791, no. 2173, as a 'hunter'.

£ 4,000-6,000 € 4,750-7,100

101

Attributed to Giovanni Ambrogio Miseroni (circa 1551/1552-1616) Bohemian or Italian, Prague or Milan, circa 1600

HIGH RELIEF CAMEO WITH A CAPTIVE

chalcedony, in early 17th-century gold mount with paper note inscribed *The Slave in rose agate out of the Wertheimer collection*, possibly a reference to Emile Wertheimer Collection of Renaissance Jewels sold Sotheby's London 13 July 1953
40 by 46mm., 19/16 by 1 13/16in. overall

This remarkable jewel is superlative for the quality of its execution. Beautifully carved, it represents a chained captive, his bald head indicating that he is of Oriental origin, probably Ottoman or North African. The very particular rose coloured chalcedony with yellowish hue, seen at the left edge of the parapet, compares very closely with works by the celebrated hardstone carver Giovanni Ambrogio Miseroni, who worked alongside his brother, the Imperial stone-cutter Ottavio Miseroni. The stone, the facial features and the composition strongly compare with Miseroni's *Statuette of a Reclining Venus with Cupid* in the Kunsthistorisches Museum, Vienna (inv. no. KK 1730). Note the manner in which Venus' arm crosses her body to connect with Cupid, just as the Captive reaches with his right hand across his body to an attribute held in his left hand. Both the Captive and Venus share the same full lips, fine nose, and incised eyes. Compare also with the Cover - again in the same red and yellow chalcedony - from the collection of Louis XIV, sold in these rooms on 6 July 2011, lot 6. The way in which the figures emerge from the stone, flanked by flowing drapery, compares well with the present cameo. The gold mount and chain resemble those from a small scent flask from the same circle and also in the Kunsthistorisches Museum (inv. no. KK 1752).

The iconography of the shackled prisoner is evident both in Classical and in Renaissance art. Compare, for example, with Giulio Romano's *Chained prisoners*, also shackled at the neck, from the Palazzo Te in Mantua (circa 1527-1528). The likely identity of the subject as an Ottoman Turk is given credence by the fact that the Turks were one of Catholic Europe's feared enemies, with the Battle of Lepanto having taken place in 1571. The subject was very current in the early 17th century, with Pietro Tacca representing four chained Moors or North Africans for his *Monument to Ferdinand I of Tuscany* in Livorno (1626), which commemorated the Grand Duke's victories over the Ottomans.

£ 20,000-30,000 € 23,600-35,400

OBJECTS OF WONDER

A PRIVATE EUROPEAN KUNSTKAMMER

LOTS 102-129

FURTHER HIGHLIGHTS TO BE

OFFERED IN *TREASURES* 5 JULY 2017

The princely *Kunstkammern* or *Kunstkammers*, also known as Cabinets of Wonder, came into being in the mid-16th century and were created to represent a microcosm of the universe – the entire cosmos on a miniature scale. These encyclopedic collections of objects set into cabinets or entire rooms served as not only a place for the scientist or humanist scholar to contemplate and discover but also as a reflection of the owners' wealth and aesthetic sensibilities. They were filled with *naturalia* (geological, zoological, botanical materials created by God), *artificialia* (manmade works such as turned ivory cups, sculptures and vanitas objects which reminded the owner that man was not divine but merely mortal) and *scientifica* (testaments of man's ability to dominate nature such as clocks, astrolabes and automatons).

Cabinets of curiosities were limited to those who could afford to create and maintain them. Many monarchs, in particular, developed large collections. The *Kunstkammer* of Rudolf II, Holy Roman Emperor, housed in the in Prague, was unrivalled north of the Alps; it provided a retreat for contemplation that also served to demonstrate his

imperial magnificence. Rudolf's uncle, Ferdinand II, Archduke of Austria, also had a collection, with a special emphasis on paintings of people with interesting deformities, which remains largely intact as the Chamber of Art and Curiosities at Ambras Castle in Austria.

The displays were arranged to dazzle the viewer with the wonders of human ingenuity and mysteries of the natural world. *Tour de Force* ivory carvings were featured prominently in the best *Kunstkammers*; the remarkable manipulations of the ivory represented man's conquest over nature. The more complicated the turned ivory object was, the greater the fascination became for both sculptor and collector. Skulls, skeletons, vanitas images as well as exotic materials like shells and coral also featured prominently in these assemblages.

The following group of *Kunstkammer* objects together with the remarkable collection of turned ivories offered in our *Treasures* sale on July 5th, were thoughtfully assembled for over 50 years in the spirit of Renaissance humanists and princes. The appearance of this group at auction represents a rare and extraordinary opportunity for collectors.



French, 14th century

DIPTYCH LEAF WITH THE CRUCIFIXION

ivory
9.5 by 6.5cm., 3¾ by 2½in.

RELATED LITERATURE

P. Williamson and G. Davies, *Medieval Ivory Carvings, 1200-1550 Part I*, cat. Victoria and Albert Museum, London, 2014, particularly no. 84

• £ 3,000-5,000 € 3,550-5,900



102

German or Flemish, late 17th century

MEMENTO MORI WITH HALVED PUTTO'S FACE AND DECAYING SKULL

ivory, on a modern ebonised wood stand
skull: 5.5cm., 2¼in.
overall: 13.5cm., 5⅜in.

EXHIBITED

Brussels, Musée de la Maison d'Erasmus, *Anatomie des Vanités*, 2008

LITERATURE

A. Vanautgaerden (ed.), *Anatomie des Vanités*, exh. cat., Musée Maison d'Erasmus, Brussels, 2008, pp. 12 and 13

Just as the inevitability of the end of life has been represented in art by images of the grim reaper and skeletons holding hour glasses, scythes and bows and arrows (see boxwood figures of skeletons in the following pages), here the image of the plump face of a putto, symbolizes youth and vitality. The opposite side of this ivory *memento mori* is carved with a skull. The use of putti, often blowing soap bubbles, showing the brevity and fragility of life, was often used in Netherlandish art in particular, including a print by Hendrick Goltzius of 1594.

• £ 10,000-15,000 € 11,800-17,700



103



103 (Additional)

Southern German, late 17th/ early 18th century

PERSONIFICATION OF DEATH WITH A SCYTHE

fruitwood and metal
36.2cm., 14¼in

PROVENANCE

With Galerie Neuse, Bremen, September 1987

EXHIBITED

Brussels, Musée de la Maison d'Erasmus, *Anatomie des Vanités*, 2008

LITERATURE

A. Vanautgaerden (ed.), *Anatomie des Vanités*, exh. cat., Musée Maison d'Erasmus, Brussels, 2008, p. 44

Representations of *memento mori* motifs – reminders of the fleetingness of life – gained currency in the Renaissance, particularly in Reformation-led Germany. Acting as moral guardians with connotations of sin, decay, and the afterlife, such objects were valued equally as curiosities, satisfying the Renaissance obsession with human anatomy and the grotesque. The early 16th century saw the rise of skeletons personifying death – so-called *Tödlein* ('little deaths') – as an independent genre in Southern German small-scale sculpture. Perhaps the earliest of these is a figure by the Bavarian sculptor Hans Leinberger of circa 1520 (Beck, *op. cit.*, fig. 63), which defines the type as a skeletal body in an advanced state of decomposition, with remnants of skin acting as stand-in clothing, and equipped with death-bringing attributes such as a bow and arrow or an hour glass. Further 16th-century examples following this scheme are illustrated in Bange (*op. cit.*, pls. 72-73). The present skeleton dates from the 17th century, when the popularity of this type of carving was renewed by sculptors within the Dürer Revival movement (Beck, *op. cit.*). While it relates to other known *Tödleine* in the characteristic attributes of a bow and quiver, our figure introduces the scythe as a less common motif and exhibits a menacingly long-limbed physique. The ornate base covered with trophies is not seen in known examples dated to the first half of the 17th century, indicating perhaps a later dating.

£ 25,000-35,000 € 29,500-41,300



German, 18th or 19th century

RELIEF OF DEATH AS A SKELETON

ivory, on black marble
31.5 by 14.5cm., 12³/₈ by 5³/₄in.

EXHIBITED

Brussels, Musée de la Maison d'Erasmus,
Anatomie des Vanités, 2008

LITERATURE

A. Vanautgaerden (ed.), *Anatomie des Vanités*,
exh. cat., Musée Maison d'Erasmus, Brussels,
2008, p. 35

This finely carved and intriguing relief is near identical to three others: one in the Victoria and Albert Museum, London (inv. no. A.45-1953); another from the Dr Josiah Charles Trent Collection of Artifacts at Duke University History of Medicine artifacts collection (inv. no. homst52017); and a third in the Bayerisches Nationalmuseum, Munich (inv. no. 81/37) formerly in the collection of Conte Girolamo Possenti, Fabriano, sold at auction at R. Dura, Rome, in April 1880.

The composition may be at least partly inspired by an engraving of a skeleton contemplating a skull from Andreas Vesalius' *De humani corporis fabrica libri septem* (On the Fabric of the human body in seven books), Padua, 1543, p. 164. It represents a skeleton in thought, leaning upon a pillar with a sundial to the exterior and cogs to the interior. At the skeleton's feet are symbols of vanity: a papal tiara and a knight's helmet. Trusted has catalogued the V&A example as Italian, possibly Milan, circa 1850-70, though the pejorative context of the papal tiara may indicate an origin in a Northern protestant country. The V&A example was considered to be German, 17th-century, when bequested to the museum by Hildburgh in 1953.

After Trusted's publication in 2013, Charles Avery found an 18th century reference to an apparently identical ivory relief of a skeleton in the sale of the collection of Dr. Richard Mead (1673-1754), a physician and collector (Avery, op. cit.). The relief, which clearly existed before Mead's death in 1754, was likely from the Dürer rival period or later 17th century when, as Avery notes, Mead was travelling in northern Europe and Italy.

RELATED LITERATURE

C. Theuerkauff, *Die Bildwerke in Elfenbein des 16.-19. Jahrhunderts*, cat. Staatliche Museen Preussischer Kulturbesitz, Berlin, 1986, pp. 340-341, n. 26; M. Trusted, *Baroque and Later Ivories*, cat., Victoria and Albert Museum, London, 2013, p. 457, no. 506; C. Avery, 'An ivory ajouré relief of a Skeleton given a new terminus ante quem of 1754' in J. Kappel et. al. (eds.), *Leidenschaft für Elfenbein....*, Munich, 2015, pp. 54 and 55

• £ 35,000-55,000 € 40,000-63,000



Southern German, 17th century

PERSONIFICATION OF DEATH WITH A HOOD

fruitwood, on a partially gilt and ebonised wood base

figure: 23.8cm, 9³/₈in.

base: 5.5cm, 2¹/₈in.

EXHIBITED

Brussels, Musée de la Maison d'Erasme,
Anatomie des Vanités, 2008

LITERATURE

A. Vanautgaerden (ed.), *Anatomie des Vanités*,
exh. cat., Musée de la Maison d'Erasme, Brussels,
2008, p. 40

Like lot 109, this *Tödlein* compares to
17th-century examples in its inclusion of decaying
skin acting as substitute clothing. Captured in
a sinister balletic pose, it recalls the dancing
movement of Leinberger's prototype (Beck, *op.*
cit., fig. 63).

RELATED LITERATURE

H. Beck and B. Decker (eds.), *Dürers Verwandlung
in der Skulptur zwischen Renaissance und Barock*,
exh. cat. Liebieghaus, Frankfurt am Main, 1981,
pp. 298-304

£ 15,000-20,000 € 17,700-23,600





107

107

German or French, second half 18th century

PIERCED SPHERE ON TURNED SOCLE

ivory and ebony
29.5cm., 11³/₄in.

EXHIBITED

Brussels, Musée de la Maison d'Erasmus,
Anatomie des Vanités, 2008

LITERATURE

A. Vanautgaerden (ed.), *Anatomie des Vanités*,
exh. cat., Musée Maison d'Erasmus, Brussels,
2008, p. 87

Compare to a similarly pierced sphere on a
turned ebony and ivory socle, sold at Sotheby's
New York, January 26, 2007, lot 246. Sometimes
conceived as elaborate ensembles of pierced

globes, an example of a centrepiece with four
smaller and one large pierced sphere, all on
ebony and ivory socles, mounted on an ebony
and ivory pedestal, was sold at Sotheby's Monte
Carlo on 27 May 1980.

• £ 18,000-25,000 € 21,200-29,500

108

Probably French, 19th century

PAIR OF TURNED ORBS

ivory
8cm., 3¹/₂in. and 8.7cm., 3³/₈in.

• £ 600-800 € 750-950

108



109

Southern German, circa 1670

PERSONIFICATION OF DEATH WITH AN HOURGLASS

boxwood or fruitwood
24.3cm., 9¹/₂in.

PROVENANCE

Sotheby's London, 11 December 1986, lot 40

EXHIBITED

Brussels, Musée de la Maison d'Erasmus,
Anatomie des Vanités, 2008

LITERATURE

A. Vanautgaerden (ed.), *Anatomie des Vanités*,
exh. cat., Musée de la Maison d'Erasmus, Brussels,
2008, p. 40

The present figure of Death relates closely to
an example in the Badisches Landesmuseum,
Karlsruhe, as well as one in the Bayerisches
Nationalmuseum, which is dated 1673 (Beck,
op. cit., nos. 191 and 191a); note the skin around
the head and the sash across the torso exhibited
by all three. The attribute of an hourglass is
seen in a bronze skeleton from Augsburg now
in Strasbourg (*ibid.*, no. 190), as well as in an
example dated to the 16th century by Bange (*op.
cit.*, pl. 72).

RELATED LITERATURE

E. F. Bange, *Die Kleinplastik der Deutschen
Renaissance in Holz und Stein*, Florence and
Munich, 1928, pls. 72-73; H. Beck and B. Decker
(eds.), *Dürers Verwandlung in der Skulptur
zwischen Renaissance und Barock*, exh. cat.
Liebieghaus, Frankfurt am Main, 1981, pp. 298-
304

• £ 20,000-30,000 € 23,600-35,400





Cornelis Bellekin (fl. 1650 - 1700)
Netherlandish, Amsterdam, second
half 17th century

NAUTILUS SHELL WITH THE TRIUMPH OF
NEPTUNE AND AMPHITRITE

signed: *C. bellekin. F.*
 engraved shell
 9.5 by 15 by 12cm., 3¾ by 5⅞ by 4¾in.

PROVENANCE

With Galerie Neuse, Bremen, 2000

EXHIBITED

Brussels, Musée de la Maison d'Erasmus,
Anatomie des Vanités, 2008

LITERATURE

A. Vanoutgaerden (ed.), *Anatomie des Vanités*,
 exh. cat., Musée Maison d'Erasmus, Brussels,
 2008, p. 80

This exquisitely engraved and carved nautilus shell depicts the triumphant procession of Neptune and Amphitrite with further mermaids and cherubs, a putto astride a swordfish and a pair of putti playfully taunting a narwhal. The combination of the engraved landscapes in which figures appearing in relief is typical of the work of the most famous 17th century shell-worker, Cornelis Bellekin (or Bellequin) active circa 1640-1696. He was a member of a family of shell carvers based in Amsterdam. The engraving was done with a burin and then blackened with wax.

Trade and exploration from the late 16th century fostered a fascination for exotic and rare materials, particularly amongst the seafaring countries of Europe, like Holland. The arrival of these rare and often valuable animal and vegetable materials on European shores, encouraged the foundation and development of artist's who made sculpture, objets and everyday wares, incorporating these materials into their creations.

Bellekin was already famous in his own time and early 18th century accounts mention his stature as a carver of mother-of-pearl. Shells by Cornelis Bellekin formed part of the famous collections of Petronella de la Court (1624-1707), Simon Schijnvoet (1652-1727) and Albertus Seba (1665-1736). The latter is known to have owned at least two nautili and 12 smaller shells engraved by Bellekin. They are depicted life-size in the catalogue of Seba's entire collection of *naturalia* which was published in four volumes between 1734 and 1765.

A signed shell with silver mounts, probably by Rundell, Bridge and Rundell, which was formerly in the collection of William Beckford is in the Waddesdon Manor Collection (accession number 12-1997). A further signed example of Cornelis Bellequin's work was formerly in the Hermitage Museum St. Petersburg and illustrated by van Seters (*op. cit.*) and a signed shell by his brother Jan Bellekin is in the Yale University Art Gallery in New Haven, 1966.137. While other examples of the family's work exist, the majority of them are in the form of small plaques or oyster shells often set into snuff box lids.

RELATED LITERATURE

E. Philippovich, *Kunst und Kuriositäten*, Braunschweig 1966, pp. 457-459; W.H. van Seters, 'Oud-Nederlandse parelmoerkunst: het werk van leden der familie Belquin, parelmoergraveurs en schilders in de 17de eeuw', *Nederlands Kunsthistorisch Jaarboek* 9 (1958), pp. 173-237

£ 40,000-60,000 € 47,100-71,000



Detail





111



Detail

111

Georg Wecker (circa 1550-1622/26)
German, Dresden, dated 1592

COVERED BOX

initialled: *GW* and dated: *1592* on underside
 turned ivory, partially engraved and traced in
 black with concentric circles
 9.7 by 11cm., 3¾ by 4¼in.

PROVENANCE

Nicolas Landau, Paris

EXHIBITED

Brussels, Musée de la Maison d'Erasmus,
Anatomie des Vanités, 2008

LITERATURE

A. Vanautgaerden (ed.), *Anatomie des Vanités*,
 exh. cat., Musée Maison d'Erasmus, Brussels,
 2008, p. 88

Augustus the Strong, Elector of Saxony, was
 an avid ivory-turner, as was his son Christian I,
 and is reputed to have made at least 165 pieces,
 of which only one has survived. Georg Wecker,
 son of the court turner Hans Wecker (*d* 1577),
 was an ivory turner from Munich who settled
 in Dresden in 1578, after the Wittelbachs of
 Munich reluctantly negotiated with Augustus
 to allow their talented lathe worker, Wecker, a
 two year stay in Dresden. He eventually became
 Augustus' teacher, which led to the development
 of the Dresden school of ivory turning and to
 Wecker's appointment as court ivory turner "for

life" (Kappel, *op. cit.*, p. 177). Ivory objects made
 by the Elector and his teacher were held in high
 esteem and ivories eventually became one of the
 largest group of objects in the Electoral collection.
 Accordingly, Augustus had a room furnished in
 the Grünes Gewölbe devoted to turned works in
 ivory.

Two signed, turned, covered, footed bowls
 by Wecker are in the Dresden Kunstkammer
 (D. Syndram et. al., *The Baroque Treasury*
at the Grünes Gewölbe, Dresden, Staatliche
 Kunstsammlungen, Dresden, 2006, p. 54) and
 are typical of Wecker's restrained and elegant
 style of carving.

RELATED LITERATURE

J. Kappel, "Turned Ivory Works", in D. Syndram
 and A. Scherner (eds.), *Princely Splendour:*
The Dresden Court 1580-1620, exh. cat., The
 Metropolitan Museum of Art, New York, 2004

• £ 15,000-25,000 € 17,700-29,500

112 No Lot



113

113

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

German, probably Frankfurt, second half 17th century

TANKARD WITH A PROCESSION OF SEA CREATURES AND A BACCHANALIAN SCENE

ivory, with silver gilt mounts

the silver marked: CB possibly for Caspar Birckenholtz (1633-1690) of Frankfurt 27cm., 10⁵/₈in overall

PROVENANCE

Jacob Stodel, Amsterdam, 1969

A scene of marine putti riding dolphins and hypocamps and brandishing symbols of victory and triumph envelops this beautifully carved ivory Baroque tankard sleeve. There is a stylistic correspondence with the work of the sculptor

Justus Glesker (circa 1610/20-1678) who was active in Frankfurt from 1646. Compare the putti, with their open mouthed expressions, and their hair formed of spaghetti-like stands, with the anguished ivory *Magdalen* attributed to Glesker in the Victoria and Albert Museum, London (circa 1650; inv. no. A.7-1936). It is unlikely that the present ivory was carved by Glesker himself, but it's style is a testament to the artistic milieu in Frankfurt in the middle decades of the 17th century, and the sleeve was probably carved by a talented sculptor within Glesker's wake. The secular subject differs from Glesker's attributed works, but is wholly appropriate for a drinking vessel.

RELATED LITERATURE

H. Trusted, *Baroque and Later Ivories*, cat. Victoria and Albert Museum, London, 2013, 14-15, no. 9

• £ 20,000-30,000 € 23,600-35,400



114

114

Southern German, probably Augsburg, second half 17th century

TANKARD SLEEVE WITH A BACCHANALIAN SCENE

ivory

inscribed: FIOHO...n... F.AI... to the underside 13 by 13.2cm., 5¹/₈ by 5¹/₈in.

PROVENANCE

J. J. Ludwig, Regensburg; with Julius Böhrer, Munich, 2011

The present ivory relates to a group of tankards based on a presumed model by Georg Petel (1601/2-1635), in turn derived from compositions by Rubens. These are usually given to Augsburg carvers from Petel's circle and dated to the mid-to late 17th century. Compare an example at the Victoria and Albert Museum (inv. no. 880-1882), and three in the Kunsthistorisches Museum, Vienna (see *op. cit.*).

RELATED LITERATURE

K. Feuchtmayr and A. Schädler, *Georg Petel: 1601/2-1634*, Berlin, 1973, pp. 153-155, no. 91 and figs. 171-181

• £ 12,000-15,000 € 14,200-17,700



115



116

115

G. Thuerelinckx
Flanders, Louvain, circa 1900

VASE WITH FLOWERING PLANT

with a metal plaque inscribed: *G^{ME} THUERELiNCKX / HOUTDRAAIER / LEUVEN*

turned and carved wood and ivory, within a glazed wood vitrine

together with: leather-bound volume with 42 engraved plates, titled: *Manuel du Tourneur, vol. 3 (Planches du Vol.1)*

vase and plant: 72.5cm., 28½in.

vitrine: 81.5 by 41cm., 32 by 16¼in.

See catalogue note at SOTHEBYS.COM

• W £ 18,000-20,000 € 21,200-23,600

French, Dieppe, 19th century

CENTREPIECE

turned ivory, in an ivory inlaid wood case
 ivory: 74cm., 29³/₄in
 case: 20 by 53 by 19cm., 7⁷/₈ by 20⁷/₈ by 7¹/₂in.

The present ivory column repeats some motifs of the well-known Southern German turned ivories of the 17th century, such as the small turned columns at the top (see, for example, lot 778 of the Safra Collection, 18/19 October 2011, Sotheby's New York). However, the present column incorporates classical motifs, and can, as such, be ascribed to 19th century France. Compare, for example, a turned ivory column with an urn, sold at Christie's Paris, 28-29 September 2015, lot 107. See also Tardy, *Les Ivoires, Evolution Décorative du 1er Siècle A Nos Jours*, Paris, 1966, p. 159, and p. 259 for an engraving of the turners workshop of the Coursier brothers, active in Dieppe in the 1830s.

• £ 8,000-12,000 € 9,500-14,200



117

117

Japanese, 19th century

TWO-CASE INRO, OJIME AND NETSUKE

black lacquer, wood, ivory and string

The two-case inro of black lacquer carved with a design of a lion by a waterfall, to a marbled and striped metalwork *ojime* bead, the ivory netsuke depicting two lions.
 suspended: 31.5cm., 12³/₄in.
 inro: 7cm., 2³/₄in.
 netsuke: 4.5cm., 1³/₄in.

• £ 3,000-5,000 € 3,550-5,900



118

118

Japanese, 19th century

FOUR-CASE INRO, NETSUKE AND OJIME

gold lacquer, wood, ivory and string

The four-case inro lacquered with a landscape scene in *hiramaki-e* and *takamaki-e*, the interior of *nashi-ji*, to a bronze *ojime* slide with a bat design, signed *Mitsutsugu* (光次), and an ivory *manju* netsuke engraved with an apsara and a lotus flower, signed *Minkoku* (民谷).
 suspended: 26.5cm., 10³/₄in.
 inro: 9.5cm., 3³/₄in.
 netsuke: 5cm., 2in.

• £ 1,500-2,000 € 1,800-2,400



119

119

Possibly French, 18th century

HILT WITH THE HEAD OF A 'GREEN MAN' AND A MOOR

ivory, with wrought iron mounts, on an ebonised wood base
 hilt: 14cm., 5¹/₂in.
 overall: 16.5cm., 6¹/₂in.

• £ 1,500-2,500 € 1,800-2,950



122



123



124



120

120

Japanese, late 19th century

DAGGER CARVED WITH A MUSICAL SCENE

ivory and metal
37cm., 14½in.

• £ 1,500-2,000 € 1,800-2,400

121

Japanese, 19th century

PLAQUE WITH A STYLISED SKULL

ivory, with remnants of polychromy
3.7 by 3.7cm., 1½ by 1½in.

• £ 800-1,200 € 950-1,450

122

Japanese, 19th century

OKIMONO (OR 'OBJET DE VERTU') OF A SKULL WITH
SANSUKUMI (SNAKE AND FROGS)

ivory
7cm., 2¾in.

• £ 3,000-5,000 € 3,550-5,900

123

Japanese, 19th century

OKIMONO OF A SKULL WITH A COILED SNAKE AND A
FROG

signed: 玉春 (Gyokushun)
ivory
4.6cm., 1¾in.

• £ 1,200-1,800 € 1,450-2,150



121



127



125



128

124

Probably German, probably 17th century

MEMENTO MORI SKULL WITH BIRDS, A SNAKE, INSECTS AND A TURTLE

ivory

the shell of the turtle and the crown of the head are removable
7cm., 2³/₄in.

See *catalogue note* at SOTHEBYS.COM

• £ 3,000-5,000 € 3,550-5,900

128

Circle of Asahi Gyokuzan (1843 – 1923)

Japanese, 19th century

GROUP OF DANCING SKELETONS AND MONKEYS

signed and dated (partially legible): Meiji 2, Showasai Asahi
Gyokuzan (松? 齋 旭 玉山)
ivory, with traces of polychromy
8.2cm., 3¹/₄in.

• £ 2,500-3,500 € 2,950-4,150

125

Japanese, 19th century

OKIMONO OF A SKULL

signed: *Gyoku* (玉)

ivory

6cm., 2³/₈in.

• £ 1,500-2,500 € 1,800-2,950

129

Tibetan, 19th century

SKULL USED BY A SHAMAN FOR ACUPUNCTURE

ivory, on an ebonised wood stand, with metal needles
skull: 7.5cm., 3 in.
overall: 10cm., 4in.

• £ 1,000-1,500 € 1,200-1,800

126 No Lot

127

Japanese, 19th century

OKIMONO OF A SKULL WITH HINGED JAW

5cm., 2in.

ivory

• £ 3,000-5,000 € 3,550-5,900



129



130

130

Portuguese, probably Aveiro, circa 1700

INFANT CHRIST RECLINING

gilt and polychromed terracotta
29 by 28cm., 11³/₈ by 11in.

This charming group represents the Infant Christ reclining holding the skull of Golgotha in a foreboding reference to the Crucifixion. The exuberant Baroque bed covered with figurative and decorative adornment from putti and seraphim to festoons and shells, finds a strong parallel in the artistic language seen in the great gilt wood altarpiece from the Igreja de Jesus, Mosteiro de Jesus in Aveiro in Northern Portugal.

RELATED LITERATURE

A. Nogueira Gonçalves, *Inventário artístico de Portugal. X, Distrito de Aveiro: Zona do Norte*, Lisbon, 1981

£ 10,000-15,000 € 11,800-17,700

131

Workshop of Alonso Cano (1601-1667)

Spanish, Granada, 17th century

STANDING INFANT CHRIST

polychromed lead, on a gilt and polychromed lead terrasse with gilt brass mounts, and on a brass inlaid wood base with gilt brass mounts and supports

EXHIBITED

Brussels, Palais des Beaux-Arts, *Splendeurs D'Espagne et les Villes Belges 1500-1700*, 1985

LITERATURE

Splendeurs D'Espagne et les Villes Belges 1500-1700, exh. cat., Palais des Beaux-Arts, Brussels, 1985, vol. 2, p. 477, no. C12

See *catalogue note at SOTHEBYS.COM*

α £ 8,000-12,000 € 9,500-14,200

132

Portuguese, early 18th century

VIRGIN OF THE ASSUMPTION

terracotta
42.5cm., 16³/₄in.

See *catalogue note at SOTHEBYS.COM*

£ 12,000-18,000 € 14,200-21,200



131



132



133

Giuseppe Maria Mazza (1653-1741)
Italian, Bologna, late 17th/ early
18th century

PAIR OF FIGURES OF SAINT JOHN AND SAINT
LUKE

terracotta
46cm., 18 $\frac{1}{2}$ in. and 44.5cm., 17 $\frac{1}{2}$ in.

EXHIBITED

Bologna, *Scultura Bolognese del Settecento*,
1965-1966, nos. 42-43

LITERATURE

E. Riccomini, *Scultura Bolognese del Settecento*,
Bologna, 1966, p. 67-68, nos. 42-43

Giuseppe Maria Mazza initially trained as a painter under Domenico Maria Canuti and Giovanni Gioseffo del Sole. He appears to have made the transition to sculpture under the latter's tutelage, and, in circa 1670, moved to Venice for a year where he burnished his reputation as a stucco worker. The arrival of John Adam Andreas, Prince of Liechtenstein, in Bologna in 1692 marked an important turning

point in the sculptor's career as he was asked to complete a number of over life-size marble busts, which remain in the Princely Collections, Vaduz. Mazza established his reputation as the foremost Bolognese sculptor of his generation with his now destroyed *Madonna of the Mystery of the Rosary* for Bologna's church of Corpus Domini (1693). His greatest works are the series of bronze reliefs illustrating the life of the Bolognese St Dominic for the church of SS Giovanni e Paolo, Venice (circa 1717-1720), which exhibit the sculptor's characteristic classicising, tempered, late Baroque style.



This impressive pair of terracottas depicting two of the Evangelists were described as early works by Mazza when they were catalogued by Riccomini for the exhibition of 18th-century Bolognese sculpture at the Museo Civico in Bologna in 1965-1966. Mazza was responsible for two sets of figures of the Evangelists: in the four niches of the drum of the dome of the chapel of the Madonna del Fuoco in Forlì cathedral under Carlo Cignani's celebrated fresco (circa 1706); and his monumental stucco *Evangelists* between columns in the church of San Domenico, Modena

(circa 1733). Riccomini compares St Mark in particular with Mazza's *San Bartolomeo* from the Manzoli chapel, as well as the sculptor's *San Benedetto dei Celestini* (*op. cit.*). The present figures display a beautiful degree of fluidity in the drapery and in their graceful, expressive, movements. Compare also with the stucco relief formerly in *Corpus Domini*, Bologna, destroyed (published by Fleming, *op. cit.*, p. 208, fig. 2)

RELATED LITERATURE

J. Fleming, 'Giuseppe Mazza', *The Connoisseur*, November, 1961, pp. 207-215; J. Montagu, *Alessandro Algardi*, New Haven and Yale, 1985, vol. ii, fig. 137

£ 40,000-60,000 € 47,100-71,000



134

134

Southern German or Netherlandish, 17th century

KING DAVID

gilt and polychromed limewood

stamped: 12754 twice on the reverse, and with remnants of an old label on the reverse inscribed: 3...
26 by 24cm., 10¼ by 9½in.

This beautifully carved figure of King David playing his lyre would probably have formed part of a pulpit or other ecclesiastical structure. While the use of limewood might argue for an origin in Southern Germany, stylistically the figure, and the ornamentation of the lectern, relate also to 17th-century Netherlandish sculpture. Compare, for example, the pulpit in the Nieuwe Kerke, Amsterdam, by Albert Vinckenbrinck (1605-1664) and a half-length Saint John the Baptist in the Rijksmuseum (inv. no. N.M.9282).

£ 12,000-18,000 € 14,200-21,200



135

135

Italian, 18th century

BACCHUS

terracotta
43cm., 7in.

£ 3,000-5,000 € 3,550-5,900

136

Southern Netherlandish, late 17th/ early 18th century

BUST OF A BEARDED MAN

terracotta, on a green marble socle
bust: 58cm., 22¾in.
overall: 71cm., 28in.

This imposing bust of a bearded man in a fur coat has a commanding presence. These types of terracotta busts, truncated just below the chest, and with elaborate hair and drapery, were created in Flanders in the 17th and early 18th century. Influenced by the robust style of Rubens, sculptors such as Lucas Faydherbe (1617-1697) produced numerous classicised busts of mythological figures and contemporary nobility and leading citizens. Compare the separately carved, cylindrical tufts of hair on the present bust with a set of Gods and Goddesses, sold at Christie's London, 1 July 1997, particularly the hair and beard of the bust of Neptune. Furthermore, the fur coat with buttoned jacket, as seen on the present bust, are also apparent on the marble bust of Pieter Spiering, attributed to François Dieussart (inv. no. R.B.K. 1971-115a) and a bust of Grand Pensionary Johan van Oldebarnevelt (inv. no. N.G.760), attributed to Gerard van Opstal, both in the Rijksmuseum.

RELATED LITERATURE

J. Leeuwenberg, *Beeldhouwkunst in het Rijksmuseum*, Amsterdam, 1973, nos. 257 and 263

£ 20,000-30,000 € 23,600-35,400



EUROPEAN TERRACOTTAS FROM A PRIVATE COLLECTION (LOTS 137-144)



137



139

137

After a model by Desiderio da Settignano
(circa 1430-1464)
Italian, Florence, third quarter 15th century

CHRIST CHILD RECLINING

polychromed stucco, on a velvet and embroidered cushion
Child: 53cm., 20⁷/₈in.
cushion: 73 by 46cm., 28³/₄ by 18¹/₈in.

PROVENANCE

With Palagonia, Lugano, until May 1994

Another Stucco version of the present model is in the Museo Bardini, Florence (inv. no. 1147).

RELATED LITERATURE

I. Cardellini, *Desiderio da Settignano*, Milan, 1962, pp. 290-291

£ 8,000-12,000 € 9,500-14,200

138



138

Italian, Venice, 17th century

MODEL FOR A FOUNTAIN-SPOUT OF AN ANIMA DANNATA

wood
33cm., 13in.

RELATED LITERATURE

P. Humfrey, T. Clifford, A. Weston-Lewis and M. Bury, *The Age of Titian: Venetian Renaissance Art from Scottish Collections*, cat. National Galleries of Scotland, Edinburgh, pp. 383-4, nos. 217-218

£ 2,000-3,000 € 2,400-3,550

139

Italian, circa 1700

WALL BRACKET WITH A PAIR OF CHERUBIM

limewood
26 by 44cm., 10¼ by 17¼in.

PROVENANCE

With Robin Cox Antiques, London, November 2010

£ 3,000-5,000 € 3,550-5,900



140

Circle of Alessandro Vittoria (1525-1608)
Italian, Venice, circa 1600

SAINT JEROME

terracotta
29.5 by 41cm., 11⅝ by 16⅞in.

PROVENANCE

Sotheby's Milan, *Salvatore e Francesco Romano, Antiquari a Firenze / A Century as Antique Dealers*, at Palazzo Magnani Feroni, 12-15 October 2009

£ 8,000-12,000 € 9,500-14,200

140



141

Attributed to Giuseppe Mazzuoli (1644-1725)
Italian, Rome, circa 1700

SAINT PETER

terracotta
39.5cm., 15½in.

PROVENANCE

With Bruno Cooper Works of Art, Norwich, July 2002

A Thermoluminescence Analysis Report by Oxford Authentication dated 26 June 2002 stated that using standard methods and techniques sample no: N102q30 can be estimated to between 250 and 450 years ago.

£ 6,000-8,000 € 7,100-9,500

141

142

Netherlandish, 18th century

THE DRUNKEN SILENUS SUPPORTED BY SATYRS

terracotta
22 by 22 by 21cm., 8⅝ by 8⅝ by 8¼in.

PROVENANCE

Sotheby's London, 8 July 2011, lot 78

A Thermoluminescence Analysis Report by Oxford Authentication dated 29 September 2011 stated that using standard methods and techniques sample no: N111J27 can be estimated to between 100 and 300 years ago.

£ 5,000-7,000 € 5,900-8,300



142



143

143

Attributed to Giuseppe Mazza
(1653-1741)
Italian, Bologna, early 18th century

PAIR OF RELIEFS WITH THE PIETA AND THE
LAST SUPPER

terracotta, in glazed gilt wood frames

each with a label on the reverse inscribed:
*COMUNE / DI BOLOGNA / MOSTRA DEL 700
BOLOGNESE / ORGANIZZATA IN OCCASIONE
/ DEL CENTENARIO CARDUCCIANO / NEL
PALAZZO / D'ACCURSIO*, and respectively in ink:
Thomas (?) B.(?) / G39 / E85 and: *Romano I. /
G40 / E 86*.

reliefs: 17 by 37cm., 6¾ by 14½in. each
frames: 22 by 42cm., 8⅝ by 16½in. and 23 by
41.5cm., 9 by 16⅜in.

PROVENANCE

Sotheby's Milan at Palazzo Magnani Feroni,
Florence, 12-15 October 2009, lot 112

EXHIBITED

Bologna, Palazzo Comunale, *Mostra del
Settecento Bolognese*, 1935

LITERATURE

Mostra del Settecento Bolognese, exh. cat.
Palazzo Comunale, Bologna, 1935, p. 152

RELATED LITERATURE

E. Riccomini, *Scultura Bolognese del Settecento*,
exh. cat. Museo Civico, Bologna, 1966, nos. 2-3,
13, 18-19

£ 12,000-18,000 € 14,200-21,200



144



145

144

Netherlandish, circa 1700

BOZZETTO OF CHRONOS, OR TIME
DESTROYING YOUTH AND BEAUTY

terracotta
35.5cm., 14in.

PROVENANCE

With Edward R. Lubin, New York, until 1965;
then with Hofgalerie, Vienna, until December
2001

EXHIBITED

New York, Edward R. Lubin, *European Works of
Art, a Selection from the Gallery*, 1965

LITERATURE

Edward R. Lubin, *European Works of Art, a
Selection from the Gallery*, exh. cat., New York,
1965

The figure of Time from this beautiful terracotta
bozzetto is near identical to the eponymous
protagonist from a group attributed to Jans-Frans
van Geel (1756-1830) in the Van Herck Collection,
published in *17th and 18th century Terracottas
The Van Herck collection*, Antwerp, 2000, no.
43. The key difference is that the composition
is essentially in reverse, with a different female
figure.

£ 10,000-15,000 € 11,800-17,700

145

Spanish, 17th century

SAINT ANTHONY

gilt and polychromed wood, on an ebonised wood
base
142cm., 56in.

W £ 12,000-18,000 € 14,200-21,200



146

146

Italian, Florence, 17th century

REARING HORSE

wax, on a wood stand applied with wax
horse: 23 by 26cm., 9 by 10⁵/₈in.
overall: 29 by 28cm., 11³/₈ by 11in.

PROVENANCE

Elia Volpi (1858- 1938), Palazzo Davanzati, Florence;
thence by descent

LITERATURE

W. Towner, *The Elegant Auctioneers*, London 1971, p. 423;
R. Ferrazza, *Palazzo Davanzati e le collezioni di Elia Volpi*,
Florence, 1993, p. 130

See catalogue note at SOTHEBYS.COM

£ 10,000-15,000 € 11,800-17,700

147

Southern Netherlandish, 18th century

PAIR OF PUTTI ALLEGORICAL OF WAR AND PEACE

marble
46 by 45cm., 18¹/₈ by 17¹/₂in., 48 by 45cm., 18⁷/₈ by 17¹/₂in.

PROVENANCE

Sotheby's Monaco, 26 May 1975, lot 199

See catalogue note at SOTHEBYS.COM

W £ 10,000-15,000 € 11,800-17,700



147



148

148

Attributed to Caspar Bernhard Hardy (1726-1819)

Germany, Cologne, late 18th century

PAIR OF RELIEFS OF A WOMAN WITH VEGETABLES AND A MAN AT A TAVERN

polychromed wax, in gilt wood and glass frames

both inscribed on a plaque to the reverse: B. KASPAR HARDY
23.5 by 19cm., 9¼ by 7½ in. and 24.5 by 19.7cm., 9⅝ by 7¾in.

See catalogue note at SOTHEBYS.COM

£ 5,000-7,000 € 5,900-8,300

149

Italian, probably Naples, 18th century

ANATOMICAL HEAD

polychromed wax, in a gilt wood frame

the banner inscribed: *DE. HUMANIS. CORPORIS. FABRICA* (on the fabric of the human body)

wax: 38cm., 15in.

frame: 51cm., 20in.

The practice of anatomical wax modelling originated in the Italian university centres of Florence and Bologna, with documented prototypes created by the Florentine Mannerist sculptor Lodovico Cardi 'Il Cigoli' (1559-1613) and Gaetano Zumbo (1656-1701). With its philosophical rather than anatomical focus, the present head appears to have been intended for a *vanitas* context and may have been kept in a cabinet of curiosities. An analogous, though non-Italian, head is in the Wellcome Collection, London (inv. no. 240/1942). The inscription on the banner quotes the title of a seminal treatise on human anatomy by Andreas Vesalius (1514-1564), first published in 1543.

£ 10,000-15,000 € 11,800-17,700



149



150



150

English, 1710 and circa 1714

PAIR OF RELIEFS WITH PORTRAITS OF QUEEN ANNE AND KING GEORGE I

limewood, in later gilt wood frames lined with green velvet
inscribed respectively to the banners: ANNA. DEI. GRATIA.
MAG. BRITAN. FRA. ET. HIB. REGINA. MDCCX. and:
GORGEIUS. DEI. GRATIA. MAG. BRITAN. FRA. ET. HIB.

each with a label on the reverse printed: 64.101.1629 and
64.101.1628 respectively
reliefs: 35.5cm., 14in. each
frames: 46 by 38.5cm., 18¹/₈ by 15¹/₄in.

PROVENANCE

Irwin Untermyer, New York

LITERATURE

Y. Hackenbroch et al., *Bronzes, other Metalwork and Sculpture
in the Irwin Untermyer Collection*, London, 1962, pls. 186 and
187, figs. 210 and 211, p. 43, and p. lxii

£ 12,000-18,000 € 14,200-21,200



151

151

English, third quarter 17th century

TEETOTUM WITH KING CHARLES II IN THE ROYAL OAK

marine ivory

numbered 1 to 32, the number six underlined with the word SIX
4.5cm., 1³/₄in.

• £ 4,000-6,000 € 4,750-7,100



152

English, 17th/ 18th century and later

MONUMENTAL WASSAIL BOWL

lignum vitae, with later mounts marked IR

the wood inscribed: *Ex dono Robert Mynors Arm...* [The Gift of Robert Mynors...], the silver mounts inscribed: *QUID NON EBRIETAS DESIGNAT? OPERTA LECLUDIT; * SPES JUBET ESSE RATAS; IN PROELIA TURDIT INERTEM; 8 SOLLICITIS ANIMIS ONNUS EXIMIT: ADDOCET ARTES; * FECUNDI CALICES QUEM NON FECERE DISERTUM? * CONTRACTA QUEM NON IN PAUPERTATE SOLUTUM?*; the interior of the bowl with mount in the form of a Tudor Rose; the foot inscribed to the underside with the arms of King James I of England and VI of Scotland; with an old paper label inscribed in ink: *Lord Gort*; and numbered: 341 in white paint
57 by 47.5cm., 22³/₈ by 18⁵/₈in.

PROVENANCE

Possibly Robert Mynors (1739-1806), Weatheroak Hall, Worcestershire, England;
certainly Standish Robert Gage Prendergast Vereker, 7th Viscount Gort (1888-1975), Bunratty Castle, County Clare, Ireland

By tradition this remarkable Wassail Bowl is said to be the largest in the world. It is certainly one of the larger sized examples known to exist, though Pinto mentions another formerly in the Fripp collection with a height of 30in. The word Wassail means 'Good health' and is an expression of well wishing equivalent to the word 'cheers', offered in the context of convivial drinking. Its earliest recorded use was at a banquet in honour of the legendary 5th-century British King Vortigern at which, according to Pinto, Prince Hengist's daughter Rowena is said to have '...come unto the king's presence with a cup of gold filled with wine in her hand, and making a low reverence unto the king said "WAES HAEL HLAFORD CYNING" [Be of health Lord King]' (*op. cit.*, p. 48). Ritual Wassailing became commonplace in England through to the 19th century and was frequently associated with Christmas, though it is traditionally thought to have been associated with blessing orchards. Wassail bowls would be filled with warmed ale, stirred with nutmeg, ginger, sugar, cloves, cardamoms and roasted apples. The present example follows the typical Wassail Bowl form, being thimble shaped with a foot and lid with central knob.

RELATED LITERATURE

E. H. Pinto, *Treen and other wooden bygones: An encyclopaedia and social history*, London, 1969

W £ 15,000-20,000 € 17,700-23,600



153

Frederico Nicoli (fl. 1800-1823)
British, first quarter 19th century

KING GEORGE III AS A ROMAN EMPEROR

signed: *F^{co} NICOLI / FECIT / 19 MOUNT S^t*
 white marble, on a white marble socle
 76cm., 30in. overall

RELATED LITERATURE:

R. Gunnis, *Dictionary of British Sculptors 1660–1851, second edition*, London, 1968; I. Roscoe, *A Biographical Dictionary of Sculptors in Britain 1660 – 1851*, New Haven and London, 2009, p. 884

W £ 20,000-30,000 € 23,600-35,400

154

Attributed to Lorenzo Bartolini
(1777-1850)
Italian, Florence, circa 1820-1850

MONUMENTAL VASE

signed: *BARTOLINI . FECIT*
 alabaster
 95 by 57.5cm., 37³/₈ by 22⁵/₁₆in.

The distinguished Italian Neoclassical sculptor Lorenzo Bartolini began his career producing high quality decorative urns and tazzi for visiting grand tourists. Falletti, Bietoletti and Caputo publish a series of nineteen sketches with designs for such vases (*op. cit.*, pp. 196-199, no. 10). One of these is near identical to a marble tazza executed by Bartolini for the 6th Duke of Devonshire at Chatsworth House in Derbyshire, circa 1820 (*op. cit.*, no. 10, fig. 1). Whilst Bartolini is known for his marbles with exquisite surfaces, he trained as an alabaster carver with Barthelemy Corneille in Volterra (one of the centres of production of alabaster statuary in Tuscany) in 1795; it is consequently unsurprising to find his signature on the present magnificent vase. The frieze running around the drum of the urn is taken from the monumental pentelic marble *Vaso Borghese* which was discovered in 1566 on the site of the gardens of Sallust in Rome and acquired by the Borghese family who owned it until it was purchased by Napoleon and installed in the Louvre, where it remains (inv. no. MR 985). The frieze represents a Dionysiac procession, with the wine god thought to be the youth playing the aulos, draped in a panther skin and facing Ariadne, who he rescued on Naxos. It may, however, represent a more generic Bacchanale, the subject having been a matter of some debate. The *Vaso Borghese* was a celebrated antiquity at the time Bartolini was working, it

was depicted by Hubert Robert (circa 1775) and it should be considered that its acquisition by Napoleon would have made it an appropriate subject choice for Bartolini, since the sculptor was commissioned to produce numerous decorative urns for Napoleon's residence on Elba (Caputo, *op. cit.*, p. 196, no. 10). The lower half of the vase, is, however, taken from the designs of Giovanni Battista Piranesi (1720-1778), whose so called *Piranesi Vase* in the British Museum (inv. no. 1868,0512.1; which incorporates antique elements) is supported by a tripod arrangement of legs in the form of Atlas caryatids, identical to the present figures. This mixing of antique and contemporary designs is unsurprising given that Bartolini was creating his own models at that time, and patrons may have specified certain arrangements at the time of commission.

RELATED LITERATURE

F. Falletti, S. Bietoletti and A. Caupto, *Lorenzo Bartolini: Beauty and Truth in Marble*, exh. cat. Galleria dell'Accademia, Florence, 2011

W £ 30,000-50,000 € 35,400-59,000





155

155

Italian, Rome, late 18th/ early 19th century

BUST OF MELPOMENE

marble

bust: 53cm., 21in.

overall: 68cm., 26¾in.

Melpomene, the ancient Greek Muse of Tragedy, was, as here, often represented with abundant hair garlanded with vines, referencing the Dionysiac origin of the art form and the exaggerated masks worn by tragic actors. The present, exuberant, bust copies a Roman full-length statue of the Melpomene dating to the 2nd century AD, now in the Vatican Museums, which shows the Muse in elaborate Greek dress, presenting a tragic mask in her right hand. Discovered in the Villa di Cassio near Tivoli in 1774, the statue appears to have achieved instant recognition and inspired various copies by neoclassical sculptors active in the Eternal City. Melpomene was among eight antiquities chosen by Baron Theodor von der Ropp in 1804 to serve as models for commissions after the antique from Bertel Thorvaldsen (1770-1844), who was then in the early stages of his illustrious career. Thorvaldsen's bust of Melpomene, whose present location is unknown, survives in a photograph from 1927. Though not identical with the present bust, Thorvaldsen's version is so similar in form as to indicate that both busts originated in the same milieu.

W £ 20,000-30,000 € 23,600-35,400



156



156

Italian, Rome, probably 18th century

HEAD OF A GODDESS

Italian black marble, on a modern wood base with metal mount
head: 26cm., 10¹/₄in.
base: 8 by 23 by 23cm., 3¹/₈ by 9 by 9in.

£ 10,000-15,000 € 11,800-17,700

157

Italian, Rome, late 18th/ early 19th century
After the Antique

BUST OF ALEXANDER THE GREAT

marble, on a white marble socle
bust: 66cm., 26in.
overall: 78cm., 30³/₄in.

The widely recognisable sculptural portrait of Alexander as the inspired ruler, typified by his youthful, beardless face and his tousled leonine hair swept upwards from the forehead (*anastole*), was first established by Lysippos. Plutarch records that 'it was by this artist alone that Alexander himself thought it fit that he should be modelled'. Nothing survives from this Greek sculptor's body of work, but an extant Roman copy known as *The Azara Herm*, now in the Louvre, is considered to be the closest likeness to the original Lysippan portrait of the King.

W £ 30,000-50,000 € 35,400-59,000

157

Italian, 18th century

MONUMENTAL BUST OF A WARRIOR

marble, on a yellow marble socle
 bust: 80cm., 31½in.
 overall: 102cm., 40½in.

Powerful and imposing, this large-scale Neoclassical marble bust is derived from the head of Menelaus from the *Pasquino* group, one of the most celebrated antiquities, of which two principal versions exist, one in the Loggia dei Lanzi in Florence (recorded in 1501) and another in Rome (recorded in 1570) reputedly found in the Mausoleum of Augustus. The group represents the episode in Homer's *Iliad* when Menelaus supports the lifeless body of Patroclus on the battlefield. The inclusion of laurels around the body of the helmet is reminiscent of late Baroque sculpture, and can be seen in works by Giuseppe Rusconi (*Fortitude with Two Morning Putti*, 1734-1736, S. Giovanni in Laterano) and Pierre-Étienne Monnot (*Fortitude*) (see Engass, *op. cit.*, figs. 26 and 229). The subject locates the present sculpture to Florence or Rome, whilst the style of carving (high quality polished surfaces) lends weight in support of a Roman attribution towards the end of the 18th century or the beginning of the 19th century. It should be noted that a *Bust of Menelaus* was discovered by Gavin Hamilton at Hadrian's Villa in Tivoli in 1771 and was installed in the Vatican. A drawing of the bust survives in the British Museum attributed to Vincenzo Pacetti (inv. no. 2010,5006.1707), a significant Neoclassical carver and restorer of antiquities in the closing decades of the 18th century. Pacetti used the model for his terracotta *Achilles and Penthesilea* (1773, Accademia Nazionale di San Luca, Rome; Peters Bowron and Rishel, *op. cit.*, pp. 273-275), underscoring the currency of the model at that time. The present very finely carved Grand Tour bust is likely to have been made by a sculptor of similar standing within Pacetti's Neoclassical circle.

RELATED LITERATURE

R. Engass, *Early Eighteenth-Century Sculpture in Rome*, University Park and London, 1976; E. Peters Bowron and J. J. Rishel, *Art in Rome in the Eighteenth Century*, exh. cat. Philadelphia Museum of Art and MFA Houston, 2000

W £ 50,000-70,000 € 59,000-82,500





Sotheby's EST. 1744
Collectors gather here.

Attributed to the Della Porta workshops
Italian, Rome, second half 16th century
Four Busts of Roman Emperors
Estimate £400,000–600,000



Treasures
Auction London
5 July 2017

Viewing 1 – 5 July

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 5470 SHIONA.FOURIE@SOTHEBYS.COM
SOTHEBYS.COM/TREASURES

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS





Sotheby's

ABSENTEE/TELEPHONE BIDDING FORM

Sale Number L17231 | **Sale Title** OLD MASTER SCULPTURE & WORKS OF ART | **Sale Date** 6 JULY 2017

Please see the important information regarding absentee bidding on the reverse of this form.
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE	FIRST NAME	LAST NAME
COMPANY NAME		
ADDRESS		
	POSTAL CODE	COUNTRY
DAYTIME PHONE	MOBILE PHONE	FAX
EMAIL		

Please indicate how you would like to receive your invoices: Email Post/Mail

Telephone number during the sale (telephone bids only) _____

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		£
		£
		£
		£
		£
		£
		£
		£
		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS

POSTAL CODE

COUNTRY

- I will collect in person I authorise you to release my purchased property to my agent/shipper (provide name)
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE

PRINT NAME

DATE

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £175,000; 20% on any amount in excess of £175,000 up to and including £2,000,000; and 12.5% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information

may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will

despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects

EU LICENCE THRESHOLD: ZERO

Elements of artistic, historical or religious monuments

EU LICENCE THRESHOLD: ZERO

Manuscripts, documents and archives (excluding printed matter)

EU LICENCE THRESHOLD: ZERO

Architectural, scientific and engineering drawings produced by hand

EU LICENCE THRESHOLD: £11,766

Photographic positive or negative or any assemblage of such photographs

EU LICENCE THRESHOLD: £11,766

Textiles (excluding carpets and tapestries)

EU LICENCE THRESHOLD: £39,219

Paintings in oil or tempera

EU LICENCE THRESHOLD: £117,657

Watercolours, gouaches and pastels

EU LICENCE THRESHOLD: £23,531

Prints, Engravings, Drawings and Mosaics

EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs

UK LICENCE THRESHOLD: £10,000

Textiles (excluding carpets and tapestries)

UK LICENCE THRESHOLD: £12,000

British Historical Portraits

UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation.

Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable

bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∟ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)

Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation

of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

⌈ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue.

Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable

to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer

and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on

the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.

- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101

enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6152;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including Buying at Auction and,
- (v) in respect of online bidding via the internet, the BIDnow Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS IN THESE CONDITIONS OF BUSINESS:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

Buyer's Premium is the commission payable by the Buyer on the Hammer Price

at the rates set out in Buying at Auction; **Counterfeit** is as defined in Sotheby's Authenticity Guarantee; **Hammer Price** is the highest bid accepted by the auctioneer by the fall of the hammer (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price; **Purchase Price** is the Hammer Price and applicable Buyer's Premium and VAT; **Reserve** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot; **Seller** is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives); **Sotheby's** means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA; **Sotheby's Company** means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds S.A. and its subsidiaries (in each case "subsidiary" having the meaning of Section 736 of the Companies Act 1985); **VAT** is Value Added Tax at the prevailing rate. Further information is contained in Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather

is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to in Conditions 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of (i) the information provided to it by the Seller; (ii) scholarship and technical knowledge; and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in

cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the Buyer as part of the Purchase Price and Buyer's expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty (30) calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department

in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European

data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance, or emailing: enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond

Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection

Opening hours:
Monday to Friday 9.00am to 5.00pm
34-35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**

Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex, UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available

or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = €1.18

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

SCULPTURE

Casts in bronze, terracotta and other material are catalogued with the full name and dates of the artist that created the original model. In most cases, however, this does not mean that the cast is by the hand of the artist or of that precise date, but rather cast after the model by that artist.

11/10 NBS_SCULPTURE E

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 ANTONIO CANOVA

In our opinion a work by the artist. In the case of 19th century sculpture this indicates that the work was made in our opinion either by the artist or by a foundry or editor who had the rights to reproduce the artist's original model either

during the artist's lifetime or for a defined posthumous period. (When the artist's forenames are not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named).

2 ATTRIBUTED TO ANTONIO CANOVA

In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

3 WORKSHOP OF ANTONIO CANOVA

In our opinion a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

4 CIRCLE OF ANTONIO CANOVA

In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

5 MANNER OF ANTONIO CANOVA

In our opinion a work in the style of the artist and of a later date.

6 AFTER ANTONIO CANOVA

In our opinion a copy at a later date of a known work by the artist. In the case of 19th century sculpture this indicates that in our opinion the work was made by a foundry or editor at a later date and apparently without exclusive rights.

7 ITALIAN, 15TH CENTURY

In our opinion a work from that region and of that date

8 PROBABLY ITALIAN, 15TH CENTURY

In our opinion a work that is likely to be from that region and/or of that date but less certainty as to the region and/or date is expressed than in the preceding category.

9 IN RENAISSANCE STYLE

In our opinion a work executed in the style of the Renaissance but not necessarily of that period.

10 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are original to the model or authorised by the sculptor's studio or editor but not necessarily from the hand of the artist.

11 The term bearing the signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added at a later date.

12 Dimensions are given height before width

13 CONDITION OF LOTS

Your attention is drawn to the "Guide for Prospective Buyers" at the back of this catalogue, item 1, paragraph 7 entitled "Conditions of Lots" and to Clause 3 in the Conditions of Business towards the end of the catalogue.

3/05 NBS_GLOS_SCULP WOA

INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

EUROPEAN SCULPTURE & WORKS OF ART

Alexander Kader
Head of Department
+44 (0)20 7293 5493

Christopher Mason
Head of Auction Sales
+44 (0)20 7293 6062

Elisabeth Banfield
+44 (0)20 7293 5745

Merel Deinema
+44 (0)20 7293 5304

New York

Margaret H. Schwartz
Head of Department
Senior Worldwide Specialist,
European Sculpture
+1 212 606 7406

Cologne

Herbert van Mierlo
+49 221 207 1721

Milan

Francesco Morroni
+39 02 29 50 02 03

Paris

Ulrike Christina Goetz
+33 1 53 05 53 64

CLIENT LIAISON OFFICES

Amsterdam

Annita Schuiten
+31 20 550 2204

Brussels

Deborah Quackelbeen
+32 2 627 7197

Dublin

Arabella Bishop
+353 1671 1431

Frankfurt

Stefan Hess
+49 6974 07 87

Geneva

Emily Black
+41 22 908 4811

Madrid

Sofía Rojí
+34 91 576 5714

Munich

Carmen Knott
+49 89 291 31 51

Stockholm

Sofia Strom
+46 8679 5478

Vienna

Doris Elisabeth Richter
+43 1 512 4772

Zurich

Sonja Djenadija
+41 44 226 2245

FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

19TH AND 20TH CENTURY SCULPTURE

12 July 2017
London

OLD MASTER SCULPTURE AND WORKS OF ART

5 December 2017
London

19TH AND 20TH CENTURY SCULPTURE

13 December 2017
London



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

Photography
Colin Beal
Arabella Shelbourne
Rick Jenkin
Amanda Harvey
Catalogue Designer
Terence Sullivan
Colour Editor
Phil White
Production Controller
Victoria Ling

NOTES

BOARD OF DIRECTORS

Tad Smith
**President and
 Chief Executive Officer**

Domenico De Sole
Chairman of the Board

The Duke of Devonshire
Deputy Chairman of the Board

Jessica M. Bibliowicz
 Linus W. L. Cheung
 Kevin Conroy
 Daniel S. Loeb
 Olivier Reza
 Marsha E. Simms
 Diana L. Taylor
 Dennis M. Weibling
 Harry J. Wilson

**SOTHEBY'S
EXECUTIVE MANAGEMENT**

Amy Cappellazzo
**Chairman
 Fine Art Division**

Kevin Ching
**Chief Executive Officer
 Asia**

Adam Chinn
**Chief Operating Officer
 Worldwide**

David Goodman
**Digital Development
 & Marketing Worldwide**

Mike Goss
Chief Financial Officer

Allan Schwartzman
**Chairman
 Fine Art Division**

Karen Sutton
Chief Administrative Officer

Maarten ten Holder
**Global Managing Director
 Luxury & Lifestyle Division**

ADVISORY BOARD

C. Hugh Hildesley
Vice Chairman

Alexis Gregory
Deputy Chairman

Juan Abelló
 Nicolas Berggruen
 Laura M. Cha
 Dr. Alice Y. T. Cheng
 Halit Cingilioğlu
 Henry Cornell
 Michel A. David-Weill
 Ulla Dreyfus-Best
 Frederik J. Duparc
 Jean Marc Etlin
 Serge de Ganay
 Ann Getty
 Charles de Gunzburg
 Ronnie F. Heyman
 Pansy Ho

Prince Aryn Aga Khan
 Jean-Claude Marian
 John L. Marion
 Carlo Perrone
 Donna Patrizia Memmo
 dei Principi Ruspoli
 Rolf Sachs
 Marjorie Susman
 Jean Todt
 The Hon. Hilary Weston,
 C.M., O.Ont.

SOTHEBY'S COUNCIL

Robin Woodhead
**Chairman,
 Sotheby's International**

Michael Berger-Sandhofer
Deputy Chairman

Ina Astrup
 Philippe Bertherat
 Lavinia Borromeo
 Jasper Conran
 Paula Cussi
 Oleg Deripaska
 Quinten Dreesmann
 Tania Fares
 Yassmin Ghandehari
 Shalini Hinduja
 Catherine Lagrange
 Edward Lee
 Atalanti Martinou

Batia Ofer
 Georg von Opel
 Olivier Widmaier Picasso
 Paulo Pimenta
 Laudomia Pucci Castellano
 David Ross
 Daniel Sachs
 René H. Scharf
 Biggi Schuler-Voith
 Jacques Veyrat

**EUROPEAN
CHAIRMAN'S OFFICE**

Oliver Barker
Chairman, Europe

Helena Newman
Chairman, Europe

Mario Tavella
Chairman, Europe

Dr. Philipp Herzog von Württemberg
Chairman, Europe

Deputy Chairmen
 David Bennett
 Claudia Dwek
 Lord Poltimore

Alex Bell
 Jean Fritts
 Edward Gibbs
 George Gordon
 Philip Hook
 Henry Howard-Sneyd
 Caroline Lang
 Pierre Mothes
 Heinrich Graf v. Spreti
 Patricia Wong
 Roxane Zand

UK CHAIRMAN'S OFFICE

Lord Dalmeny
**Chairman
 United Kingdom and Ireland**

Arabella Bishop
 Camilla Carr
 Patrick Dingwall
 Franka Haiderer
 William Lucy
 Angus Milner-Brown
 Wendy Philips



Sotheby's EST. 1744
Collectors gather here.