



Sotheby's EST. 1744

19TH & 20TH
CENTURY
SCULPTURE

INCLUDING WORKS FROM
CECIL HOWARD'S STUDIO
LONDON 12 JULY 2017



FRONT COVER
LOT 19 (DETAIL)
BACK COVER
LOT 83 (DETAIL)
THESE PAGES
LOT 115 & 79 (DETAIL)

19TH & 20TH
CENTURY
SCULPTURE





THIS PAGE
LOT 95 (DETAIL)

19TH & 20TH CENTURY SCULPTURE

AUCTION IN LONDON
12 JULY 2017
SALE L17230
2 PM

EXHIBITION

Saturday 8th July
12noon – 5pm

Sunday 9th July
12noon – 5pm

Monday 10th July
9am – 4.30pm

Tuesday 11th July
9am – 4.30pm

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

Sotheby's EST. 1744
BIDNOW
LIVE ONLINE BIDDING



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



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

SALE NUMBER
L17230 "MARGI"

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 5968

POST SALE SERVICES
Andrew Chisca
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



CONTENTS

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
8	19TH & 20TH CENTURY SCULPTURE: LOTS 1-144
111	ABSENTEE BID FORM
113	BUYING AT AUCTION
114X	EXPLANATION OF SYMBOLS VAT INFORMATION FOR BUYERS
115	CONDITIONS OF BUSINESS FOR BUYERS
117	WAREHOUSE, STORAGE, COLLECTION INFORMATION
118	AUTHENTICITY GUARANTEE IMPORTANT NOTICES GLOSSARY OF TERMS
119	INTERNATIONAL DEPARTMENTS
120	INDEX SOTHEBY'S EUROPE



1

1

After a model by Adriaen de Vries (circa 1556-1626)
French, 19th century

HERCULES SAVING DEIANIRA FROM THE CENTAUR
NESSUS

bronze, dark brown patina
81 by 48cm., 31 $\frac{7}{8}$ by 18 $\frac{7}{8}$ in.

See catalogue note at [SOTHEBYS.COM](https://www.sothebys.com)

W £ 5,000-7,000 € 5,800-8,100

2

French, 19th century
After the Antique

STANDING HERMAPHRODITE

bronze, green brown patina
60cm., 23 $\frac{5}{8}$ in.

The present bronze is based on a Roman marble in the Altes Museum, Berlin (inv. no. Sk 193). Another similar 19th-century bronze is in the Wallace Collection (inv. no. S232).

W £ 6,000-8,000 € 7,000-9,300



2

Frédéric Auguste Bartholdi

French, 1834 - 1904

VERCINGETORIX TRIUMPHANT

signed and dated: *Bartholdi / 1866*, inscribed:
F.BARBEDIENNE.Fondeur, and inscribed in pen to the
underside: *57662 / gvz*
bronze, light brown patina
43 by 38cm., 17 by 15in.

See catalogue note at [SOTHEBYS.COM](https://www.sothebys.com)

£ 6,000-8,000 € 7,000-9,300



3

Antoine-Louis Barye

French, 1795-1875

THÉSÉE COMBATTANT LE MINOTAURE (THESEUS FIGHTING THE MINOTAUR)

signed: *BARYE*, and inscribed: *F.BARBEDIENNE, FONDEUR*
bronze, dark brown patina
60cm., 23⁵/₁₆in.

RELATED LITERATURE

M. Poletti and A. Richarme, *Barye: Catalogue raisonné des sculptures*, Paris, 2000, p. 106, F31

W £ 12,000-14,000 € 13,900-16,200



4



5

Italian, circa 1900
After the Antique

SATYR WITH THE INFANT DIONYSUS

inscribed: FAR. 223
white marble
188cm., 74in.

This impressive marble is after an Antique group of a *Satyr with the Infant Dionysus* in the collection of the Museo archeologico nazionale in Naples, formerly part of the Farnese Collection which was moved to Naples in 1787. An engraving from circa 1540-50 in the British Museum entitled *Silenus with the Infant Bacchus*, also formerly part of the Farnese collection, shows the group with a slightly different arrangement of the figures (inv. no. Y.6.304). There Silenus grasps Bacchus' outstretched left arm and carries a bunch of grapes in his right. The model was edited by the Neapolitan foundry Sabatino de Angelis and a bronze version is at Hatchlands Park, Surrey. The present group is a rare, lifesize copy in marble.

RELATED LITERATURE

P. Monaco, *Specimens from the Naples Museum*, Naples, 1895, pl. 46

W £ 70,000-100,000 € 81,000-116,000





6

After a model by Antonio Canova (1757-1822)
Italian, 19th century

PSYCHE REVIVED BY CUPID'S KISS

white marble
72 by 92cm., 28¾ by 36¼in. (including wings)

RELATED LITERATURE

M. Praz, *L'opera completa del Canova*, Milan, 1976, pls. 17-19

W £ 12,000-18,000 € 13,900-20,900

7

French, 19th century

PANDORA

white marble
116cm., 45½in.

See catalogue note at [SOTHEBYS.COM](https://www.sothebys.com)

W £ 12,000-18,000 € 13,900-20,900



Italian, late 19th / early 20th century
After the Antique

CROUCHING VENUS

white marble
85 by 39cm., 33½ by 15¾in.

See *catalogue note* at SOTHEBYS.COM

† W £ 25,000-35,000 € 29,000-40,500



9



Jean-Jacques Pradier, called James

Swiss, 1790-1852

SAPHO À LA COLONNE (SAPPHO)

signed and dated: *J. PRADIER 1848* and stamped: *V.P.*
bronze, silvered and gilt patina
45cm., 17¾in.

See catalogue note at SOTHEBYS.COM

£ 4,000-6,000 € 4,650-7,000

10

Jean-Jacques Pradier, called James

Swiss, 1790-1852

SATYR AND BACCHANTE

signed: *Pradier*
bronze, dark brown patina
32 by 35cm., 12¾ by 13¾in.

See catalogue note at SOTHEBYS.COM

£ 4,000-6,000 € 4,650-7,000

11

After a model by Jean-Jacques Pradier, called James

Swiss, 1790-1852

IL DOLCE FAR NIENTE (VENUS RECLINING)

signed: *PRADIER* and inscribed: *DODOC FAR NIENTE*
bronze, gilt and brown patina, on a white marble base
27 by 49.5cm., 10¾ by 19½in. overall

See catalogue note at SOTHEBYS.COM

W £ 5,000-7,000 € 5,800-8,100



10



11



12

12

François Rude

French, 1784 - 1855

HÉBÉ ET L'AIGLE DE JUPITER (HEBE AND THE EAGLE OF JUPITER)

signed: *E. RUDE* and stamped: *THIEBAUT FRES PARIS / FUMIERE ET / GAVIGNOTRS*

bronze, green brown patina, on a mottled green marble base
85cm., 33½in. overall

See catalogue note at SOTHEBYS.COM

W £ 10,000-12,000 € 11,600-13,900

13

After a model by Giambologna (1529-1608)
Italian, 19th century

MERCURY

bronze, dark green patina
192cm., 75½in.

See catalogue note at SOTHEBYS.COM

W £ 12,000-18,000 € 13,900-20,900



13



14



15

14

Antoine-Louis Barye

French, (1795-1875)

WOLF ATTACKING A BOAR

with an old label to the underside inscribed: 694
wax on plaster and wood, on a wood base
wax: 13.5 by 17cm., 5¼ by 6¾in.
overall: 16 by 17.5cm., 6¼ by 6⅞in.

PROVENANCE

Barye Studio, Paris;
Marquis de Biron, Paris;
thence by descent to his nephew, Comte de Loriol, Lausanne;
with the Heim Gallery, London, 1982

EXHIBITED

Heim Gallery, London, Seven Centuries of European Sculpture,
1982, no. 48

‡ £ 10,000-15,000 € 11,600-17,400

15

Denys Puech

French, 1854 - 1942

LA SIRENE (THE SIREN)

signed: *D PUECH / Rome*, inscribed: *F. BARBEDIENNE*,
Fondeur, titled: - *LA SIRENE* - and stamped: *REDUCTION*
MECANIQUE A. COLLAS BREVETE, and numbered: 560 to the
underside
bronze, mid-brown patina
79cm., 31½in.

W £ 6,000-8,000 € 7,000-9,300

16

Antoine-Louis Barye

French, 1795-1875

CHEVAL TURC NO2 (ANTÉRIEUR GAUCHE LEVÉ,
TERRASSE CARRÉE) (TURKISH HORSE NO2)

signed: *BARYE*
bronze, green brown patina
30 by 32cm., 11¾ by 12¾in.

See catalogue note at SOTHEBYS.COM

£ 25,000-35,000 € 29,000-40,500





17

17

Jean Marie Antoine Idrac

French, 1849 - 1884

SALAMMBO

signed: *A. Idrac*, stamped: *THIEBAUT FRÈS / PARIS / FUMIERE ET / GAVIGNOT^{RS}* and titled: *SALAMMBO* and numbered: 14370 to the underside

bronze, gilt patina
72cm., 28³/₁₆in.

W £ 8,000-12,000 € 9,300-13,900



18

18

François Léon Sicard

French, 1862 - 1934

OEDIPE ET LE SPHINX (OEDIPUS AND THE SPHINX)

signed: *Sicard*, inscribed: *F. BARBEDIENNE. Fondateur*, numbered twice to the inside: 375, and stamped: *VII*

bronze, gilt patina
69cm., 27¹/₁₆in.

Sicard was born in Tours and studied under Félix Joseph Barrias (1822-1907). He presented at the French Salons, gaining an honorable mention in

1887, a second-class medal in 1894, a first-class medal in 1897, and gold medal at l'Exposition Universelle of 1900. Notable works include *La convention Nationale* in the Panthéon, Paris, and *Le Bon Samaritain* (1896), in the jardin des Tuileries, Paris. The prime version of the present model is in the musée d'Orsay (inv. no. RF 3308, LUX 204).

RELATED LITERATURE

E. Bénézit, *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, Gründ, 1999, vol.12, p. 770

W £ 8,000-12,000 € 9,300-13,900



Jean Baptiste Clésinger

French, 1814 - 1883

CLÉOPÂTRE MOURANTE (THE DYING CLEOPATRA)signed and dated: *J. CLESINGER. / ROME 1861*

white marble, on a red Campan marble base

figure: 87 by 203 by 78.5cm., 34¼ by 79 7/8 by 31in.

overall: 127 by 201 by 81 cm., 50 by 79 1/8 by 31 7/8 in.

PROVENANCEProbably with Ferdinand Barbédienne;
his sale, Paris, 7-11 June 1892, lot 500**EXHIBITED**

Probably Paris, Salon, 1861, no. 2343

Π W £ 100,000-150,000 € 116,000-174,000





19



Detail

Auguste Clésinger carved his extraordinary marble *Cléopâtre* in his Roman atelier and sent it to the Paris Salon of 1861 (no. 3243.) Unlike the majority of his contemporaries, Clésinger took pride in carving his marble sculptures himself, rather than leaving the transposition of the model to studio assistants. His marvellous dexterity with a chisel is exemplified here in the delicate description of the form under the diaphanous drapery. The sculptor revels in the details of jewellery and pattern to create a vivid impression of sumptuous luxury. His *Cléopâtre* belongs to a series of reclining female figures which includes groups of the dying Madeleine and Lucretia as well as bacchantes and goddesses. The series began with the sensational exhibition of his most famous work, *Woman bitten by a Snake*, at the Paris Salon of 1847.

In order to give this unambiguous nude enough of a veneer of respectability for it to be passed by the Salon jury, the sculptor's friends urged him to include a snake, twisted around the ankle, in a possible reference to a classical subject, such as Cleopatra. The sculpture was so life-like that the sculptor was accused, with some justification, of using plaster casts of the live model in its creation. With this work Clésinger became famous as a sculptor of the female form.

Clésinger's career was characterised by a remarkable self-belief and ambition. The son of a moderately successful sculptor, Clésinger studied briefly and impatiently under Thorvaldsen and David d'Angers. He wrote to his sister from Rome: 'I have seen all the sculptors' ateliers...; none of them have half my talent.' Returning to Paris, Clésinger cultivated friendships with art critics in order to ensure favourable reception for his works. He even went so far as to marry the daughter of the writer and critic George Sand, though the marriage was unsuccessful and short-lived. Following negative criticism of his monument to Francis I in Paris in the mid-1850s, Clésinger felt personally aggrieved and removed to Rome, where he set up an atelier and lived in splendour. After a number of years of absence from the Paris Salon, Clésinger re-entered it in prodigious style, sending eight sculptures in 1859 and six, including his *Cléopâtre*, in 1861. These works, asserted the critic Gautier, attested 'no less to his talent as to his abundance.'

The *Cléopâtre* was exhibited alongside a work entitled *Les Parques*, which was an imaginative restoration of the fragmentary Dione and Aphrodite from the Parthenon marbles in the British Museum. The torso and drapery across the chest and shoulders of the *Cléopâtre* take direct inspiration from the figure of Aphrodite and show Clésinger's fascination with antique models. The artistic power of the *Cléopâtre* lies in the marriage of the antique inspiration and the intensely life-like modelling for which the sculptor was famous.

Clésinger follows Plutarch's telling of the story with the inclusion of a naturalistically observed basket of figs.

"Dressed in a tunic of the finest cloth, she extends herself nonchalantly on a bed of repose, undulating and supple, she merits the "Serpent of old Nile" epithet given to her by Shakespeare."

Théophile Gautier's Salon Review of Clésinger's *Cléopâtre* in 1861

According to Plutarch, Cleopatra was captured by Octavian following his defeat over her lover Mark Antony. Searching for a way to end her life, the queen discovered an asp in a basket of figs. She held out her arm for the snake to bite. Here Clésinger departs from Plutarch, choosing to depict the asp at her breast, an alternative ending made popular by Shakespeare's play *Antony and Cleopatra*.

The subject of Cleopatra was frequently depicted in nineteenth century sculpture and Clésinger himself returned to it twice with his standing *Cléopâtre offrant la fleur de lotus à Antoine* in 1868 and his recumbant *Cléopâtre devant César* in 1869. The latter was a marble adorned with precious stones designed by the goldsmith François-Désiré Froment Meurice. Egyptomania had gripped Europe, and particularly France, since Napoléon's Egyptian Campaign (1798 – 1801). The Rosetta stone had been discovered during this campaign and its hieroglyphs were deciphered by the French philologist Jean-François Champollion in 1822. Major Egyptian archaeological finds were discovered by amateurs and professional Egyptologists alike throughout the century and all things Egyptian became a source of fascination for the public. This was reflected particularly in the visual arts. Cleopatra, last of the Ptolemaic rulers and lover first to Julius Caesar and then to Mark Antony, was the most obvious Egyptian heroine. Her dramatic story offered numerous opportunities to artists and Clésinger captured its most theatrical moments in his three iterations of the subject.

In his monograph on Clésinger, Estignard records that the Salon marble was purchased by the founder and editor Barbedienne. Barbedienne popularised the model through an edition of bronzes available in various reductions. As the only known large-scale marble of the model and in view of its extraordinary quality it is highly possible that the present marble is the version presented at the Salon of 1861.

RELATED LITERATURE

Auvray, *Exposition des Beaux-Arts: Salon de 1861: Statuaire*, Paris, 1861, pp. 67-8; T. Gautier, *Abécédaire du Salon de 1861*, Paris, 1861, p. 392-6; *Catalogue des marbres, bronzes et terres cuites de Clésinger*, Sale at Hôtel Drouot, Paris, 6th April 1870, p. 19, lot, 16; *Catalogues des objets d'Art*, 7th-11th June 1892, Barbedienne auction sale catalogue, Paris, p. 70, lot 500; A. Estignard, *Clésinger: sa vie et ses oeuvres*, Paris, 1900, p. 81-2 & 165; S. Lami, *Dictionnaire des Sculpteurs de l'École Française*, Paris, 1914, vol. 1, pp. 393-404; P. Fusco and H. W. Janson ed., *The Romantics to Rodin: French Nineteenth-Century Sculpture from North American Collections*, Los Angeles County Museum of Art, Los Angeles, 1980, pp. 174-180; F. Rionnet, *Les Bronzes Barbedienne, L'Oeuvre d'une dynastie de fondeurs (1834-1954)*, Paris, 2016, p. 290





20

20

Jean-Baptiste, called Auguste Clésinger

French, 1814-1883

OWL STANDING ON THE BACK OF A TORTOISE

signed: *J CLESINGER*
white marble
42.5 by 38cm., 16¾ by 15in.

This playful model appears to date from before 1868 and is the pendant to a similar group entitled *Owl with a Skull*. While the latter appears to have a *memento mori* meaning, causing Théophile Gautier to describe it as 'the philosophical interrogation of a feathered Hamlet', the precise significance of the present, arguably more humorous, model is less clear. We can only guess at what the owl might be conveying to its reptilian companion.

RELATED LITERATURE

P. Fusco and H. W. Janson (eds.), *The Romantics to Rodin*, Los Angeles, 1980, p. 179

£ 7,000-10,000 € 8,100-11,600



21

21

Christophe Fratin

French, 1800-1864

HUMIDOR WITH A BEAR AND A MONKEY

inscribed: *Laurent Atthalin and Regalias / Colorado / Maduro / LOI DE L'ETAT / CIGARES FABRIQUES* and *50 CIGARES* twice
bronze, red-brown patina, on a veined red and grey marble base
29cm., 11¾in. overall

RELATED LITERATURE

M. Poletti and A. Richarme, *Fratin, Objets décoratifs & Sculptures romantiques*, exh. cat., Univers du Bronze, Paris, 2000, no. 50

£ 7,000-10,000 € 8,100-11,600

22

Achille Simonetti

Italian, 1838 - 1900

YOUTH PLAYING WITH A DOG

signed: *SIMONETTI SCULPT*
white marble
90 by 53cm., 35¾ by 20¾in.

Born the son of Roman sculptor Luigi Simonetti, Achille was educated at the Accademia Nazionale di San Luca and trained under his father, before his family relocated to Australia in around 1850 under the instruction of Bishop James Quinn. Here, the Italian sculptor taught at the New South Wales Academy of Art and achieved widespread acclaim, winning the New South Wales Academy of Art Sculpture Prize in 1874 and 1875, and the sculpture prize at the International Exhibition in Sydney in 1879.

The present model exudes charm, and certainly showcases Simonetti's celebrated ability. Indeed, the beautifully textured carving of the dog's fur and of the young boy's hair is perfectly complemented by the polished surface of the marble.

RELATED LITERATURE

N. S. Hutchinson, *Australian Dictionary of Biography*, Volume 6, Melbourne, 1976; A. Panzetta, *Nuovo Dizionario degli Scultori Italiani dell'ottocento e del primo Novecento*, vol. 2., Turin, 2003, p. 851

W £ 20,000-30,000 € 23,200-34,700





23

23

Salvatore Buemi

Italian, 1860-1916

AFRICAN MUSICIAN PLAYING THE BANJO

signed: *S. BUEMI* and with an old label inscribed: *271*
bronze, dark brown patina, on a red marble base
33 by 48cm., 13 by 18⁷/₈in. overall

W £ 4,000-6,000 € 4,650-7,000

24

Raimondo Pereda

Italian, 1840-1915

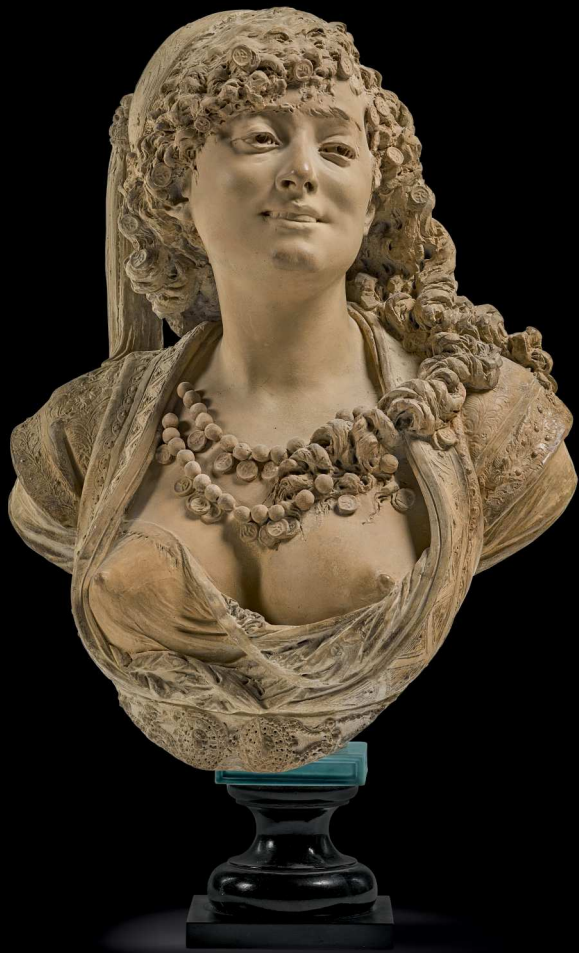
BUST OF A NUBIAN BOY

signed and dated: *R Pereda / Milano*
bronze, dark brown patina, white marble and red marble, on a
mottled green marble socle
55cm., 21³/₈in. overall

See catalogue note at SOTHEBYS.COM

W £ 10,000-15,000 € 11,600-17,400





25

Albert-Ernest Carrier-Belleuse

French, 1824 - 1887

BUSTE D'ALGERIENNE (BUST OF AN ALGERIAN WOMAN)

signed: A CARRIER BELLEUSE

terracotta, on a blue ceramic tile and ebonised wood socle
69cm., 27½in. overall

PROVENANCE

Sotheby's London, *The Orientalist Sale*, 13 June 2006, lot 245

This exuberant bust is a rare depiction of an Orientalist subject in Carrier-Belleuse's extensive oeuvre. Heavily romanticised and reminiscent of allegorical models such as *Le Reveil*, the present bust forms a contrast to the work of ethnographic sculptors such as Charles Henri Joseph Cordier (1827-1905).

‡ £ 15,000-20,000 € 17,400-23,200



26

26

After a model by Antonio Canova (1757-1822)
Italian, 19th century

BUST OF PARIS

white marble, on a white marble socle
65cm., 25½in.

The Judgement of Paris is one of the most famous episodes from Greek mythology. Clearly identifiable by his Phrygian cap, the subject is Homeric protagonist Paris, chosen to arbitrate a contest of divine beauty between Hera, Athena, and Aphrodite. In return for bestowing the coveted title upon the latter Goddess, Paris was awarded the love of Queen Helen of Sparta, which catastrophically provoked the Trojan War.

W £ 12,000-18,000 € 13,900-20,900



27

Charles-Henri-Joseph Cordier

French, 1827 - 1905

LA JUIVE D'ALGER (THE JEWESS OF ALGIERS)

partially enamelled bronze, silvered patina, and yellow marble, on a yellow marble socle
75.5cm., 29³/₄in.

PROVENANCE

Private collection, United States

LITERATURE

L. de Margerie and E. Papet, *Facing the Other: Charles Cordier (1827-1905) Ethnographic Sculptor*, exh. cat., Musée d'Orsay, Paris, 2004, p. 184, no. 336

In the summer of 1856 the sculptor Charles Cordier spent six months living and working in Algeria. His fascination with ethnography led him to visit the French colony, with the express intention of reproducing 'the different types that right now are merging into one and the same people.' Cordier settled into a native quarter of the Casbah in Algiers and began creating studies.

At the start of the French possession of Algeria in 1830, twenty percent of the population of the city of Algiers was Jewish. It had grown further in the intervening years, making the inclusion of a Jewish Algerian subject an obvious choice for Cordier. His *Juive d'Alger* faithfully records the unique beauty of a particular woman, rather than a generic type. In the present version the intricacies of her costume are enhanced with enamelling and the bronze head and torso are set into shoulders made from Algerian onyx marble, a material which Cordier discovered during his trip and used frequently thereafter.

Whilst the contemporary vogue for Orientalism helped establish Cordier, his work stood out from the overwhelmingly decorative representations of the genre as an almost scientific study of physiognomy and costume. Cordier's lengthy trips abroad and studies from life gave his works an authenticity and authority which few could rival. His originality was also felt in his use of colour and mixed materials. Cordier's technical mastery of casting, carving, enamelling and patinating was extraordinary. The finished effect was one of great opulence and luxury. His work was avidly collected by wealthy art lovers

across Europe, including Napoleon III and Queen Victoria.

The *Juive d'Alger* was first exhibited in London at the International Exhibition in 1862 and at the Paris Salon the following year. The present bust is recorded by Jeannine Durand-Révillon and Laure de Margerie in their *Catalogue Raisonné* written for the 2004 Cordier Exhibition at the Musée d'Orsay in Paris. Another version of the bust is held by the Van Gogh Museum in Amsterdam and featured on the cover of their important 1997 exhibition *Colour in Sculpture*.

RELATED LITERATURE

S. Lami, *Dictionnaire des Sculpteurs de l'École Française*, Paris, 1914, vol. 1, p. 420; J. Durand-Révillon, 'Un promoteur de la sculpture polychrome sous le Second Empire, C.-H.-J. Cordier (1827-1905) in *Bulletin de la Société de l'Histoire de l'Art française*, Paris, 1982, pp. 181-198; A. Blühm ed., *The Colour of Sculpture, 1840-1910*, exh. cat., Van Gogh Museum, Amsterdam, 1997, pp. 170-4

‡ W £ 60,000-80,000 € 69,500-93,000



28



29



28

Albert-Ernest Carrier-Belleuse

French, 1824 - 1887

VÉNUS DÉSARMANT L'AMOUR (VENUS DISARMING CUPID)

signed: A. CARRIER-BELLEUSE
terracotta, on an ebonised wood socle
74cm., 29½in. overall

See catalogue note at SOTHEBYS.COM

£ 5,000-7,000 € 5,800-8,100

29

Albert-Ernest Carrier-Belleuse

French, 1824 - 1887

JEUNE FILLE AUX ROSES (YOUNG GIRL WITH ROSES)

signed: A. CARRIER
terracotta, on an ebonised wood socle
54cm., 21¼in.

£ 5,000-7,000 € 5,800-8,100

30

Albert-Ernest Carrier-Belleuse

French, 1824 - 1887

MATERNITÉ NAPOLITAINE (A NEAPOLITAN MOTHER)

signed: A. CARRIER
terracotta, on an ebonised wood base
74cm., 29½in.

£ 4,000-6,000 € 4,650-7,000

30





31

31

Auguste Rodin

French, 1840 - 1917

BUST OF SUZON

signed: A. RODIN
biscuit, on a white marble socle
38cm., 15in. overall

See catalogue note at SOTHEBYS.COM

† £ 4,000-6,000 € 4,650-7,000

32

Louis-Robert Carrier-Belleuse

French, 1848 - 1913

STANDING NUDE WITH A CAT

signed: L. Carrier Belleuse, inscribed: LL11, and stamped:
BRONZE / A.G. / PARIS
ivory and bronze, gilt patina, inlaid with a turquoise stone, on
an onyx base
30cm., 11⁷/₈in. overall

Louis-Robert was the son of one of France's most prolific 19th century sculptors, Albert-Ernest Carrier-Belleuse. A similar model was sold at Christie's London, 1 October 2002, lot 289.

© £ 12,000-15,000 € 13,900-17,400



32



34

33

Jean-Baptiste Carpeaux

French, 1827 - 1875

UGOLINO ET SES ENFANTS (UGOLINO AND HIS SONS)

bronze, green-brown patina
52cm., 20½in.

See catalogue note at SOTHEBYS.COM

£ 8,000-12,000 € 9,300-13,900

34

Albert-Ernest Carrier-Belleuse

French, 1824 - 1887

BUST OF DANTE

signed: *A. CARRIER-BELLEUSE*
terracotta, on an ebonised wood socle with blue-glazed
ceramic tile
54cm., 21¼in. overall

£ 3,000-5,000 € 3,500-5,800

35

Albert-Ernest Carrier-Belleuse

French, 1824 - 1887

DIANE VICTORIEUSE (DIANA VICTORIOUS)

signed: *CARRIER BELLEUSE*, and with a plaque on the base
inscribed: *DIANE VICTORIEUSE / CARRIER BELLEUSE*
bronze, green brown patina, on a revolving veined red and grey
marble base
figure: 66.5cm., 26¼in.
base: 12.5cm., 4⅞in.

See catalogue note at SOTHEBYS.COM

W £ 4,000-6,000 € 4,650-7,000



35



36

36

Albert-Ernest Carrier-Belleuse

French, 1824 - 1887

PAIR OF BUSTS OF BEETHOVEN AND MOZART

each signed: A. CARRIER-BELLEUSE
 terracotta, on ebonised wood socles
 41cm., 16½in. and 42cm., 16½in. overall

See catalogue note at SOTHEBYS.COM

£ 5,000-7,000 € 5,800-8,100

37

Albert-Ernest Carrier-Belleuse

French, 1824 - 1887

JEAN-JACQUES ROUSSEAU

signed: A. CARRIER-BELLEUSE and titled: ROUSSEAU
 patinated plaster
 83cm., 32¾in.

Famous for his sumptuous nude bacchantes, Carrier-Belleuse was also a brilliant portraitist. Of his historical portraits, the Rousseau is one of the most engaging, depicting the philosopher in a moment of introspection, admiring a flower. The present sculpture appears to be an original plaster sketch by Carrier, which is supported by interior metal struts only seen in X-Rays.

£ 6,000-8,000 € 7,000-9,300



37



38



39

38

Théodore Gechter

French, 1796 - 1844

JEANNE D'ARC

signed: *TH. GECHTER.* and titled: *JEANNE D'ARC.*
bronze, mid-brown patina
68cm., 26¾in.

W £ 8,000-10,000 € 9,300-11,600

39

Jean-Auguste Barre

French, 1811 - 1896

MARY OF BURGUNDY HAWKING

signed: *Barre* and inscribed: *Susse E^{dit}*
bronze, mid and golden brown patina
37 by 33cm., 14½ by 13in.

£ 3,000-5,000 € 3,500-5,800

Raffaello Romanelli

Italian, 1856 - 1928

CLEOPATRA

signed: *Prof R Romanelli / Firenze*

white marble, on a white marble revolving column

figure: 113.5cm., 44⁵/₁₆in.

column: 73cm., 28³/₄in.

W £ 30,000-40,000 € 34,700-46,300

The barge she sat in, like a burnished throne,
 Burned on the water; the poop was beaten gold,
 Purple the sails, and so perfumed, that
 The winds were love-sick with them, the oars
 were silver,
 Which to the tune of flutes kept stroke, and made
 The water which they beat to follow faster,
 As amorous of their strokes. For her own person,
 It beggared all description; she did lie
 In her pavilion, cloth-of-gold of tissue,
 O'er picturing that Venus where we see
 The fancy outwork nature; on each side her
 Stood pretty-dimpled boys, like smiling Cupids,
 With divers coloured fans, whose wind did seem
 To glow the delicate cheeks which they did cool,
 And what they undid did.

WILLIAM SHAKESPEARE (1564-1616)

Antony and Cleopatra, Act II, Scene II





41

41

Edgar George II Papworth

British, 1809-1866

ALLEGORY OF PEACE

signed and dated: *E. G. PAPWORTH. / 1867*

white marble, on a sandstone base

marble: 75cm., 29½in.

base: 24 by 48 by 33cm., 9½ by 18¾ by 13in.

W £ 4,000-6,000 € 4,650-7,000



42

42

Hippolyte-François Moreau

French, 1832-1927

STANDING WOMAN HOLDING A DOVE

signed: *Hip Moreau*

white marble

78cm., 30¾in.

W £ 7,000-10,000 € 8,100-11,600



43

43

René Bulens

French, 19th century

NYMPH

signed: *RENÉ BULENS*

white marble

69cm., 27½in.

W £ 7,000-10,000 € 8,100-11,600



44

Antonio Frilli

Italian, late 19th / early 20th century

YOUNG WOMAN AT A STREAM

signed: A. FRILLI and the base inscribed: S.V.
white marble, on a mottled red and cream marble
base
83cm., 32⁵/₁₆in. overall

† W £ 10,000-15,000 € 11,600-17,400



45

Frédéric-Étienne Leroux

French, 1836 - 1906

JEUNE FILLE À LA ROSE (YOUNG GIRL WITH
A ROSE)

signed and dated: E. LEROUX / 1881
white marble
101cm., 39³/₄in.

See catalogue note at SOTHEBYS.COM

W £ 15,000-18,000 € 17,400-20,900

Pasquale Romanelli

Italian, 1812 - 1887

ODALISQUE (SULAMITIDE)

signed and dated: *P. Romanelli / Fece 1871* and the medallions of the headdress inscribed: SU LA MI TI DE
white marble, on a *verde antico* column
marble: 109cm., 42 7/8in.
column: 97cm., 38 1/4in.

The Florentine sculptor Pasquale Romanelli achieved an international reputation for his finely carved mythological and biblical marble figures. Romanelli began his training at the Accademia di Belle Arti in Florence under Luigi Pampaloni but was soon taught by the foremost Tuscan neoclassical sculptor, Lorenzo Bartolini. He subsequently became Bartolini's collaborator and, upon the master's death in 1850, the successor of his studio. Romanelli's mythological and allegorical compositions were highly prized by a cosmopolitan clientele, and he exhibited select models in Paris. In addition to collectors' marbles, Romanelli executed numerous important commissions for monuments, such as those to Vittorio Fossombroni in Arezzo, Masi in Pavia, and Demidoff in Florence. Romanelli's final tribute to his master, Bartolini's tomb monument, is housed in the Church of Santa Croce in Florence. After Romanelli's death in 1887, his son Raffaello and grandson Romano continued his legacy which lives on to the present day; the Romanelli studio, now a private museum, remains a rare survival in Florence.

The present marble is a very beautifully executed figure of an Odalisque, a popular type of 19th century Orientalism. An Odalisque is a female slave, a member of a Turkish harem. Particularly detailed and fine carving can be seen in the strands of hair, the folds and pattern of the fabric and the flower held in the proper left hand. The marble epitomises Romanelli's ideas of sculpture. The subject of the marble, *Sulamitide*, is inspired by the 18th century author Giuseppe Maria Ercolani's play *La Sulamitide boschereccia sagra di Neralco - pastore arcade*, published in 1732, about a son of the king of Egypt during the time of Solomon.

This marble compares closely with one of Romanelli's most famous models of the kneeling figure *Ruth*. Both the present model and *Ruth* were later copied by Pasquale's son Raffaello. A version of the *Sulamitide* by Raffaello, was sold at Sotheby's London on 16 November 2006, lot 44.

RELATED LITERATURE

V. Vicario, *Gli Scultori Italiani dal Neoclassicismo al Liberty*, Pomerio, 1994, vol. 2, pp. 897-900

W £ 40,000-60,000 € 46,300-69,500







47

47

Louis Marie Blaise Latour

Algerian, born 1860

THE LOVERS

signed and dated: L. LATOUR / 08
white marble
45cm., 17³/₄in.

RELATED LITERATURE

E. Bénézit, *Dictionnaire des peintres, sculpteurs, dessinateurs et graveurs*, Gründ, 1999, vol. 8, p. 316

£ 8,000-12,000 € 9,300-13,900



48

48

Alfred Boucher

French, 1850 - 1934

LA FANEUSE (THE HAYMAKER)

signed: A. BOUCHER
white marble and gilt bronze
93.5cm., 36³/₄in.

RELATED LITERATURE

J. Piette, *Alfred Boucher 1850-1934: L'oeuvre sculpté, catalogue raisonné*, Mare Martin, 2013, pp. 190-195, no. A39

W £ 3,000-5,000 € 3,500-5,800



49

49

Charles Samuel

Belgian, 1862 - 1938/1939

RELIEF WITH LEDA AND THE SWAN

signed: *Ch. Samuel*

white marble, with bronze mounts

58 by 75cm., 22⁷/₈ by 29¹/₂in.

W £ 3,000-5,000 € 3,500-5,800

50

Henri Michel Antoine Chapu

French, 1833 - 1891

JEANNE D'ARC

signed: *M. CHAPU*

white marble

44cm., 17³/₈in.

W £ 4,000-6,000 € 4,650-7,000



50

51

Florentin Louis Chauvet

French, 1878-1958

PORTRAIT EN PIED DE MONSIEUR BERNARD
(PORTRAIT OF MR BERNARD)

signed, dated and inscribed: *a mon aimable ami
Marcus Bernard / F. Chauvet / 1904*
bronze, light brown patina
68cm., 26¾in.

PROVENANCE

Jean-Marie Rivière (1926-1996), Paris

⊕ £ 4,000-6,000 € 4,650-7,000



52

Jules Bastien-Lepage

French, 1848 - 1884

RELIEF PORTRAIT OF THE ARTIST'S FATHER,
CLAUDE BASTIEN LEPAGE

monogrammed: *JBL*
bronze, mid-brown patina
34 by 30cm., 13⅜ by 11¾in.

PROVENANCE

Maurice Fenaille Collection;
his sale, Brissonneau Paris, 7 June 2006, lot 97

£ 5,000-7,000 € 5,800-8,100



53

Henri Michel Antoine Chapu

French, 1833 - 1891

PORTRAIT OF A YOUNG GIRL. PROBABLY THE DAUGHTER OF THE PAINTER EMILE LEVY

signed: *h. Chapu*
terracotta, on a wood base
32cm., 12½in. overall

£ 4,000-6,000 € 4,650-7,000



54

Prosper d' Epinay

French, 1836 - 1914

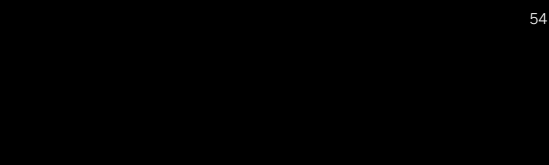
RELIEF WITH A PORTRAIT OF THE PRINCESS ALEXANDRA OF GREECE (1870-1891), WIFE OF GRAND DUKE PAUL ALEXANDROVICH OF RUSSIA

signed: *d'Epina* in Greek letters
white marble
40 by 34cm., 15¾ by 13½in.

LITERATURE

P. Roux-Foujols, *Prosper d'Epina. Un sculpteur mauricien à la cour des princes*, Les Pailles, 1996, pp. 98-99

£ 6,000-8,000 € 7,000-9,300



54

55

Barthélémy Frison

French, 1816 - 1877

DELILAH

signed and dated: *B. FRISON. 1872.*
white marble, on a mottled red marble base
71.5cm., 28½in. overall

See *catalogue note* at SOTHEBYS.COM

W £ 18,000-22,000 € 20,900-25,500



55



Ludwig von Hofer

German, 1801 - 1887

PSYCHE

signed and dated: L. HOFER. IN. ROMA. / MDCCCXXXV.
white marble
71cm., 28in.

PROVENANCE

Art market, Stuttgart;
Gustav Rau, Germany, acquired before 1960;
his sale for UNICEF, Lempertz, Cologne, 16 November 2013,
lot 1520

Ludwig von Hofer was among the talented German sculptors active in Bertel Thorvaldsen's Roman studio during the 1820s. Following his training under Antonio Isopi in Stuttgart and some years of activity in Munich, Hofer came to Rome in 1823, remaining in the Eternal City until 1839, after which he returned to Germany and was appointed sculptor to the Württemberg court. This beautiful marble is a reduced copy of Hofer's statue of Psyche which was bought by King Wilhelm I of Württemberg in 1838, and sold at auction in 1922.

RELATED LITERATURE

F. Fleischhauer (ed.), *Gemälde und Kunstgegenstände aus dem ehemaligen Königlichen Schloss Wilhelma bei Stuttgart: Besitz des verstorbenen Königs Wilhelm II. von Württemberg, Auktion am 10. Oktober 1922*, Stuttgart, 1922, no. 122; H. Tesan, *Thorvaldsen und seine Bildhauerschule in Rom*, Cologne, 1998, p. 192

W £ 15,000-20,000 € 17,400-23,200

Émile-André Boisseau

French, 1842-1923

LA JEUNESSE ENTRE L'AMOUR ET L'AMITIÉ (YOUTH BETWEEN LOVE AND FRIENDSHIP)

signed: EBoisseau and titled: LA JEUNESSE / ENTRE L'AMOUR ET L'AMITIÉ
white marble
84 by 42cm., 33 by 16½in.

See catalogue note at SOTHEBYS.COM

† W £ 20,000-25,000 € 23,200-29,000





Giovanni Battista Lombardi

Italian, 1823-1880

NAJADE O NINFA (NAIAD OR NYMPH)

white marble, on a veined red marble and white marble base
figure: 141cm., 55 1/8 in.

base: 49 by 40 by 40cm., 19 1/4 by 15 3/4 by 15 3/4 in.

PROVENANCE

Camilla Facchi Fè D'Ostiani (1834-1901), Palazzo Facchi, Brescia

LITERATURE

A. Conconi Fedrigolli, *Giovanni Battista Lombardi (1822-1880)*, Brescia, 2006, pp. 131-133, no. 34

This serene marble is a significant, unique work by the celebrated Brescian Romantic sculptor, Giovanni Battista Lombardi. Commissioned by Signora Camilla Facchi Fè D'Ostiani (1834-1901), the statue was executed by Lombardi in 1858 and installed among the 'golden walls' of the baths at Palazzo Facchi in Brescia. Causing a stir in the local press, the marble inspired an elaborate *ekphrasis* in the Brescian newspaper *L'Alba*, which contained such poetic exclamations as '... her beautiful nudity, the kind which, rather than the senses, inebriates the soul with soothing ideas' (Fedrigolli, *op. cit.*, p. 131).

Lombardi's beautiful *Nymph* merges classical simplicity with romantic sentiment. The young girl, with idealised features, is captured in the act of entering a stream of water, nude but for a drape, which she is seen removing from her thigh. Gazing at the water below, she displays her intricately carved pearl diadem centred by a shell, which indicates her mythological status. Feeling the cold water on her toes, the girl appears to hesitate, hovering her left hand in front of her body, in an imitation of the *pudica* gesture seen in Roman Venuses. The harmony of the composition allows for a full appreciation in the round; the girl's wavy tresses and graceful forms creating a supremely elegant rear view.

Following his studies in his hometown of Rezzato and in Milan, Lombardi moved to Rome around 1850. Here he studied at the Accademia under Pietro Tenerani, one of Thorvaldsen's leading followers, and later worked in his studio. Lombardi soon established a productive studio of his own, which he shared with his younger brother, Giovità. Giovanni Battista was the more inventive of the pair, producing fine busts, funerary and commemorative sculpture, as well as large subject pieces, both religious and profane. Distinguished by his fine ability in handling large marble compositions, Lombardi became known for his female biblical subjects, in which he subtly blends classicism with naturalism, and reserve with allure. One such masterpiece, *Ruth*, sold in these rooms on 6 December 2011 as lot 99.

Lombardi's technical excellence is exhibited by the present marble, whose finely carved features and hair, confident handling of the ideal female anatomy, and classical folds of drapery recall the sculptor's prestigious Roman training. Note also the delicacy of the carving of the running water over the *Nymph's* toes, a feature which would have mirrored the experience of a visitor to the baths at Palazzo Facchi.

RELATED LITERATURE

A. Panzetta, *Nuovo Dizionario degli Scultori Italiani*, Turin, 2003, p. 520; A. Conconi Fedrigolli, *Giovanni Battista Lombardi (1822-1880)*, Brescia, 2006

W £ 60,000-80,000 € 69,500-93,000





59

59

Professor L. Felli
Italian, active late 19th/early 20th century

STANDING NYMPH HOLDING A BUNCH OF FLOWERS

signed: L. FELLI
white marble
81.5cm., 32½in. overall

W £ 6,000-8,000 € 7,000-9,300

60

Italian, 19th century
After the Antique

CROUCHING VENUS

white marble, on a veined green marble column
figure: 89cm., 35in.
column: 104cm., 41in.

W £ 10,000-15,000 € 11,600-17,400



60



61

61

Aimé-Jules Dalou

French, 1838 - 1902

LA VÉRITÉ MÉCONNUE (TRUTH UNACKNOWLEDGED)

signed: DALOU, inscribed: Susse Fr^{es} Ed^{rs} Paris / cire perdue, stamped: BRONZE, and with the SUSSE FRERES EDITEURS. PARIS. pastille, and numbered 800 to the underside bronze, mid-brown patina 33 by 30cm., 13 by 11⁷/₈in.

See catalogue note at SOTHEBYS.COM

W £ 12,000-18,000 € 13,900-20,900

62

Aimé-Jules Dalou

French, 1838-1902

BAIGNEUSE S'ESSUYANT LE PIED DROIT (BATHING WOMAN DRYING HER RIGHT FOOT)

signed: DALOU and stamped: CIRE / PERDUE / A.A. HEBRARD bronze, dark brown patina, on a veined green marble base bronze: 34cm., 13³/₈in. base: 9.5 by 27 by 27cm., 3³/₄ by 10⁵/₈ by 10⁵/₈in.

PROVENANCE

Private collection, Switzerland

See catalogue note at SOTHEBYS.COM

‡ £ 12,000-18,000 € 13,900-20,900



62

Aimé-Jules Dalou

French, 1838 - 1902

BAIGNEUSE (JAMBES CROISÉES)
S'ESSUYANT LE PIED (GAUCHE) (BATHER
DRYING HER LEFT FOOT)

signed: DALOU
white marble
44.5cm., 17½in.

Marble versions of Dalou's nudes are extremely rare. This very finely carved marble version of the sculptor's *Baigneuse s'essuyant le pied* is likely to have been carved by Dalou's trusted friend and praticien Auguste Becker (1863-1944) circa 1908. Becker was asked by the executors of the sculptor's will to oversee the casting of the sculptor's models in bronze for the benefit of his daughter, who was handicapped. The present marble is carved with sensitivity and enshrines the delicate nuances of the flesh and musculature so powerfully modelled in Dalou's terracotta sketch, which is preserved in the Musée du Petit Palais in Paris (inv. no. PPSoo255). At the time of cataloguing, this beautiful sculpture is the only marble version known to the cataloguer. In terms of quality, its nearest comparison is the marble *Avant le bain* sold by Sotheby's on 2 July 2010, lot 195, for £127,500. Both the quality and the condition are excellent.

RELATED LITERATURE

A. Simier, *Jules Dalou: Le sculpteur de la République*, exh. cat. Petit Palais - Musées des Beaux-Arts de la Ville de Paris, Paris, 2013, pp. 386-387, no. 314

£ 30,000-40,000 € 34,700-46,300







64

64

Anders Zorn

Swedish, 1860 - 1920

JEUNE FEMME NUE (YOUNG FEMALE NUDE)

signed and dated: *Zorn 99*

bronze

46.5cm., 18¼in.

£ 7,000-10,000 € 8,100-11,600



66

66

Sir Edgar Bertram Mackennal

Australian, 1863 - 1931

SALOME

signed: *B.MACKENNAL LONDON* and titled: *SALOME*

bronze, dark brown patina

29.5cm., 11½in.

‡ £ 4,000-6,000 € 4,650-7,000



65

Sir Alfred Gilbert R.A.

British, 1854-1934

AN OFFERING TO HYMEN

bronze, dark brown patina

29.5cm., 11½in.

RELATED LITERATURE

R. Dorment, *Alfred Gilbert: Sculptor and Goldsmith*, exh. cat. Royal Academy of Arts, London, 1986, pp. 51, 114, no. 19

£ 3,000-5,000 € 3,500-5,800

67

Edward Onslow Ford

British, 1852 - 1901

FOLLY

signed and dated: *E. Onslow Ford / 1893*

bronze, mid brown patina, on a green marble base

52cm., 20½in.

See catalogue note at SOTHEBYS.COM

W £ 7,000-10,000 € 8,100-11,600



07



68

Victor Joseph Ségoffin

French, 1867 - 1925

FEMME NUE (FEMALE NUDE)

signed and dated: V. Ségoffin / Paris / 1903 and inscribed:

Etude / A V^{tor} Ségoffin / 1903

bronzed plaster

65cm., 25⁵/₁₆in.

This very beautiful plaster by Ségoffin recalls in its elegant pose and sketchy quality Edgar Degas' celebrated pastels of ballet dancers. Ségoffin was born in Toulouse and studied in Paris under Pierre Jules Cavalier, as well as Louis Ernest Barrias, who was a strong influence, at the École des Beaux-Arts. He debuted at the Salon in 1890 and won the Grand Prix de Rome in 1897.

£ 8,000-10,000 € 9,300-11,600

68



69

69

Raffaello Romanelli

Italian, 1856 - 1928

BOY TRYING ON AN ADULT'S SHOE

signed: *R. Romanelli*

white marble, on a *verde antico* column

figure: 86cm., 33⁷/₈in.

column: 108.5cm., 42³/₄in.

W £ 4,000-6,000 € 4,650-7,000

70

Italian, 19th century

CROUCHING BOY

white marble, on a *verde antico* column

figure: 76cm., 30in.

column: 101cm., 39³/₈in.

W £ 5,000-7,000 € 5,800-8,100



Paul Manship

American, 1885 - 1966

BUST OF VIVIAN ST GEORGE

inscribed, signed, and dated: *To Mrs ST George / From Paul Manship / Sculptor / 1924*
 terracotta, on a green marble base
 bust: 30cm., 11 $\frac{7}{8}$ in.
 overall: 45.5cm., 17 $\frac{7}{8}$ in.

PROVENANCE

Evelyn St George, London, England, 1924 (mother of the sitter);
 Vivien St George, England;
 by descent in the family to the present owners

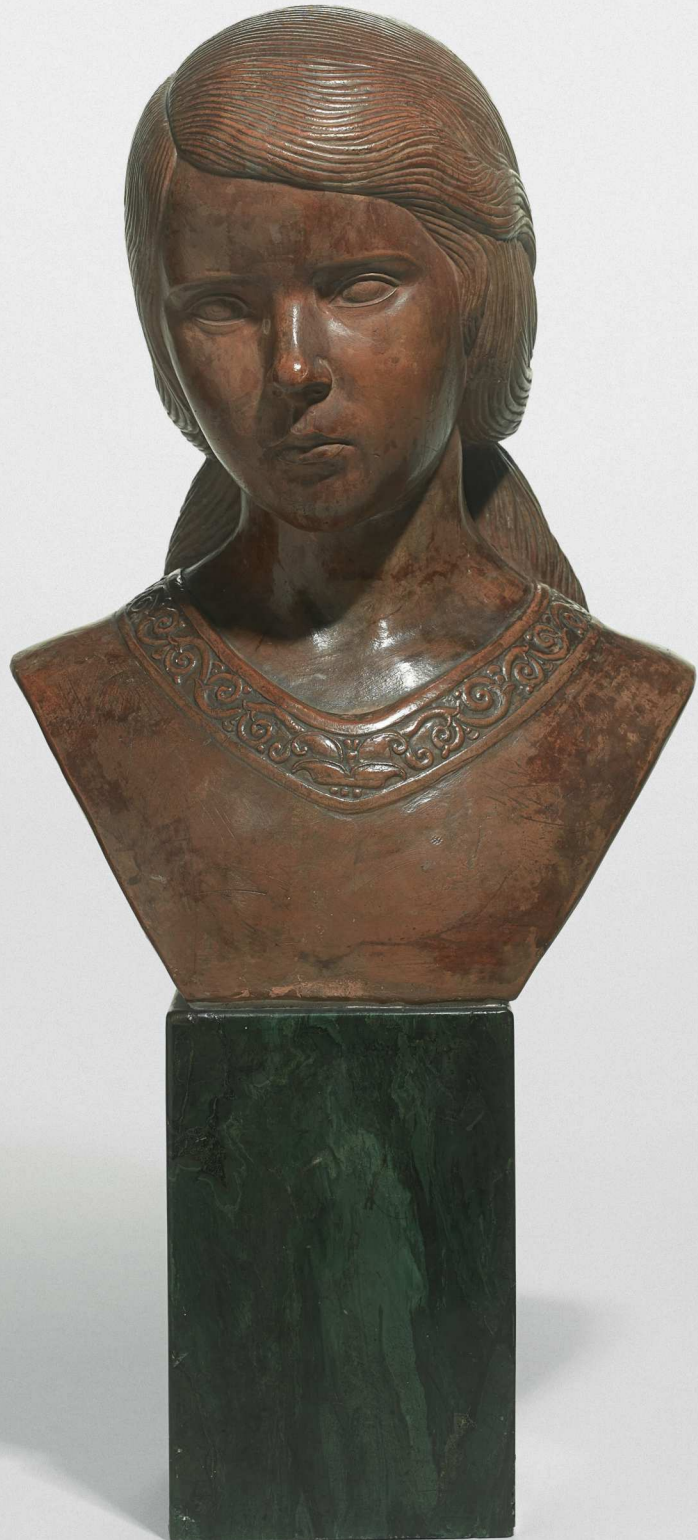
In 1921, following a turn with the Red Cross in Italy, Paul Manship moved to London with his family as guests of John Singer Sargent. Sargent introduced Manship to many members of London society, procuring the sculptor a number of important portrait commissions, including Lady Cholmondeley, whom he sculpted in marble in 1923. Also in Sargent's coterie was the Irish painter, Sir William Orpen, who became one of Manship's closet companions during that first winter in London. Orpen, like his friend Sargent, painted elegant portraits of society women. In 1908, Orpen painted Mrs. Evelyn St. George, the daughter of the president of the National Bank of America and a prominent figure in London. This marked the beginning of a storied artist-muse relationship, as well as a passionate love affair. In 1912, Mrs. St. George gave birth to their daughter, Vivian.

In 1924, when Vivian St. George was twelve years old, Mrs. St. George commissioned Manship to create a portrait of their daughter. Manship fashioned the young Vivian as Diana, a subject he had explored just three years earlier, with her hound at her side and arrows in her hand. Manship appropriated Diana as subject, synthesizing classical sculptural traditions borrowed from archaic Greek sculpture with his distinctly stylized modern forms to create a compelling portrait of a young girl. The present terracotta is a rare bust version of Manship's portrait which comes directly from the sitter's family.

RELATED LITERATURE

P. Vitry, *Paul Manship*, Paris, 1927, pp. 45, 74; E. Murtha, *Paul Manship*, New York, 1957, no. 164, p. 163; J. Manship, *Paul Manship*, New York, 1989, p. 97

£ 15,000-20,000 € 17,400-23,200





72



73



74

72

Enoch Wood

British, 1759 - 1840

SELF PORTRAIT

titled and dated: *The Bust / of / Enoch Wood / of / Burslem aged / 62 AD 1821*
polychromed terracotta
62cm., 24³/₄in.

See catalogue note at SOTHEBYS.COM

W £ 6,000-8,000 € 7,000-9,300

73

Carlo Marochetti

Italian, 1805-1868

SIR JAMSETJEE JEJEEBHOY, FIRST BARONET
(1783 - 1859)

bronze, dark brown patina
45 by 24 by 35cm., 17³/₄ by 9¹/₂ by 13³/₄in.

PROVENANCE

Formerly in the collection of the High Commission of India

See catalogue note at SOTHEBYS.COM

£ 10,000-15,000 € 11,600-17,400



74

After a model by Anton Dominik Fernkorn
(1813-1878)
Austrian, late 19th century

MODEL OF THE EQUESTRIAN MONUMENT OF PRINCE
EUGENE OF SAVOY (1663-1736)

bronze, gilt patina, on a metal and partially marblised ebonised
wood base

bronze: 12 by 10.3cm., 4¾ by 4in.
overall: 26 by 15cm., 10¼ by 5⅞in.

See catalogue note at SOTHEBYS.COM

£ 1,200-1,800 € 1,400-2,100

75 NO LOT

76

Sir George James Frampton R.A.
British, 1860-1928

MADONNA OF THE PEACH TREE

signed and dated: G^{EO}: FRAMPTON / 1910

bronze, green brown patina, on an ebonised wood base

bust: 37cm., 14½in.
57cm., 22¾in. overall

The story entitled *Madonna of the Peach Tree* tells of young Giovanna Scarpa 'fair haired and flushed, delicately shaped, tall and pliant'. Unfounded rumours led her to be stoned and chased out of the city of Verona with her baby boy. At dawn she came through the peach orchard outside the city walls to beg young shepherds for food. Such was her beauty that the boys believed they had seen a vision of the Virgin, and the town was filled with talk of apparitions and miracles.

‡ £ 10,000-15,000 € 11,600-17,400



77

Raoul François Larche

French, 1860 - 1912

'LOIE FULLER' LAMP

signed: *RAOUL LARCHE* and stamped: *SIOT-DECAUVILLE / FONDEUR / PARIS* and numbered: *J438*

gilt bronze
46cm., 18¹/₂in.

Of American origin, Loie Fuller was a regular performer at the *Folies Bergère* in Paris and with choreographic creations such as *Fire Dancer*, Fuller became the embodiment of the Art Nouveau movement. Larche's exuberant sculptural representation of this iconic figure, as exemplified by the present Table Lamp, has itself become an icon of the Art Nouveau.

RELATED LITERATURE

Alastair Duncan, *Art Nouveau and Art Déco Lighting*, London, 1978, p. 112, no. 55

£ 12,000-18,000 € 13,900-20,900



78

78

Franz von Stuck

German, 1863 - 1928

NAUTILUS CUP

stamped: 9 to the underside
silverplated alloy
48cm., 18⁷/₈in.

EXHIBITED

Lennik, Belgium, Gaasbeek Castle, *Divine Decadence*, 2016

LITERATURE

Abattoir Fermé, *Divine Decadence*, exh. cat. Gaasbeek Castle, Lennik, 2016, pp. 96-97

Stuck himself owned a bronze version of the present model which mounted a real nautilus shell and appears as a prop in some of his paintings. It stood on his living-room cabinet until 1909. The Villa Stuck museum owns a similar version to the present example (inv. no. P941-1). The present, very attractive version was executed by WMF, Geislingen.

£ 8,000-12,000 € 9,300-13,900

Alessandro Magni for Società Ceramica
Richard
Italian, Milan, circa 1885

MONUMENTAL VASE WITH THE TEMPTATION OF SAINT ANTHONY

signed: *AMagni*

glazed ceramic and plaster, on a wood plinth

vase: 155cm., 61in. overall

figures: 54cm., 21¼in. to 80cm., 31½in.

plinth: 91cm., 35¾in.

PROVENANCE

Private collection, Belgium, purchased at the Universal
Exhibition, Antwerp in 1885;

thence by descent to the present owner

EXHIBITED

Antwerp, *Exposition Universelle*, 1885

LITERATURE

Exposition Universelle d'Anvers 1885: Catalogue Officiel, p. 44

This magnificent vase is an apparently unique masterpiece exhibited by the Società Ceramica Richard at the *Exposition Universelle* in Antwerp in 1885. Modelled by the company's talented young sculptor Alessandro Magni, this *tour de force* in ceramic and plaster received effusive praise in the official catalogue of the *Exposition*. Its authors hailed it as a 'new and original' creation in the art of ceramics, with 'admirably modelled' figures, continuing that 'there is in the details and the whole of this composition something vibrant and novel, which instinctively arrests the passer-by. Our sincere congratulations to M. Magni, and the Società Richard, which possesses such an artist' (*op. cit.*, p. 44).

Magni populates his ornate, monumental *Art Nouveau* amphora with fantastical figures in plaster that create a striking visual effect while providing a narrative theme for the work. Two alluring female nudes are writhing from the handles in a state of ecstasy, forming a dangerous temptation to the crouching monk at the foot of the vase, whose face and pose betray his inner torment. A popular subject since the Renaissance, the Temptation of Saint Anthony gained particular currency within the Symbolist movement of the 19th century. The technical accomplishment of the figures' modelling reveals Magni as a highly able sculptor as well as ceramicist. With its combination of materials, decorative extravagance, and moral significance, his vase is a unique *fin-de-siècle* showpiece.

Remarkably, the vase has remained in the same private collection since it was shown in Antwerp in 1885. Now seen in public for the first time since this event, it retains its dramatic visual power in the eyes of the modern viewer.

W £ 25,000-35,000 € 29,000-40,500





80

Vittorio Caradossi

Italian, 1861 - 1909

NYMPH AND CHIMERA

signed *Prof. V. Caradossi*

white marble

102 by 77cm., 40 $\frac{1}{8}$ by 30 $\frac{3}{8}$ in.

Superbly carved, with beautiful contrasting polished and textured surfaces, this remarkable marble by Vittorio Caradossi is a testament to the exceptional abilities of Italian 19th-century sculptors to carve marble to dazzling effect. The group is indebted to Renaissance and Neoclassical precedents, showing both Caradossi's erudition and his skill as a marble carver. The nymph recalls, in her pose, the figure of Deianira from Giambologna's *Nessus and Deianira* group, one of the most celebrated Florentine Mannerist models. The Chimera, on the other hand, with its fearsome expression, is indebted to the sculptures of leopards created by Francesco Antonio Franzoni (1734-1818), of which the most famous is in the *Sala degli Animali* in the Vatican, although the present Chimera is particularly close to a leopard attributed to Franzoni in the Honolulu Museum of Art (inv. no. 3240.1). In combining

a young nude with a mythical creature, the present marble is reminiscent of Caradossi's *Leda and the Swan*, of which a version was sold at Christie's London for £194,500 against an estimate of £80,000-120,00 on 6 March 2014, lot 150.

Vittorio Caradossi was born in Florence and studied sculpture under Augusto Rivalta at the Accademia di Belle Arti. His genre epitomizes *fin-de-siècle* Tuscan sculpture. Technically superb, most of his *oeuvre* is dominated by highly-decorative groups and single nude figures in various symbolic or allegorical guises. In works such as *Tre Nereidi* (*Three Mermaids*), *Il Fumo che sale verso le Nubi* (*Smoke Sweeping up to the Clouds*), and *Shooting Stars*, Caradossi was clearly catering to a strong demand from an international clientele for elaborate and sensual compositions. Sotheby's achieved the record for the sculptor with his *Shooting Stars* which sold at Sotheby's New York on 8 November 2013, lot 12, for \$689,000 against an estimate of \$300,000-500,000.

RELATED LITERATURE

A. Panzetta, *Nuovo dizionario degli scultori Italiani dell'ottocento e del primo novecento*, Turin, 2003, p. 200

† W £ 35,000-50,000 € 40,500-58,000



Italian, 19th century

ALLEGORY OF SPRING

signed: R. RICCO. FECE
white marble, on a veined pink marble base
109cm., 43in. overall

See catalogue note at [SOTHEBYS.COM](https://www.sothebys.com)

W £ 15,000-20,000 € 17,400-23,200



81

Luca Madrassi

French, 1848-1919

CLYTIE TURNING INTO A SUNFLOWER

signed: MADRASSI and inscribed with the story of Clytie: *Clytie, amovrevse dv Soleil, / désespérée svivait l'Astre des yeux / dv matin jvsqves av soir..... / Phoebvs Apollon la metamorphosa en Tovrnsole.... / Ovide. LivIV*
white marble
100cm, 39³/₈in.

This expressive and finely carved marble shows the water nymph Clytie at the point of changing into a sunflower. The original myth in Ovid's *Metamorphoses*, referenced here on the base of the sculpture, had Clytie turning into a turnsole, or heliotrope, after mourning the loss of the love of the sun-god, Helios, for nine days. In representations of Clytie, particularly from the nineteenth century onwards, the turnsole was replaced by the more recognisable, and perhaps more romantic, sunflower. Probably the most famous representation of Clytie, formerly in the collection of Charles Townley, is a Roman bust now in the British Museum (inv. no. 1805,0703.79).

Luca Madrassi, although born in Italy, studied at the *Ecole des Beaux-Arts* in Paris and assumed French nationality. Particularly known for his allegorical and genre sculpture, he exhibited in the Paris Salon from 1887.

RELATED LITERATURE

P. Kjellberg, *Bronzes of the 19th Century, Dictionary of Sculptors*, London, 1994, pp. 445-446; E. Bénézit, *Dictionnaire des peintres, sculpteurs, dessinateurs et graveurs*, Gründ, 1999, vol. 8, p. 947

† W £ 30,000-50,000 € 35,400-59,000



Clytie, amoureuse
désespérée, se voit
de main propre
Phœbus Apollon la sécher.
Gaston Lachapelle

Ambrogio Borghi

Italian, 1849 - 1887

CHIOMA DI BERENICE (BERENICE'S TRESSES)

signed: A. *Borghi* / MILANO
bronze, dark brown-green patina
196cm., 77¹/₈in.

PROVENANCE

Sotheby's London, 13 June 2006, lot 235

Ambrogio Borghi's *Chioma di Berenice* is one of the iconic masterpieces of Italian *novecento* sculpture. When the marble was sold for £553,250 at Sotheby's in 2011 it achieved a record for a 19th-century female nude at auction, which was only surpassed this year with Loysel's *La grande névrose*. Sotheby's is privileged to offer this magnificent period bronze version, which captures the innate eroticism and sumptuousness of Borghi's seminal model.

Exhibited at the Exposition Universelle in Paris in 1878, Pesquidoux prophesised that *Berenice* was the proof of a talent which would place Borghi amongst the most original and modern; and Blanc simply called it 'a prodigy.' The sculpture has an almost startling verisimilitude, as the supple surface of the skin and the carefully observed anatomy are thrown into movement, leaving the extraordinary curled tresses of hair to flutter behind. As Maria Grazia Schinetti has written, Borghi's artistic language was one of 'sentiment' and 'sensation'. The subject of this narrative was particularly well-suited to the sculptor. Queen Berenice II of Egypt was the wife of Ptolemy III Euergetes, and the present sculpture illustrates a legend told of her famously beautiful hair. Fearing for her husband's life whilst he was on a military expedition in Syria, Berenice offered her hair to the gods for his safe return. When the locks mysteriously disappeared from the temple, the court astronomer explained the loss by saying that they had been wafted to the heavens and transformed into the constellation of Berenice. Borghi depicts the queen in the temple, an incense burner at her feet, in the intense anxiety of the moments before she sacrifices her hair.

Ambrogio Borghi was a pupil at the Accademia di Brera from 1861 to 1869. In 1871 he won the coveted Oggioni prize – a scholarship to study for three years in Rome. At the young age of 32, Borghi was given the chair of modelling at his alma mater and his pupils included Medardo Rosso. He was awarded a number of prestigious public commissions and won the competition to create the monument to Garibaldi in Milan, but died before he was able to complete it. He was only 38. In his own lifetime he was best-known for his public monuments and his skill at modelling in clay, for which he was awarded the teaching position at the Accademia di Brera. A lively clay bozzetto for *Berenice* exists in a private collection in Monza. In modern scholarship Borghi's masterpiece has been known only in the form of this bozzetto and a plaster model in the Civici Musei di Villa Reale in Monza. The plaster was included in the exhibition *Sacro e Profano: Temi mitologici e religiosi dalle collezioni civiche monzesi* at the Serrone della Villa Reale, Monza from October 2010 to January 2011.

‡ W £ 70,000-100,000 € 81,000-116,000







Albert Bartholomé

French, 1848 - 1928

LA FONTAINE

signed: ABarTholomé. sc.
white marble
87cm., 34 $\frac{1}{4}$ in.

La Fontaine was first modelled in plaster by Bartholomé in 1896 (Buroillet, *op. cit.* S. 28/A), intended as a preparatory plaster for a marble to be exhibited at the *Salon de la Société nationale des Beaux-Arts*. Bartholomé retained the plaster in his studio, which inspired several later versions in bronze and marble, one of which was recorded as part of his widow's collection in 1928. Another version in marble, dating to 1905, is part of the Imperial Collection in Japan. The present *La Fontaine*, with its fluid lines and organic structure, presents the opportunity to acquire an impressive marble by the important symbolist sculptor who has been recently 'rediscovered' (see Buroillet, *op. cit.*).

RELATED LITERATURE

P. Kjellberg, *Bronzes of the 19th Century: Dictionary of Sculptors*, London, 1994, pp. 52-53;
T. Buroillet, *Bartholomé: La redécouverte d'un grand sculpteur*, Paris, 2017, pp. 245-247, no. S.28

W £ 18,000-25,000 € 20,900-29,000

Alfred Boucher

French, 1850 - 1934

L'HISTOIRE NUE (AN ALLEGORY OF HISTORY)

signed: A. BOUCHER
white marble
64.5 by 31cm., 25 $\frac{3}{8}$ by 12 $\frac{1}{4}$ in.

Boucher was particularly intrigued by the effect of representing soft skin against rough rock and repeatedly explored variations on this theme, carving his models in three-quarter relief. Most well-known are versions of his models *Volubilis* and *La Philosophie de l'histoire*. The present relief, which is much more rare and is a variation on a bronze figure on the monument of Auguste Burdeau at the Père-Lachaise cemetery in Paris, is based on a plaster cast which was first executed just before 1902.

RELATED LITERATURE

P. Kjellberg, *Bronzes of the 19th Century: Dictionary of Sculptors*, London, 1994, pp. 118-120; J. Piette, *Alfred Boucher, 1850-1934, L'oeuvre sculpté Catalogue Raisonné*, Paris, 2014, no. A59A-C

W £ 25,000-30,000 € 29,000-34,700





86

86

Adolf Karl Johannes Brütt

German, 1855 - 1940

SWORD DANCER

signed and dated: *Brütt. 98.*
 bronze, gilt patina, on a veined grey and red
 marble base
 87cm., 34¼in. overall

PROVENANCE

Sotheby's London, 30 May 2008, lot 132

See catalogue note at SOTHEBYS.COM

‡ W £ 7,000-10,000 € 8,100-11,600

87

Louis-Ernest Barrias

French, 1841-1905

ROSE EN BOUTON (STILL-LIFE OF ROSES)

signed: *EBarrias* and inscribed: *Cire Perdue /*
P.Bingen Fondeur / épreuve unique
 bronze, brown patina
 8 by 21cm., 3⅓ by 8¼in.

PROVENANCE

Sotheby's London, 28 October 2003, lot 76

£ 3,000-5,000 € 3,500-5,800



87



88

Louis-Ernest Barrias

French, 1841-1905

LA FILLE DE BOU SAADA

signed: *E. Barrias*, inscribed: *Susse F^{rs} Ed^s*,
stamped: *II* and: *SUSSE FRERES EDITEURS*
PARIS

gilt bronze
33 by 27cm., 13 by 10⁵/₁₆in.

£ 7,000-10,000 € 8,100-11,600

Louis-Ernest Barrias

French, 1841-1905

LA NATURE SE DÉVOILANT DEVANT LA SCIENCE (NATURE REVEALING HERSELF TO SCIENCE)

signed: *E. Barrias* and inscribed: *Susse F^{rs} Ed^s*
partially tinted white marble, bronze, silvered and
gilt patina, set with a blue stone, on a mottled
grey marble base
97cm., 38¹/₂in. overall

Barrias exhibited the model of *La Nature* in white marble at the salon of 1893. This first version was entirely nude apart from the veil which hung over her head and fell to her feet at her back. Suitably, given its title, the marble was purchased by the Medical Faculty of Bordeaux. Barrias exhibited the model again in 1899 partly clothed, like the present model, and fashioned out of coloured stones, fitting into the vogue for chryselephantine sculpture. The contemporary allegory of the title reflects its modernity and thinly disguises the essence of the composition: a beautiful woman undressing.

RELATED LITERATURE

P. Fusco and H. Janson, *The Romantics to Rodin*,
exh. cat. Los Angeles County Museum, Los
Angeles, 1980, pp. 118-120, no. 10

W £ 30,000-50,000 € 34,700-58,000





90

90

Léon Ernest Drivier

French, 1878 - 1951

TIREUR À L'ARC OU L'ARCHER (SHOOTER WITH A BOW OR ARCHER)

signed: *DRIVIER* and inscribed: *Alexis RUDIÉ / Fondateur Paris*

bronze, rich green brown patina
51 by 40cm., 20 by 15¾in.

⊕ £ 10,000-15,000 € 11,600-17,400



91

91

Alfredo Pina

Italian, 1883-1966

ARCHER

signed: *Pina*
bronze, dark brown patina
51 by 62cm., 20½ by 24¾in.

⊕ £ 4,000-6,000 € 4,650-7,000

Joseph Maria Thomas (Jef) Lambeaux

Belgian, 1852-1908

ARCHER

signed: *Jef Lambeaux* and inscribed:

H.LUPPENS.&C^{ie} Editeurs.

bronze, green-brown patina

128 by 78cm., 50³/₈ by 30³/₄in.

This impressive bronze of an archer in a powerful pose shows striking attention to detail and naturalism. Indeed, Jef Lambeaux was prone to call himself a 'Realist', distancing himself from the Symbolism that was in vogue during his career. Rather, he prided himself in the true observation and representation of his models (Thomas, *op. cit.*).

Having studied at the Antwerp Academie, Lambeaux first exhibited at the Salon in Brussels in 1875. His most important work was the Brabo Fountain, erected on the Grote Markt in Antwerp. Lambeaux is particularly known for his groups of muscular wrestlers and boxers in various poses.

RELATED LITERATURE

E. Bénézit, *Dictionnaire des peintres, sculpteurs, dessinateurs et graveurs*, Gründ, 1999, vol. 8, p. 195-6; B. Thomas, 'Lambeaux, Jef.' *Grove Art Online. Oxford Art Online*. Oxford University Press, accessed June 1, 2017, <http://www.oxfordartonline.com/subscriber/article/grove/art/T048878>.

† W £ 15,000-20,000 € 17,400-23,200





93

93

Alexandre Kélely

Hungarian, active 1918 - 1940

LE TIREUR AUX LÉVRIERS (ARCHER WITH GREYHOUNDS)

signed: *A.Kelely*

bronze, green-brown patina, on a wood base
62.5 by 84cm., 24³/₈ by 33in. overall

See catalogue note at SOTHEBYS.COM

W £ 7,000-10,000 € 8,100-11,600

94

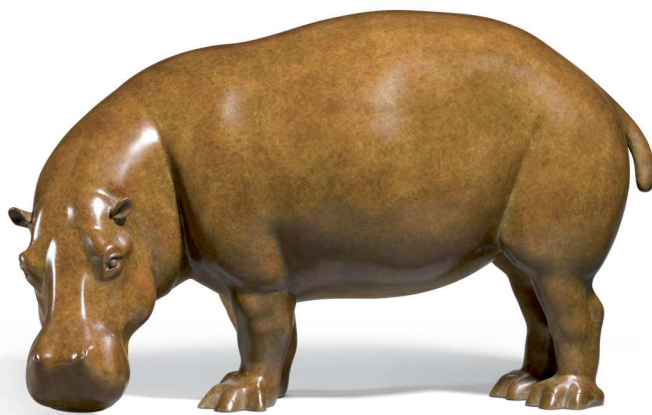
Jonathan Knight

British, born 1954

HIPPOPOTAMUS

signed and numbered: *KNIGHT 10/12* and
stamped: *L* for the Lunts Foundry
bronze, light-brown patina
30 by 48cm., 11³/₄ by 18⁷/₈in.

W £ 8,000-12,000 € 9,300-13,900



94



95

Sirio Tofanari

Italian, 1886 - 1976

PANTERA (PANTHER)

signed and dated: *Sirio Tofanari 1928*
black marble, on an ebonised wood base
120cm., 47¼in.

PROVENANCE

With Galleria Bardi, Milan, 1930

LITERATURE

G. Ponti (ed.), *Domus: arte e stile nella casa, arte e stile nell'industria*, 1930, p. 24;

V. Terraroli (ed.), *Art Deco: Gli anni ruggenti in Italia 1919-1930*, exh. cat. Musei San Domenico, Forlì, Milan, 2017, p. 285, no. 10.1

See catalogue note at SOTHEBYS.COM

⊕ £ 20,000-30,000 € 23,200-34,700

Stephan Abel Sinding

Norwegian, 1846-1922

TO MENNESKER (TWO HUMANS)

signed: *Stephan Sinding* and inscribed: *Keller & Reiner*

alabaster

53 by 60cm., 20⁷/₈ by 23⁵/₈in.

The present alabaster appears to have been retailed by the Berlin gallery Keller & Reiner and would have been executed by a praticien.

RELATED LITERATURE

G. Grappe, *Stephan Sinding*, Paris, 1911, p. 25

W £ 5,000-7,000 € 5,800-8,100



96

Constantino Dimitriadis Greek, early 20th century

FIGURE OF A NYMPH SEATED ON A BRANCH

signed: *C. Dimitriadis*

white marble

68cm., 26³/₄in.

See *catalogue note* at [SOTHEBYS.COM](https://www.sothebys.com)

W £ 5,000-7,000 € 5,800-8,100



97



98



99



100

98

Pierre Le Faguays

French, 1892 - 1935

LA PALME DE LA VICTOIRE (THE PALM OF VICTORY)

signed: *P. LE FAGUAYS*, inscribed: *cire perdue*, stamped: *SUSSE FRERES EDITEURS PARIS*, and numbered: 6

bronze, dark green patina
116cm., 45 $\frac{1}{2}$ in.

W £ 5,000-7,000 € 5,800-8,100

99

Louis Dejean

French, 1872 - 1953

FEMME AU BAIN

plaster, on a metal core
63cm., 24 $\frac{7}{8}$ in.

PROVENANCE

The family of Louis Dejean;
thence by descent

⊕ £ 4,000-6,000 € 4,650-7,000

100

Louis Dejean

French, 1872 - 1953

FEMME AU BAIN

signed: *L. Dejean*
white marble
71cm., 28in.

PROVENANCE

The family of Louis Dejean;
thence by descent

See catalogue note at SOTHEBYS.COM

W ⊕ £ 12,000-15,000 € 13,900-17,400

CECIL HOWARD

AN AMERICAN ARTIST IN PARIS

Cecil Howard was a sculptor whose biography encompasses some of the defining moments and movements in 20th-century European and American history and culture. His early works, in their rounded forms, owe a debt to Maillol, and precede his subsequent embrace of Cubism and polychromy. Howard's defining sculptures, however, were made during the interwar years, when he embraced a cleaner, classicising aesthetic, characterised by athletic nudes. All the sculptures in this remarkable collection come from Cecil Howard's descendants. They represent a fascinating insight into the artist's life, his developing sculptural styles, his techniques and his materials. Above all the sculptures encapsulate and document some of the key cultural and political moments in 20th-century French history and are a testament to the close bonds connecting France and the United States.

Cecil Howard was born in Canada in 1888 but moved to Buffalo, NY, in 1890, becoming an American citizen in 1896. He trained at the Art Students' League of Buffalo, then located in the basement of Albright-Knox Art Gallery. In 1905, Howard travelled to Paris settling in Montparnasse and attending the Académie Julian. Shortly afterwards, he befriended the sculptor Rembrandt Bugatti and the two travelled to Antwerp in 1909 and produced sketches at the Antwerp Zoo. His interest in animalier sculpture was, however, short-lived, and the sculptor progressed to nudes and portraiture. In 1913, at the Armory Show in New York and Boston, he exhibited his full figure *Lucy Krohg*, carved circa 1911-12, in which the sitter is characterised by rounded limbs and full hips (see lot 108). Lucy Krohg was the subject of a series of Howard's works, in which he gradually moves towards a more svelte, elegant, figurative aesthetic (see lots 109-111).



Krohg, whose real name was Cécile Vidil, was the companion of the Norwegian modernist painter Per Krohg. It was through Krohg that Howard met his future wife, Céline Coupet, in 1911.

With the advent of the Great War, Howard initially worked as a stretcher bearer in the Anglo-French hospital, before joining the Red Cross in war-torn Serbia. He eventually travelled to the United States in 1915, exhibiting at the Gorham Galleries in New York. Returning to Paris in 1916, Howard was befriended by the poet, art critic and playwright Guillaume Apollinaire, who coined the word 'Surrealism'. Howard even appeared in Apollinaire's *Les Mamelles de Tirésias* (*The Beasts of Tiresias*), a surrealist farce with a Cubist aspect. He played the People of Zanzibar, a non-speaking part, providing on-stage sound effects and accordion music.

The friendship with Apollinaire represents an interesting backdrop to Howard's own interests in Cubism. On his return to Paris in 1916, he made some of his most innovative and original sculptures to date, combining Cubist forms with polychromy. In sculpture they find few precedents, though they may be affiliated to similarly colourful paintings by Robert

and Sonia Delaunay. The defining icon of the group is the multifaceted *Accordéoniste* (lot 101), which, with its noisy sense of colour and motion, conjures up an image of Paris dance halls, such as the famous bal Bullier in Montparnasse. It also has a biographical aspect in that Howard himself was an accomplished dancer, specialising in the tango, and the sculpture was made at about the time he appeared with his accordion in *Les Mamelles de Tirésias*.

The figure of Gertrude Vanderbilt Whitney made an essential contribution to Howard's career. A sculptor in her own right, Whitney proved to be a major patron throughout the interwar years. She eventually established the Whitney Museum of American Art in New York, which houses numerous works by Cecil Howard. Her first purchase from Howard was the sculptor's *La mère et l'enfant*, carved en taille directe in his basement in 1918.

Throughout the 1920s, Howard exhibited both in Paris and the United States. His style arguably moves closer to that of other Parisian sculptors such as his friend Charles Despiau, famed for his elegant, classicising, nude figures. This style is ultimately embodied in one of Howard's seminal sculptures, the *Standing figure*, exhibited at the Whitney Studio Club in 1928 (lot 120). Materials, already diverse in Howard's oeuvre, became ever more important during this period, during which the sculptor employed Seravezza marble (see *Lucy Krogh*, 1920, lot 111) and regularly travelled to Chassagne-Montrachet to stock up on Burgundian stone (as well as casks of wine!).

The move towards a cleaner, more athletic, idealised aesthetic runs parallel to Howard's own sporting interests, which included horse riding and archery. Works such as the supremely elegant *Baigneuse* (1920; lot 109) and the *Tireuse à l'arc* (1926-1928; lot 124) combine an idealised, Amazonian figure with a studied attention to physiological accuracy. The importance of classicism is underscored by the *Torse de boxeur* (1930; lot 125) and *Of the Essence* (lot 126), which respectively reference the *Discobolus* and *Kritios Boy* of Greek antiquity. The artist's interest in physicality and action overrides these influences, as can be seen in the charming studies of sporting subjects Howard produced in the 1930s (lots 127-137).

During World War II, Howard was eventually forced to return to the United States, and, in 1947, he was appointed Vice President of the National Institute of Arts and Letters.

His involvement in France nevertheless continued.

At the end of the War, because of his French knowledge and expertise, he was drafted into the the US Army, and landed at Utah

Beach in Normandy just three weeks after D-Day. His monumental *Sun Bath* was bought for the Musée d'Art Moderne de la Ville de Paris in 1947 and Howard was awarded the Légion d'honneur by the French Republic. He continued working until his death in New York in 1956.



Cecil de Blaquiere Howard

American, 1888 - 1956

ACCORDÉONISTE ET DANSEURS
(ACCORDIONIST AND DANCERS), 1915 - 17

signed: HOWARD
polychromed plaster
43cm., 16 $\frac{7}{8}$ in.

EXHIBITED

Paris, musée de l'Orangerie, *Apollinaire : Le regard du poète*, 5 April-18 July 2016

On his return to Paris from the United States in 1916 Howard made some of the most innovative and idiosyncratic sculptures of his career, combining cubist forms with polychromy. In sculpture they find few precedents at the time and recall paintings from the concurrent Futurist movement in Italy, such as Giacomo Balla's *Abstract Speed + Sound* (1913-1914). The defining icon of the group is the multifaceted *Accordéoniste*, which, with its noisy sense of colour and motion, conjures up the evocative image of Paris dance halls. It also has a biographic aspect in that it was made at the same time that Howard appeared in Guillaume Apollinaire's *Les mamelles de Tirésias* in which he played the accordion and made sound effects.

£ 15,000-25,000 €17,400-29,000







102

102

Cecil de Blaquiere Howard

American, 1888 - 1956

SCÈNE DE CAFÉ À MONTPARNASSE (CAFE
SCENE IN MONTPARNASSE), 1915 - 17

pencil, black ink, watercolour and gouache on
paper
21 by 18.5cm., 8¼ by 7¼in.

EXHIBITED

Paris, Musée de l'Orangerie, *Apollinaire : Le
regard du poète*, 5 April-18 July 2016, no 379
(label on verso)

£ 2,000-3,000 € 2,350-3,500

103

Cecil de Blaquiere Howard

American, 1888 - 1956

CIGARETTE GIRL, 1913-1914

bronze, green black patina
21 by 25cm., 8 2/8 by 9 7/8in.

EXHIBITED

New York, Gorham Galleries, *The Annual
Exhibition of the Gorham Galleries*, 1915;
New York, The Sculptor's Gallery, 1922

This charming model was first exhibited by
Howard in New York at his 1915 Gorham Galleries
exhibition. In its elegance it looks forwards to
the fashionable world of 1920's Paris. The stone
version, carved en taille directe, has the left
arm in a different position. A photograph exists
showing Howard modelling the original plaster
(fig. 1).

£ 3,000-5,000 € 3,500-5,800

104

Cecil de Blaquiere Howard

American, 1888 - 1956

FEMME RIANT, ASSISE EN TAILLEUR
(WOMAN LAUGHING, SITTING CROSS-
LEGGED), 1920

signed: HOWARD, and stamped (partially legible):
FONDERIE D'ART / RENE FULDA / ING ESP (?)
[...]

bronze, blackish brown patina
33 by 33cm., 13 by 13 in.

The artist's wife Céline was the model for this
elegant nude study.

£ 3,000-5,000 € 3,500-5,800



Fig.1



103

“A little figure in marble which he rather unwisely calls The Cigarette Girl is a compact and splendid young form, rounded and homogeneous, crouching in a pose that brings out its weight and simplicity of mass”

NEW YORK TIMES, NOVEMBER 14, 1915



104

Cecil de Blaquiere Howard

American, 1888 - 1956

GUITARISTE (GUITARIST), 1915-17

signed: *HOWARD* and with an old label to the underside
inscribed: *GALERIE VALLOIS / 41 Rue de Seine PARIS
43.29.50.84 / HOWARD / GUITARISTE / Bois / DV*
polychromed wood
27cm., 10⁵/₁₆in.

EXHIBITED

Paris, musée de l'Orangerie, *Apollinaire : Le regard du poète*, 5
April-18 July 2016

£ 5,000-7,000 € 5,800-8,100



105

Cecil de Blaquiere Howard

American, 1888 - 1956

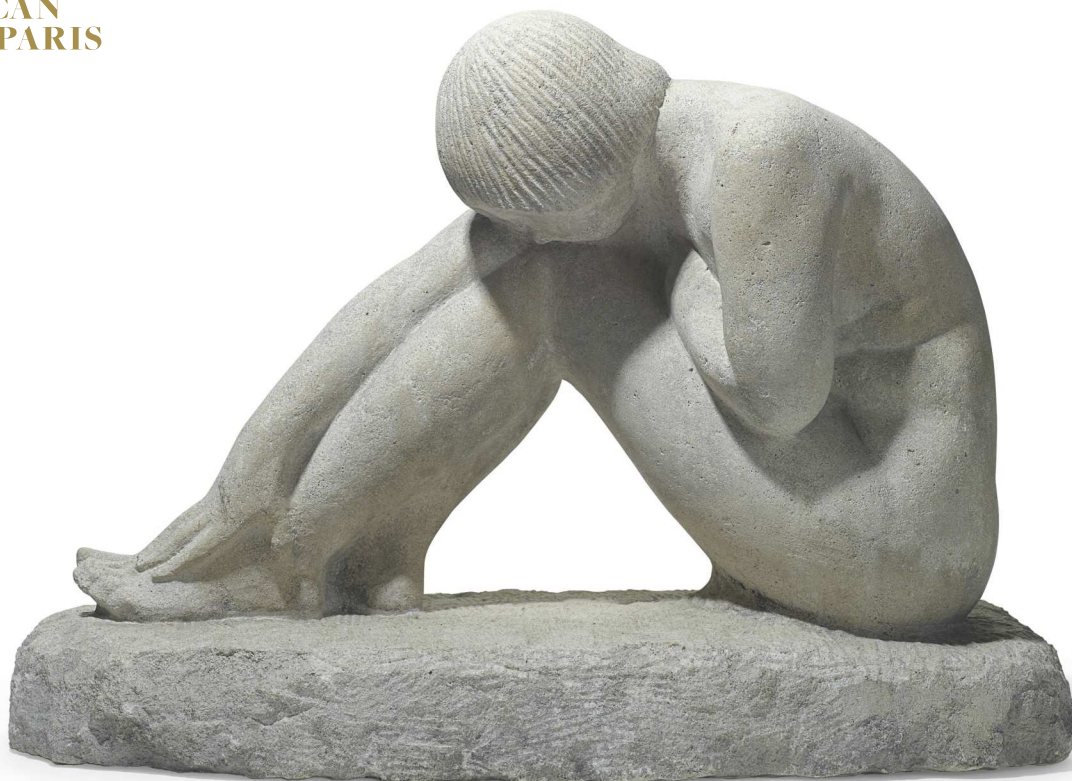
NU FÉMININ AU CHIEN; L'ÉPOUSE DU SCULPTEUR ET
LEUR CHIEN WOLF (FEMALE NUDE WITH DOG; THE WIFE
OF THE SCULPTOR WITH THEIR DOG WOLF), 1915 - 17

polychromed wood

53 by 36cm., 20⁷/₈ by 14¹/₈in.

£ 5,000-7,000 € 5,800-8,100





107



108

107

Cecil de Blaquiere Howard

American, 1888 - 1956

NU FÉMININ MAIN POSÉ SUR LE PIED (NUDE
WITH HER HAND ON HER FOOT), 1913-15

signed: *HOWARD*

stone

31 by 42cm., 12¼ by 16½in.

£ 3,000-5,000 € 3,500-5,800

108

Cecil de Blaquiere Howard

American, 1888 - 1956

LUCY KROHG, 1911-1912

stone

92cm., 36 2/8 in.

EXHIBITED

New York, Armory Show, 1913

W £ 2,000-3,000 € 2,350-3,500

Cecil de Blaquiere Howard

American, 1888 - 1956

BAIGNEUSE (BATHER), 1920

signed: HOWARD

ochre patinated Poracci marble
79cm., 31 $\frac{1}{8}$ in.

EXHIBITED

Paris, Salon d'automne, 1921

'Just inside the grand entrance, in the best position in the entire salon, is a beautiful marble *Bathing Girl* by the American sculptor Cecil Howard. It is attracting great attention'

New York Evening Post, November 1, 1921,

This elegant *Baigneuse* is representative of Howard's move towards a refined classicising ideal. The sculpture functions like a relief, with one principal viewing point. Interestingly, the composition appears to be derived from the figure of a maenad from a 1st-century Roman relief after a Greek 4th-century model with dancing maenads in the musée du Louvre (inv. no. MR 686; Ma 965).

W £ 15,000- 25,000 €17,400-29,000



Fig. 1 Roman marble relief with two maenads, after a 4th-century Greek original, musée du Louvre, Paris (inv. no. MR686; Ma 965).



Cecil de Blaquiere Howard

American, 1888 - 1956

LUCY KROHG, 1920

signed: *HOWARD*, and stamped: *VALSUANI / CIRE / PERDUE*
bronze, light brown patina
45.5cm., 17⁷/₈in.

This fine bronze is one of three executed from an edition of four. An edition at the reduced size of 24cm was also made, with three casts executed.

£ 3,000-5,000 € 3,500-5,800



Cecil de Blaquiere Howard

American, 1888 - 1956

LUCY KROHG, PIEDS CROISÉS (LUCY KROHG, FEET
CROSSED), 1920

signed: *HOWARD*

ochre patinated Seravezza marble

80cm., 31½in.

EXHIBITED

Salon d'automne, 1921

Lucy Krohg was the companion of the Norwegian sculptor Per Lasson Krohg (1889-1965), who is famous for the monumental mural he created for the United Nations Security Council Chamber. Lucy Krohg, who had a long and tempestuous relationship with the painter Jules Pascin (1885-1930), was one of Howard's most important models and was the subject of the sculptor's first public exhibition in the United States, at the New York Armory Show in 1913 (see lot 108). The present nude represents a progression in Howard's style from one evoking Maillol to a cleaner, more classicising, aesthetic, in line with interwar sculptors such as Charles Despiau (1874-1946). The marble is carved en taille directe and has a beautiful polished surface.

W £ 8,000-12,000 € 9,300-13,900





112

112

Cecil de Blaquiére Howard

American, 1888 - 1956

PORTRAIT OF GERMAINE COUPET (1892-1952), CALLED
EXISTENCE, 1913 - 1915

polychromed plaster
31cm., 12 2/8 in.

Germaine Coupet was the sister of Howard's wife Céline. A former shepherdess, artist's muse, writer and painter, she was friends with the artist Marie Laurencin and the surrealist playwright Guillaume Apollinaire. Known also by the pseudonym *Existence*, Coupet appears as the lead character in an unpublished sketch of the first act of *Les mamelles de Tirésias*, but was subsequently substituted for *Tirésias*.

£ 3,000-5,000 € 3,500-5,800

113

Cecil de Blaquiére Howard

American, 1888 - 1956

NU FÉMININ; CÉLINE COUPET, ÉPOUSE DU SCULPTEUR
(FEMALE NUDE; CÉLINE COUPET, THE SCULPTOR'S
WIFE), 1913- 1914

marble

An unfinished original marble.
65cm., 25½in.

W £ 1,800-2,500 € 2,100-2,900

114

Cecil de Blaquiére Howard

American, 1888 - 1956

PORTRAIT OF IRIS SCHWEPPE, 1935

polychromed plaster
42 by 43cm., 16½ by 16⅞in.

Iris Schweppe was a close friend of Howard. The use of polychromy creates a remarkably engaging portrait which, with the sitter's cropped, boyish hairstyle, and piercing blue eyes, strongly evokes the 1930s.

£ 3,000-5,000 € 3,500-5,800



113



114



115

Cecil de Blaquiere Howard

American, 1888 - 1956

SURTOUT DE TABLE, 1919

each signed: *HOWARD*

bronze, dark brown patina, the tazza with embossed copper on
a black marble base

(5)

tazza: 31cm., 12 2/8 in.;

candlesticks: 22.5cm., 8 7/8 in. each

EXHIBITED

Paris, Salon des beaux-arts, 1919;

New York, Milch Galleries, 1920

£ 6,000-8,000 € 7,000-9,300



116

Cecil de Blaquiere Howard

American, 1888 - 1956

SURTOUT DE TABLE, 1919

each signed: *HOWARD*

bronze, dark brown patina, with embossed copper

(7)

central tazza: 33cm., 13in.

pair of small bowls: 14cm., 5½in. each

candlesticks: 22.5cm., 8⅞in. each

EXHIBITED

Paris, Salon des beaux-arts, 1919;

New York, Milch Galleries, 1920

'a set of gold and bronze table decorations by Cecil Howard ... dignified, distinguished, original ... of extreme beauty of proportion ... Vigor and austerity ... The turning of so gifted a sculptor to this class of work is the happiest augury for our decorative arts.'

New York Times, May 15, 1921

£ 8,000-12,000 € 9,300-13,900



117



118



119

117

Cecil de Blaquiere Howard

American, 1888 - 1956

FATIGUE, CIRCA 1919

signed: *HOWARD* and stamped: *C. VALSUANI / CIRE / PERDUE*

bronze, red brown patina

28cm., 11in.

"Cecil Howard arrives at simplicity by the path of knowledge. There is a deal of tall talk about simplification, and too often it is not a matter of choice on the part of the artist, a discriminating search for essentials, but a stupid excluding of all matter too difficult to record. For that reason one is doubly grateful to Howard for his exposition in its honest form of one of the most important esthetic principles ... It is probably because he is so well informed that each sculptured idea carries with it a certainty of intent. *The Dancer*, *Meditation* and *Fatigue* become the embodiment of the mood or the movement they aim to express, done with an unsentimental grace and an aristocratic gesture."

New York Times, January 11, 1925, p. 11

The bronze edition of this languid model was limited to four, with only two casts executed. The model was exhibited at the Whitney Studio Galleries, New York in 1925, and at the Albright-Knox Art Gallery, Buffalo in 1925.

£ 2,500-3,500 € 2,900-4,050

118

Cecil de Blaquiere Howard

American, 1888 - 1956

NU FÉMININ ASSOUPI (FEMALE NUDE SLEEPING), CIRCA 1935

signed: *HOWARD*, numbered: *1*, stamped: *C. VALSUANI / CIRE / PERDUE* and: *BRONZE*
bronze, green brown patina, on a black marble base

10 by 17cm., 4 by 6¾in. overall

£ 800-1,200 € 950-1,400

119

Cecil de Blaquiere Howard

American, 1888 - 1956

BAIN DE SOLEIL, (SUN BATH), CIRCA 1935

signed indistinctly: *HOWARD* and stamped: *VALSUANI / CIRE / PERDUE* and indistinctly stamped: *BRONZE*

bronze, green brown patina

8 by 17cm., 3¼ by 6½in.

£ 600-800 € 700-950

Cecil de Blaquiere Howard

American, 1888 - 1956

STANDING FIGURE, 1928

signed: HOWARD, and stamped: VALSUANI / CIRE / PERDUE

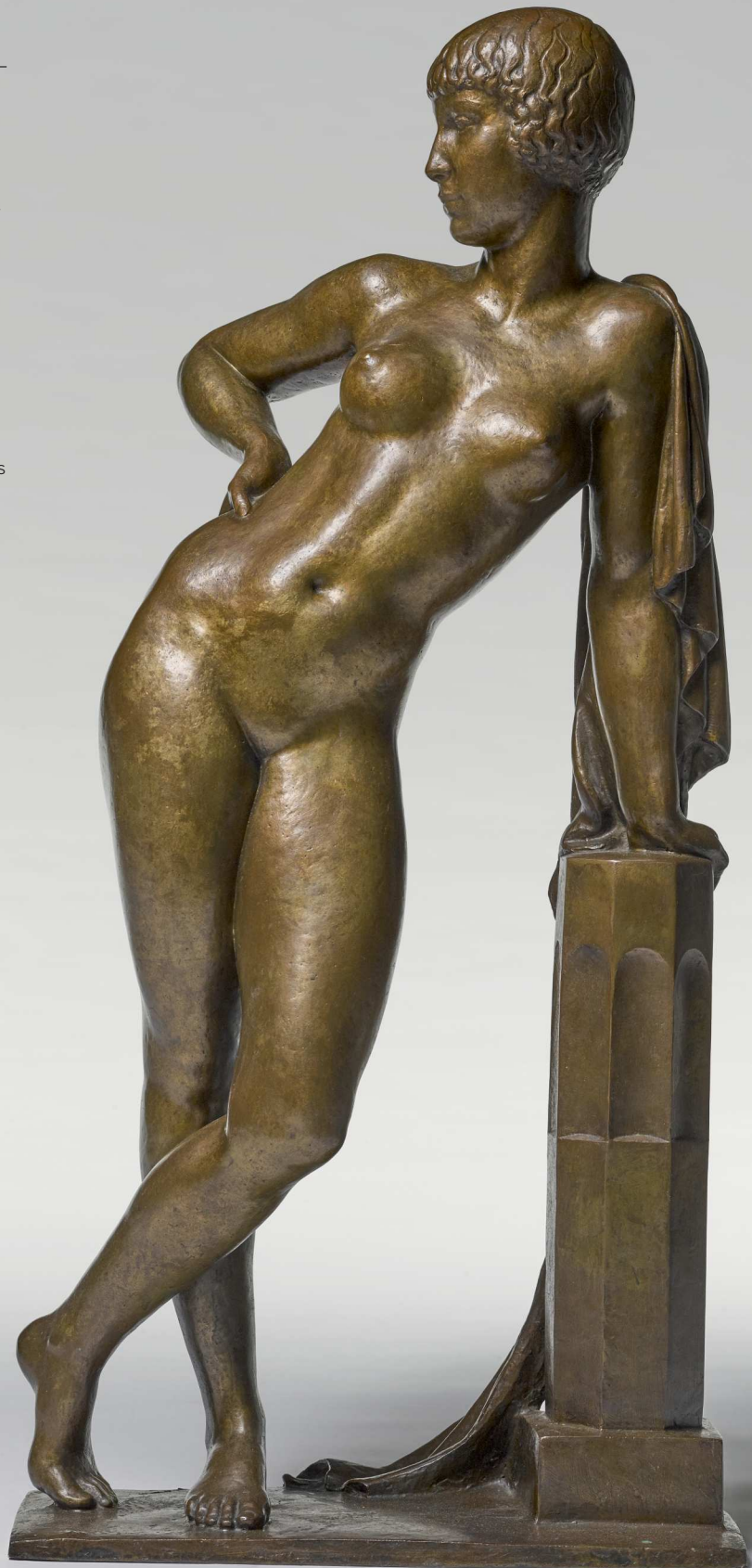
bronze, mid-brown patina
80cm., 31½in.

'Cecil Howard arrives at simplicity by the path of knowledge. There is a deal of tall talk about simplification, and too often it is not a matter of choice on the part of the artist, a discriminating search for essentials, but a stupid excluding of all matter too difficult to record. For that reason one is doubly grateful to Howard for his exposition in its honest form of one of the most important esthetic principles [...] It is probably because he is so well informed that each sculptured idea carries with it a certainty of intent. *The Dancer, Meditation and Fatigue* become the embodiment of the mood or the movement they aim to express, done with an unsentimental grace and an aristocratic gesture.'

New York Evening Post, March 10, 1928, p. 11

The stone version of this elegant nude, carved en taille directe, was first exhibited at the Whitney Studio Club in 1928 where it was met with acclaim. Two further bronze cast of the model are known: one in the Whitney Museum of American Art, and one formerly in the collection of Henry Luce III, sold Christie's New York 27 December 2011, lot 30 (\$37,500). The model appeared on the cover of the 2011 Conner-Rosenkranz exhibition catalogue: *Conner-Rosenkranz: Selections from Thirty Years 1980-2010*. The present bronze has a beautiful mid-brown patina.

W £ 15,000-20,000 € 17,400-23,200



120



121

121

Cecil de Blaquiere Howard

American, 1888 - 1956

TROIS FEMMES À L'ANTIQUE (THREE WOMEN
À L'ANTIQUE), SKETCH, 1913-15

painted plaster
23cm., 9in.

£ 1,000-1,500 €1160 - 1740

122

Cecil de Blaquiere Howard

American, 1888 - 1956

FEMME À L'ANTIQUE (WOMAN À L'ANTIQUE),
SKETCH, 1954

signed: HOWARD ©
patinated plaster
22cm., 8⁵/₁₆in.

£ 300-500 € 350-600

123

Cecil de Blaquiere Howard

American, 1888 - 1956

THE STAR GAZER, 1955

patinated plaster
20.5cm., 8in.

£ 800-1,200 € 950-1,400



122



123

Cecil de Blaquiere Howard

American, 1888 - 1956

TIREUSE À L'ARC (ARCHER), 1926-28

signed: HOWARD

Chassagne stone, with a wood bow

figure: 72cm., 28³/₈in.

92.5cm., 36³/₈in. including bow

LITERATURE

L'illustration, 20 October 1928

A keen sportsman, Cecil Howard practiced archery for over twenty years. He was awarded fourth place at the 1927 French championships. This superb stone figure, carved en taille directe, recalls statues of the goddess Diana and mythical Greek women such as Atalanta. It reflects Howard's own interest in athleticism, as well as evoking the spirit of the Art Deco in Paris in the interwar period. Two bronze casts were made after the present model.

W £ 12,000-18,000 € 13,900-20,900





Fig: 1 Cecil Howard carving the marble version of the Torse de boxeur.

125

Cecil de Blaquiére Howard

American, 1888 - 1956

TORSE DE BOXEUR EN MOUVEMENT (TORSO
OF A BOXER IN MOVEMENT), 1930

plaster
118cm., 42½in., and

'Other sculpture includes a startling carved stone
Torso by Cecil Howard', *New York Times*, October
24, 1937

The Burgundy stone version of this dynamic
model was displayed in the American Pavillon at
the 1937 Paris Exposition Universelle, and was
awarded a Grand Prix. The twist in the upper
torso creates a particularly engaging study, which
recalls antiquities such as the *Belvedere Torso* in
the Vatican Museums and the *Barberini Faun* in
the Glyptothek, Munich, refer F. Haskell and N.
Penny, *Taste and the Antique*, New Haven and
London, 1981, pp. 202-205, 311-314, nos. 33, 80.

W £ 5,000-7,000 € 5,800-8,100

"He [Cecil Howard] has said that his
real education came from studying
the classical sculpture in the Louvre
and from living forms."

BEATRICE GILMAN PROSKE

Brookgreen Garden Sculptures, 1968, p. 280



126

Cecil de Blaquiere Howard

American, 1888 - 1956

OF THE ESSENCE, 1926

plaster and wood

126cm., 49⁵/₁₆in.

stools: 94.5cm., 37¹/₄in., and 97.5cm. 38³/₁₆in.

This elegant ideal male nude is reminiscent of a kouros, specifically, in its hint of movement, the celebrated 5th-century Kritios Boy in the Acropolis Museum, Athens. The original Burgundy stone version of the present model, executed en taille directe, led to Howard being awarded the prestigious Gold Medal of the Architectural League of New York in 1955. A stone reduction was exhibited in the 2012 exhibition *Youth and Beauty : Art of the American Twenties* held at the Brooklyn Museum, the Dallas Museum of Art and the Cleveland Museum of Arts. A bronze edition of the reduction exists with two casts executed.

W £ 5,000-7,000 € 5,800-8,100



Fig. 1: Of the Essence exhibited in the Winter Garden at Howard's Paris home, 1934





127

127

Cecil de Blaquiere Howard

American, 1888 - 1956

FLYING HEAD-SCISSORS, 1930

signed: HOWARD ©
gilt bronze
17cm., 6¾in. overall

EXHIBITED

New York, Carroll Carstairs Gallery, *Sport in miniature sculpture by Cecil Howard*, 17 November-1 December 1936

£ 400-600 € 500-700

128



128

Cecil de Blaquiere Howard

American, 1888 - 1956

SIDE HEAD LOCK, CIRCA 1935

signed: HOWARD III and stamped: C. VALSUANI / CIRE / PERDUE and BRONZE
bronze, blackish brown patina, on a wood base
16cm., 10¼in.

EXHIBITED

New York, Carroll Carstairs Gallery, *Sport in miniature sculpture by Cecil Howard*, 17 November-1 December 1936

£ 600-800 € 700-950

129



129

Cecil de Blaquiere Howard

American, 1888 - 1956

TOE-HOLD, CIRCA 1935

signed and numbered: HOWARD IV, stamped: BRONZE twice, and stamped: VALSUANI / CIRE / PERDUE, and with a label to the underside inscribed: N°3 / DOUANES / EXPOSITIONS / PARIS
bronze, black patina
8 by 14cm., 3⅛ by 5½in.

EXHIBITED

New York, Carroll Carstairs Gallery, *Sport in miniature sculpture by Cecil Howard*, 17 November-1 December 1936

£ 600-800 € 700-950

130

Cecil de Blaquiere Howard

American, 1888 - 1956

LEG-LOCK, CIRCA 1935

signed: *HOWARD IV* and stamped: *C. VALSUANI / CIRE / PERDUE* and *BRONZE*, and with a label to the underside: *DOUANES EXPOSITION*
bronze, dark brown patina
14cm., 5½in.

EXHIBITED

New York, Carroll Carstairs Gallery, *Sport in miniature sculpture by Cecil Howard*, 17 November-1 December 1936

£ 1,000- 1,500 €1160-1740



131

131

Cecil de Blaquiere Howard

American, 1888 - 1956

BACK-FALL, CIRCA 1935

signed: *HOWARD IV* and stamped: *C. VALSUANI / CIRE / PERDUE* and: *BRONZE*
bronze, black patina
20cm., 7⅞in.

EXHIBITED

New York, Carroll Carstairs Gallery, *Sport in miniature sculpture by Cecil Howard*, 17 November-1 December 1936

£ 1,000- 1,500 €1160-1740



130



133



132

132

Cecil de Blaquiere Howard

American, 1888 - 1956

RODÉO, 1930

signed: *HOWARD*
gilt bronze, on a wood base
10 by 12.5cm., 4 by 4 $\frac{7}{8}$ in. overall

EXHIBITED

New York, Carroll Carstairs Gallery, *Sport in miniature sculpture by Cecil Howard*, 17 November-1 December 1936

£ 300-500 € 350-600

133

Cecil de Blaquiere Howard

American, 1888 - 1956

LEFT CROSS, CIRCA 1930

signed: *HOWARD*
gilt bronze
group: 7.5cm., 3in.;
socle: 4cm., 1 $\frac{1}{2}$ in.

EXHIBITED

New York, Carroll Carstairs Gallery, *Sport in miniature sculpture by Cecil Howard*, 17 November-1 December 1936

£ 400-600 € 500-700

134

Cecil de Blaquiere Howard

American, 1888 - 1956

ARM PULL, CIRCA 1930

signed: *HOWARD*
gilt bronze
12 by 11.5cm., 4 $\frac{3}{4}$ by 4 $\frac{1}{2}$ in.

EXHIBITED

New York, Carroll Carstairs Gallery, *Sport in miniature sculpture by Cecil Howard*, 17 November-1 December 1936

£ 400-600 € 500-700



134



135

135

Cecil de Blaquiere Howard

American, 1888 - 1956

ACCIDENTAL TRIP, CIRCA 1930

signed: HOWARD
bronze, brown patina
12.5 by 12cm., 4⁷/₈ by 4³/₄in.

EXHIBITED

New York, Carroll Carstairs Gallery, *Sport in miniature sculpture by Cecil Howard*, 17 November-1 December 1936

£ 600-800 € 700-950



136

136

Cecil de Blaquiere Howard

American, 1888 - 1956

UPPERCUT (CERDAN VERSUS LA MOTTA), 1949-50

signed: HOWARD © and with a label to the underside inscribed
in ink: CERDAN / UPPERCUT
bronze, dark brown patina, on a black marble base
19 by 19cm., 7¹/₂ by 7¹/₂in.

£ 1,200-1,800 € 1,400-2,100

137

Cecil de Blaquiere Howard

American, 1888 - 1956

FINISH OF CROTCH-HOLD AND THROW, CIRCA 1930

signed: HOWARD
gilt bronze
11.5 by 11.5cm., 4¹/₂ by 4¹/₂in.

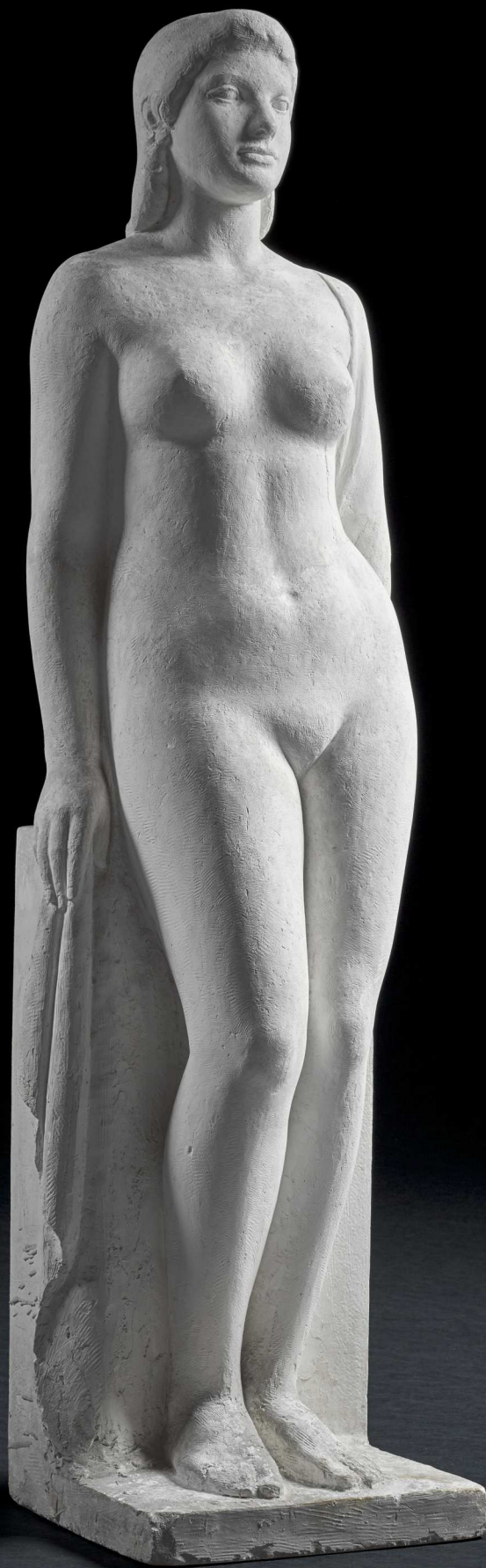
EXHIBITED

New York, Carroll Carstairs Gallery, *Sport in miniature sculpture by Cecil Howard*, 17 November-1 December 1936

£ 400-600 € 500-700



137



138

Cecil de Blaquiere Howard

American, 1888 - 1956

NU FÉMININ DEBOUT (STANDING FEMALE
NUDE), 1938

signed: *HOWARD*

plaster

126cm., 49⁵/₁₆in.

W £ 4,000-6,000 € 4,650-7,000

Cecil de Blaquiere Howard

American, 1888 - 1956

TORSE FÉMININ (FEMALE TORSO), 1930-38

Burgundy stone

An unfinished original marble.

56cm., 22in.

W £ 8,000-12,000 € 9,300-13,900





140



141

140

Cecil de Blaquiere Howard

American, 1888 - 1956

NU FÉMININ ET ENFANT (FEMALE NUDE WITH CHILD), 1950-54

bronze, brown patina
41cm., 16¼in.

£ 2,000-3,000 € 2,350-3,500

141

Cecil de Blaquiere Howard

American, 1888 - 1956

NU FÉMININ DEBOUT, CIRCA 1935

signed: *HOWARD* and stamped: *C. VALSUANI / CIRE / PERDUE* and: *BRONZE*

bronze, dark brown patina, on a green marble base
24cm., 9½in.

£ 600-800 € 700-950

142

Cecil de Blaquiere Howard

American, 1888 - 1956

SAINT-FRANÇOIS D'ASSISE (ST FRANCIS OF ASSISI), 1954

signed: *HOWARD* ©
patinated plaster
22cm., 8½in.

£ 300-500 € 350-600



142

143

Cecil de Blaquiere Howard

American, 1888 - 1956

NU FÉMININ DEBOUT (FEMALE NUDE), 1927

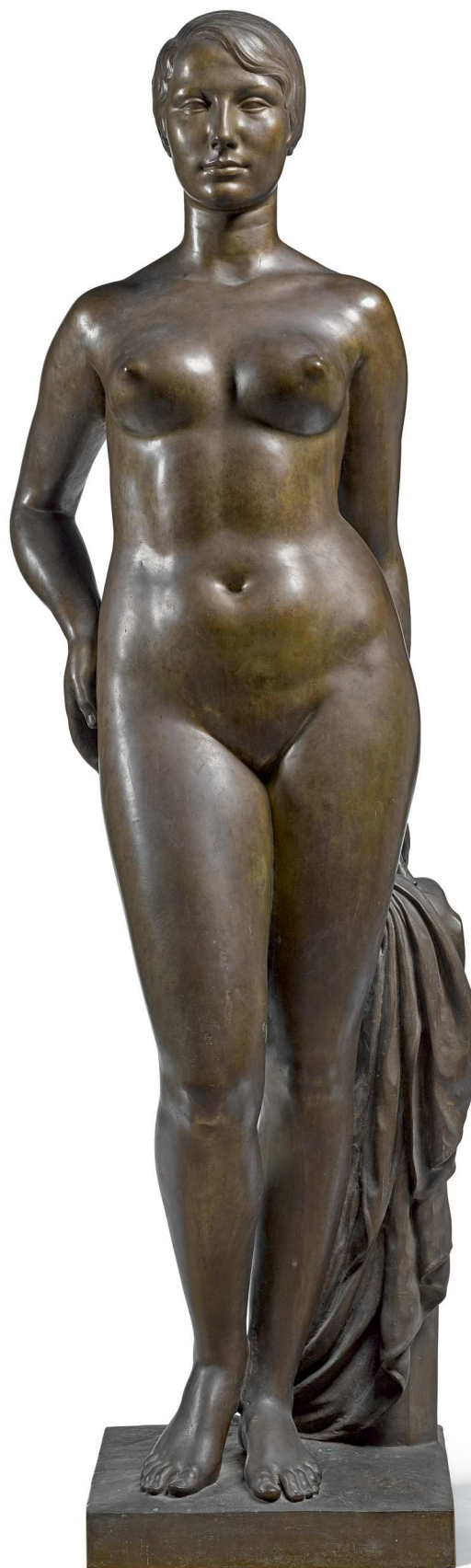
signed: *HOWARD*
bronze, brown patina
176cm., 69 2/8 in.

EXHIBITED

Paris, Exposition universelle, 1937, American Pavilion

This elegant bronze nude was awarded a Grand Prix when exhibited at the Exposition Universelle of 1937. The stone original, carved en taille directe, was presented at the Salon des Tuileries in 1928, and later entered the collections of the Whitney Museum of American Art, New York in 1941, under the title *Figure*. A smaller cast of the present bronze was sold at Drouot in Paris on 8 October 2014, lot 157 for €10,200.

W £ 8,000-12,000 € 9,300-13,900



143

144

Cecil de Blaquiere Howard

American, 1888 - 1956

MEDALLION WITH JOAN OF ARC

signed: *HOWARD ©* and numbered: //
bronze, mid brown patina
22.8cm., 9in. diameter

£ 600-800 € 700-950

END OF SALE



144

Sotheby's EST.
1744

Collectors gather here.



JOHN WILLIAM GODWARD
Beauty in a Marble Room
Estimate £300,000–500,000

Victorian, Pre-Raphaelite &
British Impressionist Art
Auction London 13 July 2017

Viewing 8 – 13 July

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 5731 SIMON.TOLL@SOTHEBYS.COM
SOTHEBYS.COM/VICTORIAN

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS



Sotheby's EST. 1744
Collectors gather here.

Edward Hodges Baily (1788-1867)
The Three Graces
Estimate £600,000–1,000,000



TREASURES

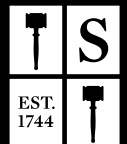
Auction London 5 July 2017

Viewing 1 – 5 July

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 5493 ALEXANDER.KADER@SOTHEBYS.COM
SOTHEBYS.COM/TREASURES

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS



© 2015 ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK



ANDY WARHOL. \$(4), 1982

TREASURE THE ART. UNLOCK THE VALUE.

As the art market reaches new heights, it is time to look at your art in a new light.

Sotheby's Financial Services allows you to enjoy your investment in fine art, decorative art or jewellery with renewed liquidity, capitalising on its value while maintaining ownership.

With over 25 years of experience in art lending, more than \$4 billion in loans made to date, and in-depth knowledge of the international art market, we can arrange truly bespoke financing solutions for our clients.

Comprehensive valuations from renowned specialists combined with unparalleled market expertise enable us to offer loans discreetly and with unmatched speed.

Contact us for a confidential consultation today.

Enquiries

New York +1 212 894 1130
London +44 (0) 207 293 6006
Hong Kong +852 2822 8188
services@sothebysfinancial.com
sothebysfinancial.com

Sotheby's FINANCIAL SERVICES

THE EXPERTS IN ART FINANCING



Sotheby's

ABSENTEE/TELEPHONE BIDDING FORM

Sale Number L17230 | **Sale Title** 19TH & 20TH CENTURY SCULPTURE | **Sale Date** 12 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

Sofia 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

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 Beale
Rick Jenkins
Amanda Harvey
Oscar Giacomini
Catalogue Designer
Terence Sullivan
Colour Editor
Martin Rogers
Production Controller
Dan Fisher

INDEX

- Barre, Jean-Auguste 39
Barrias, Louis-Ernest 87, 88, 89
Bartholdi, Frédéric Auguste 3
Bartholomé, Albert 84
Barye, Antoine-Louis 4, 16
Bastien-Lepage, Jules 52
Boisseau, Émile-André 57
Borghi, Ambrogio 83
Boucher, Alfred 48, 85
Brütt, Adolf Karl Johannes 86
Buemi, Salvatore 23
Bulens, René 43
- Caradossi, Vittorio 80
Carpeaux, Jean-Baptiste 33
Carrier-Belleuse, Albert-Ernest 25, 28, 29, 30, 32, 34, 35, 36, 37
Chapu, Henri Michel Antoine 50, 53
Chauvet, Florentin Louis 51
Clésinger, Jean Baptiste 19
Clésinger, Jean-Baptiste 20
Cordier, Charles-Henri-Joseph 27
- Dalou, Aimé-Jules 61, 62, 63
Dejean, Louis 99, 100
Dimitriadis, Constantino 97
Drivier, Léon Ernest 90
- Epinay, Prosper d' 54
- Felli, L. 59
Ford, Edward Onslow 67
Frampton, George James 76
Fratin, Christophe 21
Frilli, Antonio 44
Frison, Barthélémy 55
- Gechter, Théodore 38
Gilbert, Alfred 65
- Hofer, Ludwig von 56
Howard, Cecil de Blaquiere 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144
- Idrac, Jean Marie Antoine 17
- Kéléty, Alexandre 93
- Lambeaux, Jef 92
Larche, Raoul François 77
Latour, Louis Marie Blaise 47
Le Faguays, Pierre 98
Leroux, Frédéric-Étienne 45
Lombardi, Giovanni Battista 58
- Mackennal, Edgar Birtram 66
Madrassi, Luca 82
Manship, Paul 71
Marochetti, Carlo 73
Moreau, Hippolyte-François 42
- Papworth, Edgar George II 41
Pereda, Raimondo 24
Pina, Alfredo 91
Pradier, Jean-Jacques 9, 10
Puech, Denys 15
- Rodin, Auguste 31
Romanelli, Pasquale 46
Romanelli, Raffaello 40, 69
Rude, François 12
- Samuel, Charles 49
Sicard, François Léon 18
Simonetti, Achille 22
Sinding, Stephan Abel 96
Stuck, Franz von 78
Ségoffin, Victor Joseph 68
- Tofanari, Sirio 95
- Zorn, Anders 64

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

**SOOTHEBY'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 Cingilloğlu
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.

SOOTHEBY'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 Poltmore

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.