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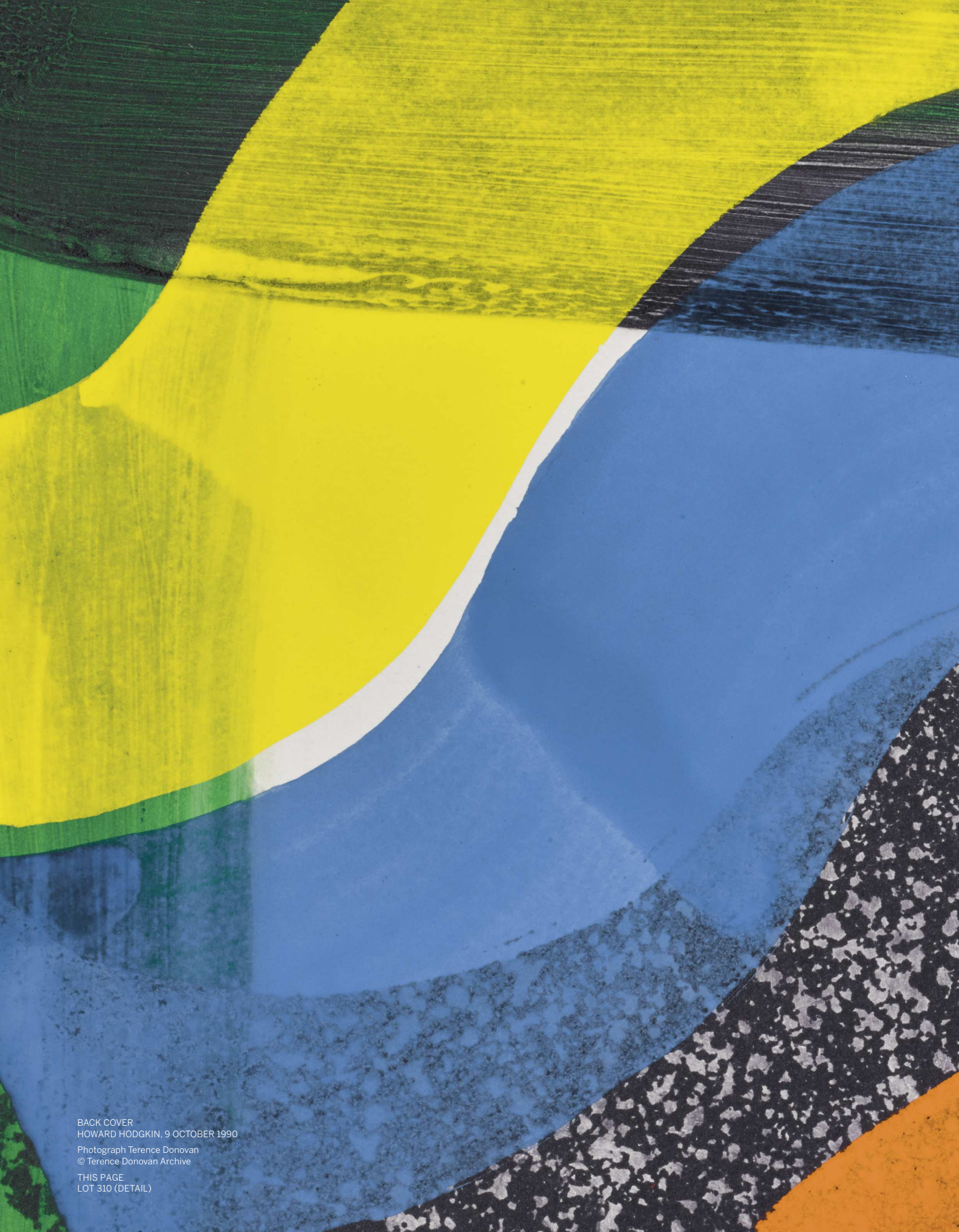


# Howard Hodgkin

## PORTRAIT OF THE ARTIST

LONDON 24 OCTOBER 2017





BACK COVER  
HOWARD HODGKIN, 9 OCTOBER 1990  
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# Howard Hodgkin

PORTRAIT OF THE ARTIST







# Howard Hodgkin

## PORTRAIT OF THE ARTIST

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# Grist to the mill

ANTONY PEATTIE

Collecting ran in Howard Hodgkin's family: he was named after an ancestor, Luke Howard, who was the first man to identify and name cloud forms (*Essay on the Modification of Clouds*, 1803). Howard's great-grandparents, John Eliot Hodgkin, and his wife Edith filled their house with English ceramic tiles, and published *Examples of Early English Pottery, Named, Dated, and Inscribed* in 1891 (Fig.1). John Eliot inventoried his other collections in three volumes in 1900 as *Rariora*. It covers 'things wondrous rare and strange', including: papal indulgences; 3,500 papers relating to the transvestite Chevalier d'Éon; incunabula; bearded women; macaronis; medals; mezzotints; 182 engravings of firework displays; 10 specimens of salt-glaze bear-jugs, etc, etc. (Fig.2). (Howard owned one example, Lot 299)

Howard once said that he first encountered the word antique in a comic, at the age of seven, when he had been evacuated to America during World War II: Minnie Mouse was on the phone talking about the footstool she had just bought. He assumed the word was pronounced 'Anti-queue'. He had an insatiable curiosity about the world, art and culture. As a child he consumed whole volumes of the *Illustrated London News* and prided himself on his 'general knowledge'. He taught me the meaning, the indispensable meaning of the word 'bobèche' (drip-pan). On Long Island he stayed for some time with Betty Babcock, an Esso heiress, addicted to foxhunting and collecting antiques. In the Depression she had stopped at a gas station and noticed that the owner's interior included a fine set of Federal period panelling. Betty bought it, in exchange for a new fridge.



Fig. 2

As a would-be artist (who had to wait until he was thirty to see his first solo exhibition) and a part-time art teacher, trading in antiques supplemented Howard's inadequate salary: it furnished him with funds to buy a washing machine or take the family on holiday. He specialised in frames, hitchhiking with them from Bath to London, as he never learned to drive. He loved mirrors whose glass was so old that you could not see your reflection. He found a gilt bronze urn that had once decorated Carlton House. Visitors to his family house in Addison Gardens remember seeing a magnificent black stone calligraphic relief, the dedication to a West Bengal mosque, dated AH 905/7 July 1500. It may have belonged to Thomas Hope of Deepdene. He sold it through his friend the dealer Terence McNerney to the Met in New York (1981.320). An exquisite, inlaid early 17th century Gujarati *qalamdan* or writing desk, made for the Ottoman market, was bought by the Virginia Museum of Fine Arts (82. 114). Its calligraphy declares, 'When opened I am like a hidden treasure / Which gives continuous pleasure to its owner.' (Joseph M. Dye III, *The Arts of India*, 2001, p.440). The four Persian miniatures Howard found, pages from the Mughal *Dastan-i-Masih*, or *Life of Christ*, c.1601-5, are now in major museums all over the world. He said they bought him the house at Long Dean, Wiltshire, where he lived 1966-1977.

There was delight in the orphan: finding some misrecognized piece, restoring it to its rightful primary place. He once bought an early 19th century mahogany teapot, which stood on four tiny lion's paw feet. Holes had been drilled through the faces above them. Nobody knew what the feet were. Howard had them photographed and the images enlarged. They are now identified as late Roman ivory casket fittings. He gave them to the British Museum, in memory of his father, Eliot Hodgkin, the gardener, (not his cousin the homonymous painter in tempera, who was also an avid collector of French art) (BM 1984,1201.3).





Fig. 1

Howard was drawn to the exceptional, the occasion when a standard formula gives way to something different and alive. This was the principle behind his great collection of Indian paintings and drawings, but also prevailed elsewhere: marble busts generally flatter the patrons who commission them. The Regency husband and wife [Lot 14] wear togas to indicate their position in society but have the confidence to be portrayed as they were, formidably ugly. And chairs: Howard never turned a good chair down; there was always room for more. He believed in what he called 'Costume jewellery for the home': objects with little apparent, practical use that excited the eye in unexpected ways, such as the grotesque Italian brackets, enormous wooden salmon, ceremonial Indian parasol, marble slab inlaid with semi-precious stones, multiple copies of the same (unread) work, *Tommy and Grizel* by J.M. Barrie, bound in two colours, or the decorated ostrich egg.

His equally passionate and abiding aversions included folk art - fish on legs, in India or elsewhere -- and ghoulish attempts to revive the art of the past: 'The tradition has not died!' Yes, it has. And, in England, treen, which he dismissed, citing a friend who called it latrine.

Catalogues from the auction house whales (Christie's, Sotheby's, Bonhams) thudded onto the doormat, accompanied by smaller fry (Dreweatt and Bloomsbury; Woolley and Wallis in Salisbury; Gorringe's of Lewes; Wilkinson's in Doncaster; Lyon and Turnbull in Edinburgh; Ader, Piasa, Daguerre, Eve in Paris; Bassenge in Berlin). Some went straight into the bag for the nearby Oxfam bookshop, (Watches, Contemporary Middle Eastern Art and "Important Jewels"). Others headed

for the bedside table, where a tape measure waited to decode those misleading full-page photos, where the photographer has got far too close....

He marked auction catalogues with an MH for 'must have' when he wanted something really badly. Howard's technique in auctions was bold rather than subtle. If he attended in person he would hold up a pencil to signify he was continuing to bid. He tended not to bring it down until he'd won the lot. He often paid 'too much'. Bargains, he explained, are a snare and a delusion.

'It's all grist to the mill', Howard insisted, meaning that in some way, shopping -- 'Collecting is ultimately, shopping', he insisted in 2011 -- fed his work: work was always a priority; the things that he bought were in some way necessary. Can any connections be drawn?

Of course there was decorative art from India and Islamic cultures: he loved the voluptuous curves of hookah bases and the patterns of inlaid metals, called Bidri. An Mughal textile surfaces in the background to his prints *Bleeding* [Lot 162] and *Mourning* from 1982, also in *Moonlight* (1980). He was fascinated by collage, inlaid items and surface patterns of all kinds; mosaics, renaissance pietra dura, Cosmati, scagliola, cuerda seca, cloisonné and marquetry. It inspired him in 1992, when he designed the giant mural for the British Council building in New Delhi, featuring the shadows cast by a Banyan tree and executed in black Cuddappah stone and white Makrana marble. The maquette is Lot 322. His appreciation for calligraphy relied on not understanding what the words said: he explained, that meant he could evaluate it entirely on the basis of style and quality.





Howard Hodgkin at home in London c.1984  
© Antony Peattie, Howard Hodgkin Archive

Fragments were more potent than entire panels, because they freed the imagination. That also held true for his collection of Indian paintings and drawings. He avoided making a collection based on narrative, topography or period: he wanted masterpieces, irrespective of where or when they were produced. I learned not to ask, why is the monkey flying through the air? Or, why does the cow lift a hoof towards the prince? Such concerns distracted from the only issue that mattered, quality. He was a passionate advocate of Indian drawing, done not with a pencil, but with the fine tip of a camel or squirrel-hair brush, dipped in ink. When the critic Brian Sewell dismissed the entire corpus of Indian drawing, Howard rebuked him publicly at a Dorchester dinner for Gilbert and George.

But, as he once said, 'Masterpieces are impossible to live with. They demand too much attention.'

So he did not shy away from buying works that were easier to live with. He could never resist an elephant. He wrote in 1983: 'good Indian drawings of elephants are more frequently encountered than drawings of any other subject.... Perhaps the shifting volume and surface, the loose skin and the obvious structure inside it, the colossal weight which can defy gravity with a leap in the air then sink to the ground in a heap like a mountain, were to the Indian artist what the changing forms and moods of the human body are supposed to have been to the Post-Renaissance European artist.' That is from the preface to the catalogue for his 1983 exhibition *Indian Drawing* at the Hayward Gallery. Howard co-curated that with Terence McNerney, who recently suggested to me that Howard may have identified with elephants, particularly when they run amok or fight back, as they often do in the works that he favoured.

Reading also provided a necessary distraction; Howard read voraciously, with the zeal of an auto-didact. His devotion to the works of Agatha Christie began early: in 1946, shortly after the end of the war, his influential 'cousin' Marjorie Fry, Roger Fry's sister, arranged for him to stay three weeks with a family in France, to improve his French. He hid Agatha Christie in his luggage and found it a great resource. The father, Pierre Artur, had been director of the newspaper *Ouest-Éclair*, 1940-1944 (later renamed *Ouest-France*). At the Liberation he had been charged with collaborating and was sentenced to 10 years of 'indignité nationale'. Howard remembers a governess taking a fancy to him and expressing it by giving him a heavy and elaborate bronze cross to wear round his neck. He painted the room of one of the daughters, who wrote to him afterwards, 'Le soleil roule, roule, roule!' All through his life he resorted to re-reading Agatha Christie in order to free his mind, so that he could work on paintings in his head. He liked to begin reading at the book's end and then work his way back to the start. (See Lot 396).

Like his great-grandfather, Howard loved prints, mezzotints, engravings etc, delighted to find that he could own work by Breughel, Hogarth, Piranesi, William Blake and Poussin. Poussin was a particular hero, his model for a classical artist. His first art master Wilfrid Blunt introduced him to (and wrote the book) on *The Art of Botanical Illustration* (1951), while his mother Katherine Hodgkin, contributed studies of flowers to the collection of the Royal Horticultural Society at Kew.

He loved sculpture of all kinds, particularly of the human head, but had a special affinity for reliefs, in wood, in marble and in engravings, fascinated by the way a panel surface can be worked, so that it conjures up major depth from almost nothing. So portraits joined Agonies in the Garden, allegorical figures and angels.



Howard Hodgkin, *Dirty Window*, 2014 - 2015  
© Estate of Howard Hodgkin

Reliefs may shine light on his analogous practice as an artist. Howard insisted his paintings were objects; he incorporated the frames around his panels, painting over them, so that they belonged to the work. On at least three occasions, he reused the frame around an Iznik tile for his own work. I bought Howard an Iznik tile inlaid into a table, as a present, at an auction in Montrose, Angus, Scotland [Lot 393]. When it arrived it was obvious that the tile was new: 'Made in Florence,' it said on the back....Howard saved my embarrassment by converting its frame into a support for a painting, *Dirty Window*, 2014-2015.

He paid way over the odds for a magnificent Iznik tile at auction [Lot 234]. Its frame served as the base for *My Only Sunshine*, 2014-2015. It's perhaps worth saying that this recycling yielded Howard moral, rather than fiscal satisfaction.

Working on wood, he almost always left passages at the edges unpainted, with gouge marks, bruises, damage visible, so that the viewer would be reminded of the 'thingness' of the work. Technology helped: Jack Shirreff, his printer in Wiltshire, taught him to use carborundum in his print-making: a heap of silicon carbide grit made a mountain on the plate, so that, when paper was pressed over it, a valley was created, adding remarkable 3D depth and texture to the prints – see, for example, the intaglio prints, such as the Palm series, *Indian Tree*, *Moroccan Door*, the Venice series, *Frost and Tears*, *Idle Tears*. This marked out a common interest for Howard and his near contemporaries, Stephen Buckley and Keith Milow, who also explore the area where sculpture meets painting.

Howard insisted his paintings were hung flat on the wall, using mirror plates. He hated seeing them leaning against a vertical surface, as that destroyed the appeal of transparency: the illusion that the surface can act like a window. He ensured that, when you entered his houses (in London, Wiltshire and France), you could see from the front door right through and out to the other side of the building.

His favourite food was jelly.

He was fascinated by ornament: how could an abstract pattern, carved on an ivory tusk, for example, in stained glass or woven into a carpet exert such a strong intellectual/emotional hold over the viewer, thanks to the harmonies of its arabesques? He paid special attention to tapestries, convinced that they had languished in fashion's shadows for too long.

He collected Oriental tiles from all periods, Mamluk and Kashan to Damascus, which were almost always fragments from a larger pattern. Peter Malone and Ceri House made it possible to hang them flat on the wall, like his own work and as their makers had intended them to be seen, rather than leaning haphazardly along a mantelpiece.

Characteristically, Ilkhanid Persian tiles of the 13th century feature 3D calligraphy, while Iznik tiles exult in raised Armenian red bole.

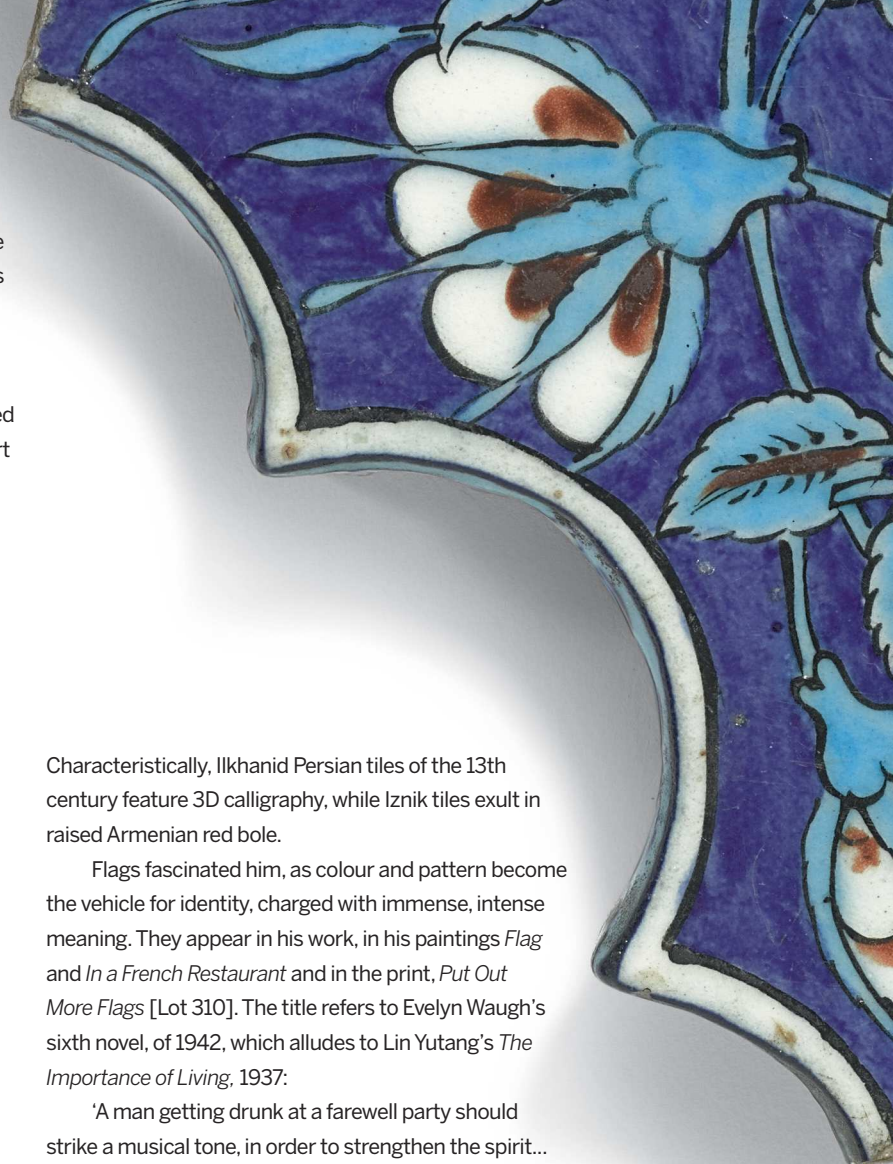
Flags fascinated him, as colour and pattern become the vehicle for identity, charged with immense, intense meaning. They appear in his work, in his paintings *Flag* and *In a French Restaurant* and in the print, *Put Out More Flags* [Lot 310]. The title refers to Evelyn Waugh's sixth novel, of 1942, which alludes to Lin Yutang's *The Importance of Living*, 1937:

'A man getting drunk at a farewell party should strike a musical tone, in order to strengthen the spirit... and a drunk military man should order gallons and put out more flags in order to increase his military splendour.'

"I have absolutely no desire to collect my own work," Howard once said, "but do have what with age seems an almost unquenchable thirst for acquiring other things to look at". He himself kept back only two of his own paintings, *Travelling* [Lot 317] and *Bedroom* [Lot 69] that appeared in his first exhibition at the ICA in 1962, but were never sold.

Having been short of money through much of his early adult life, when his parents were unwilling to support his ambition to be an artist, Howard appreciated what it can do. He wanted to give away considerable sums to people who needed it. He did not save the money he earned, however. He spent it on objects, on 'Must Haves'. This sale will enable his executors to fulfill his wishes.

Howard Hodgkin's partner since 1984, Antony Peattie was co-editor of *The New Kobbé's Opera Book*, 1997. His new work, *The Private Life of Lord Byron*, will be published by Unbound in 2018.





# Howard Hodgkin

## PORTRAIT OF THE ARTIST

PAUL MOORHOUSE

'I have absolutely no desire to collect my own work, but do have what with age seems an almost unquenchable thirst for acquiring other things to look at.'<sup>1</sup> For an artist famously averse to discussing his motives, this statement, which he made in 1994, ranks among his most forthright. Howard Hodgkin had a life-long passion for collecting. It started early, when as a child he began assembling what would eventually become an extensive and important collection of Indian art. But Hodgkin did not stop there. Over the course of seven decades, his interests widened impressively. A glance at the inventory of the estate he left after his recent death in March 2017 reveals a bewildering diversity. In addition to Indian art, his eclectic taste extended to the wider field of Islamic art; modern British paintings; tapestries, rugs and carpets; sculpture; prints; furniture; antiquities; ceramics and glass; and, not least, a library, situated under his studio, containing an astonishing array of archives and books. As Hodgkin himself attested, his thirst for 'things' seemed boundless.

This raises an interesting question, namely the extent to which Hodgkin's activities as a collector intersected with, and perhaps reflected, his artistic preoccupations. It is well known, not least from the artist's own lips, that his life and work were closely enmeshed. He observed, 'My entire life is in my paintings.'<sup>2</sup> With memory as his abiding subject, his art is essentially and distinctively autobiographical. Beginning always with a vivid visual impression, he strived indefatigably to recreate pictorial equivalents for personal, often intensely private, experiences. From meetings with friends to erotic encounters, and convivial dinner parties to glimpsed landscapes, his journey through the world provided an inexhaustible mine of material.

While memory was Hodgkin's touchstone, he grasped, however, that literal description alone could not provide a complete account of the subjects he addressed. Our interactions with people, places and things are not only visual, and memories never simply mental pictures. Our internalised impressions are refracted through feeling. Hodgkin was profoundly attuned to that human condition, and in actively recalling past events his work engaged with what he described as 'emotional situations'.<sup>3</sup> The feelings he associated with particular moments were his quarry. But how to make visible the memory of a feeling, something that is without substance? In creating works of art that seek to give tangible, objective form to these evanescent experiences, Hodgkin recognised that his involvement with collecting 'other things' had an important bearing. Acknowledging his insatiable urge to collect, he said about collecting Indian Art that 'though the pictures haven't influenced me very much, I think the art of collecting certainly has'.<sup>4</sup> As this observation implies, the connection between the collector and the artist is a complex one, being at once oblique and profound.

Hodgkin's awareness of the presence of 'things' was evidently deeply rooted, and, from the outset, linked with his artistic aspirations. Born in 1932 in Hammersmith, London, his background was by his own account 'fairly but not very wealthy middle class'.<sup>5</sup> His father was a manager at ICI and a passionate collector of plants, his mother a botanical illustrator. Between them, they assembled a comfortable, well-furnished home enlivened by works of art. One of these caught their young son's eye: a 'doubtful'<sup>6</sup> watercolour by David Cox hanging over the mantelpiece. Whatever its merits, this work is said to have encouraged Hodgkin's resolution, aged five, to become a painter. After being sent to boarding school,



THIS PAGE  
ARCHIVE IMAGE OF IZNIK TILE INSTALLATION



an experience he hated, his grandmother would send him small antique objects to assuage his unhappiness. As a result, old keys and eighteenth century watch faces were among the first objects that he collected, and, touchingly, they had an emotional significance.

Following the outbreak of war Hodgkin was evacuated to the USA, and with his mother and sister spent three years living with a family in Long Island. By contrast with his experience as a school boarder, this was an idyllic period. There were visits to the Museum of Modern Art and the Metropolitan Museum of Art, during which his desire to paint was deepened by first hand acquaintance with the work of Matisse, Picasso, Vuillard and Stuart Davis. That formative involvement with these museums' outstanding collections of modern painting was complemented by a growing personal acquisitiveness. 'Aunt Bette', in whose house they stayed, was a collector of American antiques. The trips to museums and antique shops that they made together implanted a fascination with objects in glass cases, and he made his first purchases: 'little things, all of which were complete rubbish.'<sup>7</sup> Nevertheless, a seed had been sown.

Hodgkin's conversion proper, the moment when he began consciously to assemble objects that attracted him, occurred while he was a pupil aged fourteen at Eton. Hodgkin disliked the school and was not there long, but his relationship with the art master Wilfred Blunt was defining. Blunt possessed a collection of Indian and Persian paintings, and also a small glass case in which he would display selected objects. As well as showing these to his pupils, he also introduced them to exquisite works of art belonging to the Royal Collection in nearby Windsor Castle. One of these was a drawing of a chameleon made in 1612 by Ustad Mansur, the celebrated Mughal painter and court artist, which made a deep impression. Hodgkin's desire to collect Indian art dates from that time.

His first acquisition was a seventeenth century Indo-Persian picture from Aurangabad, a charming if modest work that depicted figures sitting in a garden,

drinking wine. While subsequently he came to doubt the painting's quality, certain collecting traits were established. The first of these was an attraction to scenes of everyday life, a characteristic of much of Hodgkin's mature collection of Indian art. Another was the frank immediacy and vitality of the subject, a quality that would also be an enduring preoccupation. Perhaps most important of all was that his decision to acquire it was based on judgements that were primarily visual and emotional. The look of a work of art was intimately related to the feelings – the unique excitement – that it aroused. These would be the principal characteristics of Hodgkin's outlook as a collector. Significantly, they also encapsulate his ethos as an artist.

In collecting Indian art, Hodgkin by his own admission followed his instincts rather than relying on personal scholarship. That said, the discriminating eye that he developed was nurtured by close friendship with experts in the field. These included Robert Skelton, who was an assistant keeper in the Indian department of the Victoria and Albert Museum when they met, and Hodgkin's companion during his first visit to India in 1964; Cary Welch, whom Hodgkin got to know in 1959 when Welch was an assistant keeper of Islamic art at the Fogg Museum, and who later held positions at Harvard Art Museum and the Metropolitan Museum; the collector Robert Erskine, whose wide-ranging interests were evidently an inspiration; and Terence McNerney, an expert in Indian paintings credited by Hodgkin with opening his eyes to Mughal art, who became the subject of two portraits by the artist.

In terms of scope, Hodgkin acquired paintings ranging across the Mughal period and into the 20th century, in which the principal schools (Mughal, Deccani, Pahari and Rajasthani) are represented. While mythological subjects are in evidence, Hodgkin's preference for a human presence and diverse activity in a variety of settings is a dominant linking thread. Palace, court and garden scenes, tiger hunts, processions, portraits, and, not least, erotic encounters, are recurrent subjects. Animals – especially elephants – are also



Howard Hodgkin, *Memoirs*, 1949  
© Estate of Howard Hodgkin

found in abundance. Collectively, the pulse of life and the celebration of living are abiding themes, perhaps unsurprisingly given that Hodgkin's own art was animated by the same imperatives. This, however, is not to imply any obvious formal connection, indeed the differences are in some ways striking.

Hodgkin felt that in Indian art, drawing was enormously important. As a result, 'all is clear and, if not exact, at least concrete',<sup>8</sup> qualities he attributed to the linearity of the imagery. Contrasting with that forthright visual quality, the expression of emotion is indirect. In Hodgkin's paintings, however, the opposite is true. In order to convey emotion as directly as possible, the subject is for the most part embodied by sensuous brushwork whose primary significance is expressive. Nowhere is the difference more evident than in the evocation of sexual encounters. In Indian paintings, lovemaking is depicted explicitly. In Hodgkin's art, the erotic is no less tangible, but suggested obliquely and

as if glimpsed. Distinct in terms of appearance, these two worlds are nevertheless linked at a deeper level of sensibility, in which familiar experience is represented with an affecting intensity.

With Indian painting its beginning, the diverse nature of Hodgkin's collection as a whole is best understood in terms of his observation, 'I have always been fascinated by the relation of people to things.'<sup>9</sup> That idea frames one of Hodgkin's earliest paintings, *Memoirs* 1949, which he completed at the age of seventeen. This small gouache evokes the memory of the return visit he made to Long Island in 1947, and depicts the youthful artist listening to Aunt Bette as she lies on a couch. As if defining the path he would take as an artist and collector, the two figures are presented surrounded by objects. Hodgkin felt that individuals express themselves in terms of the things they possess, and in the physical and psychological relationships that are formed. That idea permeates the picture, its charged



atmosphere arising from the interaction of the figures with the physical fabric of their shared situation. At its centre, Hodgkin's gaze is fixed upon the decorative ring worn by his mentor. Evoking the fascination exercised by 'other things,' the painting is something of a personal manifesto.

By developing his collection beyond Indian painting into the wider area of Islamic art, and beyond into decorative art and furniture, Hodgkin actively explored the relationships between people, objects and their setting. In all these fields of collecting there is an evident similar preoccupation with possessing things that he found beautiful, interesting and evocative. However, whereas his Indian paintings would demand his attention, 'ask too many questions' <sup>10</sup> and, for that reason, tended not to be displayed in full view, with the other objects he collected there is a evident desire to embellish his surroundings. That different ethos was rooted in a wish to experience these things directly and continuously, interacting with them, arranging and rearranging them - bringing them, as it were, to life. Echoing his great grandparents whose eclectic collection accommodated a fascination with English tiles, Hodgkin's extensive holdings of Islamic art included tiles from Persia, Turkey and Damascus from the 13th century onwards. Mostly fragments from original expansive settings, these individual pieces would be brought together in arresting wall arrangements that ranged across period and style. The sumptuous floral patterns and exquisite calligraphy

in which their creators excelled has parallels in Hodgkin's own paintings and prints, where abstracted leaf shapes can occasionally be glimpsed amidst swirling brush marks. But a deeper connection lies in Hodgkin's particular practice of combination, a collage-like method that underpins his idiosyncratic way of hanging these collected objects and also his own art. In both, discrete fragments of visual sensation are amalgamated into fields of energetic activity, with emotion and material finding a unique resolution.

There is a sense that Hodgkin approached the display of his collection in the rooms he occupied as he would the making a painting. Hung vertically, carpets and tapestries formed an almost abstract setting for sculptures, carved reliefs, framed paintings, objects d'art, mirrors and furniture. As in his paintings, he arranged discrete elements, creating a complex space for the eye to inhabit and a profusion of arresting relationships. Hodgkin acknowledged the connection between collecting and making art. Speaking of forming his own collection, he noted, 'one is continually making ...value judgements'. <sup>11</sup> Reflecting on a lifetime engaged in that activity, he concluded: 'to collect is...a way of making art your own, but it's also a way of making art; a collection in the end is a work of art.' <sup>12</sup>

Paul Moorhouse curated *Howard Hodgkin Absent Friends* at the National Portrait Gallery, London, 23 March - 18 June 2017.

<sup>1</sup> John Elderfield and Howard Hodgkin, 'An Exchange', in *Howard Hodgkin Paintings*, Thames and Hudson, London, in association with The Modern Art Museum of Fort Worth, Texas, 1995, p.79.

<sup>2</sup> Quoted by Marla Price in 'Introduction to the Catalogue Raisonné, *Howard Hodgkin: The Complete Paintings*, Thames and Hudson, London, in association with the Modern Art Museum of Fort Worth, Texas, p.34.

<sup>3</sup> Quoted in Andrew Graham Dixon, *Howard Hodgkin*, Thames and Hudson, London, 1994, p.7.

<sup>4</sup> Elderfield and Hodgkin, op cit.

<sup>5</sup> Howard Hodgkin, 'How to be an artist', The William Townsend Memorial Lecture, given at the Slade School of Fine Art, University College, London, 15 December 1981.

<sup>6</sup> Ibid.

<sup>7</sup> Transcript of a talk given by Hodgkin, when Indian paintings and drawings from his collection were shown at the Arthur M Sackler Gallery, Smithsonian Institute, Washington D.C., in September 1991. It was published as 'On Collecting Indian Painting', in *The Ashmolean*, No. 23, Christmas 1992.

<sup>8</sup> Howard Hodgkin, 'On Indian Drawing', introduction to *Indian Drawing: An Exhibition*, Arts Council of Great Britain, 1983

<sup>9</sup> Quoted in *The Tate Gallery Illustrated Catalogue of Acquisitions 1976-78*, The Tate Gallery, London, 1978, p.96.

<sup>10</sup> Hodgkin, 'On Collecting Indian Painting', op cit. Hodgkin was quoting Cary Welch, whose sentiments he shared, observing: 'he really had a point.'

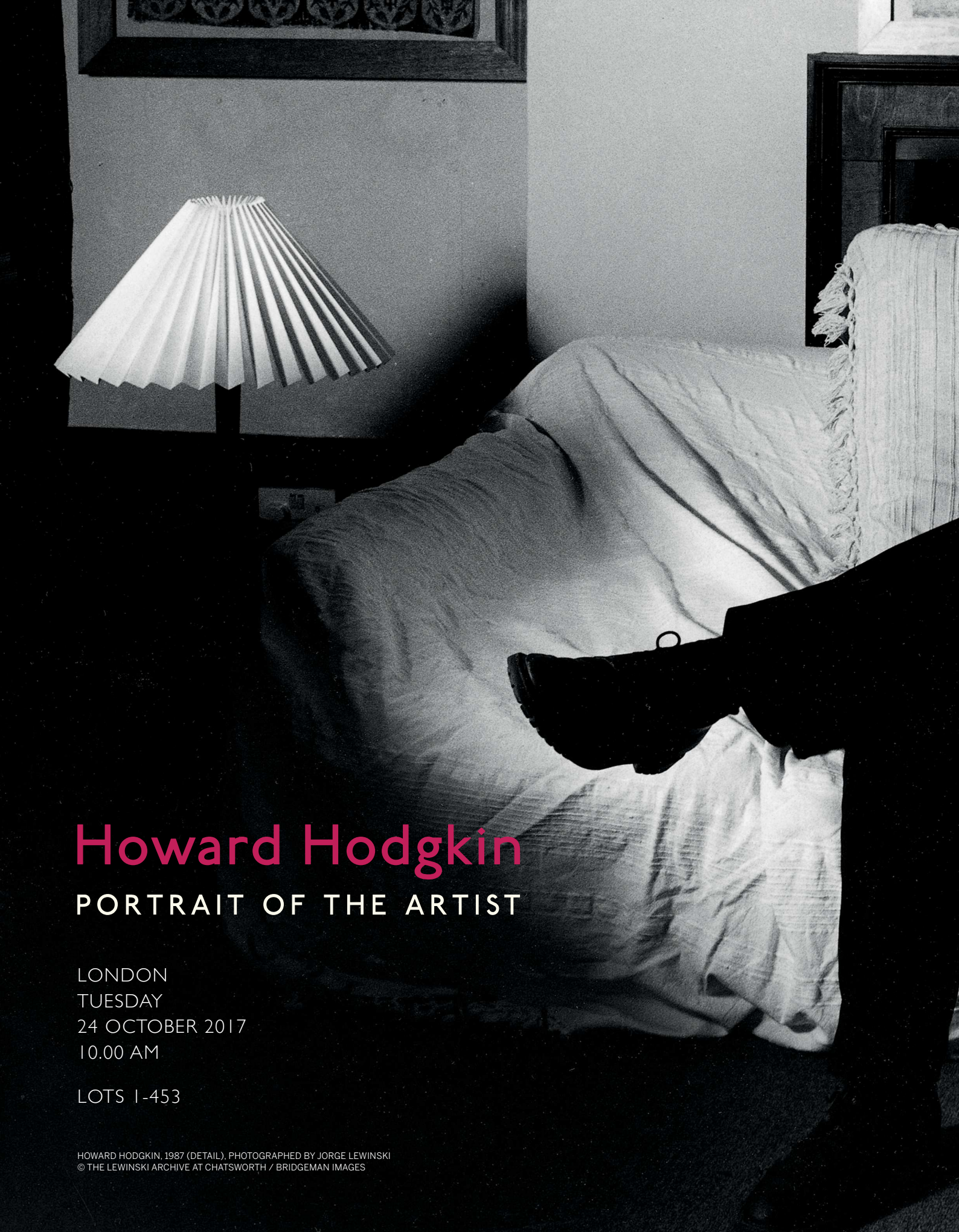
<sup>11</sup> Elderfield and Hodgkin, op cit.

<sup>12</sup> Hodgkin, 'On Collecting Indian Painting', op cit.









# Howard Hodgkin

## PORTRAIT OF THE ARTIST

LONDON  
TUESDAY  
24 OCTOBER 2017  
10.00 AM

LOTS 1-453

HOWARD HODGKIN, 1987 (DETAIL), PHOTOGRAPHED BY JORGE LEWINSKI  
© THE LEWINSKI ARCHIVE AT CHATSWORTH / BRIDGEMAN IMAGES









THE FLOOR OF HODGKIN'S STUDIO (DETAIL)



I

## TURKEY

circa 1550-1600

### Iznik Pottery Tile with Composite Lotus Flower

glazed fritware

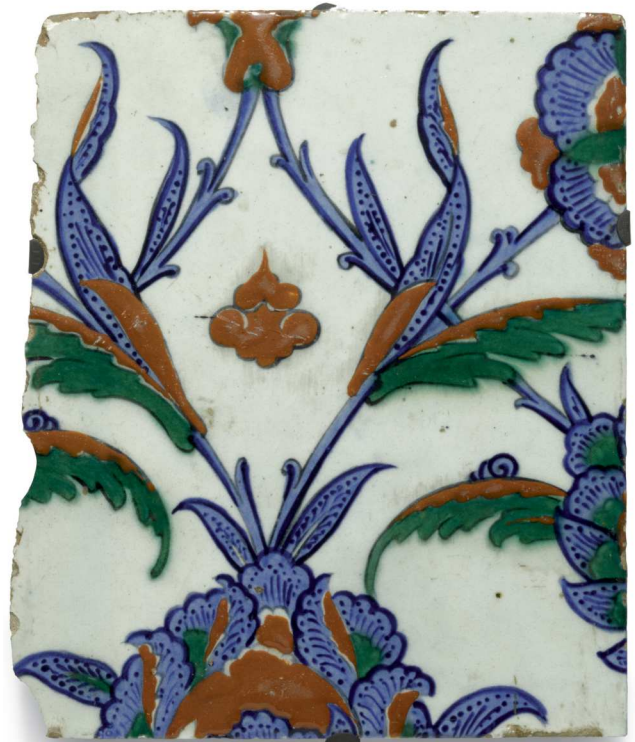
decorated in underglaze blue, viridian green and bole red with black outlines, *mounted*  
24.5 by 20.2cm., 9<sup>5</sup>/<sub>8</sub> by 8in.

#### PROVENANCE

Christie's, London, 12 October 1999, lot 366

These bright and colourful ceramics derive their name from the town in which they were produced, Iznik, in the province of Bursa, about ninety kilometres south-east of Istanbul. The sixteenth century saw a rise in demand for high quality ceramics, driving innovation and creation, resulting in numerous examples characterised by their intense colour schemes involving a variety of floral, abstract and chinoiserie motifs. Produced for both the domestic and export markets, such Iznik ceramics have held an enduring appeal with European collectors.

£ 5,000-7,000 € 5,500-7,700



1

2

## TURKEY

circa 1580-1620

### Iznik Pottery Tile with Pomegranates

glazed fritware

decorated in underglaze blue, turquoise-green, bole red and dark green outlines, *restorations, mounted*  
35.5 by 32.3cm., 13<sup>3</sup>/<sub>16</sub> by 12<sup>3</sup>/<sub>4</sub>in.

#### PROVENANCE

Bonhams, London, 19 April 2007, lot 143

£ 7,000-10,000 € 7,700-10,900



2





3

## FLANDERS, PROBABLY BRUSSELS

early 17th century

### Classical Tapestry

wool, woven

woven with classical figures in a landscape, within a four-sided compartmentalised border incorporating allegorical figures, with narrow inner and outer borders  
approximately 336 by 252cm., 11ft by 8ft 3in.

Classical Roman History tapestries of this period often combined figural compositions with figures in classical dress within borders that incorporated an architectural and compartmentalised design with allegorical figures and decorative floral motifs. They often depicted standing male classical figures in the foreground of a landscape setting with encampments in the background. For a larger Flemish tapestry composition of a Roman History subject, possibly Hannibal and Scipio, Brussels, 16<sup>th</sup> century, with standing figures and a soldier with his back to us carrying a package and his weaponry, as in the offered fragment, and variation of the compartmentalised allegorical border, see Sotheby's, London, 17 May 1968, lot 9. There were variations to the head wear, and the cited example includes a figure with a Phrygian cap whereas in the present fragment there is a helmet with lion head detailing. For a set of six tapestries, in a similar border type to the present fragment, from *The Story of Cyrus*, Antwerp, circa 1590, see Paulina Junquera de Vega, Concha Herrero Carretero, *Catálogo de Tapices del Patrimonio Nacional*, Madrid, 1986, Vol. I, Siglo XVI, Serie 40, Pano I-VI, pp.290-296.

W £ 6,000-8,000 € 6,600-8,700

4

## PROBABLY ITALY

20th century

### Venetian Style Mirror

glass, églomisé glass, plywood, wood

with reverse painted *Berainesque* decoration within a four-sided compartmentalised border, cracks and small losses  
100 by 84.5cm., 39½ by 33¼in.  
Made circa 1950.

W £ 300-500 € 350-550

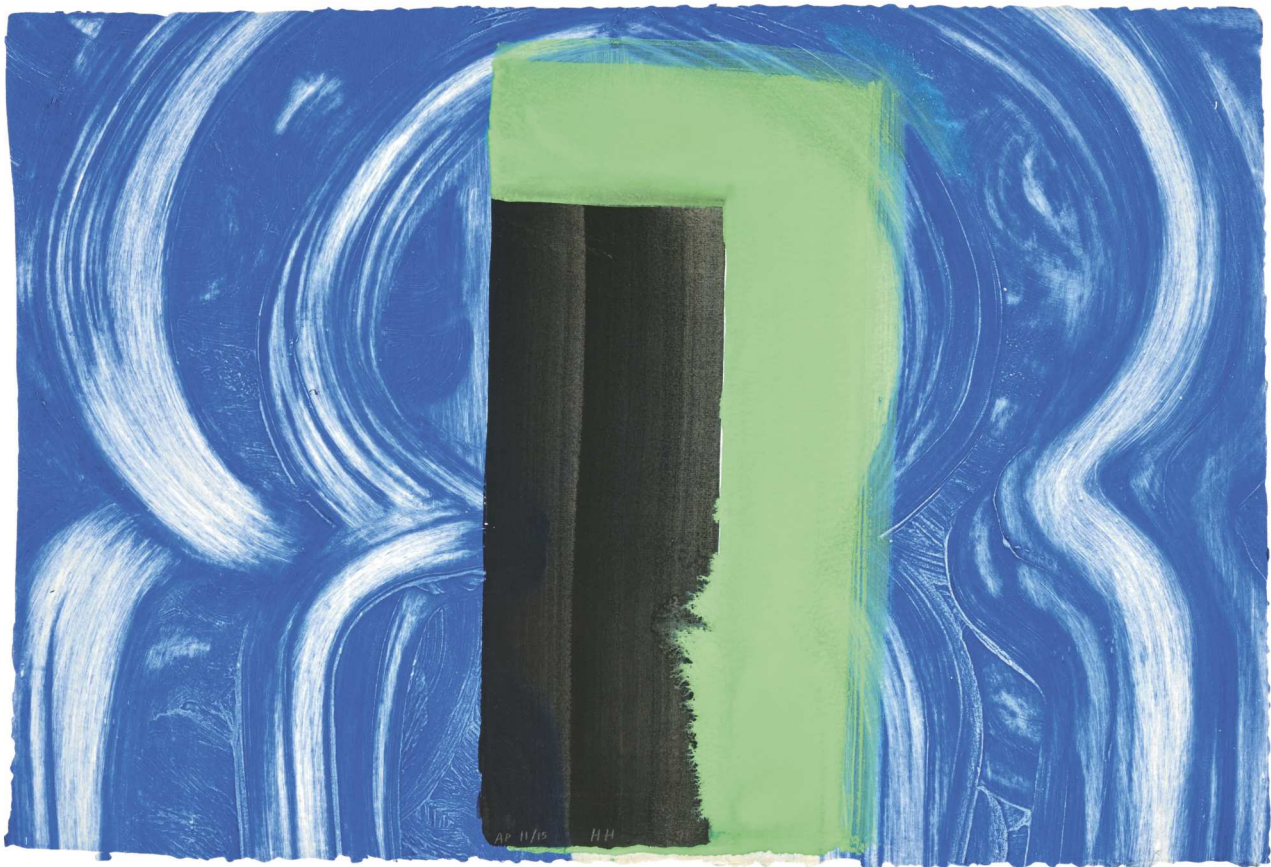


4









5

“Hodgkin’s pictures speak of the world beyond that door – the door guarding prying eyes from his – and therefore our own – most intimate feelings.”

**JOHN MCEWEN**

*Howard Hodgkin: Forty Paintings 1973-84*, Whitechapel Art Gallery, 1984



© Howard Hodgkin Archive

5

**HOWARD HODGKIN**

1932 - 2017

### **Moroccan Door**

signed and dated *HH 91* in pencil (lower centre); inscribed and numbered *AP 11/15* (lower centre)  
etching with carborundum printed in colours, with hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by Waddington Graphics, London, on Du Chene hand-made paper  
sheet: 76 by 111.5cm., 29 $\frac{7}{8}$  by 43 $\frac{7}{8}$ in.  
Executed between 1990 and 1991, the present work is an Artist’s proof (aside from the edition of 55).

### **LITERATURE**

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 82

⊕ £ 4,000-6,000 € 4,350-6,600



6

## TURKEY

circa 1560-1580

### Iznik Pottery Spandrel Fragment

glazed fritware

decorated in underglaze blue, turquoise and bole dark red with black outlines, arched sides with floral border, *mounted*  
approximately: 18.7 by 15cm., 7 $\frac{3}{8}$  by 5 $\frac{7}{8}$ in.

#### PROVENANCE

Bonhams, London, 16 October 2003, lot 233  
Previously in the Collection of Sir James Alan Noel Barlow, 2nd Baronet GCB KBE FSA (1881-1968)

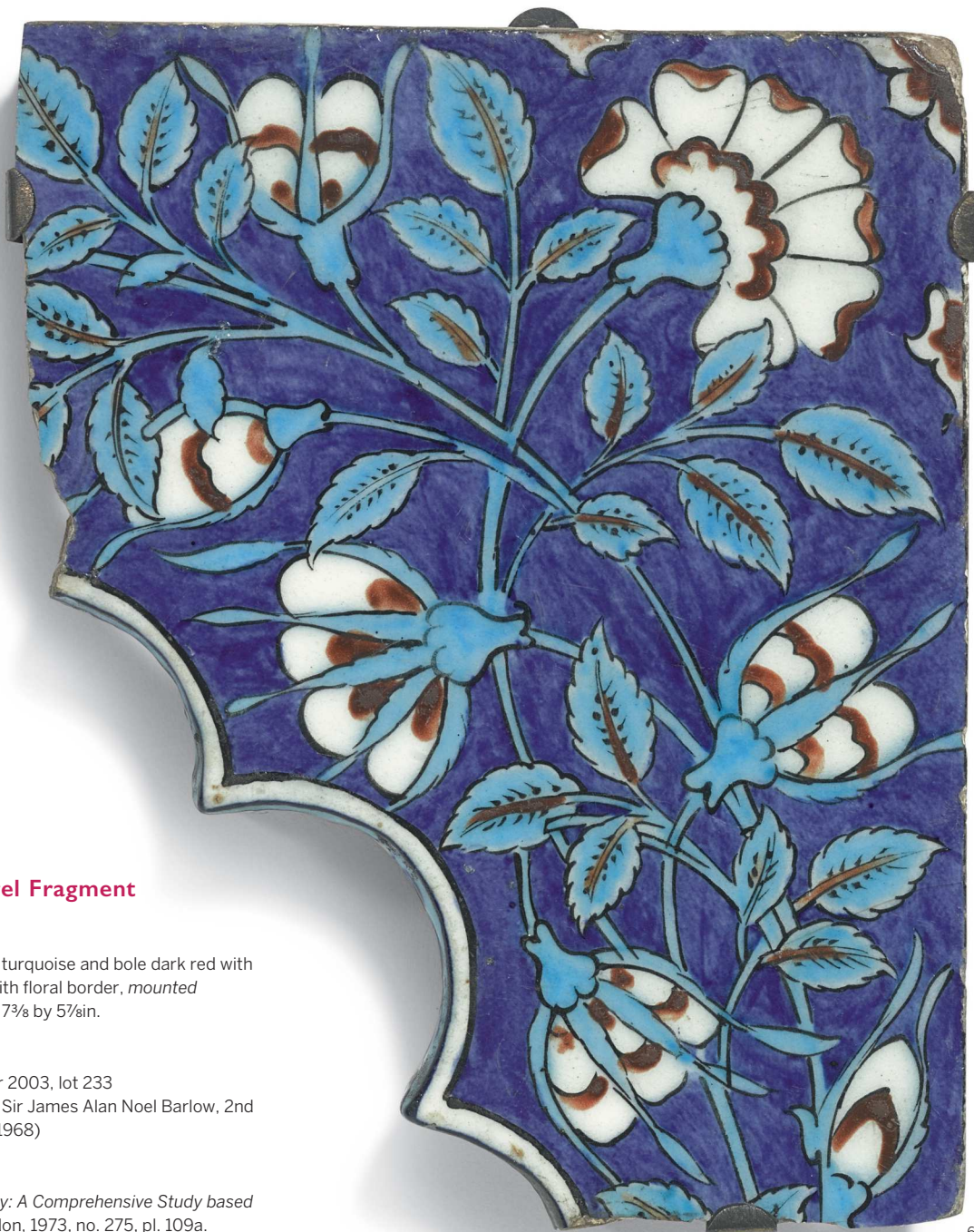
#### LITERATURE

Geza Fehervari, *Islamic Pottery: A Comprehensive Study based on the Barlow Collection*, London, 1973, no. 275, pl. 109a.

This tile stands out for its vibrant, painterly quality: each brushstroke is visible in the cobalt-blue ground and on the turquoise stems of the roses, which arch their heads as if swaying in the breeze. The combination of colours lies outside the standard Iznik repertory, particularly the deep, brownish-red highlights which are usually characterised by a brighter crimson shade.

First published by Professor Geza Fehervari in 1973, this tile previously belonged to Sir James Alan Noel Barlow, 2nd Baronet GCB KBE FSA (1881-1968), who was a British civil servant and celebrated collector of Islamic and Chinese art. Other pieces from the Barlow Collection are in the Ashmolean Museum, Oxford, the British Museum and the Victoria and Albert Museum, London.

£ 7,000-10,000 € 7,700-10,900



6



## EGYPT AND EUROPE

15th/16th century and later

### Mamluk Ivory-inlaid Wood Panel

ivory-inlaid wood

comprising interlocking polygonal wooden elements set with ivory around central stellar composition, *set in 19th century European frame* 125 by 76cm; 49¼by 30in.

#### PROVENANCE

Paris, Druot, 13 November 2001, lot 285

• W £ 20,000-30,000 € 21,800-32,600

The Mamluk dynasty was known for transforming the skyline of their capital, Cairo, during the fourteenth and fifteenth century with ambitious architectural projects punctuated by fine woodwork craftsmanship known for its harmonious geometrical designs, bold symmetry and formal strength.

The European craze for Orientalism in the nineteenth century saw a renewed interest in Mamluk architectural models. One of the seminal exhibitions of Islamic art, *Die Meisterwerke für Muhammedanischer Kunst*, held in Munich in 1910, exhibited various Mamluk carved wood polygonal elements. A number of comparable examples subsequently entered the collections of numerous European museums (see *Die Meisterwerke für Muhammedanischer Kunst*, Munich, 1910-12, Tafel 250, kat. no. 2199).

Sotheby's recently sold a pair of Mamluk wooden panels later mounted as doors in the nineteenth century belonging to Octave Borelli Bey (1849-1911), a notable lawyer living in Cairo at the turn of the century, from his home in St Tropez (Sotheby's, London, 20 April 2016, lot 86). Another Frenchman, Count Gaston de Saint Maurice, did the same and produced a set of doors in the nineteenth century with ivory plaques dating between 1300-40 and 1480-1520 to be mounted in his Neo-Mamluk home in Cairo (now in the Museum of Fine Arts, Boston, inv. no.77.1). These were also displayed at the Exposition Universelle in Paris in 1878, attesting to this fashionable trend.

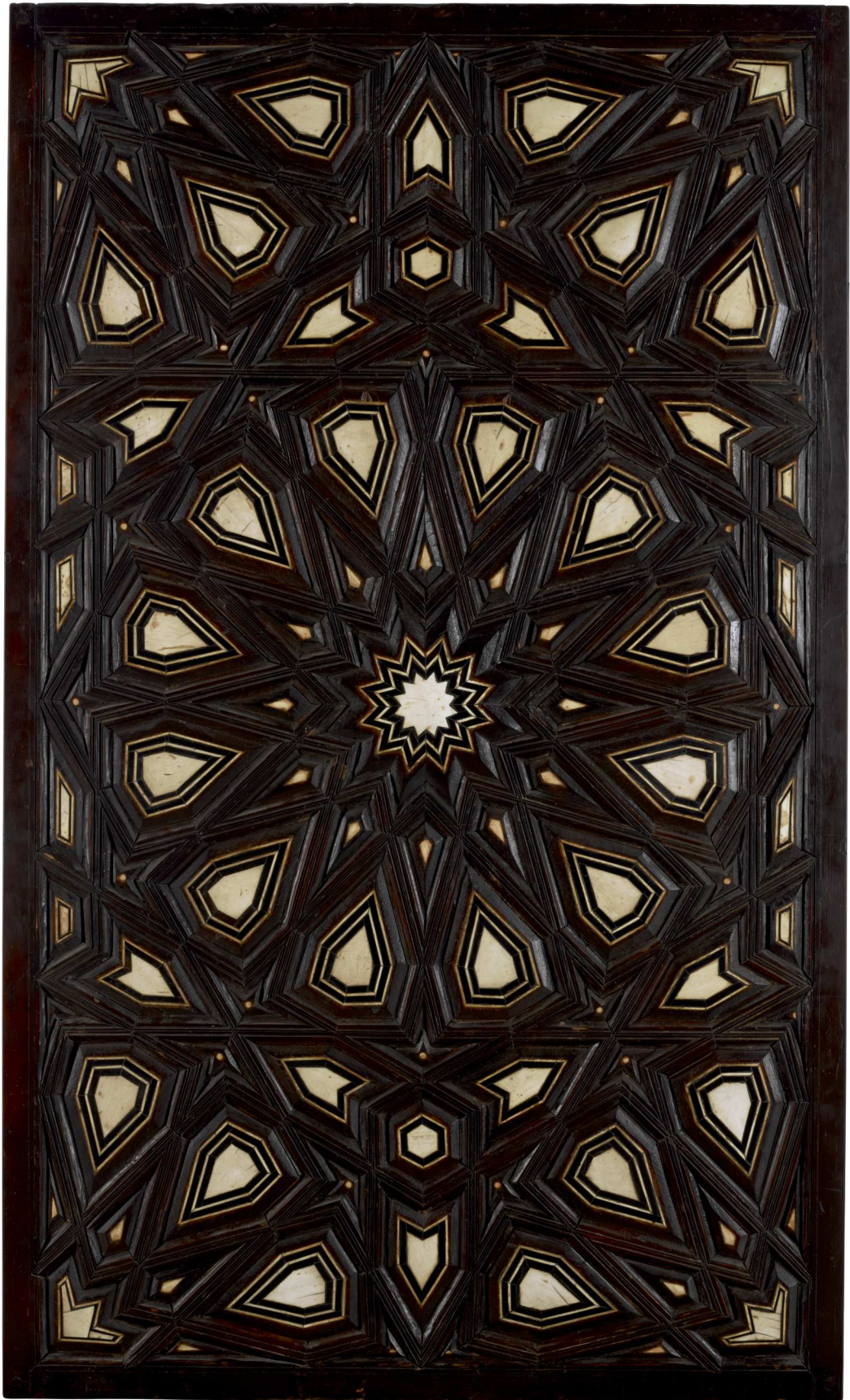
This panel not only exemplifies the Mamluk mathematical genius for producing such geometric compositions, but also testifies to the continued European admiration for such works to the present day.

“Howard insisted his paintings were hung flat on the wall, using mirror plates. He hated seeing them leaning against a vertical surface, as that destroyed the appeal of transparency: the illusion that the surface can act like a window. He ensured that, when you entered his houses (in London, Wiltshire and France), you could see from the front door right through and out to the other side of the building.”

ANTONY PEATTIE

2017









8

8

## EUROPE

20th century

### Art Deco Style Architectural Grille

brass

98cm. by 86cm., 38½ by 33¾in.

Made *circa* 1930.

W £ 100-150 € 150-200

9

## SPAIN

*circa* 16th/17th century

### Hispano-Moresque Pottery Tile Panel

earthenware

comprising thirty glazed tiles painted in polychrome, set *into frame*

53.5 by 53.5cm., 21 by 21in.

#### PROVENANCE

Christie's, London, 24 November 2009, lot 62

£ 3,000-5,000 € 3,300-5,500



9

10

## ATTRIBUTED TO CLAUDE BARRE

b.1935

### Roundel

stained glass

in a square plywood light box  
diameter 74cm., 29in.

#### PROVENANCE

*Collection Claude Barre*, Denis Herbette  
Commissaire-priseur, Amiens, 10 April 2016,  
lot 36.

W £ 800-1,200 € 900-1,350



10





Entrance Hall, view to the Studio







## OUSHAK, WEST ANATOLIA

second half 16th century

### Multiple Niche (Saf) Fragment

wool, pile

mounted: 153 by 80cm; 5ft by 2ft 7in; textile  
approximately 145 by 74cm; 4ft 9in by 2ft 5in.

#### PROVENANCE

Perez Collection;

With Eskenazi Milan, by 1981;

Lefevre & Partners, London, 23 November 1983,  
lot 32;

Alexander Collection, before 1993;

Sold Christie's New York, *The Christopher*

*Alexander Collection*, 15 October 1998, lot 203;

The present owner.

#### LITERATURE

Alexander, C., *Foreshadowing of 21<sup>st</sup> Century Art*  
*The Color and Geometry of Very Early Turkish*  
*Carpets*, New York, 1993, pp. 276 & 277. Ill. p.  
277.

Eskenazi, J., *Il tappeto orientale dal XV al XVIII*  
*secolo*, London, 1981, pp. 35, 36 & 79. tavaola. 14.

W £ 20,000-30,000 € 21,800-32,600





#### OTHER RECORDED FRAGMENTS:

The Türk ve İslam Eserleri Müzesi, Kirchheim, H., *Turkish Carpets from 13th - 18th centuries, Istanbul 1996*, Istanbul 1996, pp. 163 – 169, pl. 120, 120a, 11, 123, 123a. Ellis. C., 'The Ottoman Prayer Rugs' *The Textile Museum Journal* 2, no. 4 (1969): 5–22, fig 24 & Aslanapa. O., *One Thousand Years of Turkish Carpets*, Istanbul, 1988, pp. 150, 151 & 171, ill. 52, pl. 128. Ölçer. N., *Turks A Journey of a Thousand Years: 600 - 1600*, London, 2005, pp. 352, 354, 355 & 462. Fragments comprising, one top right corner niche with two adjacent top niches (inv. no. 127). One lower left corner niche with two niches adjacent (detail inv. no. 196). Two part upper tier panels (inv. no. 543). One lower right corner niche with two adjacent niches (inv. no. 777). Two lower central niches (detail inv. no. 774). Two central niches (detail inv. no. 744). Three bottom row niches.

Campana. P., *Il Tappeto Orientale*, Milan, 1962, pp. 185 – 186, tavalla. XV, a lower left corner detail, pictured in these pages & Ellis. C., 'The Ottoman Prayer Rugs' *The Textile Museum Journal* 2, no. 4 (1969): 5–22, fig 23, the full Campana reconstruction, six central and four corner niches.

The Textile Museum, Washington, Ellis. C., 'The Ottoman Prayer Rugs' *The Textile Museum Journal* 2, no. 4 (1969): 5–22, fig 22. Three central niches.

The Wher Collection, Lemaistre. J. & Franses. M., *Tapis Present de L'Orient A L'Occident*, Paris, 1989, pp. 100 – 101. Three upper central niches.

This and the following lot would have originally formed part of the central upper tier of a communal multiple niche prayer rug, or *Saf*. Quite possibly made and designed for the magnificent Selimiye Mosque in Edirne, the centre of the Ottoman Empire at the time of construction (1569 and 1575), which was commissioned by Sultan Selim II (1524 -1574) and the masterwork of Mimar Sinan (circa 1490 - 1588) - believed to have been removed from the Mosque in 1914. Alternatively Nazan Ölçer suggests that the original *Saf*, or *Safs*, originally came from the Sheyh Baba Yusuf Mosque, in Sivrihisar, suggesting they date to the late 15th century, Ölçer, *op cit*, p.462, cat. no. 340. However literary references largely cite Edirne which would tally with the 16th century tile-work design and the construction date of the Selimiye Mosque.

The *Saf* design would have reflected the splendour of the Mosque's interior and was split into several smaller fragments, varying in size, and some dispersed among public and private collections, see Literature for a list of recorded examples. Quite how the remaining *Saf* sections are related to one another is near impossible to tell without first hand examination, however the highly similar design and use of distinctive dyes is compelling and suggests they were contemporaneous and quite possibly woven in the same workshop. In *Tapis Present de L'Orient A L'Occident*, Lemaistre & Franses, *op cit*, pp. 100 - 101, where one of these examples is recorded, Michael Franses cites that there were likely four, possibly enormous, original *Safs*.

There is a fascinating correlation between the carnations, tulips, roses, rising cherry blossoms and the tilework of the time in what seems a very natural use of perspective. This combined with niche and Mosque lamp gives a highly architectural aspect to the design and one which no doubt would have matched that of the interior of the Mosque. On reviewing the tiles within this sale we can see a clear relationship, for example the Iznik tile, lot 21, where the tulips and, the remainder of, the Mosque lamp bear a distinct similarity in design to the offered *Safs*, an example of a Iznik Mosque lamp, Turkey, c. 1510, which would have been near contemporaneous to that within the *Safs*' design is in the British Museum, London, OA.1983.4, published in the exhibition catalogue *Turks A Journey of a Thousand Years: 600 - 1600*, *op cit*, p. 314, cat. no. 276. Further comparison within the sale can be seen in lot 6 in the use of the splayed carnations and tracery through the vines and leaves. A further, complete, example can be found in situ in the Mosque of Rüstem Paşa, *The Book of Rüstem Paşa Tiles*, Istanbul, 1998, p. 13, where the panel in question bears a remarkable likeness to the offered lot. As decoration for this Mosque was completed in 1561 it would suggest the *Safs* and this tilework would be near contemporaries. Charles Grant Ellis posits a later dating in his article, Ellis, *op cit*, p. 17, as discussed in the Jon Thompson sale catalogue, Ellis based this on the way in which they were made, not taking into account their purpose, arguing that courtly works would have been finer and with silk foundation. However this would have been unsuitable for the floor of a functioning Mosque, see Sotheby's New York, 16 December 1993, lot 66, for further discussion.

Michele Campana's reconstruction, illustrated opposite, gives a better understanding of how striking the *Saf* would have been, allowing us to see the border break design between the upper and lower tiers and also showing the continuous border design. It is fascinating that these two works, for so long separated from their grand setting in the Ottoman Empire, should have been brought together to such a collection, by way of other highly respected collectors such as Jon Thompson and Christopher Alexander.



Fig 1, Corner detail of the *Saf* formerly in the Campana Collection, Campana. M., *Il Tappeto Orientale*, Milan, 1962, tav. XV.



## OUSHAK, WEST ANATOLIA

second half 16th century

### Multiple Niche (Saf) Fragment

wool, pile

mounted: 151 by 87cm; 4ft 11in by 2ft 10in; textile  
approximately 145 by 81cm; 4ft 9in by 2ft 8in.

#### PROVENANCE

Collection of Dr. and Mrs. Jon Thompson;  
Sold, Sotheby's, New York, *Turkmen and Antique  
Carpets from the Collection of Dr. and Mrs. Jon  
Thompson*, 16th December 1993, lot 66;  
The present owner.

This and the previous work would have originally  
formed part of the central upper tier of a  
communal multiple niche prayer rug, or *Saf*. See  
footnote to the previous lot for other recorded  
fragments.

W £ 20,000-30,000 € 21,800-32,600







13

**13**  
**SOUTHERN GERMANY OR**  
**BRITAIN**

early 18th century

**Panel with Putti Counting Money**

one of the putti bearing an escutcheon  
monogrammed: G R, possibly for George I.  
limewood

54.5 by 83cm., 21½ by 32¾in.

Compare with the South German 18th-century  
relief with an Allegory of the Arts with putti offered  
in these rooms on 5 December 2012, lot 68.

**£ 1,200-1,800 € 1,350-2,000**

**14**  
**BRITAIN**

first half 19th century

**Pair of Busto of a Nobleman**  
**and a Noblewoman**

white marble

man: 68cm., 26¾in.; woman: 62cm., 24¾in.

**W £ 3,000-5,000 € 3,300-5,500**



14









15

15

## OUSHAK, WEST ANATOLIA

late 16th century

### 'Medallion' Carpet Fragment

wool, pile

mounted: 242 by 163cm; 7ft 11in by 5ft 4in; textile visible approximately 235 by 158cm; 7ft 9in by 5ft 2in.

The so called 'broad oak leaf' design which has become associated with the Oushak medallion derives from 15th century Ottoman manuscripts. A variation of this design can be seen in the 16th century Iznik tile within this sale, lot 17, and in the Sultan Ahmet mosque, Istanbul, Bilgi. H.,

*The Ömer Koç Iznik Collection*, Istanbul 2015, pp. 46 & 47, fig. 11. Further comparison can be seen in an Iznik dish, within the Koç collection, which exemplifies the relationship between Ottoman ceramics and this group, Bilgi, *ibid*, pp. 306 – 309.

This carpet fragment is indicative of an earlier example of the group; in keeping with Spuhler's theory 'the medallion is always a slightly ogival form: the earlier the design, the more precisely it depicts a circle' Spuhler. F., *The Thyssen-Bornemisza Collection of Carpets and Textiles*, London, 1998, p. 46. Also in the use of colouring "The best quality medallion Oushak carpets ... are the ones with yellow floral designs on a dark blue ground and with rich red and blue medallions. The

ones with a red background always have dark blue medallions and are of higher quality." Oktay. A., *One Thousand Years of Turkish Carpets*, Istanbul, 1998, p.107.

Two medallion carpets which share such a colour scheme; the first is in the MAK collection, Vienna, Völker. A., *Die orientalischen Knüppteppiche im MAK*, Vienna, 2001, pp 78 – 81, cat no. 14 and the other is in the Victoria and Albert Museum collection, museum number T.71-1914. The MAK example has a further similarity in the yellow tracery of the central quatrefoil blossom and the detailing within the two pendants.

W £ 6,000-10,000 € 6,600-10,900



16

## TURKEY

circa 1550-1600

### Iznik Pottery Tile Fragment with Composite Floral Palmette

glazed fritware

decorated in underglaze blues, viridian green and bole red with black outlines, *mounted*  
approximately: 22 by 31cm., 8<sup>11</sup>/<sub>16</sub> by 12<sup>1</sup>/<sub>4</sub>in.

#### PROVENANCE

Tarquin Bilgen Works of Art, London

£ 3,000-5,000 € 3,300-5,500



16

17

## TURKEY

circa 1570-75

### Iznik Pottery Border Tile

glazed fritware

decorated in underglaze green, patches of cobalt blue, bole red with black outlines, *mounted*  
14 by 25.5cm., 5<sup>1</sup>/<sub>2</sub> by 10 in.

#### PROVENANCE

Bonhams, London, 18 June 2013, lot 63

£ 2,000-4,000 € 2,200-4,350



17

18

## TURKEY

circa 1550-1600

### Iznik Pottery Border Tile with Prunus Blossom

glazed fritware

decorated in underglaze cobalt blue, turquoise, dark green and bole red with black outlines, *mounted*  
14.6 by 24cm., 5<sup>3</sup>/<sub>4</sub> by 9<sup>7</sup>/<sub>16</sub>in.

#### PROVENANCE

Christie's, London, 9 October 2009, lot 252

Two similar tiles are in the Victoria and Albert Museum, London, inv.no. 189:8-1881.

£ 3,000-5,000 € 3,300-5,500



18





19

19

## TURKEY

circa 1580-1600

### Iznik Pottery Tile with Double-Stem

glazed fritware

decorated in underglaze blues, light green and bole orange-red with black outlines, *mounted* 22 by 22.4cm., 8 $\frac{5}{8}$  by 8 $\frac{7}{8}$ in.

#### PROVENANCE

Bonhams, London, 25 October 2009, lot 159

£ 4,000-6,000 € 4,350-6,600

20

## TURKEY

circa 1550-1600

### Two Iznik Pottery Tile Fragments

glazed fritware

each decorated in underglaze blues, viridian green, bole red with black outlines, *set together into one mount*

(2)

one: 25 by 10.5cm., 9 $\frac{7}{8}$  by 4 $\frac{1}{8}$ in.; the other: 24.6 by 10.6cm., 9 $\frac{11}{16}$  by 4 $\frac{3}{16}$ in.

#### PROVENANCE

Bonhams, London, 29 April 2004, lot 223

£ 4,000-6,000 € 4,350-6,600



20





21

21

TURKEY

circa 1550-1600

**Iznik Pottery Tile with Hyacinths  
and Tulips**

glazed fritware

decorated in underglaze blues, viridian green and  
bole red with black outlines, *mounted*  
24.2 by 19.4cm., 9½ by 7⅞in.

**PROVENANCE**

Christie's, London, 30 April 2004, lot 112

£ 6,000-8,000 € 6,600-8,700



# Howard Hodgkin and the London Art Scene

Early in his career Hodgkin was particularly close to many of the artists of his generation. Indeed, his recent exhibition at the National Portrait Gallery *Absent Friends* read like a Who's Who of Post-War British Art – of artists like Hodgkin, who had graduated from art school at the brink of a new era in Britain. This was a time when the austerity of the immediate post-war years had started to give way to new horizons, and the London art scene was witnessing an extraordinary explosion of activity. By the mid 1960s his circle of friends included Patrick Caulfield, R.B. Kitaj, Richard Smith, Stephen Buckley, Mick Moon, Anthony Hill, Gillian Wise, Robyn Denny, Peter Blake and Peter Kinley. Hodgkin was undoubtedly *Someone* within this scene, he appeared in a glamorous exposé on emerging English painters in *Vogue* entitled 'The Impact Makers', with David Hockney, John Hoyland and Ian Stephenson in 1963, and participated in exhibitions such as *British Paintings in the 1960s*, *New Painting 1961-1964*, and *London: The New Scene*.

Despite this context, and although he is identified with Pop Art in Herbert Read's seminal *Contemporary British Art* published in 1964, Hodgkin remained somewhat of an outsider artistically, without affiliations to any particular group or movement. James Meyer surmised: 'Finding himself amidst a plethora of realist

and abstract groups – the 'kitchen sink' painters, British Constructivists, Situation exhibition group members and Pop artists – he steered a unique course. Rather than adopting one of these formats, he painted the leading personalities associated with these tendencies. The 'art world' itself became his subject' (James Meyer, 'Hodgkin's Body', *Howard Hodgkin*, exh. cat., Irish Museum of Modern Art, Dublin, 2006, p.21).

As well as painting portraits of his fellow artists, Hodgkin also owned some exceptional examples of their work. The majority of these pieces were acquired throughout the 1960s and 1970s as marks of friendship and esteem. Hodgkin exhibited alongside Robyn Denny in the London Group show at the RBA's galleries on Suffolk Street in 1959 and they also taught together at the Bath Academy. Between 1960 and 1975, Hodgkin made three portraits of Denny and, perhaps as a kind of exchange, acquired two of his works - a gouache collage and a large scale oil painting titled *Out-Line 2* (see lots 25 and 27). Both these works have a cool minimalist aesthetic which is a testament to Denny's avant-garde credentials at the time. Denny had been included in the *Situation* exhibition at the Whitechapel in 1960 which announced the arrival of an entirely new 'situation' in Britain's art scene.



Robyn Denny, Colin Self, Gillian Ayres, William Scott, Peter Sedgley, Howard Hodgkin, Bernard Cohen and Allen Jones at *London Under Forty* exhibition, Galleria Milano, Milan, 1968. Photographed by Giuseppe Pino, Howard Hodgkin Archive





David Hockney, John Howlin, Howard Hodgkin, and Ian Stephenson (seated)  
Peter Rand/Vogue ©The Condé Nast Publications Ltd.

Hodgkin also made several portraits of the painter Stephen Buckley and his wife in the mid '70s, after staying at their home in Brede near Rye, Sussex. He owned two works by Stephen Buckley which give an insight into the artist's unique visual language, which challenges the two-dimensionality of painted canvas (see lot 26).

A collage by Peter Blake is also included in Hodgkin's collection. Blake had been at the Royal College of Art in the early 1960s and developed his reaction to the 'pop' culture of the time, designing the cover for The Beatles' *Sergeant Pepper's Lonely Hearts Club Band* album and collating and collaging found images as seen in *A Souvenir for Howard Hodgkin* (lot 22). The two artists famously travelled to California together in 1979 to visit David Hockney. Hodgkin described arriving in LA in his diary: 'Cliff-hanging trip to airport, wine-filled journey with P & Liz from Bradford who kept changing her name. Arrive to sunset and hot breathing winds and palm trees on the front at Venice... Little light left; boys pumping iron and exercising; roller-skating round deserted tennis courts.' (Howard Hodgkin's diary quoted in 'Peter Blake and Howard Hodgkin in California', Martin Bax (ed.), *Ambit* 83, A

*Quarterly of Poems, Short Stories, Drawings & Criticisms*, London, 1980, p.3). It was such a memorable trip, that Hockney, Blake and Hodgkin discussed doing an exhibition about it. They planned to paint four pictures each, which they would hang alternately around the gallery. This show never came to fruition but several exuberant paintings did result: *DH in Hollywood* and the prints *David's Pool* and *David's Pool at Night* by Hodgkin (see lots 23 and 24) and *A Remembered Moment in Venice, California* (1981 – 91) and *The Meeting, or Have a Nice Day, Mr Hockney* (1981 – 83) by Blake. Rather incongruously for three men who were to become the defining British artists of their generation, they visited Disneyland and Hodgkin remembered:

'DH admired Pirates of the Caribbean. A plunge by boat into a dark river with treasure and cities being pillaged, a skeleton sitting in bed reading a map through a magnifying glass, a harbour full of slaves and whores all life-size, life-like and in motion... The Life of Snow White which was poor, described by PB as an early work..' (Howard Hodgkin's diary quoted in *ibid*, p.6).

Friendship was important to Hodgkin. It was not only at the centre of his life but also informed some of his best work.



## PETER BLAKE

b.1932

**A Souvenir for Howard Hodgkin**

signed *Peter Blake.*, titled *A Souvenir for Howard Hodgkin.* and dated 1974. (lower centre)  
collage on board  
30 by 35cm., 11¾ by 13¾in.

**PROVENANCE**

Gifted by the Artist to Howard Hodgkin, 1974

**EXHIBITED**

Bath, Festival Gallery, *Peter Blake* (with works by Jann Haworth), 1974, cat. no.49.

⊕ £ 8,000-12,000 € 8,700-13,100

The present work was made when Peter Blake and his wife Jann Haworth were invited by the Festival Gallery in Bath to put on an exhibition at the Bath Festival. In a text accompanying the exhibition Blake wrote: 'I have always liked to give pictures to people, but as I paint and draw rather slowly, it isn't really practical, as a professional painter, to give paintings away anymore. So I have made this group of souvenirs to be given to the person to whom each is dedicated. Most are rather slight, but each one is, I hope, something personal that the recipient will like to have.' (Peter Blake, *Peter Blake* (with works by Jann Haworth), exh. cat., Festival Gallery, Bath, 1974, unpaginated).

John Lennon, Richard Hamilton, David Hockney, Joe Tilson and Ron Kitaj were amongst the other thirty recipients of the souvenirs Blake made for this exhibition.

"I am also putting together the "Souvenir" exhibition for the Bath Festival (official), when as I think we mentioned, Jann and I will be showing together. Some of the "Souvenirs" are away being framed, and will be back next week, so that will be very exciting. Pictures are always so different when they have been framed."

## PETER BLAKE

letter to Howard Hodgkin, 26th April 1974



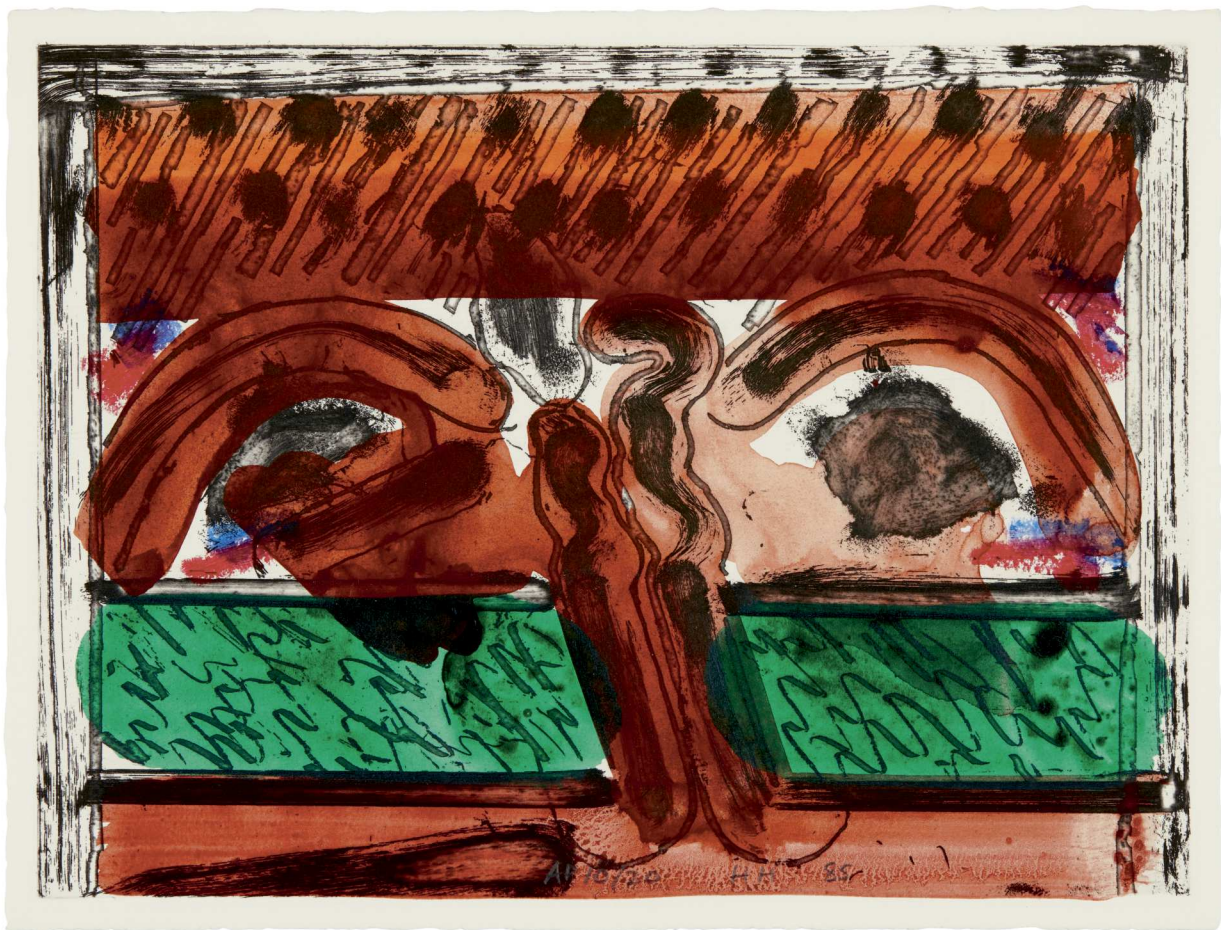
Howard Hodgkin and Peter Blake, Disneyland, California, 1979  
Howard Hodgkin Archive





A Souvenir for Howard Hodgkin.  
Peter Glucke, 1970.





23

23

## HOWARD HODGKIN

1932 - 2017

### DH in Hollywood

signed and dated *HH 85* in pencil (lower centre); inscribed and numbered *AP 10/20* (lower centre)

etching printed in colours, with hand-colouring by Cinda Sparling

printed by Atelier Crommelynck, Paris, published by Petersburg Press, on BFK mould-made paper

plate: 20 by 26.7cm., 7 $\frac{7}{8}$  by 10 $\frac{1}{2}$ in.; sheet: 21.5 by 28.2cm., 8 $\frac{1}{2}$  by 11 $\frac{1}{8}$ in.

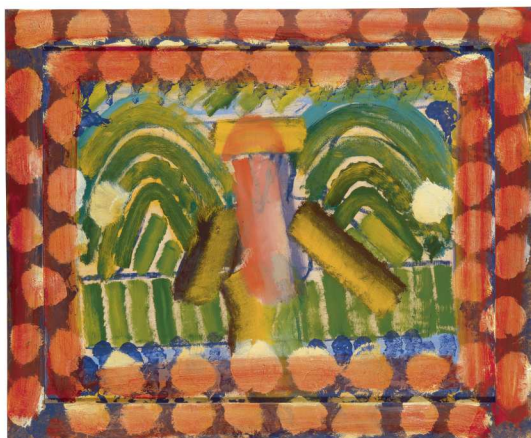
Executed between 1979 and 1985, the present work is an Artist's proof (aside from the edition of 100).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 56

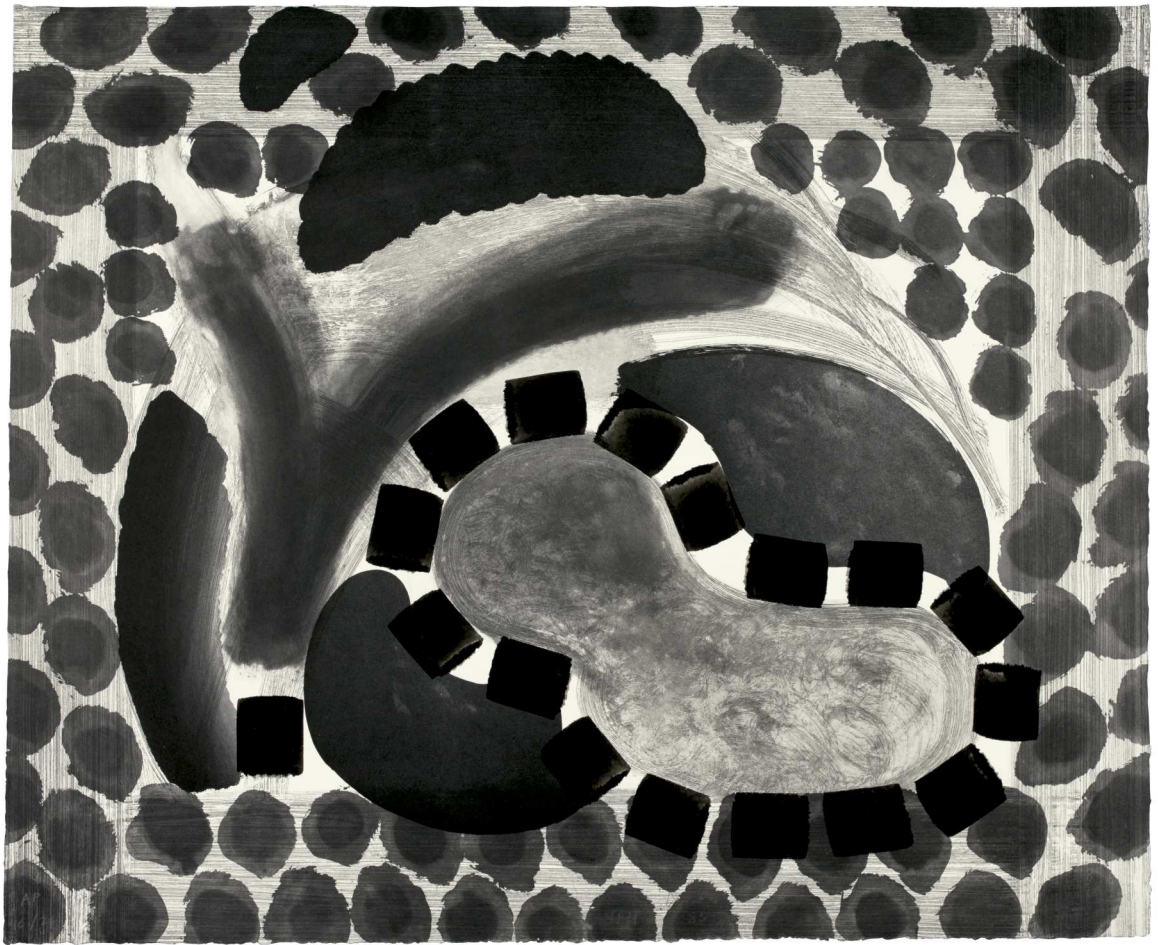
In 1979 Hodgkin was introduced to Aldo Crommelynck by Paul Cornwall-Jones of Petersburg Press. This collaboration with Crommelynck resulted in some of Hodgkin's finest prints. The etching is based on a painting of the same name and it is one of the few works by the artist to emulate a painting so closely.

⊕ £ 1,000-1,500 € 1,100-1,650



Howard Hodgkin, *D.H. in Hollywood*, 1980 - 1984  
© Estate of Howard Hodgkin





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**“D’s [David Hockney’s] house - an instant home, the kidney-shaped pool seen through Kotah palms shimmers in the moonlight. Feel soothed and melancholy.”**

#### HOWARD HODGKIN

quoted in 'Peter Blake and Howard Hodgkin in California', Martin Bax (ed.), *Ambit 83, A Quarterly of Poems, Short Stories, Drawings and Criticisms*, Omnific Limited, London, 1980, p.4

24

#### HOWARD HODGKIN

1932 - 2017

#### David's Pool at Night

signed and dated *HH 85* in pencil (lower centre); inscribed and numbered *AP 10/20* (lower left)

etching with aquatint, with hand-colouring by Cinda Sparling

printed by Atelier Crommelynck, Paris, published by Petersberg Press, on white Hahnemühle mould-made paper sheet: 64 by 79cm., 25½ by 31in.

Executed between 1979 and 1985, the present work is an Artist's proof (aside from the edition of 100).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 54

⊕ £ 3,000-5,000 € 3,300-5,500



## ROBYN DENNY

1930-2014

### Out-Line 2

signed *ROBYN DENNY*, titled *OUT-LINE 2* and dated 1962 (on the stretcher); also signed *Denny* and dated '62 (on the stretcher)  
oil on canvas  
152.5 by 122cm., 60 by 48in.

#### EXHIBITED

London, Tate Gallery, *Robyn Denny*, 7th March - 23rd April 1973, cat. no.40, illustrated p.36.

⊕ W £ 20,000-30,000 € 21,800-32,600

Robyn Denny was part of the original generation of 'Young British Artists', including Hockney, Kitaj, Caulfield and Blake, who emerged from the Royal College of Art in the late 1950s and early 1960s. London's vibrant art scene was rapidly gaining an international profile as an exciting centre for various kinds of emerging art. Pop Art, New Generation sculpture and abstract painting were just a few of the tendencies competing for attention. Robyn Denny was a champion of the latter. His hard-edged, geometric compositions were a departure from earlier, landscape-based abstract painting associated with St Ives, and seemed to herald a new 'cool' sensibility.

*Out-Line 2* belongs to a series of five paintings of the same title which explore the concept of space. The barrier between inside and outside had been broken by American artists such as Barnett Newman at least in one direction: outwards. But Denny was not content with this one dimensional solution. He clarified his ideas in the *Out-Line* series. The present work formulates the problem: in the centre, dominating the composition, is a block of vertical bands, all around it is a scaffolding of lines whose architectonic character is stressed by the insertion of two angles of perspective. The composition forms a kind of gateway. One senses that the starting point in these works is always the human body: Denny wanted these paintings to be hung just six inches above the floor so the viewer had a sense that he or she could just step into the picture. The vertical can always take on a hieratic human quality. Nothing, however, is simple in Denny's work, despite their stripped down appearance. They are resolutely flat and yet the use of colour, the juxtaposition of the various bands,

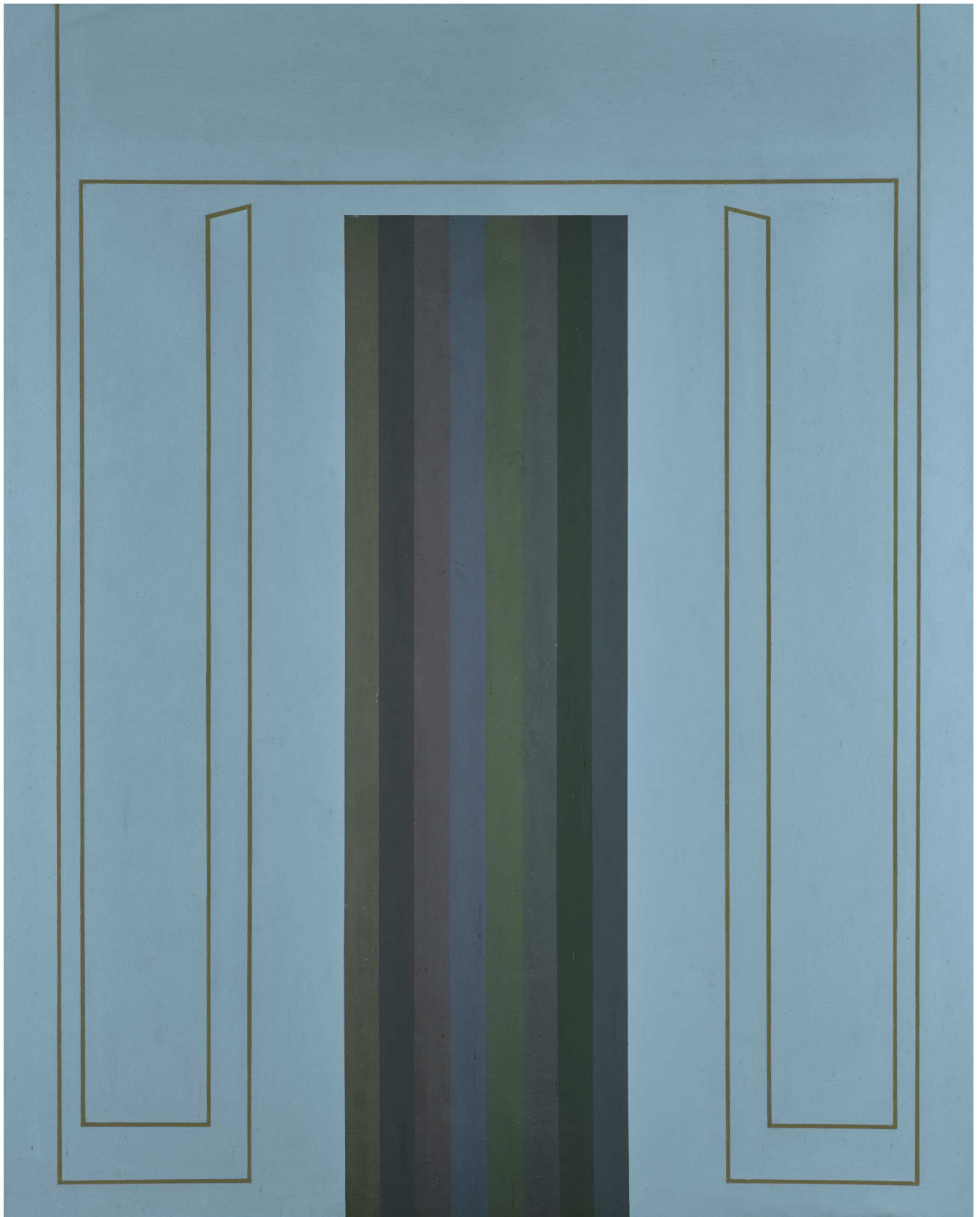
has a deliberate optical effect, creating 'space in colour' (to borrow a phrase from Patrick Heron), even when that colour is contained within plumb-straight lines. As Margaret Garlake has commented, in Denny's works from the 1960s, 'despite their overall balance and resolution, they are inherently contradictory, challenging the viewer's perceptual expectations. There is neither "figure" nor "ground" but a constant process of visual adjustment in which space becomes an ambiguous mental construct rather than a familiar physical quality; colour produces flicker effects and is destabilised while scale, in works where nothing is certain, is perhaps the greatest conundrum as there is nothing to compare it with' (Margaret Garlake, *Robyn Denny/Paintings/Collages/1954-1968*, exh. cat., Jonathan Clark Fine Art, London, June 2007, unpaginated). This uncertainty, that Garlake notes is both conceptual as well as perceptual, is something that stems, perhaps, from their making. Denny wasn't systematic, like his hard-edge counterparts on the Continent: instead the overall design of a painting would be worked out as he went along, the choice of colours made by 'eye', so that these sharp, Minimalist works have, at their basis, a painterly feel in their subtlety and modulation.

As with many of his contemporaries, Denny's work was greeted with almost instant acclaim and international success. Within less than a decade of leaving college, Denny had shown at leading galleries in London, including Kasmin Ltd – at the time the cutting-edge space for contemporary abstract painting in the capital – and had also represented Britain at the 1966 Venice Biennale. In 1973, he became the youngest living artist to receive a full retrospective at the Tate. *Out-Line 2* was included in this exhibition.



Howard Hodgkin, *Mr and Mrs Robyn Denny*, 1960  
© Estate of Howard Hodgkin









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## STEPHEN BUCKLEY

b.1944

### Small Painting No. 17

signed *Stephen Buckley*, numbered *No. 17* and dated 1977 (on the reverse)

oil on canvas on wooden construction  
35 by 31 by 18cm., 13¾ by 12¼ by 7in.

#### PROVENANCE

Kasmin Limited, London

Born in Leicester, Buckley studied under Richard Hamilton at King's College, Newcastle-upon-Tyne, University of Durham (1962-1967) and then under Terry Frost and Claude Rogers at University of Reading (1967-69). He later taught at Canterbury and Leeds Colleges of Art and Chelsea School of Art, and has taught at Reading since 1994 where he is Emeritus Professor of Fine Art. Buckley was a prizewinner at the 1974 and 1979 John Moores Exhibitions in Liverpool and his work is held in many public collections including those at Tate, the Arts Council, British Council and the Metropolitan Museum of Art, New York.

Influenced by Schwitters, Picabia and Duchamp, his work demonstrates a sophisticated concern with the structure and process of painting often incorporating three-dimensional, shaped constructions and exposing the underlying physical architecture of each piece.

⊕ £ 800-1,200 € 900-1,350

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## ROBYN DENNY

1930-2014

### Untitled

signed *Denny* and dated '63 (lower right)  
gouache on paper with collage  
71 by 47cm., 28 by 18½in.

#### PROVENANCE

Kasmin Limited, London

⊕ £ 1,500-2,500 € 1,650-2,750



27





28

28

## HOWARD HODGKIN

1932 - 2017

### Cigarette

signed and dated *HH 2000* in pencil (lower left); inscribed and numbered *AP 10/15* (lower right)  
etching with aquatint and carborundum printed in colours, with hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by Alan Cristea Gallery, London, on cotton paper  
sheet: 28.5 by 33cm., 11¼ by 13in.

Executed between 2000 and 2002, the present work is an Artist's proof (aside from the edition of 55).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 110

⊕ £ 2,000-3,000 € 2,200-3,300



Howard Hodgkin, John Jesse, Sophy Tilson, Joe Tilson, Richard Smith, 1974  
© Rowland Scherman









“Hung vertically, carpets and tapestries formed an almost abstract setting for sculptures, carved reliefs, framed paintings, objects d’art, mirrors and furniture.”

PAUL MOORHOUSE

2017





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## SOUTHERN NETHERLANDS

18th century

### Relief with a Goddess

white marble, mounted on a modern wood bracket  
48.7cm., 19<sup>3</sup>/<sub>4</sub>in.

£ 4,000-6,000 € 4,350-6,600

30

## FLANDERS, BRUSSELS

early 17th century

### 'Diana', Classical Mythological Tapestry Fragment, from The Story of Diana

wool, woven

woven with the seated classical goddess Diana and kneeling attendant tying her sandal, in a landscape setting, *lacking borders, reduced in size* approximately 256 by 275cm., 8ft 4in by 9ft.

For a directly comparable tapestry of this composition, see one of the panels from the set of eight from *The Story of Diana*, Brussels, 17th century, in the collection of The Society of the Cincinnati, Washington. Woven in the workshop of Jacques Geubels and Jan Raes, within an exuberant gold and red frame pattern acanthus and putti scrollwork border, they have

the Brussels Brabant town mark and weaver's mark. They were commissioned by King Louis XIII of France, and purchased in 1630 by Cardinal Francesco Barberini, then serving his uncle Urban VIII as Italian legate to France. This particular set remained in the Barberini family palace in Rome until 1889, when Charles M. Ffoulke bought the Diana series and more than 130 other tapestries. Ffoulke, a Massachusetts Avenue neighbour of the Andersons, brought the tapestries to America to fill his home and those of his fellow collectors. The present fragment correlates directly with the panel depicting the seated Diana having her sandal tied, which is the central section of a wider tapestry composition which includes a building and further landscape to the right and a lake beside the tree on the right. The quality of weave and attention to detail is comparable.

For extended footnote see [Sothebys.com](http://Sothebys.com)

W £ 7,000-10,000 € 7,700-10,900





30

31

## NORTH INDIA, RAJASTHAN, KOTA

late 19th century

### Raja Shooting Tiger with a Bow and Arrow

opaque pigments heightened with silver and gold  
on paper, framed  
20.5 by 29.5cm., 8<sup>1</sup>/<sub>16</sub> by 11<sup>5</sup>/<sub>16</sub>in.

£ 800-1,200 € 900-1,350



31





32

32

## WILLIAM HENRY FLORIO HUTCHISSON

Dublin c.1796 - 1876 Frome

**A Nautch at the Court of Humayun Jah, Nawab of Bengal (1810-1838) at Murshidabad, with the Nawab and the British Resident seated on the right**

oil on canvas, unlined  
52.5 x 72 cm.; 20¾ x 28¼ in.

Hutchisson arrived in Murshidabad in 1835-36 and was the leading European painter in Bengal after George Chinnery, who had left for China in 1825. His work was popular with the local Indian rulers and he made enough money from portrait commissions in Calcutta and Murshidabad to buy two Indigo plantations and live the life of a country squire in colonial India. A portrait of the Nawab of Bengal with his son by Hutchisson is in the British Library. We are grateful to Charles Greig for his assistance with the cataloguing of this lot.

£ 3,000-5,000 € 3,300-5,500







## NORTH INDIA, RAJASTHAN

circa 1896

**Large-Scale Double Portrait of Maharana Sir Fateh Singh of Udaipur with Victor Alexander Bruce, 9th Earl of Elgin and 13th Earl of Kincardine, Painting after a Photograph**

opaque pigments on cloth, framed  
135 by 156cm.; 53 by 61½in.

## PROVENANCE

James Howard Harris (1947-2006), New York, acquired before 1970  
Christie's, New York, 20 March 2002, lot 131  
Purchased at the above sale by Dr William K. Ehrenfeld MD (1934-2005)  
Sotheby's, London, *Nineteenth century photographs of India: The Ehrenfeld collection, including related works on paper and photographs of other Asian countries*, 25 May 2005, lot 373

## EXHIBITED

*Reverie and Reality*, California Palace of the Legion of Honor,  
Fine Arts Museums of San Francisco, 2003-2004

## LITERATURE

*Reverie and Reality*, California Palace of the Legion of Honor,  
Fine Arts Museums of San Francisco, 2003-2004, illustrated pl. 14

Based on a photograph, and painted on cloth, this monumental double portrait was previously in the collection of Dr William K. Ehrenfeld MD (1934-2005), a notable American collector of Indian art, part of whose collection was sold at Sotheby's in 2005. The painting was exhibited at the Fine Arts Museum of San Francisco in 2003-4.

Victor Alexander Bruce (1849-1917), 9th Earl of Elgin, 13th Earl of Kincardine, KG, GCSI, GCIE, PC, known as Lord Bruce until 1863, was a right-wing British Liberal politician who served as Viceroy of India from 1894 to 1899. His more famous grandfather, the 7th Earl, is known for the removal of the marble reliefs from the Parthenon in Athens.

Maharana Sir Fateh Singh GCSI GCIE GCVO (1849-1930) ruled Mewar for 46 years from 1884 to 1930, with Udaipur as his capital where he resided in the famous white marble City Palace, a monumental complex of eleven palaces, courtyards and lush gardens which are shown as the backdrop to this painting.

W £ 30,000-40,000 € 32,600-43,500



Attributed to Johnston & Hoffman, albumen print, inscribed 'Maharana of Oodeypore' and 'H.E. the Viceroy'. Sotheby's, London, The Ehrenfeld Collection, 25 May 2005, lot 373.











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NORTH INDIA, RAJASTHAN

20th century

**Portrait of a Maharaja, Possibly  
Maharao Raja Shri Raghubir Singh  
of Bundi (r.1889-1927)**

opaque pigments on paper, framed  
35.1 by 24.8cm., 13<sup>7</sup>/<sub>8</sub> by 9<sup>3</sup>/<sub>4</sub>in.

£ 700-1,000 € 800-1,100

35

AMERICAN SCHOOL,  
19TH CENTURY

**Portrait of a Gentleman**

oil on canvas  
91 by 70.5cm., 36 by 28in.  
Executed circa 1845.

£ 350-450 € 400-500



35



36

36

NORTH INDIA, RAJASTHAN

circa 1890-1920

**Young Rajput Prince Seated  
Against a Bolster**

watercolour on paper, in silver contemporaneous  
frame  
painting: 29 by 21cm., 11<sup>3</sup>/<sub>8</sub> by 8<sup>1</sup>/<sub>4</sub>in.

£ 800-1,200 € 900-1,350



37

## FRANCE

late 19th/ early 20th century

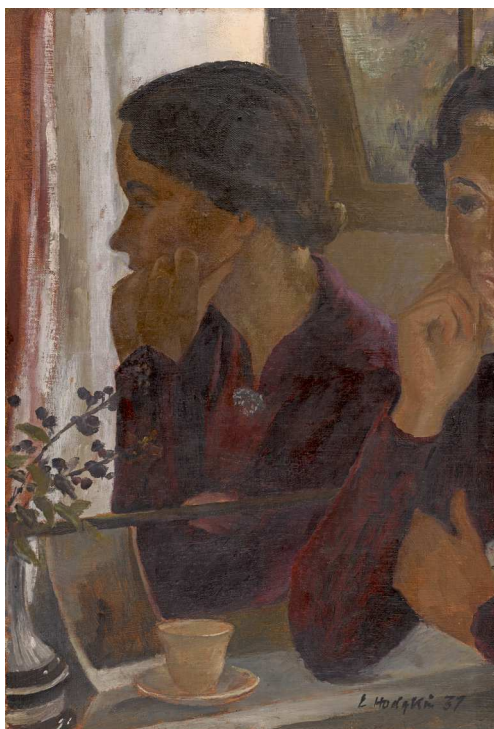
### Bust of a Female Courtier

white marble

in Rococo style

74cm., 29½in.

W £ 2,500-3,500 € 2,750-3,850



38

38

## ELIOT HODGKIN

1905-1987

### Portrait of Katherine Hodgkin

signed and dated 37

oil on canvas

63.5 by 43.5cm.; 25 by 17¼in.

#### EXHIBITED

London, Hazlitt, Gooden & Fox, *Eliot Hodgkin 1905 – 1987: Painter and Collector*, 14th March 1990 – 10th April 1990, cat. no.2.

Howard's mother Katherine, the subject of this painting, was the daughter of a Lord Chief Justice, Viscount Gordon Hewart. She is chiefly known as a botanical illustrator and indeed a passion for horticulture ran in the family, as her husband Eliot was a very talented gardener, and was awarded the Royal Horticultural Society's gold medal.

⊕ £ 2,000-3,000 € 2,200-3,300



39

39

## FRANCE

probably 18th century

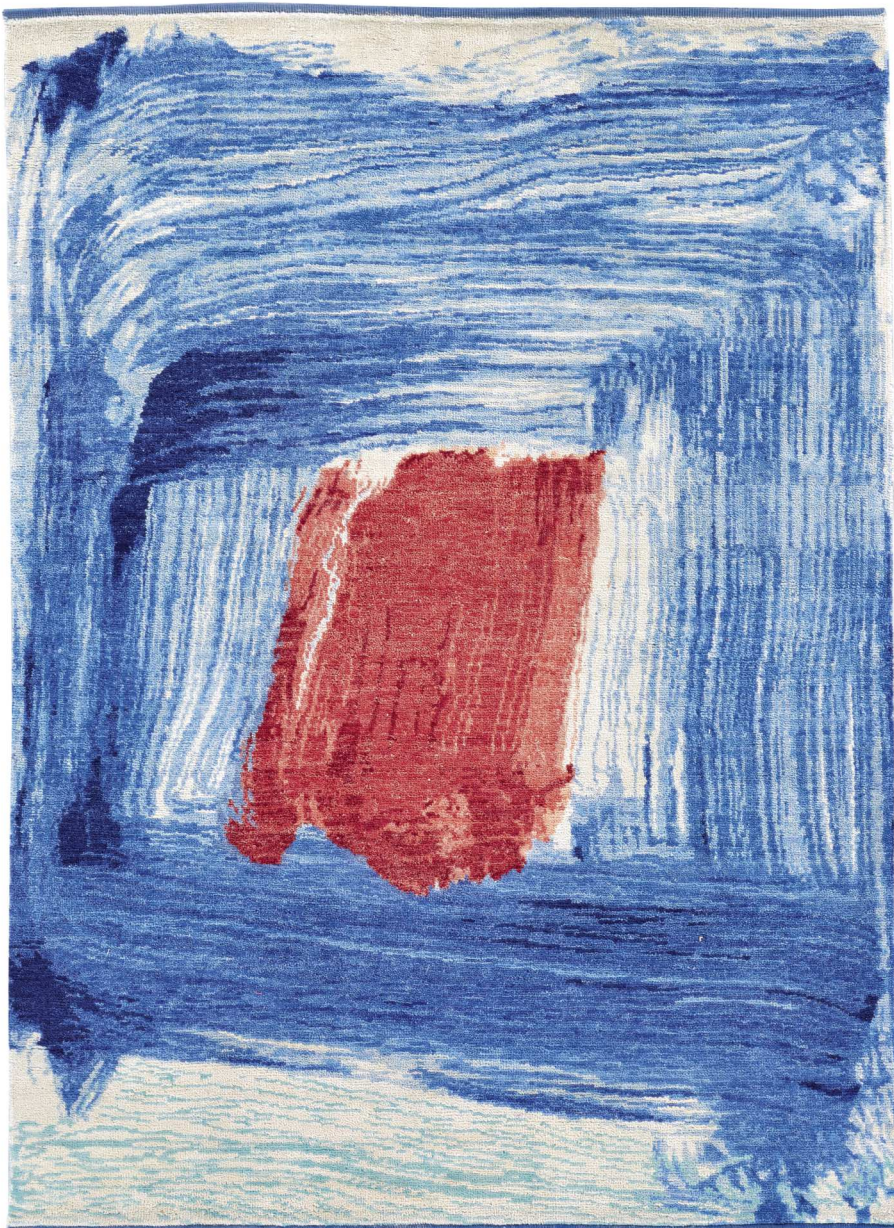
### Bust of a Woman

bronze, on a ebonised wood base

54cm., 21¼in. overall

£ 3,000-5,000 € 3,300-5,500





40

40

Sold to benefit the Hepworth Wakefield

**HOWARD HODGKIN**

1932-2017

### Artist Proof for Rug

Christopher Farr Rugs, designed by Hodgkin, *Rug*, AP 1/8, Edition of 60 (plus 8 artist proofs) wool, pile

hand-spun and hand-dyed, Persian yarn approximately 217 by 157cm; 7ft 1in by 5ft 2in. Woven in Mirzapour, India, 2016/2017.

The Hepworth Wakefield presented a new limited edition, *Rug*, 2016-17, designed by Howard Hodgkin. The design was painted by Howard specifically for this edition in 2016. The edition was created by the artist in partnership with Christopher Farr, a London based company that has been at the forefront of contemporary rug design since 1990 working with the world's leading artists and institutions. Matthew Bourne from Christopher Farr, who managed the production of the rug travelled to India to see the first samples and then arranged for them to be sent down to Hodgkin in Mumbai along with hundreds of colours for the final colour selections to be made.

The Hepworth Wakefield has worked with a host of world-renowned artists on a programme of hugely successful exhibitions, and continues to build an impressive portfolio of limited editions, produced through these collaborations. The Hepworth Wakefield staged the first comprehensive exhibition to explore the enduring influence of India on Hodgkin's work, a place he returned to almost annually, since his first trip to the country in 1964, over 50 years ago. The exhibition was entitled *Howard Hodgkin: Painting India*, 1st July - 8th October 2017.

⊕ W £1,800-2,500 € 2,000-2,750



41

## FRANCE OR ITALY

early 20th century

### Bust of a Girl

plaster  
71cm., 28in.

£ 700-1,000 € 800-1,100



42

42

## AFTER GEORGE ROMNEY

1734 - 1802

### Mrs Yeats in the Character of the Tragic Muse

mezzotint, engraved by Valentine Green

on laid paper

plate: 64.9 by 43cm., 25½ by 15¾in.; sheet: 61.8  
by 39cm., 25½ by 15¾in.

Executed in 1772.

£ 300-500 € 350-550



43

43

## POSSIBLY BRITAIN

mid-18th century

### Bust of a Noblewoman

white marble  
50cm., 19¾in.

£ 5,000-7,000 € 5,500-7,700



“... he was a genuine intellectual in the European and American traditions, a connoisseur with an unsurpassed eye, perfect visual recall, and an incessantly obsessed collector.”

PAUL LEVY

*The Independent*, 17 March 2017

44

## PIERRE ETIENNE MONNOT

1657 - 1733

### Bust of a Gentleman in a Wig

signed and dated: *P. C. Monnot Bisontinus FC Roma 1697[9]*  
white marble  
76cm., 30in.  
Executed in 1697 or 1699.

#### PROVENANCE

Drouot, Paris, 15 December 1997, lot 145

W £ 15,000-20,000 € 16,300-21,800

Born and educated in France, Pierre-Etienne Monnot moved to Rome around 1687, establishing a successful career as a sculptor in the Eternal City. Foremost among his distinguished international clientele was Karl, Landgrave of Hesse-Kassel (1654-1730), who entrusted him with the lavish decoration of the Marmorbad in Kassel. Another important patron of the sculptor was the Englishman John Cecil, 5th Earl of Exeter (circa 1648-1700), for whom Monnot produced an elaborate tomb. Monnot was clearly valued by his patrons not only for his architectural and decorative designs, but for his considerable talent in portraiture; both Hesse-Kassel and Exeter commissioned busts from the sculptor. While its flamboyantly coiffed sitter has not been identified, the present bust illustrates Monnot's skill as a carver, as well as his flair as a portraitist.

#### RELATED LITERATURE

S. Lami, *Dictionnaire des sculpteurs de l'école française sous le règne de Louis XIV*, Paris, 1906, vol. 2, pp. 381-384; R. Enggass, *Early Eighteenth-Century Sculpture in Rome*, University Park and London, 1976, pp. 77-88











45

45

## WILLIAM MOSMAN

Scottish d. 1771

### Portrait of Dr. Robert Smith

signed and dated upper right: *Gul: Mosman pin:*  
1743

oil on canvas

76.5 by 63 cm.; 30¼ by 24¾ in.

#### PROVENANCE

Anonymous sale, Sussex, Sotheby's, 16 June  
1992, lot 272.

£ 2,000-3,000 € 2,200-3,300

46

## NORTH INDIA

late 17th century and 20th century

### Portraits of Jahangir and his Uncle Mirza Aziz Koka

opaque pigments heightened with gold on paper,  
framed

18 by 20.5cm., 7¼ by 8½ in.

£ 800-1,200 € 900-1,350



46





47

47

## NORTH INDIA, KULU REGION

18th century or later

### Mohra Masks

bronze

(3)

height: 10cm., 4in.; 10cm., 4in.; 9.5cm., 3 5/8in.

#### PROVENANCE

Bonhams, Knightsbridge, 9th June 2010, lot 310

£ 2,500-3,500 € 2,750-3,850

48

## ITALY

early 19th century, after the Antique

### Bust of a Vestal Virgin

inscribed: -Rossi

white marble

55cm., 21 5/8in.

W £ 3,000-5,000 € 3,300-5,500



48

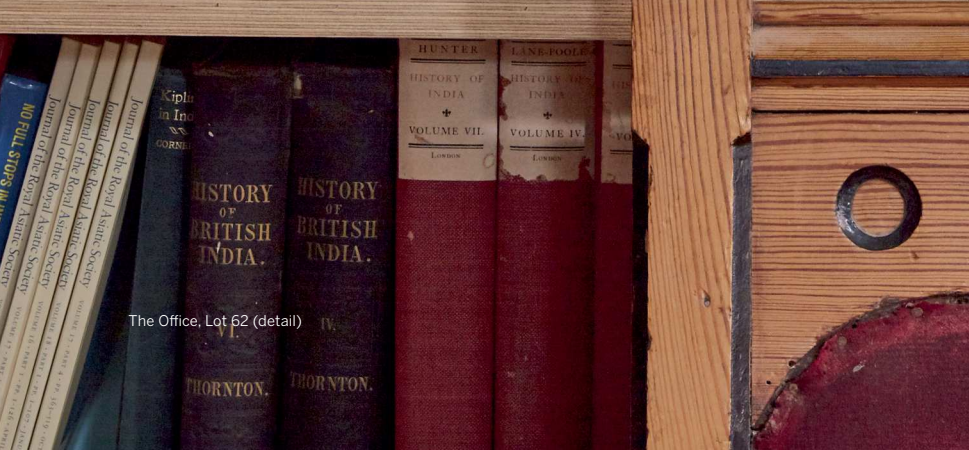




“Some years ago, Hodgkin was asked why he took such an interest in the history of art. His answer was that the tradition of what painters had done in the past was really the only true home any painter working now could ever have.”

ANDREW GRAHAM-DIXON

*Beyond Boundaries*, by Seven Magazine, The Sunday Telegraph, 13th April 2008





49

## FOLLOWER OF NICOLAS DE LARGILLIÈRE

### Portrait of a Gentleman

oil on canvas  
80 by 64 cm.; 31½ by 25¼ in.

£ 2,000-3,000 € 2,200-3,300

50

## NORTH INDIA, RAJASTHAN, KISHANGARH

18th century or later

### Portrait of a Bejewelled Prince

ink, pencil, charcoal, and opaque pigment on  
paper, framed  
27 by 20cm., 10⅝ by 7⅞ in.

#### PROVENANCE

Christie's, London, 16 October 1980  
Bonhams, London, 9 June 2015, lot 203

£ 1,000-2,000 € 1,100-2,200



49



50





51

51

## NORTH INDIA

19th century

### Turban Stand

carved wood with modern orange fabric wrapped as turban  
height: 46.5cm., 18¼in.

#### PROVENANCE

Stuart Cary Welch (1928-2008)  
Sotheby's, London, *The Stuart Cary Welch Collection, part two: Arts of India*, 31 May 2011, lot 169

£ 4,000-6,000 € 4,350-6,600

52

## MANNER OF JACOB DESMALTER

early 20th century

### Empire Style Bergère

mahogany, buttoned leather  
Made circa 1900.

W £ 300-500 € 350-550



52

53

## GERMANY

19th century

### Sofa

oak, pine, gilt-bronze

with later loose cushions and upholstery **together with** a facsimile of drawing of the offered lot on the back of envelope by Howard Hodgkin with the contact details for Summers Davis (2)

84 by 255 by 63cm., 33 by 100½ by 24¾in.  
Made circa 1830.

#### PROVENANCE

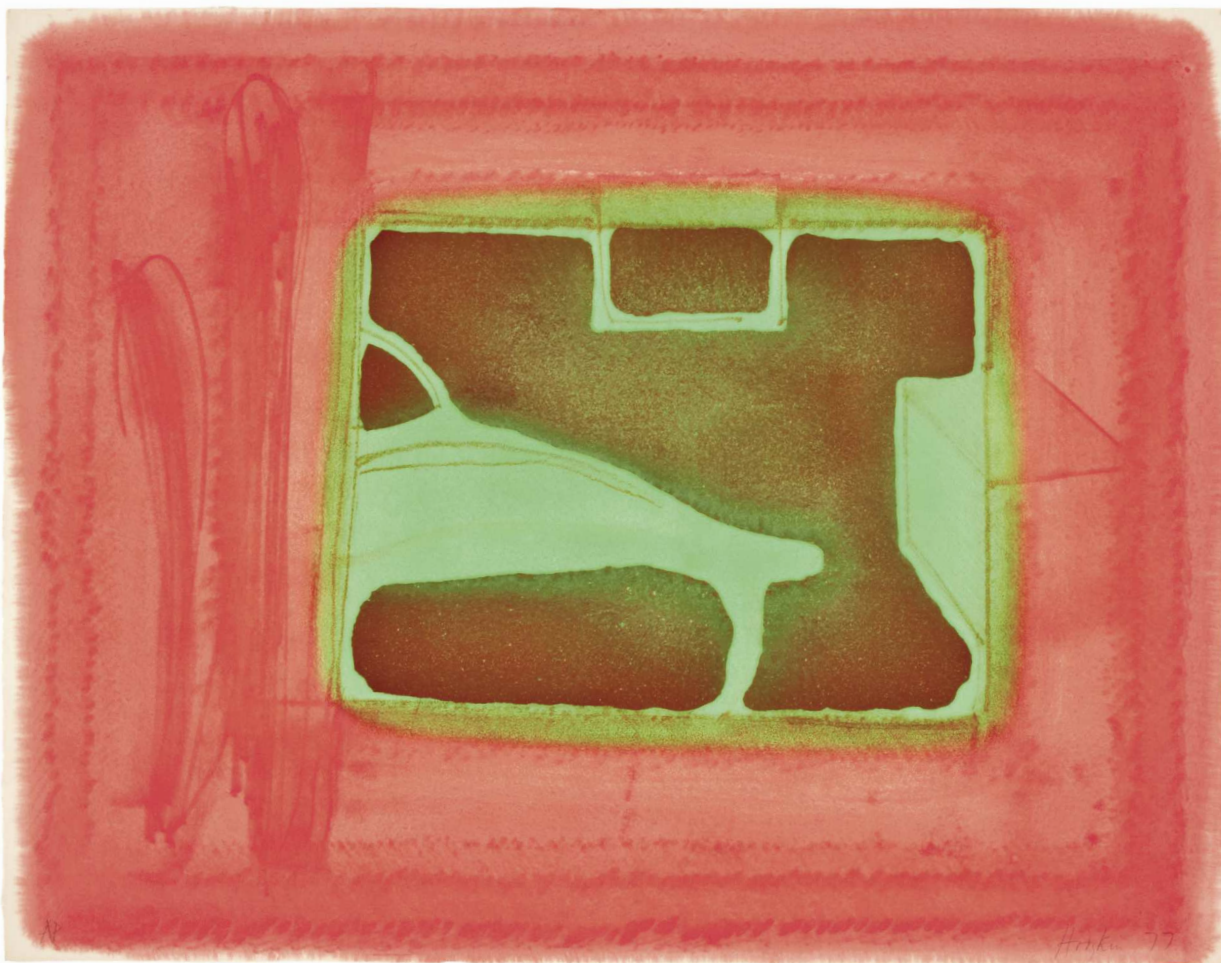
Acquired from Summers Davis, Wallingford

W £ 800-1,200 € 900-1,350



53





54

“Instructions were very specific: Hodgkin indicated the location of the mark, the amount of pigment on the brush, and, crucially, the type and intensity of the movement, using all kinds of metaphors such as ‘like a silk-socking’, ‘like a whisper’, or ‘like a bold explosion’, never referring to the hand colouring of a previous print.”

LIESBETH HEENK

*The Prints made between 1977 and 1986, 2003*

54

HOWARD HODGKIN

1932 - 2017

### A Furnished Room

signed and dated *Hodgkin 77* in pencil (lower right); inscribed and numbered AP (lower left) etching with aquatint printed in colours, with hand-colouring by Ken Farley

printed by Petersberg Studios, published by Petersberg Press, New York, on Arches mould-made paper  
sheet: 53.8 by 68.8cm., 21 by 27in.  
Executed in 1977, the present work is an Artist's proof (aside from the edition of 100).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 33

In 1977 Hodgkin applied paint to print for the first time. This addition of hand-colouring would have a significant impact on his future prints and Hodgkin himself marks this as the beginning of his print-making career. At this time, the artist also began working with Maurice Payne, developing the role of hand-colouring in his prints. For example, during the trial process of *A Furnished Room* the artist experimented with the thickness of the hand-colouring. The green water-colour varied in opaqueness and the balance between the colours varied with each proof.

The print is also typical of the artist in subject matter. Hodgkin's fascination with the relationship between individuals and interiors dominated his prints and paintings in the 1970s.

⊕ £ 1,000-1,500 € 1,100-1,650





55



57

70

SOTHEBY'S



56

55

## INDONESIA, JAVA

probably late 19th/early 20th century

### Sarong

wax resist batik, woven textile  
approximately 250 by 103cm; 8ft 2in by 3ft 4in.

See footnote at Sothebys.com

W £ 1,500-2,500 € 1,650-2,750

56

## CHINA

Qing Dynasty, 19th century

### Bowl

blue and white porcelain

printed with floral blossoms, apocryphal four-character mark  
to the base  
height: 10cm., 4in.

£ 100-150 € 150-200

57

## FRANCE

19th century

### Damask Fragment

silk, woven

**together with** six further similar silk floral damask fragments,  
against a cerise ground, various lengths

(7)

stretcher: 79 by 58cm; 2ft 7in by 1ft 11in; textile approximately  
76 by 56cm., 2ft 6in by 1ft 10in.

W £ 200-400 € 250-450





58

58

## PERSIA

13th/14th century

### Large Kashan Pottery Corner Tile Fragment

glazed fritware

slightly curved, moulded in relief, decorated with an opacified tin glaze and lustre, elevated cobalt blue and turquoise foliate arabesques

approximately 40 by 38cm., 15¾ by 15in.

#### PROVENANCE

Bonhams, London, 7 October 2014, lot 27

£ 5,000-7,000 € 5,500-7,700

59

## PERSIA

17th/18th century

### Safavid Pottery Tile

glazed fritware

decorated in the cuerda seca technique with cobalt blue, turquoise, lime green, yellow and black glazes, mounted

23.5 by 23cm., 9¼ by 9in.

#### PROVENANCE

Christie's, London, 10 October 2013, lot 86

#### EXHIBITED

London, Spink, *Passion and Tranquility*, October-November 1998

#### LITERATURE

London, Spink, *Passion and Tranquility*, October-November 1998, no.9, pp.30-1

£ 3,000-5,000 € 3,300-5,500



59





60

60

## NORTH INDIA

19th/20th century

### Dragon Attacking an Elephant

opaque pigments on paper  
leaf: 24.5 by 30.4 cm., 9 $\frac{5}{8}$  by 12in. painting: 18 by 25.3 cm., 7 $\frac{1}{8}$  by 10in.

£ 300-500 € 350-550

61

## FLANDERS, BRUSSELS

mid 16th century

### Lion Attacking a Dragon, 'Pugnae Ferarum' Tapestry

possibly workshop of Jan van Tieghem, after Pieter Coecke van Aelst  
wool, woven

woven with a lion fighting an exotic winged dragon, with onlooking animals including a lioness and cowering monkeys in the corner, within a woodland setting opening up into a light glade in the background with camels and other animals; *lacking borders, some sections missing*, approximately 259 by 281cm., 8ft 6in by 9ft 2in.

#### PROVENANCE

Cuvreau Enchères, France, 13 March 2011, lot 281

W £ 20,000-30,000 € 21,800-32,600

Landscapes brought to life by wild and exotic animals fighting (Pugnae Ferarum) is a dramatic subject for tapestries. The subjects and iconography grew from the interest in the 16<sup>th</sup> century in the newly discovered lands, which was seen in illustrated books, many of which presented animals very naturalistically (for example Konrad Gesner, *Historia animalium*, Zurich, 1551-1558). It revived interest in ancient texts on animals and their characteristics, and the literature of late antiquity and the middle ages represented the attributes of the animals as religious or moral allegories. The animals depicted in the tapestries are European (lynx and stags), some from other continents (elephants, lions, leopards, ostriches, rhinoceroses and

reptiles) and others are fantastical (unicorns and dragons). Each had a different symbolism, following through from the medieval bestiaries. The tapestries combine the contemporary scientific interest with the moralising symbolism of the Middle Ages (*Physiologus*, anonymous Greek text, AD200-250). The dragon and the panther/and lion are not only representing exotic animals trying to dominate, but the fight between Christ and the devil (according to *Physiologus*), and the struggle between good and evil. The tapestries portray some animals cowering away from others, all indicative of the message that is imbued in the composition, which is not immediately apparent.

The earliest extant sets of 'Landscapes with animals', were Flemish series, woven in Brussels circa 1550-1560; one being the 'Unicorn' set of nine in the Palazzo Borromeo, Isola Bella (Stresa) and the iconic set of 'Landscapes with animals' in Wawel Royal Castle, Krakow, which now consists of forty-four pieces, but there were originally more. This enormous set was acquired by Sigismund II Augustus, King of Poland and Lithuania, for Wawel Castle in 1572. The series was designed by an artist in the circle of Pieter Coecke Van Aelst, circa 1550, with a border design (of strapwork and putti, and fantastical animals, and narrow side and lower borders with double ribbon-scroll and flowering sprig) by an unknown Netherlandish artist from the circle of Cornelis Floris and Cornelis Bos, woven in Brussels, circa 1550-1560, with wool, silk, silver- and gilt-metal wrapped threads, and they have an unidentified weaver's mark (possibly workshop of Jan van Tieghem). The tapestries varied in format and size, and were for different locations. One of the panels from Wawel Castle depicts a 'Dragon fighting with a panther', (363 by 337cm), and the

dragon is very similar to the example depicted in the present panel, only his head is attacking a 'leopard' in the present example and from above, rather than from underneath. Similarly there are other animals looking on, and some cowering away, with others in the distant background. The difference in dimensions between this cited panel and the offered panel indicates that it is only the border missing from the fragment, and not much of the tapestry composition.

There is a recorded set of eleven pieces of 'Landscapes with Animals, possibly after Pieter Coecke van Aelst the Younger or Jean Tons II, circa 1550-1560, woven in the workshop of Catherine van den Eynde, Brussels, 1611-1614, which was sent to Cardinal Alessandro Peretti Montalto in Rome, and hung in the Church of San Lorenzo for the Feast day. The set was in time divided, and a panel depicting a 'Leopard over a pond', from Palazzo Orsini in Rome, was exhibited in New York in 2008, see Campbell, Thomas, *Tapestry in the Baroque, Threads of Splendour*, Metropolitan Museum of Art Exhibition, New York, October 17, 2007-January 6, 2008; Yale University Press, Cat.9, pp.87-94. This series has an elaborate border in red and gold with foliate scrolls with pomegranates and artichokes, and roundels with figure heads or animal heads. Similar in quality and attention to detail to the tapestry fragment offered, this cited panel has a composition with another animal looking on, and in this instance from behind a date palm within the exuberant forest landscape. These very distinctive cited series with dramatic compositions, and the present fragment, were executed with great skill of interpretation of the cartoons and to a very high technical standard of weaving.

For extended footnote see Sothebys.com





61



62

## MANNER OF CHARLES BEVAN

19th century

### 'Gothic' Chair

carved and ebonised Oregon pine, felt  
Made *circa* 1880.

W £ 100-150 € 150-200



62

63

## ATTRIBUTED TO WRIGHT AND ELWICK

18th century

### 'Ladderback' Chair

mahogany, leather  
Executed *circa* 1740.

#### PROVENANCE

Probably a chair from the suite commissioned by Thomas, 1st Marquess of Rockingham (1693–1750) for the Ship Room at Wentworth Woodhouse, Yorkshire.

W £ 800-1,200 € 900-1,350



63

64

## STYLE OF PAUL SAUNDERS

20th century

### 'Gainsborough' Armchair

walnut, later suede upholstery

the reverse of one leg stamped 01859  
Made in George II style in the first quarter of the 20th century.

W £ 1,500-2,500 € 1,650-2,750



64



65

## MICHEL ÉTIENNE TURGOT

1690-1751

### Plan de Paris

Large engraved wall-map in 20 sheets joined, mounted on coarse linen with a green silk frame, wooden rollers, without index sheet, *yellowed, splitting, minor tears, loss and staining* 2440 by 3200mm. Printed in Paris, 1793.

This remarkable plan was engraved at the behest of Turgot (1690-1751), who was appointed prevot des marchands under Louis XV in 1729. He devoted himself to the embellishment of Paris through the construction of fountains and the improvement of important streets such as the Quai de L'Horloge. Drafted and surveyed by Louis Bretez, the architectural draughtsman famous for his manual on perspective, this plan is perhaps Turgot's most enduring monument.

£ 2,000-3,000 € 2,200-3,300



65

66

## JOHN ROCQUE

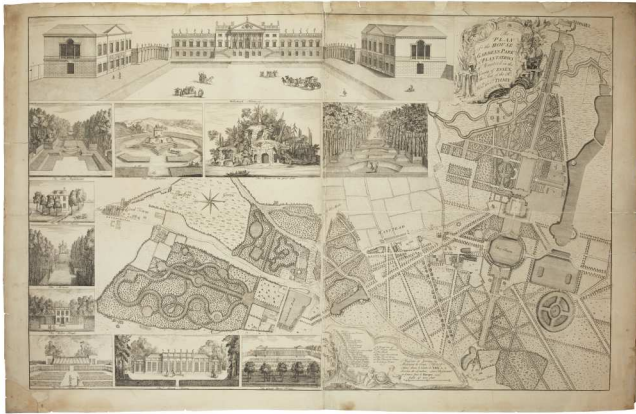
1662 - 1762

### The Plan of the House, Gardens, Park and Plantations of Wanstead in the County of Essex, the Seat of the R.t Hon:ble the E.I Tylney

Large engraved plan on 2 sheets joined, backed on thick card, *minor repairs and restoration* 715 by 1125mm. Printed in London, 1735.

Detailed plan of the estate of Richard Child, Earl Tylney (1680-1750), with vignettes showing Wanstead House, the Little Amphitheater, the Fortifications, the Mount in the Great Lake, the Gardners House, the Mounts, the Water House, the Stove House, the Green House, and the Great Stove House.

£ 800-1,200 € 900-1,350



66

67

## VINCENZO MARIA CORONELLI

1650 - 1718

### Impero del Gran Mogol

Engraved map, later hand-colour, *light wear, minor repairs and strengthening* 490 by 673mm. Printed in Venice, circa 1690.

Detailed map showing Northern India, Bangladesh, Pakistan, Nepal and the Himalayas.

£ 200-300 € 250-350



67



# Howard Hodgkin's Early Work

MARLA PRICE

The two paintings by Hodgkin which he kept in his own collection, *Bedroom* and *Travelling*, date from the Artist's first maturity as an artist (see lots 69 and 317). Employed as a teacher at the Bath Academy in Corsham, he began to exhibit his work in London and elsewhere in 1959, first in group exhibitions and then, in 1962, in an important two-man exhibition with Allen Jones in February at the ICA Gallery in London, which included both of these paintings. This was followed by Hodgkin's first one-man show with Arthur Tooth and Son, London, in October.

Hodgkin's paintings at this time are portraits, but he chose to ignore realism as a possible path in spite of his gifts as a draughtsman. He developed his own colourful, abstracted style, and took the figures out of the artist's studio into domestic interiors, terraces, gardens, offices, etc., and it is the encounter or interaction of these figures with each other or with the artist that is the subject. Richard Morphet, curator of Hodgkin's first museum retrospective in 1976, noted that early responses to the work in English art circles tended to place them with pop art, specifically American pop art, in part due to Hodgkin's "caricature-like figures....". It was not the world of commercial logos and images that interned Hodgkin, however; it was nothing less than portraits of life.

Hodgkin has been quoted often as saying that his life is in his paintings. The portraits of the sixties capture his friends, family, colleagues and strangers in works that are vibrant, varied, and often very witty, for a virtual scrapbook of the English art scene and the artist's domestic life.

*Bedroom*, for example, depicts the artist, his then wife and a friend in a Paris hotel room, the walls of which are painted a strong yellow and blue commonly associated with the South of France. The artist, a rigid slender figure on the left, is dwarfed by his female companions. The lively figures in *Travelling* unfortunately remain unidentified, but their verdant setting suggesting some kind of tunnel, is memorable, and foretells Hodgkin's lifelong mastery of all colours green.

Hodgkin's goal at this juncture was the reconciliation of abstraction and the figure, with rich color, wit, emotion, and virtuoso paint handling as his tools. He chose portraiture as a major subject, and then spent a lifetime entirely transforming the genre. From his early paintings such as these two, to hundreds of great portraits of love, anguish, joy, fear, and much more, Hodgkin created a body of work impossible to mistake as that of another artist. As early as 1964, a prominent critic, Norbert Lyndon, recognized that Hodgkin's work was "entirely singular", and so it remained.

Marla Price is author of *Howard Hodgkin, The Complete Paintings: Catalogue Raisonné*, (Thames and Hudson, London, 2006).



Howard Hodgkin, 1969, photographed by Jorge Lewinski  
©The Lewinski Archive at Chatsworth / Bridgeman Images





68

68

## HOWARD HODGKIN

1932 - 2017

### Girl at Night

signed and dated *Hodgkin '66* in pencil (lower left); inscribed and numbered *artist's proof 6/15* (lower left)

lithograph printed in colours, from the *5 Rooms* portfolio

printed by Emil Matthieu, Zurich, published by Editions Alecto Ltd., London, on BFK Rives wove paper

sheet: 50.2 by 64.8cm., 19¾ by 25½in.

Executed in 1966, the present work is an Artist's proof (aside from the edition of 75).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 6

The first stage of Hodgkin's print making oeuvre is largely formative and ran closely parallel to his painting. The works are bold in both their

style and colour. The large geometric shapes that can be seen in this work are characteristic of Hodgkin's first prints, as well as the wider cultural context of the 1960s pop art movement. However, "Hodgkin says that he was very proud to once appear in the index of a book on pop art under the entry: "Howard Hodgkin is not a pop artist."" (Nicholas Wroe, *The Guardian*, March 2001)

*Girl at Night* was commissioned by Paul Cornwall Jones of Editions Alecto. Working with the printer Emil Matthieu, Hodgkin produced five lithographs, together known as '*5 Rooms*'. Throughout the portfolio, the artist explores the relationship between people and places, individuals and interiors. The relational aspect of these figures, and the rooms that they occupy, is the driving focus of the majority of Hodgkin's early prints. The result is one that is both intimate and impersonal, as the viewers themselves are asked to explore the impact of their own gaze on these moments and memories.

⊕ £ 400-600 € 450-700



Sold to benefit the Mark Morris Dance Group

## HOWARD HODGKIN

1932-2017

### Bedroom

signed *H. Hodgkin*, titled *BEDROOM* and dated 1960-61 (on the canvas overlap)

oil on canvas

106.5 by 127cm., 42 by 50in.

### EXHIBITED

London, AIA Gallery, *Twenty Painters*, September 1961, cat. no.43;

Denmark, Sammenslutningen Af Danske Kunstforeninger, *Britisk Kunst*, 1962-63, cat. no.26, illustrated;

London, Institute of Contemporary Arts, *Two Young Figurative Painters*, 14th February - 24th March 1962, cat. no.4 (as *Bed Room*).

### LITERATURE

Michael Auping, John Elderfield, Susan Sontag, with catalogue by Marla Price, *Howard Hodgkin Painting*, Thames and Hudson in association with The Modern Art Museum of Fort Worth, Texas, 1995, p.141, cat. no.15;

Marla Price, *Howard Hodgkin The Complete Paintings: Catalogue Raisonné*, Thames and Hudson, London, 2006, p.49, cat. no.15.

£ 250,000-350,000 € 272,000-381,000

“As far as the subjects of my paintings go, they are about one moment in time involving particular people in relationship to each other and also to me.”

### HOWARD HODGKIN, 1967

quoted in *Howard Hodgkin Absent Friends*, exh. cat., National Portrait Gallery, London, 2017, p.14,.









Howard Hodgkin, 1964, photographed by Jorge Lewinski  
©The Lewinski Archive at Chatsworth / Bridgeman Images

Painted in 1960 – 61, *Bedroom* recalls a moment in a Parisian hotel bedroom featuring the artist himself together with his wife Julia and their friend, a Mrs Burt. The dynamic palette conjures a vivid atmosphere evoking the intense spirit of the place whilst the trio of friends are brought to life through Hodgkin's deft yet descriptive brushstrokes laden with impasto. In the background, in contrast to the rich yellow walls, the small painting which hangs in the centre gives a foretaste of the more spontaneous brushwork Hodgkin would develop in years to come.

Paris was a significant place to bring to life – for an artist who famously diverted direct questions about his own art, he was very clear when it came to certain influences: 'Degas, Degas, Degas, Degas (interview with Jackie Wullschlager, 'Lunch with the FT: Howard Hodgkin, *The Financial Times*, 20<sup>th</sup> January 2012). Paris was of course home to the Impressionist artist for the great majority of his life and seeing his best work there must have had a profound effect on Hodgkin; he spoke of 'the classical wall of expressed feeling that Degas has built for us...' (*ibid.*). It can be no coincidence that his 1993 painting *After Degas* was chosen to grace the cover of his catalogue raisonné published in 2006 and a favourite song was *The Last Time I Saw Paris* composed by Jerome Kern and sung by Noel Coward. Hodgkin's final visit to Paris was on the occasion of his exhibition of prints at the Galerie Eric DuPont in 2015.

*Bedroom* was included in Hodgkin's major early show at the Institute of Contemporary Arts in 1962 with Allen Jones: *Two Young Figurative Artists*. Whilst Conroy Maddox, the critic for *Art Review*, was predictably wary of Hodgkin's bold pictorial language that hovered tantalisingly between figuration and abstraction, he did have to admit that Hodgkin was 'developing a point of view and a method of expressing it that hold promised for the future' (Conroy Maddox, 'Two Young Figurative Painters', *Art Review*, 14<sup>th</sup> June 1962). The exposure at the ICA undoubtedly set Hodgkin's career on its trajectory and his first solo show was held a few months later at Arthur Tooth and Sons in October 1962.

Hodgkin explained to John Elderfield in 1995 that 'I have absolutely no desire to collect my own work...' (letter to John Elderfield, 13 March 1995) and he rarely allowed any of his work into his home. It is thus significant that *Bedroom* should have remained in his collection together with *Travelling*, also shown at the ICA in 1962.

#### **Sold to benefit the Mark Morris Dance Group**

Hodgkin first encountered Mark Morris's choreography in Brussels, where Mark was in residence at the Théâtre Royal de la Monnaie. Howard went on to design sets for *Rhymes with Silver* (1997), *Kolam* (2002) and *Mozart Dances* (2006). For their most recent collaboration, *Layla and Majnun* (2016) Howard designed set and costumes. Now on tour it reaches New York on 26 October this year and Sadler's Wells Theatre, London in Autumn 2018.

















70

71

## INDIA

20th century

### Suitcase

painted wood and board  
41 by 64 by 23cm., 16 by 25 by 9in.  
Made circa 1980.

W £ 200-300 € 250-350



71

70

## NORTH INDIA, RAJASTHAN, BUNDI

early 19th century

### Rao Raja Bishan Singh Watching an Elephant Fight

opaque pigments heightened with gold on paper  
leaf: 36 by 32.5cm., 14 $\frac{3}{16}$  by 12 $\frac{3}{4}$ in. painting: 31 by 27cm., 12 $\frac{1}{4}$  by 10 $\frac{5}{16}$ in.

#### PROVENANCE

Christie's, London, 27 September 2001, lot 70  
Christie's, London, 23 September 2005, lot 157

This scene depicts Rao Raja Bishan Singh watching an elephant fight from a balcony in the top right hand corner of the painting. The dramatic depiction of the tumbling elephants and figures is heightened by a strong diagonal composition and the juxtaposition of the enclosing walls.

Elephant combats were described by the French physician François Bernier during his time in India:

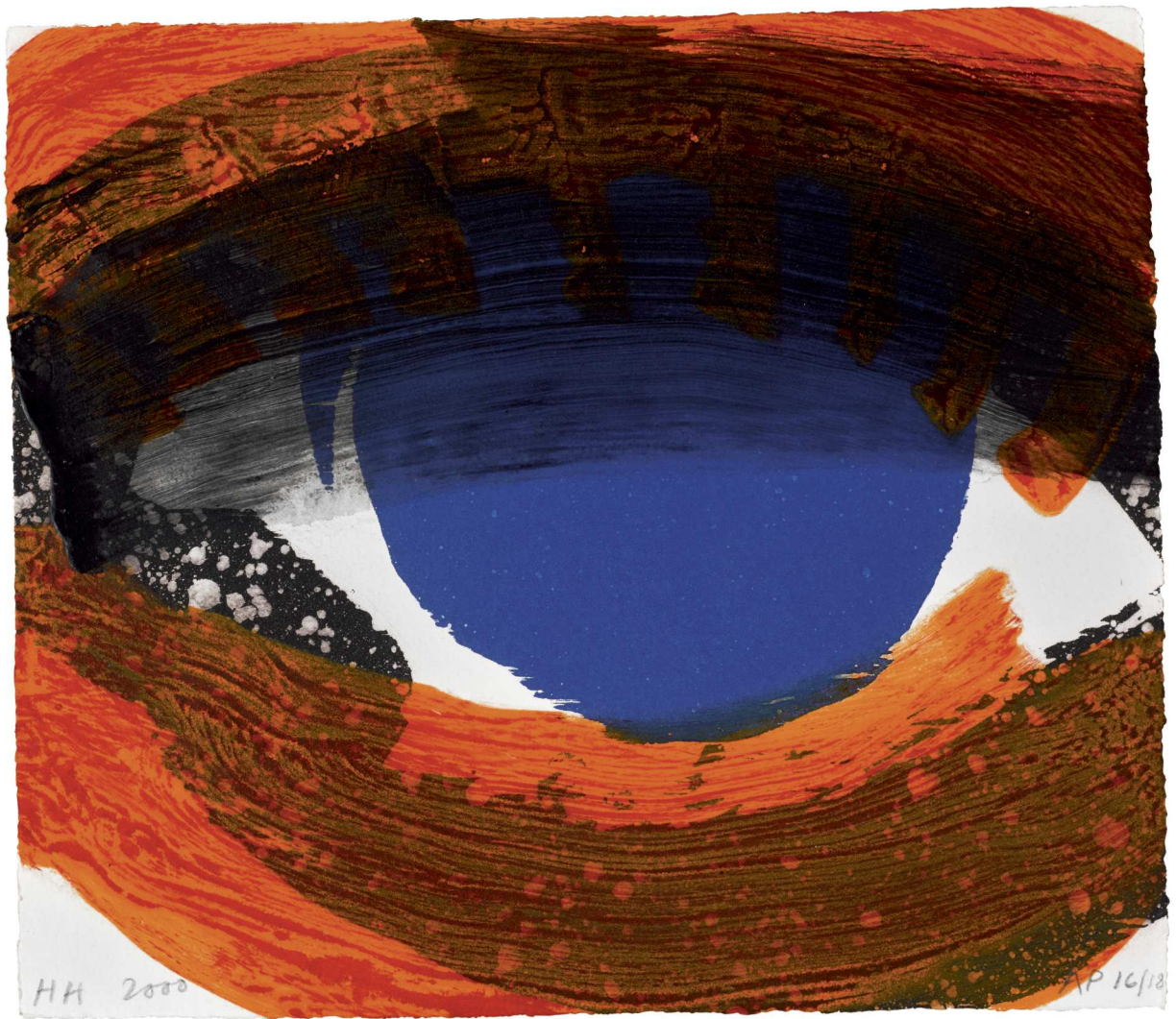
"A wall of earth is raised three or four feet wide and five or six [feet] high. The two ponderous beasts meet one another face to face on the opposite sides of the wall... The riders animate the elephants either by soothing words, or by chiding them as cowards, and urge them on with their heels, until the poor creatures approach the wall and are brought to the attack. The shock is tremendous and it appears surprising that they should even survive the dreadful wounds and blows inflicted with their teeth, their heads, and their trunks. There are frequent pauses during the fight; it is suspended and renewed, and the mud wall being at length thrown down, the stronger more courageous elephant passes on and attacks his opponent and, putting him to flight, pursues and fastens on him with such obstinacy that the animals can be separated only by means of *cherkys*, or fireworks, which are made to explode between them." (Desai 1985, p. 53).

This painting is a later re-working of a drawing by the "Master of the Elephants" that is now in the Alvin O. Bellak Collection (Mason 2001, no.65, pp.158-9). The artist identified by Welch as the "Master of the Elephants" came to the Rajput court from the Deccan in the later half of the seventeenth century as part of the general migration of artists during the Mughal campaigns in the region. His fluid line and dynamic compositions successfully combined Mughal and earlier Bundi elements, developing a distinctive Kotah style that went on to influence artists for over a century. For a further discussion of the development and re-attribution of many of these elephant drawings and paintings at Bundi and Kotah, see Beach 2008 & Beach 2011.

Rao Raja Bishan Singh (1773–1821) ruled the state of Bundi from 1804 to 14 May 1821. His close alliance with the British brought him into conflict with the Maratha Empire and Pindaris who continually ravaged his state and forced the kingdom to pay tribute up to 1817. Consequently, Bishan Singh made a subsidiary alliance with the British East India Company on 10 February 1818, which brought him under its protection. He was responsible for the creation of the pleasure palace of Sukh Niwas on the outskirts of Bundi.

£ 7,000-10,000 € 7,700-10,900





72

72

HOWARD HODGKIN

1932 - 2017

### Eye

signed and dated *HH 2000* in pencil (lower left); inscribed and numbered *AP 16/18* (lower right)  
etching with aquatint and carborundum printed in colours, with hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by The Institute of Contemporary Arts at the Philadelphia Museum of Modern Art, Philadelphia, and Alan Cristea Gallery, London, on cotton paper

sheet: 28.5 by 32.7cm., 11 $\frac{3}{8}$  by 12 $\frac{7}{8}$ in.

Executed in 2000, the present work is an Artist's proof (aside from the edition of 80).

### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 102

⊕ £1,000-1,500 €1,100-1,650

HOWARD HODGKIN PORTRAIT OF THE ARTIST

“He believed in what he called  
‘Costume jewellery for the  
home’: objects with little apparent,  
practical use that excited the eye  
in unexpected ways...”

ANTONY PEATTIE

2017

85





73

73

ENGLAND

20th century

### Standing Lamp

the label stamped 'Scholl R71 / Made in England'  
chrome, cast-iron

adjustable  
height 147cm., 58in.

W £ 200-300 € 250-350



74

74

ENGLAND

20th century

### Colonial Style Armchair

hardwood, cane  
Made in the last quarter of the 20th century.

W £ 400-600 € 450-700

75

ENGLAND

18th century

### Armchair

gilt-beech, upholstery  
Executed circa 1760.

W £ 1,200-1,800 € 1,350-2,000



75



76

## YARKAND, EAST TURKESTAN

circa 1800

### 'Pomegranate' Carpet Fragment

wool pile

mounted: 128 by 109cm; 4ft 2in by 3ft 7in; textile

visible approximately 124 by 107cm; 4ft 1in by 3ft 6in.

W £ 800-1,500 € 900-1,650



77



76

77

## NORTH INDIA, MUGHAL

18th century

### Carpet

wool pile

approximately 240 by 138cm; 7ft. 10in. by 4ft. 6in.

W £ 3,000-5,000 € 3,300-5,500

78

## CHINA

Qing Dynasty, 19th century

### Bowl

cloisonné enamel

detailed with a dragon and a pair of phoenixes in the interior, apocryphal four-character mark to the base

height: 10cm., 4in.

£ 200-300 € 250-350



78





79

79

## EUROPE

18th century

### Lapet Carved Architectural Bracket

painted oak

22 by 33 by 14.5cm., 8¾ by 13 by 5¾in.

Probably carved in the 18th century but could be earlier.

W £ 100-150 € 150-200

80

## FRENCH SCHOOL

late 19th / early 20th century

### Shield

intaglio print in red

on Van Gelder laid paper

sheet: 54.5 by 42.6cm., 21¾ by 16⅝in.

£ 100-200 € 150-250



80

81

## STYLE OF A.W. PUGIN AND J.G. CRACE

19th century

### 'Gothic' Sideboard

carved and painted oak inlaid with ebony and ivory

the doors each enclosing a shelf, the right-hand coat-of-arms identified as that of the Mann family, Yorkshire, *reduced in size adapted and formerly with a superstructure*

88 by 275 by 58cm., 34¾ by 108¼ by 22¾in.

Made in the third quarter of the 19th century.

#### PROVENANCE

Possibly commissioned by John (1809-1845) and Anne Mann (1813-1894) of Boldshay Hall, Yorkshire

• W £ 6,000-9,000 € 6,600-9,800



81



82

## STYLE OF WILLIAM KENT

20th century

### Architectural Door Surround

carved oak

253 by 180cm., 99½ by 70¾in.

Probably early 20th century.

W £ 1,200-1,800 € 1,350-2,000

83

## BENEDIKT PIRINGER

1780 - 1826

### Vue de la maison dite de pilate; and vue du temple de la concorde

two etchings with aquatint and hand-colouring, after Junto Tardé

each on paper laid to thin card

(2)

each sheet: approx. 40.8 by 47.1cm., 16 by 18½in.

#### LITERATURE

Dr. G. K. Nagler, *Neues allgemeines Künstler-Lexikon*, Leipzig, 1835-1852, vol XIII, no. 127-145

£ 200-300 € 250-350



82



83



83





84

84

## NORTH ITALY, PROBABLY VENICE

18th century

### Pair of Baroque Wall Brackets

painted and parcel gilt wood

representing bearded men, *lacking tops*  
51 by 67.5cm., 20 by 26½in.

#### PROVENANCE

Sotheby's London, *European Sculpture & Works of Art 900 - 1900*, 9th July 2002, lot 97.

W £ 3,000-5,000 € 3,300-5,500



85

## FRANCE

19th century

### Mannerist Style Chest

carved oak

with three lower frieze drawers  
88 by 159 by 66cm., 34¾ by 62½ by 26in.  
Made in the 19th century but including some earlier elements.

The carved relief panels relate to 16th century French grotesque and whimsical designs.

W £ 1,000-1,500 € 1,100-1,650

86

## NORTH INDIA

Modern

### 17th Century Style Table Top

inlaid marbles and hardstones

with a central coat of arms for the Electors of Bavaria and the monogram 'ME' for Prince-Elector Maximilian I (reg. 1598-1651) and his wife Elisabeth von Lothringen.  
179 by 120cm., 70½ by 47¼in.

The present lot is a modern reproduction of a table top produced by the Grand Ducal Workshops in Florence, circa 1623-30, and now in the Residenz, Munich (inv. no. Res.Mu. M 140), the former royal palace of the house of Wittelsbach.

Π W £ 8,000-12,000 € 8,700-13,100



85









87

87

## NORTH INDIA

Kota style, 20th century

### Maharaja Kneeling with Bow and Arrow

black ink heightened with colour and white on paper, framed  
43 by 34cm., 16<sup>7</sup>/<sub>8</sub> by 13<sup>3</sup>/<sub>8</sub>in.

£ 600-800 € 700-900

88

## INDIA, PROBABLY MYSORE

late 17th/18th century

### Quilted Textile Quiver

linen, silk, velvet, brass

the velvet front embroidered with brass pins, reverse with silk  
lining, seven metal hooks to each side for attaching, with string  
50 by 24cm., 19<sup>11</sup>/<sub>16</sub> by 9<sup>7</sup>/<sub>16</sub>in.

£ 3,000-5,000 € 3,300-5,500



88

89

## NORTH INDIA, RAJASTHAN

Kota style, circa 1850-60

### Tiger Hunt

black ink heightened with red and grey on paper, framed  
29 by 69.5cm., 11<sup>3</sup>/<sub>8</sub> by 27<sup>3</sup>/<sub>8</sub>in.

#### EXHIBITED

*Visions of Mughal India: The Collection of Howard Hodgkin*,  
Ashmolean Museum, University of Oxford (2nd February-  
22nd April 2012 ), National Museum, Cardiff (27th July-3rd  
November 2013), Aga Khan Museum, Toronto (21st February-  
1st June 2015)

£ 800-1,200 € 900-1,350



89



90

## NORTH INDIA

Mughal, late 18th century

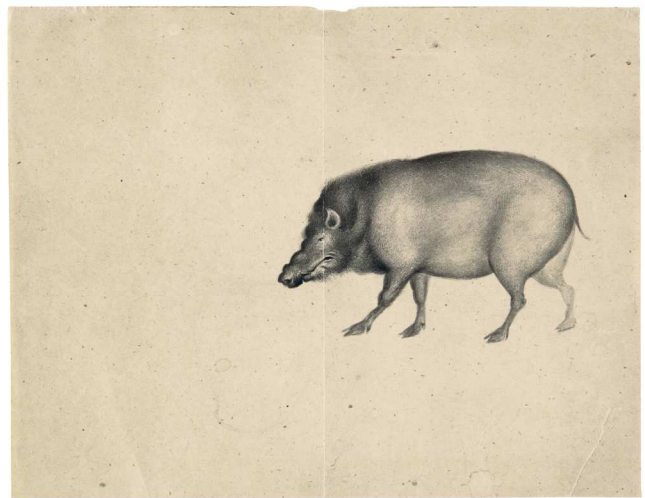
### Boar

ink on paper, framed  
10.8 by 12cm., 4¼ by 4¾in.

#### EXHIBITED

*Visions of Mughal India: The Collection of Howard Hodgkin*, Ashmolean Museum, University of Oxford (2nd February - 22nd April 2012), National Museum, Cardiff (27th July-3rd November 2013), Aga Khan Museum, Toronto (21st February-21st June 2015)

£ 800-1,200 € 900-1,350



90

91

## NORTH INDIA, RAJASTHAN, UDAIPUR

second half 18th century, circa 1770

### Maharana Ari Singh (r.1761-73) Hunting Boars

opaque pigments heightened with gold on paper, framed  
25 by 34.5cm., 9⅞ by 13⅝in.

£ 2,500-3,500 € 2,750-3,850



91

92

## NORTH INDIA, RAJASTHAN, PROBABLY BUNDI OR KOTA

19th or 20th century

### Tiger Hunt

opaque pigments heightened with gold on paper  
leaf: 22.7 by 31.6cm., 8⅞ by 12⅞in. painting: 20 by 28cm.,  
7⅞ by 11in.

£ 500-700 € 550-800



92

93

## NORTH INDIA

19th/20th century

### Large Processional Scene

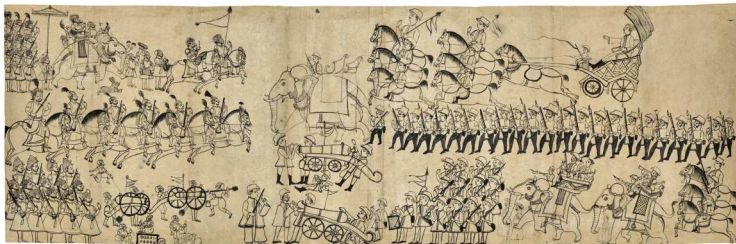
black ink on paper, framed  
47.3 by 72.2cm., 18⅝ by 28⅞in.

£ 800-1,200 € 900-1,350





93



94



95

94

## NORTH INDIA, RAJASTHAN

20th century

### Indian Army Confronting a European Army

black ink on paper, framed  
30 by 92.3cm., 11 $\frac{7}{8}$  by 36 $\frac{3}{4}$ in.

£ 1,000-1,500 € 1,100-1,650

95

## NORTH INDIA, RAJASTHAN, KOTA

second half 19th century

### Maharaja Ram Singh (r.1828-66) in Battle

black ink heightened with colour and white on paper, framed  
39.8 by 60.5cm., 15 $\frac{5}{8}$  by 23 $\frac{7}{8}$ in.

£ 500-700 € 550-800

96

## NORTH INDIA

Mughal, early 17th century

### Emperor Akbar Riding an Elephant on a Hunting Expedition

opaque pigments heightened with gold on paper, framed  
painting: 20.5 by 15.2cm., 8 $\frac{1}{16}$  by 6in.

This exquisite drawing is executed in the *nim-qalam* style favoured by artists towards the later part of Akbar's reign. Similar illustrations have appeared in several manuscripts dating from 1600 to 1605. The current lot relates closely to a *nim-qalam* drawing in the V&A depicting Akbar hawking, dated circa 1600-05 (Stronge 2002, pl.75), another in the Goenka collection in Mumbai (Goswamy & Bhatia 1999, no.47) and another attributed to Sur Das sold through these rooms 17 June 1993, lot 166. All these illustrations are finely drawn and heightened with a subtle use of colour wash and gold. The elephant in the present example is particularly well rendered, he possesses a mischievous smile as he chases the fleeing attendants, his elaborate ostrich feather headdress and saddlecloth billowing in the wind.

Elephants were highly prized in the Mughal court and according to Abu'l Fazl, Akbar had 101 elephants for his personal use alone. A well known painting from the first *Akbarnama* shows the Emperor riding the elephant *Hawa'i* across a collapsing bridge of boats (*op.cit.* pl.49). Named portraits of elephants appeared from the seventeenth century onwards, a number of which are in the Hodgkin collection (see Topsfield 2012, nos.20-25).

£ 12,000-18,000 € 13,100-19,600









97

97

## NORTH INDIA, KANGRA OR GULER

20th century

### Unfinished Processional Scene

black ink heightened with colours on paper, framed

42 by 120cm., 16½ by 47¼in.

£ 1,000-1,500 € 1,100-1,650



98

98

## NORTH INDIA, GULER

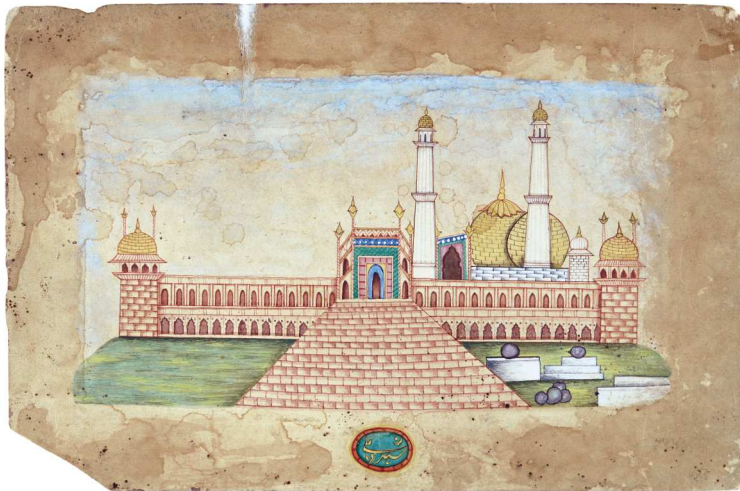
early 20th century, under drawing possibly earlier

### Krishna with his Cow Herd

opaque pigments heightened with gold on paper, framed

42.3 by 104.3cm., 16⅝ by 41¼in.

£ 1,000-1,500 € 1,100-1,650



99

99

## NORTH INDIA

early 20th century

### Jama Masjid in Lahore

opaque pigments on paper, framed

leaf: 16.5 by 25.2cm., 6½ by 9⅞in. painting: 11.3 by 20cm., 4⅞ by 7⅞in.

£ 300-500 € 350-550



100

## NORTH INDIA, NURPUR

18th century

### Two Scenes from the Ramayana

opaque pigments heightened with gold on paper, framed

14 by 21cm., 5½ by 8¼in.

£ 1,500-2,000 € 1,650-2,200



100

101

## NORTH INDIA

18th century

### Illuminated Folio from a Dala'il al-Khayrat of al-Jazuli (d. 1465 CE) Depicting the Mosque of the Prophet at Medina, together with a Page with the Names of the Prophet in Naskh

gouache on paper with ink (inscription)

opaque pigments heightened with gold on paper (2)

each leaf: 17.5 by 11cm., 6⅞ by 4⅜in.

£ 800-1,200 € 900-1,350



101

102

## NORTH INDIA, RAJASTHAN, KOTA

early 20th century

### Maharaja Ram Singh on a Boat Hunting a Tiger

black ink pigments heightened with white and red on paper, framed

58.5 by 76.5cm., 23 by 30¼in.

£ 700-1,000 € 800-1,100



102













103

103

NORTH INDIA, RAJASTHAN

19th century

### Seated Lady with Two Attendants

opaque pigments heightened with gold and silver on paper, framed

leaf: 20 by 15cm., 7<sup>7</sup>/<sub>8</sub> by 5<sup>7</sup>/<sub>8</sub>in. painting: 16.5 by 12.3cm., 6<sup>1</sup>/<sub>2</sub> by 4<sup>7</sup>/<sub>8</sub>in.

£ 1,000-2,000 € 1,100-2,200

104

NORTH INDIA, RAJASTHAN

19th century

### Palace Scene with Maharaja Man Singh on a Boat

opaque pigments heightened with gold on paper painting: 40.4 by 48.3cm., 15<sup>7</sup>/<sub>8</sub> by 19in.

£ 2,000-3,000 € 2,200-3,300



104

105

NORTH INDIA

Popular Mughal, first quarter 17th century

### Lady Being Comforted by her Attendants, Possibly Patmanjari Ragini, from a Ragamala Series

opaque pigments heightened with gold on paper painting: 20.5 by 14.3cm., 8<sup>1</sup>/<sub>16</sub> by 5<sup>5</sup>/<sub>16</sub>in.

£ 300-500 € 350-550



105



I 06

## NORTH INDIA

Kishangar style, 19th/20th century

### Palace Scene with Krishna Frolicking with Gopis

opaque pigments heightened with gold on paper  
painting: 36.2 by 41.6cm., 14¼ by 16⅜in.

£ 2,000-3,000 € 2,200-3,300



106

I 07

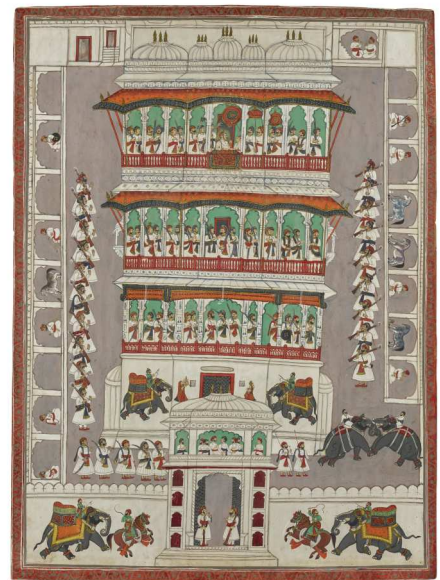
## NORTH INDIA, RAJASTHAN, MEWAR

19th century or later

### Palace Scene

opaque pigments heightened with gold on paper,  
framed  
67.5 by 49.7cm., 26⅞ by 19⅞in.

£ 2,000-3,000 € 2,200-3,300



107

I 08

## NORTH INDIA, RAJASTHAN, UDAIPUR

20th century

### Palace Scene

opaque pigments heightened with gold on cloth,  
framed  
116.2 by 178cm.; 45⅝ by 70⅞in.

£ 3,000-4,000 € 3,300-4,350



108



## HOWARD HODGKIN

1932 - 2017

**Indian Views**

each signed and dated *Hodgkin 71* in pencil (lower centre or lower right); inscribed *AP* (lower centre or lower right)  
the complete set, comprising 12 screenprints in colours

printed by Kelpra Studio, published by Leslie Waddington Prints, London, each on J Green paper

each sheet: approx. 58 by 77.6cm., 22¾ by 30½in.

Executed in 1971, the present works are Artist's proofs (aside from the edition of 75).

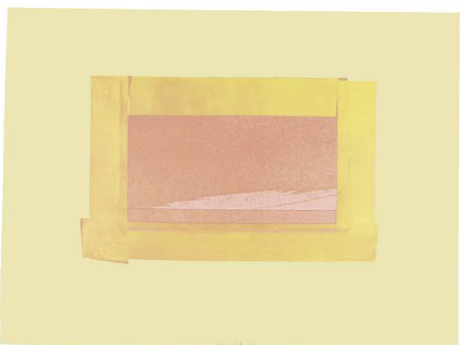
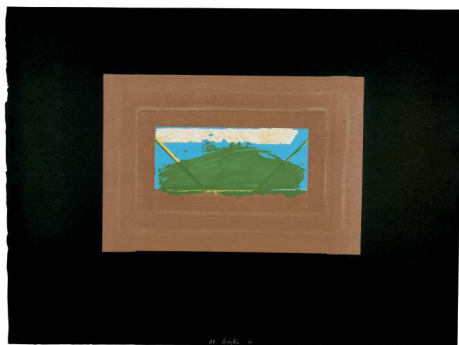
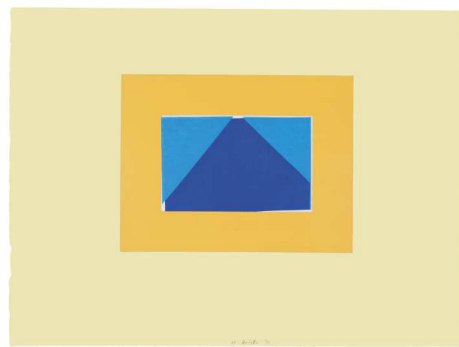
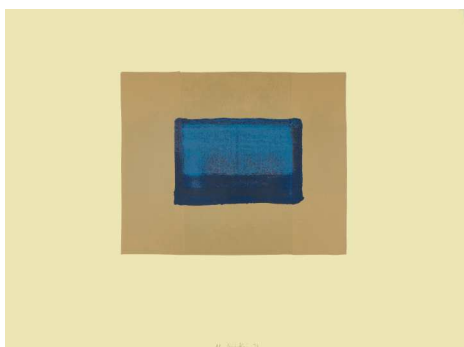
**LITERATURE**

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, nos. 11-22

Initially conceived as a series that should be hung along a wall in a single line, *Indian Views* was inspired by the sights which the artist encountered whilst travelling in an old-fashioned Indian railway carriage.

The series also marks the point at which the frame becomes an important formal device for most of the artist's future prints.

⊕ £ 5,000-7,000 € 5,500-7,700

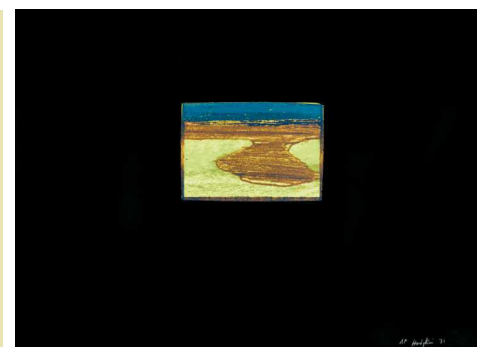
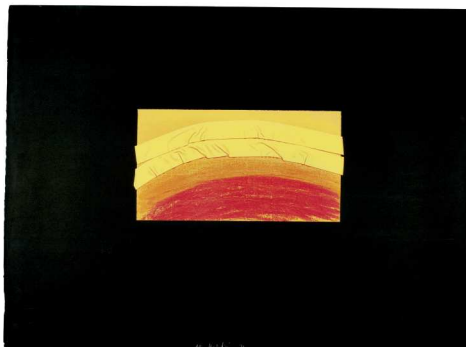




“[The *Indian Views* series is] based on the little windows in old-fashioned Indian railway carriages, through which you get the almost keyhole views – concentrated fragments.”

PENELOPE MARCUS

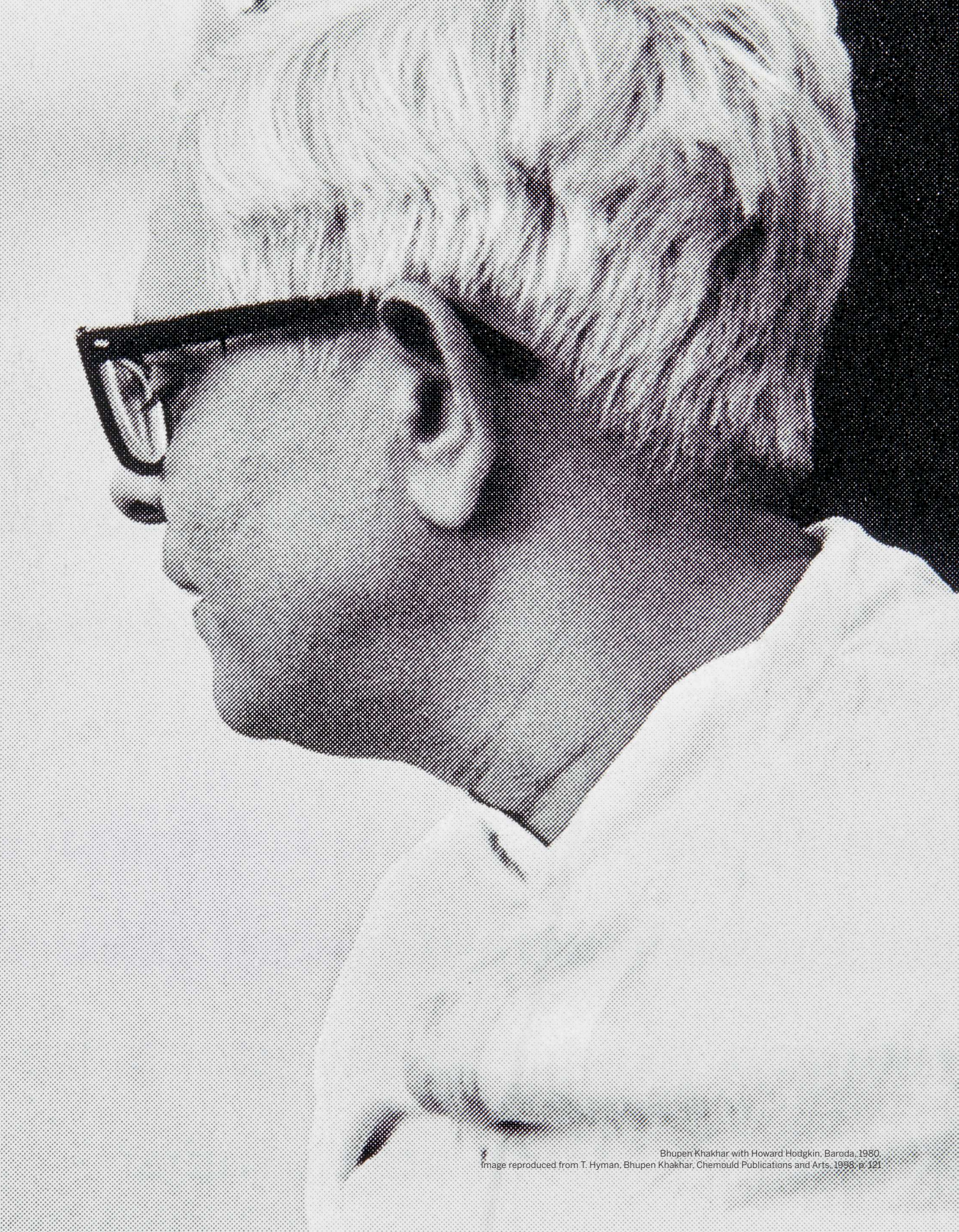
Howard Hodgkin Prints exhibition, Modern Art Oxford 1976,













## BHUPEN KHAKHAR

1934 - 2003

**De-Luxe Tailors**

signed and dated in Gujarati (centre right); titled and inscribed  
BHUPEN KHAKHAR / 1957, govt. Servants Society, / Block No  
18 / NIZAM / BARODA / DE LUXE TAILORS indistinctly on the  
reverse

oil on canvas

106.9 by 83.4cm., 42 by 33in.

Executed in 1972.

**PROVENANCE**

Acquired directly from the artist

**EXHIBITED**

Geneva, Halles De Ille, *Coups de Coeur*, 1 July - 22 August 1987

Mumbai, The National Gallery of Modern Art, *Bhupen Khakhar -*

*A Retrospective*, 4 - 26 November 2003

London, Tate Modern, *Bhupen Khakhar - You Can't Please All*,

1 June - 6 November 2016

Berlin, Deutsche Bank KunstHalle, *Bhupen Khakhar - You Can't*

*Please All*, 18 November 2016 – 5 March 2017

**LITERATURE**

Renate Cornu, *Coups de Coeur*, Geneva, 1987, illustrated p. 82.

Timothy Hyman et al., *Bhupen Khakhar - A Retrospective*,

Mumbai, 2003, illustrated, p.98

A. Jhaveri, *A Guide to 101 Modern & Contemporary Indian*

*Artists*, India Book House, Mumbai, 2005, p. 45

Chris Dercon and Nada Raza, *Bhupen Khakhar - You Can't*

*Please All*, London, 2016, illustrated p. 36

E. Clayton, *Howard Hodgkin, Painting India*, Lund Humphries,

London, 2017, illustrated p. 23

£ 250,000-350,000 € 272,000-381,000

“...during my visit I went to see the art critic and  
curator Geeta Kapur, who I knew slightly. She asked me  
what I thought of the exhibition. I told her I thought  
it was all rubbish – except for three pictures. She said:  
‘That’s very interesting; the painter who did them is  
standing right here.’ That was how I met Bhupen.”

**HOWARD HODGKIN**

S. Jhaveri and H. Hodgkin, ‘My Memories of an Indian Master,’ *Tate etc.*, Issue 37, Summer 2016, p. 83





110





Bhupen Khakhar and Howard Hodgkin in Hodgkin's garden in Wiltshire, circa 1982, photo by Anthony Stokes, Courtesy Anthony Stokes.



Bhupen Khakhar, *Howard Hodgkin's House on Hand Painted Cushion*, 1979  
Sotheby's London, 25 October 2017, lot 33

I.

It was in the 2nd Triennale of India in 1972 that Hodgkin first encountered Indian modernist, Bhupen Khakhar and his works. In an interview for the recent 2016 Tate retrospective Hodgkin reminisced, "...during my visit I went to see the art critic and curator Geeta Kapur, who I knew slightly. She asked me what I thought of the exhibition. I told her I thought it was all rubbish – except for three pictures. She said: 'That's very interesting; the painter who did them is standing right here.' That was how I met Bhupen." (S. Jhaveri and H. Hodgkin, 'My Memories of an Indian Master,' *Tate etc.*, Issue 37, Summer 2016, p. 83)

This meeting initiated a lifelong friendship between the two artists. A common friend and noted British writer and artist, Timothy Hyman has construed, "When ... Hodgkin first met Khakhar, he had already been for many years a passionate collector of Indian album paintings - whose lucid depiction and detail might seem in obvious contrast to his own elusive mark-making. But what Hodgkin admired in Indian miniatures - and recognized also in Khakhar's work - was *pictorial artifice made explicit*. Each painting by Khakhar presents itself as a series of very decisive moves. Yet while Hodgkin himself leaves visible in his pictures the layers beneath (the archeology of their making), Khakhar arrives at a surface solid and opaque, impermeable." (T. Hyman, *Bhupen Khakhar*, Chemould Publications and Arts, Bombay and Mapin Publishing Pvt. Ltd., Ahmedabad, 1998, p. 51) Khakhar too, looked at Indian miniatures very closely. Their warm cadence, framing and narrative techniques provided direct inspiration for him to unfold the lives of his humble subjects as they went about the daily humdrum of their existence.

This honest representational mode is what drew Hodgkin to Khakhar's works. "Khakhar has been able to paint what he lives, nothing about art and everything about life—without hang ups." (O. Gustorf and N. Raza, 'Bhupen Khakhar: Painting the Truth, An interview with the curator Nada Raza', *ArtMag* by Deutsche Bank, 2016, <http://db-artmag.com/en/95/feature/bhupen-khakhar-painting-the-truth-an-interview-with-the-curator-/>) Khakhar's eccentric works are surely the result of an artist doing exactly what he liked, making use of a variety of sources in an unabashed way to weave an idiom, unambiguously his own. Both men admired each other's work and discussed at length things such as "the building of a picture." While at first glance, as Hyman posits, their work may seem at polar ends of each other, on studying their oeuvre, one can draw many parallels. Hodgkin on one hand, made his mark as "a slow, methodical worker who could spend years building up a painting's surface, he did not have a solo show until he was 30, and for years thereafter toiled against the grain, his work at odds with prevailing fashion." (W. Grimes, 'Howard Hodgkin, Whose Paintings Were Coded With Emotion, Dies at 84,' *The New York Times*, March 9, 2017, <https://www.nytimes.com/2017/03/09/arts/design/howard-hodgkin-dead-british-painter.html>) Correspondingly Khakhar was the first contemporary Indian artist



to incorporate his country's artistic traditions into his art, in the process overthrowing the dominant trend of abstraction, which was sweeping Indian modernism at the time. A penchant for colours seems to be yet another binding factor between the two. Khakhar once commented, "When I have decided that I want to paint ...a story, and I have worked out what figures I must put in the paintings, then I forget about the story, because then I have to deal with color and that is the most difficult part." (U. Beier and B. Khakhar, 'Bhupen Khakhar: An Artist must be Vulnerable,' *Courtesy Aspect Magazine*, Issue no. 23, January 1982, unpaginated).

Harmoniously, Hodgkin's main complaint about British artists was their aloofness about colour. Likewise both artists also preferred to work in modest formats, so much so that in jest, they are known to have once challenged each other to create an eight-foot painting. In the case of Khakhar, this led to the creation of *The Celebration of Guru Jayanti*, 1980, touted to be the largest and most iconic of his works.

The imprint of their camaraderie has been reminisced about in detail not only by friends and scholars alike but can also be seen in select works by each of them. A current exhibition at *Hepworth Wakefield* in Yorkshire on Hodgkin's India works revealed a long-lost painting titled *From the House of Bhupen Khakhar* (1975-76). Many of Hodgkin's works from his India series were inspired by people he encountered there, people who became his friends, and who he returned to visit over a 53 year-long love affair with the country. *From the House of Bhupen Khakhar* is one such recollection of Hodgkin's time in Khakhar's house in Baroda. Featured in the Wakefield show, this work received a special mention in many press reviews with one reporter stating that it did "immortalize his [Hodgkin's] warm friendship with the Indian modernist painter." (H. Little, 'Howard Hodgkin's India – in his own words,' *The Financial Times*, July 7, 2017, <https://www.ft.com/content/06f1bf0e-5ce0-11e7-b553-e2df1b0c3220>) Likewise Khakhar has commemorated this friendship in works such as *Howard Hodgkin's Pillow* (1979), depicting Hodgkin's Wiltshire home during one of his extended stays in England.



Howard Hodgkin, *From the House of Bhupen Khakhar*, 1975-6  
© Estate of Howard Hodgkin

## II.

"It would be Hodgkin, more than any other friend, who would lead Khakhar beyond his difficult local context into a kind of world- citizenship." (Hyman, p. 45)

In 1976, Khakhar made his very first trip abroad facilitated by a cultural exchange programme by the Indian government which took him to USSR, Yugoslavia, Italy and the United Kingdom. In the UK, Khakhar stayed with Hodgkin as his guest. In 1979, he returned to the UK, this time as an artist-in-residence at the Bath Academy of Art in Corsham. This prestigious residency was prompted at the behest of Hodgkin. Khakhar lived with Hodgkin again this time for six months, teaching at Bath once a week.

"Relationships, collegial friends in particular, built through disarming charm and genuine

hospitality, substantially accelerated Khakhar's intellectual and artistic development." (N. Raza, 'A Man Labelled Bhupen Khakhar Branded as a Painter,' *Bhupen Khakhar, You Can't Please All*, edited by C. Dercon and N. Raza, Tate Enterprises Ltd., 2016, p. 18) One such alliance was with Timothy Hyman, whom Khakhar met in 1976 with Hodgkin. Hyman went on to write the first English monograph on Khakhar in 1998, which to this day remains a seminal publication. Hyman also included Khakhar's work in a curated exhibition titled *Narrative Paintings: Figurative Art of Two Generations* in 1979 showcased across 4 venues in the UK including the Arnolfini Gallery, Bristol, and the Institute of Contemporary Art, London. Khakhar's work was in the esteemed company of international artists like RB Kitaj, David Hockney, Anthony Green, as well as Hyman and Hodgkin.

On 20<sup>th</sup> June 1979, Khakhar opened a solo exhibition at two adjacent galleries of Hester van Royen and Anthony Stokes Ltd. Hodgkin was once again the conduit for this introduction. Anthony Stokes recalls, "The first Bhupen Khakhar painting I ever saw was at Howard Hodgkin's house in 1978. Entitled 'Tailor' it is one of the series of pictures of tradespeople and it depicts a tailor cutting a cloth." (A. Stokes, 'B. Khakhar,' *Grosvenor Galleries*, London, March 2013, p. 8) These different representations allowed Khakhar to engage with the UK arts scene and in turn steered him towards future exhibitions with the Knoedler Galleries (1983) and Kapil Jariwala galleries (1995). He was later given a retrospective at the Museo Nacional Centro de Arte Reina Sofía in Madrid in 2002 making Khakhar one of the most lauded Indian artists of his time.

In 1982, Hodgkin included Khakhar's work in a curated exhibition *Six Indian Painters* at the



Bhupen Khakhar, Antony Peattie and Howard Hodgkin in Hodgkin's garden in Wiltshire.  
Credit: Louis Hodgkin, 1984





Bhupen Khakhar, *Wiltshire Landscape*, 1979  
Image reproduced from S. Panikkar, *Bhupen Khakhar*, Lalit Kala Akademi, New Delhi, 2013, pl. IV

Tate Gallery (now Tate Britain) in London as part of the Festival of India. Other artists in this exhibition were stalwarts such as Maqbool Fida Husain, Jamini Roy, Amrita Sher-Gil, K.G. Subramanyan, and Rabindranath Tagore. "I really would have liked it to have been just about Bhupen, but there was no question of that. The gallery wanted something much more general." (S. Jhaveri and H. Hodgkin, *Tate etc.*, Issue 37, p. 84) Khakhar is known to have been the youngest of the artists in the show and by doing this, Hodgkin "wrote him into a genealogy of artistic greatness." ('Chronology,' *Bhupen Khakhar, You Can't Please All*, Tate Enterprises Ltd., 2016, p. 176) This proved to be the beginning of a long-standing relationship with the Tate Museums – in 2001, Khakhar's work was part of the exhibition, *Century City: Art and Culture in the Modern Metropolis* and most recently in 2016, the Tate held an international retrospective, *You Can't Please All* in honour of Khakhar. This

exhibition was accompanied with an expansive new publication made possible by the generous support of Hodgkin and his partner, Mr. Antony Peattie; once again a testimony to Hodgkin's enduring and relentless support of his friend. All these different introductions and representations over the years proved to be crucial platforms for Khakhar's international acclaim.

The experience in the UK turned out to be transformative for Khakhar in more ways than those outlined above. It facilitated what has been termed as his "coming out of the closet" and declaring his homosexuality, something which he had hinted at, in subtle ways all his life, through his work, but never outwardly until the UK experience. In England in the 1970s, Khakhar bore witness to the increasing acceptance of homosexuality resultant of it becoming legalised the decade before. Being exposed to and interacting with artists such as David Hockney, gave him a much-needed freedom which he had yearned for. This became the hallmark of the next phase in his artistic production, an autobiographical one that made him the first Indian artist to freely disclose his sexual orientation through his work.

### III.

*De-Luxe Tailors* was a gift from Bhupen Khakhar to Hodgkin. Initially, it was hung in Hodgkin's home in Wiltshire which is where Bhupen stayed as a guest in the 70s and where Anthony Stokes first came upon Bhupen's work before offering him a solo exhibition. Later in Hodgkin's life, the painting travelled with him to his flat in London where it was hung on the bedroom landing.

Incidentally this was one of the works featured in the sought-after solo exhibitions of 1979. "In a letter to Geeta Kapur, Anthony Stokes writes about the show's reception "We have

had an extraordinary press reaction with good, consecutive, thumbs up reviews from Bill Feather, *Observer*, John McEwen, *Spectator*, a color reproduction in the *Observer Magazine* with long caption, Timothy Hyman (five pages in *London Magazine*), next week we'll see Timothy's other piece in *Artscribe*." (S. Jhaveri, 'B. Khakhar,' Grosvenor Gallery, London, 2013, p. 7) *De-Luxe Tailors* is an arresting and ground-breaking work that has been receiving critical acclaim from its very creation until the present when it was recently touted as one of the best works in the Tate retrospective of 2016 by long term journalist and follower of Bhupen's work, Paul Levy. (P. Levy, 'What's Happening Here? The Enigmatic Bhupen Khakhar,' *An Arts Journal Blog*, June 6, 2016, <http://www.artsjournal.com/plainenglish/2016/06/whats-happening-here-the-enigmatic-bhupen-khakhar.html>)

This painting is one of Khakhar's first works in his own individual voice, marking a clear shift from his neo-miniature collages of the 1960s to the next phase of his output, inspired by popular realism. Hyman writes, "Around 1972, Khakhar's language gelled: all its hybrid constituents fell into place. And it was as though a door suddenly opened. He found himself entering upon a vista no painter had ever penetrated before; the vast terrain of half-westernized, half-urbanized modern India. His own background and lifestyle - his daily work as an accountant on the fringe of the city, his continuing intimacy with a wider range of human types and conditions than most artists' lives allow for - now began to pay off. (Hyman, p. 41-42)

Based on the every man, this was the beginning of what Khakhar called the 'Trade' paintings – a series of portraits of people defined by their professions, the likes of tailors, watch repairers, barbers and factory accountants. For the very first time, the working class of India that had been mostly excluded from the sophisticated realm of art found a place for themselves. In the interview with noted writer, Ulli Beier, Khakhar explained, "...I want to introduce an element which people can relate to immediately..." (U. Beier and B. Khakhar, *Courtesy Aspect Magazine*, Issue no. 23, January 1982, unpaginated) Speaking of his subjects, he elaborated, "...every evening after five, I walk through the Bazaars and I make a mental note whether I am going to use this shop or that in the next painting I am trying to evolve. I am at a loss to know exactly what my feelings are towards these people. At one time I feel fully sympathetic towards these people; but at other times I also feel against their hypocrisy. And another thing is that I come from that same class. So I feel some kind of immediate identification with them. So it goes on at so many levels. I attack it and I love it, don't know what it is..." (*ibid.*) While at first glance these paintings appear social, there is also a baffling sense of loneliness in these works, a play of empathy and mockery depicted by a man who sees himself as both a witness and an accomplice.

The subjects in these works recall the manner of 18<sup>th</sup> century Company paintings wherein artists recorded customs and views of an exotic land



Bhupen Khakhar, *In the Tailor's Shop*  
© Estate of Bhupen Khakhar  
Image courtesy Grosvenor Gallery





Installation view of *De-Luxe Tailors* in Bhupen Khakhar, *You Can't Please All*, Tate Modern, London, 2016.  
Credit: Nils Jorgensson/Shuttershock

for European patrons in a documentary fashion, eagerly adapting from a variety of western styles. We see here an amalgam of Indian miniatures in colour and design, 14<sup>th</sup> century Sieneese painting and Company paintings in their narrative aspects as well as a faux naive style reminiscent of Henri Rousseau. Khakhar presents his audiences with different vantage points, indigenous as well as international, by way of which they can enter the work and identify with it.

The sign "DE-LUXE tailors" receives us. The picture plane is dominated by Khakhar's characteristic Sieneese inspired saturated colors of blue and pink. The ground slopes up towards the horizon. We have a large figure in the foreground, a man who appears to be the head tailor - the iconic figure - larger than everything else, and his apparatus - the working table, his tool - the scissors, another workman and tables at the back, the fruits of labor- the shirts hanging in the background, a fan and a fitting room with what appears to be a mannequin. All of these are rendered with an accountant's precision and a Léger-like mechanical exactness. "Khakhar once outlined how such a painting might come about; how in an actual room he scrutinized each object one by one, and considered how best to render it in paint, working through an imagined list by Vuillard, Rousseau, Léger, each modifying the other. Each painting becomes a kind of a container or cabinet, to display a range of vivid, crisply depicted items." (Hyman, p. 42) The treatment of the main protagonist is un-academic

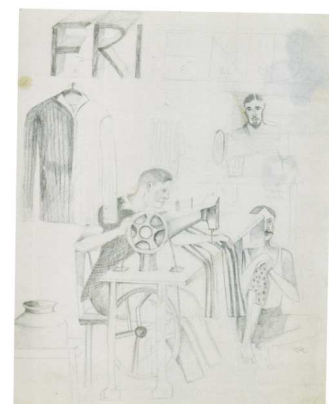
with a large head and stiff, thin limbs. The tailor is a recurrent figure in Khakhar's oeuvre rendered in a number of sketches over the years as also in a later canvas of 1988.

Khakhar's pictures are complicated. Co-curator of his Tate retrospective, Nada Raza reflects on their layered nature and symbolism, "He said that he thought of great paintings in the same way he thought about great novels, complex and layered... the delineation of public and private is something that Khakhar portrayed often, using the device of the doorway or window [also seen in *De-luxe Tailors*]. When he was painting his trade paintings, the watchmaker, the barbershop, he portrayed spaces that a gay man would naturally be drawn to... because they are spaces where men can meet, come into close contact. The tailor's shop, the *paan* shop, where people would congregate in the evening." (O. Gustorf and N. Raza, *ArtMag* by Deutsche Bank, 2016) It has been suggested that the doll-like mannequin in this work seems to be taken from the popular 'Ideal-boy' educational charts found in India. One almost wonders if Khakhar is hinting at himself as "the ideal boy" – a good son who fulfilled the expectations of his family and community but hiding in a "closet" to protect his privacy.

*De-Luxe Tailors* stands as a testament to Khakhar's brilliance in navigating boundaries between the public and private, the traditional and the modern as well as the different classes that permeate our society. It is the first *trade* series work to appear on the open market,

making it a unique opportunity for collectors to acquire it. Most of the other highly coveted paintings in this series such as *Factory Strike*, *Janata Watch Repairing*, *Bank Manager*, *View from Teashop*, *Barber's Shop* and *Assistant Accountant I.M. Shah*, either found their place in Khakhar's friends' homes or in much esteemed private and institutional collections.

This painting is a testament to a long friendship between two great artists who outwardly could not be more different, yet subtly show connections in their bodies of work that reveal how their thought processes were in some ways aligned through shared and parallel experiences.



Bhupen Khakhar, *Study for The Tailor Shop* (recto). Image reproduced from Bhupen Khakhar, Grosvenor Gallery, London, 2013, plate 3.





111

111

## NORTH INDIA, BANDRALTA

18th century

### Raja Indra Dev Smoking a Hookah

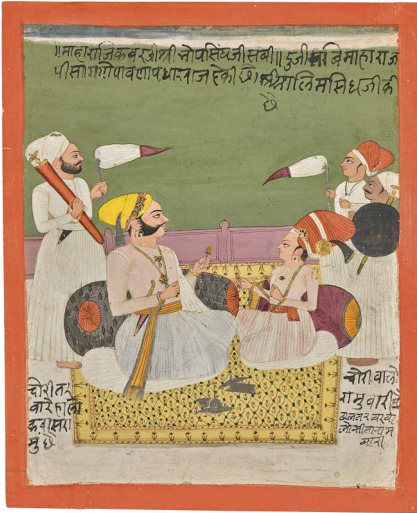
gouache on paper

opaque pigments heightened with silver on paper, framed

19 by 31cm., 7½ by 12¼in.

Raja Indra Dev (r.1730-circa 60) is frequently portrayed seated and smoking a hookah, with an attendant standing behind him with a flywhisk.

£ 1,500-2,000 € 1,650-2,200



112

112

## NORTH INDIA, RAJASTHAN, JODHPUR

mid-18th century

### Prince Bhop Singh and his Son on a Terrace

opaque pigments heightened with gold and silver on paper, framed

leaf: 31.7 by 26cm., 12½ by 10¼in. painting: 28.5 by 23.4cm., 11¼ by 9¼in.

£ 1,000-1,500 € 1,100-1,650



113

113

## NORTH INDIA, KANGRA

circa 1820

### Scene from the Devi Mahatmya

opaque pigments heightened with gold on paper, framed

17.2 by 27cm., 6¾ by 10⅝in.

£ 1,500-2,000 € 1,650-2,200



114

114

## NORTH INDIA, RAJASTHAN, JODHPUR

19th century or later

### Maharaja Amar Singh with Courtiers

opaque pigments heightened with gold and silver on paper, framed

20.4 by 25.7cm., 8 by 10¼in.

£ 600-800 € 700-900





115

115

BHUPEN KHAKHAR

1934 - 2003

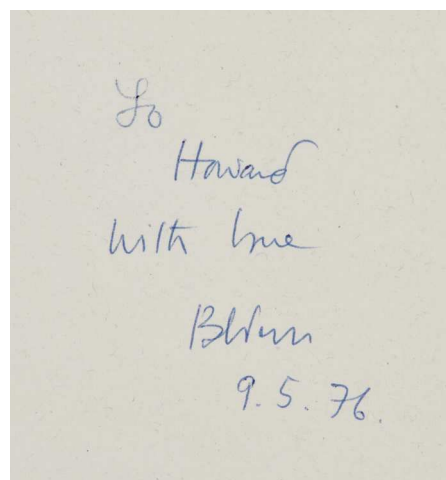
### Untitled

signed and dated in Gujarati (upper right);  
inscribed To / Howard / With love / Bhupen / 9.  
5. 76. on reverse  
watercolour on paper  
25 by 35.2cm., 10 by 13 7/8in.  
Executed in 1975.

### PROVENANCE

Acquired directly from the artist in 1976

£ 10,000-15,000 € 10,900-16,300



verso





116

116

## NORTH INDIA

Mughal, 17th century

### Solomon Enthroned

ink on buff paper, illuminated header cartouche, marbled borders, framed  
14.5 by 8.2cm., 5¾ by 3¼in.

#### PROVENANCE

This drawing was a gift to Howard Hodgkin from the late Sheikh Saud ibn Muhammad al-Thani (1966-2014).

Christie's, London, 12 October 1999, lot 103

This finely rendered drawing depicts King Solomon seated on a throne surrounded by *peris*, courtiers and demons. A cheetah sits at his feet and the sky is filled with a flock of birds, possibly hoopoe. A related scene of Solomon enthroned, painted by Mirza Ghulam is in the Walters Art Gallery, Baltimore (Okada 1992, fig.125). Stylistically the drawing derives from European Biblical engravings that arrived in India with the Christian missionaries from the sixteenth century onwards. During the reign of Jahangir a number of Mughal court artists based their drawings and miniatures on these European sources.

£ 6,000-8,000 € 6,600-8,700



117

## NORTH INDIA

Mughal style, 20th century

### Copy of the Elephant Ganesh Gaj and Rider

opaque pigments heightened with gold on paper leaf: 27.1 by 36.5 cm., 10<sup>5</sup>/<sub>8</sub> by 14<sup>3</sup>/<sub>8</sub> in. painting: 22 by 31.2 cm., 8<sup>5</sup>/<sub>8</sub> by 12<sup>1</sup>/<sub>4</sub> in.

This painting is a modern copy of a famous Mughal masterpiece in Hodgkin's collection: The elephant Ganesh Gaj (1660-70), see Topsfield and Beach, 1991, no.11 and Topsfield, 2012, no.25.

£ 200-300 € 250-350

118

## NORTH INDIA, RAJASTHAN, BUNDI

circa 1760 or later

### Illustration from the Rasikapriya

opaque pigments heightened with gold on paper leaf: 30.4 by 19.1 cm., 12 by 7<sup>1</sup>/<sub>2</sub> in. painting: 25.4 by 14.7 cm., 10 by 5<sup>3</sup>/<sub>4</sub> in.

£ 500-700 € 550-800

119

## NORTH INDIA, RAJASTHAN, BUNDI

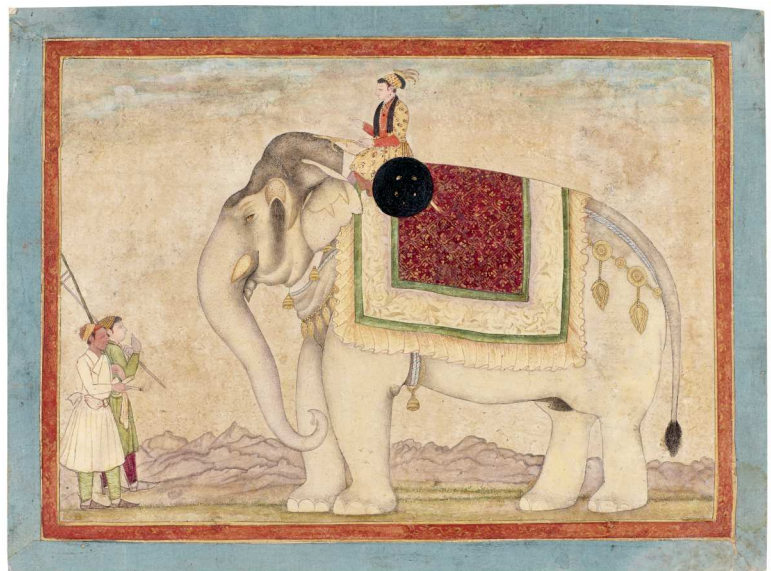
19th century or later

### Illustration from the Rasikapriya, the Timid Nakiya

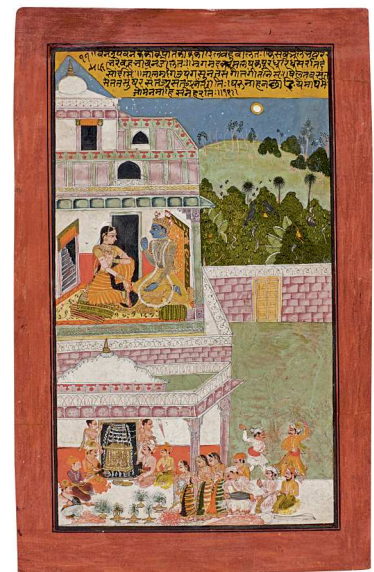
gouache on paper with ink

opaque pigments heightened with gold on paper leaf: 24 by 18.6 cm., 9<sup>1</sup>/<sub>2</sub> by 7<sup>3</sup>/<sub>8</sub> in. painting: 20.8 by 15.9 cm., 8<sup>3</sup>/<sub>16</sub> by 6<sup>1</sup>/<sub>4</sub> in.

£ 400-600 € 450-700



117



118

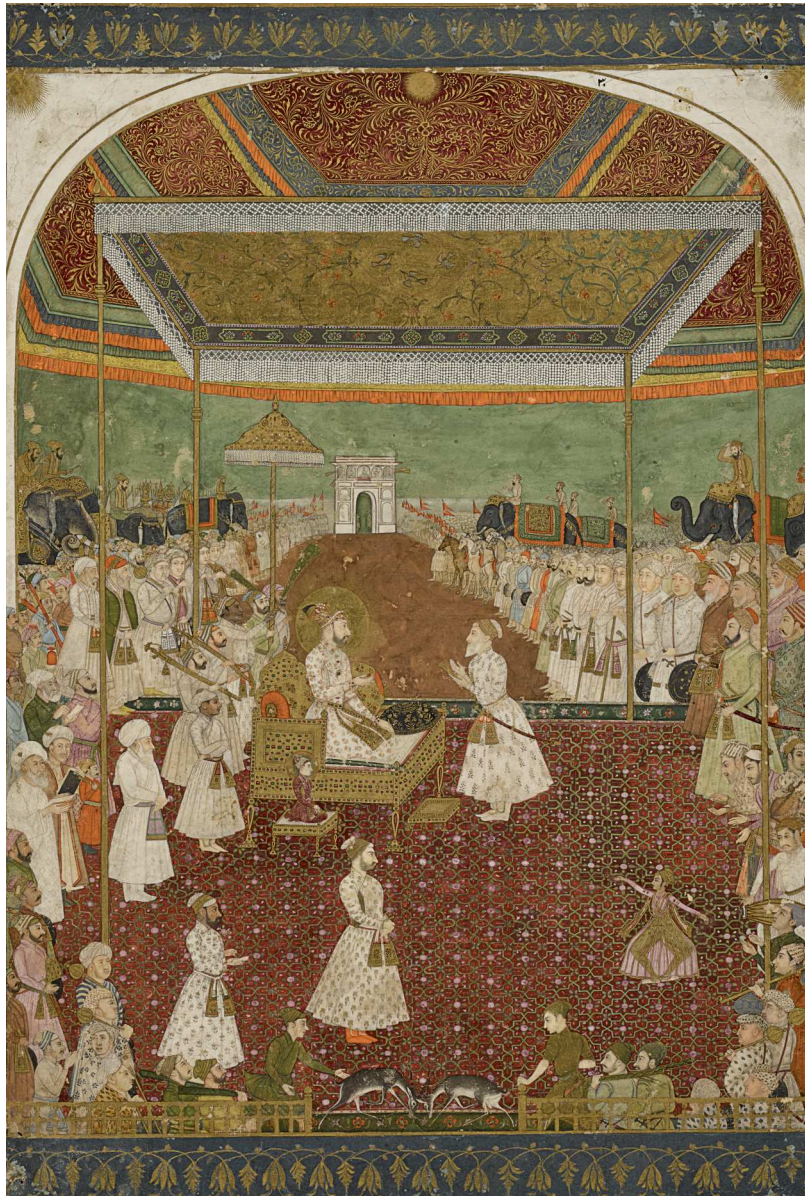


119









120

120

## NORTH INDIA

Mughal, late 17th/early 18th century with later repainting

### A Darbar Scene, Aurangzeb Enthroned at Court

opaque pigments heightened with gold on paper leaf: 43.5 by 30.6cm., 17 $\frac{1}{8}$  by 12 $\frac{1}{16}$ in. painting: 33.3 by 25.8cm., 13 $\frac{1}{8}$  by 10 $\frac{1}{16}$ in.

Aurangzeb was the third son of Shah Jahan, who took the title of 'Alamgir ("Seizer of the Universe") when he assumed the throne after imprisoning his father in 1658. Aurangzeb was ruthless in his campaigns and orthodox in his religious beliefs, resulting in the alienation of

the Hindu Rajput courts. Much of his long reign was spent battling rebellions. His religious austerity increased throughout his reign, turning him against music, dance and painting and by 1668 Aurangzeb had virtually closed the royal ateliers. As a result the surviving portraits of Aurangzeb were either painted early in his reign or after his death. The current painting is from the earlier part of his reign. As Welch states "In spite of his later austerity ..., a few of the best Mughal paintings were made of 'Alamgir. Perhaps the painters realized that he might close the workshops and therefore exceeded themselves on his behalf." (Welch 1978, p.113). Another painting of exceptional quality depicting a *darbar* of 'Alamgir at the beginning of his reign is illustrated in Welch 1978, pl.37. This painting

shows the emperor seated on a similar throne beneath a canopy decorated with birds of paradise. As with the current lot this painting also includes his third son, Muhammad A'zam who was born in 1653. Welch suggests the painting was probably painted by Bichitr, the court painter who initially worked in Shah Jahan's atelier and excelled in portraiture. An early portrait of Prince Aurangzeb painted a few years before his ascension to the throne is in the Hodgkin collection (Topsfield 2012, no.17).

This lot is accompanied by a pigment analysis report from AA&R (Art Analysis & Research Inc., London), which states that the repainting was likely carried out early in the life of the work.

£ 10,000-15,000 € 10,900-16,300



Sold to benefit music tuition at Twyford CE High School

## HOWARD HODGKIN

1932-2017

### Study for Costume Design No.3, Layla and Majnun

acrylic on Indian fabric, mounted on board  
38 by 30cm.; 15 by 11¾in.

⊕ £ 6,000-8,000 € 6,600-8,700

The epic love story of Layla and Majnun is one of the most famous tragedies of classical Arabic literature, still widely read today. It originally formed part of an anthology of short stories prepared in 895 AD by Ibn al-Nadim, and became popular in Persia with the spread of Islam. The story goes that the characters Layla and Qays met at school and fell hopelessly in love with one another. For Qays, the strain of keeping his love secret was too much to bear and he took to crying Layla's name through the town, earning him the moniker *majnun*. In time Majnun was forced to flee to the desert to escape Layla's father's anger at his perceived insult to her tribe and honour. Majnun lived a reclusive life amongst the animals in the wilderness, a scene often depicted in in both Persian and Indian miniature painting. Sufi mystics used the example of Majnun's unrequited love for Layla as a metaphor to describe the pining of the human soul in the search for divine love (see lot 123).

Hodgkin was delighted to collaborate with the Mark Morris Dance Group in designing the costumes and set for their new production of Layla and Majnun which premiered in September 2016 at Berkeley, California and is now on tour. Against a backdrop of Hodgkin's painting *Love and Death*, the production features singers Alim Qasimov and Fargana Qasimova and musicians of the Silk Road Ensemble on traditional Asian instruments combined with Western strings and a percussionist on stage with 16 dancers of the Mark Morris Dance Group. The present work belongs to a small group of five studies from which Hodgkin selected elements to produce the blue fabric of the final costume designs. Morris has described the production as 'a visually, musically, and choreographically unified and self-contained concert piece. An enlightening tragedy.'

Hodgkin first worked in the theatre in 1981, when he designed the set and costumes for Richard Alston's *Night Music* with the Ballet Rambert. For the Mark Morris Dance Group, he designed for *Rhymes with Silver* (1997), *Kolam* (2002), and *Mozart Dances* (2006).

#### Twyford CE High School

Twyford is a comprehensive state school in a multicultural suburb of London with almost 1400 pupils aged 11-18 and an exceptional emphasis on music tuition and performance. Like Venezuela's *El Sistema* it demonstrates that learning and performing music teaches people to listen to one another and inspires a greater, human harmony.

Further information:

<https://twyford.ealing.sch.uk/specialisms/music>



Rita Donahue, Michelle Yard and Domingo Estrada, Jr from Mark Morris Dance Group in Layla and Majnun. Photo by Susana Millman



Mark Morris Dance Group and Silkroad Ensemble with Alim Qasimov and Fargana Qasimova in Layla and Majnun. Photo by Susana Millman









122

I 22

## NORTH INDIA, RAJASTHAN, KISHANGARH

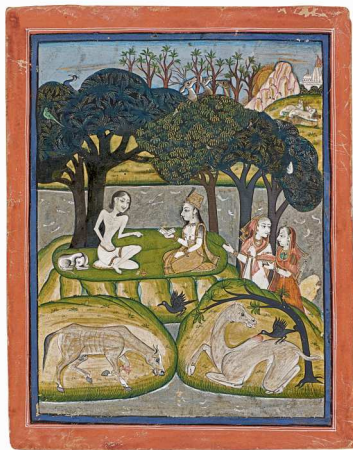
20th century

### Krishna Spying on Rada

black ink pigments heightened with yellow and red on paper,  
framed

32.3 by 22.8cm., 12¾ by 9in.

£ 600-800 € 700-900



123

I 23

## NORTH INDIA, RAJASTHAN, BUNDI

late 18th/early 19th century

### Layla and Majnun

opaque pigments heightened with gold and silver on paper  
leaf: 28.8 by 22.5cm., 11⅜ by 8⅞in. painting: 24.8 by 18.4cm.,  
9¾ by 7¼in.

£ 300-500 € 350-550



124

I 24

## NORTH INDIA, RAJASTHAN, MALPURA

late 18th century

### Madhumadhavi Ragini

opaque pigments heightened with gold on paper  
leaf: 31.1 by 23.2cm., 12¼ by 9⅞in. painting: 25.8 by 18cm,  
10⅛ by 7¼in.

£ 700-1,000 € 800-1,100

I 25

## NORTH INDIA

20th century

### Royal Couple Smoking a Huqqa

ink on paper  
15 by 19cm.; 5⅞ by 7½in.

£ 200-300 € 250-350



125





126

126

NORTH INDIA, RAJASTHAN, KOTA

19th century

### Balakrishna on Nanda's Back

opaque pigments heightened with silver on paper, framed  
15 by 23.4cm., 5 $\frac{7}{8}$  by 9 $\frac{1}{4}$ in.

£ 800-1,200 € 900-1,350

127

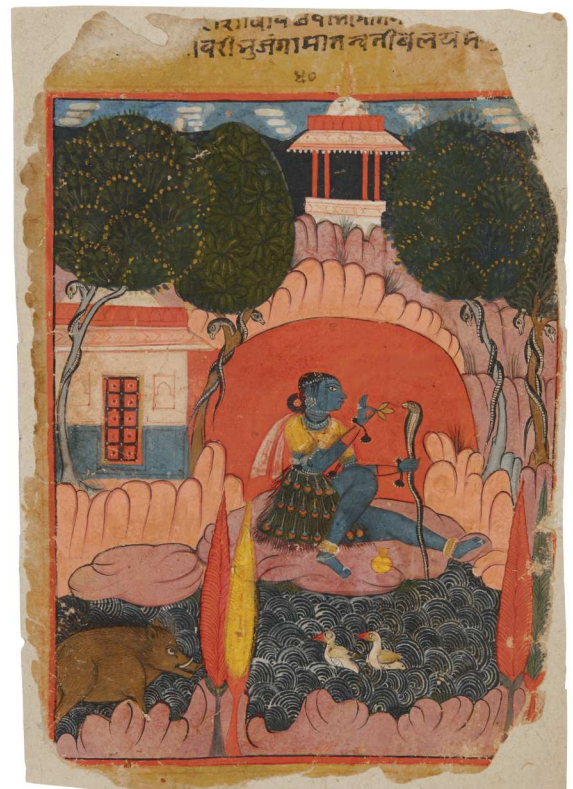
NORTH INDIA, RAJASTHAN,  
MEWAR

17th century

### Illustration to a Ragamala Series, Asavari Ragini

opaque pigments on paper, framed  
leaf: 21.5 by 15.1cm., 8 $\frac{1}{2}$  by 6in. painting: 18.2 by 13.6cm., 7 $\frac{1}{8}$   
by 5 $\frac{3}{8}$ in.

£ 1,000-2,000 € 1,100-2,200



127





128

128

FRANCE, FELLETIN

late 16th century, and later

**Old Testament Biblical Tapestry, possibly from The Story of David**

wool, woven

woven with fighting figures before a seated figure with a harp, with distant buildings on the horizon, with section of vertical side borders, *reduced in size, lacking upper and lower borders, with later narrow outer selvages, overall later surface embroidery*  
approximately 217 by 276cm., 7ft 1in by 9ft 1in.

W £ 2,000-3,000 € 2,200-3,300

129

NORTH INDIA, PUNJAB  
HILLS

circa 1830-50

**Couple Making Love at Night**

opaque pigments heightened with gold on paper, framed

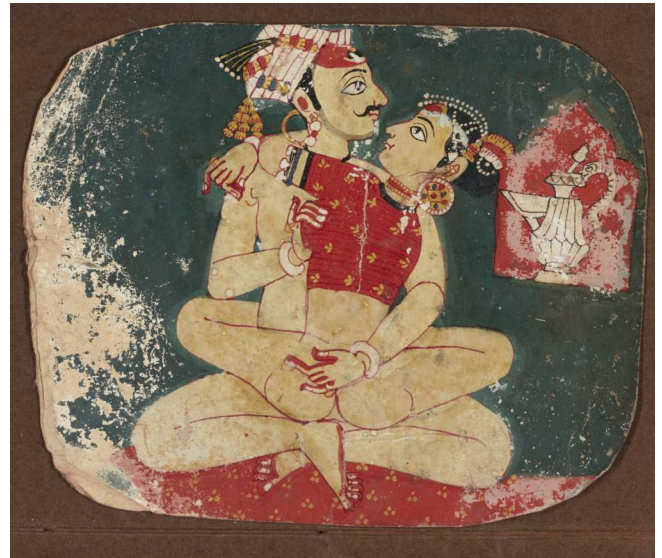
leaf: 20 by 15cm., 7<sup>7</sup>/<sub>8</sub> by 5<sup>7</sup>/<sub>8</sub>in. painting: 17.2 by 12.2cm., 6<sup>3</sup>/<sub>4</sub> by 4<sup>3</sup>/<sub>4</sub>in.

£ 300-500 € 350-550





129



130 (part)

130

NORTH-EAST INDIA,  
PROBABLY NEPAL

17th or 18th century

**Three Erotic Paintings Probably  
from the Kama Sutra**

opaque pigments on paper  
(3)  
each approx. 11.5 by 14 cm., 4½ by 5½ in.

£ 300-500 € 350-550

131

NORTH INDIA, PUNJAB  
HILLS

circa 1830-50

**Couple Making Love Standing Up**

opaque pigments heightened with gold on paper  
leaf: 20.9 by 14.6 cm., 8¼ by 5¾ in. painting: 17.2  
by 11.8 cm., 6¾ by 4¾ in.

£ 300-500 € 350-550

132

NORTH INDIA, PUNJAB  
HILLS

circa 1830-50

**Couple Making Love**

opaque pigments heightened with gold on paper  
leaf: 21.3 by 14.7 cm., 8½ by 5¾ in. painting: 17.1  
by 11.6 cm., 6¾ by 4½ in.

£ 300-500 € 350-550

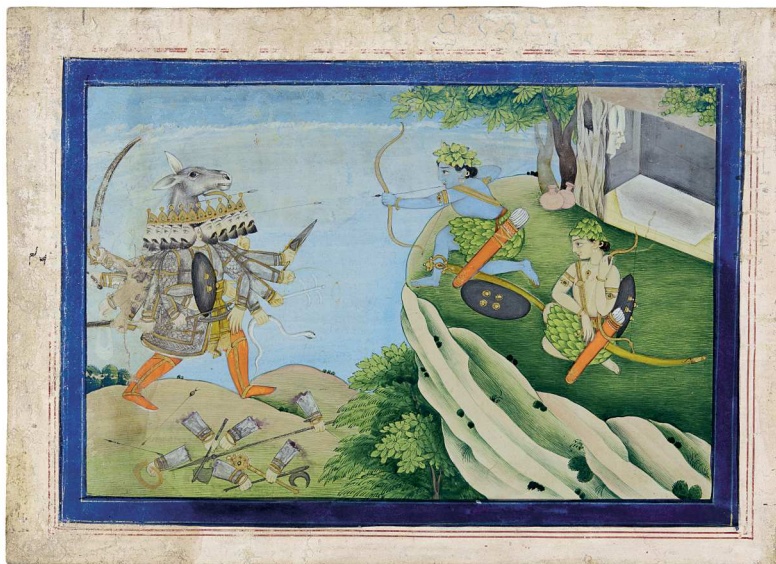


131



132





133

133

## NORTH INDIA, CHAMBA

early 19th century

### Scene From the Ramayana: Rama and Lakshmana in Combat with Ravana

opaque pigments heightened with gold on paper, framed

leaf: 16.5 by 23cm., 6½ by 9¼in. painting: 12 by 18.7cm., 4¾ by 7¾in.

This episode is from the fourth book of the Ramayana, when Rama and Lakshmana and their army arrive in Lanka to rescue Sita. The scene depicts the battle between Rama and the demon Ravana, King of Lanka. To the right of Rama, sits his brother Lakshmana who watches as Rama's arrows cut off the arms of Ravana. Ravana is eventually defeated and Rama receives the homage of Vibhisana, the monkey leaders and Jambavan.

Chamba, located north of the Kangra valley, enjoyed a relatively peaceful existence from foreign invaders due to its isolated position. An atelier of artists was established with Laharu and Mahesh being the most well known. By the beginning of the nineteenth century Chamba like the other states of the Punjab hills coalesced into the later Pahari style, which was heavily influenced by artists trained in the Mughal style.

£ 800-1,200 € 900-1,350

134

## NORTH INDIA, RAJASTHAN, KANGRA

19th century

### Illustration to the Bhagavata Purana: Krishna Slaying Aghasura

opaque pigments heightened with gold on paper, framed

23.5 by 33.5cm., 9¼ by 13¾in.

This scene depicts an episode from the Bhagavata Purana when Krishna and his cowherds were swallowed by Aghasura the python demon. Krishna expanded himself choking the demon and freeing the cowherds. Once saved Krishna lead his cowherds to the riverbank where they shared a meal of rice and curds.

£ 3,000-5,000 € 3,300-5,500



134





135

135

## FRANCE, AUBUSSON OR FELLETIN

last quarter 17th century

### 'Battle of Arbela', Classical Tapestry, from *The Story of Alexander*, after Charles Le Brun

circa 1680  
wool, woven

*reduced in size, lacking border, with later banded selvages*  
approximately 241 by 258cm., 7ft 11in by 8ft 5in.

The principal series was first woven at the Gobelins manufactory, Paris, circa 1665, and consisted of five episodes especially commissioned by Louis XIV from Charles Le Brun. The Crossing of Granicus, The Battle of Arbela, The Family of Darius, Alexander and Porus and The Triumph of Alexander. The tapestries were prolifically reproduced and simplified in design when woven by other

workshops including those in Aubusson and Felletin. The borders often incorporated military trophies and flowers, against a dark brown ground, see a comparable weaving, with border, Sotheby's, Park Bernet, New York, 30 May 1980, lot 568, and see another, within a scrolling ribbon and floral border, Göbel, Heinrich, *Die Wandteppiche*, 1928, Part II, Vol.ii, no. 263.

W £ 5,000-7,000 € 5,500-7,700





136

136

## NORTH INDIA, RAJASTHAN

Bundi, late 19th/early 20th century

### Processional Scene with Maharaja in Howdah on Elephant

black ink heightened with red and white on paper  
45.3 by 78.5cm., 17 $\frac{7}{8}$  by 30 $\frac{7}{8}$ in.

£ 1,000-1,500 € 1,100-1,650

137

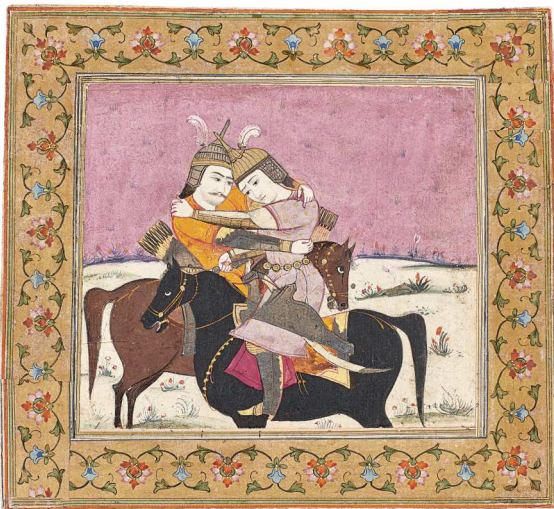
## PERSIA

Safavid style, 19th century

### Two Figures Embracing on Horseback

opaque pigments heightened with gold on paper  
leaf: 20.9 by 23.5cm., 8 $\frac{1}{4}$  by 9 $\frac{1}{4}$ in. painting: 14.3 by 16.5cm.,  
5 $\frac{5}{8}$  by 6 $\frac{1}{2}$ in.

£ 300-500 € 350-550



137

138

## NORTH INDIA, RAJASTHAN, UDAIPUR

first half 19th century

### Maharana Bhim Singh (r.1778-1828) Watching an Elephant Fight

opaque pigments heightened with gold on paper  
leaf: 34.7 by 25.7cm., 13 $\frac{5}{8}$  by 10 $\frac{1}{4}$ in. painting: 32.8 by  
23.6cm., 12 $\frac{7}{8}$  by 9 $\frac{1}{4}$ in.

This painting probably painted by a follower of the court artist Chokha, depicts Maharana Bhim Singh watching an elephant fight from his balcony. Bhim Singh succeeded to the throne in 1778 at the tender age of ten. He inherited an unstable state with little left in the treasury. In 1818 he signed a protection treaty with the British. Colonel James Tod then became political agent, managing affairs between the East India Company and Mewar.

£ 800-1,200 € 900-1,350



138





139

139

## NORTH INDIA, RAJASTHAN, JODHPUR

circa 1880

### Maharaja Jaswant Sing II G.C.S.I. (r.1873-95)

opaque pigments heightened with gold on paper, framed  
38.5 by 29.4cm., 15½ by 11½in.

£ 2,000-3,000 € 2,200-3,300

Jaswant Singh II was a progressive ruler who embraced the modern world. During his reign he made many engineering and infrastructural improvements to his state. Jaswant Singh continued with the tradition of having an atelier of court artists, however the introduction of photography had a great impact on their artistic output. There was a focus on portraiture and in particular the depiction of the full face of the sitter rather than the traditional profile. An overpainted photograph of Jaswant Singh II that shows a considerable likeness to the current lot is in the Mehrangarh Museum Trust, Jodhpur (see Crill 1999, fig.147).



I39A

## PERSIA OR INDIA, DECCAN

16th/early 17th century

### Illuminated Leaf from Firdawsi's Shahnamah

Persian manuscript on paper, 25 lines to the page, written in *nasta'liq* script in black ink within clouds against a gold ground, the border with zoomorphic figures and animal heads within interlacing gold and polychrome floral scrolls 36 by 21.2cm.; 14⅞ by 8⅞in.

This impressive folio was originally the left hand side of an illuminated opening page of Firdawsi's Shahnamah.

The fine calligraphy is surrounded by a colourful and detailed border decorated with interlacing floral scrolls interspersed with human faces and animals' heads; wolves, foxes and rabbits seem to be 'biting' the leaves of the scrolls.

While illuminated borders were a common feature in Persian and Indian manuscripts, the presence of zoomorphic figures and small animals' heads is what makes this leaf exceptional. The combination of flora, fauna and human faces are a reference to the legendary waq-waq tree, which sprouted human heads as fruits. In Firdawsi's Shahnamah, Iskander travels to the edges of the world and encounters this tree with human talking faces which predict his death.

This iconography is found on illuminated borders of manuscripts from the fourteenth century, but it is in the late sixteenth century in Persia, Mughal India and the Deccan that this format and combination reaches its apogee.

A copy of Sa'di's *Kulliyat* in the British Library (IO Islamic 843) is illuminated with a very similar border containing human faces and animal heads (ff.35-6, 175-6 and 372-3). Its colophon is dated 1034 AH/1624-25 AD and signed by Mahmoud, a scribe from Shiraz during the reign of Shah 'Abbas (r.1588-1629). Interestingly this manuscript ended up in India and was later acquired at the beginning of the nineteenth century by Richard Johnson, an employee of the East India Company.

For other examples of zoomorphic illuminated leaves see below:

*Shahnamah*, Persia, circa 1425-50. Gulbenkian Foundation, Lisbon, M.66A

*Zoomorphic illumination*, Persia, 1564-65. Topkapi Saray Library, Istanbul, H.2161

*Farhang-i Jahangiri*, Jahangir's dictionary, Mughal India, 1607-08. Catherine and Ralph Benkaim Collection

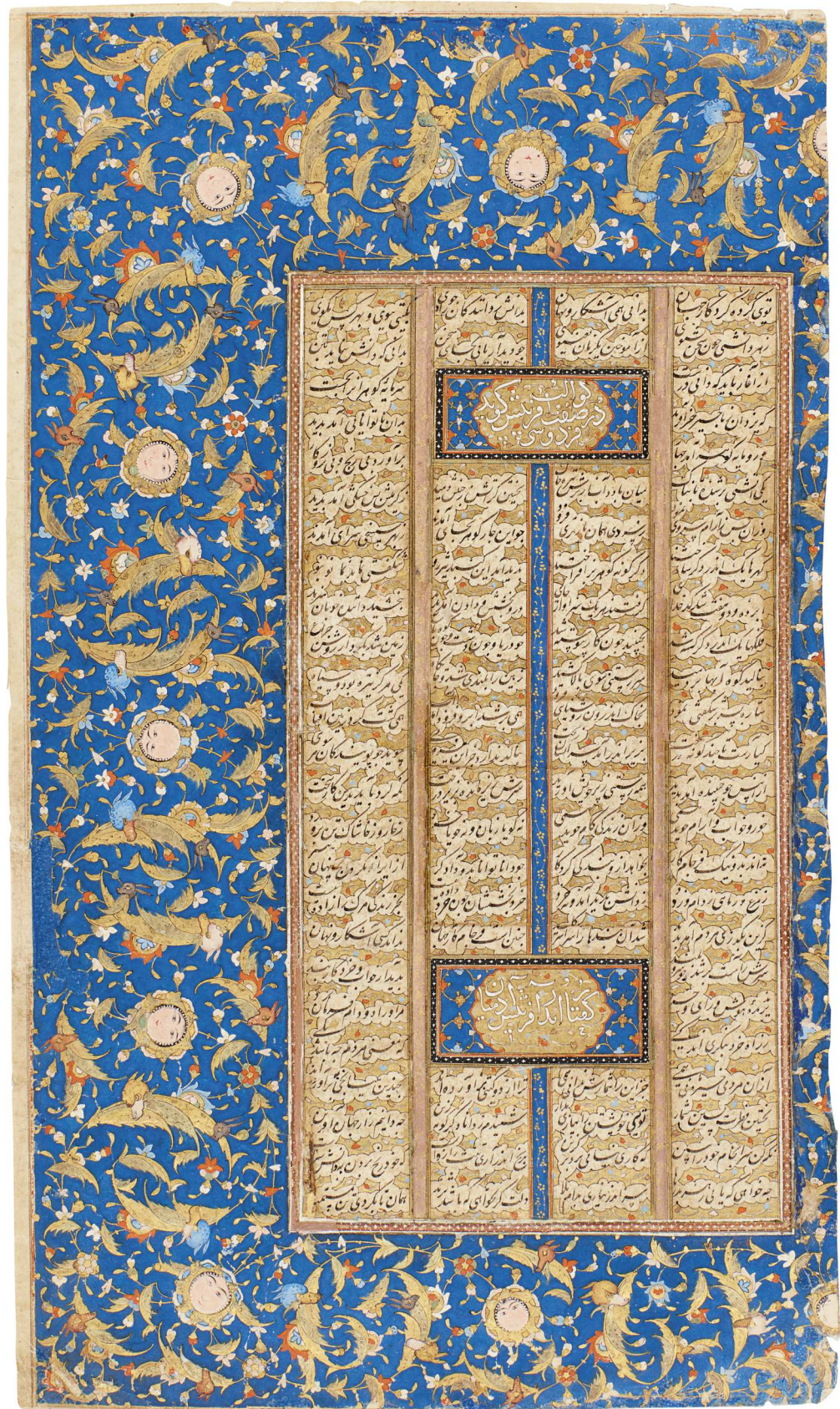
*Zoomorphic illumination*, Mughal India, 17<sup>th</sup> century, sold in these rooms, 12 October 2000, lot 54, and now in the Museum of Islamic Art, Doha, Ms.301

£ 3,000-5,000 € 3,300-5,500



Detail









140

140

## PERSIA

15th century or later

### Tilework Calligraphic Pottery Panel

glazed fritware

decorated in tile mosaic, comprised of polychrome cut fired tiles assembled together to form an inscription and floral design, *mounted* 47.5 by 47.5cm., 18¾ by 18¾in.

#### PROVENANCE

Bonhams, London, 7 October 2007, lot 182

#### INSCRIPTIONS

The *basmalah* followed by: Qur'an, chapter XV (*al-hijr*), verse 46.

£ 7,000-10,000 € 7,700-10,900

“He was fascinated by collage, inlaid items and surface patterns of all kinds.”

ANTONY PEATTIE

2017









141

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## MIDDLE EAST, PROBABLY ANATOLIA

13th century

### Carved Calligraphic Panel

wood with traces of polychrome paint

carved in deep relief with inscription in muhaqqaq script between entwined split-palmettes  
21 by 66cm., 8¼ by 26in.

#### PROVENANCE

Sotheby's, London, 9 April 2014, lot 118

#### INSCRIPTIONS

*al-Din Tâj al-Islâm*

Religion is the crown of Islam

The overall effect of the decorative elements of this panel, notably the inscription carved in deep relief between stylised split-palmettes, is visually comparable to the stylistic designs seen on the facades of certain Seljuk monuments in Konya dated to the second half of the thirteenth century, notably, the Iwan of the Ince Minareli Madrasa (Giovanni Curatola, *L'Art Seljoukide et Ottoman*, Paris, 2010, pp. 36-43) and (Gedad Hakki Eldem, *Türk Mimari Eserleri, Works of Turkish Architecture*, Istanbul, 1970, pp. 53-55).

£ 15,000-20,000 € 16,300-21,800





I 42

## PERSIA OR CENTRAL ASIA

16th century or later

### Calligraphic Pottery Tile

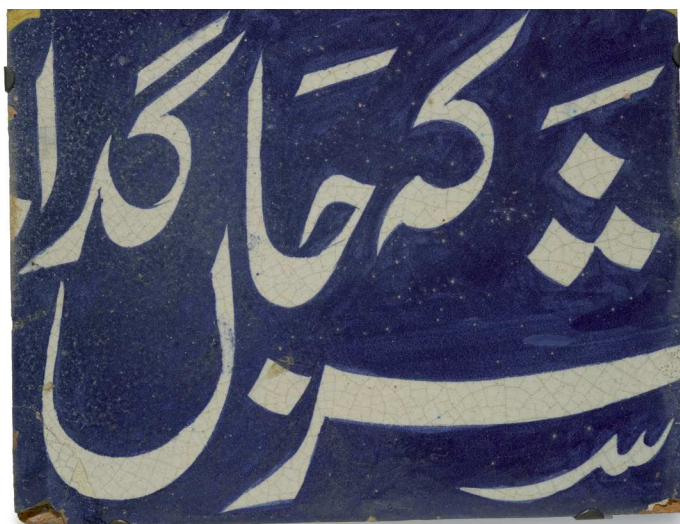
glazed fritware

23.8 by 30.6cm., 9<sup>3</sup>/<sub>8</sub> by 12in.

#### INSCRIPTIONS

In Persian: '.... Who ... [his] life ...'

£ 2,000-3,000 € 2,200-3,300



142



I 43

## PERSIA OR SYRIA

circa 19th century

### Calligraphic Pottery Tile

glazed fritware  
22.5 by 22.7cm

#### INSCRIPTIONS

Qur'an, chapter LXI (*al-saff*), a part of verse 13, ending with 'O Muhammad!'

£ 1,000-2,000 € 1,100-2,200



143

I 44

## PERSIA

second half 19th century

### Qajar Calligraphic Pottery Tile

glazed fritware

Decorated in underglaze cobalt blue, turquoise, khaki green with turquoise border, *mounted*  
13.5 by 20cm., 5<sup>5</sup>/<sub>16</sub> by 7<sup>7</sup>/<sub>8</sub>in.

#### INSCRIPTIONS:

Attributes of God: *al-malik al-wahid al-qahhar*  
'The King, the One, the Subduer'

£ 600-800 € 700-900



144

I 45

## PROBABLY TURKEY

20th century

### Calligraphic Egg

painted Ostrich egg  
14.5cm., 5 3/4in.

#### INSCRIPTIONS

*khayrakum man ya'mal bi-ma ya'lam*

A suggested translation: 'Admirable is he who acts on what he knows'

• £ 400-600 € 450-700



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PAKISTAN,  
PROBABLY MULTAN

*circa 1900*

**Calligraphic Octagonal Pottery  
Tile**

glazed earthenware

decorated in dark blue and turquoise, *mounted*  
37.8 by 37.8cm., 14 $\frac{7}{8}$  by 14 $\frac{7}{8}$ in.

**INSCRIPTIONS**

The *basmalah* and the names: Muhammad, 'Ali,  
Fatimah, Hasan and Husayn.

£ 7,000-10,000 € 7,700-10,900





147

147

## NORTH INDIA OR PERSIA

20th century

### Bismullah in Shape of a Bird

black ink on paper

black ink on paper

leaf: 25.8 by 36.1cm., 10 $\frac{1}{8}$  by 14 $\frac{1}{4}$ in. painting:

13.3 by 20.2cm., 5 $\frac{1}{4}$  by 8in.

£ 80-120 € 100-150

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## PERSIA

17th century to 19th century

### Two Pages of Calligraphy (one signed by Ali Jahngar)

ink and gold on paper

(2)

largest: 22.4 by 14cm., 8 $\frac{7}{8}$  by 5 $\frac{1}{2}$ in. smallest: 13.6

by 8.8cm., 5 $\frac{3}{8}$  by 3 $\frac{1}{2}$ in.

£ 60-80 € 100-100



148







149

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## PERSIA

attributable to 860 AH/1455 AD

### Calligraphic Lustre Pottery Tile

glazed fritware

moulded in relief, decorated with an opacified tin glaze and lustre, cobalt blue raised inscription, mounted

30.5 by 31.5cm., 12 by 12 1/4 in.

#### PROVENANCE

Christie's, London, 1 May 2001, lot 357

#### INSCRIPTIONS

'Muhammad, the year .... 60'

This tile relates to a known series of tiles which originally belonged to a now lost Timurid monument. Two tiles, now in the Victoria and Albert Museum, London (inv. no. C.26A-1983), and one in the Metropolitan Museum of Art, New York (inv. no 30.95.26) indicate the name of the patron as Sultan Abu Sa'id, with the date 860 AH/1455 AD (Oliver Watson, *Persian Lustre Ware*, London, 1985, pp.159-160, nos. 129 and 130). The building foundation tile also includes the name of the calligrapher, Nusrat al-Din Muhammad. Each of these tiles is characterised by their sketchy foliate backgrounds, and the quality of the raised blue inscription.

£ 15,000-25,000 € 16,300-27,200





150

150

## NAPLES, ITALY

18th century

### Specimen Hardstone Table Top

inlaid marbles and volcanic stones

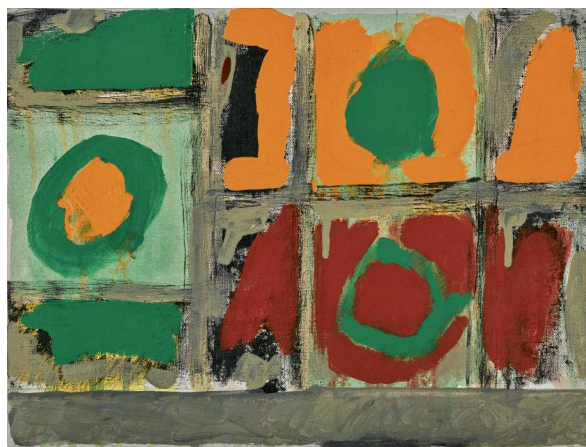
including interlaced red jasper, *giallo antico* and white marble circles enclosing volcanic specimens

96 by 55.5cm., 37¾ by 21¾in.

Made circa 1790.

The marble and volcanic stone top closely relates to a group of similar table tops acquired by British Grand Tourists between the second half of the 18<sup>th</sup> century and the early 19<sup>th</sup> century, including Patrick Home of Wedderburn (1728-1808) at Paxton House, while three similar slabs were purchased by Brownlow Cecil, 9th Earl of Exeter (1725-1793) for Burghley House, Lincolnshire. These slabs are reminiscent of the work of Flemish-born Giuseppe Canart (d. 1791), known to have produced at least two table tops inlaid with specimen marbles and volcanic stones for the Royal Palace of Naples in the 1780s. These are both decorated with a grid of oval patterns based on the ornamental repertoire found in the mosaic floors of Pompeii and Herculaneum. A related top, described as 'undoubtedly Neapolitan, late 18<sup>th</sup> century' is in the Museo del Prado, Madrid, inv. no. 4981, illustrated in González-Palacios, *Las colecciones reales españolas de mosaicos y piedras duras*, Madrid, 1990, p. 264.

W £ 4,000-6,000 € 4,350-6,600



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## MARK LANCASTER

b.1938

### Houston/Hodgkin

signed *Mark Lancaster* and dated /73 (on the reverse); also titled *HOUSTON/HODGKIN* and dated 1973 (on the stretcher)

acuatec on canvas  
30.5 by 40.5cm., 12 by 16in.

⊕ £ 400-600 € 450-700





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Sold to benefit Terrence Higgins Trust

HOWARD HODGKIN

1932 - 2017

### Multiplication

signed and dated *HH 2013* in pencil (lower centre); inscribed and numbered *AP 7/15* (lower left)  
screenprint in colours

printed by King and McGaw, Newhaven, published by the Terrence Higgins Trust, London, on Somerset satin paper  
sheet: 27 by 32.6cm., 10% by 12%in.

Executed in 2013, the present work is an Artist's proof (aside from the edition of 150).

This work is sold in a frame chosen specifically by the Artist.

⊕ £ 800-1,200 € 900-1,350





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## POSSIBLY FRANCE

19th century

### Needlework Fragment

*gros* and *petit-point* tent stitch, wool and silk  
mounted: 156 by 61cm; 4ft 11in by 1ft 10in; textile  
approximately: 150 by 57cm; 4ft 11in by 1ft 10in.

W £ 500-800 € 550-900

154

## NORTH INDIA, RAJASTHAN

19th or 20th century

### Bird Perching on a Rock

opaque pigments on paper  
painting: 15 by 10cm., 5 $\frac{7}{8}$  by 3 $\frac{15}{16}$ in.

£ 300-500 € 350-550



154





155

**I 55**

**ITALY**

17th century

### Two Panels

scagliola

23.5 by 18.7cm., 9¼ by 7¼in.

Executed circa 1670.

#### PROVENANCE

Sotheby's New York, *Property from the Collection of Mrs. Paul Mellon: Interiors*, 21 November 2014, lot 307

£ 3,000-5,000 € 3,300-5,500

**I 56**

**MUGHAL INDIA, LAHORE**

first quarter 17th century

### 'Animal and Landscape' Carpet Fragment

wool, pile

mounted: 152 by 66cm; 5ft by 2ft 2in; textile approximately 145 by 60cm; 4ft 9in by 2ft.

For footnotes see Sothebys.com, and see lots 180 & 191 for Mughal animal and palmette carpet fragments.

W £ 7,000-10,000 € 7,700-10,900



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## FRANCE, AUBUSSON

Louis XV, mid 18th century

### Exotic Chinoiserie Landscape Tapestry Fragment

wool, woven

*lacking side borders,*

approximately 217 by 107cm., 7ft 1in by 3ft 6in.

This layered tapestry panel is a fragment, with some perspective, from a larger exotic landscape tapestry, with fragments of different border types horizontally across the top and bottom respectively. For discussion and examples of Aubusson weavings inspired by the popular engravings published by Fischer von Erlach, *Entwurf einer historischen Architektur*, 1721, with illustrated examples of weaving with Chinese pagodas see D & P. Chevalier, and P.F Bertrand, *Les Tapisseries d'Aubusson et de Felletin*, 1988, pp.128-131. There is reference to the signatures of weavers, including Rougeron, circa 1725, and Busier (1719-1781), along with other workshops.

For extended footnote see Sothebys.com and see lot 441 in this sale for a full landscape tapestry within a four-sided border, from the chinoiserie landscape series.

W £ 1,500-2,000 € 1,650-2,200

158

## ENGLISH

19th century

### Pair of Pheasant Collages

feathers and gouache on paper

in oak frames

48 by 33cm., 19 by 13in.

Made circa 1880.

• £ 200-300 € 250-350



158



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## NORTH INDIA, RAJASTHAN

early 20th century

### Bakasura Devours Elephants

opaque pigments on paper, framed  
20 by 17.8cm., 7⅞ by 7in.

#### PROVENANCE

Sotheby's, London, 18 October 1996, lot 64

£ 400-600 € 450-700



160

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## ENGLAND

second half 17th century

### Eagle Crested Mirror

carved giltwood

with a *later* bevelled mirror plate, *alterations*  
60 by 54cm., 23¾ by 21¼in.  
Made *circa* 1680.

#### LITERATURE

For comparison with an English mirror of the same period see  
Graham Child, *World Mirrors*, London, 1990, p. 62, fig. 7

W £ 1,200-1,800 € 1,350-2,000

161

## NORTH INDIA, RAJASTHAN

Provincial Mughal, 18th century

### Speckled Hen

opaque pigments on paper, framed  
14.3 by 15.5cm., 5⅝ by 6¼in.

#### EXHIBITED

*Visions of Mughal India: The Collection of Howard Hodgkin*,  
Ashmolean Museum, University of Oxford (2nd February -  
22nd April 2012), National Museum, Cardiff (27th July - 3rd  
November 2013), Aga Khan Museum, Toronto (21st February  
- 21st June 2015)

£ 1,500-2,500 € 1,650-2,750

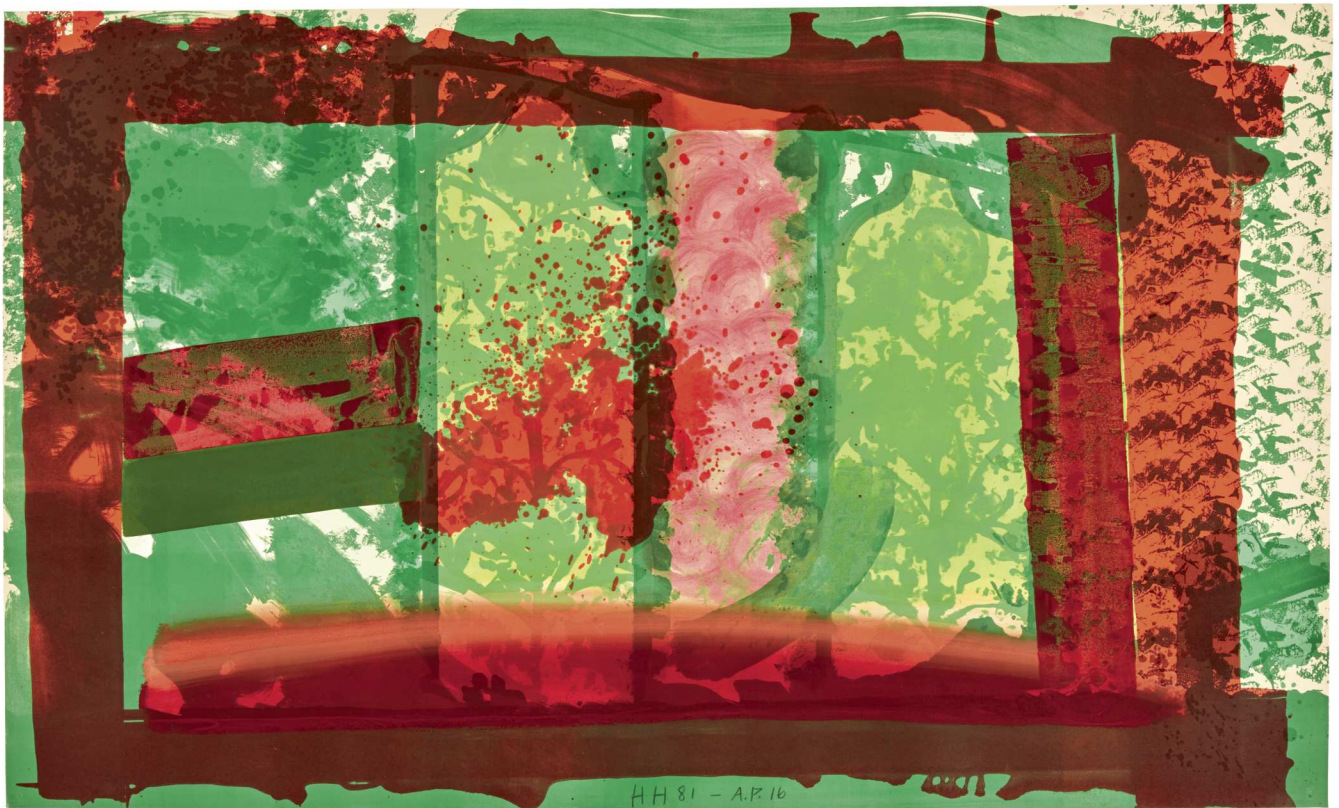


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HOWARD HODGKIN

1932 - 2017

### Bleeding

signed and dated *HH 81* in pencil (lower centre);  
inscribed and numbered *A.P. 16* (lower centre)  
lithograph printed in colours, with hand-colouring  
by Cinda Sparling

printed by Solo Press Inc., New York, published  
by Bernard Jacobson Ltd., London, on buff Velin  
Arches mould-made paper  
sheet: 91.4 by 151.7cm., 36 by 59½in.

Executed between 1981 and 1982, the present  
work is an Artist's proof (aside from the edition  
of 100).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London,  
2003, no. 67

In the preparation for *Bleeding*, the artist worked  
on a series of pencil studies inspired by Mughal  
qanat panels.

W ⊕ £1,000-1,500 €1,100-1,650

163

BORJALOU,  
WEST CAUCASUS

circa 1900

### Double Niche Rug

wool, pile  
approximately 244 by 135cm., 8ft by 4ft 5in.

W £ 80-150 € 100-200

“As in his paintings, he arranged discrete  
elements, creating a complex space for  
the eye to inhabit and a profusion of  
arresting relationships.”

PAUL MOORHOUSE

2017









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## NORTH INDIA, MUGHAL

17th century

### Two Fragmentary Double Niche (Qanat) Tent Panels

painted and resist dyed cotton  
each mounted: 161 by 61cm; 5ft 3in by 2ft; textile:  
one approximately 154 by 85cm; 61 by 33in; the  
other 153 by 86cm; 60 by 34in.

For the open air tent encampments the *Qanat* hanging was very important, and they were composed of a repeating row of similar or identical panel which usually incorporated a niche, and were to be cut by the user according to the dimensions of the screen it was intended to cover. These screens were placed to create the enclosure within which the tents were erected. They were made of strong cloth and lined with painted cloths (*Chittes*). There were additional shorter screens, the height of a man, around individual and groups of tents, and other tent hangings were the lining decoration

within the tents themselves. The format of the niche enclosing flowering plants was ubiquitous and used in architectural decoration and as a motif in other disciplines including embroidery, ceramics, tiles and metal-work, and are seen in manuscripts from the 16<sup>th</sup> century onwards. Designs were inspired by Safavid prototypes which entered the Mughal decorative repertoire. For an example a rare comparable piece, known as the 'Aynard' niche carpet, North India, second quarter 17<sup>th</sup> century, see Spuhler, Friedrich, *The Thyssen-Bornemisza Collection: Carpets and Textiles*, London, 1988, Chp. 5, Mughal Carpets, No.45, pp.174-177, which has a shallow niche, white flowering shrub with green leaves against a red ground. The use of colours red and yellow are not uncommon, with details in green. For an evocative 16<sup>th</sup> century miniature, painted depicting the outer tent enclosure with hangings of repeat niches with red ground, white flowers and green cypress trees, see 'Akbar Hunting', gouache and gold on paper, by Miskina and Sarwan, Mughal, circa 1590 (Victoria and Albert Museum, London: Acc.No. IS.2-1896 - 55/117)

See Irwin, John and Hall, Margaret, *Indian Painted and Printed Fabrics*, Ahmedabad, 1971, Chp.III, Tent- Hangings, Floorspreads and Coverlets, pp.22-35, Nos. 20-22, pl.10-11, for discussion of tent hangings and examples of cotton, block printed and painted tent panels, from a larger set, North India, 18<sup>th</sup> century, one of which has the distinctive flowering plant emanating from a vase with fruit, and has the small cloud band (*lotas*) motifs in the lower corner, along with two wild animals. It is noted that two of the panels were cut into separate pieces and re sewn together, and considering their structure, use and age, this is not surprising. These example share the use of shallow cusped niche format, albeit of longer format, whereas the present panels are smaller. The above and present examples include a simplified flower motif and leaves in the corner spandrels.

For another *Qanat* tent panel in this sale, see lot 375, and see extended footnote at Sothebys.com

W £ 10,000-15,000 € 10,900-16,300





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INDIA

*circa 18th century*

### Carved Jali Screen

marble

77 by 61.5cm; 30<sup>3</sup>/<sub>8</sub> by 24<sup>1</sup>/<sub>4</sub>in.

#### PROVENANCE

Bonhams, London, 24 April 2002, lot 526

W £ 8,000-12,000 € 8,700-13,100





166

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## NORTH INDIA

Provincial Mughal, 19th century

### Elephant Running Amok and Trampling a Horse

opaque pigments on paper, framed  
leaf: 18.5 by 27cm., 7¼ by 10⅝in. painting: 15 by 22.5cm., 5⅞ by 8⅞in.

£ 800-1,200 € 900-1,350



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## NORTH INDIA, RAJASTHAN, KISHANGARH

late 18th/early 19th century

### Elephant Gajakunvar Being Restrained

opaque pigments on paper, framed  
18.2 by 26.3cm., 7¼ by 10⅝in.

£ 500-800 € 550-900



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## NORTH INDIA, RAJASTHAN

20th century

### Elephant

red, white and black pigments on paper  
painting: 22.4 by 31.5cm., 8⅞ by 12⅜in.

£ 200-300 € 250-350



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## NORTH INDIA, RAJASTHAN, KOTA

20th century

### Elephant Fight with Army

black ink heightened with red on paper  
61 by 86cm., 24 by 33⅞in.

£ 800-1,200 € 900-1,350









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## NORTH INDIA, RAJASTHAN

late 19th or 20th century

### Demon Riding a Composite Elephant being Lead by Another Demon

opaque pigments heightened with gold on paper, framed  
leaf: 23.5 by 30.6cm., 9¼ by 12in. painting: 18.3 by 24cm.,  
7¼ by 9½in.

£ 400-600 € 450-700



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## NORTH INDIA, RAJASTHAN, MEWAR

late 19th century

### A Composite Elephant and Demon

opaque pigments on paper, framed  
leaf: 18.2 by 26.4cm., 7¼ by 10⅜in. painting: 15.4 by 22.8cm.,  
6⅛ by 9 in.

£ 700-1,000 € 800-1,100

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## NORTH INDIA, RAJASTHAN, MEWAR

circa 1840

### Krishna riding on a composite camel

opaque pigments on paper, framed  
leaf: 29.8 by 24.5cm. 11¾ by 9⅝in. painting: 25 by 21cm. 9⅞  
by 8¼in.

This fantastical camel relates to other composite animal paintings produced in India during the eighteenth and early nineteenth century. These studies are derived from a Mughal and Deccani prototype whose origins are found in earlier Persian miniature painting. The symbolic significance of this genre has still not been determined.

What is interesting about this example is the inclusion of bears within the composition, a feature most commonly associated with composite animal paintings produced in the Punjab Hills. For a further discussion of this group see Seyller 2011, p.64.

Other composite camels from Rajasthan are found in the Catherine Glynn Collection and the Asian Art Museum of San Francisco (Verma 1999, pp.71-75, figs.2&7). In these examples and the present lot, musicians are included within the composition. In the current painting the composite imagery is combined with Krishna iconography, with the god depicted seated atop the camel within a lotus flower flanked by peacocks. Del Bonta, in his article on Mughal composite animal painting, identifies Krishna and Kama as often being the riders of composite animals from the Hindu tradition (Verma 1999, p.69)

£ 3,000-4,000 € 3,300-4,350



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## FRANCE, AUBUSSON OR FELLETIN

first half 16th century

### 'Alexander', Historical Tapestry, from the series 'The Nine Worthies'

wool, woven  
approximately 280 by 306cm., 9ft 2in by 10ft 1in.

#### PROVENANCE

Delorme & Collin du Bocage, Paris, 23<sup>rd</sup>  
November 2007, lot 82

The narrative in the top left corner is in old French: "Emmy heurtz alermez tempeste, fiz de babillone conquete, noble roy dayre ay priz occiz, orient occident ie conquiz, a la fin fuz empoisonne, XX et troiz centz anz sanz que dieu fus tre".

*empoisonné, XX et troiz centz anz sanz que dieu fus tre*"; (Au milieu des coups, batailles, tempête, fis de Babylone conquête. Noble roi Darius ai pris, occis, Orient, Occident je conquis. A la fin, fus empoisonné, XX et troiz cents ans avant Dieu n'en eût trois); (In the midst of blows, battles, storm / Babylon was conquered / noble King Darius took, killed / the East, the West, I conquered / in the end [he] was poisoned / 230 years before God was born).

Traditionally the Nine Heroes are identified as Judas Maccabeus, David and Joshua from the Old Testament; Hector, Alexander and Julius Caesar from Antiquity; and King Arthur, Charlemagne and Godfrey de Bouillon as the three Christian heroes. The earliest survival of a series devoted to *The Nine Worthies* is that in The Metropolitan Museum of Art which was woven

in the Southern Netherlands in 1400 - 1410, but it follows a completely different scheme from the offered lot (Cavallo, A., *Medieval Tapestries in The Metropolitan Museum of Art*, New York, 1993, Cat. 2, pp. 94 -124). It was in the late 16th century that the Marche workshops in the region of Aubusson and Felletin took up the theme depicting the heroes on horseback. A document of 1546 records that Jehan Chartier from Bourges commissioned a set from Léonard Deveau and Joseph Laurent, weavers in Felletin (D. P. Chevalier and P.-F. Bertrand, *Les Tapisseries d'Aubusson et de Felletin*, Lausanne, 1988, pp.20-21).

See extended footnote at Sothebys.com

W £ 7,000-10,000 € 7,700-10,900











## NORTHEAST PERSIA, KHORASSAN

first half 17th century

### 'Portuguese' Carpet Fragment

wool, pile

woven with brightly coloured concentric lozenge form medallions with serrated edges, with delicate trails of blossom and palmettes and incorporating four small birds, and a section of an ogival motif with ivory ground in the corner (originally part of central composition of larger carpet), with a vertical section of the indigo narrow inner guard:

*illustrated with the pile running upwards as displayed in Hodgkin's house*

mounted: 212 by 122cm; 6ft 11in by 4ft; textile visible approximately 208 by 118cm; 6ft 10in by 3ft 10in.

W £ 40,000-70,000 € 43,500-76,500

This fabulously vibrant and dynamic composition of layer upon layer of colour, is an evocative fragment from a very distinctive and original group of carpets called the 'Portuguese' carpets, although they are not European in manufacture. The association with Portugal is due to the presence of a pictorial scene at the top of each end which depicts small sailing ships with European figures in feathered hats and European clothing. There is an unusual distinctive motif of a man in the water, and surrounding fish, whales or dragon heads. On the existing recorded carpets the top corners include either one or two ships respectively, the figure in the water, and combinations of the marine. The group has a distinctive main field which depicts overlaying concentric lozenge form medallions, with variations in the style of the serrated edges, all with bright colours and with palmettes and rosettes and trails of buds, with some compositions incorporating birds. The centre has four small palmettes radiating to the respective outer edges. Despite changes within the main field carpets in this group all have the same exuberant border type of interlaced arabesques and inner guards, with most on a red ground.

For some time there were differences in opinion as to the location of production of this distinctive and original group of original carpets, and whether it was India or Persia, in the 17th century. The Portuguese were also in Goa, in India, which was a factor considered when investigating the source of production further. It is now generally agreed that the attribution can be to Khorassan in Northeast present day Iran, which is primarily based on structural features such as the use of four-ply warps typical of Persian production and the widespread reliance upon *jufi* knotting, a feature only exceptionally seen in Indian carpets and a distinctive hallmark of Khorassan weaving.

Charles Grant Ellis, proposed a typology with those known at the time into three groups, to which some others can be added: the first group being complex designs, quite fantastical in composition, with the lozenge medallions having movement to the jagged outlines and small leaf shapes on edges turning over, with two ships in the marine scene and small birds within the medallions (as in the present fragment): the second group were smaller in size, with more regular drawing, rectilinear medallions, with no birds; and the third group was transitional in design between the two. For comprehensive discussion see Ellis, Charles Grant, "The Portuguese carpets of Gujarat," in *Islamic Art in The Metropolitan Museum of Art*, ed. by Richard Ettinghausen, New York, 1972. pp. 267-289.

Comparable recorded complete carpets in collections:-

Group I: The 'Portuguese' carpet, early 17th century, (680 by 313cm), cotton and wool, (Inv. No. T 8339/1922 KB), originally owned by the Imperial Habsburg family, entered the collection of the Museum für Kunst und Industrie in 1919 (later named the Museum für Angewandte Kunst (Museum of Applied Arts), Vienna; 'Portuguese' carpet, 17th century, (660 by 290cm), asymmetrical knotting, (Acc. MT 25095: Acquired in 1885), in the Musée des Tissus de Lyon, which no longer includes the maritime pictorial scenes but has later altered ogival motifs instead; 'Portuguese' carpet, 16th/17th century, (544 by 239cm), Private Collection, Ex Horace Harding, Ex Collection of Akram Ojeh, Sotheby's, Monaco, 25 June 1979, lot 98, now in private Swiss collection; and 'Portuguese' carpet, 17th century, (500 by 252cm), Ex Schloss Museum, Berlin, (Inv.No. KGM 87.974: Acquired 1887 in Paris); lost during the Second World War, recorded with two ships in each corner, reduced lozenge field and large ogival central medallion with four palmettes and large palmettes (Ellis, *op.cit.* p.273, fig.7);

Group II: The 'Portuguese' carpet, 17th century, (484 by 183cm), Gulbenkian Foundation, Lisbon (Acc.No. GML, T.99); 'Portuguese' carpet with maritime scenes, 17th century, (408 by 179cm); cotton (warp, weft and pile); wool (pile), asymmetrically knotted pile.) in The Metropolitan Museum, New York (Acc. No. 44.163.6: Provenance: Mrs. Chauncey J. Blair, Chicago; [ P. W. French and Company, New York, by 1938-44; sold to MMA); 'Portuguese' carpet, 17th century, (450 by 195cm), (Formerly Lamm carpet), Francis du Pont Winterthur Museum, Delaware (Inv. 59.914);

Group III: Transitional carpets recorded by Ellis being the 'Portuguese' carpet, 17th century, (690 by 305cm), Lord Sackville, Knole Park, Kent (National Trust, Victoria & Albert Museum); and the 'Portuguese' carpet, 17th century, (510 by 200cm), Rijksmuseum, Amsterdam (Inv.17272: Obtained from the F. Mannheimer Collection: Amsterdam).

Some remain as fragments, including an example which survived the second World War, merely as a border fragment, and there is a fragment in Istanbul (Türk ve İslam Eserleri Müzesi, old no.617). Ellis mentions 'two other, rather small fragments', without any further details, *ibid.* p.267. For a very similar small fragment, with a diagonal orientation of the serrated lozenge edges, from top left to bottom right of the fragment, and with the same interspersed leaves on the edges in a different colour, as if placed behind and overlapped (approx. 109 by 104cm), see McMullan, Joseph, *Islamic Carpets*, New York, 1965, No. 23, pp.100-101.

It is the unusual figural scenes that gave rise to diverse speculations about origin and manufacture. The iconography of the pictorial scene has not been clearly resolved, as it has been interpreted as illustrating the legend of the prophet Jonah, or alternatively Bahadur Shah, the last Sultan of Gujarat, who sailed in 1537 with a Portuguese ship and drowned. See a miniature of this scene from the *Akbar-Nameh*, (British Museum, London: Department of Oriental Books: Or.12988) painted by Lal Alternatively the composition could possibly be an interpretation from European prints or European maps and navigational charts of the 16th/17th centuries. The Portuguese were in Hormuz on the Persian Gulf from 1515, which was a principal exporting port between Persia and Europe. The European figures, and sailors, reflect a typical Safavid motif, which developed as a result of the extensive maritime trade between Europe and Asia.

European figures were found in Persian art at the time, including miniature paintings, ceramic vessels, wall paintings, textiles and ceramic tiles. It is interesting to note the similarity of a set of tiles from Isfahan which are in the spandrel format and include very similar ships with European crews, which are considered to be in the manner of examples photographed in situ around a niche of a pavilion in the gardens of the Chahar Bagh, which was a garden district initiated by the ruler Shah' Abbas I (1587-1629) when he transformed Isfahan into his new capital, see Sarre, Friedrich, A 'Portuguese' Carpet from Knole, *Burlington Magazine for Connoisseurs*, Vol. 58, No.338 (May 1931), pp. 214-224, pls.I & II, and figs. A & B. There are examples of Chahar Bagh tiles, which include figures of Europeans and a specific group relaxing in a floral landscape, circa 1640-1650 (from the top left of a niche in the pavilion, published Sarre, *op.cit.* fig.B), in the Metropolitan Museum of Art, New York (Garden gathering tile, Acc. No. 03.9c).

The 'Portuguese' carpet design, without the ships in the corners, was taken up in the 19th century and woven in the Caucasus, see Spuhler, Friedrich, *Oriental Carpets in the Museum of Islamic Art, Berlin*, 1988, No.105, pp.97 & 245, and Boralevi, Alberto, 'View from the Summit (Wher Collection)', *Hali*, Summer 2014, pp.70-81.

For related literature see Sothebys.com







## ANDREA DI NICCOLÒ

Siena circa 1445 - circa 1525

**An Allegory of Hope**

tempera on poplar panel, unframed  
81.3 by 44.5 cm.; 32 by 17 in.

**PROVENANCE**

Anonymous sale, Ludlow, John Norton, 1956,  
where purchased by Roger Warner;  
His sale, London, Christie's, 20 January 2009, lot  
400, where purchased by the present owner.

**LITERATURE**

L. Vertova, 'Cicli senesi di virtù: Inediti di Andrea di Niccolò e del Maestro di Griselda', in *Scritti di storia dell'arte in onore di Federico Zeri*, Milan 1984, pp. 200 - 212;  
L. B. Kanter et. al., in *Painting in Renaissance Siena: 1420-1500*, exh. cat., New York 1988, p. 346 (cited under the entry for cat. nos. 75 a-c);  
D. Vatne, *Andrea di Niccolò*, Diss. Michigan 1990, p. 269, cat. no. 26, reproduced p. 377, fig. 14 (in black and white).

£ 30,000-50,000 € 32,600-54,500

This *Allegory of Hope* is one of a set of three panels depicting the Theological Virtues. The other two panels, depicting allegories of Faith and Charity were sold New York, Sotheby's, 6 June 2012, lot 8.<sup>1</sup> The three allegories depict young blond women with similar faces standing barefoot on sparse but grassy meadow before a rocky distant landscape. Each panel is full of details which illuminate the attributes that each woman epitomizes. Hope is depicted here receiving a vision of the Madonna; the divine figure is surrounded by a golden light. In the background, hermits are depicted crouching in a series of caves and grottos; they receive their daily sustenance from their faith and hope in God. These cycles of allegorical personifications of the Virtues, or depictions of virtuous men and women of antiquity, formed a type of interior decoration (for a secular or sacred space, we know not) that flourished in Siena in the later fifteenth century and throughout the sixteenth century. As with the present works, these figures were usually set against extensive landscape backgrounds, as if viewed through tall windows, and were likely set into the wall and separated by some framing device, such as classical pilasters.<sup>2</sup>

Luisa Vertova was the first to associate this panel with the others of the series depicting Faith and Charity, they having been first ascribed to Andrea di Niccolò by Federico Zeri in 1958.<sup>3</sup> Vatne has dated them to circa 1495-1500, a period during which series of this type were particularly popular. Vatne also notes the close similarity of the pose of this figure of Hope with that of Donatello's magnificent and fluid bronze sculpture of Hope, one of six figures of the virtues that were commissioned for the baptismal font in the Baptistery in Siena.<sup>4</sup> The two figures are alike in their uplifted faces and arms, the positioning of the palms of the hands, and the positioning of the feet.

1. Vatne 1990, p. 268, cat. no. 25 and p. 270, cat. no. 27

2. Kanter, 1988, p. 346

3. Written communication with the owners of *Faith* and *Charity* dated 5 July 1958, cited in the 2012 auction catalogue

4. Vatne 1990, p. 192





1/5





176

## EUROPE

20th century

### Shelf

white and grey veined marble  
4 by 187.5 by 25.5cm., 1½ by 73¾ by 10in.

For examples *in situ* see p. 236.

W £ 100-150 € 150-200

177

## EGYPT

circa 15th century and later

### Four Mamluk Panels

ivory, ebony, wood

each inlaid in a geometric composition with  
polygonal ebony, wood and ivory shapes, *set into  
later European frames*

(4)

each: 15.3 by 31.5cm., 6 by 12 7/16in.

• £ 2,000-3,000 € 2,200-3,300



177



178

## ITALY

20th century, After the Antique

### Memorial Herm Bust of Gaius Norbanus Sorex

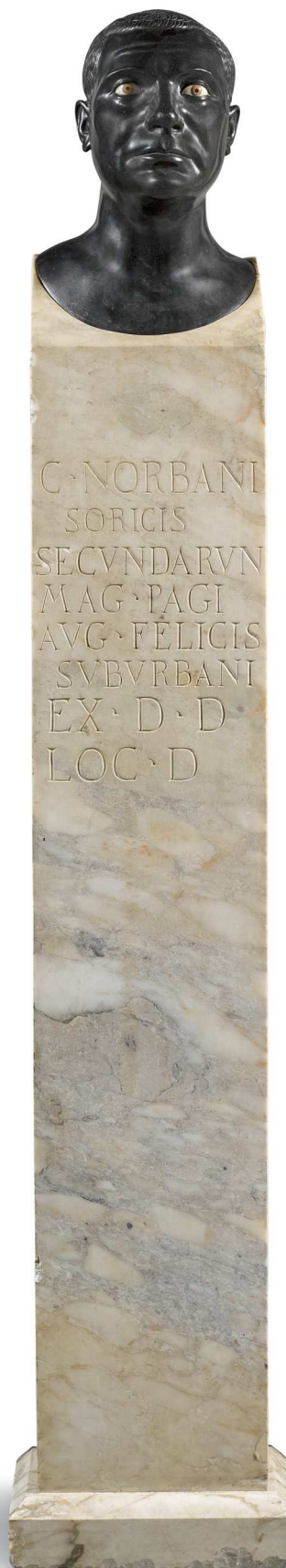
bronze, inlaid with glass eyes, on a marble column

the column inscribed: C. NORBANI / SORICIS / SECUNDARUM / MAG. PAGI / AUG / FELICIS / SVBVRBANI / EX. D. D. / LOC. D.

165cm., 65in. overall

The present herm bust is a copy of one discovered *in situ* in the *porticus* of the Temple of Isis in Pompeii. The inscription translates as: 'To Gaius Norbanus Sorex, player of second parts. The *magistri* of the *Pagus Augustus Felix Suburbanus*, by decree of the decurions, set it up here.' Gaius Norbanus Sorex, an actor, is likely to also have been a magistrate, given that his monument was erected by the *magistri* of the *Pagus Augustus Felix Suburbanus*, a wealthy district of Pompeii. The monument was one of two in Pompeii commemorating Norbanus, suggesting that he was a man of considerable influence in the ancient town. Describing the herm, Katherine Welch has note that 'Sorex's portrait is rendered in a matter-of-fact, realistic-looking style. His face is irregularly shaped, his jaw is quite prominent and his underchin sags in the manner of many Roman republican period portraits. Yet the upward tilt of the head is an element one sees often in Hellenistic Greek portraits. It may be that this refinement was deemed appropriate to the representation of an actor' (K. E. Welch, 'Pompeian men and women in portrait sculpture', in P. Foss and J. J. Dobbins, *The World of Pompeii*, London, 2008, p. 565).

W £ 3,000-5,000 € 3,300-5,500



178





179

179

## INDIA

17th-19th century

### Carved Ivory Tusk

ivory

carved with foliate motifs  
10.5cm., 4 1/8in.

#### EXHIBITED

London, Oliver Hoare, *Every Object Tells a Story*, 2015

#### LITERATURE

Oliver Hoare, *Every Object Tells a Story*, exh. cat. London, 2015, no. 20.

• £ 2,000-3,000 € 2,200-3,300

180

## MUGHAL INDIA, LAHORE

first quarter 17th century

### 'Animal and Palmette' Carpet Fragment

wool, pile  
mounted: 143 by 98cm; 4ft 8in by 3ft 3in; textile  
approximately 142 by 97cm; 4ft 8in by 3ft 2in.

W £ 10,000-15,000 € 10,900-16,300

Under the influence of the Safavid animal hunting carpets, a particular style developed in India at the beginning of the 17<sup>th</sup> century. During the reign of the Mughal emperor, Akbar (r.1556-1605) carpet production was essentially a court undertaking, and the quality, size, design and value of the Mughal carpet was dependent on the tastes and demands of the court. Akbar's son, Jahangir and his grandson Shah Jahan continued to collect and patronise the arts, and Shah Jahan in 1628 introduced court decoration based on the European 'herbaria' for which he had enthusiasm and it was combined with the ancient theme of the Garden of Paradise. With the change in trading emphasis from Persia, many Indian carpets were exported to Europe, for example through the Dutch and the British East Indies Company, and were individual commissions or diplomatic gifts. There are a few authenticated exceptions, otherwise attributions to one of the weaving centres of Lahore, Agra, Fatehpur Sikri or Jaipur are not always certain. There is an animal carpet with the Indo-Persian vine-scroll, palmette and animal design, against the red

ground and with a deep green palmette border, dated to 1639-44, with the coat-of arms of William Fremlin, Lahore or possibly Agra (Victoria and Albert Museum, London). The Indian 'animal' compositions are often chasing and fighting animals, without medallions or spandrels, and are woven in wool, with cotton warps and wefts. They were inspired by the Persian, 'Paradise' and 'Hunting' carpets, as well as woven textiles. A celebrated 16<sup>th</sup> century Persian carpet of inspiration is the 'Sanguszko', Kirman carpet, now in the Miho Museum, Japan (see Pope, A.U. *A Survey of Persian Art*, Oxford, 1939, pl.1206), and a Safavid carpet, 16<sup>th</sup> century, East Persia, without a lobed medallion was sold Sotheby's, New York, Collections of Lily and Edmond J Safra, 3 November 2005, lot 160, which has trees, animals and birds.

There is a group of 'animal and palmette' carpets which scholarship has attributed to Lahore, (then North India, now Pakistan). They show animals, palmettes and vine-scroll, arranged asymmetrically in an ascending format against red ground. A characteristic feature of Indian carpet design, sometimes found in earlier central Iran (Khorassani) weavings, is the use of *ton-sur-ton* colour combinations, which is the use of shades of the same colour juxtaposed against each other, without demarcation colours, as seen in the present fragment (and lot 185), in the use of pink/red floral motifs against the red ground. The border types vary for these carpets.

For a directly comparable complete Mughal 'animal and palmette carpet' (358 by 160cm), North India, probably Lahore, Jahangir period (1605-1627), see Sotheby's, New York, Carpets from the Estate of Wojtech Blau, 14 December

2006, lot 54. The field shows a very similar arrangement of small animals amongst larger palmettes and flowers, and distinctive use of white raceme motifs.

For another similar comparable complete Mughal animal carpet, North India, Lahore, first half 17<sup>th</sup> century, (473 by 200cm), see Spuhler, Friedrich, *The Thyssen-Bornemisza Collection: Carpets and Textiles*, London, 1988, Chp. 5, Mughal Carpets, No.46, pp.178-181, from various prominent previous collections, including the present, and originally considered to possibly have been an Indian royal carpet. The composition depicts both chasing and animal combat motifs, small green leaves on tendrils and the elongated lancet leaves, pink and red *ton-sur-ton*, and a border with arabesques and further fighting animals. For comparison for the delicate palmette border on the offered fragment, see an example of a particularly beautiful Mughal Indian carpet, 16/17<sup>th</sup> century (768 by 298cm), which in the main field design incorporates the vine-scrolls, palmettes, elongated leaves and animals against a pale ivory coloured ground, with similarly elegant drawing, illustrated and discussed in *Geknüppte Kunst Teppiche des Museums für Islamische Kunst*, Staatliche Museen zu Berlin, 2011, Indische Teppiche, pp. 191-197, Cat.45, pp.145-197 (Inv.Nr. 1. 6/74). Even if the border on the offered fragment is not original to the fragment it is contemporaneous regarding date.

For a discussion of Indian floral carpets, see Prakash Verma, Som, *Flora and Fauna in Mughal Art*, Das, Syamali, Flora and Fauna in Mughal Carpets, pp.133-148.

For extended footnote see Sothebys.com and see lots 156 & 191 for other Mughal carpet fragments.





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181

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## INDIA

19th/20th century

### Round Box

mother of pearl

with hinged domed lid  
7 by 8cm., 2¾ by 3½in.

#### PROVENANCE

Manuel Castilho Antiguidades, Olympia art fair,  
London

Although similar to the sixteenth-century mother of pearl wares from Gujarat, the decorative style of punching rings into the surface and the inclusion of a red paint inlay is twentieth century (see a comparable in the British Museum, London, inv. no. 1913.1222.41).

• £ 2,000-3,000 € 2,200-3,300



182

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## INDIA, DECCAN OR SRI LANKA

17th/18th century

### Carved Floral Plaque

ivory

mounted, with old collector's note and label to  
reverse  
24 by 9.5cm., 9½ by 3¾in.

• £ 3,000-4,000 € 3,300-4,350

183

## SPANISH PHILIPPINES

late 17th century

### Infant Christ

partially polychromed ivory  
27.5cm., 10⅞in.

#### RELATED LITERATURE

M. M. Estella Marcos, *Ivories: From the Far Eastern Provinces of Spain and Portugal*, Monterrey 1997, pp. 82, no. 24; S. L. Stratton-Pruitt, *Journeys to New Worlds: Spanish and Portuguese Colonial Art in the Roberta and Richard Huber Collection*, exh. cat. Philadelphia Museum of Art, 2013, pp. 100-101, no. 41

• £ 4,000-6,000 € 4,350-6,600



183









184

184

POSSIBLY INDIA

20th century

### Dagger Hilt

carved ivory

In the form of a growling lion

14.5cm., 5¾in.

£ 400-600 € 450-700

185

INDIA, POSSIBLY GUJARAT

circa 14th/15th century

### Carved Marble Fragment

marble

with carved calligraphic inscription

14.5 by 18 by 6.7cm., 5¾ by 7 by 2⅝in.

#### PROVENANCE

Sotheby's, London, 25 April 1990, lot 27

#### INSCRIPTIONS

"Praise be to God alone..."

"Four and fourty"

It has been suggested that this architectural fragment may have originally been part of a marble carved tomb, possibly from Gujarat.

£ 5,000-7,000 € 5,500-7,700



185

186

PERSIA

circa 1900

### Qajar Hexagonal Lustre Pottery Tile

glazed fritware

moulded in relief, painted in lustre over the glaze,  
mounted

30 by 26.5cm., 11⅓ by 10⅞in.

#### PROVENANCE

Bonhams, London, 6 June 2010, lot 119

ex-Jacques Desenfans Collection

purchased by the above at Hotel Drouot, Paris,  
1969

£ 700-900 € 800-1,000



186





187

187

## GUJARAT

circa 18th century

### Window Shutters

wood set with mother of pearl

with metal hinges, studs and round handles with  
dragon-head terminals

103 by 72cm., 40 1.2 by 28 3/8in.

• W £ 15,000-20,000 € 16,300-21,800





188

188

## NORTH INDIA, RAJASTHAN, UDAIPUR

late 19th century

### Maharana Jawan Singh Hunting Tigers, by the Artist Surajmal

opaque pigments heightened with gold and silver on paper, framed

leaf: 28 by 27.5cm., 11 by 10<sup>7</sup>/<sub>8</sub>in. painting: 22.2 by 21.2cm., 8<sup>3</sup>/<sub>4</sub> by 8<sup>3</sup>/<sub>8</sub>in.

£ 1,000-1,500 € 1,100-1,650

189

## NORTH INDIA, RAJASTHAN, KOTA

19th century

### Elephant with Mahout Attacking a Tiger

black ink heightened with colour and on paper, framed

18.2 by 20.5cm., 7<sup>1</sup>/<sub>8</sub> by 8<sup>1</sup>/<sub>16</sub>in.

£ 700-1,000 € 800-1,100



189

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## NORTH INDIA, PAHARI HILLS

first half of 19th century, circa 1820

### Illustration from the Bhagavata Purana: Earth in the form of a Cow Presenting itself to King Prithu

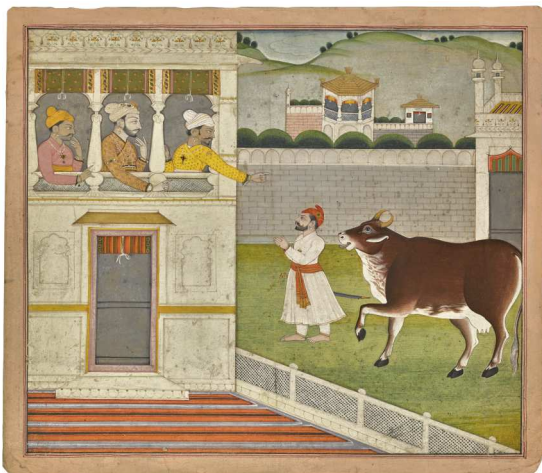
opaque pigments heightened with gold on paper, framed

leaf: 25.8 by 29.8cm., 10<sup>1</sup>/<sub>8</sub> by 11<sup>3</sup>/<sub>4</sub>in. painting: 23.7 by 27.2cm., 9<sup>3</sup>/<sub>8</sub> by 10<sup>3</sup>/<sub>4</sub>in.

In this illustration King Prithu is visited by a cow who is a representation of Mother Earth. King Prithu ran a happy and law-abiding kingdom but unfortunately it suffered from a terrible famine that was a result of the sins of his predecessor King Vena who had plundered and pillaged Mother Earth's bounty. The scene depicts King Prithu agreeing to protect the cow by teaching his subjects how to farm the land appropriately.

Please refer to the online version of this catalogue for further information on the artist.

£ 4,000-6,000 € 4,350-6,600



190



## MUGHAL INDIA, LAHORE

first quarter 17th century

**'Animal and Palmette' Carpet Fragment**

wool, pile

mounted: 177 by 100cm; 5ft 10in by 3ft 3in; textile

approximately 175 by 100cm., 5ft 9in by 3ft 3in.

For a directly comparable complete Mughal 'animal and palmette carpet' (358 by 160cm), North India, probably Lahore, Jahangir period (1605-1627), see Sotheby's, New York, Carpets from the Estate of Wojtech Blau, 14 December 2006, lot 54. The field shows a very similar arrangement of small animals amongst larger palmettes and flowers, and distinctive use of white raceme motifs. For extended footnote see Sotheby's.com

See lots 156 & 180 for other Mughal carpet fragments

W £ 8,000-12,000 € 8,700-13,100





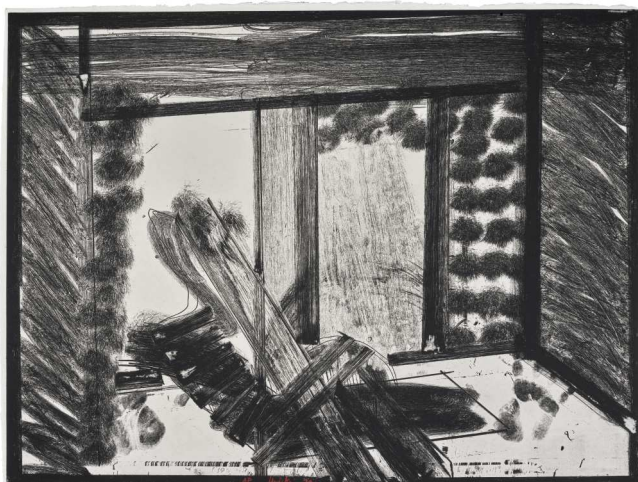






Drawing Room. Lots 78, 193, 194, 197, 198, 203 (part), 204, 205, 211, 212, 215, 219, 216, 221, 222, 227, 228, 238, 229, 450





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## HOWARD HODGKIN

1932 - 2017

### In the Museum of Modern Art

each signed and dated *Hodgkin 79* in red crayon (lower centre); inscribed *AP* (lower centre) the complete set, comprising four etchings, two with hand-colouring by Ken Farley and John Hutcherson

printed by Petersburg Studios, published by Petersburg Press, New York, on BFK Rives mould-made paper and Hodgkinson hand-made paper

each sheet: approx. 75.5 by 100cm., 29¾ by 39¾in.

Executed in 1979, the present works are Artist's proofs (aside from the edition of 100).

### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, nos. 50-53

Hodgkin used two plates to create this set of four etchings. During the process, the artist used the imprint of his hand to make the marks. The result is some of the most graphic and figurative prints in the entire of Hodgkin's oeuvre.

These prints are also some of the finest examples of the artist's monochromatic works. Hodgkin often preferred his monochrome prints as he felt the result was closer to what he originally envisioned when working with the plates.

As a young boy, Hodgkin explored exhibitions by Matisse and Picasso at the Museum of Modern Art when he was evacuated to Long Island during World War II. This series of soft-ground etchings sees the artist return to the museum, to spend an afternoon, alone.

W ⊕ £ 2,000-3,000 € 2,200-3,300







## MICHAEL RYSBRACK

1694-1770

**Bust of King George II  
(1683-1760)**signed: *M. RYSBRACK.F.*

white marble

63cm., 24¾in.

Executed *circa* 1739.**LITERATURE**

I. Roscoe, E. Hardy and M. G. Sullivan, A  
*Biographical Dictionary of Sculptors in Britain  
 1660-1851*, New Haven and Yale, 2009, p. 1087,  
 no. 212

W £ 80,000-120,000 € 87,000-131,000

This beautifully carved autograph bust of George II by Michael Rysbrack follows a terracotta model taken from life and dated 1738 in the Royal Collection at Kensington Palace (RCIN 1412). The terracotta is paired with a bust of Queen Caroline (1683-1737; RCIN 1411). Vertu, in his diaries from 1738, records that 'the KING ... sat to [Rysbrack] at Kensington twice. to have his picture modelled in Clay. the likeness much approvd on – and with a good Air. – also a Modell of the Queen vastly like. Tho' not done from the life' (as quoted in Webb, *op. cit.*, p. 155). The terracotta busts were subsequently offered in Rysbrack's sale on 14 February 1767, lots 57-58, there acquired by Sir Edward Littleton for Teddesley Hall. They were inherited by Lord Hatherton, whose collection was sold by Spink in 1932, where they were purchased by Queen Mary and installed in the Private Apartments at Windsor (Webb, *op. cit.*, p. 155).

Rysbrack executed a pair of marble versions of the busts for George II, who placed them in the new library at St James' Palace, designed for Queen Caroline by William Kent; though she never saw it since she died in 1737 before it was completed (Esdaile, *op. cit.*, p. 41). These busts are almost certainly the prime marble versions and can still be seen today in the Royal Collection at Kensington Palace (inv. nos. RCIN 31322 and 31317). The fact that Rysbrack kept the terracotta models indicates that he was given permission to execute further versions. Interestingly, a marble bust of Queen Caroline, signed *M. RYSBRACK*, is housed in the Wallace Collection, London (inv. no. S24). Given that the models were conceived as pendants, and in the absence of another clear candidate, it is possible that the present bust is the missing partner to the Wallace Collection marble.

**“I have become recently very interested  
 in 18th century sculpture... It's quite nice  
 coming into a room that contains already five  
 people, even though none of them are alive.”**

**HOWARD HODGKIN***Desert Island Discs* with Sue Lawley, 2 December 1994







The model was adapted by Rysbrack, and an older king appears in busts in the Royal Collection at Windsor Castle (St George's Hall) (inv. no. RCIN 31623) and in the Victoria and Albert Museum (inv. no. A10:1 to 3-1932; catalogued as workshop). A further bust of George II by Rysbrack is recorded at Christ Church, Oxford (see Roscoe, *op. cit.*, p. 1087).

In the present bust Rysbrack presents the King in armour in the guise of a Roman general, the wreath of triumph surmounting his head. The attention to detail, with the fantastical *all'antica* armour, centred by the mask of Medusa at the chest and balanced with elaborate lion mask pauldrons, is typical of the sculptor's portrait busts. This format is exemplified by Rysbrack's busts of John Churchill, Duke of Marlborough, of which an important version from the Northumberland collection was sold in these rooms on 9 July 2014, lot 12. In the present bust, however, there is an even greater degree of elaboration, reflecting the status of the sitter. Dramatically draped across the torso is a silk sash suspended with the emblem of the Order of the Garter, *The Lesser George*. This addition is probably a deliberate reference to Bernini's lost bust of Charles I.

Michael Rysbrack was one of the greatest British 18<sup>th</sup>-century sculptors. A Fleming by birth,

he arrived in London in 1720. His early tomb sculptures captivated the British public and soon he could count Lord Burlington, Viscount Cobham, and Sarah Churchill, Duchess of Marlborough, amongst his most loyal patrons. Sarah Churchill's patronage led him to create one of his most important tombs, that of John Churchill, 1st Duke of Marlborough at Blenheim Palace. Rysbrack's greatest public commission was his equestrian statue of King William III in Queen Square Bristol of 1733-1736. Important works by Rysbrack can be found in many of the world's leading museums, including the Victoria and Albert Museum, London, and the Metropolitan Museum of Art, New York.

#### RELATED LITERATURE

A. Esdaile, *The Art of John Michael Rysbrack in Terracotta*, cat. Spink, London, July 1932, p. 41, M. I. Webb, *Michael Rysbrack*, London, 1954; J. Kenworthy-Browne, 'Portrait Busts by Rysbrack', *National Trust Studies* 1980 (1979), 67; Robert Williams and Katharine Eustace, "Rysbrack." *Grove Art Online*. *Oxford Art Online*. Oxford University Press. Web. 11 May. 2014. ; Katharine Eustace, 'Rysbrack, (John) Michael (1694–1770)', *Oxford Dictionary of National Biography*, Oxford University Press, 2004; online edn, May 2009 [<http://www.oxforddnb.com/view/article/24427>, accessed 12 August 2017]











194

**I 94**

**EUROPE**

late 19th / early 20th century

**Pair of Pedestals**

carved, painted and gilt wood

in 18th century style

100cm by 72cm by 48cm., 39½ by 28¼ by 18¾in.

W £ 3,000-5,000 € 3,300-5,500

**I 95**

**ITALY**

18th century

**Mirror**

silvered wood

88 by 65cm., 34½ by 25½in.

Made *circa* 1770.

W £ 800-1,200 € 900-1,350



195

**I 96**

**GERMANY**

18th century

**Rococo Wall Bracket**

carved giltwood

54cm by 71cm by 24cm., 21¼ by 28 by 9½in.

Made *circa* 1750.

W £ 2,000-3,000 € 2,200-3,300



196



197

VENICE, ITALY

19th century

**Baroque Style Armchair**

carved walnut, upholstery

W £ 1,200-1,800 € 1,350-2,000



197

198

ROME, ITALY

18th century

**Baroque Centre Table**

carved giltwood

with a *later* faux-marble top, *alterations*  
88 by 114 by 73cm., 34½ by 45 by 28¾in.

W £ 4,000-6,000 € 4,350-6,600



198





199

199

## BARRON OF LONDON

first half 19th century

### Spice Box

painted tôle

the interior with six inscribed boxes for cinnamon, nutmegs, ginger, mace, pimento and cloves, and a grater

7.5 by 24 by 16.5cm., 3 by 9½ by 6½in.

Barron & Son of 436 West Strand are listed in the 1843 Post Office Directory as ironmongers, smiths and locksmiths to Her Majesty.

£ 400-600 € 450-700



200

200

## JEAN-RENÉ NADAL L'ÂÎNÉ

1733 - 1833

### Pair of Fauteuils

both stamped J. NADAL LAINE

beechwood, velvet upholstery

Made circa 1760.

W £ 1,000-1,500 € 1,100-1,650

201

## FLANDERS

17th century and later

### Cabinet

ebony, pine, walnut, rosewood and ebonised wood

the niche doors opening to reveal three drawers each; on a later red painted and parcel-gilt stand cabinet 82.2 by 130 by 48.5cm., 32¼ by 51 by 19in;

stand 88 by 137.5 by 51cm., 34¼ by 54 by 20in.

W £ 600-900 € 700-1,000

202

## ENGLAND

20th century

### Pair of Armchairs

beech and leather

Made circa 1950.

W £ 200-300 € 250-350

one from the pair illustrated opposite



201









203

203

BRITAIN

18th century

**Three Reliefs with Allegories:  
Prudence, Temperance and  
Justice**

polychromed plaster on wood panels

two reliefs inscribed in pencil to the reverse:  
*Drawing Room / to / Small Dining Room*  
86cm., 33<sup>7</sup>/<sub>8</sub>in. each

**PROVENANCE**

Christie's London, 13 September 2009, lot 52

£ 8,000-12,000 € 8,700-13,100



204

FRANCE

circa 1700-1715

**Bust of a Nobleman, said to be  
King Louis XIV (1638-1715)**

white marble  
68cm., 26<sup>3</sup>/<sub>4</sub>in.

This powerful bust recalls French portrait sculpture from the late 17th and 18th centuries. Its pyramidal shape with deep torso compare, for example, with the portrait of Achille III de Harlay, after an 18th century model, at Versailles (inv. no. MV642; LP 1399). The bust is fundamentally indebted to the work of the court sculptor Antoine



Coysevox (1640-1720), see, for example, his bust of Michel le Tellier (Souchal, op. cit., p. 180, no. 8). The facial features bear some resemblance to those of Louis XIV. If the present bust is indeed a portrait of the Sun King, it represents a departure from the more elaborate heroic portraits of Louis XIV by Coysevox and, though the sitter is presented in a cuirass, he cuts an altogether more humble and world-weary looking figure, in the twilight years of his life.

**RELATED LITERATURE**

F. Souchal, *French Sculptors of the 17th and 18th centuries. The reign of Louis XIV*, Oxford, 1977, pp. 176-221

W £ 20,000-30,000 € 21,800-32,600







204



## MANNER OF JOHN VARDY

1718-1765

## Mirror

carved and painted pine, glass

later mirror plate

164 by 100cm., 64½ by 39½in.

Executed circa 1740.

## PROVENANCE

Acquired from Godson &amp; Coles, London.

W £ 30,000-50,000 € 32,600-54,500

This fine mirror is a true masterpiece of English 18<sup>th</sup> century design and like so much in the collection it is amongst the best of its type. The design is imbued with the characteristics of the emerging rococo style of the 1740s but is ultimately a neo-Palladian work.

Inigo Jones (1573–1652), William Kent (1685–1748) and John Vardy (1718–1765) revelled in the architecture of Renaissance Italy and the Antique. Their published designs and drawings delighted wealthy patrons, who could demonstrate their sophistication having returned from cultivating Grand Tours.

The caryatid figures appear to be lifted from plate 51 of Isaac Ware's (1704–1766) *'Designs of Inigo Jones and Others'* (1731) (fig. 1). A Kent design for a chimneypiece and overmantel for the Saloon at Houghton Hall, only the lower section, without caryatids, was never realised. Interestingly, the satyr mask which crowns the present mirror relates closely to a table also designed by Kent for Houghton, which Vardy reproduced in *'Some Designs of Inigo Jones and Mr William*

*Kent'* (1744) (fig. 2). Evidently, the designer of this mirror was particularly close to Kent and his body of work, and none was more devout a follower than Vardy. A protégé of Kent, Vardy was appointed Royal Clerk of Works for the King at Greenwich in 1736 and effectively became Kent's amanuensis.

Other elements of the design can be more firmly linked with Vardy's own creations, in particular, the boldly carved palm fronds which are something of a leitmotif of his. Vardy designed the famous Palm Room at Spencer House, London (1756–65) and the beaded acanthus leaves as seen on the present mirror appear prominently on the Palm Room mirrors. Further, they feature prominently on a pair of mirrors designed by Vardy for the Duke of Bolton at Hackwood Park. It is perhaps these rushes or palms which had a particular resonance with Hodgkin, echoing his penchant for exotic foliage, a theme which recurs throughout his collection and artistic output.

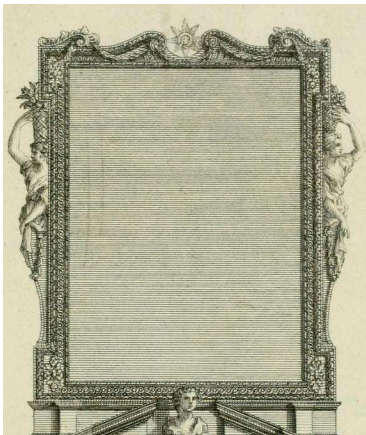


Fig. 1 Detail of William Kent's design for a chimneypiece, published in Isaac Ware's *'Designs of Inigo Jones and others'* (1731)

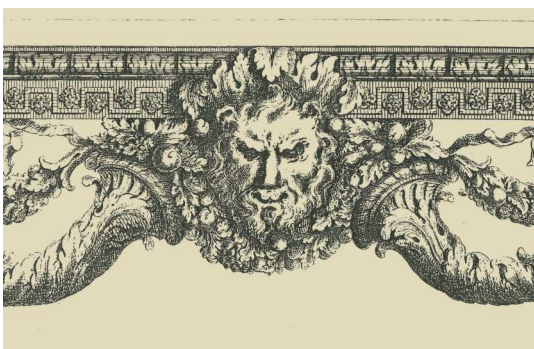


Fig. 2 Detail of William Kent's design for a table at Houghton Hall, reproduced in John Vardy's *'Some Designs of Inigo Jones and Mr William Kent'* (1744)







## FRANCE, PARIS

third quarter 16th century, and later

### 'Grotesque Medallion' Tapestry

wool, woven

woven with a composition of floating imaginary, symmetrical structures around a central architectural cabochon with an exuberant strapwork surround enclosing a figural group possibly the 'Sacrifice of Joab', and incorporating allegorical figures across the top and a seated figure of Fame with two trumpets (*tuba*) in each lower corner, together with the winged helmeted head of Mercury (messenger of the Gods) and the caduceus (symbolic of eloquence and reason), the swan (associated with beauty, music and for guiding the chariot of Venus), the eagle with flaming thunderbolts (attribute of Jupiter), and other allusions to the antique in the depiction of objects and *bruhl parfum*, linked by ribbon tied pendant floral and fruiting swags, with jewels and pearls, and butterflies and insects, all against a distinctive cerise red ground; *lacking border and with rewoven right hand corner*  
approximately 271 by 364cm., 8ft 10in by 11ft 11in.

#### PROVENANCE

Eve Enchères SVV, Paris, 12 June 2015, lot 269

W £ 80,000-120,000 € 87,000-131,000

The excavation in the 1480s of the ancient Roman house, *Domus Aurea* (Golden House), built in the first century AD for the Emperor Nero, revealed wall paintings with elegant compositions of compartmentalised pavilions, deities and mythological creatures emerging from the yellow walls, and they inspired artists at the time and the 'Grotesque' tapestries that followed. The compositions were captivating in their combination of heroic virtues and attributes within light-hearted and compositionally balanced architecturally inspired designs.

The 'Grotesque' tapestries were being produced in Italy, France and the Netherlands (including Brussels) by the mid 16<sup>th</sup> century. Each production centre took on the motifs which were generic and distinctive in relation to the original 'antique' inspiration and interpreted them in different ways. There was often a combination of motifs representative of the secular and the religious, set in an imaginative composition, with in relief and without perspective and with elements cohesively floating against the backgrounds. In France the designers, such as Jean Cousin the Elder, followed Raphael's format, of including gods and goddesses with antique ornamental motifs. Paris was inevitably the leading area of French trade, although few tapestries of this period have been identified for weaver's and town mark were not required before the beginning of the 17<sup>th</sup> century, unlike Flemish tapestries. Documents show that there were thirty of forty active master weavers, who received commissions from patrons from all over France. The tapestry merchants and weavers had close ties with those in the Netherlands (Brussels) at this time. With the growing influence of the 'Grotesque' tapestries, records note that Jean de la Chesnaye commissioned a group of seven pieces of Jupiter Grotesques, in 1550, against a white ground within red borders, from Louis de Cambry. There was another set woven by Antoine Fabert in Paris, purchased the same year by the brother of duchess of Étampes, Charles de Pisseleu, bishop of Condom.

For this similar and comparable tapestry, described as *Grotesques with cartouche depicting the Death of Joab*, woven in Paris, circa 1566-1585, in wool and silk, within a compartmentalised border (approximately 417 by 527cm), from the Mobilier National, Paris (GOB-138), see Lorraine Karafel, *Raphael's Tapestries, The Grotesques of Leo X*, Yale University Press, 2016, Chp. 5, pp.133-147, fig. 137. The version has many similar motifs, including standing allegorical figures in columned niches, the design in a different arrangement to the offered example, and notably has a similar central cabochon and strapwork surround enclosing two figures before a flaming

altar, and the ground is a similar cerise red. The border incorporates various classical motifs, eagles, swans and swags against a yellow ground, and has a coat-of-arms in each corner against indigo ground. It was probably woven by a Paris workshop, from coloured designs, between 1566 and 1585 for Claude de la Châtre, who was the governor of Berry and marshal of France. For an example of an influential grotesque ornamental panel etching see *Livres de Grotesques*, Jacques Androuet Du Cerceau (French, Paris, 1510/12-1585 Annecy), 1566, The Metropolitan Museum of Art, New York (The Elisha Whittelsey Collection, 1949, Acc.No.49.95.321), which shows a similarly delicate composition, which could be interpreted to cover walls.

The original 'Grotesques' series was ordered by Pope Leo X from Pieter van Aelst of Brussels in about 1520, and the designs were attributed to Giovanni da Udine by Vasari. The first series of this set in wool, silk and metal thread (no longer in existence; disappeared in 1767) that marked the introduction of the 'Grotesques', tapestries that conjured up the wall paintings found in the Domus Aurea. The compositions included various mythological figures including satyrs. Guy Delmarcel, *Flemish Tapestries*, London, 1999, pp.86-94, *Flemish tapestries and the Italian Renaissance*, discusses the Brussels weavings of the mid 16<sup>th</sup> century, including an extraordinary 'Grotesque Tapestry, The Triumph of Bacchus,' Brussels, probably Dermoyen workshop, after Giovanni da Udine, circa 1540 (470 by 745cm), woven for Henry VIII, now at Hampton Court Palace, Royal Collection (RCIN 1362), HM Queen Elizabeth II.

For a tapestry inspired by the initial Brussels series after Raphael, see 'Grotesque with the Gods: Flora', Antwerp, workshop of Michiel Wauters, pre 1680, incorporating delicate architectural features, a central allegorical figure in a niche, pendant medallions enclosing other figures, against a distinctive red ground, within a narrow border with swags of ribbon, trophies and strapwork (approximately 303 by 540cm), in the Rosenborg Castle, Copenhagen, Delmarcel, *op.cit.* p.257. Following through with the compositions of dominant central motifs flanked by combinations of motifs, there are other Brussels weavings which interpreted the 'Months', and examples with central figures flanked by variations of the themes which are characteristic of the 'Grotesques', (although with motifs on a larger scale in more compact composition), are found in a 'Grotesque Months-October' tapestry, after Cornelis de Ronde and Jan van der Vyst, circa 1565 (428 by 530cm) in the Kunsthistorisches Museum, Vienna, and a 'Grotesque Seasons: Autumn' tapestry, with Bacchus, circa 1560 (393 by 585cm) in the Hermitage, St Petersburg, *ibid.* p.87.







#### RELATED LITERATURE:

Charissa Bremer-David, *Conundrum – Puzzles in the Grotesques Tapestry Series*, J.Paul Getty Museum publication, Los Angeles, California, 2015, for research on the *Grotesques* series woven in the Beauvais workshop, after Berain, originally conceived and designed by 1688 and produced profitably for nearly four decades, and of which it is estimated 300 were originally woven and around 150 individual pieces are recorded to date. They in turn took their inspiration from the *Grotesques* tapestries and print sources that preceded this era:

Thomas Campbell, *Tapestry in the Baroque, Threads of Splendour*, Metropolitan Museum of Art Exhibition, New York, October 17, 2007-January 6, 2008; and at the Palacio Real, Madrid, March 6-June 1, 2007, Yale University Press, 2002, for an interesting interpretation of a Grotesque tapestry by an English workshop, p.175, fig. 87., 'Grotesque (Crotresco) – Sense of Smell' tapestry, after designs by Francis Clein, woven at Mortlake, circa 1625-35, in wool, silk and metal-thread (350 by 457cm), The Duke of Rutland, Haddon Hall;

Thomas Campbell, *Tapestry in the Renaissance, Art and Magnificence*, Metropolitan Museum of Art Exhibition, March-June 2002, Yale University Press, 2002, Designs for the Papacy by the Raphael workshop, 1517-1530, pp.225-252, Italian designs in Brussels, 1530-1535, pp.340-377, and Tapestry production in France, 1520-1560, pp.458-481, for comprehensive discussion of production of tapestries influenced by the Raphael;

Guy Delmarcel, *Flemish Tapestries*, London, 1999, pp.86-94, Flemish tapestries and the Italian Renaissance, discusses the Brussels weavings of the mid 16<sup>th</sup> century, including an extraordinary 'Grotesque Tapestry, The Triumph of Bacchus,' Brussels, probably Dermoyen workshop, after Giovanni da Udine, circa 1540 (470 by 745cm), Windsor Castle, Royal Collection, HM Queen Elizabeth II. It was the first edition of this set in wool, silk and metal thread (no longer in existence; disappeared in 1767) that marked the introduction of the 'Grotesques', tapestries that conjured up the wall paintings found in the Domus Aurea. The original 'Grotesque' series was ordered by Pope Leo X from Pieter van Aelst of Brussels in about 1520, and the designs were attributed to Giovanni da Udine by Vasari. The compositions included various mythological figures including satyrs;

Ebeltje Hartkamp-Jonxis and Hillie Smith, *European Tapestries in the Rijksmuseum*, Amsterdam, 2004, Cat. 22, pp. 79-83, Grotesque with Hercules (Inv.BK-1959-83);

Lorraine Karafel, *Raphael's Tapestries, The Grotesques of Leo X*, Yale University Press, 2016, for a comprehensive discussion of the series and the printed sources, and Chp. 5, pp.133-147, The Triumph of the Gods, Production, Re-editions and Related Tapestries, for the influence it had on other weavings.

Edith Appleton Standen, *European Post-Medieval Tapestries and Related Hangings in the Metropolitan Museum*, 1985, Vol. I, pp.100-109, No.11, 12, and 13, for three Brussels, mid 16<sup>th</sup> century, Grotesque tapestries, including 'Grotesque with Minerva', perhaps designed in the workshop of Del Vaga, and with the coat-of-arms of the Doria family;

G.F. Wingfield Digby, *The Tapestry Collection – Medieval and Renaissance, Victoria and Albert Museum*, London 1980, Nos. 45-47, pp.50-54, pl.65-67, for three Flemish 'Grotesque' tapestries, Brussels and Oudenaarde, mid 16<sup>th</sup> century, including a 'Grotesque with Ceres' tapestry, with the goddess standing in a central columned niche with symmetrical vertical composites of motifs flanking each side, within a border incorporating the coat-of-arms of the Doria family.











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TURKEY

circa 1575

### Iznik Pottery Tile with Split Palmette

glazed fritware

decorated in underglaze blues, turquoise, viridian green and red bole with black outlines, *mounted*  
19.4 by 15.5cm., 7<sup>5</sup>/<sub>8</sub> by 6<sup>1</sup>/<sub>8</sub>in.

£ 4,000-6,000 € 4,350-6,600

208

TURKEY

circa 17th century

### Iznik Pottery Tile

glazed fritware

decorated in underglaze blues and turquoise, *mounted*  
25 by 25cm., 9<sup>7</sup>/<sub>8</sub> by 9<sup>7</sup>/<sub>8</sub>in.

#### PROVENANCE

By repute, gift to Helen de Clermont in Cairo from Sir W.M. Flinders Petrie in 1899

Sir William Matthew Flinders Petrie (1853-1942) was a renowned British archaeologist and Egyptologist and professor whose contributions in these fields were vast, notably in devising a dating method using archaeological pottery from excavation sites. The Petrie Museum of Egyptian Archaeology forming part of the University College London houses one of the greatest collections of archaeological artifacts from Egypt and Sudan. A large portion of the 80,000 works came from Petrie's excavations.

£ 4,000-6,000 € 4,350-6,600



208

209

OTTOMAN SYRIA

circa 17th century

### Damascus Pottery Tile

fritware

decorated in underglaze blues and turquoise, *mounted*  
24.3 by 23.5cm., 9<sup>1</sup>/<sub>2</sub> by 9<sup>1</sup>/<sub>4</sub>in.

#### PROVENANCE

Bonhams, London, 9 June 2014, lot 158

£ 4,000-6,000 € 4,350-6,600



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## FLANDERS, POSSIBLY ENGHEN

late 16th century

### Large Leaf Tapestry Fragment

wool, woven

the vertical fragment from right hand edge of larger tapestry, woven with large exuberant curling acanthus leaves, within a three sided border, *lacking border on left, reduced in size*, approximately 331 by 149cm., 10ft 10in by 4ft 10in

This evocative fragment with its distinctive leaves, incorporating small insects, is representative of the 16<sup>th</sup> century large-leaf verdure tapestries which were extremely popular and to this day have universal appeal due to their exuberance and striking designs, with notable examples being in museum and private collections. They are recognisable due to their distinctive main field containing large stylised curling leaves with exotic birds and insects and plants with fine foliage and flowers dominating the foreground plane (sometimes with balustrades). There are variations in the depiction of the designs, border types and size, and various workshops were involved in their production in the Southern Netherlands during the third quarter of the 16<sup>th</sup> century, which results in exact location provenance not always being possible. This style evolved between 1540 and the 1560s. Some tapestries of this group retain their city marks, either Oudenaarde, Geraardsbergen (Grammont) or Enghien, which were geographical neighbours. Similar designs were woven by these centres and each had a distinctive individual mark, which in Enghien were woven in from 1535 onwards, and implemented in Oudenaarde from 1545, all as a result of the Imperial edict in 1544, by which production centres were obliged to use a town mark. The Oudenaarde mark consisted of a shield with red horizontal bars against yellow, and a separate pair of *pince-nez*, and the Enghien mark was a small shield of eight segments, sometimes with letters E and N, and was placed, unusually, in the top right corner of the selvage. These are often missing as a result of altered borders and selvages over time.

There is a complete large-leaf tapestry, described as Oudenaarde or Grammont 1540-50, in the Kunsthistorisches Museum, Vienna, with broad luxurious borders and large leaf central panel with perching birds, illustrated in Candace Adelson, *European Tapestry in the Minneapolis Institute of Art*, New York, 1994, No.10. pp.116-121, as fig.52, along with a fragment of a central section without borders, in their permanent collection.

For extended footnote see Sothebys.com



W £ 5,000-7,000 € 5,500-7,700





211

## INDIA, GUJARAT OR SIND

circa 17th century

211

### Mughal Ivory-Inlaid Wood Cabinet

wood inlaid with ivory

hinged drop-front opening to reveal nine drawers disguised as eleven, red stained ivory handles, reverse with simpler design featuring two bouquets in arabesque frame, on four short feet, with two keys

39.2 by 54 by 38.2cm., 15<sup>7</sup>/<sub>16</sub> by 21<sup>1</sup>/<sub>4</sub> by 15in.

Ivory-inlaid cabinets such as the present example were produced in two main centres, notably Gujarat and Sind, and emulated the Mughal courtly style. A particular favourite motif was the flower, much loved by the Emperor Akbar (r. 1556 - 1605), which developed into a recognised stylistic motif under the Emperors Jahangir (r. 1605 - 1627) and Shah Jahan (r. 1628 - 1658) (A. Jaffer, *Luxury Goods from India: The Art of the Indian Cabinet-Maker*, Victoria and Albert Museum, 2002, no. 24, pp.62-3). Robert Skelton attributes the formal treatment of flowers to Jahangir's stay in Kashmir in the spring of 1620 during which time he commissioned his court artist, Mansur, to record the floral and fauna around them. It has further been suggested that local Mughal artists may have also been inspired by European albums of flowers (*ibid.*).



• £ 30,000-50,000 € 32,600-54,500







212

FOLLOWER OF SIR  
GODFREY KNELLER

**Head Study of a Lady**

oil on canvas, a fragment  
32.3 by 21.2 cm.; 12¾ by 8⅜ in.

£ 250-350 € 300-400



212



213

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FRANCE

19th century

**Bust of Joséphine de Beauharnais,  
first Empress of France  
(1763-1814)**

plaster  
67cm., 26⅜in. overall

W £ 2,000-3,000 € 2,200-3,300









214

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HOWARD HODGKIN

1932 - 2017

### Red Listening Ear

signed and dated *HH 86* in pencil (lower centre); inscribed *AP* (lower centre)  
etching with carborundum printed in colours, with  
hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by Bernard  
Jacobson Ltd., London, on TH Saunders NOT paper  
sheet: 47.5 by 64.4cm., 18 $\frac{5}{8}$  by 25 $\frac{1}{4}$ in.

Executed in 1986, the present work is an Artist's proof  
(aside from the edition of 100).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 74

*Red Listening Ear* is one of the first prints Hodgkin made with  
carborundum and with Jack Shirreff as his hand-colourist.

1986 signals yet another shift in the artist's printmaking style,  
as the hand-colouring begins to construct the image and  
dominate the paper.

⊕ £1,200-1,800 €1,350-2,000

“Jack introduced me to the delights of  
carborundum, its ups and downs, in fact.  
It's a hard substance that's ground down  
and mixed into a paste. When it's painted  
on to the printing plate, it makes a hill,  
which forces a valley into the surface of  
the paper. I've used it a lot to give relief  
to the surface.”

HOWARD HODGKIN

*On Printmaking at 107 Workshop 2010*









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## INDIA, DECCAN

early 17th century or earlier

### Bidriware Bottle (Surahi)

silver and brass inlaid metal

body composed of vertical ridges with tall slender neck rising from a register of petal shapes  
height: 27cm., 10<sup>5</sup>/<sub>16</sub>in.

#### PROVENANCE

Sotheby's, London, 6 April 2011, lot 129  
Ex-Stuart Cary Welch collection (1928-2008)

#### LITERATURE

Mark Zebrowski, *Gold, Silver & Bronze From Mughal India*, London, 1997, illustrated no.270, p.185

£ 12,000-18,000 € 13,100-19,600

216

## INDIA, DECCAN

19th century

### Bidriware Tray

metal alloy inlaid with silver

octagonal tray set with silver-inlaid floral details  
22.5 by 30cm., 8<sup>7</sup>/<sub>8</sub> by 11<sup>13</sup>/<sub>16</sub>in.

£ 3,000-5,000 € 3,300-5,500



216



217

## INDIA

18th century

### Mughal Ewer

brass

cast with vertical ribbed body, straight spout, serpentine handle, domed hinged lid  
height: 33.5cm., 13<sup>3</sup>/<sub>16</sub>in.

A similar example is illustrated in Mark Zebrowski, *Gold, Silver and Bronze from Mughal India*, London, no.235, p.165

£ 2,000-3,000 € 2,200-3,300



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218

218

## INDIA, DECCAN

17th century or later

### Ewer

brass

cast with openwork foliate foot, petalled collar, stylised handle  
height: 26cm., 10<sup>3</sup>/<sub>4</sub>in.

A similar example is published in Mark Zebrowski, *Gold, Silver & Bronze from Mughal India*, London, 1997, no.229, p.163

£ 2,000-3,000 € 2,200-3,300

219

## INDIA

20th century

### Spouted Ewer

brass

with hinged lid, serpentine spout and handle  
36.4cm., 14<sup>3</sup>/<sub>8</sub>in.

£ 100-150 € 150-200



219





220



221

220

SPAIN

16th century

### Male Saint

gilt and polychromed wood  
60cm., 23<sup>5</sup>/<sub>8</sub>in.

£ 1,200-1,800 € 1,350-2,000

221

MANNER OF ANTONIO ALLEGRI,  
CALLED CORREGGIO

### Head of a Saint

oil on canvas, laid on panel, a fragment  
40.7 by 25 cm.; 16 by 9<sup>3</sup>/<sub>4</sub> in.

£ 100-200 € 150-250

222

JOSHUGAN, NORTH PERSIA

first half 19th century

### Shrub Carpet

wool, pile

cut and reduced in length  
approximately 289 by 229cm., 7ft 6in by 9ft 6in.

The design of this carpet derives from 17th century Khorassan shrub carpets, Northeast Persia. A stylistically similar example of this group to the offered lot is shown in Klose. C., 'Khorasan Shrub Carpets' *Hali*, November/December 2002, p. 79, pl. 5.

W £ 3,000-5,000 € 3,300-5,500





222





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223

## INDIA, DECCAN

16th/17th century

### Pilgrim Flask

brass

engraved to lid

height: 32.5cm., 12 3/4in., width: 28.5cm., 11 1/4in.

#### PROVENANCE

Bonhams, London, 25 October 2007, lot 525

#### INSCRIPTIONS

Vessel 351 in Sanskrit script on lid

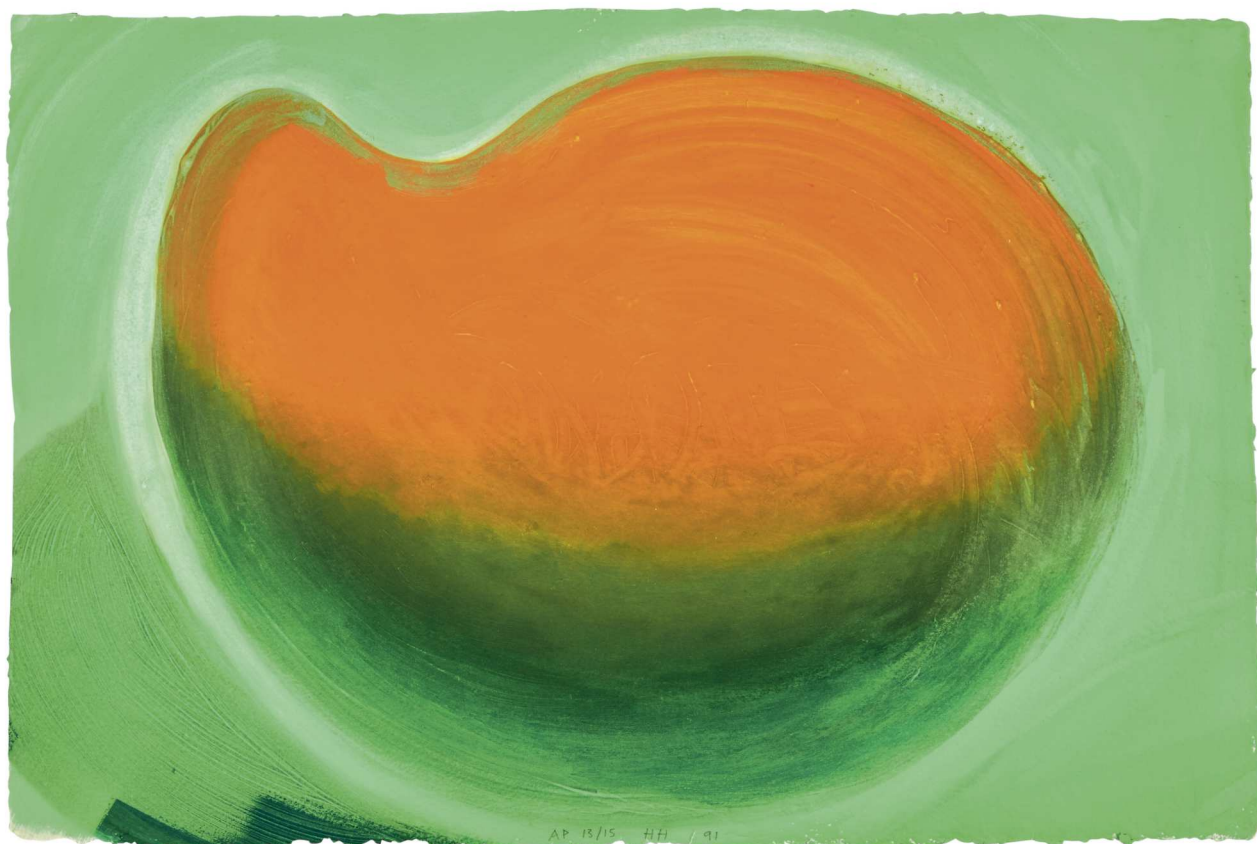
Undecipherable inscription on body

These inscriptions perhaps allude to an inventory number of the original owner or commissioner of this vessel.

Whereas the form of this pilgrim flask, which is derived from earlier leather prototypes, is discussed in detail by Zebrowski, it is extremely rare to find complete examples such as this one which have their original lid and are inscribed (see Mark Zebrowski, *Gold, Silver and Bronze from Mughal India*, London, 1997, p.199-205). Pilgrim flasks of identical form are in the Metropolitan Museum of Art, New York (without a lid, inv. no. 1992.50), the David Collection, Copenhagen (inv. no. 32/2008), and the Khalili Collection (inv. no. MTW 1530). Furthermore, it is interesting to compare the shape to Chinese porcelain flasks which slightly pre-date the Deccani models demonstrating the spread and reinterpretation of the leather prototype which would have been used by nomadic tribes. Indeed, chains or cords would have been attached to the suspension loops enabling the flask to be carried on long journeys or into battle.

£ 8,000-12,000 € 8,700-13,100





224

224

HOWARD HODGKIN

1932 - 2017

### Mango

signed and dated *HH 91* in pencil (lower centre);  
inscribed and numbered *AP 13/15* (lower centre)  
etching with carborundum printed in colours, with  
hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published  
by Waddington Graphics, London, on Du Chene  
hand-made paper

sheet: 76 by 111.5cm., 29 $\frac{7}{8}$  by 43 $\frac{7}{8}$ in.

Executed between 1990 and 1991, the present  
work is an Artist's proof (aside from the edition  
of 55).

### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London,  
2003, no. 83

⊕ £ 4,000-6,000 € 4,350-6,600

*“Mango was inspired by a poster of a  
huge Edam cheese, that the artist saw  
in England in the 1970s. It is simply an  
enormous piece of fruit, ‘meant to be  
the biggest mango in the world.’*

LIESBETH HEENK

*Howard Hodgkin's Printed Oeuvre*, 2003





225

225

FLEMISH, OUDENAARDE

late 16th century

**Old Testament Biblical Tapestry  
Fragment, possibly from The  
Story of Abraham**

wool, woven

woven with various figures in a landscape setting,  
*lacking borders, with later selvages*  
approximately 219 by 140cm., 7ft 2in by 4ft 7in.

W £ 2,000-3,000 € 2,200-3,300

226

FRANCE

18th century

**Fauteuil**

ebonised beechwood, needlework

the needlework upholstery of 'Bizarre' design,  
*some distress*  
Made *circa* 1760.

W £ 200-300 € 250-350



226

227

CENTRAL PERSIA,  
PROBABLY ISPHAHAN

late 17th century

**Carpet Fragment**

wool, pile

**together with** a 'Vase' carpet fragment and two  
further central Persian carpet border fragments  
possibly from the same carpet, all 17th century  
(4)

mounted: 82 by 78cm; 2ft 8in by 2ft 7in; textile  
visible approximately 73 by 69cm; 29 by 27in.

W £ 800-1,200 € 900-1,350



227





228

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## SPAIN, POSSIBLY ALCARAZ

first half 17th century

### Carpet

wool, flatweave

approximately 237 by 179cm., 7ft 9in by 5ft 11in.

'The poet James Fenton recalls Hodgkin's agitation when he spotted a rare 17th-century Alcaraz flat weave carpet folded up amid a pile in a shop window in Biarritz — he could only have seen two or three inches of it — and wordlessly tried to draw Peattie's attention to it by frantic eye movement alone.' Moore, S., 'Howard Hodgkin — painter, gatherer', *Financial Times* (Online), 8 September 2017.

Carpet weaving came to Spain with the Islamic invaders sometime between the 8th to the late 15th century. After the Christian conquest, in 1492, weaving continued to develop with changing tastes and new designs flourished. Silk brocade production developed in Italy and the technique soon spread and ton-sur-ton, with bold, expansive patterns, began to appear in Spain - believed to have originated in Alcaraz. A 16<sup>th</sup> century example of such a silk is in the Metropolitan Museum, New York, accession number 22.165, and the present carpet appears to have derived from such a design. This silk bears pairs of armorial style birds within the lozenge motifs - Armorial was another of the three main Spanish carpet designs, the other Anatolian inspired. These have become more stylised within the present carpet suggesting a slightly later date.

It is interesting that the present work is flatwoven; most comparable examples, by design, are pile woven carpets. For example the carpet fragment cited by Friedrich Spuhler in *Oriental Carpets in the Museum of Islamic Art, Berlin*, London, 1988, pp. 122 & 284, pl. 145. This example shares similar tracery and lozenge motifs; however it is the earlier silk production to which the present work seems more akin. In Bunt, C., *Spanish Silks*, England, 1965, fig. 23, the 14<sup>th</sup> century silk damask pictured shows a similar star lozenge motif within the ton-sur-ton trellis, which is repeated in the border of the offered lot.

**W £ 8,000-14,000 € 8,700-15,300**





229

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## TURKEY

19th/20th century

### Scribe's Box

wood set with mother of pearl and lac

hinged cover with brass lock and side-plaques, interior and underside painted dark red

8.7 by 30 by 8.5cm., 3<sup>7</sup>/<sub>16</sub> by 11<sup>13</sup>/<sub>16</sub> by 3<sup>3</sup>/<sub>8</sub>in.

#### INSCRIPTIONS

The *basmalah* composed of mother of pearl

£ 800-1,200 € 900-1,350

230

## TURKEY

18th/19th century

### Ottoman Scribe's Pen Case (divit)

brass

stamped

29.5cm., 11<sup>5</sup>/<sub>8</sub>in.

£ 800-1,200 € 900-1,350



230



231

231

## INDIA, DECCAN

circa 1900

### Large Bowl

brass

engraved rings to interior

14 by 28.2cm., 5<sup>1</sup>/<sub>2</sub> by 11<sup>1</sup>/<sub>8</sub>in.

£ 500-800 € 550-900

232

## ENGLAND

19th century

### Mug

pearlware

painted with the name and date 'S\*PATERSON/1823', reserved on a brown-ground  
height: 13.7cm., 5<sup>3</sup>/<sub>8</sub>in.

£ 100-150 € 150-200



232









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234





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233

TURKEY

late 16th century

**Large Iznik Pottery Tile with Tulips, Carnations, Rosettes and Hyacinths**

glazed fritware

decorated in underglaze cobalt blue, viridian green and bole red with black outlines, *mounted with one broken and loose section*  
34.5 by 34.5cm., 13½ by 13½in.

**PROVENANCE**

Christie's, London, 29 April 2003, lot 159

£ 8,000-12,000 € 8,700-13,100

234

TURKEY

circa 1575

**Iznik Pottery Tile with Lobed Medallions**

glazed fritware

decorated in underglaze dark blue, green and bole red with black outlines, *mounted*  
26 by 26.5cm., 10¼ by 10½in.

£ 10,000-15,000 € 10,900-16,300

235

TURKEY

circa 1550-1600

**Iznik Pottery Border Tile**

glazed fritware

decorated in underglaze cobalt blue, turquoise, viridian green and bole red with black outlines, *mounted*  
15.5 by 24.8cm., 6¼ by 9¾in.

£ 10,000-15,000 € 10,900-16,300





236

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ITALY

19th century

### Octagonal Panel

inlaid marbles

38.7 by 38.7cm., 15¼ by 15¼in.

W £ 500-800 € 550-900

237

MANNER OF WILLIAM KENT

18th century

### Scallop Shell Crested Oval Frame

carved pine

now fitted with a mirror plate, losses  
69 by 44.5cm., 27 by 17½in.

Made circa 1740.

W £ 1,000-1,500 € 1,100-1,650



237

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FRANCE

18th century

### Fauteuil

painted and carved wood

*decoration distressed and reduced in height*  
Made circa 1775.

#### PROVENANCE

Sotheby's Amsterdam, *Paul de Grande*  
*Restoration Project for the Theresiana Cloister,*  
*Bruges: Selected Furniture and Works of Art, 9*  
*May 2004, lot 715.*

W £ 2,000-3,000 € 2,200-3,300



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DAME LUCIE RIE

1902-1995

### Small Squeezed Bowl

Impressed with Artist's seal  
stoneware with an all-over white glaze and  
manganese rim  
height: 8cm.; 3¼in.  
Executed *circa* the 1970s.

⊕ £ 1,500-2,500 € 1,650-2,750

240

DESIGNED BY HANS CORAY

20th century

### Four Landi Armchairs

marked 'MEWA'  
aluminium

*repairs*

After a design from 1938, and manufactured  
during the last quarter of 20th century

W £ 400-600 € 450-700



240



## NORTHWEST PERSIA

17th century

## Fragment from the Von Hirsch Garden Carpet

wool, pile

mounted: 226 by 106cm; 7ft 5in by 3ft 6in; textile visible approximately: 213 by 95cm; 7ft by 3ft 2in.

## PROVENANCE

Sotheby's Parke Bernet, *The Robert Von Hirsch Collection*, Volume Three, Furniture & Porcelain, London, 23 & 27 June 1978, lot 501 (part);  
 With Alan Marcuson, by 1979;  
 Lefevre & Partners, London, 27 April 1979, lot 16;  
 Alexander Collection, before 1993;  
 Sold Christie's London, *The Christopher Alexander Collection*, 15th October 1998, lot 216;  
 The present owner.

## EXHIBITED

San Francisco, M. H. de Young Museum, *The Christopher Alexander Collection*, November 1990 - February 1991.

## LITERATURE

'Auction Price Guide', *Hali*, issue 102, January 1999 pp. 125 & 126  
 Alexander, C., *A Foreshadowing of 21st Century Art*, New York & Oxford, 1993, pp. 280-282  
 'With hindsight: 1978 - 1988', *Hali*, issue 42, Nov/Dec 1988, p. 89  
*Hali*, vol. II, no. 1, Spring 1979, p. 66

W £ 80,000-120,000 € 87,000-131,000

## A NORTHWEST PERSIAN GARDEN CARPET:

The original carpet fragment, formerly in the fabled collection of Robert von Hirsch which sold at Sotheby's Parke Bernet & Co, June 1978, **fig. 1**, of which this fantastic fragment formed a part, has been the source of discussion for nearly forty years. Initially the fragment seemed to be comprised of two larger fragments joined vertically through the middle. Following this sale, however, it was split into quarters and thereafter dispersed between collectors, 'Auction price Guide' *Hali*, issue 179, spring 2014, p. 135. These four wonderfully intricate, rare and unusual works have each been highly sought after since this time. Owing to these surviving pieces we now have a strong indication of what the original carpet would have looked like in its entirety.

It would seem that together these fragments comprised what would have been almost the complete length of the right hand edge of the field of a larger Garden carpet. In order to make the von Hirsch rectangular format this strip was cut in two and folded, making the bottom half into the left hand side. The small remains of the inside guard and the direction of the pile, comparing the offered fragment with that sold in Sotheby's New York 2014, are indications of this. A further, and altogether more convincing, feature is the design. When viewing the two sections in a linear format, a reconstruction of the vertical strip can be seen in these pages (**fig. 2**) and also on Sothebys.com, one can see that the ten, near complete, star lozenges and the two half lozenges, follow a harmonious design and colour pattern which is somewhat lost in the 1978 rendition. Assuming there were twelve vertical lozenges originally the patterns, use of trees, shrubs, flowers and colours would be coupled, almost identically, every sixth lozenge. If the carpet had four vertical rows of twelve lozenges, with a large border to accommodate such a field design, we can estimate it would have been approximately 1200 by 800cm or 39ft. 7in., 26ft. 3in in scale.

## THE ALEXANDER/HODGKIN FRAGMENT:

Following the quartering of the von Hirsch fragment the present lot was reoffered for sale and ultimately joined the renowned collection of Christopher Alexander, likely circa 1980. In his book *A Foreshadowing of 21st Century Art*, New York, 1993, pp. 280-282, Alexander writes of its powerful structure and geometry, harkening back to design elements of the Seljuk and Timurid period.

In particular he mentions the designs found in early tiles; one can see why when looking at examples within this collection. When considering the Kashan star shaped lustre tile, lot 249, dated to the 13th century, we can see the relationship in form to the fragment's interlocking star lozenges, when first assembled these Kashan tiles would also have shared a similar format. The motifs within the tile and fragment also bear a semblance, albeit with a gap in their dating; the use of design elements seems to have only varied slightly. This relationship clearly was not lost on Hodgkin who had them displayed opposite one another in London. Further examples can be seen in the cuerda seca Safavid tile, lot 59, which shares similar, exuberant colouring to the offered lot and the scrolling lattice is reminiscent of the drawing of both primary and secondary lozenges. Also the scrolling foliage within the Turkish Iznik tiles, particularly lots 6 & 18, in the use of sprays of leaves and flowers, and the curvilinear ivory border to lot 6. These Ottoman comparisons are a fascinating demonstration of the influence these great Empires had on one another through their trade and commerce. Alexander continues by drawing on the Hali quote which states that it was 'among the most beautiful objects advertised during 1979', *Hali*, 1988, issue 42, p. 89.

Alexander's analytical approach might have been shared by Hodgkin; however the expressive nature of the piece, surely, was what caught the attention of the artist whose own work is now world renowned for vividness of colour; the tenacity and wildness of the fragment would no doubt have been appealing. When hung in Hodgkin's dining room, in London, the fragment was displayed like any great painting would be, as were the other textiles in the sale (lots 11, 12, 15, 156, 163, 164, 174, 191, 222, 380, 387 and 449) and indeed the tiles which bear such semblances with the offered lot. It was the centrepiece; the first thing to be seen when entering the room and it is fascinating and poignant to see how these differing personalities were individually inspired by this remarkable work.







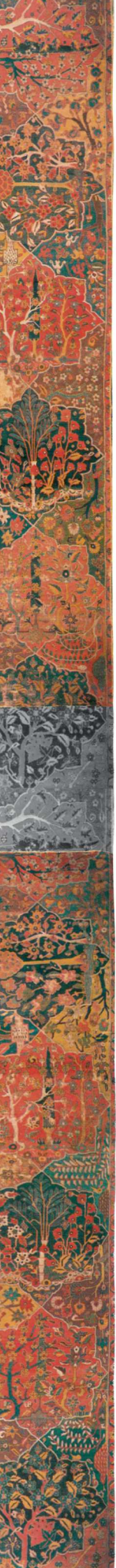


Fig. 1. The Robert von Hirsch garden carpet fragment, sold at Sotheby's Parke Bernet & Co, London, 23 & 27 June 1978, lot 501.

#### THE VON HIRSCH FRAGMENTS:

The Hodgkin fragment, which was likely the second section from the top of the field of the original carpet, formed the lower right hand strip of the fashioned von Hirsch fragment. The remaining three, now all belonging to renowned private and public collections, can easily be identified against the von Hirsch image, **fig. 1**. The lower left quarter is now in the Keir Collection, London, Spuhler, F., *Islamic art in the Keir Collection*, Rugby, 1988, pp. 78 – 80, ill. T28. The upper left, formerly in the collection of the carpet expert Louise Woodhead Feuerstein, sold at Sotheby's New York, 31 January 2014, lot 92, for \$221,000. This now resides within a leading Middle Eastern Museum, Glass, J., 'Marketplace: Positive and Lively' *Hali*, Spring 2014, issue 179, p. 127. The upper right, and final, corner, originally joined with the Hodgkin fragment, the Wher Collection, Switzerland, *Tapis Present de L'Orient a L'Occident*, Paris, 1989, pp. 154 & 155. See Sothebys.com for a montage image of the four split sections.

Fig. 2. The Robert von Hirsch garden carpet fragment, reconstructed as was originally conceived.

The von Hirsch fragment was discussed in depth by John Eskenazi and Michael Franses, *Il tappeto orientale dal XV al XVIII secolo*, London, 1982, pp.43-4. Eskenazi and Franses amongst others, such as Christopher Alexander, liken it to the Jaipur Garden Carpet in the Albert Hall Museum, Jaipur, accession. no. add/P/681/2225. This carpet predates 1632 and is catalogued as Kirman due to the 'vase' weaving technique associated with the ancient city. The von Hirsch and the Jaipur both share similar exuberant colouring and unusual design. They focus, interestingly, on the organic and curvilinear qualities of the trees and flora within the garden; as opposed to the architectural design of a formal Persian garden, *chahar bagh*, more commonly associated with the group. The Jaipur carpet now measures approximately 866 by 366cm; 28ft. 4in., 12ft. 4in. and also retains part of the inner guard but lacks its border and so the Jaipur and von Hirsch would have been of a very similar scale. Noblemen often commissioned weavers to create carpets to fill their *Diwan* or assembly halls and the von Hirsch was very likely one of these drawn from one of the cartoons, similar to that of the Jaipur, which were produced and disseminated throughout the Safavid Empire. Garden carpets from this time vary in structure, they were likely being produced over the expanse of the Persian Empire, and so some differences, unsurprisingly, do occur when design elements are shared. For example the so-called Schwarzenberg medallion and animal carpet, early 16<sup>th</sup> century, illustrated in Eiland, M., 'Rethinking Kerman A New Look at Some Safavid Carpets', *Hali*, September 1998, issue 100, p.99, pl. 2, is also likened to the von Hirsch by Franses and Eskenazi for its use of similar trees and foliage within the design, however again it differs structurally. For a technical analysis of this and other examples please see sothebys.com.

It is interesting to note that both Hodgkin and Alexander owned the present work and also lot 11 an Oushak Saph fragment from the Selimiye Mosque, Edirne. Lot 11 and lot 12, would have formed part of a much larger work, to which a reassembled example was previously in the Campana collection, Milan, in part illustrated in Campana, P., *Il Tappeto Orientale*, Milan, 1962, tavalla. XV. Interestingly the two Hodgkin safes would quite possibly have been joined together into one large Saf made for the Mosque, in likelihood together with either the Alexander or the Campana examples, or both. Campana's link to the von Hirsch is shown as he references another medallion and animal carpet, late 16<sup>th</sup> century, which again is most likely from Kirman, Musée du Louvre, inventory number 661, *op cit*, *tavala* 30, and colour illustrated in Eiland, M., 'Rethinking Kerman A New Look at Some Safavid Carpets', *Hali*, September 1998, issue 100, p. 102, pl. 7 and this carpet also shares a number of qualities with the Alexander/Hodgkin fragment, in particular the medallion is in the same lozenge form to this in the fragment and the flora and fauna show clear similarities.

The Von Hirsch fragments have an element of the mysterious and perhaps we will never know their full stories. They are enticing, exuberant and beautiful - it is unsurprising that they all have been pursued by distinguished collectors such as Alexander and Hodgkin. Antony Peattie points out, in his introduction to this sale, Hodgkin found '*fragments more potent than entire panels, because they freed the imagination*'. Whilst Peattie is referencing this to tile fragments it would appear from the mounted textiles, included within this collection, that they too had this effect on the artist.









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## EUROPE AND PROBABLY TURKEY

*circa 19<sup>th</sup> century or later*

### Bellows

wood and leather, with a brass nozzle

each side set with tortoiseshell plaques inlaid with  
ivory split-palmette design  
height: 40cm., 15¾ in.

• £ 1,200-1,800 € 1,350-2,000

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## INDIA

*circa 1900*

### Two Huqqa Bases

brass

the larger engraved with floral stems, the other  
with a scale design and silver-inlaid details  
(2)

one 17.7 by 13.8cm., 6<sup>15</sup>/<sub>16</sub> by 5<sup>7</sup>/<sub>16</sub>in.; the other  
12.6 by 11.5cm., 4<sup>15</sup>/<sub>16</sub> by 4<sup>1</sup>/<sub>2</sub>in.

### PROVENANCE

Christie's, London, 9 October 2009, lot 458

£ 3,000-5,000 € 3,300-5,500

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## PERSIA

18th/19th century

### Dagger (kard)

Marine ivory, steel, wood scabbard

with marine ivory hilt and carved watered steel  
blade, velvet-covered hilt  
35cm long., 13¾in.

• £ 1,000-2,000 € 1,100-2,200



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Detail

245

## INDIA, GUJARAT OR SIND

early 17th century

### Indo-Portuguese Fall-Front Cabinet

wood inlaid with ivory

with hinged drop-front opening to reveal six drawers disguised as eight, metal lock plate and key frame inside, handles on each side  
23.8 by 38.3 by 27.3cm., 9 $\frac{3}{8}$  by 15 by 10 $\frac{3}{4}$ in.

This cabinet belongs to a small group of Indo-Portuguese cabinets on which both Indian and European, primarily Portuguese, figures are represented. The Europeans are recognisable by their outfits, characterised by slightly bouffant trousers, waisted shirts, and hats with an upturned flap. The activities represented on the present cabinet comprise of elephant riding and hunting.

Similar figures can be seen on examples in the Metropolitan Museum of Art, New York, inv. no. 2000.301 (Dias 2013, p.104).

• £ 20,000-30,000 € 21,800-32,600













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## PERSIA

13th century

### Kashan Calligraphic Lustre Pottery Tile

glazed fritware

moulded in relief, decorated with an opacified tin glaze and lustre, raised cobalt blue inscription, mounted

30.5 by 33cm., 12 by 13in.

#### INSCRIPTIONS

In Persian: '...sometime your rage is less...'

The techniques of alkaline glazing and lustre painting are said to have been introduced into Persia following the decline of the Fatimid dynasty in Egypt in the twelfth century, heralding

a new phase of ceramic production. Lustre was thus first used in Persia under the Seljuk Sultanate (1040–1157), and although there was a brief interruption during the Mongol conquests between 1224–1250, by the next century, and into the next dynasty, the Ilkhanids (1256–1335) (a branch of the Mongol dynasty, literally 'Little Khan' a subordinate of the Khans ruling in China), lustre glazed tiles became de rigueur in Persian architecture. Kashan was a renowned centre for lustre ceramic production, and tiles such as the present example and the next would have adorned the walls of mosques, mausoleums, madrasas and palaces. This type of calligraphic tile would have formed part of a larger epigraphic frieze.

£ 8,000-12,000 € 8,700-13,100





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PERSIA

13th century

**Kashan Calligraphic Lustre  
Pottery Tile**

glazed fritware

moulded in relief, decorated with an opacified tin  
glaze and lustre, raised cobalt blue inscription,  
*mounted*

30.5 by 33cm., 12 by 13in.

*inscriptions undeciphered*

£ 10,000-15,000 € 10,900-16,300





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## PERSIA

13th century

### Kashan Calligraphic Lustre Pottery Tile Fragment

glazed fritware

moulded in relief, decorated with an opacified tin glaze and lustre, raised cobalt blue inscription, *mounted*  
30.2 by 23.8cm., 11<sup>7</sup>/<sub>8</sub> by 9<sup>3</sup>/<sub>8</sub>in.

#### PROVENANCE

Sotheby's, London, 8 October 2008, lot 135  
Previously in a French private collection

#### INSCRIPTIONS

Qur'an, chapter XVII (*al-isra'*), part of verse 79

£ 4,000-6,000 € 4,350-6,600

249

## PERSIA

early 14th century

### Kashan Lustre Pottery Star Border Tile

glazed fritware

painted in lustre over the glaze, *mounted*  
18 by 20.5cm., 7 by 8in.

#### PROVENANCE

Bonhams, London, 9 July 2010, lot 50  
previously in the Jacques Desenfans collection,  
acquired in the 1960s  
ex-Henry René d'Allemagne collection (1863 -  
1950)

£ 3,000-5,000 € 3,300-5,500

250

## PERSIA

early 14th century

### Kashan Lustre Pottery Star Tile

glazed fritware

painted in lustre over the glaze, *mounted*  
21.3 by 21.3cm., 8<sup>3</sup>/<sub>8</sub> by 8<sup>3</sup>/<sub>8</sub>in.

£ 3,000-5,000 € 3,300-5,500

251

## PERSIA

13th century

### Kashan Lustre Pottery Border Tile Fragment

fritware

painted in lustre over the glaze, *mounted*  
15.6 by 26cm., 6<sup>1</sup>/<sub>8</sub> by 10<sup>1</sup>/<sub>4</sub>in.

£ 2,000-3,000 € 2,200-3,300



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## SOUTHERN NETHERLANDS

late 18th/ early 19th century

### Relief with a Bacchanal

limewood, mounted on a modern wood bracket

with a sticker on the reverse inscribed:

CHRISTOPH VAN SICHEM II / 1580 - 1648

59.5 by 82cm., 23½ by 32¼in.

£ 3,000-5,000 € 3,300-5,500



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## SOUTHERN GERMANY

early 17th century

### Relief with the Agony in the Garden

inscribed illegibly in ink on the reverse

limewood

30 by 40.5cm., 11¾ by 15¾in.

£ 1,500-2,000 € 1,650-2,200



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## AFTER NICOLAS POUSSIN

1594 - 1665

### César à la tombe d'Alexandre; Les Bergers d'Arcadie; and Eliézer offrant un bracelet à Rebecca

etching and two engravings, by Gerard van Houten, Maurice Blot and Gilles Rousselet respectively, the engravings later nineteenth century impressions

the etching on laid paper, the engravings on wove paper

(3)

the smallest sheet: 49.4 by 63.8cm., 19¾ by 25½in.; the largest sheet: 60.1 by 74.4cm., 23¾ by 29¼in.

#### LITERATURE

Le Blanc, *Manuel de l'amateur d'estampes*, Paris, 1856, vol. 1, no. 10 and vol. 3, cf. no. 2.

£ 300-500 € 350-550



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## ANTWERP, SOUTHERN NETHERLANDS

first half 18th century

### Pair of Reliefs with Children

white marble

52cm., 20<sup>1</sup>/<sub>2</sub>in. and 54cm., 21<sup>1</sup>/<sub>4</sub>in.

#### PROVENANCE

With Heim Gallery, circa 1980s

These intriguing marble reliefs were once attributed to the Antwerp sculptor Ambroise Galle who died in 1755 and who was responsible for the *Table de communion* in Antwerp Cathedral. Stylistically, with their open mouthed

expressions, chubby cheeks and flowing hair (the girl's tied with fillets), they accord with this dating and recall the sculpture of Jan Pieter van Burscheit I (1668-1728) and his son Jan Pieter van Burscheit II (1699-1768), both of whom were active in Antwerp in the first half of the 18th century. Compare with the *Group of Three Children: The Lovers' Quarrel* by the elder Burscheit in the Rijksmuseum, Amsterdam (inv. no. R.B.K. 1967-19).

#### RELATED LITERATURE

C. Theuerkauff (ed.), *Europäische Barockplastik am Niederrhein: Grupello und seine Zeit*, exh. cat. Kunstmuseum Düsseldorf, Düsseldorf, 1971, pp. 261-262, no. 194, fig. 143a

£ 20,000-30,000 € 21,800-32,600





“He loved sculpture of all kinds, particularly of the human head, but had a special affinity for reliefs, in wood, in marble and in engravings, fascinated by the way a panel surface can be worked, so that it conjures up major depth from almost nothing.”

ANTONY PEATTIE

2017



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## NORTH INDIA AND PERSIA

Mughal and Safavid, early 17th century

### Durga and Brahma Battling Karindrasura, the Reverse with Two Couplets in Nasta'liq Copied by Mir Amin

opaque pigments heightened with gold on paper, framed

leaf: 18.3 by 26.7cm., 7<sup>3</sup>/<sub>16</sub> by 10<sup>1</sup>/<sub>2</sub>in. painting: 15.4 by 23.5cm., 6<sup>1</sup>/<sub>16</sub> by 9<sup>3</sup>/<sub>4</sub>in.

#### PROVENANCE

Christie's, London, 10 July 1975, lot 35  
Christie's, London, *Art of the Islamic and Indian Worlds Including a Private Collection donated to benefit The University of Oxford*, Part IV, 10 October 2013, lot 175

This finely drawn illustration depicts Durga with various vehicles and the multi-headed Brahma surrounding the elephant demon Karindrasura. The drawing is executed in the *nim-qalam* style popular in the Mughal court at the beginning of the seventeenth century. It is difficult to determine if works from this period were commissioned by Emperor Akbar or Prince Salim as they both favoured the *nim-qalam* technique and had a shared fascination with other religions. At this time Prince Salim, the future Emperor Jahangir, was at Allahabad where he brought together a small group of artists led by the Persian artist Aqa Reza. Allahabad Fort was built by Akbar on an area overlooking the confluence of the rivers Ganga, Yamuna and Saraswati, that was sacred to Hindus. The spiritual character of the city was sometimes reflected in the themes of the manuscripts produced by Salim's artists, including the *Raj Kunvar* c.1603-1604.

The calligraphy on the reverse is by Mir Muhammad Amin who was the grandson of Mir 'Imad al Hassani. Two of his album pages are in the Gulistan Library (see Mehdi Bayani 1346sh., pp.647-648)

£ 6,000-8,000 € 6,600-8,700

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## PERSIA

13th/14th century

### Six Kashan Pottery Star Tiles

glazed fritware

comprising six tiles decorated with lustre over the glaze, featuring: a bear, a deer, a gazelle, a simurgh, a boar and a cockerel, some with inscriptive borders, *each mounted* (6)

each approximately 21.5 by 21cm., 8<sup>7</sup>/<sub>16</sub> by 8<sup>3</sup>/<sub>4</sub>in.

#### PROVENANCE

Bonhams, London, 9 June 2010, lot 55

£ 6,000-8,000 € 6,600-8,700









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259

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## INDIA

Provincial Mughal or Deccani, late 18th/early 19th century

### Floral Arabesque

black ink on paper  
41.8 by 32.5cm., 16½ by 12¾in.

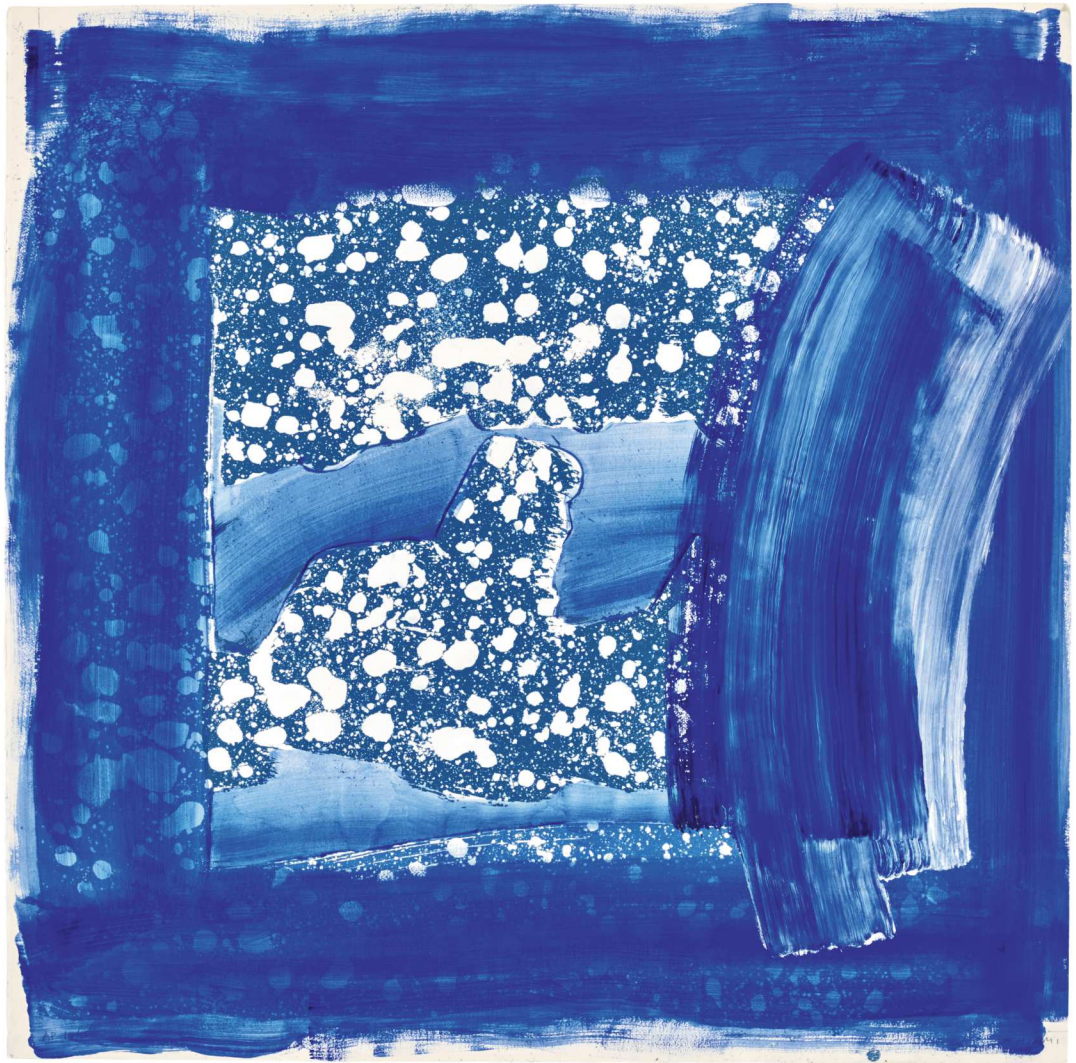
#### EXHIBITED

*Visions of Mughal India: The Collection of Howard Hodgkin*, Ashmolean Museum, University of Oxford (2 February-22 April 2012 ), National Museum, Cardiff (27 July - 3 November 2013), Aga Khan Museum, Toronto (21 February - 21 June 2015)

Please refer to the online version of this catalogue for a note on this work.

£ 3,000-5,000 € 3,300-5,500





260

259

## OTTOMAN SYRIA

late 16th/17th century

### Damascus Pottery Tile

glazed fritware

decorated in underglaze blues and turquoise,  
*breaks, mounted*

28 by 28.4cm., 11 by 11<sup>3</sup>/<sub>16</sub>in.

#### PROVENANCE

Christie's, London, 9 October 2009, lot 252

£ 2,000-3,000 € 2,200-3,300

260

## HOWARD HODGKIN

1932 - 2017

### Frost

signed and dated *HH MMI* in pencil (lower right);  
inscribed and numbered *AP 10/15* (lower left)  
etching with aquatint printed in colours, with  
hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published  
by Alan Cristea Gallery, London, on Velin Arches  
paper

sheet: 116.2 by 115.7cm., 45<sup>3</sup>/<sub>4</sub> by 45<sup>1</sup>/<sub>2</sub>in.

Executed between 2000 and 2002, the present  
work is an Artist's proof (aside from the edition  
of 50).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London,  
2003, no. 103

⊕ £ 6,000-8,000 € 6,600-8,700







261

## VENETO, NORTHERN ITALY

late 17th century/ early 18th century

### Relief with Mary Magdalene

white marble, mounted on a modern wood bracket  
36cm., 14½in.

#### PROVENANCE

Christie's South Kensington, 29 September 2009, lot 62

This elegant relief recalls sculpture made in the Veneto towards the end of the 17th century and the beginning of the 18th century. Compare with the bust of St John the Evangelist by Michiel Fabris, called l'Ongaro (1644-1684) published in S. Guerriero, 'Le alterne fortune dei marmi: busti, teste di carattere e altre "Sculptore moderne" nelle collezioni Veneziane tra sei e settecento', in G. Pavanetto (ed.), *La scultura veneta del seicento e del settecento*, Venice, 2002, p. 107, fig. 6. Note also the *Bust of a Girl* attributed to Orazio Marinali (1643-1720) which sold at Sotheby's New York on 26 January 2007, lot 286.

£ 4,000-6,000 € 4,350-6,600



261



262

262

## BRITAIN

19th century

### Bust of a Lady

plaster  
48cm., 19in.

£ 2,000-3,000 € 2,200-3,300





263

263

ROME, ITALY

18th century

### 'Moor-head' Wall Brackets

silvered *mecca* limewood  
height of each 48cm., 19in  
Executed *circa* 1740.

W £ 1,000-1,500 € 1,100-1,650



264

ROME, ITALY

18th century and later

### Console Table

carved giltwood

now with a modern painted top simulating  
porphyry  
100 by 174 by 88cm., 39½ by 68½ by 34½in.

W £ 5,000-8,000 € 5,500-8,700

265

JAPAN

Edo Period, 18th century

### Plaque Depicting Holy Roman Emperor, Joseph II

*hiramakie*, *kinji* and *roironuri* lacquer

the reverse depicting an eagle and the Imperial  
regalia

12.3 by 8.7cm., 4¾ by 3½in.

Made for Export to Europe *circa* 1780.

#### PROVENANCE

Christie's Paris, *Important Mobilier et objets d'art*,  
24 June 2009, lot 361

£ 400-600 € 450-700



264





IOSEPHVS II. CAESAR AVG.





266

266

Sold to benefit the Tate Foundation for  
Acquisitions

**HOWARD HODGKIN**

1932 - 2017

### Red Flowers

signed *H.H.* in pencil (lower centre); numbered  
and dated *AP 1/15 2015* (lower centre)  
screenprint in colours

printed by King and McGaw, Newhaven, published  
by the Tate Gallery, London, on Somerset satin  
paper

sheet: 43 by 47cm., 17¾ by 18½in.

Executed in 2015, the present work is an Artist's  
proof (aside from the edition of 75).

⊕ £ 2,000-3,000 € 2,200-3,300

267

**TURKEY**

circa 1575

### Iznik Pottery Tile with Carnations and Rosettes

glazed fritware

decorated in underglaze dark blue, viridian green  
and bole red with black outlines, *mounted*  
25.6 by 20.8cm., 10 by 8⅞in.

#### PROVENANCE

Simon Ray, London, 2007

£ 7,000-10,000 € 7,700-10,900





265





268



269



270

268

TURKEY

circa 1550-1600

### Iznik Pottery Tile with Confronted Tulips

glazed fritware

decorated in underglaze blues, viridian green and bole red with black outlines, *mounted* 26 by 26cm., 10¼ by 10¼in.

£ 6,000-8,000 € 6,600-8,700

269

TURKEY

late 16th century

### Iznik Pottery Tile with Split-palmettes

glazed fritware

decorated in underglaze cobalt blue, green and bole red with black outlines, *with later restorations, mounted* 25 by 25cm., 9⅞ by 9⅞in.

£ 2,000-3,000 € 2,200-3,300

270

TURKEY

circa 1550-1600

### Iznik Pottery Tile with Rosette

glazed fritware

decorated in underglaze cobalt blue, viridian green and bole red with black outlines, *mounted* 22 by 11.6cm., 8⅞ by 4½in.

#### PROVENANCE

Christie's, London, *Arts of Islam Including Property from the Bequest of Adrienne Minassian* sold to benefit Brown University, 26 April 2013, lot 783

£ 4,000-6,000 € 4,350-6,600





271

271

HOWARD HODGKIN

1932 - 2017

### Home

signed and dated *HH MMI* in pencil (lower right);  
inscribed and numbered *AP 4/15* (lower left)  
etching with aquatint and carborundum printed in  
colours, with hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by  
Alan Cristea Gallery, London, on cotton paper  
sheet: 36.8 by 41.4cm., 14½ by 16¼in.  
Executed between 2000 and 2002, the present  
work is an Artist's proof (aside from the edition  
of 50).

### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London,  
2003, no. 112

⊕ £ 2,000-3,000 € 2,200-3,300

“It is hard to think of a living painter who  
has depicted more lunches, more tea parties,  
more dinner parties – or more people being  
at home among their possessions.”

JAMES MEYER

*Howard Hodgkin*, Tate Exhibition Catalogue, 2006













272

272

## NORTH INDIA, RAJASTHAN, BIKANER

18th century

### Lady Asleep and Lover Leaving

opaque pigments heightened with gold on paper,  
framed

15.5 by 10.9cm., 6¼ by 4¼in.

£ 700-1,000 € 800-1,100

273

## INDIA

20th century

### Two Huqqa Bases

gilt-brass

carved with foliate designs  
(2)

each: 15.7cm., 6¾in.

£ 100-150 € 150-200



273



274

## INDIA, AGRA

circa 1620

### Mughal Chini Kana Panel

sandstone

carved  
78.5 by 99cm.; 30 by 39in.

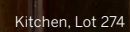
#### PROVENANCE

Sotheby's, London, 25 May 2005, lot 113

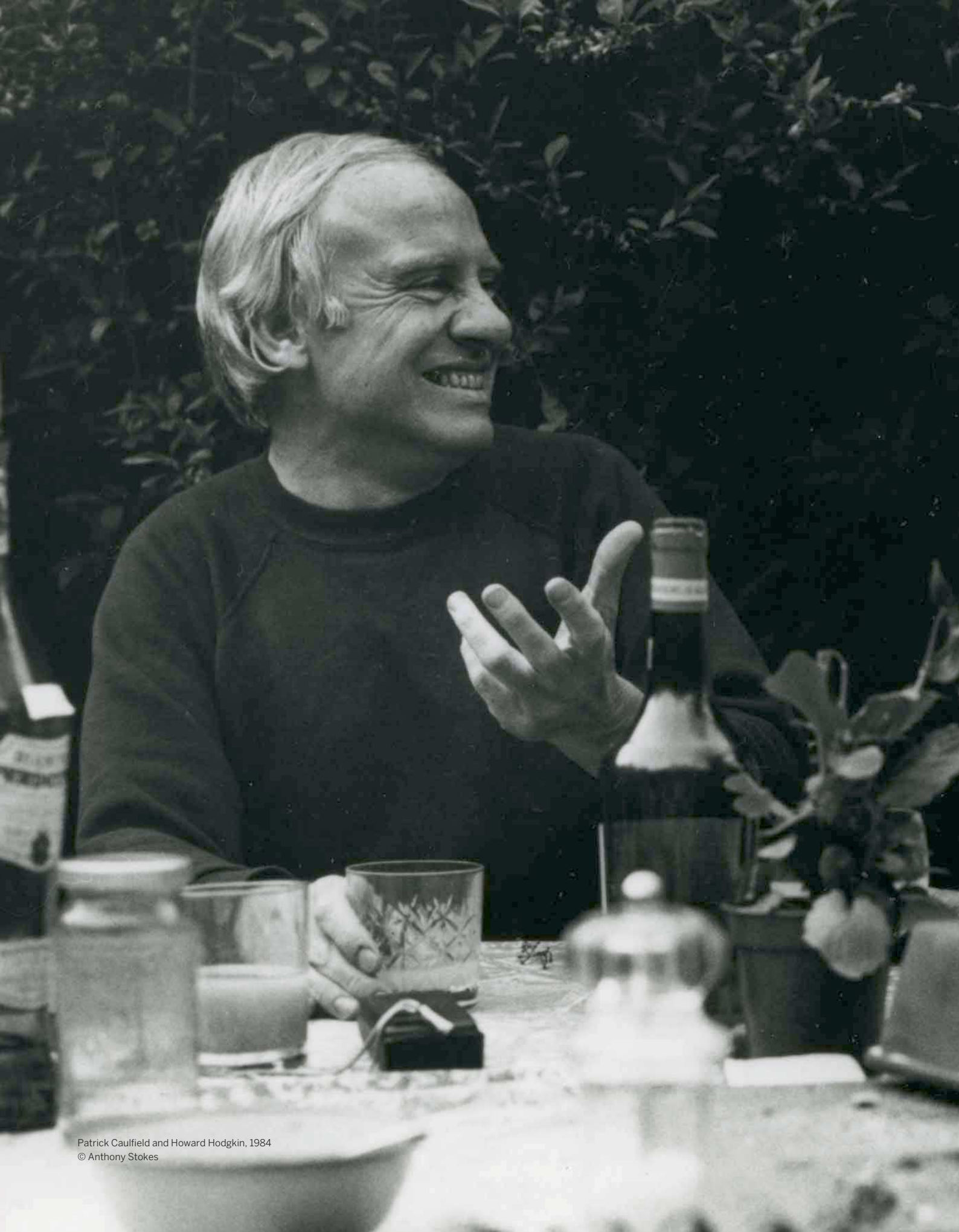
A *Chini Khana* was an architectural element often used in Mughal garden design comprising a series of sandstone walls such as the present example which were carved with recessed niches of varied forms on which oil lamps or floral vases could be placed (the term 'Chini Khana' itself can be translated as 'China Cabinet'). The irrigation system would be set up so that a waterfall could flow in front of these walls, cooling the atmosphere within and creating an ambiance of sensory delight. In the present example, the bottle-vases and fruit platters are already carved into the piece itself, integrating these elements.

W £ 15,000-20,000 € 16,300-21,800









Patrick Caulfield and Howard Hodgkin, 1984  
© Anthony Stokes







# Howard Hodgkin and Patrick Caulfield

Of all artists, Hodgkin was especially close to Patrick Caulfield. They graduated from art school into the same London art scene and went on to be shown by two of the most cutting-edge art dealers at the time: Hodgkin with Kasmin Ltd and Caulfield at Robert Fraser Gallery. Professionally their paths crossed repeatedly. They were both associated with the New Generation exhibitions at the Whitechapel Gallery in the 1960s and also exhibited together in a three man show with Michael Moon, at Galerie Stadler, Paris in March 1972.

Neither Hodgkin nor Caulfield fits easily into any stylistic category. Both blazed their own trail. Marco Livingstone notes that the recurrent images of bar and restaurant interiors and luscious still lifes in Caulfield's work hold a symbolic resonance which bears similarities to Hodgkin's work: 'As in the paintings of Howard Hodgkin there is a suggestion of social interactions and conviviality away from the pressure of daily life' (Marco Livingstone, *Patrick Caulfield: Painting*, Lund Humphries, London, 2005, p.86). Livingstone goes on to note: 'Whereas, Hodgkin's paintings are largely autobiographical and rooted in memories of specific

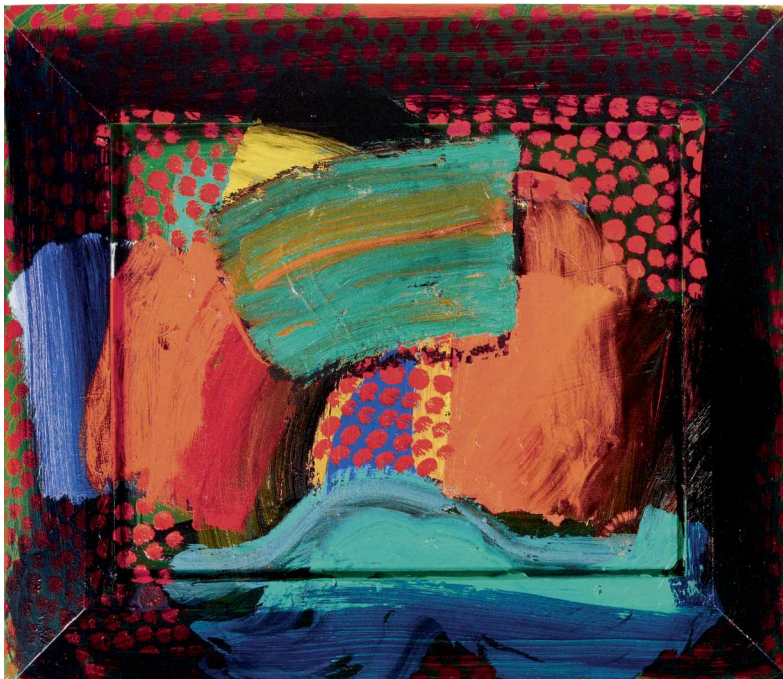
occasions, generalised through recourse to seemingly abstract forms. Caulfield takes an opposite route, choosing locations and objects that would be familiar to all but depicting them in a highly specific fashion' (*ibid*, p.86). Despite their differences, there is a common focus on the importance of place and interaction that is central to both their work.

Their mutual professional esteem for each other is clearly demonstrated in the conversation between the two artists published for *Art Monthly* in 1978. It was rare for either of them to specifically discuss their own art but on this occasion, they spoke openly and described their first encounters with each other's work. For Caulfield this was *The Interior of a Museum* and a portrait of Jack Smith by Hodgkin at the London Group show, while Hodgkin first saw a painting by Caulfield at the RBA galleries in 1959. They discussed the development of Hodgkin's style and agreed upon the virtues of wood over canvas as 'more satisfying to attack' (Patrick Caulfield quoted in 'Howard Hodgkin and Patrick Caulfield in Conversation', *Art Monthly*, July/August 1984, No. 78, p. 5). Years later Hodgkin recalled that the



Howard Hodgkin, *Mr and Mrs Patrick Caulfield*, 1967-1970  
© Estate of Howard Hodgkin





Howard Hodgkin, *Patrick in Italy*, 1991-1993  
© Estate of Howard Hodgkin

interview took place in Caulfield's garden in Primrose Hill saying '... he [Caulfield] brought out delicious drinks called "What every artist needs" the ingredients were utterly mysterious' (Howard Hodgkin, 'Remembering Patrick Caulfield', *The Art Newspaper*, No. 163, November 2005, p.37). He went on to say, 'Patrick was charming, amusing and stylish and just like his paintings, in that he gave nothing away' (*ibid*, p.37).

As well as having the greatest respect for each other professionally, they were also close friends. Hodgkin painted Patrick three times. The first of these pictures includes Caulfield's wife, Pauline, and was executed between 1967 and 1970. The other two paintings date from the late 1980s and early 1990s. Hodgkin wrote: '... *Patrick in Italy* was done after we had spent the summer holiday with Patrick in Italy. I really can't say any more about it than that because when I paint, that takes the place of my memories. I

never asked Patrick what he thought of it - he never asked about my work and I never asked about his' (Howard Hodgkin, 'Patrick Caulfield, Died Aged 69 on 29 September, Remembered by Howard Hodgkin', *The Observer Magazine*, 4th December 2005, p.27). They often holidayed together and Hodgkin stayed with Caulfield in France during the 1970s. At this time Caulfield also used a room in Hodgkin's house in Addison Gardens as a studio and a decade later in 1982 he borrowed a studio in Charterhouse Square, again from Hodgkin. It is thus perhaps not surprising that Hodgkin should own several paintings by Caulfield, including *Sweet Bowl*, one of his most important early works. Hodgkin surmised: 'Patrick Caulfield - I live with some of his pictures, we had an almost mutual admiration. I loved him dearly, he was my only real friend in the London art world.' (Howard Hodgkin quoted in Jackie Wullschlager, 'Lunch with FT: Howard Hodgkin', *The Financial Times*, 20th January 2012).

**“...the closest I ever came to having a painter-colleague was Patrick Caulfield who I think is a painter who recognises, like all the greatest painters that the past and present join together.”**

**HOWARD HODGKIN, 2004**

quoted in Paul Moorhouse, *Howard Hodgkin Absent Friends* (exh. cat.), National Portrait Gallery, London, 2017, p.164



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PATRICK CAULFIELD, R.A.

1936 - 2005

### Sweet Bowl

signed with initials *PC* and titled '*SWEET BOWL*'  
(on the reverse)

oil on board

56 by 91.5cm., 22 by 36in.

Executed in 1966.

### PROVENANCE

Robert Fraser Gallery, London

⊕ £ 300,000-500,000 € 326,000-545,000

“His pictures are indescribable of course, except that he was not a Pop artist but rather a very modern, up-to-date and cool maker of pictures which constantly refer to other art and to appearances of a kind which can be codified, such as cast shadows, preferably from artificial light. His technique is so elegant and self-effacing that the sudden eruptions of perfect trompe l’oeil, particularly of flowers and joints of meat, seem shocking. But the suppression of all autograph marks is moving and impressive: his paintings are the expression of a magnificent and noble temperament.”

HOWARD HODGKIN

'Remembering Patrick Caulfield', *The Art Newspaper*, no. 163, November 2005.



Patrick Caulfield, 1965, photographed by Jorge Lewinski  
©The Lewinski Archive at Chatsworth / Bridgeman Images





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*Sweet Bowl* was painted in the midst of a decade of optimism and increasing excitement in the London cultural scene. Fashion, cinema, literature, music and mass media blossomed and generated new modes of visual address. By 1966, the year the present lot was painted, Mary Quant had already inaugurated a revolution in women's fashions and given the world the miniskirt. The British music explosion was well underway. The Beatles were major recording stars and the Rolling Stones were establishing their reputation as rock celebrities. Pop art, which had had its precursor in the 1950s Independent Group, was now at its height, and in architectural circles, members of the Archigram group were developing visions of a future derived from many of the same sources. Most significantly of all, social resolution saw London transformed into 'Swinging London'. With its kaleidoscope of exuberant colour, everyday subject matter and innovative style, *Sweet Bowl*, at first glance, seems to fit perfectly into this moment in time.

Caulfield delighted in the most banal and even corny subject matter, so familiar as to pass largely unnoticed. To create something arresting from the most unpromising materials was perhaps the challenge that most inspired him. This focus on prosaic objects aligned Caulfield with many of Pop Art's major proponents. However, from as early as his student days at the Royal College of Art, where his contemporaries included David Hockney, R.B. Kitaj and Allen Jones, Caulfield maintained an uneasy relationship with this movement. Whilst much Pop Art was born in relation to the languages of commerce and advertising that were sweeping the world from America during the 1960s, Caulfield's works are tinged with nostalgia for past vernaculars. Defiantly at odds with many of his peers, he displays a confidence that relevant contemporary art could be made within a traditional art form abandoned by others.

Thus, his subject matter can be understood not as popular culture but rather as grounded in European culture and history and the tradition of still life painting.

In search of a precise and detached formal language, the work of Pablo Picasso, Fernand Léger and, above all, Juan Gris, provided valuable inspiration for Caulfield. He said: 'What I like about Juan Gris's work is not that he's dealing with different viewpoints, it's the way he does it. It's very strong, formally, and decorative. Those are the results, rather than the idea of putting different viewpoints on a two-dimensional surface' (Patrick Caulfield quoted in *Patrick Caulfield Paintings 1963-81* (exh. cat.), Tate Gallery, London, 1981, p.15). There is no mistaking Caulfield's painting for a Cubist work. However, there are similarities in the way in which his devices have been plucked from their original context and set flatly onto the surface of the canvas, thus negating their former function. In the present lot a bowl of sweets resting upon a table top functions as protagonist. Caulfield has pushed the subject through wistful, archaic filters, flattening and buckling its contours in a manner loosely evocative of his Cubist forbears. In simplifying the image Caulfield intensifies rather than reduces its potential for meaning.

The painter's surface and method of execution are entirely his own. There is both a self-effacing quality and a breath-taking confidence in his quest to remove any evidence of the painter's mark in favour of flat planes of colour. He said 'I wanted a very impersonal surface; I didn't want any obvious brushstroke work that was visible. It was more like a sign-painter's technique' (Patrick Caulfield quoted in "'Chicken Kiev by Candlelight'", Patrick Caulfield in conversation with Bryan Robertson', a tape (with accompanying slides) made in the series 'Artists Talking' by Lecon Arts. The tape is undated, but the Tate Archive records its copy as having been produced 'between 1988 and 1990'). Likewise,

he chose 'to paint on hardboard because it was cheap ... an anonymous surface, the nearest equivalent to the wall' (Patrick Caulfield quoted in Frances Spalding, *Arts Review*, 11th September 1981, p.404). The perfect paint surface, combined with the uniform hues bound by simple black outlines, the reductive geometries and subtly warped perspective imbued the painting with a sense of otherworldliness. The unlikely lushness of the colour, Caulfield himself pointed out, transforms an ordinary subject into something strangely extravagant. The painting offers a glimpse into a hyper-real alternative world held in an eternal moment of suspense. In spite of the loud riot of colour, a stillness and emptiness pervade the scene. Caulfield has an amazing ability to convey mood and emotion through conjunctions of seductive hue, colour harmonies and a deft sense of placement. At first glance, *Sweet Bowl*'s flood of blue and radiant jewel sweets are blatantly appetising, even celebratory, and it comes as a shock to realise that it also has a strange stillness that evokes a lonely, melancholy or distracted mood. Most viewers will find themselves pulled in opposite directions to the extremes of their own response. The enveloping atmosphere of lush colour leaves the viewer staring into the void.

Shortly after Caulfield's death, Howard Hodgkin wrote an article entitled 'Remembering Patrick Caulfield' for *The Art Newspaper* in which he championed Caulfield; 'He was such a connoisseur of spaces where people gather for pleasure, such as restaurants and bars, and he managed to convey in his paintings the melancholy that can haunt such spaces – born of emptiness and artifice.' (Howard Hodgkin, 'Remembering Patrick Caulfield', *The Art Newspaper*, no. 163, Nov. 2005, p. 37). *Sweet Bowl* is one of Caulfield's early masterpieces. It reveals his skill as a painter of contemplation, emotion, and above all visual delight. In 1967, it was made into a screen print. The Tate Gallery, London has a version of this print in its collection.







## PATRICK CAULFIELD, R.A.

1936 - 2005

## Patio

signed *PATRICK CAULFIELD*, titled *PATIO* and dated 1988 (on the reverse); also titled *PATIO* and dated 1988 (on the stretcher)  
acrylic on canvas, shaped  
73.5 by 61cm., 29 by 24in.

## PROVENANCE

Tony Shafrazi Gallery, New York

## EXHIBITED

London, Hayward Gallery, *Patrick Caulfield*, 4th February – 11th April 1999, cat. no.42, with British Arts Council tour to Musée National Histoire d'Art, Luxembourg, 23rd April – 13th June 1999, Centro de Arte Moderna José de Azeredo Perdigão, Fundação Calouste Gulbenkian, Lisbon, 2nd July – 26th September 1999, and Yale Center for British Art, New Haven, Connecticut, 27th October 1999 – 9th January 2000.

## LITERATURE

Marco Livingstone, *Patrick Caulfield Paintings*, Lund Humphries, Aldershot, 2005, pp.152, 154, 160, 255, 284, illustrated p.155.

⊕ £ 50,000-80,000 € 54,500-87,000

“Once I got onto shadows, I really went to town; they became compositional elements, in fact more than the objects that the shadows came from.”

## PATRICK CAULFIELD

quoted in Marco Livingstone, *Patrick Caulfield: Painting*, London, 2005

Lamps figure consistently throughout Caulfield's work, both in his paintings and prints. As early as 1971 he had made a series of prints showing a hanging lampshade in front of a window at different times of day, and therefore in different lights. The particular coach lantern depicted in *Patio* is the subject of another painting, entitled *Wall Lamp* of 1994, and also several screen prints.

By the time the current work was executed, Caulfield's long-favoured descriptive device of a black outline had been disregarded. Instead, simple planes of colour relay the subject. The framework and glass of the lantern are described by even blocks of colour, against the dark grey of night. The light and shadow cast by the lantern are not realistically depicted and are as much a feature of the composition as the lantern itself. This preoccupation with the depiction of light and shadow, characterised Caulfield's work of the 1980s and 1990s. Speaking to Marco Livingstone in the early 1980s, the artist explained: 'Once I got on to shadows, I really went to town; they became compositional elements, in fact more than the

objects that the shadows came from. They're all silhouettes. You accept them as shadows, but they're not at all as shadows would be.' (Patrick Caulfield quoted in Marco Livingstone, *Patrick Caulfield: Paintings*, Lund Humphries, London 2005, p.86, note 50). He continued: 'I'm not actually painting from observation of light, I'm making up an idea of how light could appear to be. The angles of light in naturalistic terms could be totally wrong, but they either help the composition of the picture or they help the feeling of light more strongly.' (Patrick Caulfield quoted in *ibid*, p.95). In *Patio*, the spotlight creates a sense of space and atmosphere that transforms what could otherwise be described as a flat decorated surface into a convincing analogy of an alternate world. The primulas in the upper left corner of the work have been rendered in an illusionistic manner which is at odds with the simplistic stylisation employed in the rest of the composition. The flowers thrust forward from the picture plane so that they appear to have entered real space and the viewer's world.

The shaped canvas used in *Patio* is one of Caulfield rare forays into the oval associated with Cubish still lifes. He has also employed a technique which he favoured in a number of his works from the mid-1980s onwards, of using textural effects in his application of the paint, thus disrupting the flat surface and enlivening it. In *Patio* the stucco-like effect is strongly suggestive of do-it-yourself home improvements which were in vogue at the time: the combed pattern of underpainting is like the rough-textured plasterwork used in interiors. This surface made the task of painting more challenging but also more interesting. The low relief textures added the impact of real light onto the picture's internal play of painted light and shadow. The tactility of the painting is also in counterpoint to the purely pictorial devices. It plays knowingly on our habitual reliance not just on our sight, but on our sense of touch, as a way of stabilising our spatial position – especially in dark places or at night, where the current scene is set.









277

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PETER KINLEY

1926 - 1988

### Untitled

signed *Kinley* and dated 63 (on the reverse);  
also dated 1963, numbered 270 and indistinctly  
inscribed (on the canvas overlap)

oil on canvas

41 by 35.5cm., 16 by 14in.

Born in Vienna, Kinley came to England in 1938 and after serving in the army during WW2, studied at the Staatliche Kunstakademie, Düsseldorf, then at St Martins School of Art from 1949-53 where he went on to teach from 1954. He later taught at the Bath Academy of Art from 1971-1988. Kinley had his first solo show at Gimpel Fils in 1954 and went on to exhibit widely including a retrospective at the Museum of Modern Art, Oxford in 1982 and a show in 1986 at Kettle's Yard, Cambridge.

⊕ £ 1,500-2,500 € 1,650-2,750

278

STEPHEN BUCKLEY

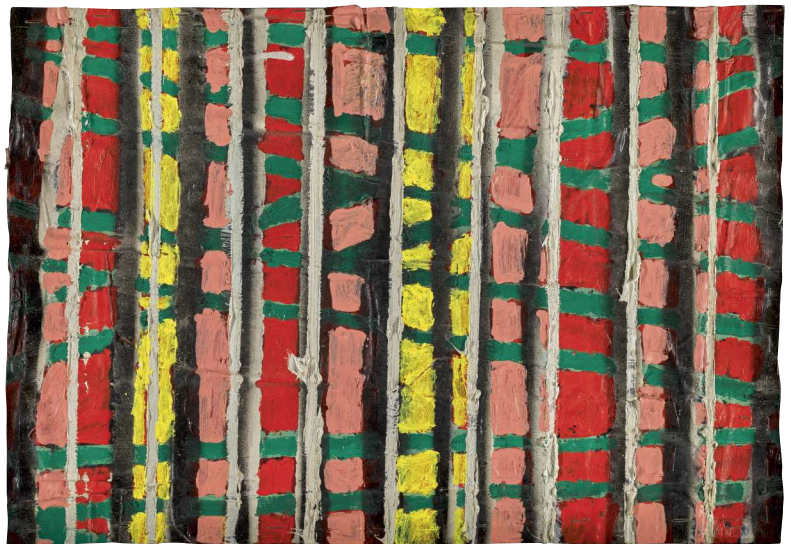
b.1944

### Untitled

signed *Stephen Buckley*, dated 1978 and  
dedicated *For Howard for ever* (on the reverse)

acrylic on linen laid on woven canvas  
35.5 by 51cm., 14 by 20in.

⊕ £ 1,200-1,800 € 1,350-2,000



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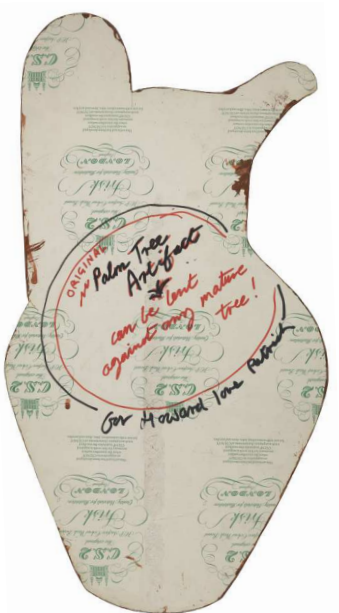
PATRICK CAULFIELD, R.A.

1936 - 2005

### Jug

inscribed *ORIGINAL Palm Tree Artifact can be lent against any mature tree!* (on the reverse) and dedicated for Howard love Patrick (to the reverse)  
oil and crayon on board  
65 by 34.5cm., 25½ by 13½in., shaped

⊕ £ 4,000-6,000 € 4,350-6,600



Verso





280

**280**  
**ENGLAND**  
 18th century

**Baroque Pedestal**

carved walnut  
 height 146cm., 57½in.  
 Made circa 1725.

**PROVENANCE**

Sotheby's London, *Important English Furniture*,  
 4th July 1997, lot 34.

W £ 2,000-3,000 € 2,200-3,300



281

**281**  
**FRANCE**  
 20th century

**Art Deco Style Pedestal**

rosewood veneered ply  
 height 110cm., 43¼in.  
 Made at the end of the 20th century.

• W £ 800-1,200 € 900-1,350













282

282

HOWARD HODGKIN

1932 - 2017

### Palm and Window

signed and dated HH 91 in pencil (lower centre); inscribed and numbered AP 11/15 (lower centre)  
etching with carborundum printed in colours, with hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by Waddington Graphics, London, on Velin Arches paper  
sheet: 149.5 by 120.5cm., 58¾ by 47¾in.

Executed between 1990 and 1991, the present work is an Artist's proof (aside from the edition of 55).

### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 88

⊕ £ 6,000-8,000 € 6,600-8,700

“The big prints of palm trees were inspired by posters in the Paris metro.”

HOWARD HODGKIN

*On Printmaking at 107 Workshop, 2010*





283

283

PERSIA

13th century

**Kashan Calligraphic Pottery  
Border Tile**

glazed fritware

moulded with part of *naskh* inscription below  
raised palmette border, turquoise-glazed,  
*restorations, mounted*  
21 by 24.5cm., 8¼ by 9⅝in.

INSCRIPTIONS

In Persian: 'And the house'

£ 4,000-6,000 € 4,350-6,600



284

284

PERSIA

early 14th century

**Kashan Pottery Border Tile with  
Elephant**

glazed fritware

moulded with two quadrupeds, an elephant and  
possibly a griffin, turquoise-glazed, *restorations,*  
*mounted*  
21 by 20.8cm., 8¼ by 8⅜in.

£ 4,000-6,000 € 4,350-6,600





285

285

Sold to benefit the Metropolitan Museum of Art

**HOWARD HODGKIN**

1932 - 2017

### Summer

signed and dated *HH 97* in pencil (lower right);  
inscribed and numbered *AP 10/10* (lower left)  
etching with aquatint and carborundum printed in  
colours, with hand-colouring by Jack Shirreff

printed by 107 workshop, Wiltshire, published by  
the Metropolitan Museum of Art, New York, on  
cotton paper

sheet: 29 by 37.2cm., 11<sup>3</sup>/<sub>8</sub> by 14<sup>5</sup>/<sub>8</sub>in.

Executed in 1997, the present work is an Artist's  
proof (aside from the regular edition of 100).

### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London,  
2003, no. 98

⊕ £ 2,000-3,000 € 2,200-3,300





286

286

## NORTH AFRICA, EGYPT

20th century

### Tent Canopy

with two inscription panels, *al-muhandis* and *shuraka'uhu*, machine embroidered printed textile

backed in striped canvas and with leather and cord fixings  
approximately 520 by 263cm; 17ft 1in. by 8ft 8in.

Firashat al-Ittihad is the name of a company in Luxor (al-Uqsar) in Egypt. This is a tent for Ramadan set up by the company in the name of the owner (*al-muhandis*) and his partners (*shuraka'uhu*). In Egypt the rich erect these tents every year as charity in Ramadan and anyone can eat there for free."

W £ 800-1,200 € 900-1,350

287

## AFTER A DESIGN BY CHARLES HEATHCOTE TATHAM

modern

### Pair of Neo-classical Style Stools

painted wood  
53 by 62 by 40cm., 20¾ by 24½ by 15¾in.  
Made in the last quarter 20th century

The present lot, of clear Classical inspiration, is after a design for a seat from Tatham's *Etchings of Ancient Ornamental Architecture drawn from the Originals in Rome and Other Parts of Italy* during the years 1794, 1795 and 1796, pl. 46. A near identical stool executed in beechwood is illustrated in Frances Collard, *Regency Furniture*, Woodbridge, 1985, p. 52.

W £ 600-900 € 700-1,000

288

## MANNER OF ROBERT MALLET-STEVENS

1886 – 1945

### Pair of Armchairs

white-painted wood  
Probably late 20th century.

W £ 1,500-2,000 € 1,650-2,200



287









289

289

## NORTH INDIA OR LAHORE

17th century

### Mughal Pottery Tile

glazed earthenware

decorated in the cuerda seca technique with yellow, orange, green, blue and manganese glazes, *mounted*

18.5 by 19.5cm., 7¼ by 7⅝in.

#### PROVENANCE

Christie's, London, 7 April 2011, lot 222

For more information on Mughal tiles, see footnotes to lots 374 and 376.

£ 3,000-5,000 € 3,300-5,500



290

290

## NORTH INDIA OR LAHORE

17th century

### Mughal Pottery Tile

glazed earthenware

decorated in the cuerda seca technique with yellow, orange, green, blue and manganese glazes, *mounted*

18.6 by 17.8cm., 7⅝ by 7in.

#### PROVENANCE

Christie's, London, 7 April 2011, lot 222

£ 3,000-5,000 € 3,300-5,500



291

291

## NORTH INDIA OR LAHORE

17th century

### Mughal Pottery Tile

glazed earthenware

decorated in the cuerda seca technique with yellow, orange, green, blue and manganese glazes, *mounted*

19 by 19.5cm., 7½ by 7 5/8in.

£ 3,000-5,000 € 3,300-5,500



292

GALLE DISTRICT,  
CEYLON

19th century


Pair of armchairs

ebony, cane

W £ 7,000-10,000 € 7,700-10,900







“Has that utensil or chair been chosen because it performs well or because of its particular shape? Is its position hanging on the wall or its place in the room determined by convenience or composition? His abiding interest in the way in which his paintings are placed on the wall or installed in exhibitions is an empathetic demonstration of this regard for the power of the object as a presence in the world.”

NICHOLAS SEROTA

*Howard Hodgkin, Tate Exhibition Catalogue, 2006*









293

294

FRANCE

20th century

### Wash Stand

stained pine, brass

84 by 63.5 by 63cm., 33 by 25 by 24¾in.

Probably early 20th century.

W £ 200-300 € 250-350



295

293

KEITH MILOW

b.1945

### A Cross Between Painting and Sculpture No. 33 (With Subtraction)

signed *Keith Milow* and dedicated for *Howard and Julia*

(on an Artist's label attached to the reverse)

acrylic and iron powder on wood

28.5 by 19.5 by 2.5cm., 11¼ by 7¾ by 1in.

Executed in 1975.

#### PROVENANCE

A gift from the Artist to Howard Hodgkin

'In the 1970s, Howard and I would occasionally go on a tear. There was always intrigue in the air..', Keith Milow, 2017

The present work was given to Howard Hodgkin by the Artist on the occasion of their simultaneous exhibitions inaugurating the new premises of the Arnolfini Gallery, Bristol, in October 1975. Hodgkin's new paintings were shown in the lower galleries, whilst Milow's exhibition was upstairs and the first of several exhibitions featuring his so called 'cross works' that are part of a series he continues to work on today.

We are grateful to the Artist for his kind assistance with the cataloguing of this work.

⊕ £ 600-800 € 700-900



294

295

TOBY GLANVILLE

### Plasterer's Mate, London, 1992

Cibachrome Print

Cibachrome print. With the photographer's blindstamp in the lower margin, and signed and dated in black felt tip pen on the reverse (unframed)

45.5 by 45.5cm.; 18 by 18in.

⊕ £ 500-700 € 550-800



“...a common interest for Howard and his near contemporaries, Stephen Buckley and Keith Milow, [was] the area where sculpture meets painting.”

ANTONY PEATTIE

2017



296

ENGLAND

19th century

**'Gothic' Armchair**

Oregon pine

apron partially lacking

Made circa 1870.

**PROVENANCE**

Sotheby's Olympia, *Fine Decorative Arts and Design From 1870*, 9 September 2003, lot 106.

W £ 400-600 € 450-700

The Studio





297

297

## T & R BOOTE, BURSLEM, ENGLAND

early 20th century

### Five Tiles

four with embossed T & R BOOTE BURSLEM to reverse  
pottery

painted with birds and butterflies among branches, artist's monogram BM(?), one repaired;  
(6)

15.4cm. by 15.4cm., 6 $\frac{1}{8}$ by 6 $\frac{1}{8}$ in.

£ 100-150 € 150-200

298

## ITALY, SOUTH TYROL

modern

### The Artist's Apron

woven cotton, with oil paint

cobalt blue cotton panel with white selvages, hemmed to a bibbed apron shape, with blue herringbone woven cotton ties and neck loop, splattered on both faces with oil paint approximately 80 by 65cm., 2ft 7in by 2ft 1in.

#### PROVENANCE

removed from the artist's studio

This is a traditional and iconic blue apron of South Tyrolean farmers: the "blauer Schurz".

W £ 100-150 € 150-200

299

## ENGLAND

late 19th century

### Top Hat-Form Vessel

painted cast-iron

27 by 18 by 21cm., 10 $\frac{3}{4}$  by 7 $\frac{1}{4}$  by 8 $\frac{1}{4}$  in.

£ 400-600 € 450-700



298

300

## STAFFORDSHIRE, ENGLAND

20th century

### Bear Jug and Cover

the base incised Wm. Lockett/ 1748  
stoneware

restored

(2)

height: 27cm., 10 $\frac{5}{8}$ in.

£ 300-500 € 350-550



300

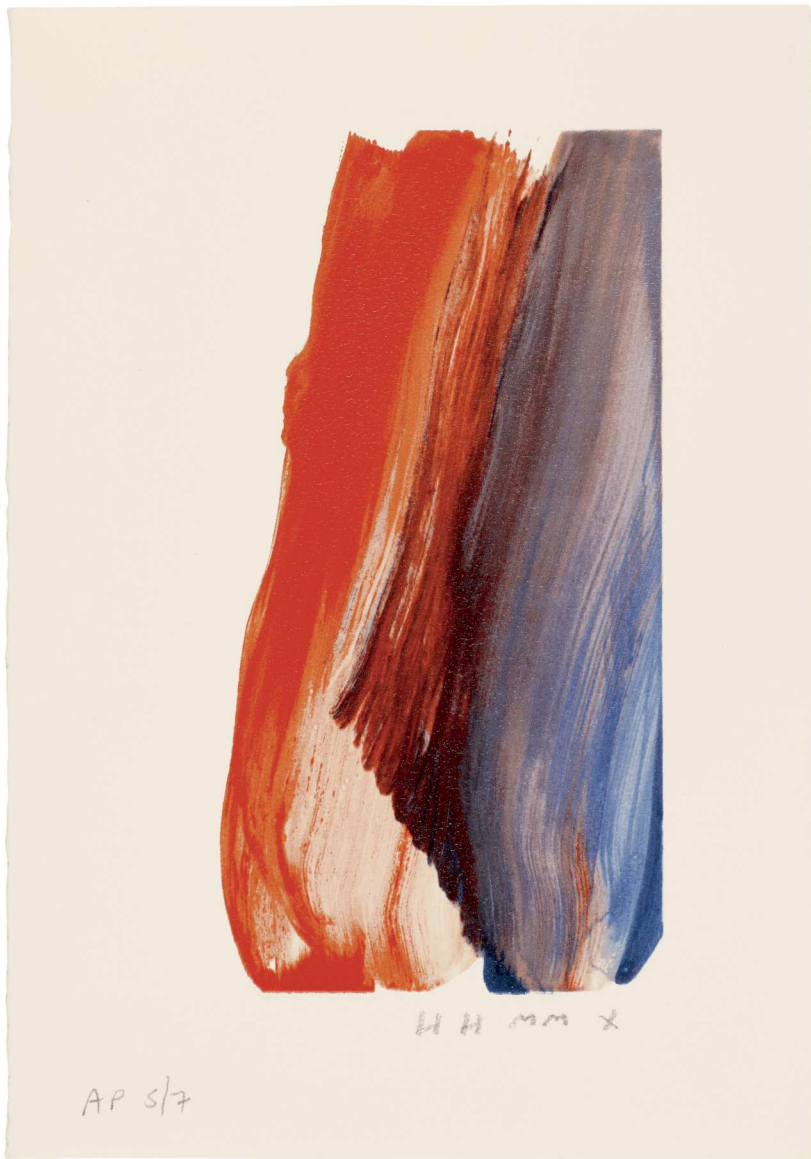


299









301

301

Sold to benefit the Art Fund

HOWARD HODGKIN

1932 - 2017

### Brushstroke

signed and dated *HH MMX* in pencil (lower right);  
inscribed and numbered *AP 5/7* (lower left)  
screenprint in colours

printed by King and McGaw, Newhaven, published  
by the Art Fund (formerly the National Art  
Collections Fund), London, on Somerset textured  
white rag

sheet: 25.1 by 36.1cm., 9<sup>7</sup>/<sub>8</sub> by 14<sup>1</sup>/<sub>2</sub>in.

Executed in 2010, the present work is an Artist's  
proof (aside from the regular edition of 75).

⊕ £ 400-600 € 450-700

302

VARIOUS MAKERS

20th century

### Twelve Brushes from the Artist's Studio

beech, hair, metal

with some residual paint to the handles,  
contained in a metal tin, also from the studio of  
Howard Hodgkin  
tin 17.5 by 15.5cm.

£ 500-700 € 550-800



302









303

303

## MANNER OF HOWARD & SONS

late 19th / early 20th century

### Pair of Armchairs

wood, leather  
Made *circa* 1900.

W £ 1,000-1,500 € 1,100-1,650

304

## EUROPE

20th century

### Chaise Longue

oak, upholstery  
wide 188cm. by 90cm., 74in.

W £ 300-500 € 350-550



304



305

305

## ENGLAND OR SCOTLAND

18th century

### Matched Pair of Side Chairs

mahogany, upholstery

the backs worked with needlework coat of arms, one with King's Own Scottish Borderers badge, dated 1945 monogrammed J.B.H (?), the other with the Lion Rampant of Scotland  
Made *circa* 1770.

W £ 300-500 € 350-550

306

## ENGLAND

19th century

### Chaise Longue

walnut, upholstery  
wide 162cm., 63¾in.  
Made *circa* 1880.

W £ 300-500 € 350-550



306



“And chairs: Howard never turned a good chair  
down; there was always room for more.”

ANTONY PEATTIE

2017





“Flags fascinated him, as colour and pattern become the vehicle for identity, charged with immense, intense meaning.”

ANTONY PEATTIE

2017



307



308 part lot

307

EUROPE

20th century

### Flags and Regimental Badges

printed silk, sewn together, framed and glazed

**together with** a polychrome wool needlework sampler, North European, 19th century (glazed frame: approximately 72 by 26cm; 28 by 10in.)

(2)

framed flags: approximately 68 by 45cm., 2ft 2in by 1ft 5in.

W £ 600-800 € 700-900

308

EUROPE

20th century

### International, National and Naval Flags

woven cotton, rope

including:- a Botswanan flag, adopted 1966 (347 by 161cm); a European Union flag, adopted 1955 (350 by 170cm); an eight-coloured rainbow flag, possibly gay pride flag, 1978-1979 version (97 by 67cm); one *Handelsflagge* - Civil Ensign of Germany between 1919-1933 (350 by 180cm); a Jamaican flag, adopted 1962 (136 by 95cm); a New Zealand flag, adopted 1902 (540 by 247cm); a Norwegian flag, adopted 1821 (174 by 107cm); a Swaziland flag, adopted 1968 (357 by 168cm); a Tanzanian flag, adopted 1964 (344 by 181cm); a Turkish flag, adopted 1844 (103 by 69cm); a British Union Jack, adopted 1801 (205 by 109cm); one White Ensign - previously called St. George's Ensign, flown on British Royal Navy ships and yachts of members of the Royal Yacht Squadron, adopted 1801 (345 by 182cm); one English heraldic banner, red with six white lions passant, (56 by 133cm); another banner - version of the British Royal Standard, with English lions passant, and Scottish lion rampant on white ground, and a fourth quartering now clear (with shadow outline of harp of Ireland present), adopted Queen Victoria 1837-1901 (85 by 57cm); one United States of America flag, with fifty stars, adopted 1960 (132 by 72cm); and another United States of America flag, with name label 'Milo Cleveland', (432 by 254cm). Milo Cleveland Beach is a former museum director and historian of Indian art, who curated an exhibition of the collection of Howard Hodgkin.

(16)

W ⊕ £ 400-600 € 450-700









309

309

HOWARD HODGKIN

1932 - 2017

### In a French Restaurant

signed *Hodgkin* in red crayon (lower right)  
screenprint in colours

printed by Cromacomp, New York, published by  
Petersburg Press, on TH Saunders Waterford  
White

sheet: 121 by 145.5cm., 47 $\frac{7}{8}$  by 57 $\frac{3}{8}$ in.

Executed in 1982, the present work is from the  
edition of 500.

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London,  
2003, pg. 223

This is a screenprinted poster made for the 1980  
exhibition at Knoedler Gallery, New York.

⊕ £ 600-800 € 700-900





310

### 310

Sold to benefit the Modern Art Museum of Fort Worth

**HOWARD HODGKIN**

1932 - 2017

#### Put Out More Flags

signed and dated *HH 92* in pencil (lower right);  
inscribed and numbered *AP 18/25* (lower left)  
etching with aquatint and carborundum printed in  
colours, with hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published  
by the Modern Art Museum of Fort Worth, Fort  
Worth, Texas, on cotton paper  
sheet: 42 by 52.4cm., 16½ by 20⅝in.  
Executed in 1992, the present work is an Artist's  
proof (aside from the edition of 75).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London,  
2003, no. 90

In *Put Out More Flags*, the three painted marks of  
the flags are done in precise movements of the  
brush, and while they bring a spontaneity to the  
work, the consistency of the results in the final  
edition is a testament to the relationship between  
artist and hand-colourist.

Hodgkin explained, "*Put Out More Flags* was  
commissioned by the Modern Art Museum of Fort  
Worth, Texas. It was intended to celebrate their  
100th anniversary, as part of the Centennial Print  
Project, to establish The Artists' Fund. The title  
comes from Evelyn Waugh's novel of the same  
name, published in 1942. The epigraph shows it's  
a quotation from 'a Chinese sage': 'A man getting  
drunk at a farewell party should strike a musical  
tone, in order to strengthen his spirit . . . and a  
drunk military man should order gallons and put  
out more flags in order to increase his military  
splendour.'" (Howard Hodgkin, *On Print-Making  
at 107 Workshop*, 2010)

⊕ £ 2,500-3,500 € 2,750-3,850





311

311

VENICE, ITALY

18th century and later

**Gondola Chair**

red painted and carved fruitwood  
with hinged seat, *distressed*

W £ 1,500-2,000 € 1,650-2,200

312

EERO SAARINEN

Designed in 1957

**Tulip Armchair, Model 150**

molded fiberglass, cast aluminium, white paint  
*lacking cushion seat*

W £ 100-200 € 150-250



312



313

313

MANNER OF JOHN LINNELL

18th century

**Chair**

gilt mahogany, upholstery  
Made *circa* 1765.

W £ 200-300 € 250-350



314

## FRANCE

20th century

### Fauteuil

painted beechwood, silk upholstery

in Louis XV style, **together** with a similar side chair  
(2)

W £ 500-800 € 550-900



315



314 part

315

## ENGLAND

17th century

### X-Frame Armchair

ebonised oak, velvet, traces of silk damask  
Made circa 1660.

#### PROVENANCE

Sotheby's London, *Haute Epoque*, 29 October 2008, lot 156.

#### LITERATURE

For comparison see another very rare chair at Hampton Court which is reproduced by Victor Chinnery, *Oak Furniture, The British Tradition*, Woodbridge, 1979, p. 127, fig. 2:130.

W £ 2,000-3,000 € 2,200-3,300

316

## MANNER OF HOWARD & SONS

19th century

### Armchair

walnut, leather  
Made circa 1880.

W £ 800-1,200 € 900-1,350



316



Sold to benefit the Monteverdi Choir and Orchestras

## HOWARD HODGKIN

1932-2017

### Travelling

signed *Howard Hodgkin*, titled *TRAVELLING*, dated 1961 (on an Artist's label attached to the reverse)

oil on canvas

127 by 132cm., 50 by 52in.

### EXHIBITED

London, Institute of Contemporary Arts, *Two Young Figurative Painters*, 14th February - 24th March 1962, cat. no.3.

### LITERATURE

Michael Auping, John Elderfield, Susan Sontag, with catalogue by Marla Price, *Howard Hodgkin Painting*, Thames and Hudson in association with The Modern Art Museum of Fort Worth, Texas, 1995, p.142, cat. no.20;

Marla Price, *Howard Hodgkin The Complete Paintings: Catalogue Raisonné*, Thames and Hudson, London, 2006, p.52, cat. no.20.

£ 150,000-250,000 € 163,000-272,000

*Travelling* reflects a lifelong interest in experiencing other places. Of all countries, Hodgkin's travel in India has become synonymous with his painting and his experiences there certainly inform some of his best work. He confided to David Sylvester: 'I think my main reason for going back to India is because it is somewhere else...' (interview with David Sylvester, 1982, *Howard Hodgkin*, Landseer/ Arts Council Film). His Indian journals have only recently been published to mark the exhibition *Howard Hodgkin Painting India* at the Hepworth Wakefield and it comes as no surprise that his own personal travel writing is highly evocative:

'Out of the airport, wonderful air, bright sunshine and completely flat land to the horizon. Straight out of the edges of the plain came silhouettes of hills. Then the upward ascent of thirteen numbered hairpin bends through valleys filled with betel trees, blue gum, and as we went higher still, tea. Brilliant technicolour light and then soft hill after soft hill with contour line terracing and after several false alarms, such as Wellington (a town filled with churches in all styles, including what looked like Russian) we arrive in Ooty' (26 January 1975, journey from Coimbatore to Ooty, 'India Journals', *Howard Hodgkin Painting India*, exh.cat., Hepworth Wakefield, 2017, p.87).

Hodgkin had, however, experienced 'somewhere else' from an early age - he was evacuated to the United States during the Second World War (1940-43) and his instinct to become a painter was honed through visits to the Museum of Modern Art in New York where he was inspired by his first-hand experience of Picasso, Matisse and Stuart Davis.

Seen within the context of the artist's own collection, *Travelling* takes on an added significance. The importance of travelling 'somewhere else' was undoubtedly an essential component of his life and work. But his personal collection also reveals his passion for journeying elsewhere through the kaleidoscope of objects from different geographies and histories that were brought together in his London home.

Sold to benefit the Monteverdi Choir and Orchestras

Hodgkin was a great admirer of the conductor John Eliot Gardiner, who founded the Monteverdi Choir in 1964. The two men were first cousins, as John Eliot's mother Marabel was sister to Hodgkin's father, Eliot. Howard was delighted when John Eliot chose to reproduce his work as CD covers, when he recorded the Brahms symphonies, but also saw an analogy between his paintings and Stravinsky. Hodgkin was due to see the Monteverdi trilogy at La Fenice, Venice, in June 2017, before he fell ill.



Howard Hodgkin, 1964, photographed by Tony Evans  
©Tony Evans/Timelapse Library Ltd./Getty Images





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# Howard Hodgkin in India

ROBERT SKELTON O.B.E.

My long friendship with Howard Hodgkin began when he walked into the offices of what was then known as the Indian Section of the V&A Museum in 1956, with what at the time he said were his first acquisitions of Indian miniature paintings. It seems that Howard had been introduced to Indian and Persian painting by his art teacher Wilfred Blunt during his brief spell at Eton. One of his first purchases was an eighteenth-century Mughal painting from the provincial court of Murshidabad in Bengal, about which I had published the first account that year, and our mutual interest in Indian miniatures immediately sealed a friendship which soon included another of my friends, the American art historian and collector Stuart Cary Welch. I introduced Howard to Cary Welch very soon afterwards, and we all three gathered together whenever Cary was in London, and a friendly rivalry inevitably developed between the two passionate and discriminating collectors.

This circle of acquaintances soon expanded after Howard brought his friend from Eton, the Hon. Robert Erskine, to my house with a piece of Islamic metalwork for my opinion. Robert had grown up in India and I became a frequent visitor to Robert's house in Cambridge Place where Howard and I rubbed shoulders with an extraordinary range of talented people, including the writer and traveller Bruce Chatwin, who at that time was working as a member of the Antiquities Department at Sotheby's.



Howard Hodgkin, *Indian Subject (Blue and White)*, 1968-1969  
© Estate of Howard Hodgkin

In 1964 Howard flew out on his first visit to India and we travelled extensively together from Delhi to Rajasthan, Central, Western and South India where he met many of my Indian friends including the artist Bhupen Khakhar and the scholarly collector Jagdish Mittal. Both immediately became warm friends who Howard would see many times again on subsequent visits to the Subcontinent.

Many of Howard's own paintings record memories embedded during his Indian travels, but he took very great pains to avoid any connection being established between his own works and Indian miniatures. I have two memories of events with him in India that could later be recognised in paintings as recollections from our travels together. On one evening we saw an intensely red sunset from the windows of the Taj Mahal Hotel in Mumbai that he later recorded in a painting, and on another evening, sitting on a terrace of the Kishangarh Palace looking across the lake below, I took a photograph of Howard drinking in every moment of what was an extremely moving occasion, after we had heard the musician Amar Lal performing for the evening worship of the deity Krishna. Amar Lal and an Indian female friend were sitting on my right above the lake while Howard faced me against a background of leafy trees. After we had viewed my transparencies back in England, Howard painted the scene as viewed by me with Howard replaced by plantain leaves - a recollection of the event as seen by me (*Indian Subject (Blue and White)*, illustrated left). Ever since we had viewed a Jodhpuri miniature of an impressive plantain tree owned by a friend in the UK, these particular trees with their broad drooping leaves appear to have had a special meaning for him and form the subject of a marble-inlaid mural that Howard designed in 1992 for the facade of the British Council building in New Delhi.

I remember one of Howard's chosen tracks on Desert Island Discs in 1994 was Amar Lal singing *Haveli Sangit*, and of course it recalled that occasion in Kishangarh when it so transfixed him.

Robert Skelton O.B.E., was former Keeper of the Indian Department, Victoria & Albert Museum

**“[India]. I couldn't work without it.”**

HOWARD HODGKIN

*The Guardian*, 10 November 2014





318

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## NORTH INDIA OR LAHORE

17th century

### Mughal Pottery Tile

glazed earthenware

decorated in the cuerda seca technique with yellow, orange, green, blue, turquoise and manganese glazes, *mounted*  
18.5 by 18.2cm., 7¼ by 7½in.

For more information on Mughal tiles, see footnotes to lots 374 and 376.

£ 3,000-5,000 € 3,300-5,500



319

319

## NORTH INDIA OR LAHORE

17th century

### Mughal Pottery Tile

glazed earthenware

decorated in the cuerda seca technique with yellow, orange, green, blue and manganese glazes, *mounted*  
19.5 by 19.5cm., 7⅞ by 7⅞in.

#### EXHIBITED

*State of the Art: Ideas and Images*, Documentary, London, 1980s

<https://howard-hodgkin.com/resource/state-of-the-art-ideas-and-images-in-the-1980s>

£ 3,000-5,000 € 3,300-5,500



320

320

## NORTH INDIA OR LAHORE

17th century

### Mughal Pottery Tile

glazed earthenware

decorated in the cuerda seca technique with yellow, orange, green, blue and manganese glazes, *mounted*  
20 by 17cm., 7⅞ by 6⅞in.

#### EXHIBITED

*State of the Art: Ideas and Images*, Documentary, London, 1980s

<https://howard-hodgkin.com/resource/state-of-the-art-ideas-and-images-in-the-1980s>

£ 3,000-5,000 € 3,300-5,500





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**“I find the light very extraordinary. And often rather - [it is] difficult to find the right word - but almost mendacious, because nothing stays fixed for long.”**

**HOWARD HODGKIN**

*Howard Hodgkin in India: a short documentary on the British artist*, Interview for the British Council, March 2016

**321**

**HOWARD HODGKIN**

1932 - 2017

### **Indian Tree**

signed and dated *HH 91* in pencil (lower centre); inscribed and numbered *AP 10/15* (lower centre) etching with carborundum printed in colours, with hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by Waddington Graphics, London, on Velin Arches paper

sheet: 92 by 121.3cm., 36¼ by 47⅝in.

Executed between 1990 and 1991, the present work is an Artist's proof (aside from the edition of 55).

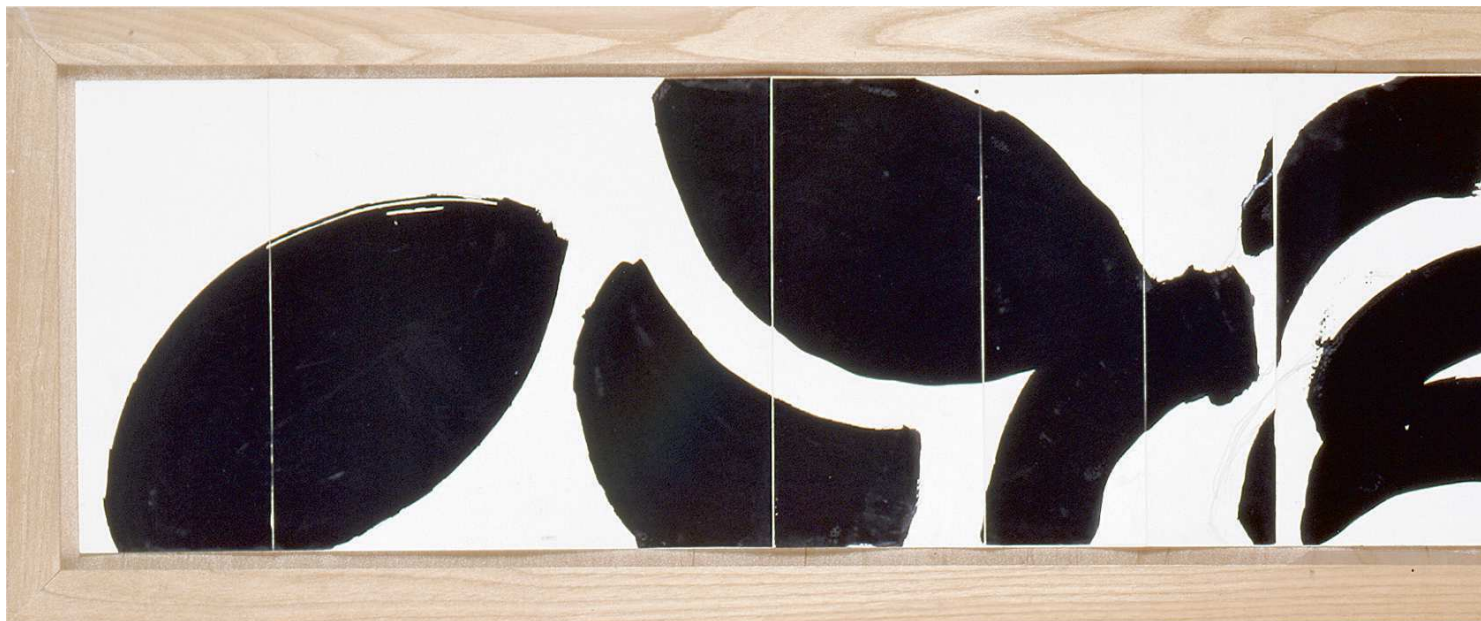
### **LITERATURE**

Liesbeth Heenk, *Howard Hodgkin Prints*, London, 2003, no. 85

Forty proofs of *Indian Tree* were destroyed by the artist when the colour of the green egg tempera turned dirty due to a reaction with the printed orange below.

⊕ £ 6,000-8,000 € 6,600-8,700





322

322

## HOWARD HODGKIN

1932 - 2017

### Mural Design for British Council Building, New Delhi

gouache on paper  
28.5 by 171cm., 11¼ by 67½in.  
Executed in 1992.

Howard's largest work was the giant mural, cut from white marble and black granite, on the façade of the British Council Building in New Delhi. Completed in 1992, the building was the result of years of collaboration with the great Indian architect, Charles Correa. Fronted with pink sandstone, into which large square

recesses have been cut the building has a striking simplicity. Correa intended the receding layers of the façade to symbolise 'the several interfaces that have existed between India and Britain down the centuries' (Charles Correa quoted in Eleanor Clayton (ed.), *Howard Hodgkin Painting India*, Lund Humphries, London, 2017, p.17).

From within the alcoves Hodgkin's mural dominates the structure. Taking the form of a tree the design was originally conceive in collage and is faithfully executed to retain jagged edges made by scissors in the artist's hands. Its form has a strong organic quality. Branches seem to push against the severe geometry of the building creating a dynamic tension as the strain to push their way free of its ridged confines.

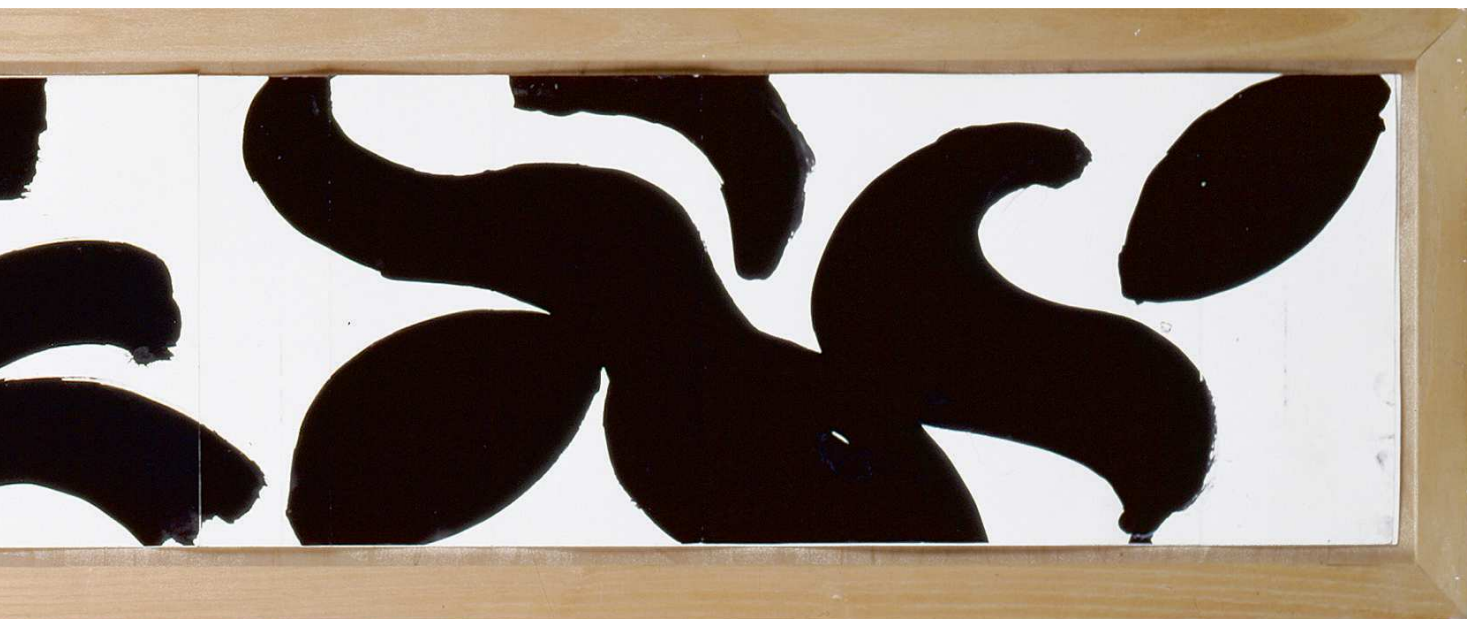
The decision to use exclusively black and white was inspired, if unexpected. Hodgkin, of course is renowned for his use of colour and for a building in India, of all places, it would seem the obvious choice. However, a lot of Mughal architecture is decorated in black and white stone and as Correa noted, 'The hotter the sun the blacker the shadow' (Charles Correa in Alan Yentob, *Imagine: Portrait of a Painter*, BBC TV, directed and produced by Roger Parsons, shown at the time of Hodgkin's retrospective at Tate Britain, 2006). The enormous tree of knowledge offers protection to those who wish to read below its bowers.

⊕ W £ 25,000-35,000 € 27,200-38,500



Howard Hodgkin at the British Council building, Delhi, 1992  
Howard Hodgkin Archive



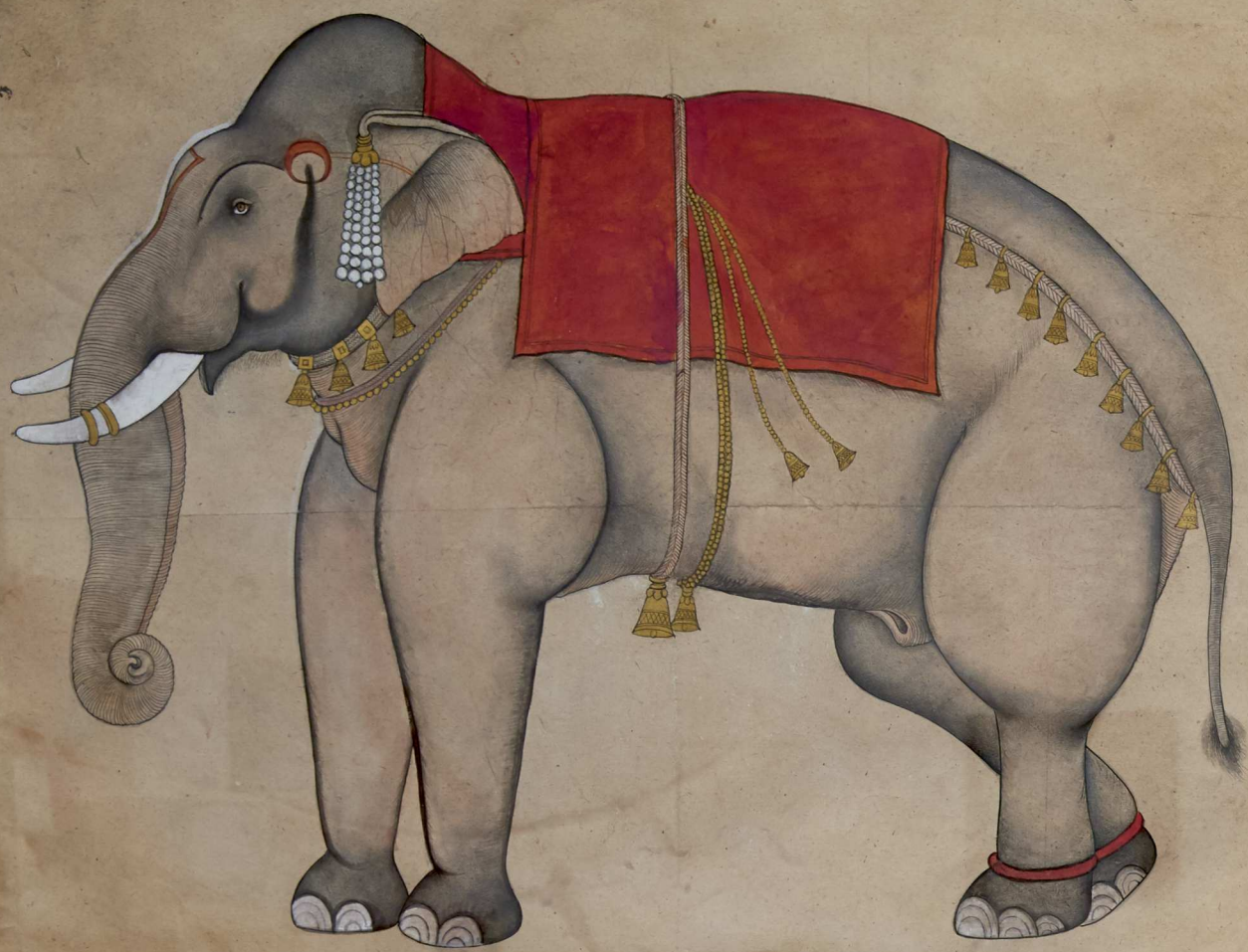


“Perhaps I was influenced by a faint memory of overhearing an articulate dealer in antique Wedgwood who was trying to sell a vase to a client from the east and said, ‘Black-and-white is so cooling, so refreshing in the heat.’ Perhaps also it was the formalized black-and-white herringbone pattern in marble used as a metaphor for water in the lining of the channel that fed the internal pools and fountains of Mughal palaces. Once this decision was made – however arbitrarily – an enormous tree seemed the only possible subject. Black and white suggest shade and light, which in turn evoke foliage. So I decided on an ecumenical tree of no particular species and no specific symbolism. I am not a symbolic artist. But the building is part of a library, and the tree of knowledge means something to everyone – scholars sit under the tree reading and people hug the shade to talk, wherever the sun is hot enough.”

HOWARD HODGKIN

quoted in Eleanor Clayton (ed.), *Howard Hodgkin Painting India*, Lund Humphries, London, 2017, p.17



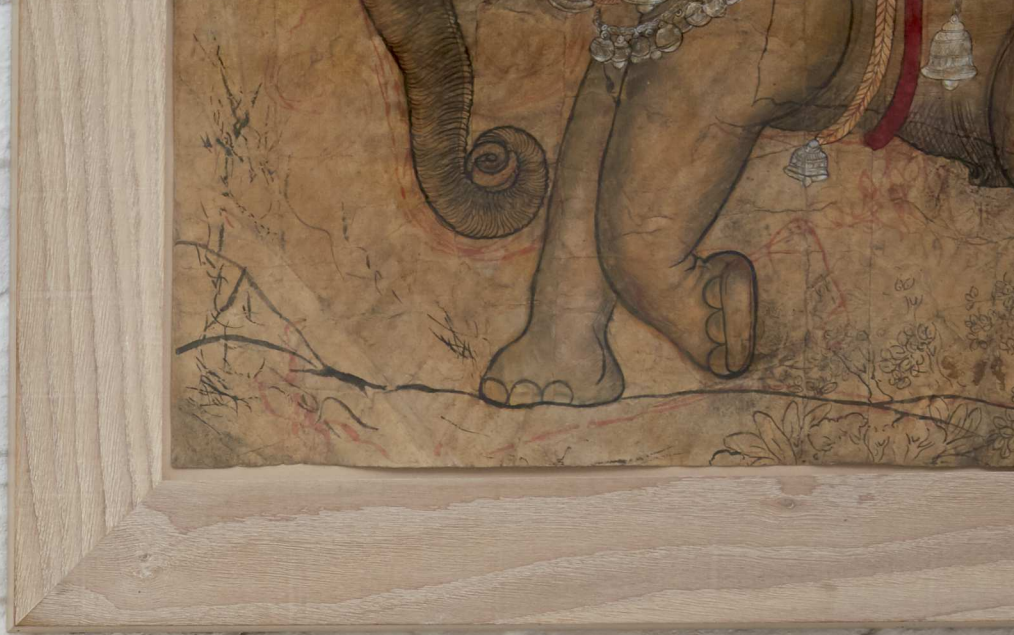




“He could never resist an elephant.”

ANTONY PEATTIE

2017







323

323

## NORTH INDIA, RAJASTHAN, PROBABLY BUNDI

Mughal style, 18th or 20th century

### Elephant with Mahout

gouache on paper with ink

opaque pigments heightened with gold on paper  
painting: 15.2 by 19.5cm., 6 by 7½in.

£ 400-600 € 450-700

324

## NORTH INDIA

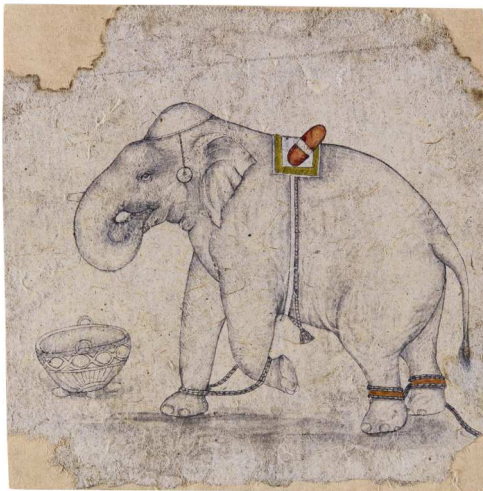
Mughal style, 18th century

### Tethered Elephant

gouache on paper

black ink heightened with colour and white on  
paper, framed  
12.2 by 12.2cm., 4¾ by 4¾in.

£ 800-1,200 € 900-1,350



324

325

## NORTH INDIA, RAJASTHAN, KOTA

late 19th century

### Mahout and his Elephant

gouache on paper

black ink heightened with gold on paper, framed  
18.4 by 15cm., 7¼ by 5½in.

£ 800-1,200 € 900-1,350



325

“My favorite and longest-lasting enthusiasm has been for Kota painting... Elephants are heavy animals but are depicted in paintings from Kota as capable of such wild movement that they appear almost weightless — and how mysteriously they seem to haunt the rather conventional landscape... As a collector, my enthusiasm for these Kota pictures became my downfall — my Waterloo.”

HOWARD HODGKIN

From an article in *Asian Art* entitled “About my Collection”, 1991



326

# NORTH INDIA, RAJASTHAN, KOTA

20th century

## Large Caparisoned Elephant

opaque pigments heightened with gold on paper, framed

63.2 by 84cm., 24<sup>7</sup>/<sub>8</sub> by 33<sup>1</sup>/<sub>16</sub>in.

Stand alone portraits of elephants were initially depicted by the Mughals from the seventeenth century onwards. A number of named elephant portraits are in the Hodgkin collection (see *ibid.* nos.20-25).

This late lively painting of a running elephant is executed in the same vein as Kotah elephant paintings of the seventeenth and eighteenth centuries. The elephant is shown caparisoned with a brightly coloured saddlecloth, secured by trappings and bells that were not only decorative but were used "to warn passers-by and give them time to get out of the way; for when an elephant runs, or merely walks, he does not stop like a horse would." (Topsfield 2012, p.64). The elephant in the current lot is shown in his *mast* ('drunken, intoxicated') season, indicated by a thick dark discharge secreting from his crescent-shaped temporal gland. Depictions of elephants in their *mast* condition became a favoured subject of the Kotah artist as it represented the elephant at the peak of their strength. (*ibid.* pp.194-196). The heavily shaded contours and dynamic linear swirls around the eyes are indebted to the seventeenth century "Master of the Elephants", originally identified by Welch and reappraised by Beach (See Beach 2011, p.477).

£ 3,000-5,000 € 3,300-5,500



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327

# NORTH INDIA, RAJASTHAN, KOTA

20th century

## Caparisoned Elephant

gouache on paper

opaque pigments heightened with gold on paper, framed

62 by 82cm., 24<sup>3</sup>/<sub>8</sub> by 32<sup>1</sup>/<sub>4</sub>in.

£ 3,000-5,000 € 3,300-5,500



327





328

328

## INDIA, DECCAN, BIJAPUR

17th century

### Marbled Elephant

opaque pigments heightened with gold on paper, framed

opaque pigments heightened with gold on paper, framed

leaf: 40 by 26.2cm., 15¾ by 10⅜in. painting: 31.5 by 20.8cm., 12⅜ by 8⅜in.

#### PROVENANCE

Bourrelle Collection, Paris

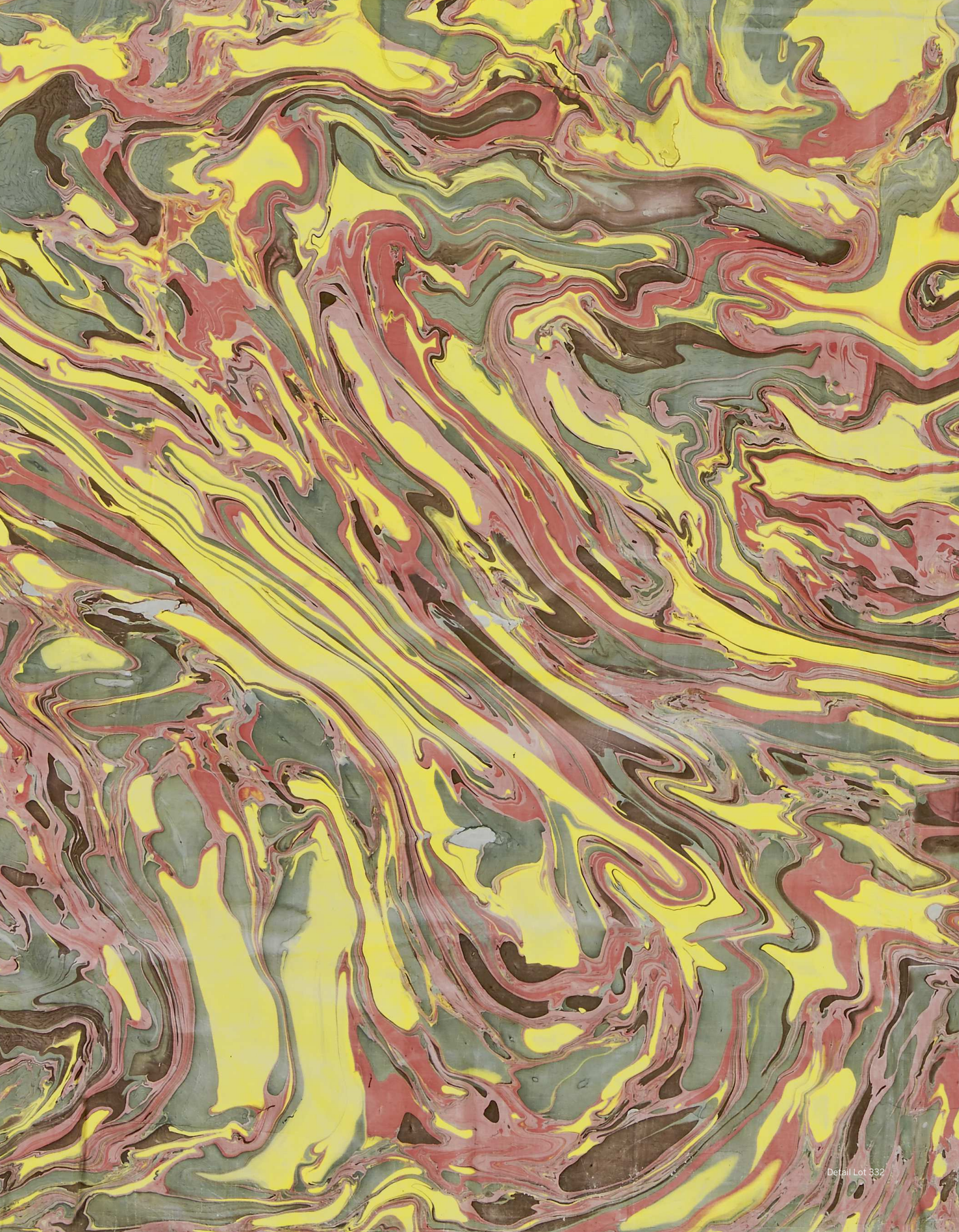
Ex. Alexis Renard

Sotheby's London, 7 April 1975, lot 165

Marbling as a technique was practised throughout Asia, however marbled studies of animals was a speciality of the Deccan and in particular Bijapur. For many years scholars believed these marbled paintings were produced by Ottoman artists but Zebrowski later convincingly attributed a number of surviving examples to the Deccan. Another marbled elephant study also from the Hodgkin collection is reversed with the elephant reserved against a marbled background (Topsfield 2012, no.41).

£ 5,000-8,000 € 5,500-8,700









329

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FRANCE

19th century

### Columnar Pedestal

glazed earthenware

simulating marble, on a later oak base  
height 100cm., 39½in.

W £ 400-600 € 450-700

330

THOMAS AND WILLIAM  
DANIELL

1749 - 1840

### The Cuttub Minar, Near Delhi

aquatint printed in colours, with hand-colouring,  
from *Oriental Scenery*

on wove paper, with the J. Whatman watermark  
sheet: 70.2 by 52.5cm., 27⅝ by 20¾in.  
Executed in 1808.

£ 400-600 € 450-700

331

FRANCE

possibly 18th century

### Small Columnar Fragment

Languedoc red marble  
height 46cm., 18in.

£ 100-200 € 150-250

332

INDIA

20th century

### Textiles

woven, embroidered and printed fabrics

including panels of silk with marbelised patterns,  
embroidered and sequined Burmese *kalaga*  
panel of an elephant, Indian *khadi* woven with  
stripes and checks and a large resist dyed  
*palampore*, together with a bale of blue and white  
khadi cotton and a bolt of red cotton corduroy  
(28)

various measurements

W £ 150-250 € 200-300



330



331



332A

ALAN O'CAIN

b.1961

**Serious Pink, Trivial Blue,  
Ridiculous Black (Portrait of  
Howard Hodgkin)**

signed *A O'Cain* and dated *06* (lower right); also signed *A O'Cain* (on an Artist's label attached to the backboard)  
acrylic on gold leaf with hand painted mount  
48.5 by 48.5cm., 19 by 19in.

This painting was created to celebrate the appearance of Howard Hodgkin at the 2006 Hay Festival. It was inspired by Hodgkin's words to John Elderfield in 1995: 'But why is colour so difficult as an idea, so verbally otiose? Most colour theories are by their very nature somehow ridiculous. It seems almost impossible to talk about colour rationally or sympathetically, but nothing [for a painter] can compare with its infinite possibilities, its infinite seductions; the multiplicity of its possible meanings from the most profound to the exceedingly trivial. Can you imagine a serious pink next to a trivial blue or even a ridiculous black? All these randomly chosen colours can be any number of other things depending on shape, context, scale, etc.' (John Elderfield and Howard Hodgkin, 'An Exchange', in *Howard Hodgkin Paintings*, Thames and Hudson, London, in association with The Modern Art Museum of Fort Worth, Texas, 1995, p.68).

O'Cain said: 'This challenge of imagination was too difficult for me to resist. Because Howard loved to collect jewel-like Indian miniatures, I wanted to make a small and intense work, painted directly onto gold leaf, and to mount it sumptuously in a nod to Howard's use of painted frames. To emphasize the influence of Howard on my own work and to celebrate our sharing of the joys of creating art, I made my signature almost as large as the work itself' (Alan O'Cain, 2017).

We are grateful to the Artist for his kind assistance with the cataloguing of this work.

⊕ £ 200-300 € 250-350

333

LISBON, PORTUGAL

first half 18th century

**Set of Four Manganese and White  
'Marbled' Tiles**

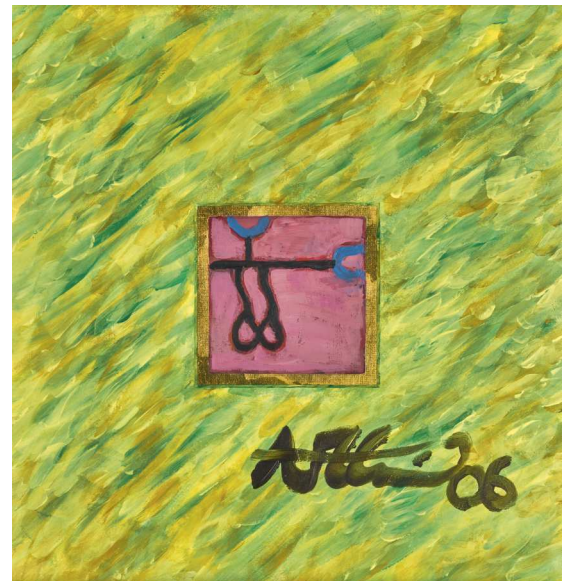
pottery

mounted on a backboard  
each tile approximately 14.3cm. by 14.3cm.,  
5½in. by 5½in.

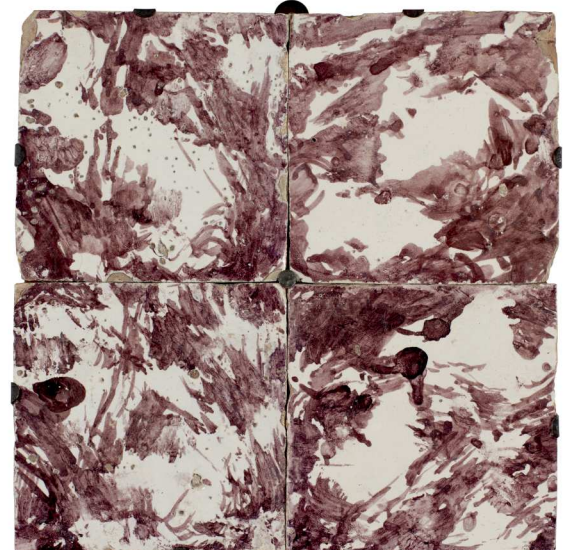
£ 150-250 € 200-300



332



332A



333





334

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## NORTH INDIA, RAJASTHAN, KOTA

late 19th century/early 20th century

### Tiger Hunt with Elephants

gouache on paper

black ink with white, yellow and orange on paper  
52 by 48cm., 20½ by 18⅞in.

£ 1,000-1,500 € 1,100-1,650

335

## NORTH INDIA, RAJASTHAN

Kota style, 20th century

### Prince in a Howdah

black ink heightened with colour and white on  
paper, framed  
46 by 58.5cm., 18⅞ by 23in.

£ 800-1,200 € 900-1,350



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## NORTH INDIA, RAJASTHAN, KOTA

20th century

### Maharaja in a Howdah

gouache on paper

black and red ink with white on paper, framed  
46 by 71.5cm., 18⅞ by 28⅞in.

£ 700-1,000 € 800-1,100



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337

## NORTH INDIA

Mughal, 17th century

### Elephant

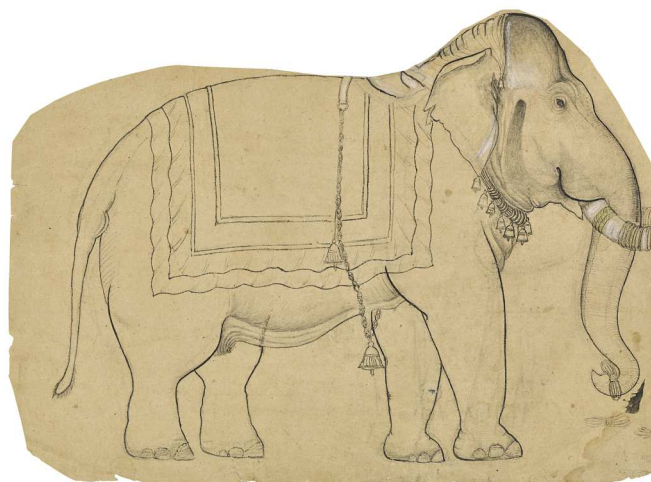
gouache on paper

black ink on paper heightened with white and gold  
on paper, framed  
18 by 24.8cm., 7<sup>1</sup>/<sub>16</sub> by 9<sup>3</sup>/<sub>4</sub>in.

#### PROVENANCE

Christie's, London, 1 October 2012, lot 92

£ 2,000-3,000 € 2,200-3,300



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338

## NORTH INDIA, RAJASTHAN, KOTA

late 18th/early 19th century

### An Elephant Rampage

opaque pigments on paper, framed  
51 by 56.5cm., 20<sup>1</sup>/<sub>16</sub> by 22<sup>1</sup>/<sub>4</sub>in.

#### EXHIBITED

*Magnificent Obsessions: The Artist as Collector*,  
Sainsbury Centre, Norwich (19 September 2015 –  
25 January 2016)

£ 1,500-2,000 € 1,650-2,200



338

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## NORTH INDIA

Mughal, circa 1700

### Elephant and his Mahout

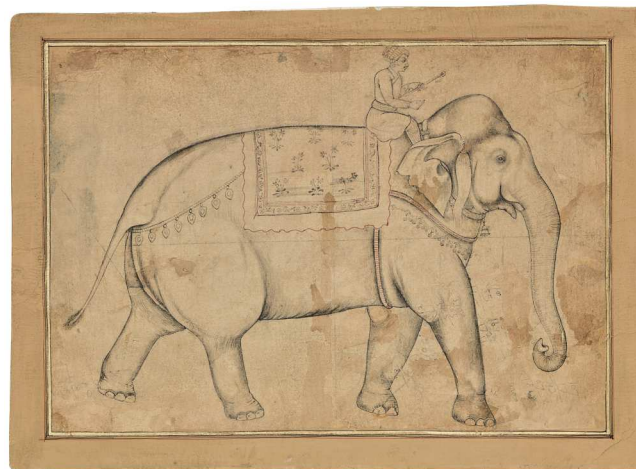
gouache on paper

opaque pigments on paper, framed  
leaf: 32 by 44.2cm., 12<sup>5</sup>/<sub>8</sub> by 17<sup>3</sup>/<sub>8</sub>in. painting: 26.5  
by 38.8cm., 10<sup>7</sup>/<sub>16</sub> by 15<sup>1</sup>/<sub>4</sub>in.

#### PROVENANCE

Sotheby's, London, 8 June 2012, lot 7

£ 700-1,000 € 800-1,100



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## NORTH INDIA, RAJASTHAN, MARWAR

18th century

### Maharaja Bakhat Singh with Courtiers

opaque pigments heightened with gold on paper, framed  
27.25 by 40.8cm., 10¾ by 16½in.

In 1724 Maharaja Bakhat Singh murdered his father Maharaja Ajit Singh in return for the rule of the *thikana* of Nagaur. Whilst at Nagaur, Bakhat built a wonderful pleasure palace that successfully combined Rajput and Mughal architectural elements. Paintings from Bakhat's reign were typically large in scale and highly decorated and often portrayed the Maharaja in a *darbar* scene such as this. In 1751 Bakhat Singh became ruler of Jodhpur but unfortunately his reign only lasted a year. In 1752 he was murdered by his niece, the widow of Maharaja Iswari Singh of Jaipur, who gave him a poisoned robe.

Whether this painting was produced in Nagaur or Jodhpur has not been determined, however Bakhat's youthful features relate closely to an important *jharoka* portrait of the prince painted in c.1735, in the Hodgkin Collection (See Topsfield 2012, no.88).

£ 4,000-6,000 € 4,350-6,600

341

## INDIA

20th century

### Processional Parasol

red and gilt woven fabric, silver-metal-spangles, bamboo, red painted timber, **together with** two yellow and cream linen flags (3)  
overall height of parasol approx. 204cm., 80in.

W £ 80-120 € 100-150

342

## NORTH INDIA, RAJASTHAN, UDAIPUR

circa 1770

### Maharana Ari Singh of Mewar (r.1761-73)

#### Riding an Elephant in Procession

gouache on paper

opaque pigments heightened with gold on paper, framed  
leaf: 26.5 by 47.7cm., 10½ by 18¾in. painting: 21.7 by 42.5cm., 8½ by 16¾in.

After the death of Sangram Singh in 1734, Mewar entered a period of steady decline characterised by a series of ineffectual rulers. Maharana Ari Singh (1761-73) succeeded to the throne upon the death of his nephew Raj Singh (1754-61), possibly by poison. Ari Singh was said to have a vile temper and his oppressive nature further contributed to the disintegration of Mewar. However during his reign there was a prolific production of paintings, usually depicting the Maharana riding in processions or giving chase on the hunt. Unfortunately it was on the hunting field that Ari Singh met his death, assassinated by a Bundi prince in 1773 (See Topsfield 1980, nos.154-180 for further depictions of Ari Singh).

£ 2,000-3,000 € 2,200-3,300



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HOWARD HODGKIN

1932 - 2017

### For Alan I

signed and dated *H.H 2014* in pencil (lower right); inscribed and numbered *I AP 3/5* (lower right)  
carborundum relief with hand-colouring

printed by Andrew's Printworks, Poole, published by Alan Cristea Gallery, London, on Moulin du Gué paper  
sheet: 73.9 by 91.2cm., 29¼ by 36in.  
Executed in 2014, the present work is an Artist's proof (aside from the edition of 30).

*For Alan I* is from a series of seven colour variations of hand-painted carborundum reliefs. The works were produced as a testament to the artist's close working relationship and twenty-year partnership with gallery owner and publisher Alan Cristea.

⊕ £ 5,000-7,000 € 5,500-7,700

"Whenever Howard had finished a group of prints, I would go round to his studio and he would read off the titles to me. Sometimes he would make me guess, a very nerve-racking process and the closest I ever got was in suggesting that a print that he had named "Dawn" might be called "Dusk". In the case of "Green Thoughts", the group of prints that we published in 2014 which referenced a poem by Andrew Marvell, all of the titles made sense until we got to an image of what appeared to be an unexploded bomb in a sea of blood – not at all lyrical, rustic or pastoral. This print he declared was called "For Alan". My first thought was that he must be referring to Alan Hollingshurst, the celebrated novelist and a friend of Howard's but, no, it turned out to be for me. Flattered and embarrassed, I rather foolishly asked whether he thought of me as an bomb on a short fuse. He just chuckled but he must have liked the composition because he went on to make six further colour variations of the same composition."

ALAN CRISTEA, 2017





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## NORTH INDIA, RAJASTHAN, KOTA

early 20th century

### Caparisoned Elephant

gouache on paper

opaque pigments on paper, framed  
55 by 70.3cm., 21<sup>5</sup>/<sub>8</sub> by 27<sup>5</sup>/<sub>8</sub>in.

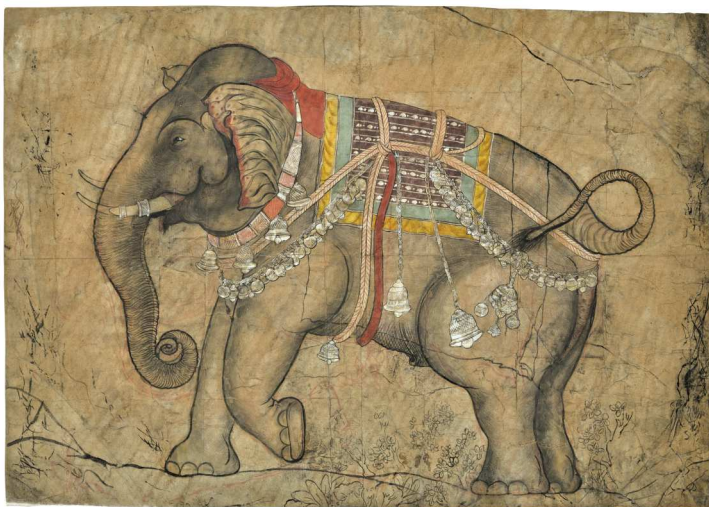
#### EXHIBITED

*Magnificent Obsessions: The Artist as Collector*,  
Barbican Centre, London (12 February - 25 May  
2015); Sainsbury Centre for Visual Arts, Norwich  
(12 September 2015 - 25 January 2016)

#### LITERATURE

L. Yee, *Magnificent Obsessions: The Artist as  
Collector*, exhibition catalogue, Barbican Centre,  
London, 2015

£ 2,000-3,000 € 2,200-3,300



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345

## NORTH INDIA, RAJASTHAN, KOTA

20th century

### Caparisoned Elephant

gouache on paper

opaque pigments on paper, framed  
49 by 69.3cm., 19<sup>1</sup>/<sub>4</sub> by 27<sup>1</sup>/<sub>4</sub>in.

£ 1,500-2,000 € 1,650-2,200



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## PERSIA

17th century

### An Ottoman Ruler on an Elephant

gouache on paper with drawing

opaque pigments heightened with gold on paper  
leaf: 43.8 by 34.4cm., 17¼ by 13½in. painting: 25  
by 20.6cm., 9⅞ by 8⅓in.

This intriguing miniature painted by a Persian artist depicts an Ottoman prince riding an Indian elephant. Surrounded by swirling cloud scrolls the ruler is seated in a gold howdah holding a cup in his hand and a bottle at his side. His elephant is heavily caparisoned with elaborate gold trappings and a richly decorated saddlecloth finely decorated with cloudbands and floral arabesques.

A large central subject and absence of a pictorial landscape is a characteristic of later Safavid painting where there was a move towards portraiture and idealised figures.

The depiction of an Ottoman subject and an Indian elephant is indicative of the cosmopolitan nature of the Safavid court during the seventeenth century

£ 4,000-6,000 € 4,350-6,600



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## NORTH INDIA, RAJASTHAN, UDAIPUR

18th century

### Maharaja Jagat Singh II (r.1734-52) Riding an Elephant with Attendants

gouache on paper

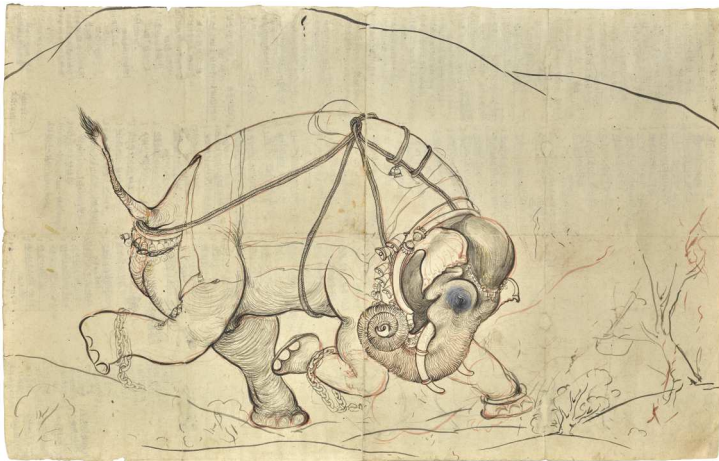
opaque pigments heightened with gold on paper,  
framed  
28 by 27.8cm., 11 by 10⅞in.

£ 1,500-2,500 € 1,650-2,750



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## NORTH INDIA, RAJASTHAN

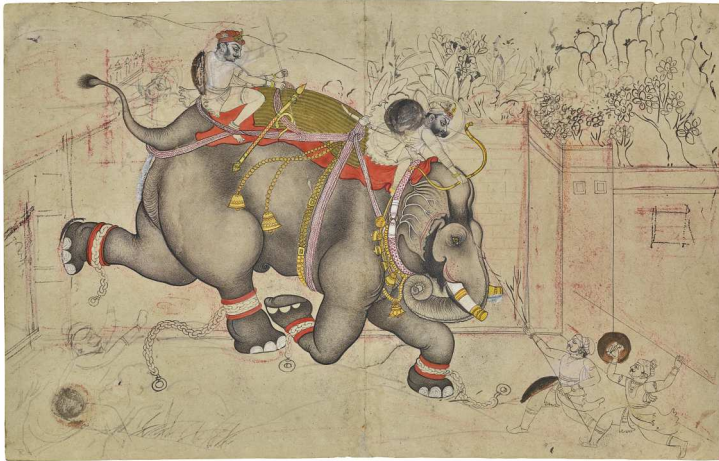
Kota style, 19th or 20th century

### Rampaging Elephant

gouache on paper

black ink heightened with colour on paper, framed  
42.2 by 67cm., 16<sup>5</sup>/<sub>8</sub> by 26<sup>3</sup>/<sub>8</sub>in.

£ 800-1,200 € 900-1,350



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## NORTH INDIA, RAJASTHAN

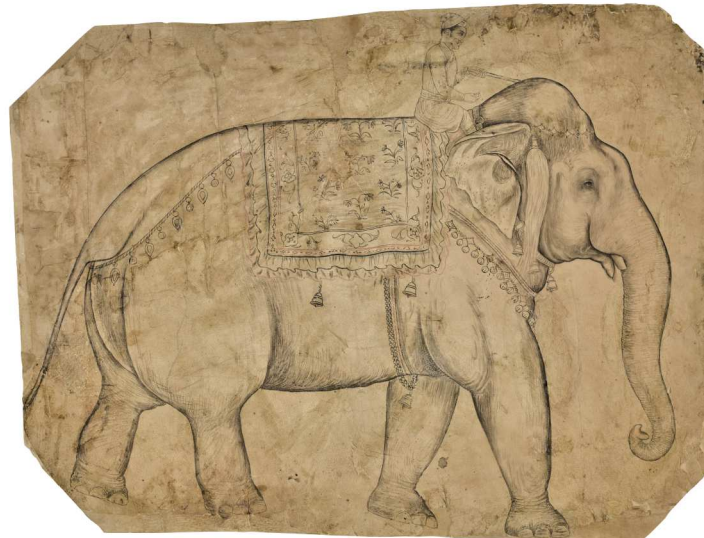
Kota style, 20th century

### Two Mahouts on Rampaging Elephant

gouache on paper

black ink heightened with colour and white on paper, framed  
32.3 by 51.4cm., 12<sup>3</sup>/<sub>4</sub> by 20<sup>1</sup>/<sub>4</sub>in.

£ 1,000-1,500 € 1,100-1,650



350

350

## NORTH INDIA

Mughal, late 17th / 18th century

### Elephant and Mahout

gouache on vellum

black ink heightened with colour on parchment, framed  
28.2 by 36.8cm., 11<sup>1</sup>/<sub>8</sub> by 14<sup>1</sup>/<sub>2</sub>in.

£ 300-500 € 350-550



351

# NORTH INDIA, RAJASTHAN, KOTA

19th century or later

## **Mahout Riding an Elephant**

gouache on paper

black ink and opaque pigment on paper  
23.8 by 27.2cm., 9<sup>3</sup>/<sub>8</sub> by 10<sup>3</sup>/<sub>4</sub>in.

£ 300-400 € 350-450



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# NORTH INDIA, RAJASTHAN

Kota style, 20th century

## **Mahouts with an Enraged Elephant**

gouache on paper

opaque pigments heightened with gold on paper,  
framed  
28 by 39cm., 11 by 15<sup>3</sup>/<sub>8</sub>in.

£ 400-600 € 450-700



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# NORTH INDIA, RAJASTHAN, KOTA

late 19th or 20th century

## **Two Elephants Fighting**

gouache on paper

black ink pigments heightened with red on paper,  
framed  
26.3 by 33.5cm., 10<sup>3</sup>/<sub>8</sub> by 13<sup>3</sup>/<sub>16</sub>in.

£ 400-600 € 450-700



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## PROBABLY SAMARQAND

circa 15th century

### Two Large Timurid Pottery Tiles

glazed earthenware

decorated in the cuerda seca technique with cobalt blue, turquoise and manganese, *each mounted*

(2)

32.7 by 28.5cm., 12<sup>7</sup>/<sub>8</sub> by 11 1/4in.; 32.5 by 28.5cm., 12<sup>3</sup>/<sub>4</sub> by 11 1/4in.

#### PROVENANCE

Bonhams, London, 15 April 2010, lot 198

£ 2,000-3,000 € 2,200-3,300



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## OTTOMAN SYRIA

late 16th/17th century

### Two Damascus Pottery Border Tiles

glazed fritware

decorated in underglaze apple green, cobalt blue, turquoise and mauve with black outlines, *mounted together*

(2)

each: 11.7 by 23.6cm.; 11.8 by 23.5cm.; 4<sup>5</sup>/<sub>8</sub> by 9 1/4in., 4<sup>5</sup>/<sub>8</sub> by 9 1/4in.

#### LITERATURE

Arthur Milner, *Damascus Tiles*, New York, 2015, fig.6.105, p. 289

£ 2,000-3,000 € 2,200-3,300

356

## OTTOMAN SYRIA

late 16th/17th century

### Damascus Pottery Border Tile

glazed fritware

decorated in underglaze cobalt blue, turquoise border, khaki green and mauve with black outlines, cintamani design, *mounted*

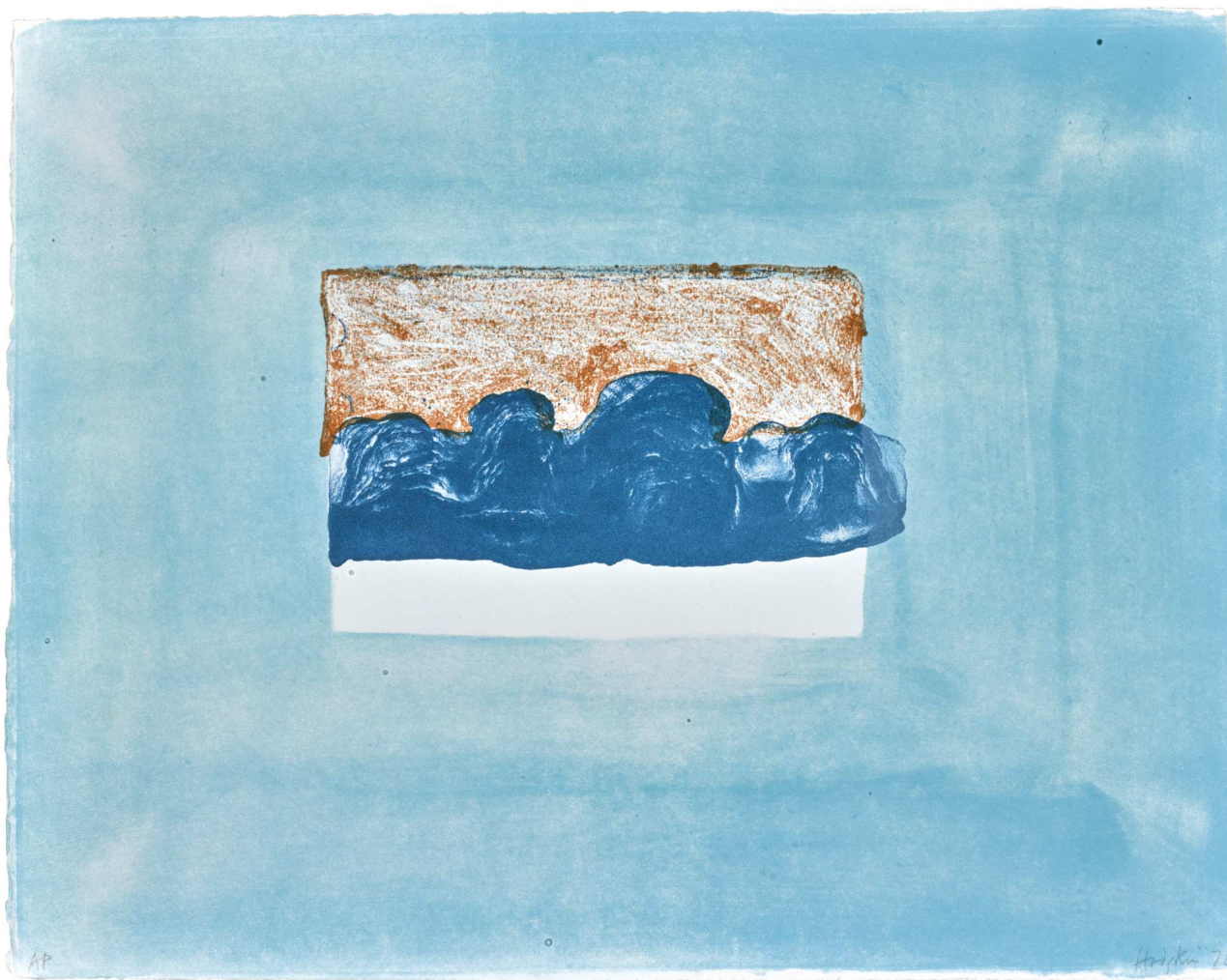
11.2 by 26.6cm., 4<sup>7</sup>/<sub>16</sub> by 10<sup>7</sup>/<sub>16</sub>in.

#### PROVENANCE

Bonhams, London, 29 April 2004, lot 352

£ 5,000-7,000 € 5,500-7,700





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## OTTOMAN SYRIA

late 16th/17th century

### Two Damascus Pottery Tiles

glazed fritware

decorated in underglaze cobalt blue, apple green, turquoise and mauve highlights with black outlines, part of panel with vase composition, both tiles mounted together

(2)  
each: 26.8 by 26.8cm., 10½ by 10½in.; together:  
53.7 by 26.8cm., 21½ by 10½in.

#### PROVENANCE

ex-collection Lockwood de Forest II (1850-1932)  
Anthony Slayter-Ralph, California

£ 2,000-3,000 € 2,200-3,300

358

## HOWARD HODGKIN

1932 - 2017

### After Luke Howard

signed and dated *Hodgkin '76* in pencil (lower right); numbered *AP* (lower left)  
lithograph printed in colours, from *For John Constable*

printed by Aymestry Water Mill, Herefordshire,  
published by Bernard Jacobson Ltd., London, on  
TH Saunders paper  
sheet: 44.7 by 56.8cm., 17½ by 22¼in.  
Executed in 1976, the present work is an Artist's  
proof (aside from the edition of 100).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London,  
2003, no. 25

Produced with Ian Lawson at Aymestry Water Mill in Herefordshire, *After Luke Howard* was commissioned by Bernard Jacobson to celebrate the bi-centenary of John Constable's birth. Hodgkin, along with nineteen other artists, paid tribute to Constable by producing a print for the portfolio 'For John Constable'.

"Hodgkin, who is a distant relative of Luke Howard F. R. S., the inventor of the classification of cloud formations, made a lithograph of a cloud formation. In honouring Constable as the great painter of clouds, Hodgkin simultaneously paid tribute to the forebear after whom he had been named. *After Luke Howard* is loosely based on drawings by Luke Howard at the Courtauld Institute of Art in London." (Liesbeth Heenk, *Howard Hodgkin's Printed Oeuvre*, 2003)

⊕ £ 1,000-1,500 € 1,100-1,650





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HOWARD HODGKIN

1932 - 2017

### Blue Skies, Nothing But Blue Skies

lithograph printed in blue on thin paper, crumpled, contained in the original blue paper-covered box

published by Momart, London, as part of their annual limited edition Christmas card series

overall: 13.2 by 5.8 by 4cm., 5¼ by 6¼ by 1½in.

Executed in 2002, the present work is from the edition of an unknown size.

Since 1984 Momart has maintained an annual tradition of publishing a Christmas Card by an artist they have an established relationship with. For this project Momart collaborated with celebrated contemporary artists including Lucian Freud, Ron Mueck, David Hockney, Anthony Caro and many more.

⊕ £ 200-300 € 250-350

360

VARIOUS ARTISTS

### Momart Christmas gifts

eight multiples of various mediums

including HO HO HO by Damien Hirst, NATIVITY by Paul McDevitt, PERCEVAL by Sarah Lucas, JESUS SANDALS by Toby Ziegler & Joel Peers, FOUND COIN by Gavin Turk, MEMORABILIA by Glenn Brown, UNTITLED by Patrick Hughes, and LAST LAUGH by Clare Woods

(8)

Executed between 1997 and 2015, the present works were published by Momart, London, in limited editions.

⊕ £ 600-800 € 700-900



361



360

361

TRACEY EMIN, R.A.

b.1963

### Be Faithful to Your Dreams

machine-embroidered cotton handkerchief, with the original plastic case and greeting card

published by Momart, London, as part of their annual limited edition Christmas card series

40.5 by 40.5cm., 16 by 16in.

Executed in 1999, this work is from the edition of unknown size.

⊕ £ 300-500 € 350-550

362

DAMIEN HIRST

b.1965

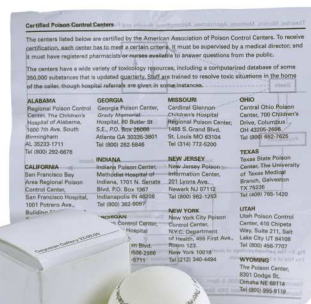
### Invitation

the multiple, comprising a transfer-print on plastic ping pong ball, with the accompanying exhibition invitation to *Theories, Models, Methods, Approaches, Assumptions, Results and Findings*, Gagosian Gallery, New York

contained in the original white cardboard box the box: height: 4cm., 1½in.

Executed in 2000, the present work is from the edition of an unknown size.

⊕ £ 100-200 € 150-250



362





363

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Sold to benefit the Elton John AIDS Foundation

**DAMIEN HIRST**

b.1965

**All you Need is Love Love Love**

signed and inscribed 'for Howard, Thanks for your amazing generosity I owe you big time!!! Damien Hirst xx' in pencil (lower right); numbered 83/150 (lower left)

screenprint in colours

on wove paper

sheet: 114.6 by 100cm., 41 $\frac{1}{8}$  by 39 $\frac{3}{8}$ in.

Executed in 2008, the present work is number 83 from the edition of 150.

Hodgkin donated his painting *House* to Sotheby's Red Auction (14<sup>th</sup> February, 2008) organised with Bono and Damien Hirst to raise funds to fight AIDS in Africa. Hirst sent the inscribed screenprint to Hodgkin in thanks.

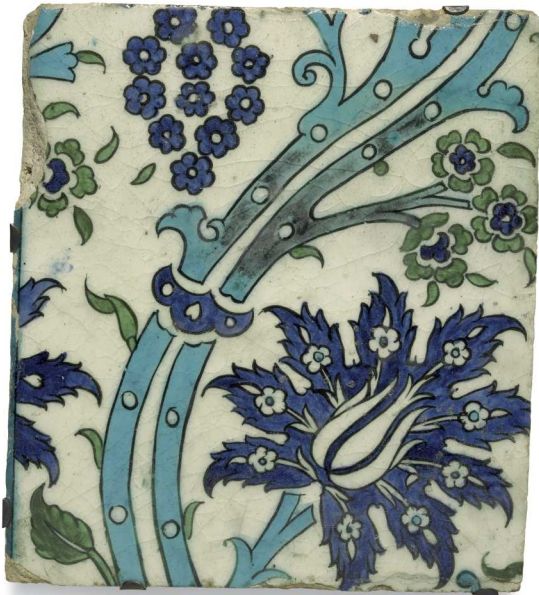
⊕ £ 10,000-15,000 € 10,900-16,300



Howard Hodgkin, *House*, 2005-2007

© Estate of Howard Hodgkin





364

364

## OTTOMAN SYRIA

late 16th/17th century

### Damascus Pottery Border Tile with Sinuous Vine

glazed fritware

decorated in underglaze cobalt blue, turquoise, and apple green with black outlines, foliate vine, *mounted*  
28.4 by 25.6cm., 11<sup>3</sup>/<sub>16</sub> by 10in.

Just as Hodgkin loved Iznik tiles, so too did he collect Damascus pottery tiles, which borrowed from the Iznik repertoire but developed at a slighter later stage. Although these follow a less rigid symmetry, toned colour palette, and runny glaze, they are appreciated for their spontaneous designs. The English Pre-Raphaelite artist, Frederic, Lord Leighton (1840-96), created an Arab Hall filled with Damascus pottery tiles in his London home, known as 'Leighton House', following a trip to Damascus in 1873.

£ 4,000-6,000 € 4,350-6,600



365

365

## OTTOMAN SYRIA

late 16th/17th century

### Damascus Pottery Border Tile with Band Containing Tulips

glazed fritware

decorated in underglaze dark blue and turquoise, khaki green with black outlines, with border and foliate vine, *mounted*  
25.5 by 25cm., 10 by 9<sup>7</sup>/<sub>16</sub>in.

£ 3,000-4,000 € 3,300-4,350



366

## MAMLUK DAMASCUS, SYRIA

15th century

### Hexagonal Pottery Tile

glazed fritware

decorated in underglaze cobalt blue, turquoise and black,  
*mounted*

19.6 by 17.4cm., 7¾ by 6⅞in.

#### PROVENANCE

Bonhams, London, 9 June 2010, lot 38

ex-Jacques Desenfans collection (1920-1999)

£ 2,000-3,000 € 2,200-3,300



366

367

## CHINA

Qing dynasty, 18th century

### Tile

gilded blue and white porcelain

printed with a central rosette, lappet shaped panels to each  
corner below a border of foliate scrolls  
18.5 by 18.3cm., 7 by 7in.

£ 150-250 € 200-300



367

368

## MAMLUK SYRIA

early 15th century

### Border Pottery Tile

glazed fritware

decorated in underglaze cobalt blue, turquoise and black, a  
stylised heron catches a fish, *mounted*  
14 by 17.5cm., 5½ by 6⅞in.

#### PROVENANCE

Christie's, London, 5 October 2010, lot 146

This elegant tile combines Middle Eastern and Far Eastern motifs as characteristic of Mamluk pottery which was influenced by the influx of Chinese blue and white ceramics into the Middle East in the late fourteenth century; note the painterly quality of the Chinese-style crane shown in the act of catching a fish.

£ 4,000-6,000 € 4,350-6,600



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HOWARD HODGKIN

1932 - 2017

### Strictly Personal

signed and dated *HH MMI* in pencil (lower right);  
inscribed and numbered *AP 6/15* (lower left)  
etching with aquatint and carborundum printed in  
colours, with hand-colouring by Jack Shirreff

printed by 107 workshop, Wiltshire, published by  
Alan Cristea Gallery, London, on cotton paper  
sheet: 30 by 34.3cm., 11¾ by 13½in.

Executed between 2000 and 2002, the present  
work is an Artist's proof (aside from the edition  
of 55).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London,  
2003, no. 109

⊕ £ 2,500-3,500 € 2,750-3,850

370

EUROPE

19th century or later

### Iznik-style Pottery Tile

glazed fritware

polychrome underglaze decoration  
25.3 by 25.3cm., 10 by 10in.

£ 1,000-2,000 € 1,100-2,200





370

371

## OTTOMAN SYRIA

late 16th century

### Damascus Pottery Tile

glazed fritware

decorated in underglaze cobalt blue, turquoise, apple green and mauve with black outlines, carnations, *mounted*  
25.8 by 25.8cm., 10 $\frac{1}{8}$  by 10 $\frac{1}{8}$ in.

#### LITERATURE

Arthur Milner, *Damascus Tiles*, New York, 2015, fig.6.87, p.280

£ 3,000-4,000 € 3,300-4,350



371



372

372

## OTTOMAN SYRIA

late 16th/17th century

### Damascus Pottery Tile

glazed fritware

decorated in underglaze cobalt blue, turquoise, apple green and mauve with black outlines, leafy stems, *mounted*  
21.3 by 26cm., 8 $\frac{3}{8}$  by 10 $\frac{1}{4}$ in.

£ 2,000-3,000 € 2,200-3,300



373

373

## OTTOMAN SYRIA

late 16th century

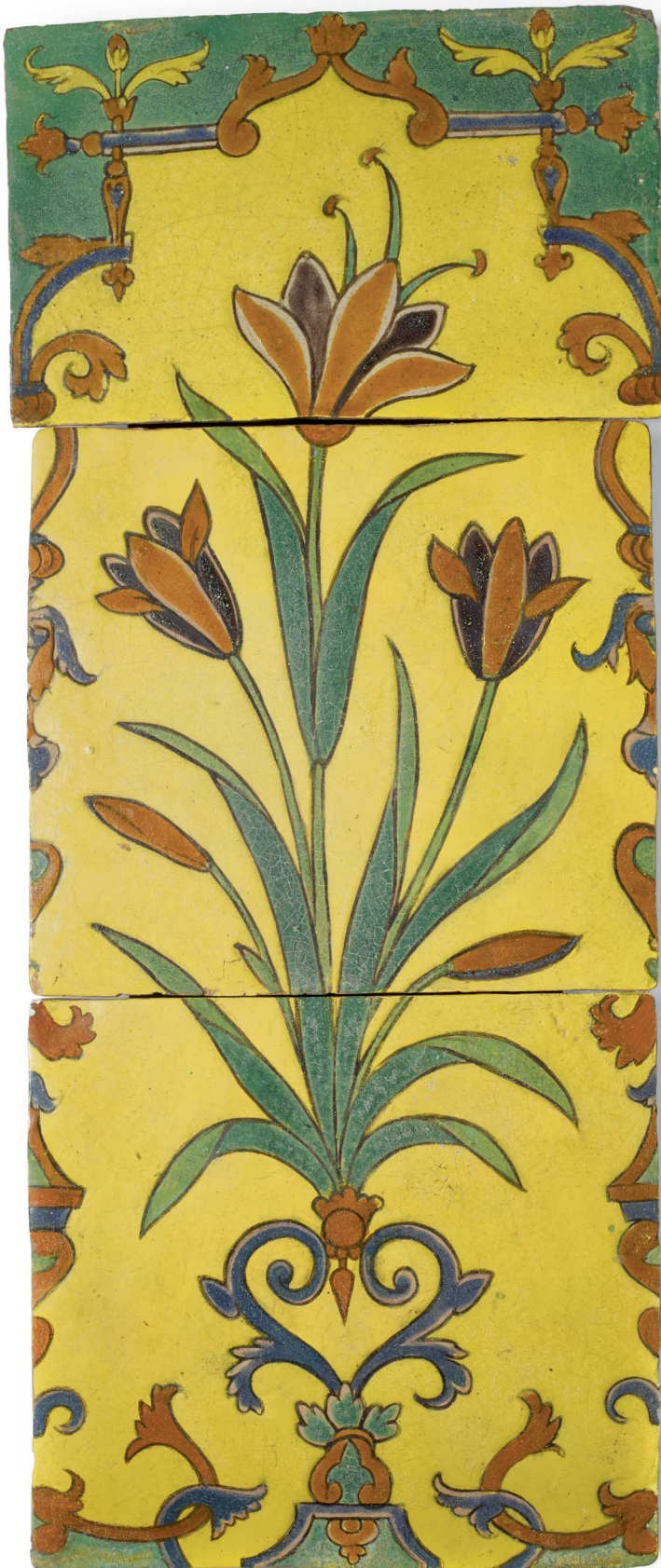
### Damascus Pottery Tile

glazed fritware

decorated in underglaze cobalt blue, turquoise, apple green and mauve with black outlines, *breaks and associated restoration*, *mounted*  
26 by 26cm., 10 $\frac{1}{4}$  by 10 $\frac{1}{4}$ in.

£ 3,000-4,000 € 3,300-4,350





374

## NORTH INDIA OR LAHORE

17th century

### Mughal Pottery Tile Panel

glazed earthenware

decorated in the cuerda seca technique with yellow, orange, green, blue and manganese glazes, three tiles mounted together

(3)

together, approximately: 48.8 by 20.5cm., 19¼ by 8in.

These tiles most probably came from Lahore, one of the principal centres of cuerda seca tile manufacture and home to some of the greatest Mughal monuments constructed under the patronage of Emperors Jahangir (1605-27) and Shah Jahan (1628-58). The cuerda seca technique uses a 'resist' application between the colours which gives a distinct separation between them and clarity of line that is particularly effective on architectural decoration. Robert Skelton has made the observation that "[...] even in recent times, the makers of glazed tiles (kashigars) have been Muslims whereas Hindu builders (sutradhars) have restricted themselves to working with unglazed terra-cotta" (*Arts of India*, 1550-1900, ed. J. Guy and D. Swallow, Victoria and Albert Museum, London, 1990, p. 46).

It is uncommon for Mughal cuerda-seca tiles and tile-panels such as the present example to appear on the market which makes these from Hodgkin's collection even more exceptional. In light of the artist's passion for India, it follows that he should have amassed such a beautiful group. The Victoria and Albert Museum in London has a large collection of Indian cuerda seca tiles, most of which came from Richard Poyser, Veterinary Major, Army Veterinary Department, Meert, NWP. Published on the museum's website is an interesting anecdote on the way in which the group was acquired by the Lieutenant-Colonel, and is very telling of their origin: "On his return to England in 1898 as Lieutenant-Colonel, he wrote to Caspar Purdon Clarke, Director of the South Kensington Museum, 'I may add for your private information, that the old Indian tiles, which took me nearly 7 years to collect & which, as you are aware, are exceedingly difficult to obtain for many reasons, all came - excepting two - from Lahore & its neighbourhood where the tombs still stand to which they belonged, & some details will be found on the back of each & of an authentic nature.'"

£ 10,000-15,000 € 10,900-16,300

374









375

375

## MUGHAL INDIA, POSSIBLY JAIPUR

probably 17th/18th century

### Single Niche (Qanat) Tent Panel

stencilled velvet, applied gilding  
mounted: 139 by 109cm; 4ft 7in by 3ft 7in; textile  
approximately 132 by 102cm; 4ft 4in by 3ft 4in.

#### PROVENANCE

Christie's, London, 13 October 2004, Lot 46

There is a directly comparable five niche *Floral Tent Panel*, circa 1635, in the Metropolitan Museum of Art, New York (Acc.No. 1981.321), worked in the same technique on velvet, which has narrow relief strips across the top and bottom with an alternating design of a cypress tree and flowering shrub. There is a very similar single niche panel, probably Jaipur (possibly Rajasthan), catalogued as 18th century (184 by 138cm) in the Victoria & Albert Museum, London (IM.30-1936).

For discussion of Mughal tent furnishings, see Guy, John and Swallow, Deborah, *Arts of India 1550-1900*, V&A Publications, London, 1990, p. 75; where it is noted that 'When the court travelled, a vast city of tents would be created for each evening's halt...The whole collection had to be duplicated so that one set could always be sent on ahead and erected to await the arrival of the emperor and his followers.'

For a pair of double niche *Qanat* tent panels in this sale, see lot 186. See also lot 162 for a print, *Bleeding*, possibly inspired by this textile niche panel.

W £ 5,000-7,000 € 5,500-7,700





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## NORTH INDIA OR LAHORE

17th century

### Two Mughal Pottery Tiles

glazed earthenware

decorated in the cuerda seca technique with yellow, orange, green, blue and manganese glazes, both tiles mounted together (2)

together: 20.8 by 39cm., 8<sup>3</sup>/<sub>16</sub> by 15<sup>3</sup>/<sub>16</sub>in.

#### PROVENANCE

Christie's, London, *A Window On The Orient - A Distinguished Private Collection*, 4 November 2010, lot 264

These tiles most probably came from Lahore, one of the principal centres of cuerda seca tile manufacture and home to some of the greatest Mughal monuments constructed under the patronage of Emperors Jahangir (1605-27) and Shah Jahan (1628-58). The cuerda seca technique uses a 'resist' application between the colours which gives a distinct separation between them and clarity of line that is particularly effective on architectural decoration. Robert Skelton has made the observation that "[...] even in recent times, the makers of glazed tiles (*kashigars*) have been Muslims whereas Hindu builders (*sutradhars*) have restricted themselves to working with unglazed terra-cotta" (*Arts of India, 1550-1900*, ed. J. Guy and D. Swallow, Victoria and Albert Museum, London, 1990, p. 46).

£ 10,000-15,000 € 10,900-16,300





377

378

## NORTH INDIA OR LAHORE

17th century

### Mughal Pottery Tile

glazed earthenware

decorated in the cuerda seca technique with yellow, orange, green, blue and manganese glazes, rosette in vase, mounted 18.5 by 20cm., 7¼ by 7⅞in.

#### EXHIBITED

*State of the Art: Ideas and Images*, Documentary, London, 1980s

<https://howard-hodgkin.com/resource/state-of-the-art-ideas-and-images-in-the-1980s>

£ 3,000-5,000 € 3,300-5,500

377

## NORTH INDIA OR LAHORE

17th century

### Mughal Pottery Tile

glazed earthenware

decorated in the cuerda seca technique with yellow, orange, green, blue and manganese glazes, with floral bouquet, mounted

18 by 16cm., 7 by 6¼in.

#### EXHIBITED

*State of the Art: Ideas and Images*, Documentary, London, 1980s

<https://howard-hodgkin.com/resource/state-of-the-art-ideas-and-images-in-the-1980s>

£ 3,000-5,000 € 3,300-5,500



378

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## NORTH INDIA OR LAHORE

17th century

### Mughal Pottery Tile

earthenware

decorated in the cuerda seca technique with yellow, orange, green, blue and manganese glazes, mounted

17.8 by 19.8cm., 7 by 7¾in.

£ 3,000-5,000 € 3,300-5,500



379



380

## CENTRAL PERSIA, PROBABLY ISPHAHAN

mid 17th century, possibly earlier

### Palmette and Cloudband Carpet Fragment

wool, pile

stretcher: 95 by 58cm; 3ft 2in by 1ft 11in; textile visible approximately 95 by 58cm., 3ft 2in by 1ft 11in.

#### PROVENANCE

B.C. Holland Gallery, Chicago, Illinois;  
Sotheby's New York, 24 April 2013, lot 220

On the basis of Jessica Hallett's study in *Carpets and Textiles in the Iranian World 1400 – 1700*, Chpt VI, 'From the Looms of Yazd and Isfahan - Persian Carpets and Textiles in Portugal', pp. 90 – 123, we can attribute the present lot to the second of three chronological 17<sup>th</sup> century design types. Possibly even the first and earliest, however in the absence of a border design we cannot say with certainty. Attributing any city production work to one of the various 17th century court weaving centres remains challenging and there is some disparity in the cataloguing of these Safavid courtly works. However it is largely accepted that the main production centre for these prized and expensive commodities was the city of Isfahan where Shah Abbas II (1632 – 1666) moved his court in 1643.

If we accept that a higher calibre of design and palette of colour would indicate a work from the imperial capital, the offered lot could well have originated from there. The intensity and richness of the crimson ground is beguiling and the beautiful drawing of the 'C' scrolls, palmettes and cloudbands, remarkable. A carpet incorporating very similar drawing of these motifs, formerly in the Corcoran collection, sold Sotheby's New York, 5 June 2013, lot 4; in particular the large saffron palmette in the present lot is highly similar to those in the Corcoran example. Also another fragment, possibly from the same carpet, sold Sotheby's London, 28 April 2004, lot 5. This offered carpet fragment is enticing and leaves the viewer in wonder at how magnificent it would have been in its complete state, a thought-provoking and imaginative work.

W £ 8,000-15,000 € 8,700-16,300



380

381

## CENTRAL PERSIA, PROBABLY ISPHAHAN

17th century

### 'In and Out' Palmette Carpet Border Fragment

wool, pile

**together with** a smaller fragment, with large palmettes and red ground, possibly from the same carpet (63 by 50cm; 2ft by 1ft 8in.) *illustrated on-line*

(2)  
approximately 72 by 53cm; 28 by 21in.

An Isfahan carpet with a similar shade of forest green in the palmettes and magenta in the field sold at Sotheby's London, 24 February 2015, lot 221.

W £ 500-1,000 € 550-1,100



381





382 (part)



382 detail (part)



383



384

382

## PROBABLY FRANCE

mid 18th century

### Brocade Fragment

woven, silk and metal thread

**together with** two loose lengths of original loom width French floral silk brocade, with repeat motif of garden motif with watering can and exuberant plants and cauliflower form, on cream coloured ground, 17th century (approximately 187 by 55cm), *illustrated on-line*

(3)

mounted: 105 by 29cm; 3ft 5in by 11in; textile visible approximately 100 by 25½cm; 39 by 10in.

W £ 200-300 € 250-350

383

## FRANCE

17th century

### Needlework Fragment Panel

polychrome silk, basket stitch

framed: 63 by 62cm; 25in by 4in; textile visible approximately 40 by 43cm., 16in by 17in.

W £ 400-600 € 450-700

384

## PERSIA

19th century

### Two Qajar Pottery Tiles

glazed earthenware

decorated in the cuerda seca technique with bright polychrome painted glazes, *set together in one mount*

(2)

20 by 19.3cm., 7⅞ by 7½in.; and 19.5 by 19.5cm., 7⅞ by 7⅞in.

### PROVENANCE

Christie's, London, 30 April 2004, lot 139

£ 2,000-3,000 € 2,200-3,300



385

## NORTH INDIA OR LAHORE

17th century

### Two Mughal Pottery Tiles

glazed earthenware

decorated in the cuerda seca technique with yellow, orange, green, blue and manganese glazes, *both tiles mounted together*  
(2)

together: 30.5 by 20.5cm., 12 by 8in.

#### PROVENANCE

Sotheby's, London, 12 October 2005, lot 112

£ 6,000-8,000 € 6,600-8,700



385

386

## GERMANY

18th century

### Pair of Reliefs with Flowers

wood

with old auction labels to the reverse and a note inscribed in pen: *16. Jahrh. / Nürnberg*  
(2)

22.5 by 31.7cm., 8<sup>7</sup>/<sub>8</sub> by 12<sup>1</sup>/<sub>2</sub>in.

£ 2,000-3,000 € 2,200-3,300



386





387

387

## CENTRAL PERSIA, PROBABLY ISPAHAN

17th century

### Palmette and Saz Leaf Carpet Fragment

wool, pile  
mounted: 130 by 110cm; 4ft 3in by 3ft 7in; textile  
visible approximately 130 by 110cm., 4ft 3in by  
3ft 7in.

#### PROVENANCE

Sotheby's New York, 16 November 2011, lot 371

This fragment is very similar to an Isfahan carpet, formerly in the Corcoran collection, sold Sotheby's New York, 5 June 2013, lot 15. The colour palette, border and field design are close in comparison, as are the shapes and colours of the sickle leaves and palmettes. Most notably they both share a black vine trellis, after the 'vase' design, with black 'arrowhead' leaves.

We can attribute the present lot to the third of three chronological Safavid courtly design types through Jessica Hallett's study in *Carpets and Textiles in the Iranian World 1400 – 1700*, Chpt VI, 'From the Looms of Yazd and Isfahan - Persian Carpets and Textiles in Portugal', pp. 90–123.

W £ 1,000-2,000 € 1,100-2,200

388

## NORTH INDIA, RAJASTHAN

19th century

### Courtly Scene in Garden

black ink heightened with colours on paper  
54 by 71cm., 21¼ by 28in.

£ 700-1,000 € 800-1,100



388





389

389

NORTH INDIA, RAJASTHAN,  
UDAIPUR

20th century

**Maharaja Sajjan Singh (r.1874-84)  
in a Palace Garden**

gouache on paper

opaque pigments heightened with gold on paper,  
framed

leaf: 31 by 25.5cm., 12¼ by 10in. painting: 23.2 by  
18cm., 9½ by 7¼in.

£ 400-600 € 450-700



390

390

FRANCE

19th century

**Foliate Inlaid Mirror**

fruitwood, boxwood, ebony, glass

73 by 58cm., 23¾ by 22¾in.

Probably circa 1870.

W £ 500-800 € 550-900

391

PERSIA

19th century

**Two Qajar Mirror Covers**

wood and lacquer

with moulded and painted lacquer floral  
decoration

(2)

both 34.4 by 21.5cm., 13½ by 8½in.

£ 800-1,200 € 900-1,350



391





392



392

## TURKEY

circa 1540-50

### Three Iznik Pottery Tiles

glazed fritware

decorated in underglaze cobalt blue and turquoise, each mounted

(3)

each approximately 17.8cm., 7in.; 21cm., 8¼in.; 21.5cm, 8⅞in.

#### PROVENANCE

The largest: ex-collection of the late Dr. Antonios S. Maillis (1951-2009),

Bonhams, London, 4 October 2011, lot 162

The others: Bonhams, London, 15 April 2010, lot 270

An almost identical tile is illustrated in Nurhan Atasoy and Julian Raby, *Iznik: The Pottery of Ottoman Turkey*, London, 1989, no. 52b, p.57.

£ 3,000-5,000 € 3,300-5,500



393

393

## ITALY, FLORENCE

19<sup>th</sup> century

### Cantagalli Pottery Tile in Iznik Style

glazed earthenware

tin-glazed in cobalt blue, turquoise, red and black outlines, reverse stamped with 'Cantagalli, Firenze'

23.4 by 23cm., 9¼ by 9in.

£ 1,000-2,000 € 1,100-2,200



394

394

## TURKEY OR JERUSALEM

19<sup>th</sup> century

### Kutahya Pottery Tile

glazed fritware

the tile decorated in underglaze dark blue, turquoise and bole red with black outlines, set into metal frame with calligraphic panels set against painted enamel grounds, framed

31.5 by 32cm., 12⅞ by 12⅞in.

£ 800-1,200 € 900-1,350





395

395

Sold to benefit The Paris Review Foundation

**HOWARD HODGKIN**

1932 - 2017

### Books for the Paris Review

signed and dated *HH 97* in pencil (lower right);  
inscribed and numbered *AP 5/10* (lower left)  
etching with aquatint and carborundum printed in  
colours, with hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by  
The Paris Review, New York, on cotton paper  
sheet: 38 by 42cm., 15 by 16½in.

Executed between 1997 and 1999, the present  
work is an Artist's proof (aside from the edition  
of 100).

### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London,  
2003, no. 100

The Paris Review is a quarterly literary magazine,  
established in Paris in the 1950s; the magazine  
later moved to New York in the 1970s. Known  
for publishing early works by notable writers, the  
review also published an ongoing series of prints  
and posters by contemporary artists.

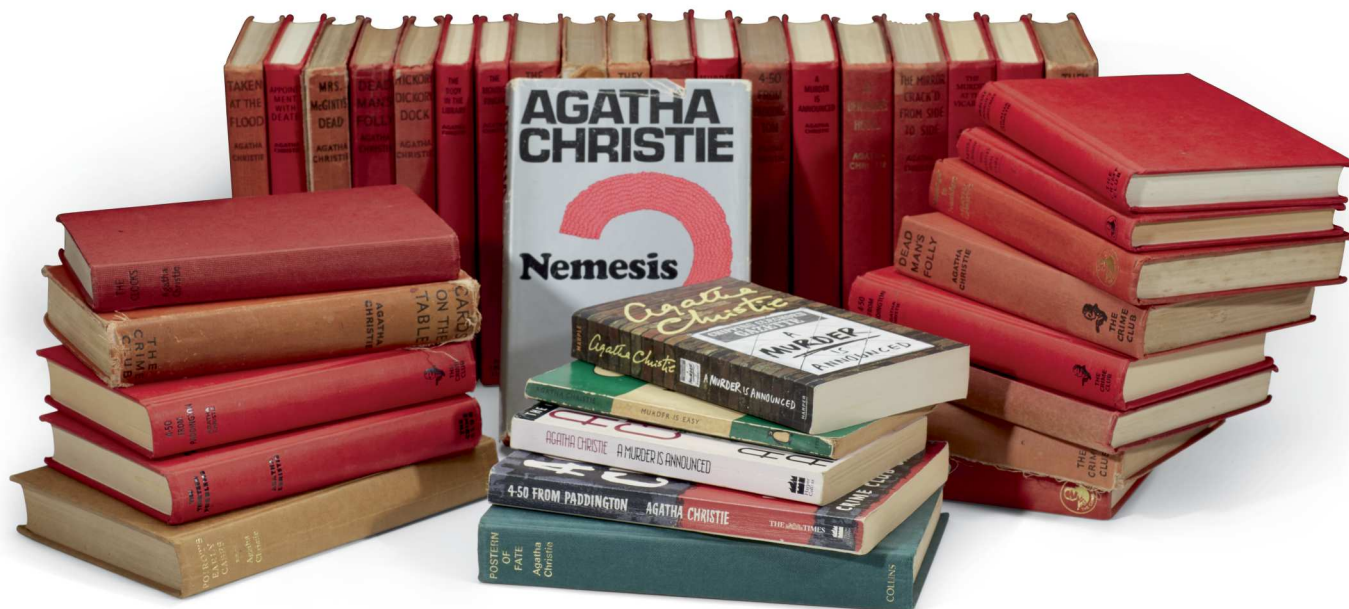
*Books for the Paris Review* shows the increasing  
importance of hand-colouring in Hodgkin's  
work, as the pages of the books in the image are  
created by these gestural brushstrokes.

⊕ £ 2,000-3,000 € 2,200-3,300



“He hid Agatha Christie in his luggage  
and found it a great resource.”

ANTONY PEATTIE



396

AGATHA CHRISTIE

1890-1976

**A Collection of 117 Works by or  
about Agatha Christie**

£ 150-200 € 200-250

397

J.M. BARRIE

1860-1937

**Tommy and Grizel. London:  
Cassell, [1964]**

8vo, half-titles, green or maroon cloth,  
58 copies, sold not subject to return

£ 150-200 € 200-250

398

BRUCE CHATWIN

1940-1989

**On the Black Hill. London:  
Jonathan Cape, [1982]**

Oblong folio, original blue wrappers, spiral bound,  
*minor spotting and staining, 5 loose leaves*  
(pp.204-207; 212-213; 216-217; 220-221), upper  
wrapper only  
360 by 217mm.

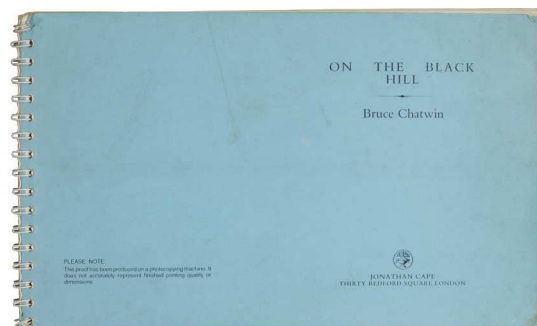
PROOF COPY WITH EXTENSIVE ANNOTATIONS.

£ 100-150 € 150-200

“I’m one of the world experts on  
Agatha Christie. I’ve used some of  
her titles for my paintings - Body in  
the Library, for example. I borrow  
them because it’s easier than  
thinking of them myself.”

HOWARD HODGKIN

*The Telegraph*, 9 March 2017



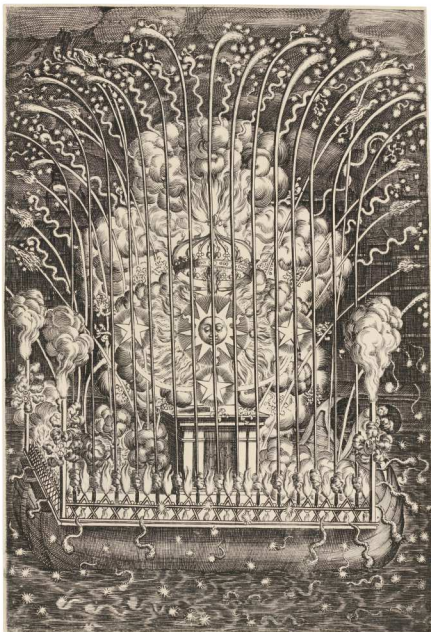
398





Basement Stairwell





400

399

## ART AND HISTORY

### A Collection of 27 Prints and Illustrated Books, Including:

**Candler, Edmund.** The Unveiling of Lhasa. London: Edward Arnold, 1905. 8vo, illustrations, large folding map, 16pp. advertisement at end, dated December 1904, original green cloth gilt, worn

[**Diderot, Denis.** Encyclopédie, ou dictionnaire raisonné des sciences, des arts et des métiers. 1765]. Folio, 4 plates and 2 pp. descriptive text for the entry of Éventailiste, housed together in portfolio

**Jackson, A.V. Williams (editor).** History of India. London: The Grolier Society, [1906-07]. LIMITED EDITION, no. 753 of 1000 copies printed, 8vo, 9 volumes, illustrations (some colour), original maroon buckram

**Pope, Arthur Upham and Phyllis Ackerman, (editors).** A Survey of Persian Art. From Prehistoric Times to the Present. Tokyo: Meiji-Shobo; New-York and London: Oxford University Press; Téhéran: Manafzadeh Group, [1964]. 13 (of 14) volumes, 4to, illustrations (some in colour), original cloth backed with simulated leather gilt, rubbed

£ 300-500 € 350-550

not illustrated



401

400

## FRENCH SCHOOL

17th century

### Untitled (Fireworks Display)

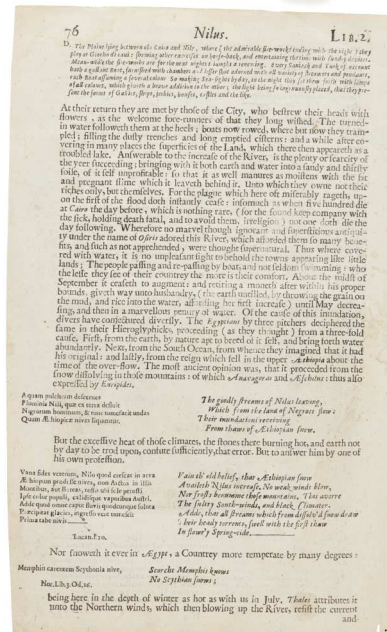
engraving

on laid paper

sheet: 26.5 by 17.6cm., 10⅞ by 6⅞in.

Executed in the early seventeenth century, engraved by R. F. Lugd.

£ 80-120 € 100-150



401 verso

401

## ANONYMOUS

17th Century

### Nilus

engraving, from George Sandys' book A Relation of a Journey begun An: Dom: 1610

on laid paper with printed text

plate: 10 by 13.7cm., 3⅞ by 5⅜in.; sheet: 28 by 16.7cm., 11 by 6⅞in.

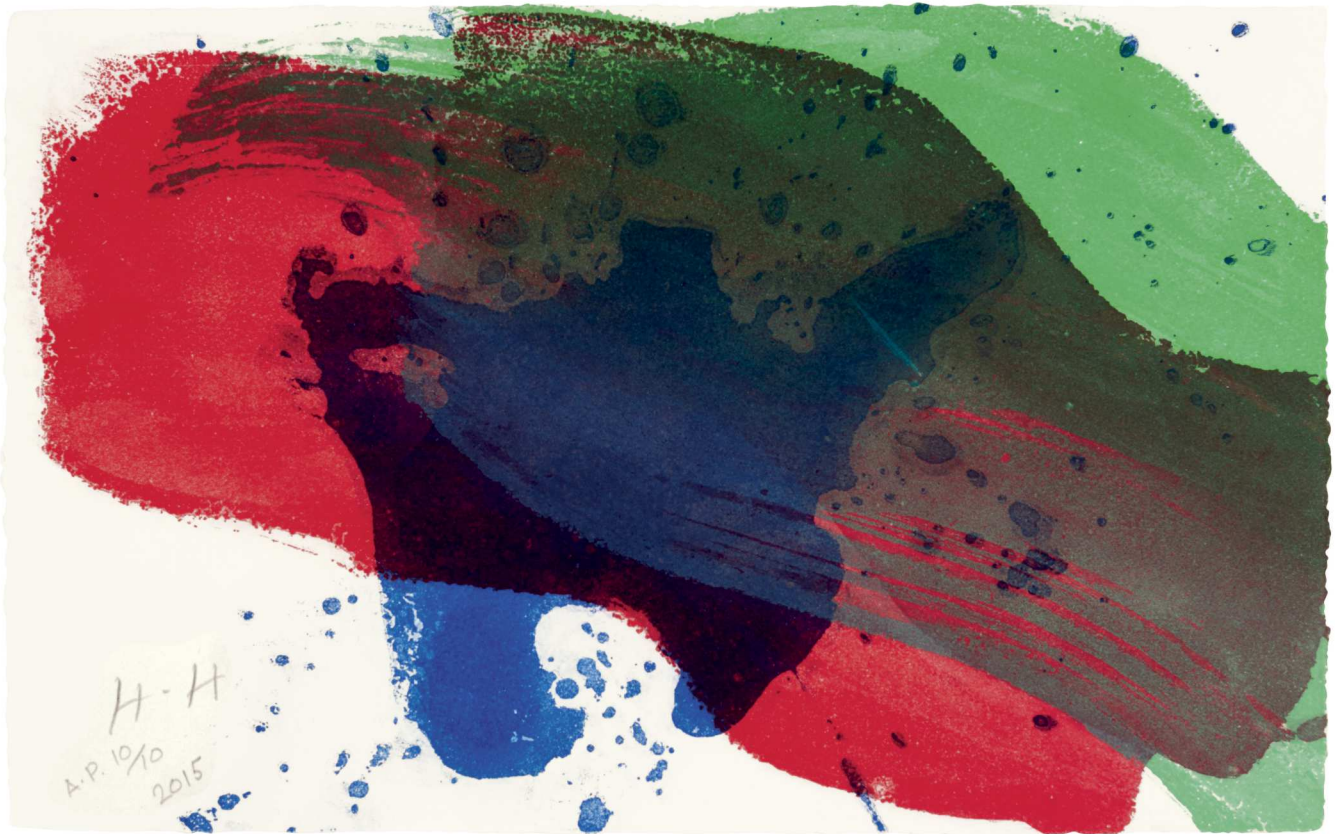
Conceived in 1610.

£ 30-50 € 50-100



401 detail





402

402

HOWARD HODGKIN

1932 - 2017

### For Antony

signed and dated *HH 2015* in pencil (lower left);  
inscribed and numbered *A.P. 10/10* (lower left)  
etching printed in colours

printed by Andrew's Printworks, Poole, published  
by Alan Cristea Gallery, London, on Gue gsm  
paper

sheet: 26.3 by 42.3cm., 10¼ by 16½in.

Executed in 2015, the present work is an Artist's  
proof (aside from the edition of 100).

This work exemplifies the style of Hodgkin's  
final prints. *For Antony* was produced initially  
to contribute towards Antony Peattie's new  
book *The Private Life of Lord Byron*, and upon  
publication will be re-produced as end papers.

A copy of the book will be sent to the buyer upon  
publication in 2018.

⊕ £ 1,200-1,800 € 1,350-2,000











403

## BRITISH SCHOOL

20th Century

### Studies of Nuts and Seeds

indistinctly inscribed (lower left); also inscribed  
Seeds., numbered NO 2. and dated 1953. (on the  
reverse)

watercolour and pencil on paper  
12.5 by 19.5cm., 5 by 7½in.

£ 100-150 € 150-200



404

405

## SCHOOL OF OCTAVIANUS MONTFORT

1571 - 1730

### A Pair of Still-lives with Fruit and Blossoms in Bowls

each watercolour on vellum  
222 by 277 mm; 218 by 290 mm  
(2)

£ 500-700 € 550-800



406 (part)



403

404

## L. BOIRY

19th Century

### Still-Life of Apples and Pears

signed and dated L. BOIRY -1915 - lower left  
oil on canvas  
unframed: 33 by 85cm., 13 by 33½in.

The frame of this work was removed by the  
Artist and incorporated into the work *Britannia,  
Bombay*, 2014-15,

£ 200-250 € 250-300



405 (part)

406

## HENDRIK ADRIAN VAN RHEEDE TOT DRAAKESTEIN

1635-1691

[Amsterdam, 1686-1703]

### [Hortus Indicus Malabaricus]

A collection of engraved botanical plates from  
*Hortus Indicus Malabaricus*, hand-coloured, minor  
repairs and restoration

(4)  
375 by 470mm.

The plates have the names of the plants inscribed  
in Latin, Malabarese, Arabic and ancient Brahmin.

£ 100-150 € 150-200





407

407

## DESIGNED BY MAX GORDON

1931-1990

### Sofa

spun and woven cream wool over a wood and stuffed frame

with two back cushions on a pair of squab-seat cushions, with steel castors  
approximate width 230cm., 7ft. 6½in.

### PROVENANCE

A gift from the designer to Howard Hodgkin.

*The Architect of Choice for Art*, John Russell writing in his obituary of Max Gordon for *The New York Times* in 1990.

Gordon was a designer and architect known to artists, collectors and galleries. He designed exhibition spaces, both public and private and developed strong relationships with those he collaborated. One of his most celebrated spaces was the gallery he created in 1985 for the Saatchi Collection of Contemporary Art on Boundary Road in London. This commission was one of many projects he developed around the world, part of a body of work which was truly international. Hodgkin and Gordon were close friends and he created a small group of works in his memory, these include *Chez Max*, *Memories of Max*, *In Memory of Max Gordon*, *Small Chez Max*. The present lot was a gift from Gordon to Hodgkin.

W £ 300-500 € 350-550

408

## EUROPE

20th century

### Art Deco Sideboard

walnut veneers, ply, pine, oak, marble

with a depository label for Maple & Co.  
79.5 by 235 by 53cm, 31¼ by 92½ by 20¾in.  
Made second quarter 20th century.

W £ 1,500-2,500 € 1,650-2,750



408 detail of top



408





409

409

AFTER JULIUS CAESAR  
IBBETSON

1759 - 1817

**Winter Amusement, A View near  
Hyde Park from the Sluce at the  
East End**

etching with aquatint, engraved by Tookey and  
Eyde

on wove paper

plate: 32 by 39.3cm., 12½ by 15½in.; sheet: 34.4  
by 48.4cm., 13½ by 19in.

Executed in 1787.

£ 50-100 € 100-150

410

EUROPE

17th century and later

**A Large Collection of Prints  
Relating to Eton College**

various types, including lithographs, aquatints  
and engravings, some hand-coloured, all on paper

ranging in date from 1672 to 1903, including two  
by George Winter, A Scene on the Brocas; and  
The Road to Montem, lithographs, from A Few  
Recollections of Eton and Oxford

(27)

the works by Winter, smallest sheet: 43.2 by  
33.8cm., 17 by 13¼in.; the largest sheet: 54.6 by  
42.5cm., 21½ by 16¾in.

See catalogue note at SOTHEBYS.COM

£ 500-1,000 € 550-1,100



410



411

411

AFTER NICOLAS POUSSIN

1594 - 1665

**L'Adoration du veau d'or**

engraving, engraved by Étienne Gantrel

on laid paper

sheet: 49.9 by 69.7cm., 19⅞ by 27⅞in.

LITERATURE

Le Blanc, *Manuel de l'amateur d'estampes*, Paris,  
1856, vol. 2, no. 4

£ 100-200 € 150-250





412

## EUROPE

20th century

### Three Mirrors

rosewood, fruitwood, grained and ebonised wood,  
glass

largest 73 by 47cm., 28¾ by 18½in.

• W £ 120-180 € 150-200

413

## EUROPE

18th-20th century

### Five Mirrors

wood, glass

comprising an example with a Baroque carved  
walnut frame, an Edwardian mahogany and  
parcel-gilt example, losses, a Modern painted and  
parcel-gilt example, a Régence giltwood example,  
early 18th century and a Flemish style repoussé  
brass mounted example

largest 89cm high., 35½in. high.

W £ 300-500 € 350-550



**“He loved mirrors whose glass was so old  
that you could not see your reflection.”**

ANTONY PEATTIE

*Introduction*







414

“Howard insisted his paintings were objects; he incorporated the frames around his panels, painting over them, so that they belonged to the work.”

ANTONY PEATTIE

2017

414

ENGLAND

20th century

### Large Frame

pine, beech

with egg and dart moulding  
285 by 168cm., 112¼ by 66in.  
Made circa 1940.

W £ 100-150 € 150-200

415

EUROPE

19th-20th century

### Unused Frames Removed from the Artist's Studio

various materials including oak, gesso-laid on softwood, gilt-gesso, mahogany, ash

a collection of thirty three picture and mirror frames, two with mirror glass  
various sizes

W £ 300-500 € 350-550



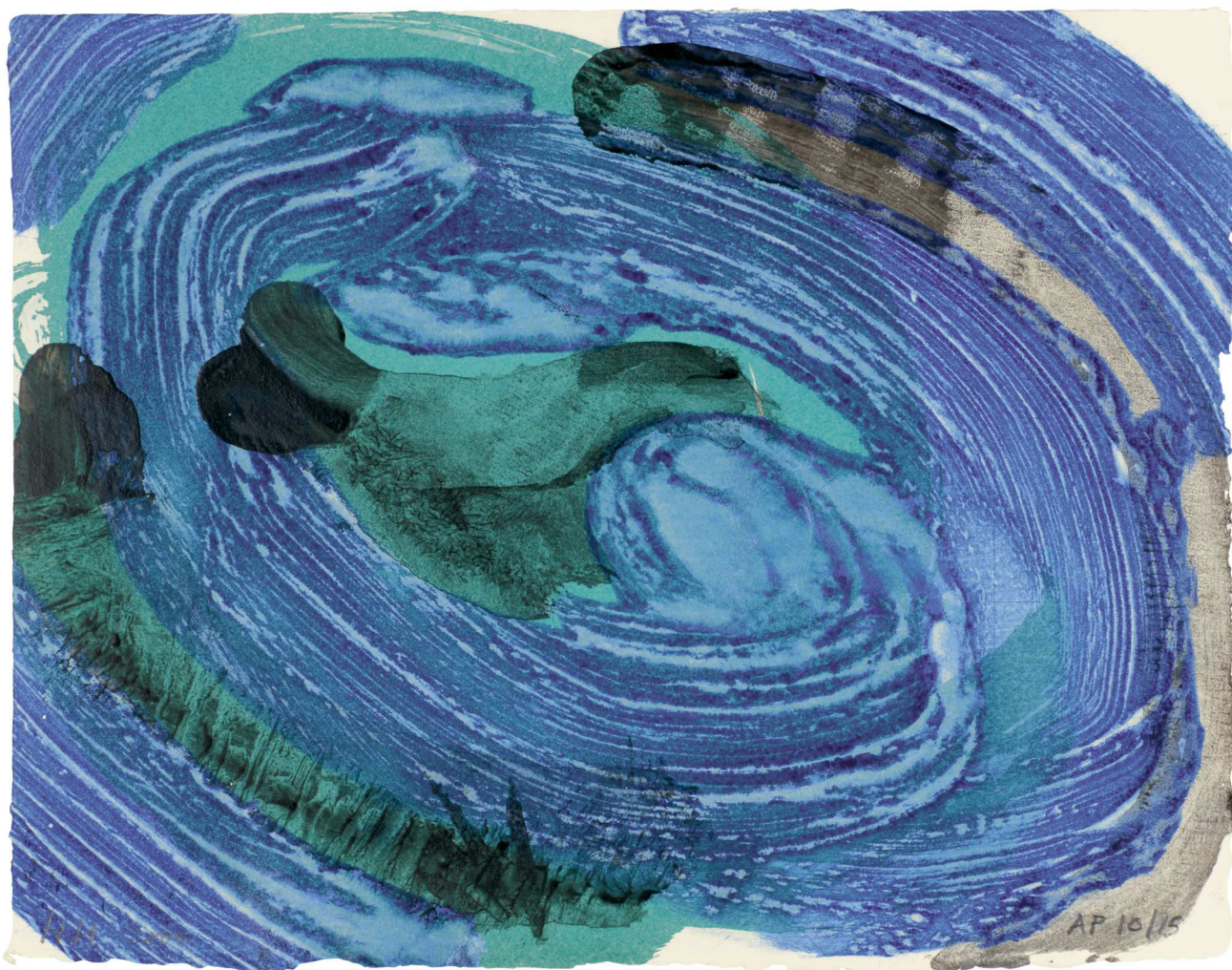
“Yes. The frames contain everything. I’m surprised that frames in twentieth century art have been used so little, because they announce the pictorial object, they announce it as an object, instantly. If you look at Old Master paintings hanging in the gallery with their frames – often totally inappropriate, and the wrong date – nevertheless, the frames say, “here is...” – like the edge of a plate with food in the middle.”

HOWARD HODGKIN

Howard Hodgkin and Alan Woods  
*Where Silence Becomes Objects*, University of Dundee, 1998

415 (part)





416

416

## HOWARD HODGKIN

1932 - 2017

### Tears, Idle Tears

signed and dated *HH 2000* in pencil (lower left);  
inscribed and numbered *AP 10/15* (lower right)  
etching with aquatint and carborundum printed in  
colours, with hand-colouring by Jack Shirreff

printed by 107 workshop, Wiltshire, published by  
Alan Cristea Gallery, London, on 100% cotton  
paper

sheet: 28.6 by 37.2cm., 9<sup>3</sup>/<sub>8</sub> by 14<sup>3</sup>/<sub>8</sub>in.

Executed between 2000 and 2002, the present  
work is an Artist's proof (aside from the edition  
of 60).

#### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London,  
2003, no. 107

The title of the work is taken from Lord  
Tennyson's 1847 poem of the same name.

⊕ £ 2,500-3,500 € 2,750-3,850

“Tears, idle tears, [...] In looking on the  
happy autumn-fields, and thinking of the  
days that are no more.”

ALFRED, LORD TENNYSON (1809–1892)

*‘Tears, Idle Tears’*





417



417

## AFTER CARLO PONTI

1820 - 1893

### The Church of Santa Maria dei Miracoli, Venice

a double-sided albumen print, laid on card

verso with the Palazzo Cicogna, Venice **together with** another of the Palazzo Cicogna, Venice the reverse with an inked inscription (2)

both approx. 35.5 by 27.5cm., 14 by 10¾in. Late 19th century or early 20th century.

£ 100-150 € 150-200

418

## OTTOMAN TURKEY

late 18<sup>th</sup>/early 19<sup>th</sup> century

### Candlestick

gilt-copper (tombak)

engraved with floral garlands  
height: 43cm., 17in.

#### PROVENANCE

Christie's, London, 10 October 2014, lot 490

£ 3,000-4,000 € 3,300-4,350



418



419



419

## FLANDERS

17th century

### Two Frames

ebony, wood, glass

now fitted with mirror plates

larger 78 by 70cm., 30¾ by 27½; smaller, 71 by 63cm., 28 by 24¾in.

Made circa 1650.

W £ 2,000-3,000 € 2,200-3,300





420

420

EUROPE

20th century

**Salmon**

carved wood  
length 108cm., 42½in.  
Made circa 1900.

W £ 400-600 € 450-700

421

AFTER PIETER BRUEGEL  
THE ELDER

1525 - 1569

**Big Fish Eat Little Fish**

engraving by Pieter van der Heyden, New  
Hollstein's first state (of four)

on laid paper  
sheet: 23.2 by 30cm., 9⅞ by 11¾in.  
Conceived in 1557.

**LITERATURE**

New Hollstein, *Pieter Bruegel the Elder*, no. 31

£ 800-1,200 € 900-1,350



421



422

FRANCE

early 18th century

**Pair of Fragments from a Choir-Stall**

walnut

representing scrolling acanthus  
161 by 62cm., 63½ by 24½in.  
Made circa 1700.

See Charles Tracy, *Continental Church Furniture in England; A Traffic in Piety*, Woodbridge, 2001, p. 249, plates 305, 306, which illustrates a comparable example at St. Mary Magdalene Church, Littleton, Surrey and a further fragment now in the Victoria & Albert Museum, London (inv. nr 79-1898).

W £ 1,000-1,500 € 1,100-1,650







423

AFTER NICOLAS POUSSIN

1594 - 1665

**Paysages: Phocion ayant été mis à mort; Une Femme recueillant les Cendres de Phocion; Vue d'une Campagne; and Vue d'un Pays fertile**

the complete set, comprising four etchings with engraving by Étienne Baudet

each on laid paper  
each sheet: approx. 59.8 by 79cm., 23<sup>5</sup>/<sub>8</sub> by 31in.  
Executed in 1684.

#### LITERATURE

Le Blanc, *Manuel de l'amateur d'estampes*, Paris, 1856, vol. 1, cf. no's 110-113

£ 400-600 € 450-700

424

NORTH ENGLAND

17th century

**Panelled Chest**

carved oak inlaid with bog oak and holly  
55 by 96 by 52.5cm., 21<sup>3</sup>/<sub>4</sub> by 37<sup>3</sup>/<sub>4</sub> by 20<sup>3</sup>/<sub>4</sub>in.  
Made circa 1680.

W £ 150-250 € 200-300

423

**"Poussin was a particular hero, his model for a classical artist."**

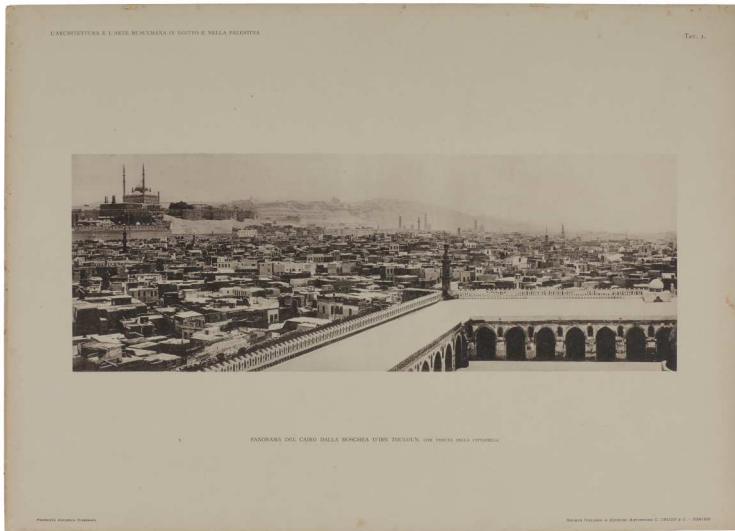
ANTONY PEATTIE

2017



424





425 (part)

425

## ART REFERENCE

### Two Works:

**Ugo Tarchi.** L'Architettura E L'Arte Musulmana in Egitto e nella Palestine. Turin: C. Crudo & C., [1922]. Folio (490 by 350mm), 128 of 166 plates, loose as issued in cloth-backed boards, lacking 38 plates, staining to covers, wear at spine, some spotting

**Camille Enlart.** L'Art Roman en Italie: L'Architecture et la Décoration. Deuxième Série. Paris: Editions Albert Morancé, 1924. Folio (525 by 370 mm), 80 plates, loose as issued in cloth-backed boards, covers worn, missing ties, some light spotting

£ 200-300 € 250-350



426

426

## FRANZ XAVER HABERMANN

1721 - 1796

### Le vieux et nouveau Delhy

etching with hand-colouring

on laid paper

plate: 29.5 by 40cm., 11¾ by 15¾s.; sheet: 31.5 by 44.3cm., 12¾ by 17¾sin.

Executed circa 1780.

£ 200-300 € 250-350

427

## JEAN CHARLES ADOLPHE ALPHAND

1817 - 1891

[J.Rothschild: Paris, 1867-1873]

### [Les Promenades de Paris]

A collection of engraved plates from Les Promenades de Paris (including frontispiece, and double-page 'Plan Général'), some marginal staining and tears, minor loss to double-page plan; sold as a collection of plates

(31)

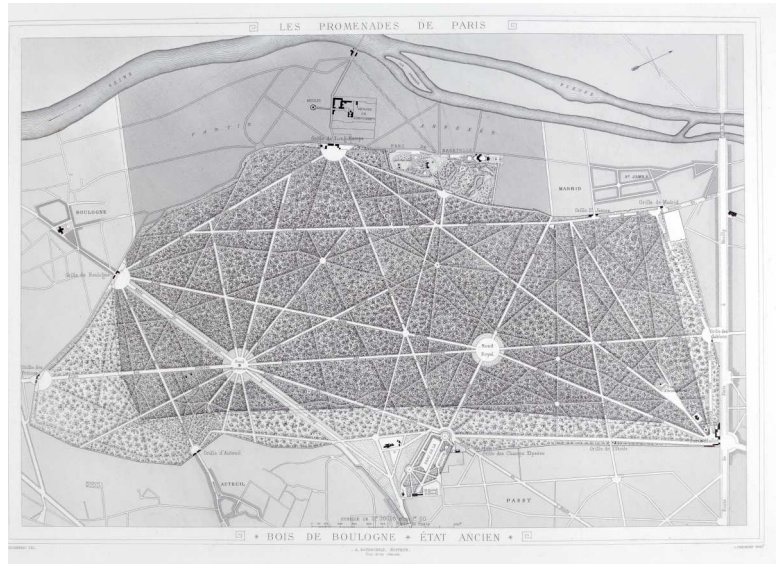
633 by 450mm. and 633 by 900mm.

£ 150-250 € 200-300





427 (part)



427 9part)

428

ENGLAND

19th century

### Adjustable Reading Table

walnut, beech and brass

formerly with castors  
maximum height 112cm., 44in.  
Made circa 1860.

W £ 250-400 € 300-450



428

429

ENGLAND

19th century

### Music Stand

cast-iron, mahogany, brass, bakelite

with articulated arm and of adjustable height  
height 138cm., 54½in.  
Executed circa 1880.

W £ 400-600 € 450-700



429

430

GEORGE GAY, PARIS

19th century

### Table "Soleil"

with a label printed *Maison Spéciale De Tables & Pupitres Articulés / 'Table Soleil' / George Gay / 62 Rue Tiquetonne, Paris*  
ebonised wood

with adjustable lectern  
maximum height 118cm., 46½in.  
Made circa 1870.

W £ 250-400 € 300-450



430

431 No lot





432

432

ITALY

probably 18th century

### Relief with the Virgin of the Annunciation

wood, with remnants of gilding and polychromy  
59 by 42.5cm., 23¼ by 16¾in.

£ 1,000-1,500 € 1,100-1,650

433

AFTER NICOLAS POUSSIN

1594 - 1665

### Testament d'Eudamidas, Le Baptême de Jésus Christ, and L'Été

three etchings, by Jean Pesne, one a later nineteenth century impression

two on laid paper, one on wove paper  
(3)

the smallest sheet: 46.5 by 57cm., 18¾ by 22½in.; the largest sheet: 68.2 by 98cm., 26¾ by 38¾in.

#### LITERATURE

Le Blanc, *Manuel de l'amateur d'estampes*, Paris, 1856, vol. 2, nos. 89, 10 and 114 respectively

£ 300-500 € 350-550



433

434

AFTER WILLIAM BLAKE

1757 - 1827

### Death of the Strong Wicked Man

engraving, by Luigi Schiavonetti, from *The Grave*, A Poem by Robert Blair

on wove paper

plate: 24 by 27.6cm., 9½ by 11in.; sheet: 27.5 by 34.1cm., 10¾ by 13¾in.

Executed in 1808.

#### LITERATURE

David Bindman, *The Complete Graphic Works of William Blake*, Switzerland, 1978, no. 469

£ 80-120 € 100-150



434



435

## AFTER WILLIAM SHAFTOE

18th century

### The Corbridge Lanx

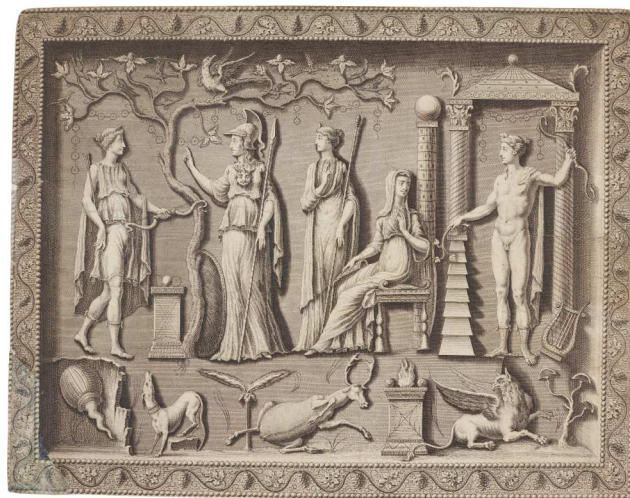
engraving, by Gerard Vandergucht

on laid paper

sheet: 38.5 by 49.2cm., 15½ by 19¾in.

Executed circa 1735.

£ 50-100 € 100-150



435

436

## ITALY

probably 18th century

### Pair of Reliefs with Saint John the Baptist and Saint John the Evangelist

gilt and polychromed wood

59 by 24cm., 23¼ by 9½in. each

£ 1,000-1,500 € 1,100-1,650



436

437

## AFTER CARLO MARATTI

1625 - 1713

### Hercules at the Crossroads

etching; **with** *Le Repas chez Simon le Pharisien*, engraving by Gaspard Duchange, after Jean Jouvenet

each on laid paper

(2)

the smallest sheet: 43 by 60.2cm., 16⅞ by 23⅝in.; the largest sheet: 82.3 by 60.3cm., 32⅜ by 23¾in

*Hercules at the cross roads* executed between 1700 and 1752, *Le Repas chez Simon le Pharisien* executed in 1705

#### LITERATURE

Le Blanc, *Manuel de l'amateur d'estampes*, Paris, 1856, vol. 2, no. 7

£ 200-300 € 250-350



437





438

438

## ENGLAND

19th century

### Five-Fold Screen

mahogany, damask  
each panel 191 by 62cm., 75 by 24½in.  
Made third quarter 19th century.

W £ 600-900 € 700-1,000



439

439

**Arabesque Lattice Panel Fragment**  
silk brocade  
**together with** an Ottoman velvet and metal thread çatma panel, probably Bursa, Turkey, first half 17th century (mounted 125 by 72cm), a flocked canvas palmette pattern wall panel, 18th century (approx. 97 by 56cm); a length of aubergine purple addorsed animal pattern voided velvet, 19th century (approx. 179 by 60cm); a length of loom width light burgundy palmette pattern voided velvet, 19th century (approx. 278 by 60cm); a velvet and applique scrollwork altar panel, 19th century (approx. 132 by 133cm); a cerise silk damask cope with hood and tab clasp, 19th century (approx. 133 by 295cm); and a saffron yellow floral and leaf pattern silk brocade stole (approx. 228 by 26cm); *illustrated on-line* (8)  
mounted on stretcher approximately 115 by 73cm., 3ft 9in by 2ft 4in.

W £ 2,000-3,000 € 2,200-3,300



440

440

## HISPANO-DUTCH

late 17th / early 18th century

### Foliate and Strapwork Leather Panels

gilt and embossed green leather  
the leather formerly wall mounted and *now* mounted as a fold-fold screen  
each panel 198 by 53.5cm., 78 by 20¾in  
Leather made *circa* 1700.

W £ 500-700 € 550-800





441

441

## FRANCE, AUBUSSON

Louis XV, mid 18th century

### Exotic Chinoiserie Landscape Tapestry

wool, woven

approximately 282 by 505cm., 9ft 3in by 16ft 7in.

This is not the usual verdant landscape tapestry, but an exotic landscape revealing the interest in and influence of the 'exotic' and travelling. This particular composition was one of the most popular of this extensive series of 'exotic verdure' tapestries woven throughout the reign of Louis XV in which the various details were often used in varying combinations in different tapestries with various borders.

For extended footnote see Sothebys.com and see lot 157 in this sale for a tapestry fragment with a lower section of border of this type.

W £ 2,000-3,000 € 2,200-3,300

442

## EUROPE

18th century

### Three Chinoiserie Panels

handcoloured prints

now mounted on MDF panels  
each 159 by 54cm., 62½ by 21¼in.  
Made circa 1770.

W £ 800-1,200 € 900-1,350



442





443

443

AFTER NICOLAS POUSSIN

1594 - 1665

**Eliezer offrant un Bracelet à Rebecca; Diogène jetant son Écuëlle; and Phocion ayant été mis à mort**

one engraving and two etchings with engraving, by Gilles Rousselet, Étienne Baudet and after Étienne Baudet respectively

(3)

the smallest sheet: 50 by 69.5cm., 19 $\frac{5}{8}$  by 27 $\frac{3}{4}$ in.; the largest sheet: 77.7 by 59.6cm., 23 $\frac{1}{2}$  by 30 $\frac{3}{4}$ in.

#### LITERATURE

Le Blanc, *Manuel de l'amateur d'estampes*, Paris, 1856, vol. 3, cf. no. 2, vol. 1, no. 107 and cf. no. 110 respectively

444

EUROPE, POSSIBLY FRANCE

late 19th century

**Paper Doll**

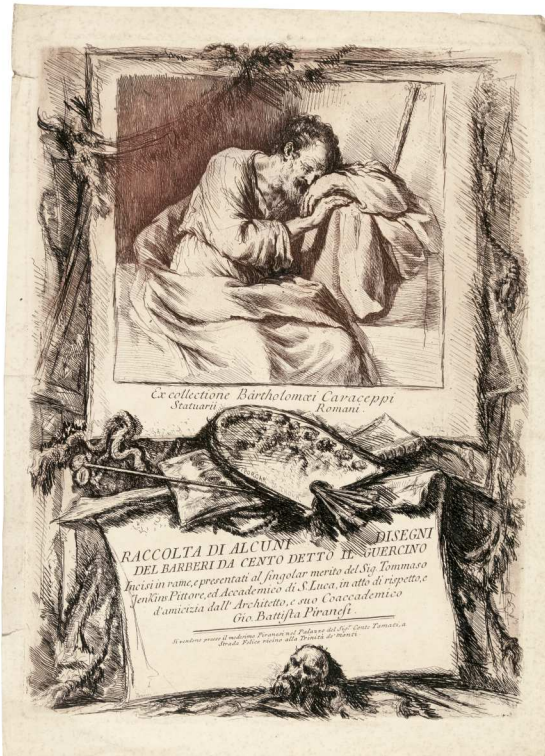
gouache, cardboard, textile ribbon and gauze

the cardboard cut-out with a painted head and hair on reverse, and ribboned slippers, and applied with burgundy gauze dress with striped burgundy and white ribbon approximately 41.5 by 20cm at widest., 1ft 4in by 8in.

£ 30-50 € 50-100



444



437

437

GIOVANNI BATTISTA PIRANESI

1720 - 1778

**Title page for Raccolta di alcuni disegni del barbieri da cento detto il guercino**

etching printed in sanguine; **with** ANTIQUE FRAGMENTS FOUND IN NAPLES, engraving by Christophe Guérin, after Joseph-Benoît Suvée

each on laid paper

(2)

the smallest sheet: 26.5 by 39cm., 10 $\frac{3}{8}$  by 15 $\frac{1}{4}$ in.; the largest sheet: 53.5 by 38.6cm., 21 by 15 $\frac{3}{4}$ in.

Executed in 1764 and 1782 respectively.

#### LITERATURE

John Wilton-Ely, *Giovanni Battista Piranesi: The Complete Etchings, Volume II*, San Francisco, 1994, no. 1015

Henri Focillon, *Giovanni-Battista Piranesi: Essai de catalogue raisonné de son œuvre*, Paris, 1964, no. 983

£ 300-500 € 350-550





446

446

## WILLIAM HOGARTH

1697 - 1764

### The Harlot's Progress

the complete set, comprising six etchings with engraving, good impressions of the first state (of three or four)

each on laid paper

each sheet: approx. 32.7 by 41.2cm., 12<sup>7</sup>/<sub>8</sub> by 16<sup>1</sup>/<sub>4</sub>in.

Executed in 1732.

#### LITERATURE

Ronald Paulson, *Hogarth's Graphic Works: First Complete Edition*, New Haven & London, 1965, no's 121-126

£ 2,000-3,000 € 2,200-3,300

“More than once I've seen Hodgkin abruptly break off a conversation, his eye caught by something in the window of a junk or antique shop we were passing, duck into the shop and emerge shortly with a grin, and a parcel containing a Hogarth etching in a particularly fine state, or another treasure overlooked or underpriced by the shopkeeper”

ALAN YENTOB

*A Portrait of the Painter Howard Hodgkin*, BBC Documentary, 2006





447



448



447

## EAST CAUCASUS

the Soumakh circa 1870, the sofa Victorian

### Upholstered Sofa

wool embroidery, timber  
approximately 180cm wide; 71in.

W £ 1,000-2,000 € 1,100-2,200

448

## EUROPE

20th century

### Three Artist's Palettes

the largest stamped LAC<sup>®</sup> AIMBA DÉPOSÉ, THE  
PARIS AMERICAN ART COMPANY  
mahogany

with residual paint

(3)

80.5 by 52cm., 31¾ by 20½in.; 52 by 32.5cm.,  
20½ by 12¾in.; 35.5 by 23cm., 14 by 9in.  
Made in the first half of the 20th century.

Hodgkin's acquisition of these antique palettes  
was for personal amusement rather than use  
as he preferred to mix his paint on a small table  
when working.

£ 600-800 € 700-900



449

## KHORASSAN, NORTHEAST PERSIA

17th century possibly earlier

### Carpet Fragment

wool, pile

mounted: 154 by 109cm; 5ft 1in by 3ft 7in; textile visible approximately 152 by 100cm; 5ft. 1in., 3ft. 3in.

Due to the scale of the extant border within this fragment it would likely have originally formed what would have been a large courtly carpet. The expansive nature of the design combined with the colouring would suggest it was initially made in Khorassan, Herat, two comparable fragments to the offered lot are in the Keir Collection, Spuhler. F., *Islamic Art In the Keir Collection*, Rugby, 1988, pp. 78 & 79, T26 and T27.

W £ 2,000-4,000 € 2,200-4,350



449

450

## PERU

18th century

### Casket

tortoiseshell inlaid with engraved mother-of-pearl around a wood core lined with wood and horn veneer, with metal hinges

14 by 30 by 20.5cm., 5½ by 11¾ by 8½in.

• £ 800-1,200 € 900-1,350



450

451

## ENGLAND

late 19th century

### Embroidered and Appliqué Patchwork Coverlet

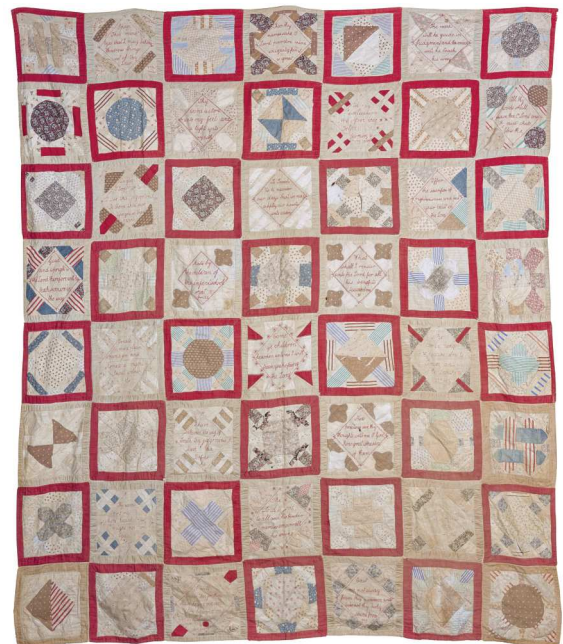
woven patterned cotton, embroidered cotton thread

the geometric pattern includes twenty-two alternating lozenges worked with inscriptions in red thread, including 'Open thou mine eyes that I may behold wondrous things out of thy' and the central lozenge inscription reads 'Made by the children of the infant school Jan(?)', 82

approximately 202 by 178cm., 6ft 7in by 5ft 10in.

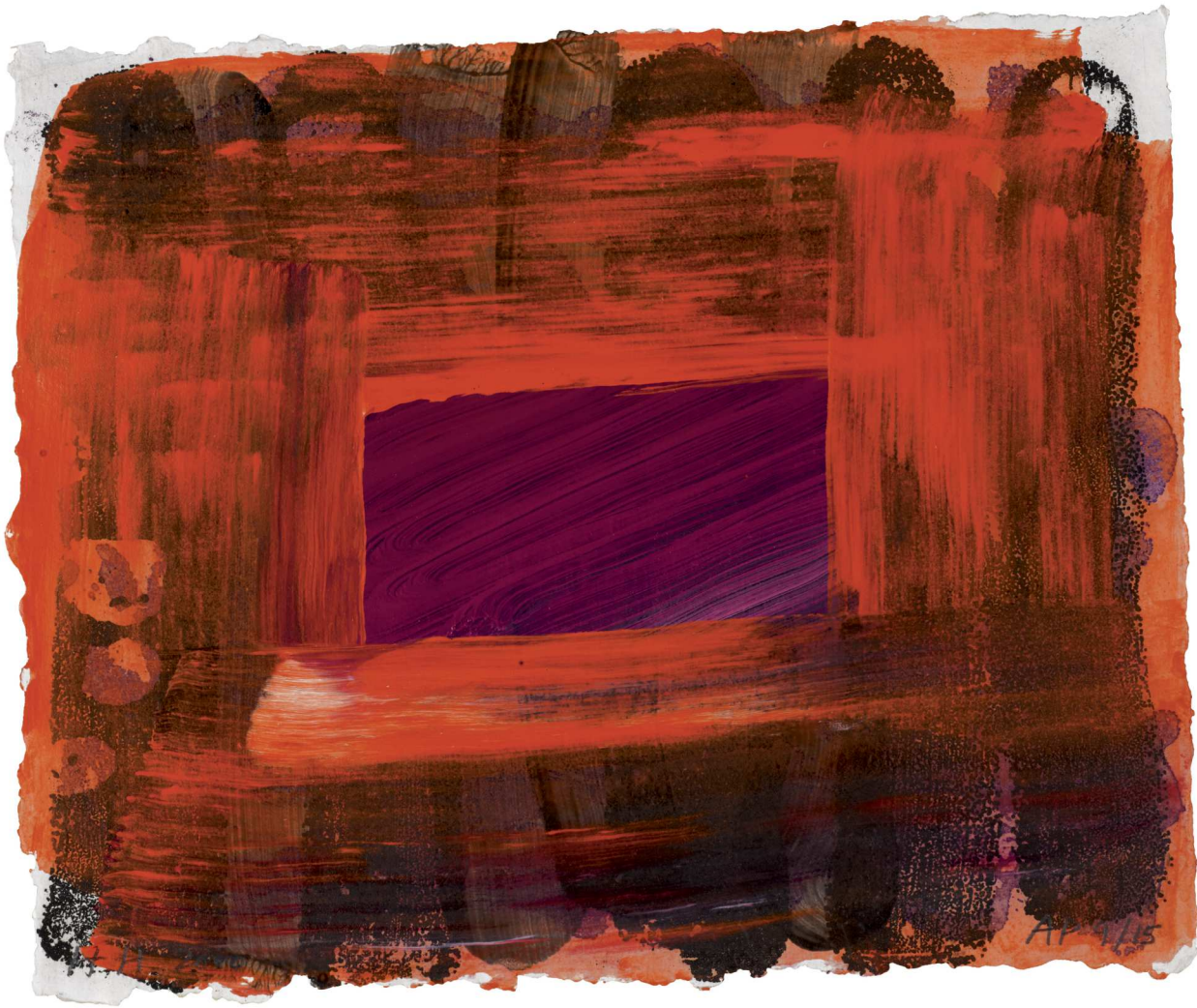
See footnote at Sothebys.com

W £ 50-80 € 100-100



451





452

452

HOWARD HODGKIN

1932 - 2017

### Dawn

signed and dated *HH 2000* in pencil (lower left);  
numbered *AP 9/15* (lower right)  
etching with aquatint printed in colours, with  
hand-colouring by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by  
Alan Cristea Gallery, London, on cotton paper  
sheet: 26 by 32cm., 10¼ by 12½in.  
Executed between 2000 and 2002, the present  
work is an Artist's proof (aside from the edition  
of 60).

### LITERATURE

Liesbeth Heenk, *Howard Hodgkin Prints*, London,  
2003, no. 106

⊕ £ 4,000-6,000 € 4,350-6,600

“His prints, which he has been making for  
more than six decades, aim for a different  
directness: getting right up close to the  
experience of things, whetting the appetite,  
lulling you with beauty, bringing back the  
smell of rain or old leaves. Each image is a  
moment of visual intoxication.”

JEAN-PAUL STONARD

*The Guardian*, 8 October 2016





453

453

Sold to benefit the Whitechapel Gallery Education Programme

HOWARD HODGKIN

1932 - 2017

### Sunset

signed and dated *HH 2008* in pencil (lower right);  
numbered *AP 2/5* (lower left)  
aquatint printed in colours, with hand-colouring  
by Jack Shirreff

printed by 107 Workshop, Wiltshire, published by  
Whitechapel Gallery, London, on BFK Rives wove  
paper

sheet: 31.7 by 69.7cm., 12½ by 27½in.

Executed in 2008, the present work is an Artist's  
proof (aside from the edition of 30).

⊕ £ 1,000-1,500 € 1,100-1,650



# Howard Hodgkin

6 AUGUST 1932- 9 MARCH 2017

Howard Hodgkin was born in London and grew up in Hammersmith Terrace, on the shore of the Thames, watching the reflections of the river on his ceiling. During the war he was evacuated to Long Island, USA for three years. In New York's Museum of Modern Art he encountered the work of Stuart Davis, Matisse, Vuillard and Bonnard.

Back in Britain in 1943 he attended Eton, where Wilfrid Blunt introduced him to Indian art and to the idea of collecting Indian art, a passion Hodgkin supported by dealing in picture frames. But Hodgkin ran away from Eton and then from Bryanston, convinced that school would impede his progress as an artist.

He attended Camberwell School of Art (1949–50) and the Bath Academy of Art, Corsham (1950–54) and then taught at Bath Academy, Chelsea School of Art, the Slade, and the Royal College of Art.

He married Julia Lane, a fellow student in 1955. They had two sons, Louis, born 1957 and Sam, born 1960. The couple separated in 1975. In 1984 Hodgkin met Antony Peattie, who became his partner.

As a student Hodgkin did not fit in with the dominant Euston Road ethos. While his contemporaries became Pop artists, joined the Situation Movement or the School of London, he remained independent, marking his outsider status with a series of portraits of his friends and colleagues. His debut show was shared with Allen Jones (ICA, 1962). He was thirty before he had his first solo show (with Arthur Tooth and Son).

He first visited India in 1964, when he travelled with the scholar Robert Skelton (later Keeper of Indian Art at the Victoria and Albert Museum) and their Mumbai friend Asha Sheth. Hodgkin has since returned 'as often as possible'. India has always played an important role in his work. His first work on wood, rather than canvas, was *Indian Subject (Blue and White)*, 1965-1969. Hodgkin told *The Guardian* on 10 November 2014 that he 'would not have been able to produce the art he has if it were not for India: "I couldn't work without it."'

In 1975 he represented Britain at the Delhi Triennale, where he met Bhupen Khakhar. The two became great friends and Khakhar stayed at the Hodgkins' home in Wiltshire for six months.

In 1982 Hodgkin curated *Six Indian Painters* at the Tate Gallery, London and in 1983 he co-curated a touring show of *Indian Drawing* (with Terence McNerney).

His first European show was with Galerie Müller in Cologne in 1971 and his first American show was with Jill Kornblee in 1973. In London he exhibited with Kasmin, Leslie Waddington and Anthony d'Offay; in New York with André Emmerich and with Lawrence Rubin at Knoedler's, before joining Gagosian Gallery in 1998.

Hodgkin has designed for Ballet Rambert, the Royal Ballet and the Mark Morris Dance Group. He designed a stamp for the Royal Mail to mark the millennium; textiles for Designers Guild in 1986, reissued in 2013; posters/prints for the Olympic Games in London in 2012; in Sochi in 2014 and in Buenos Aires in 2016.

Hodgkin designed a mural for the façade of Charles Correa's building for the British Council Headquarters in Kasturba Gandhi Marg, New Delhi.

He served as a trustee of Tate and the National Gallery, London; represented Britain at the Venice Biennale in 1984 and reopened the Whitechapel Gallery in 1985, when he also won the Turner Prize. A catalogue raisonné of his prints was published in 2003 and another, devoted to his paintings, was published in 2006 (second edition).

He was knighted in 1992, awarded the Shakespeare Prize in Hamburg in 1997 and made a Companion of Honour in 2003. In 2014 he won the first Swarovski Whitechapel Art Icon award.

Retrospectives of Hodgkin's paintings began with a show at the Museum of Modern Art, Oxford in 1976, curated by Nicholas Serota, who went on to curate his retrospective at Tate Britain in 2006.

The Aga Khan Museum in Toronto showed *Inspired by India: Paintings by Howard Hodgkin* in 2015. Most recently Paul Moorhouse curated a retrospective of Hodgkin's portraits, *Absent Friends*, which opened at the National Portrait Gallery, London, shortly after Howard's death on 9 March 2017. This year the Hepworth Wakefield showed his paintings *Inspired by India* and a complementary exhibition *India on Paper*, opens at the Victoria Art Gallery, Bath on 14 October 2017.

For more information visit [www.howard-hodgkin.com](http://www.howard-hodgkin.com)

Sotheby's wishes to thank the following for their contribution to this catalogue: Antony Peattie; Paul Moorhouse; Marla Price; Robert Skelton; Andy Barker, Howard's studio manager since 1995; Matthew Burdis & Guy Robertson in the studio's archives; Miriam Perez & Robin Vousden at Gagosian Gallery; Alan Cristea and Kathleen Dempsey at the Alan Cristea Gallery and Howard's sons, Louis and Sam Hodgkin.







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## NOTES





# Sotheby's

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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 1159 of the Companies Act 2006);

**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 (both before and after judgement);
- (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](mailto: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](mailto: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 = €1.09**

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.

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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.

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'FOR ANTONY' DETAIL LOT 402



