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OLD MASTER
SCULPTURE &
WORKS OF ART

LONDON 5 DECEMBER 2017



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OLD MASTER SCULPTURE & WORKS OF ART

AUCTION IN LONDON
5 DECEMBER 2017
SALE L17233
2.30 PM

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Friday 1 December
9 am - 4.30 pm

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12 noon - 5pm

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



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



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



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



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



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



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



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

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BIDS DEPARTMENT
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PRIVATE CLIENT GROUP
+44 (0)207 293 5976

EUROPE
Michael Berger-Sandhofer
Deputy Chairman, European Clients
m.bergersandhofer@sothebys.com
Beatriz Quiralte
beatriz.quiralte@sothebys.com
Fergus Duff
fergus.duff@sothebys.com

ASIA
Shu Zheng
shu.zheng@sothebys.com

INDIA
Gauri Agarwal
gauri.agarwal@sothebys.com
Milaap Patel
milaap.patel@sothebys.com

RUSSIA & CIS
Alina Davey
alina.davey@sothebys.com
Irina Kronrod
irina.kronrod@sothebys.com
Lilija Sitnika
Lilija.sitnika@sothebys.com
Maryam Kalo
maryam.kalo@sothebys.com
+44 (0)20 7293 5094

SALE ADMINISTRATOR
Patricia Jorro
patricia.jorro@sothebys.com
+44 (0)20 7293 5558
FAX +44 (0)20 7293 5968

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

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



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Early Anglo-Saxon, circa 5th or 6th century

CRUCIFORM BROOCH

partially gilt and silvered copper alloy and iron, within an early 20th-century glazed frame with explanatory paper and ink label
brooch: 15.9 by 9.1cm., 6¼ by 3⅝in.
frame: 69 by 45cm., 27⅞ by 17¾in.

PROVENANCE

Reputedly from Cornwall, England;
private collection, Ireland, probably since the mid 19th century,
certainly prior to 1950

The Cruciform Brooch is the subject of an extensive study by Toby. F. Martin (*The Cruciform Brooch and Anglo-Saxon England*, Woodbridge, 2015). Such brooches were worn in Scandinavia, Northern Germany and the Netherlands in the 5th century, but endured in Eastern England until the second half of the 6th century. As such, they are particularly associated with early Anglo-Saxon society. The function of these adornments was to fasten together thick garments. Martin describes a dazzling spectacle: 'Worn on the upper torso, they were often accompanied by festoons of coloured beads, glittering pendants and wrist-clasps, along with items dangling from a girdle such as purses, knives, keys and other paraphernalia. All in all, these were impressive, ostentatious costumes' (*op. cit.*, p. 6). The present example is believed to have been found in Cornwall, though this provenance may be spurious given that the majority of finds have been in the East and North of England. The present brooch falls into Group 4 within Martin's typology and, in common with many brooches from that group, it is 'bichrome' (gilded) and incorporates motifs including beasts. Within this grouping it has close affinities with Type 4.7.1 ('*Duston*') and finds a strong comparison in the brooch from Rothley, Leicestershire, now in the Charnwood Museum (inv. no. ChM: A36-1990; Martin, *op. cit.*, p. 293, no. 1303).

£ 18,000-25,000 € 20,200-28,100

Byzantine 6th/ 7th century

HARDSTONE NECKLACE

gold, emerald and nephrite

PROVENANCE

Hotel Drouot, Paris, 6 November 1972, lot 636

Compare with the similarly linked bead necklaces in the Dumbarton Oaks Collection dated to the 5th to 7th centuries and emanating from the south eastern Mediterranean. Compare also with a necklace in the Benaki Museum, Athens, and one in the Walters Art Gallery, Baltimore, both illustrated in the Byzantium exhibition at the Royal Academy, catalogue *op. cit.*

RELATED LITERATURE:

M. Ross, *Byzantine and Early Medieval Antiquities in the Dumbarton Oaks Collection*, Washington D.C. 1965, vol. II, nos. I A-c and II; J. Drauschke, 'Byzantine Jewellery, Amethyst Beads in East and West during the Early Byzantine Period', in C. Entwistle and N. Adams (eds.), *Intelligible Beauty: Recent Research on Byzantine Jewellery*, London, 2010; R. Cormack and M. Vassilaki (eds.), *Byzantium: 330-1453*, exh. cat. Royal Academy, London, nos. 123 and 124

£ 10,000-15,000 € 11,300-16,900





2

3

Merovingian, 5th/ 6th century

BUCKLE

gold, set with almandines
35mm., 1 $\frac{3}{8}$ in.

PROVENANCE

Private collection, United Kingdom, acquired 1975;
thence by descent;
acquired by the present owner in 1997

This precious inlaid buckle compares with an example at the
British Museum, inv. no. 1923.0716.29.

£ 6,000-8,000 € 6,800-9,000



3



4



5



6



7

4

Merovingian, 6th/7th century

RING WITH GRANULAR BEAD DECORATION

gold, set with a garnet
23mm., 15/16in. overall
inside diameter: 18mm., 11/16in.
ring size: N½

PROVENANCE

Private collection, Spain;
with J. Bagot Arqueologia, Barcelona, 2012;
private collection, Belgium, acquired in Belgium

LITERATURE

El Legado de Hefesto: A Memorial to a Private Collection of Ancient Rings and Glyptics, J. Bagot Arqueologia, Barcelona, 2012, no. 499

Compare a Frankish gold ring with similar bead decoration in the Metropolitan Museum, New York (inv. no. 17.192.199).

£ 3,000-5,000 € 3,400-5,700

5

Probably Merovingian, 6th/ 7th century

RING

gold, set with a glass paste imitating nicolo
22mm., 7/8in. overall
inside diameter: 18mm., 11/16in.
ring size: K½

PROVENANCE

Private collection, Spain;
with J. Bagot Arqueologia, Barcelona, 2012;
private collection, Belgium, acquired in Belgium

LITERATURE

El Legado de Hefesto: A Memorial to a Private Collection of Ancient Rings and Glyptics, J. Bagot Arqueologia, Barcelona, 2012, no. 558

RELATED LITERATURE

O.M. Dalton, *Catalogue of the Finger Rings in the Franks Bequest*, cat. British Museum, London, 1912, nos. 166 and 173

£ 2,000-3,000 € 2,250-3,400

6

Byzantine, circa 1100

CAMEO WITH A PHILOSOPHER OR A MALE SAINT

the shank with a French assay mark
garnet, set in a later gold ring
22mm., 7/8in. overall
inside diameter: 18mm., 11/16in.
ring size: N

PROVENANCE

with Charles Ratton, Paris

Compare the ring set with an amethyst cameo illustrated in D. Scarisbrick, *The art of gem engraving from Alexander the Great to Napoleon III*, exh. cat. The Hakone Open-Air Museum, Kanagawa and the Fukuoka City Museum, Fukuoka, 2008, pp. 175 and 349, no. 202.

£ 5,000-7,000 € 5,700-7,900

7

Veneto-Byzantine, 15th century

RING WITH BIRDS

silver, set with a turquoise stone
34mm., 13/16in. overall
inside diameter: 18mm., 11/16in.
ring size: N½

Note the earlier 6th to 10th century ring formerly in the Waterton Collection, Victoria and Albert Museum, inv. no. 615-1871, with the bezel in the form of two facing peacocks.

£ 1,000-1,500 € 1,150-1,700



8



10



10



9



11

8

Scandinavian, 15th century

RING WITH THE CRUCIFIXION

gold

25mm., 1in. diameter
inside diameter: 19mm., ¾in.
ring size: N

Compare three 15th-century rings from Southern Sweden illustrated by Citroen (*op.cit.*) and Norwegian rings illustrated by Kielland (*op. cit.*).

RELATED LITERATURE

T. Kielland, *Norsk Gullsmedkunst I middelalderen*, Oslo, 1927, fig. 223; K. Citroen 'Two medieval rings. The Schulpengat Find' in *Studien zum Europäischen Kunsthandwerk*, 1982, figs. 2 and 3

‡ £ 2,000-3,000 € 2,250-3,400

9

European, 13th century

RING

gold, set with a ruby cabochon
25mm., 1in. overall
inside diameter: 19mm., ¾in.
ring size: Q½

PROVENANCE

Private collection, Belgium

RELATED LITERATURE

C. Oman, *British Rings: 800-1914*, London, 1974, nos. 13A, C

£ 2,000-3,000 € 2,250-3,400

10

English, 15th century

MAN'S ICONOGRAPHIC RING WITH SAINT BARBARA AND SAINT PETER

inscribed on the inside: *Oculi mei Semper ad Dominum* (My eyes are always towards the Lord)
gold
29mm., 1½in. overall
inside diameter: 23mm., 7⁄8in.
ring size: Z½

PROVENANCE

Private collection, Germany

RELATED LITERATURE

O. M. Dalton, *Catalogue of Finger Rings in the Franks Bequest*, cat. British Museum, London, 1912, pp. 112-768

£ 5,000-7,000 € 5,700-7,900

11

English, circa 1280

SILVER SEAL OF SIBILLE DE GURNAI

inscribed: + *SIGILL : SIBILLE : D' : GVRNAI*
silver, in a leather and silk-lined box
39mm., 1½in.

PROVENANCE

Found in West Harptree, Somerset, early 19th century;

Daniel Gurney (1791-1880), Gourney Court, Somerset;

Sir E.G. Hippisley-Cox (1884-1954) upon purchase of Gourney Court in 1928; thence by descent

LITERATURE

D. Gurney, *Record of the House of Gourney*, 1848, vol. IV, p. 632-3, illustrated p. 632; *Collectanea Archaeologica: Communications Made to the British Archaeological Association*, Vol. II, 1871, p. 210; W. de Gray Birch, *Catalogue of Seals in the Department of Manuscripts of the British Museum*, 1892, vol. II, p. 388, no. 6657

This important silver seal matrix is wrought with the image of a medieval lady with a falcon held by jesses attached to her wrist. Sibille de Gurnai, whose seal this was, was born in 1231, the daughter of Sir Hugh de Vivonne, Sheriff of Somerset. His wife Mabel Malet, daughter of William Malet, was one of the guarantors of the Magna Carta. Sibille married Anselm de Gournay of Beverstone and Harptree in 1250, bringing with her a dowry consisting of the manor of Crofton. An impression of the seal from the collection of Gray Birch in the Society of Antiquaries was donated to the British Museum in 2000 (inv. no. 2000.0103.210). Compare also another seal in the British Museum, dating to circa 1180-90, of Isabelle of Hainault, wife of Philip II (inv. no. 1970.0904.1). Identifiable medieval seals are exceptionally rare; the quality of the present example is superlative.

RELATED LITERATURE

N. Netzer, *Catalogue of Medieval Objects: Metalwork*, cat. Museum of Fine Arts, Boston, 1991, no. 28

£ 6,000-8,000 € 6,800-9,000

12 NO LOT



13



14

13

Spanish, 14th century

SAINT JAMES

partially gilt and polychromed wood
90cm., 35³/₈in.

The present lot is offered with a Radiocarbon dating measurement report (ref. no. RCD-8989) prepared by J. Walker of RCD Lockinge, dated September 2017, which states that the wood from the sample dates between AD 1207 and 1270 (95% confidence interval).

W £ 10,000-15,000 € 11,300-16,900



15

14

Spanish, circa 1300

VIRGIN AND CHILD ENTHRONED

wood, with traces of gilding and polychromy
with a later panel to the reverse, probably 16th century, with coat of arms
49cm., 19¹/₄in.

The present lot is offered with a Radiocarbon dating measurement report (ref. no. RCD-8990) prepared by J. Walker of RCD Lockinge, dated September 2017, which states that the wood from the sample dates between AD 1046 to AD 1093 plus AD 1120 to AD 1140 plus AD 1147 to AD 1215 AD 1207 and AD 1270 (95% confidence interval).

£ 4,000-6,000 € 4,500-6,800



16

15

Spanish or Italian, 14th century

PORTABLE ALTAR

veined purple marble, on a wood core with wood, bone and horn intarsia and ivory
22 by 27.5cm., 8⁵/₈ by 10⁷/₈in.

• £ 5,000-7,000 € 5,700-7,900

16

French or Spanish, 12th century

RELIEF FRAGMENT WITH TWO FIGURES
STANDING BY A BED

stone, on a later metal mount
capital: 26cm., 10¹/₄in.
mount: 18cm., 7¹/₈in.

This charming survival of Romanesque art shows two figures holding attributes standing next to the head of a bed: most likely, the original scene would have shown either an *Adoration* or the *Death of the Virgin*. See, for instance, the relief of the Nativity on the façade of the Cathedral at Poitiers, where the head of the bed is similarly depicted as on the present lot (Camus *et al.*, *op. cit.*, p. 250). Considering the rounded shape and

tapering form of the relief, it was probably once part of a larger capital. Further comparisons for the present relief appear in both French and Northern Spanish art, particularly in towns that were connected with the pilgrim's route towards Santiago de Compostela. Compare the drapery on two capitals in Jaca, showing an Annunciation and Abraham (Durliat, *op. cit.* figs. 217, 219, 220) and a further capital with Christ and two Angels, formerly in the Church of Santa Maria de Lebanza, Palencia (O'Neill, *op. cit.*, no. 98). Romanesque stone capitals are some of the most important survivals of French and Spanish Romanesque art, and with its long narrow folds and disproportionately large hands, the present relief fits well within this corpus.

£ 20,000-30,000 € 22,500-33,700



18

17 NO LOT

18

French, 14th century

HEAD OF A BEARDED MAN

limestone, with a modern metal mount
head: 24cm., 9½in.
overall: 33cm., 13in.

£ 8,000-12,000 € 9,000-13,500



19

19

French, 14th century

HEAD OF A SAINT

limestone, with traces of polychromy, on an
alabaster base
head: 23cm., 9in.
base: 13.5cm., 5⅜in.

PROVENANCE

Sven Oluf Sørensen, acquired at Rue de Seine,
Paris, 1950s;
thence by descent to the present owners

‡ £ 4,000-6,000 € 4,500-6,800



20

20

French, Île de France, circa 1330-1380

CANOPY FROM A TOMB

marble
45.5 by 64 cm., 17⁷/₈ by 25¹/₄in.

PROVENANCE

Private collection of an interior designer, Nice, France, until 2016

This beautiful Gothic canopy with tracery would originally have surmounted the tomb of a high ranking member of the French 14th-century elite, possibly even a member of the royal family. The use of marble, together with the fact that the outer vertical finials are constructed to sit on colonnettes, confirms that the present canopy formed part of a prestigious tomb monument. Stylistically it accords strongly with the work of the sculptor to the French and English courts Jean de Liège (Jean Hennequin), who was responsible for the tomb Philippa of Hainault, wife of Edward III, at Westminster Abbey, and is credited with completing the tomb of Charles V and Jeanne de Bourbon for the Basilica of Saint

Denis. The present arcade compares closely stylistically and in the quality of carving with both the canopy from the Westminster tomb as well as the surviving architectonic fragments of the tomb of Charles V, which are conserved in the musée du Louvre (inv. nos. RF1241D; RF2009-4; INV12260F; INV12260F; INV12260F). Compare the trefoil crocketed gable in one of the Charles V fragments (inv. no. RF1241D) to the quatrefoil gable in the present canopy. The blind windows find a strong comparison in another fragment from the Charles V tomb with a bishop (inv. no. INV12260F). A drawing of the tomb by François Roger de Gaignières (circa 1700) shows that the canopies which originally accompanied these elements were near exactly of the form of the present marble, with three gabled sides inset with blind quatrefoil tracery (Gaignières's drawing of the Tomb of Charles V and Jeanne de Bourbonis held in the Bibliothèque nationale de France, inv. no. BN/CC BY-SA 3.0).

Compare also with the drawing of the double tomb of Marie and Blanche de France formerly at Orléans with similar canopies (repr. *Les fastes du gothique*, op. cit., p. 134). The presence of

grotesque creatures at the foot of each gable may indicate, however, that the present marble dates to earlier in the 14th century, since such beasts are found, for example, on elements of tracery from the early 14th-century tomb of Louis XI le Hutin and his son Jean I le Postume also today in the Louvre (inv. nos. RF1241a; RF1241b; RF1241c; RF4484). Traces of lead sealing on the upper surface of the present canopy indicate that it was surmounted by an epitaph, as was the custom for the most important tombs.

RELATED LITERATURE

P. Pradel, 'Les Tombeaux de Charles V' in *Bulletin Monumental*, Paris 1951, pp 273-96; P. Pradel, 'Notes sur la Vie et les oeuvres du Sculpteur Jean de Liège' in *Art Mosan, Journées d'Etudes, Recueil de Travaux*, Paris, 1952, pp. 217-19; *Les Fastes du Gothique: Le Siècle de Charles V*, exh. cat. Grand Palais, Paris, 1981, p. 134; A. McGee Morganstern, *Gothic Tombs of Kinship in France, the Low Countries, and England*, University Park, 2009

W £ 25,000-35,000 € 28,100-39,300

Mosan-Rhenish, probably Cologne, circa 1180-1200 and later

RELIQUARY CROSS WITH ENAMEL PLAQUES

gilt copper, champlevé enamel, gilt bronze, rock crystal, and glass stones on a wood core

comprising: six Mosan-Rhenish gilt and champlevé enamelled copper plaques, probably Cologne, circa 1180-1200; engraved gilt copper plaques, some set with rock crystal, probably late 12th century; a Northern European gilt metal base with lion feet, probably 14th century; a probably German gilt bronze Corpus Christi, circa 1500; and possibly later gilt copper plates and glass stones

36cm., 14½in. overall

enamel plaques: circa 5cm., 2in. each

PROVENANCE

Private collection, Belgium

This reliquary cross is a fascinating composite comprising various elements of metalwork from the 12th to at least the 16th century. Significantly, it preserves six rare and finely worked champlevé enamel plaques originating from the golden age of goldsmiths' work in the Meuse-Rhine region during the late 12th century. Fragments from this period rarely appear at auction and may be counted among the most sought-after pieces of medieval enamel.

Ambitious metalwork, including enamelling, flourished in the Meuse valley during the late Romanesque period, reaching its zenith in the third quarter of the 12th century. A similar tradition developed along the Lower and Middle Rhine, particularly in Cologne, with clearly recognisable cross-influences between the two regions continuing well into the thirteenth century. This tradition manifested itself most famously in the great reliquary shrines of circa 1160-1200, such as the St Servatius Shrine in Maastricht and the Shrine of the Three Kings in Cologne. These shrines comprised a variety of materials and techniques, combining statuettes, repoussé reliefs, enamel, *vernis brun*, filigree, engraving, and hardstone inlay, to create magnificent centrepieces for churches and

cathedrals. Stylistically the two regions were so closely linked that the attribution of fragments to one region over another is a 'delicate matter' which 'has caused controversy' (Stratford, *op. cit.*, p. 11).

While the enamel plaques mounted on the present cross relate to both Mosan and Rhenish works, their most likely place of origin is arguably Cologne. The beautiful foliage enamel displayed in four of the plaques compares in both form and colour scheme to a group surrounding the Maurinus Shrine in St Pantaleon, Cologne, of circa 1170. Note the presence of at least two colours in each field and the general design of symmetrically interlocking branches ending in rounded leaf shapes, typically graded from dark green to yellow, or dark blue to white, with small areas of red in places (Foto Marburg, no. C 1.852.033). A closely related, but more diverse, style of enamelling is seen in the domed tabernacle in the Victoria and Albert Museum (inv. no. 7650-1851), a Cologne product of circa 1180. What sets the present enamels apart from these is the presence of small jagged leaves in the design. These are, however, found in other Cologne enamels from the late 12th century, such as the domed reliquary in Darmstadt (Hessisches Landesmuseum, inv. no. Kg 54:239), and a Cross from St Pantaleon (v. Falke, *op. cit.*, pl. 41).

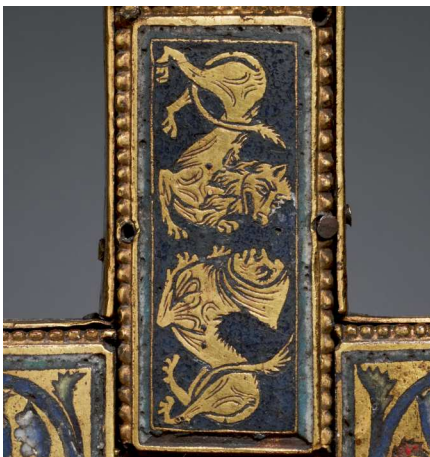
The remaining two enamel plaques show figures in gilt copper on a dark blue enamel ground, a technique seen in the decoration of several Mosan-Rhenish ecclesiastical monuments. The plaque at the top of the cross depicting a lion opposite a hooded chimaera is a particularly rare survival. It appears to show the influence of Nicolas of Verdun, the most prominent Mosan goldsmith at the cusp between the Romanesque and the Gothic period around 1180-1200. The lion's clearly delineated anatomy recalls the *Samson and the Lion* plaque from Nicolas of Verdun's Klosterneuburg retable (see Rhein und Maas, vol. 2, p. 233), for which the artist drew from antique precedents. The rather grotesque face of the chimaera, on the other hand, has parallels in both Rhenish and Mosan manuscripts; see a devil in the Deutz Chronik (Rhein und Maas, vol. 2, p. 318, fig. 26) and a dragon head in the

St Bertin book (Stratford, *op. cit.*, pl. 22); while for a similar hooded creature, compare an early 13th-century book cover in Namur (Rhein und Maas, vol. 1, p. 350, no. M 6/7). The two birds between foliage mounted at the bottom of the cross are of a type seen in a number of Cologne shrines, notably the Albinus Shrine of circa 1186 (v. Falke, *op. cit.*, pl. 20) and the Anno Shrine in Siegburg (*ibid.*, pl. 25).

Their correspondence in size and facture indicates that all six enamel plaques originate from the same object. Given their high quality, and the fact that enamels from this period were not made for mass-production, this is likely to have been an object of some importance, like a reliquary shrine. The stippled gilt copper plates with round rock crystals set into scalloped mounts, and the smaller engraved gilt copper plates, appear to be of the same date as the enamels and may have come from the same, or a similar, original context. Parallels for these are found in the gable-end of a shrine preserved in the British Museum (inv. no. 1978.5-2.7), catalogued as Mosan, circa 1165-70 (Stratford, *op. cit.*, no. 17). Incidentally, several of the enamel plaques on this object are remarkably close in style to those of the Maurinus shrine and the present foliate enamels, testifying to the close links between Mosan and Rhenish goldsmiths. A Mosan origin therefore remains a possibility for the present enamels.

The remaining parts of the cross are of a later date, the reliquary base with quatrefoil openings and lion feet being the earliest. Stylistically it can be dated to the Gothic period, probably the 14th century, as comparisons with the base of a late 13th-century figure in the Metropolitan Museum (inv. no. 47.101.49) and small lion supports in the Museum of Fine Arts, Boston (inv. no. 57.171) suggest. The gilt bronze Crucifix appears to have been made in the early 16th century, while the stippled copper plates at the back with depictions of saints are more difficult to date, but may be contemporary with the Corpus.

It is possible that the Romanesque elements were assembled with the later parts as early as the 16th century. Two other composite crosses incorporating Romanesque enamels, one in the Victoria and Albert Museum (inv. no. 7234-1860) and one in the British Museum (inv. no. 56.7-18.1), are thought to have been put together during this period; the latter likely as part of the Counter-Reformation effort after many ecclesiastical treasures had been destroyed and fragmented (see Stratford, *op. cit.*, p. 76). A similar fate can be reconstructed for a composite cross with Romanesque enamels in the Musées royaux d'Art et d'Histoire, Brussels (see Balace, *op. cit.*). The possibility of an assemblage, or at least alteration, in the 19th century is, however, not to be excluded, within the context of objects designed to appeal to a growing number of collectors. Due to the rarity of its earliest components, and its attractive overall appearance, the cross would have been a highly desirable collector's item.







22



23

22

Spanish, Catalonia, early 16th century

PROCESSIONAL CROSS

partially gilt and polychromed wood, on an ebonised wood base
 cross: 104 by 45cm., 41 by 17³/₄in.
 base: 11cm., 4³/₈in.

£ 10,000-15,000 € 11,300-16,900

23

French, Limoges, 13th century

CORPUS CHRISTI

partially gilt and champlevé enamelled copper
 23cm., 9in.

PROVENANCE

Thorvald Erichsen (1868-1939), Norway;
 thence by inheritance to Henrik Sørensen (1878-1962);
 thence by descent to the present owners

‡ £ 4,000-6,000 € 4,500-6,800

24 NO LOT



25

25

Probably French, 13th century and later

JOACHIM AND ANNA AT THE GOLDEN GATE

stained and leaded glass, with later painted glass replacements, in a modern painted wood frame

the gate inscribed: *AUREA PORTA*

glass: 44cm., 17³/₄in. diameter

frame: 50 by 50cm., 19³/₄ by 19³/₄in.

This circular stained glass panel shows a depiction of Joachim and Anna meeting at the Golden Gate of Jerusalem, as told in the popular apocryphal story about the parents of the Virgin Mary. The iconography of the scene is firmly identified by the inscription *Aurea Porta* (Golden Gate), even though Joachim is unusually depicted with wings. Although the wings are medieval

pieces of glass, it is likely they were inserted later, perhaps by a restorer who thought the iconography to be of an Annunciation, a better known scene.

In style, the panel compares well to the stained glass of the great cathedrals of the early thirteenth century, and perhaps in particular to a panel of *Anna and Joachim at the Golden Gate* in Chartres Cathedral, part of a window depicting scenes of the Life of the Virgin, which shows a similar composition.

A report authored by Dr Heather Gilderdale Scott, Secretary to the Committee of the Corpus Vitrearum Medii Aevi (Medieval Stained Glass in Great Britain) is available upon request.

£ 12,000-18,000 € 13,500-20,200

Southern Netherlandish, second half 14th century

GOD THE FATHER

gilt and polychromed walnut
72cm., 28³/₁₆in.

PROVENANCE

Private collection, Bruges, photographed 1917/1918 (Bildarchiv Foto Marburg, no. fm195187); recorded as in the Gruuthusemuseum, Bruges, 1917/1918 (Bildarchiv Foto Marburg, no. 1.154.932); private collection, Ghent

This distinguished figure of God the Father enthroned would have formed part of a representation of the Trinity as the 'Throne of Mercy'. The iconography of the seated Father presenting a cross with the crucified Christ surmounted by the Dove of the Holy Ghost developed in Western Art during the Middle Ages and by the 15th century was a common motif in both painting and sculpture. Earlier representations of the Throne of Mercy are rarer; examples include one such figure within a Rhenish figural shrine from circa 1300 (Metropolitan Museum, inv. no. 17.190.185), whose rigid, frontal positioning defines the type and is analogous to the present figure.

Recorded in Bruges in the early 20th century, the present sculpture seems traditionally to have been considered to be from Flanders and dated to the late 14th century (see caption, Foto Marburg, no. fm195187). This dating is supported by the stylised waves of hair framing the ears, the large head, and the restrained, clinging drapery, which are typical features of 14th-century northern European sculpture. The figure's face and hairstyle, with a tuft of hair above the forehead, compare with a Flemish 14th-century Standing Christ recorded in the Gruuthusemuseum, Bruges (Foto Marburg, no. fm195184). Another compelling comparison can be made with a seated St. Paul in the Westfälisches Landesmuseum, Münster (inv. no. E 82), which is dated to the third quarter of the 14th century and thought to come from Liège (see Rhein und Maas, *op. cit.*). Note the similarity of hairstyle and beard, facial type with rippled forehead and long nose, as well as the arrangement of the drapery. The possibility of a Mosan origin for the God the Father can therefore not be excluded.

RELATED LITERATURE

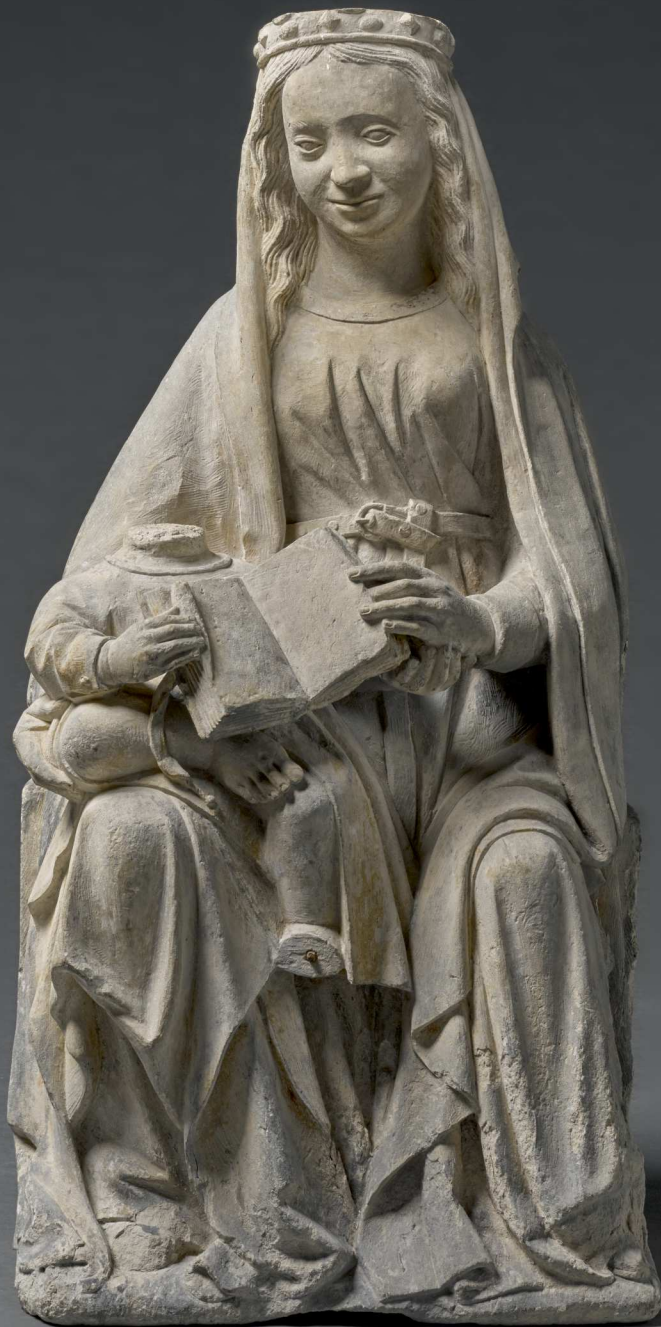
Rhein und Maas: Kunst und Kultur 800-1400, exh. cat. Cologne and Brussels, Cologne, 1972, vol. 1, pp. 365-366, no. N 10

The present lot is offered with a Radiocarbon dating measurement report (ref. no. RCD-8912) prepared by J. Walker of RCD Lockinge, dated May 2017, which states that the wood from the sample dates between AD 901 and 1036 (95% confidence interval).

W £ 40,000-60,000 € 44,900-67,500







27



28

27

French, late 15th/ early 16th century

THE VIRGIN TEACHING THE CHRIST CHILD TO READ

stone, with traces of polychromy
81cm., 31⁷/₈in.

This charming Virgin and Child group compares with North Eastern French late Gothic stone sculpture from the end of the 15th and beginning of the 16th centuries. Compare with the early 16th-century Education of the Virgin group from the church of Saint-Parres in Praslin in the Champagne region. The present Virgin's facial type is similar to St Anne's in the Praslin group: note the rounded face with double chin, prominent nose and heavy brow. The flat planes of drapery terminating in swallow tail folds are also close, as is the interest in the complicated belt, which parallels the Virgin's attributes in the Praslin group. Such attention to decorative details is also typical of sculpture from Troyes. See, for example, the early 16th-century Troyes group offered at Sotheby's New York on 8 July 1993, lot 26, with similar coronet.

RELATED LITERATURE

P. E. Leroy, *Sculptures en Champagne au XVIe siècle*, Dijon, 2009, p. 62

W £ 15,000-20,000 € 16,900-22,500

French or Spanish, 14th century

FLIGHT INTO EGYPT

gilt and polychromed wood
34 by 25cm., 13³/₈ by 9⁷/₈in.

£ 8,000-12,000 € 9,000-13,500

PROPERTY FROM AN IMPORTANT
FLEMISH PRIVATE COLLECTION

French, mid-14th century

VIRGIN AND CHILD ENTHRONED

polychromed oak
90cm., 35³/₈in.

PROVENANCE

Private collection, Italy;
their sale, Sotheby's London, *A private passion for
the Renaissance*, 29 October 2003, lot 10

Many characteristics found in the work of
sculptors employed in Eastern France, specifically
Champagne and Lorraine in the second and
third quarters of the fourteenth century, can
be seen in this tender group of the Virgin and
Child. Note the faces of both the Virgin and the
Child, the treatment of the drapery with deep
long folds clearly outlining the Virgin's knees and
with similar treatment to the Child's swaddling
clothes.

RELATED LITERATURE

J. Boccador and E. Bresset, *Statuaire médiévale
de collection*, Milan, 1972, vol. 2, p. 27, fig. 12;
J.A. Schmoll gen. Eisenwerth, *Die Lothringische
Skulptur des 14. Jahrhunderts*, Fulda, 2005, nos.
189, 356 and 407

W £ 12,000-18,000 € 13,500-20,200





30



31



32

30

Probably Southern Italian, 15th century

VIRGIN AND CHILD

partially gilt and polychromed marble
82cm., 32¹/₄in

The present charming group of the Virgin and Child is reminiscent of the Madonna and Child in the church of Our Lady of Trapani on Sicily: the Christ Child's proper right hand on his Mother's chest, his upwards gaze and their connected hands are apparent in both works. Perhaps influenced by this famous votive statue attributed to Nino Pisano (circa 1349-1386), the present Virgin and Child is of later date, but can probably be attributed to the same region.

RELATED LITERATURE

J. Poeschke, *Die Skulptur des Mittelalters in Italien - Band 2: Gotik*, Munich, 2000, pp. 173-175, figs. 152, 153

W £ 6,000-8,000 € 6,800-9,000



33



34

31

English, 15th century

GARGOYLE

limestone

37 by 52 by 71cm., 14½ by 20½ by 28in.

PROVENANCE

Acquired from an unknown Church, Mr. E. Clayson, Harrold, 1959; Collection of Peter Inskip M.B.E., London

W £ 4,000-6,000 € 4,500-6,800

32

English, probably Nottingham, 15th century

RELIEF WITH SAINT JOHN THE BAPTIST

alabaster, with traces of gilding and polychromy, on a modern perspex stand
alabaster: 40cm., 15¾in.
overall: 49 by 23cm., 19¼ by 8¾in.

£ 12,000-18,000 € 13,500-20,200

33

English, probably Nottingham, 15th century

RELIEF WITH THE BIRTH AND NAMING OF SAINT JOHN THE BAPTIST

alabaster, with traces of polychromy, on a modern perspex stand
alabaster: 41 by 27cm., 16⅞ by 10⅝in.
overall: 50 by 33cm., 19¾ by 13in.

PROVENANCE

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

LITERATURE

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

£ 4,000-6,000 € 4,500-6,800

34

English, probably Nottingham, 15th century

RELIEF WITH THE CORONATION OF THE VIRGIN

partially gilt and polychromed alabaster, in a later wood frame
alabaster: 42 by 22cm., 16½ by 8⅝in.
overall: 50 by 34cm., 20⅞ by 13 3/8

£ 10,000-15,000 € 11,300-16,900



35

35

Southern Netherlandish, circa 1440-1470

GAMES BOX WITH COURTLY SCENES

bone, with traces of gilding and polychromy, on a wood core, with metal mounts
7 by 15 by 18cm., 2¾ by 5⅞ by 7¼in.

Today's scholarly consensus argues that these caskets were produced by workshops in the southern Netherlands. Their preferred motifs – scenes of courtship and hunting – indicate a possible function within marriage negotiations. While it is traditionally thought that these caskets were in fact used to store gaming pieces and to play on, this use has been called into question, and the checkerboard should perhaps be seen as symbolic in most cases. Depicting musicians, courting couples, a hunt, and animals, the present casket compares both iconographically and stylistically to numerous examples held in public collections, such as two caskets in the V&A (inv. nos. 4660-1859 and 6747-1860) and one at the musée du Louvre (inv. no. MRR 80).

£ 12,000-18,000 € 13,500-20,200

36

Spanish, Andalusia, 16th century and later

GAMES BOARD

ebony, ivory, bone, stained bone and metal intarsia, on a wood core, the ivory inlay chevron border at the sides later
closed: 10 by 48.5 by 30.5cm., 30⅞ by 19⅞ by 12in.
open: 10 by 48.5 by 61cm., 30⅞ by 19⅞ by 24in.

PROVENANCE

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

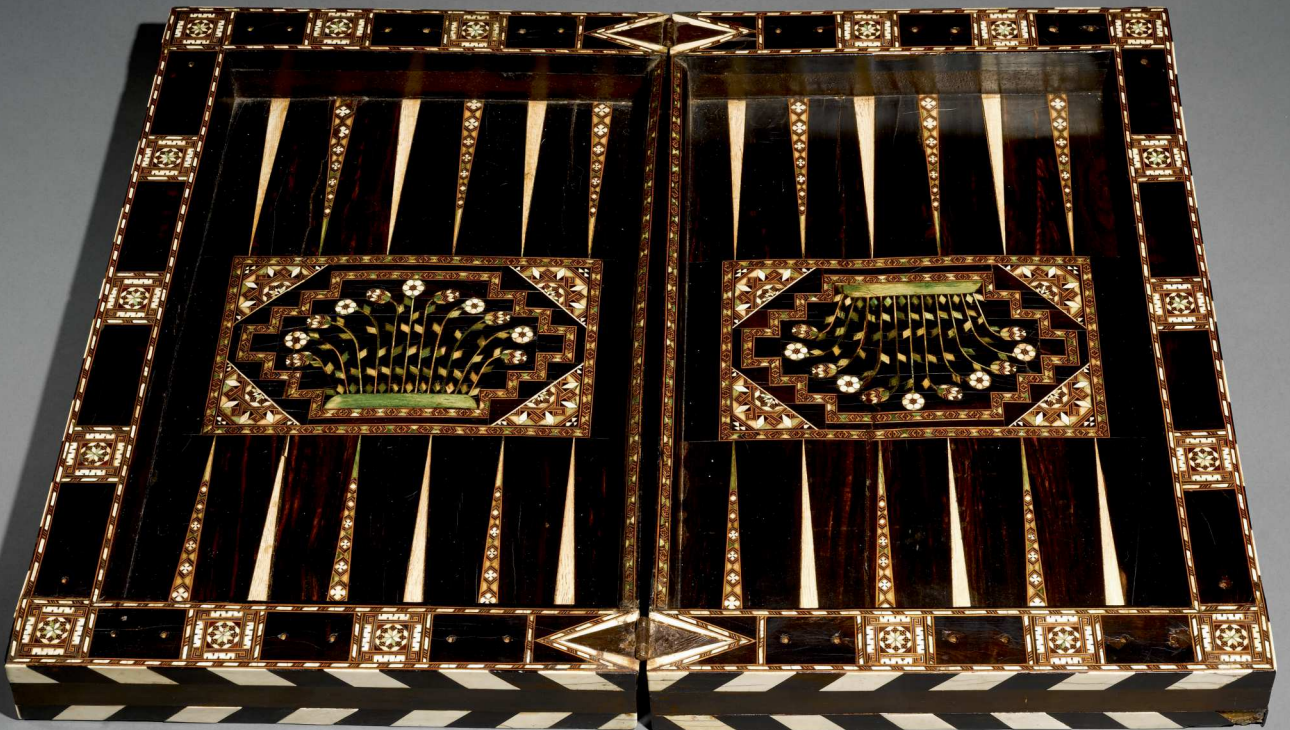
This exquisite games board is part of a small group of Southern Spanish 16th-century gaming boxes. These include a very similar example in the Victoria and Albert Museum, London (inv. no. 154-1900); another exhibited at the Kunsthistorisches Museum, Vienna (von Seipel, *op. cit.*, pp. 99-100, no. 23);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

superb in its virtuoso execution, particularly in the central foliate panels, has long been connected with Islamic techniques which developed in Spain and Northern Africa in Muslim workshops during the Ummayyad period, exemplified by the 12th-century minbar of the Kutubiye Mosque in Marrakesh (made in Cordoba). Von Seipel, however, discusses the possible influence of North Italian certosina wood intarsia, known from objects manufactured by Baldassare Ubriachi in Florence or Venice towards the close of the 14th century. In the cataloguing for the Victoria and Albert Museum example, the museum considers the existence of an early 14th-century games board with geometrical inlay, formerly in the collection of Emperor Ferdinand II, and believed to have been made in Venice, as a possible indicator that such boards may have been North Italian 'luxury product(s)' and the concept and technique was subsequently dispersed to the South of Spain in the 16th century (*op. cit.*). The presence of traces of vellum from a 15th-century printed psalter used as an underlay support the dating of the group to the 16th century in Christian Spain after the fall of Granada.

£ 25,000-35,000 € 28,100-39,300



36



36



37

PROPERTY FROM AN IMPORTANT
FLEMISH PRIVATE COLLECTION

Southern Netherlandish, probably Brussels, late 15th century

RELIEF WITH THE HOLY FAMILY AND
MELCHIOR

with a label on the reverse inscribed: *THE ADLER
COLLECTION*
walnut
89 by 55cm., 35 by 21½in.

PROVENANCE

John and Judith Adler, United Kingdom;
their sale, Sotheby's London, 24 February 2005,
lot 33

This beautifully executed carving with the Holy Family seems to be indebted to both the sculpture and the paintings of the Southern Netherlands of the 15th century. Showing only Melchior, the oldest of the three Magi, it is likely that the group was originally part of a larger whole - perhaps similar in layout to a well-known relief with the Adoration of the Magi which is in Museum Catharijneconvent in Utrecht (inv. no. BMH 144; Steyaert, *op. cit.* p. 287). The Utrecht relief has been praised for its originality and psychological characterisations of the protagonists. Although attributed to the Utrecht region, it shows clear influences from the Brussels school.

In the present walnut group, these influences are even more apparent, suggesting the relief is most likely to have been executed in Brussels. The characterful and intricately carved faces, showing an astonishing attention to detail – note, for instance, the crinkles beside Melchior's eyes and the frown marks on Joseph's forehead – are on a par with some of the most advanced carved altarpieces of the Brabant region. Further comparison with Brussels altarpieces can be seen in the finish of the clothing, particularly of Melchior, whose cloak is adorned with a chain around the neck, an elaborate belt from which a bag is suspended, and a separate collar which is offset by trimmings: similar adornments can be seen on Jan Borman's famous Altarpiece of Saint George in Brussels, particularly in the figure that bears his signature.

For its composition, however, the present group seems to owe more to Southern Netherlandish painting. The subject of the Adoration of the Magi, frequently encountered in the so-called 'Flemish Primitives', is often depicted in this manner: with the Christ Child perching on the Virgin's lap, Saint Joseph standing in the background with his hat in his hands, the eldest Magi kneeling in front of Christ with his gift of gold, and the ox and the ass being included in the whole assembly. This type of composition can be seen, for instance, in Rogier van der Weyden's *Adoration* in the Alte Pinakothek in Munich (inv. no. WAF 1189, part of the St Columba Altarpiece), or Hans Memling's version of the *Adoration* in the Prado in Madrid

(inv. no. P01557). Indeed, the influence of Rogier van der Weyden's work, active in Brussels 1430-1461, on sculpture of the same region, has often been acknowledged (van de Velde, *op. cit.*, p. 39). The Virgin Mary in the present carving, with her high forehead, small mouth and straight, thin nose, fits Rogier's type perfectly. Furthermore, significantly, Memling's *Adoration* shows the Virgin with a veil that is partially folded back, revealing her long curly locks underneath – as it does in the present group.

With its apparent influences from both the Brussels school of carving and the paintings of the Southern Netherlands, this group presents an opportunity to acquire a piece of exceptional quality, which shows outstanding attention to detail and intricacy in its carving.

RELATED LITERATURE

Flanders in the Fifteenth Century: Art and Civilization – Catalogue of the Exhibition Masterpieces of Flemish Art: Van Eyck to Bosch, exh. cat. The Detroit Institute of Arts, 1960, pp. 75-82; 141-145; J. W. Steyaert, *Late Gothic Sculpture – The Burgundian Netherlands*, exh. cat. Museum voor Schone Kunsten, Ghent, 1994, no. 80; C. Van de Velde, 'La relation entre la sculpture et la peinture à la fin du Moyen-Âge', in A. Huysmans (ed.) *La sculpture des Pays-Bas méridionaux et de la Principauté de Liège – Xve et XVIe siècles*, exh. cat., Musées royaux d'Art et d'Histoire, Brussels, 1999, pp. 39-44

W £ 50,000-70,000 € 56,500-79,000





38

38

Southern Netherlandish, probably Louvain, circa 1500

CORPUS CHRISTI

oak
131 by 135cm., 51 $\frac{5}{8}$ by 53 $\frac{1}{8}$ in.

PROVENANCE

Private collection, Belgium

With its elongated face, thin locks of hair and long nose, the present *Corpus* is most likely to have originated in Louvain, where this type of face appears frequently. Compare to a figure of Saint Anthony Abbot at Museum Catharijneconvent (inv. no. ABM bh442). Further comparison can be found in a Calvary Group in the church of Saint Dymphna in Geel, Belgium, published in Steyaert (*op. cit.* p. 165). With its large size and detailed carving - note particularly the drapery and the wound in Christ's side- the present *Corpus* makes for an imposing whole and a remarkable survival.

RELATED LITERATURE

J. W. Steyaert, *Late Gothic Sculpture, the Burgundian Netherlands*, exh. cat. Museum voor Schone Kunsten, Ghent, 1994, p. 165, fig. 31a

W £ 10,000-15,000 € 11,300-16,900



39

39

Southern German, Lower Bavaria, or Upper Austrian, circa 1520-1535

HALF FIGURE OF THE VIRGIN AND CHILD

gilt and polychromed limewood
with a label on the reverse inscribed: 3097 / Got.
/ ...
67cm., 26 $\frac{3}{8}$ in.

PROVENANCE

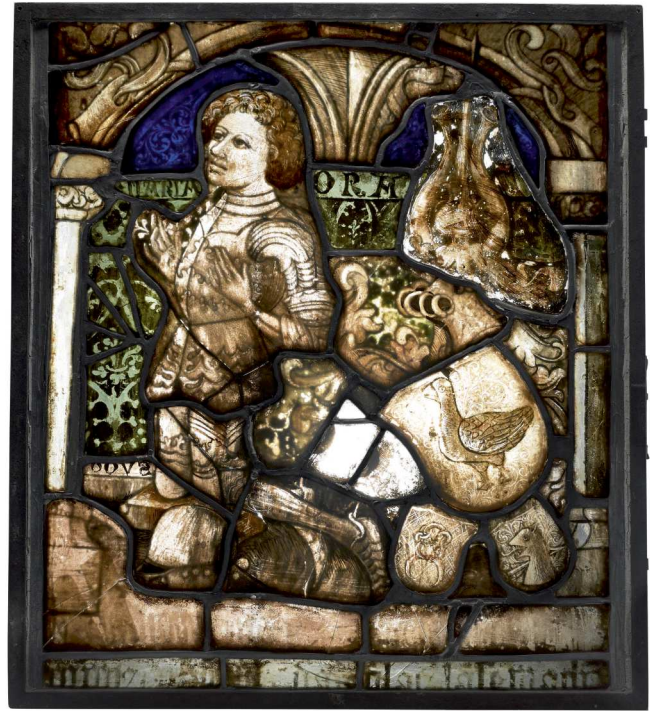
Rutter Collection, Vienna

See catalogue note and related literature online at sothebys.com

W £ 8,000-12,000 € 9,000-13,500



40



40

40

Southern Germany, circa 1470-1480

PAIR OF DONOR PANELS

the left panel inscribed (partially legible): [...] *Printzendorff*, the right panel inscribed: *Kasber von ... das glas lase machen*, and further inscribed: *MARIA ORA*
stained and leaded glass
48.1 by 40.3cm., 19 by 15 $\frac{7}{8}$ in. and 47.2 by 40.3cm., 18 $\frac{5}{8}$ by 15 $\frac{7}{8}$ in.

PROVENANCE

Eduard Ritter von Grützner, Munich;
his estate sale, Hugo Helbing Munich, 24 June 1930, lots 212 and 213;
Geheimrat Ottmar Strauss, Cologne;
his forced sale, Hugo Helbing Munich, 21-24 May 1935, lots 279 and 280;
acquired by Irmgard von Lemmers-Danforth, Wetzlar;
Lemmers-Danforth Collection, Wetzlar, inv. nos. GE 10a, b;
restituted to the heirs of Ottmar Straus, 2017

LITERATURE

W. Koeppel, *Die Lemmers-Danforth Sammlung Wetzlar, Europäische Wohnkultur aus Renaissance und Barock*, Heidelberg 1992, no. GE 10a, b

The present panels show the donors of these windows in prayer, one a clergyman, the other a knight. Considering their comparable coats of arms, these two donors must have been members of the same family. Donating similar types of stained glass windows to churches, which would have been an expensive undertaking in the Middle Ages, was a popular way for an individual to ensure remembrance in the local community. Intended to encourage prayer for their souls, these panels could have been placed below a larger window, which probably showed a biblical scene. Although these donors have portrayed themselves on separate panels, there are instances where donors have inserted their own image within the traditional biblical scene - as is apparent, for instance, on the east window of Holy Trinity Goodramgate, York, where donor John Walker has portrayed himself on the central panel, next to a depiction of the Trinity.

The present panels were once part of the collection of Munich painter Eduard von Grützner (1846-1925), where they were paired with a third panel from the same workshop, which location is now unknown. The inscriptions at the bottom of the panels might give some indication towards the identification of the donors, but they have not been firmly identified.

£ 8,000-12,000 € 9,000-13,500

Southern German, Franconia or Swabia, circa 1480-1490

MALE SAINT, PERHAPS SAINT GEORGE

limewood, with traces of polychromy
115cm., 45½in.

PROVENANCE

Sotheby's London, 9 December 1987, lot 228

This svelte young Saint in armour relates to both Franconian and Swabian sculpture from the late 15th century. For the deep, crinkled folds of the cloak, surrounded by long swathes, compare a *Saint Michael* from Franconia in the Bayerisches Nationalmuseum, Munich (inv. no. MA 3712), while the undercut, horizontal curls of hair find a parallel in a Swabian *Saint Mauritius* in the Hessisches Landesmuseum, Darmstadt (inv. no. PI 09:03).

RELATED LITERATURE

T. Müller, *Die Bildwerke in Holz, Ton und Stein von der Mitte des XV. bis gegen Mitte des XVI. Jahrhunderts*, cat. Bayerisches Nationalmuseum, Munich, 1959, no. 166; M. Woelk (ed.), *Bildwerke vom 9. bis zum 16. Jahrhundert aus Stein, Holz und Ton im Hessischen Landesmuseum Darmstadt*, Darmstadt, 1999, no. 55

W £ 15,000-25,000 € 16,900-28,100



41

Circle of Hans Multscher (circa 1400-1467)
German, Swabia, third quarter 15th century

MARY MAGDALENE

limewood
165cm., 65in.

Many of the present figure's characteristic features seem to have their origin in secured works by Multscher. The drapery style, with generous, gently cascading folds, is consistent with the sculptor's later works, notably the *Virgin* from Bihlafingen (*op. cit.* 1997, no. 54). Similar drapery schemes appear in works by Multscher's followers; compare, in particular, a *Virgin and Child* and a *Mary Magdalene* in the Bayerisches Nationalmuseum (inv. nos. MA 1367 and MA 1669). The broad face, with a slightly retroussé nose, almond shaped eyes and pointed lips, is seen in Multscher's *Angels* from the Sterzinger Altar (now Bayerisches Nationalmuseum, inv. no. MA 1250), though to a lesser extent in the sculptor's female figures. An analogous facial type, however, is exhibited by a *Virgin and Child* from the Wolter Collection that was associated with Multscher, illustrated in Gröber, *op. cit.*, fig. 48.

W £ 30,000-50,000 € 33,700-56,500



42

Austrian, Tyrol, circa 1480

SAINTLY KING

gilt and polychromed wood
111cm., 43³/₄in.

PROVENANCE

with Wilhelm Henrich, Frankfurt am Main, 1957;
private collection, Germany, acquired from the
above;
thence by descent to the present owners

The identity of this charismatic figure as a King is suggested by his attributes of a crown and the orb, formerly surmounted by a cross. While the loss of his second attribute – perhaps a sceptre – does not allow for a more precise identification, it is likely that a saintly King, such as St Oswald or St Henry II, is represented here. Traditionally thought to have been made in the Tyrol, the figure finds a striking comparison in a *Saint Nicholas* dating to circa 1470 from St Georgen am Pinzgau, which neighbours this Austrian region (Legner, *op. cit.*, fig. 160a). Compare the shortness of the body, the drapery scheme with a large, 'auricular' fold across the lower body, and the broad face with small eyes, a slightly pouting mouth, and finely carved moulding suggesting age. A similar mode of representation in the face is seen in the figure of *Saint Wolfgang* from the great altarpiece at St Wolfgang im Salzkammergut by Michael Pacher, perhaps the most influential Tyrolean sculptor in the second half of the 15th century (see Müller, *op. cit.*, fig. 21).

RELATED LITERATURE

T. Müller, *Gotische Skulptur in Tirol*, Bozen, 1976;
A. Legner, *Spätgotik in Salzburg: Skulptur und Kunstgewerbe 1400-1530*, exh. cat. Neues Haus, Salzburg, 1976, p. 129

W £ 20,000-30,000 € 22,500-33,700





44

44

PROPERTY OF THE MARIE-LOUISE VON
MOTESICZKY CHARITABLE TRUST

Workshop of Loy Hering
(1484/1485-after 1554)
Southern German, circa 1520-1560

FRAGMENTARY RELIEF FROM AN EPITAPH

Solnhofen stone

inscribed with illegible graffiti
45 by 42cm., 17¾ by 16½in.

PROVENANCE

Henriette von Motesiczky, Vienna and from 1939
United Kingdom;
thence by descent to Marie-Louise von
Motesiczky (1906-1996), United Kingdom, in 1978

The fashion for stone memorial carvings in early 16th-century Germany led to a demand for sculptors specialising in this practise. Foremost among these was the prolific Eichstätt-based workshop of Loy Hering and his sons, which delivered throughout Germany and as far as Vienna. Typically carved in the fine-grained Solnhofen limestone, Hering's epitaphs tended to assume the same general form, with figural relief carvings framed by ornate architectural frameworks. The present, rare fragment exemplifies this design with its depiction of praying women above what remains of an all'antica capital, as well as feathers emanating from fantastical helmets, which would have surmounted the donor's arms. Compare Hering's

Epitaph of Erich I and his two wives of circa 1528 in the church of St Blasius in Münden (Smith, op. cit., fig. 101).

RELATED LITERATURE

J. C. Smith, *German Sculpture of the Later Renaissance, c. 1520-1580: Art in an Age of Uncertainty*, Princeton, 1994, pp. 139-142

£ 15,000-20,000 € 16,900-22,500



45

45

Spanish, 16th century

RELIEF WITH A PROPHET

gilt and polychromed wood
54 by 42cm., 21¼ by 16½in.

PROVENANCE

Henrik Sørensen (1878-1962), Norway, acquired in Paris, 1920s; thence by descent to the present owners

‡ £ 3,000-5,000 € 3,400-5,700



46

46

Spanish, probably Castile, second half 16th century

RELIEF WITH SCENES FROM THE LIFE OF THE VIRGIN

gilt and polychromed wood
157 by 78cm., 61¾ by 30¾in.

PROVENANCE

Private collection, Germany, acquired by the present owner's family in Paris, early 20th century

In both concept and composition, this beautiful relief recalls a series of early 16th-century Castilian reliefs with the Life of the Virgin in the Indiana University Art Museum (Stratton, *op. cit.*, pp. 160-161). The elegant, classicising faces of the female figures, however, would seem to place the present work in the later 16th century, among the circle of Italian-influenced Juan Bautista Vázquez el Viejo (1510-1588). Compare his Virgin and Child in Torrelaguna (Estrella Marcos, *op. cit.*, pl. 1).

RELATED LITERATURE

M. M. Estrella Marcos, *Juan Bautista Vázquez el Viejo en Castilla y America*, Madrid, 1990; S. L. Stratton (ed.), *Spanish Polychrome Sculpture 1500-1800 in United States Collections*, exh. cat. The Spanish Institute, New York et al., Baltimore, 1993

W £ 15,000-20,000 € 16,900-22,500

47

Circle of Diego de Siloe (circa 1495 - 1563)
Spanish, 16th century

CHRIST THE SAVIOUR

gilt and polychromed wood
72cm., 28³/₈in..

PROVENANCE

Collection of a distinguished scholar, Spain, by circa 1960; by family descent to the present owners

W £ 10,000-15,000 € 11,300-16,900



47

48

Spanish, late 15th/ early 16th century

CHEST

embossed leather and metal, on a wood core
54.5 by 95 by 50cm., 21¹/₂ by 37³/₈ by 19⁵/₈in

PROVENANCE

Private Spanish family collection, since the early-mid 20th century; by family descent

Similar treatment to the mounts with crocketed pierced arches are present on a casket in the Musée Le Secq de Tournelles and one in the Victoria and Albert Museum (inv. no. 5704-1859; catalogued as French, circa 1520. A similar coffer is in the Cluny Museum, Paris. The presence of the shells which terminate the strapwork is likely to suggest an association with the shrine of St. James of Compostella in Northern Spain

W £ 3,000-5,000 € 3,400-5,700



48



49



51



51



50

49

Southern Netherlandish, circa 1600

EAGLE LECTERN

oak
192cm., 75⁵/₈in.

See *catalogue note* at SOTHEBYS.COM

W £ 10,000-15,000 € 11,300-16,900

50

Spanish, Castile, circa 1500

SAINT MICHAEL SLAYING THE DRAGON

gilt and polychromed wood
figure: 121cm., 47⁵/₈in.
overall including lance: 184cm., 72¹/₂in.

See *catalogue note* at SOTHEBYS.COM

W £ 8,000-12,000 € 9,000-13,500

51

PROPERTY FROM A SWISS FAMILY COLLECTION

Swiss, probably Freiburg, circa
1520-1540

SIX RELIEFS WITH SAINTS AND THE
RESURRECTION

oak

the three medallion reliefs inscribed respectively:
IOANNES; *PHILIPVS*; and *IACOBVS*
the largest: 73cm., 28³/₄in.
the smallest: 30cm., 11³/₄in.

2 of 6 illustrated

See complete set of images and *catalogue note*
online at SOTHEBYS.COM

‡ £ 4,000-6,000 € 4,500-6,800

French, Limoges, first half 16th century

PLAQUE WITH THE ENTOMBMENT

partially gilt painted enamel on copper, with glass 'jewels', in an ebonised wood frame lined with fabric

with a label on the reverse of the frame inscribed:
Leg gis(?) / 10208
plaque: 19.2 by 16.8cm., 7½ by 6⅝in.
frame: 33.5 by 29.5cm., 13¼ by 11⅝in.

PROVENANCE

Thorvald Erichsen (1868-1939), Norway;
thence by inheritance to Henrik Sørensen (1878-1962);
thence by descent to the present owners

See catalogue note online at SOTHEBYS.COM

£ 8,000-12,000 € 9,000-13,500



52

Attributed to Julien Robillard
French, Paris, second half 19th century
In Renaissance style

HOLY WATER STOUP WITH THE BAPTISM OF CHRIST

partially gilt painted enamel on copper, within a leather box

inscribed: *I.R. / 1562 Limoges and: LIMOGES. 1562.* and with a label on the reverse inscribed:
EXPOSITION D'ART RELIGIEUX / LA PSALLETTE DE NANTES / 1933 and further inscribed in ink and pencil
stoup: 32cm., 12⅝in.
box: 37cm., 14⅝in.

EXHIBITED

Nantes, La Psalette, *Exposition d'art religieux*, 1933

See catalogue note at SOTHEBYS.COM

£ 2,000-3,000 € 2,250-3,400



53



54



55



56

54

Italian, 16th/ early 17th century

BUST OF HERCULES

bronze, on a wood socle and an ebonised turned wood column

marked thrice with the French crowned C control mark

bust: 10cm., 4in.

bust and socle: 24cm., 9½in.

This rare bronze bust is an elaborated version of another bust in the Frick Collection described as a *Bust of a Youth* and catalogued as Florence, late 15th/ early 16th century (inv. no. A.208.47C). It is almost certainly a portrait of a Renaissance nobleman as Hercules, given the presence of the lionskin (not present in the Frick cast). A possible identification could be Giuliano de'Medici, the 'golden boy' ruler of Florence, given the facial similarity to painted portraits, as well as Hercules' significance to Florence. The presence of sprues to the back could indicate that the present bronze is a direct cast.

£ 7,000-10,000 € 7,900-11,300



57

55

Italian or French, probably second half 19th century
After a model by Alessandro Vittoria (1525-1608)

DOORKNOCKER WITH NEPTUNE AND TWO HIPPOCAMPS

bronze, on an ebonised wood stand
39cm., 15³/₄in. overall

PROVENANCE

Private collection, the Netherlands

A French, 19th-century version of the same model is in the Museum Boijmans-van Beuningen (inv. no. 1135).

£ 2,000-3,000 € 2,250-3,400

56

Italian or Southern German, circa 1600

MARY MAGDALENE FROM A CRUCIFIXION GROUP

bronze, on a later wood base
bronze: 8.5cm., 3³/₄in.
overall: 14.5cm., 5³/₄in.

£ 3,000-5,000 € 3,400-5,700

57

Workshop of Giovanni della Robbia (1469-1529)
Italian, Florence, circa 1520

THE INFANT SAINT JOHN THE BAPTIST AMONG ANIMALS

glazed terracotta, on a velvet lined wood base

inscribed: *ECCE . AGNIUS . DE .* to the banner, and: *Luca della Robbia / 16th Century / H.G. Boha Coll: / T(...?) Christina(?) Manson(?)* in ink to the underside; and with a metal plaque on the base inscribed: *BOTTEGA DELLA ROBBIA / SEC. XVI*
terracotta: 24 by 20cm., 9¹/₂ by 7⁷/₈in.
base: 4.5cm., 1³/₄in.

This enchanting composition compares closely to the Infant Saint John the Baptist with animals by Giovanni della Robbia illustrated in G. Gentilini, *I della Robbia: Il dialogo tra le Arti nel Rinascimento*, exh. cat. Arezzo, Museo Statale d'arte Medieval e Moderna, Arezzo and Milan, 2009, fig. 81

The present lot is sold with a thermoluminescence analysis report dated 5 June 2012 prepared by Arcadia, Milan, stating that the samples taken are consistent with a 16th-century dating.

£ 18,000-25,000 € 20,200-28,100



58

Italian, probably Veneto, 16th century

PROFILE RELIEF OF A WOMAN

white marble, on a later white marble background, in a partially gilt wood frame

with a label on the reserve inscribed: *PORTRAIT OF A LADY / Marble-Greek (400) B.C. [illegible in pen] / Frame- XVI Century Italian; remnants of another label, and a paper cutting depicting a herm bust of Plato with caption marble: 32 by 21.5cm., 12⁵/₈ by 8¹/₂in. frame: 44 by 39cm., 17³/₈ by 15³/₈in.*

All'antica portraiture in marble flourished in the Veneto during the first half of the 16th century, led by the Lombardo family of sculptors, as well as Simone Bianco (active 1512-1553). The present marble relates in particular to a profile relief of Faustina attributed to Simone Bianco, similarly cut out from its background and with an analogous truncation, sold in these rooms on 9 July 2015 as lot 73. While both the Lombardi's and Simone Bianco's figures share a distinct facial type with usually incised irises, contrasting with the present relief, several classicising marble portraits by their followers display a more faithful adaptation of antique models (see Luchs, *op. cit.*, figs. 118, 130, 133; compare also some of Simone's busts, figs. 178 and 184)

RELATED LITERATURE

A. Luchs, *Tullio Lombardo and Ideal Portrait Sculpture in Renaissance Venice, 1490-1530*, Cambridge, 1995

£ 10,000-15,000 € 11,300-16,900



59

Italian, probably 16th century

RELIEF WITH A BUST OF OCTAVIAN

inscribed: *OVTAVIAN*

marble

31 by 21.5cm., 12¹/₄ by 8¹/₂in.

£ 5,000-7,000 € 5,700-7,900

Circle of Cristoforo Stati (1556-1619)

Italian, Florence, late 16th century/
early 17th century

BACCHUS OR GANYMEDE

marble
154cm., 60⁵/₈ in.

This elegant marble nude youth compares closely with Florentine Mannerist sculpture from the mid to late 16th century. The contrapposto with one arm raised, the other lowered, essentially mirrors the composition of Michelangelo's *David* (circa 1501/1504) and finds a further precedent in Baccio Bandinelli's *Apollo* from the Grotta del Buontalenti in the Boboli Gardens (circa 1546/1555). A strong comparison for the present marble is found in figure of the *Youthful Hercules* from the circle of Bandinelli (and formerly attributed to Piero da Vinci and Domenico Poggini) also in the Boboli Gardens (Massinelli, *op. cit.*, p. 72, fig. 23). Note the same subtly muscled adolescent body, elongated neck, large head, and, of course, contrapposto. Further comparison can be made to the late works of Valerio Cioli (circa 1529-1599), who produced bucolic figures also for the Boboli Gardens, see, for example, his *Contadino con la vanga* (Pratesi, *op. cit.*, fig. 263). Comparison can also be made to the *Bacchus* from the *Fontana Pretoria* (now in Palermo) which was carved by Bandinelli's student Francesco Camilliani (1530-1586). Further stylistic affinities are apparent in the work of Cristoforo Stati, who trained in Florence but also worked in Rome. Note in particular the similar idealised anatomy, languid pose and pronounced turn of the head with the marble figure of *Cleopatra* attributed to Stati (Sotheby's, London, 2 December, 2008, lot 46), with the marble of *Friendship* in the Louvre (inv. N15051), or with the marble of *Orpheus* in the Metropolitan Museum of Art (inv. 41.100.242).

RELATED LITERATURE

G. Pratesi, *Repertorio della scultura Fiorentina del cinquecento*, Turin, 2003, figs. 263-265;
A-M. Massinelli, 'Intorno ad una statua di Ervole dell'Anfiteatro di Boboli,' in *Boboli 90. Atti del Convegno Internazionale di Studi per la salvaguardia e la valorizzazione del Giardino*, Florence 1989, p. 72, fig. 23

W £ 25,000-30,000 € 28,100-33,700





61

61

Attributed to Sebastiano Torrigiani
(d. 1596)
Italian, probably Rome, circa 1580

CRISTO MORTO

gilt bronze, on a modern perspex stand
corpus: 23cm., 9in.
stand: 30.5 by 25cm., 12 by 9¾in.

Although sometimes given to Giambologna (Avery and Hall, *op. cit.*), the present model appears instead to follow a crucifix by Sebastiano Torrigiani, derived from a model by his master Guglielmo della Porta, which is in the church of San Giacomo Maggiore in Bologna.

RELATED LITERATURE

G. Roversi, 'Gli arredi sacri di San Giacomo Maggiore', in C. Volpe (ed.), *Il Tempio di San Giacomo Maggiore in Bologna*, Bologna, 1967, pp. 187-214, fig. 268; C. Avery and M. Hall, *Giambologna: An Exhibition of Sculpture by the Master and his Followers from the Collection of Michael Hall, Esq.*, Salander O'Reilly Galleries, New York, 1998, nos. 20-21

£ 10,000-15,000 € 11,300-16,900

62

Italian, probably Tuscany, dated
1537

TABERNACLE FRONT

inscribed: + 1537 . IACOBUS . CABV . IERONMVVS . CAZ^s

marble, on a modern metal stand
tabernacle: 56 by 48cm., 22 by 18⅞in.
68cm., 26¾in. overall on stand

This beautiful tabernacle front would have been embedded in a wall or part of a free-standing structure. The space at its centre, once covered by a bronze door, gave access to a 'room' in which the Eucharist or relics were stored. Similar architectural tabernacles were carved in and around Florence in the 15th and early 16th centuries; for the general form and decorative scheme, compare the tabernacle from the Church of Santa Chiara, Florence, in the Victoria and Albert Museum (inv. no. 7720&A-1861), as well as simpler designs illustrated in Rapetti, *op. cit.*, nos. 94-96.

RELATED LITERATURE

C. Rapetti, *Storie di marmo: Sculture del Rinascimento fra Liguria e Toscana*, Milan, 1998

W £ 10,000-15,000 € 11,300-16,900



62

After a model by Giambologna
(1529-1608)
Italian, Florence, 17th century

CRISTO VIVO

partially gilt bronze
37cm., 14½in.

Among the bronze crucifixes created by Giambologna and his workshop, this particular model of the *Cristo Vivo* is unusual in its large size and the scarcity of recorded casts. Two prime versions of the present model are known, one in Madrid, Monastery of the Descalzas Reales, and another sold at Sotheby's London, 9 July, 2004, lot 7; both are thought to have been cast by Antonio Susini under the supervision of Giambologna. A third, unattributed, cast of the model sold at Sotheby's London, *The Winter Collection*, 10 December 2015, lot 28.

The origin and development of crucifixes in Giambologna's workshop is discussed in the catalogue of the 1978 Giambologna exhibition (Avery and Radcliffe, *op. cit.*, pp. 45-47), where it is noted that the figures of the *Cristo Morto* appear to be earlier than those of the *Cristo Vivo*, the latter of which seem to originate from 1590 onwards, possibly in response to the precepts of the Council of Trent. The present, rare cast corresponds to the largest size in which these models were produced.

RELATED LITERATURE

C. Avery and A. Radcliffe, *Giambologna 1529-1608, Sculptor to the Medici*, exh. cat., Arts Council of Great Britain, London, 1978

£ 15,000-20,000 € 16,900-22,500



Italian, Venice, second half 16th
century

CASKET

partially gilt, polychromed and ebonised wood set
with mother-of-pearl
17 by 11.5 by 11.5cm., 6 $\frac{5}{8}$ by 4 $\frac{1}{2}$ by 4 $\frac{1}{2}$ in.

PROVENANCE

Private collection, Italy

Compare a similarly worked, richly decorated
casket in the Metropolitan Museum of Art, New
York (inv. no. 17.190.848), and another illustrated
in Lorenzelli and Veca (*op. cit.*, p. 330, no. 458).

RELATED LITERATURE

P. Lorenzelli and A. Veca (eds.), *Tra/e. Teche,
pissidi, cofani e forzieri dall' Alto Medioevo
al Barocco*, exh. cat. Galleria Lorenzelli and
Antiquaria Ltd, Bergamo, 1984

£ 15,000-20,000 € 16,900-22,500



After a model by Adriaen de Vries
(circa 1556-1626)
Probably French, circa 1700

TARQUIN AND LUCRETIA

bronze
51cm., 20 $\frac{1}{8}$ in.

PROVENANCE

With Otto Wertheimer, Paris, 1962;
The Cleveland Museum of Art, purchase from the
J. H. Wade Fund;
its sale, Christie's New York, 22 November 2011,
lot 2

LITERATURE

W. D. Wixom, *Renaissance Bronzes from Ohio
Collections*, cat. The Cleveland Museum of Art,
1975, no. 213

Previously attributed to Hubert Gerhard, this elegant model has since Frits Scholten's 1998 publication (*op. cit.*) been accepted as conceived by Adriaen de Vries. Representing the struggle between Sextus Tarquinius and the virtuous married woman Lucretia, as recounted by Livy, the composition is closely related to Gerhard's *Mars, Venus and Cupid* (now in the Bayerisches Nationalmuseum). De Vries perhaps wished to rival Gerhard's precedent, and composed his group from two of his pre-existing models, a *Gladiator* and a *Cleopatra*. *Tarquin and Lucretia* appears to have enjoyed significant popularity as a model, and it survives in a number of casts, including examples in the Metropolitan Museum (inv. no. 1982.60.122) and the Walters Art Museum, Baltimore. While none of the known casts are considered autograph, there are variations in quality and details which allow for a vague chronology. The inclusion of a drape around Tarquinius' thigh in the present, fine cast suggests a later dating than for the bronze in a private English collection discussed by Scholten (*op. cit.*, p. 136), which is considered closest to De Vries's presumed original.

RELATED LITERATURE

F. Scholten, *Adriaen de Vries: 1556-1626*, exh. cat. Rijksmuseum, Amsterdam, Nationalmuseum, Stockholm and J. Paul Getty Museum, Los Angeles, Amsterdam, 1998, pp. 134-136

W £ 20,000-30,000 € 22,500-33,700





66



67

66

Southern German, probably
Nuremberg, second half 16th
century

FOUNTAIN FIGURE OF ATLAS WITH TWO
DOLPHINS

bronze, on a serpentine marble plinth
bronze: 43.8cm., 17³/₁₆in.
base: 17cm., 6³/₁₆in.

PROVENANCE

Professor Michael Jaffé CBE (1923-1997),
Cambridge, United Kingdom;
and thence by family descent;
on loan to the Fitzwilliam Museum, University of
Cambridge, Cambridge, United Kingdom (1976-
2017)

See catalogue note and related literature online at
SOTHEBYS.COM

£ 8,000-12,000 € 9,000-13,500

67

After a model by Giambologna
(1529-1608)
German, 17th century

THE BIRDCATCHER

bronze, on a black marble base
bronze: 22cm., 8⁵/₁₆in.
base: 3cm., 1³/₁₆in.

£ 1,000-1,500 € 1,150-1,700



68

68

Francesco Fanelli (1577-after 1642)
Anglo-Italian, 17th century

SAINT GEORGE AND THE DRAGON AND A
 HORSE BEING ATTACKED BY A LION

bronze, on ebonised wood and gilt bronze bases
 Horse and Lion inscribed: *y horse x Lyon* in black
 ink on the base
 Saint George: 18cm., 7¹/₈in.; base: 16cm., 6¹/₄in.
 Lion and Horse: 15cm., 5⁷/₈in.; base: 15.5cm.,
 6¹/₈in.

PROVENANCE

Sotheby's New York, 1 June 1991, lot 100

Francesco Fanelli's equestrian bronzes were highly celebrated in seventeenth-century England. George Vertue wrote that 'he had a particular genius for these works and was much esteemd in K Charles I time – and afterwards.' Fanelli's bronzes were instrumental in establishing the vogue for baroque sculpture in England. According to Abraham van der Doort's 1639 inventory of the Royal Collection, Charles I owned five statuettes by Fanelli, including 'a little

S George on horseback with a dragon by.' The present bronzes, with their ornate 17th-century English bases, provide excellent illustrations of the superb decorative qualities for which Fanelli's statuettes were so appreciated.

The rarer of the two bronzes is the *Lion attacking a horse*. It is the only known example of this composition without the Turkish rider. The lion pelt on the back of the rearing horse suggests the horse from another one of Fanelli's equestrian groups, *Cupid astride a horse*, was employed to create this variant.

Saint George and the Dragon exists in two principal compositions. The present bronze is taken from the first, in which Fanelli adapted his model of the *Leaping Horse*, a work which can be identified by its extended hind legs and pronounced twist of the head. St George leans backwards and is represented with both hands gripping the lance. Examples of this first type are in the V&A (inv. no. A.5-1953) and at Welbeck Abbey, with slight variations (*op.cit.* Pope-Hennessy, p. 169, fig. 195). In his second variant of the subject of St George, Fanelli used

his model of the *Rearing Horse*, where the Saint leans forward, grasping the reigns of the horse with one hand, while lancing the dragon with the other. A cast of this model is in the Holburne Museum, Bath (*op.cit.* Pope-Hennessy, p. 169, n. 23, fig. 193).

RELATED LITERATURE

J. Pope-Hennessy, 'Some Bronzes by Francesco Fanelli', *Essays on Italian Sculpture*, London, 1968, pp. 166-71; P. Wengraf, 'Francesco Fanelli & Sons in Italy and London, on a Grandeur scale', *European Bronzes from the Quentin Collection*, exh. cat. The Frick Collection, New York, 2004, pp. 30-53; S. Stock, 'Fanelli, Francesco (b. 1577)', in *Oxford Dictionary of National Biography*, Oxford, 2004, online edn, Jan 2008; B. Van Beneden and N. de Poorter, *Royalist Refugees. William and Margaret Cavendish in the Rubens House 1648-1660*, exh. cat. Rubenshuis, Antwerp, 2006, pp. 198-199, no. 59

£ 30,000-50,000 € 33,700-56,500

69 NO LOT

70 NO LOT



71

71

Italian, 16th century

CAMEO WITH FAUSTINA THE YOUNGER AS A BACCHANTE

sardonyx, set in a gold pendant mount
cameo: 3mm., 1³/₁₆in.
suspended: 55mm., 2³/₁₆in.

PROVENANCE

Probably the collection of the Gonzaga Dukes of Mantua from the 16th century; from whom acquired by Daniel Nys (born 1572-circa 1640) circa 1625-1635; certainly Thomas Howard, 14th Earl of Arundel (1585-1646) by circa 1638; by descent to his grandson Henry Howard, 6th Duke of Norfolk (1628-1684); thence to his brother Henry Howard, 7th Duke of Norfolk (1655-1701); Henry Mordaunt, 2nd Earl of Peterborough (1621-1697), by October 1690; by descent to Lady Mary Mordaunt (divorced wife of Henry Howard 7th Duke of Norfolk); by whom bequeathed to her second husband Sir John Germain (1650-1718), 1710; by whom bequeathed to his second wife Lady Elizabeth Germain (1680-1769), Knole House, Kent; by whom bequeathed to the Hon. Mary Beauclerk on the occasion of her marriage to Lord Charles Spencer (1740-1820), 1762; by whom bequeathed to George Spencer, 4th Duke of Marlborough (1739-1817), Blenheim Palace Oxfordshire; thence by family descent to John Winston Spencer-Churchill, 7th Duke of Marlborough (1822-1883), Blenheim Palace, Oxfordshire; David Bromilow, Bitteswell Hall, Lutterworth, until 1898; by descent to Julia Harriet Mary Jary (née Bromilow); Christie, Manson and Woods London, *Catalogue of the Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, 3rd Duke of Marlborough*, 27 June 1899, lot 474; where acquired by 'Cutler' for £7.10S

LITERATURE

Arundel Catalogues, 18th century, B 10 (1) (ref. Boardman, *op. cit.*, p. 39, no. 13); *Gemmarum antiquarum delectus ex praestantioribus desumptus, quae in dactylithecis ducis Marlburgiensis conservantur.*

50

SOTHEBY'S



72

Choix de pierres antiques gravées, du Cabinet du Duc de Marlborough, London, 1780, 1783, 2, no. 14;

M. H. Nevil Story-Maskelyne, *The Marlborough Gems*, Oxford, 1870, no. 474;

S. Reinach, *Pierres gravées des Collections Marlborough et d'Orléans*, Paris, 1895, pl. 114 'Libera';

J. Boardman, D. Scarisbrick, C. Wagner and E. Zwierlein-Diehl, *The Marlborough Gems formerly at Blenheim Palace, Oxfordshire*, Oxford, 2009, p. 39, no. 13

This elegant 16th-century cameo almost certainly heralds from the celebrated Gonzaga collection of Mantua, one of the most distinguished Renaissance provenances. Along with the following lot, the intaglio depicting Nike, it was subsequently one the Marlborough Gems, which, along with the Northumberland Gems, was one of the two great private collections of glyptics in Britain. The cameo has been compared with the cast of the impression in the Beazley archive and has been identified as the same. It represents Faustina the Younger, daughter of Antoninus Pius and wife of Marcus Aurelius, who was deified after her death in AS 175/6. The carving is particularly fine.

Sotheby's would like to thank Dr Claudia Wagner of the Classical Art Research Centre, University of Oxford, for kindly providing access to the 19th-century impression for this lot. Special thanks are due to Diana Scarisbrick FSA for her kind assistance in cataloguing this lot.

‡ £ 6,000-8,000 € 6,800-9,000

72

Italian, 16th century

INTAGLIO OF NIKE SACRIFICING A BULL

carnelian, set in an enamelled gold ring
intaglio: 15mm., ⁵/₁₆in. diameter
ring: 24mm., 1in.
ring size: O

PROVENANCE

William Ponsonby, 2nd Earl of Bessborough (1704 – 1793);

by descent to his son Frederick Ponsonby, 3rd Earl of Bessborough (1758-1844), until sold Christie's sale at Parkstead House, The Property of a Noble Earl Deceased, April 7th, 1801;



73

Charles Spencer, 3rd Duke of Marlborough (1706-1758) or George Spencer, 4th Duke of Marlborough (1739-1817), Blenheim Palace Oxfordshire; thence by family descent to John Winston Spencer-Churchill, 7th Duke of Marlborough (1822-1883), Blenheim Palace, Oxfordshire; David Bromilow, Bitteswell Hall, Lutterworth, until 1898; by descent to Julia Harriet Mary Jary (née Bromilow); Christie, Manson and Woods London, *Catalogue of the Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, 3rd Duke of Marlborough*, 27 June 1899, lot 279, 'set in a very pretty Louis XIV seal'; acquired by Wertheimer (23gns), probably the English art dealer Charles John Wertheimer (1842-1911)

LITERATURE

L. Natter, *Catalogue des pierre gravées, tant en relief qu'en creux de Mylord Comte de Bessborough*, London, 1761, no. 106 'MITRAS, qui sacrifie un Taureau; Cornaline montée en Cachet'; M. H. Nevil Story-Maskelyne, *The Marlborough Gems*, Oxford, 1870, no. 279;

J. Kagan and O. Neverov, 'Lorenz Natter's Museum Britannicum: Gem Collecting in mid-Eighteenth-Century England,' in *Apollo* II, September 1984, fig. 8.13

J. Boardman, D. Scarisbrick, C. Wagner and E. Zwierlein-Diehl, *The Marlborough Gems formerly at Blenheim Palace, Oxfordshire*, Oxford, 2009, p. 184, no. 414

The subject of this finely engraved Renaissance intaglio has been alternately identified as the Roman cult god Mithras slaughtering the bull or Nike, goddess of Victory, making a sacrifice. Given the absence of Mithras' Phrygian cap, the latter identification is the more plausible. The present gem and its impression have been compared with the impression in the Beazley archive, which is identical. Other impressions of the subject are recorded by Tassie/ Raspe (*op. cit.*, impression nos 7762, a carnelian intaglio; and 7763, a convex amethyst); Lippert I, 697 (Record 8 of 76, 384; the same as Tassie/ Raspe 772); and there is an engraving of the subject published by Pierre Jean Mariette (*op. cit.*, pl. LXXXI); these appear to be different glyptics to the present. It is rare to have two of the celebrated Marlborough gems in one sale. The present intaglio is very finely engraved and is set in a beautifully enamelled 17th-century seal ring mount.



74

RELATED LITERATURE

P. J. Mariette in *Traité des pierres gravées*, Paris, 1750, pl. LXXXI; P. D. Lippert, *Dactylothecae Universalis i*, Leipzig, 1755, 697, Record 8 of 76, 384; R.E. Raspe, *A Descriptive Catalogue of a General Collection of Ancient and Modern Engraved Gems...by James Tassie...*, London, 1791, nos. 7762 and 7763

Sotheby's would like to thank Dr Claudia Wagner of the Classical Art Research Centre, University of Oxford, for kindly providing access to the 19th-century impression for this lot. Special thanks are due to Diana Scarisbrick FSA for her kind assistance in cataloguing this lot.

‡ £ 6,000-8,000 € 6,800-9,000

73

German, second half 16th century

RING

with later Dutch high carat control mark to the hoop
partially enamelled gold, set with a diamond 25mm., 1in. overall
inside diameter: 19mm., ¾in.
ring size: N½

Compare the general form of this ring to one in the Victoria and Albert Museum set with a ruby (inv. no. 1731-1902) and another in the Ashmolean Museum, Oxford (inv. no. WA1897. CDEF.F465) with a jacinath, both dated to the 16th century. The reverse of the ring with its enamelled rays, central rectangular reserve and bezel junction compares to an example from

the Ladriere collection (ex Guilhou; *op. cit.*, no. 240, p. 249) and a ring of Mary Queen of Scots, known from an 1810 drawing (see Scarisbrick, 2007, *op. cit.*, p.77). The fine high box setting intended to maximise the lustre of the precious stone, was preserved for the finest renaissance courtly jewellery, see for example such mounted diamonds on the Danish crown, dated to 1596 in the Rosenborg Castle Treasury (Hein, *op. cit.*). The whiteness of the diamond in this ring is associated with its principal sources at this time, the Golconda mines in India, whose diamonds were noted for their transparency and purity.

RELATED LITERATURE

D. Scarisbrick, *Rings: The Jewelry of Power, Love and Loyalty*, London, 2007, p. 77; J. Hein, *The Treasure Collection at Rosenborg Castle*, Chicago, 2009, part I, pp. 14-18; D. Scarisbrick, C. Wagner and John Boardman, *The Ladriere Collections of Gems and Rings*, Oxford, 2015, p. 249

£ 6,000-8,000 € 6,800-9,000

74

Attributed to Valerio Belli (circa 1468-1546) Italian, probably Rome, first half 16th century

INTAGLIO WITH A SACRIFICE TO JANUS

rock crystal, in a turned silver and purple silk snuff box
39mm., 1½in.

This beautiful and recently rediscovered intaglio is the model for a number of known Renaissance medals. It appears on the reverse of a silver medal of Isabella of Portugal in the Kunsthistorisches Museum, Vienna, and on the reverse of a medal of Jacopo Sannazaro in the Musei Civici, Brescia. It is also known from medals formerly in the Sylvia Adams Collection and the Max Falk Collection. The model has been published as attributed to Valerio Belli (Donati and Casadio, *op. cit.*, nos. 3 and 224). Valerio Belli was notably commissioned to make a dagger for the writer and commentator Pietro Aretino, as a gift for Federico II Gonzaga, Duke of Mantua. Tantalisingly, the present model also appears as a bronze roundel with traces of gilding inset into the pommel of a dagger in the Museo Bardini, Florence (inv. no. 341, Vannel, *op. cit.*, p.150, no.182). The commission is documented in several letters between Pietro Aretino and the Federico II on September 10, October 2 and 23, 1529 (Luzio, *op. cit.*, D'Arco, *op. cit.*). Valerio Belli also obtained Parmigiano's famous Self-Portrait in a Convex Mirror from Pietro Aretino. Although both the dagger commission and exchange of Parmigiano's painting likely occurred during the same period, it is not certain if these events are related. Aretino arrived in Venice as an exile from the Roman court circa March 25, 1527 and Valerio Belli moved away from Venice to Vincenza in March 10, 1530 to work on several important commissions from Rome. best comparison for the present rock crystal is the Medallion, a Roman Sacrifice in the British Museum (Waddesdon Bequest, inv. no. WB. 86), which likewise shows a frieze of all'antica figures before a devotional altar, with a temple structure in the background.

‡ £ 15,000-20,000 € 16,900-22,500



75



77



76



79



78

75

Italian, probably 16th century

INTAGLIO WITH A BIRD

yellow agate, set in a later gold ring
intaglio: 23mm., 7/8in.
inside diameter: 20mm., 13/16in.
ring size: T½

£ 2,000-3,000 € 2,250-3,400

76

English, 19th century

INTAGLIO WITH A BACCHANAL (CALLED 'THE SEAL OF MICHELANGELO')

gold set carnelian, mounted as a brooch
intaglio: 34 by 44mm., 1 3/8 by 1 3/4in.
brooch: 40 by 51mm., 1 5/8 by 2 in.

This charming intaglio is carved after the famous *cachet de Michel Ange* or 'seal of Michelangelo', a 16th-century carnelian intaglio depicting a bacchanale which was reputedly owned by Michelangelo Buonarroti and was acquired by Louis XIV of France in the 1680's. The *cachet de Michel Ange* is today housed in the Cabinet des Médailles of the Bibliothèque Nationale de France (inv. no. 2337). Its subject matter was a matter of heated debate in the 18th century, with identifications ranging from the birth and education of Alexander to the Panathanaic Games, and with many commentators arguing that the gem was ancient. The intaglio has subsequently been identified as the work of the 16th-century lapidary Pietro Maria di Pescia.

RELATED LITERATURE

P. Rosenberg and L. Barthélémy-Labeuw in *Les dessins de la collection Mariette: Ecole française*, Paris, 2011, vol. 1, p. 153, no. F456

‡ £ 4,000-6,000 € 4,500-6,800

77

Italian, 18th century

CAMEO WITH THE PROFILE OF A CLASSICAL MAIDEN

agate, set in a later gold ring
cameo: 24mm., 1 5/16in.
ring: 17mm., 1 1/16in. (inside diameter)
ring size: I

PROVENANCE

with Mosheh Oved (1885-1958), Cameo Corner, London

£ 1,500-2,000 € 1,700-2,250

78

European, 15th/ 16th century

RING WITH AN INTAGLIO WITH A DOUBLE PROFILE

gold, with remnants of enamel, set with an amethyst intaglio
23mm., 7/8in. overall
inside diameter: 20mm., 13/16in.
ring size: R½

RELATED LITERATURE

O. M. Dalton, *Catalogue of the Finger Rings in the Franks Bequest*, cat. British Museum, London, 1912, nos. 234 and 353; J. Boardman and D. Scarisbrick, *The Ralph Harari Collection of Finger Rings*, London, 1977, no. 135; R. Gennaioli, *Le gemme dei Medici al Museo degli Argenti*, cat. Palazzo Pitti, Florence, 2007, pp. 425-426

£ 4,000-6,000 € 4,500-6,800

79

English, 18th century

MOURNING RING WITH AN INTAGLIO OF FAITH

monogrammed: E.G. and inscribed: *I KNOW / THAT MY / REDEEMER / LIVETH / JOB XIX / 25*
probably amber, in later gold setting
intaglio: 22mm., 3/4in. diameter
ring: 25mm., 1in. overall
ring size: U½

LITERATURE

Beazley Archive, University of Oxford, www.beazley.ox.ac.uk/gems/tassie/default.htm [accessed 30 October 2017]

‡ £ 1,000-1,500 € 1,150-1,700



80

80

Attributed to Giovanni Pichler
(1734-1791)
Italian, Rome, 18th century

INTAGLIO WITH A BUST OF MENELAUS

signed: *Pichler* in Greek script and in reverse
carnelian, in a gold setting with later hoop
intaglio: 26mm., 1in.
suspended: 39mm., 1⁵/₁₆in.

Giovanni Pichler (1721-91), son of the gem cutter Antonio Pichler and brother to Luigi, was an eminent gem cutter working in Rome in the mid 18th century. The present intaglio is superbly carved and compares well with other gems executed by Pichler. The subject is the head of Menelaus from the Pasquino Group otherwise known as 'Menelaus supporting the body of Patroclus' (and sometimes erroneously identified as Ajax) located in the Loggia dei Lanzi in Florence.

RELATED LITERATURE

L. Forrer, *A Biographical Dictionary of Medallists*, pp. 509-521

‡ £ 4,000-6,000 € 4,500-6,800

81

Italian, 17th century

CAMEO WITH A ROMAN GENERAL

hardstone, set within a later gilt metal and diamond setting
35mm., 1³/₁₆in. overall

£ 3,000-5,000 € 3,400-5,700



82

82

Attributed to Sebastian Dadler
German, Dresden, circa 1632

GNADENPFENNIG WITH A PORTRAIT OF KING
GUSTAVUS ADOLPHUS OF SWEDEN

inscribed to the reverse: R G A S
enamelled gold
43mm., 1¹/₁₆in. suspended

PROVENANCE

Schloss Ericsberg, Sweden, until 2008

Examples of these individually conceived gold and enamel portrait pendants are in Rosenborg Castle (dated 1630, inv. no. 3-120), Coin Cabinet of the National Museum Copenhagen, Frederiksborg Castle, Rijksmuseum (ex Gutmann Collection), Swedish Royal Collection (inv. no. HGK), and one other was exhibited in *Joyaux Renaissance*, Galerie J. Kugel, 2000, no. 66. They were worn by the loyal supporters of Adolphus' Protestant campaign, which culminated in the victory of Lutzen, a battle in which the King died. Portraits dated 1634 feature this form of pendant displayed on the sashes of the Swedish Colonel Otto von Sack in the Rustkammer des königlichen Schlosses, Stockholm and another on that of the Yorkshire mercenary Daniel Goodricke (Scarlsbrick, *op. cit.*, p.79).

Sebastian Dadler (1586-1657), regarded as the greatest German medallist of the early 17th century, worked as Hofgoldschmied to the Imperial Habsburg Court until 1619 where upon he moved to Dresden under the patronage of the elector Johann Georg and his court (McKeown, *op. cit.*). The reverse of the pendant bears the letters signifying G(ustavus) A(dolphus) R(ex) S(uedorum) around the heraldic 'vasa' sheaf emblem.

RELATED LITERATURE

Princely Magnificence, exh. cat. Victoria and Albert Museum, London, 1980, p.90, no. 124; S. McKeown, 'The King Struck Down: Sebastian



81



£ 6,000-8,000 € 6,800-9,000

83

Circle of Marcus Gunter (fl. circa
1680-1730s)
English or Dutch, London or
Amsterdam, circa 1700

BODKIN WITH A BUST OF A BLACKAMOOR

with later Dutch control marks
enamelled gold, inlaid with diamonds and with seed pearls, in a later embossed leather case
10.3cm., 4¹/₁₆in.

A similar design for a bodkin or hair pin wrought with a blackamoor bust on an openwork acanthus leaf pedestal appears in a design by Marcus Gunter, illustrated by Scarlsbrick (*op. cit.* 1994, p. 176). Gunter, a Leicestershire goldsmith who worked in Amsterdam, Rome, Siena and London, was described by Horace Walpole as "exceedingly neat". Compare also with the gimmel ring in the Victoria and Albert Museum (M.231-1975) dating to the late 17th century, and the bodkin in the Albion Art Jewellery Museum. Bodkins became fashionable from the late 16th Century in Europe, as embellishments for the ever grander hair styles, those of gold and diamonds being the preserve of the wealthiest (Forsyth, *op. cit.*, p.61)

RELATED LITERATURE:

D. Scarlsbrick, 'Alchemist with the Golden Touch: Marcus Gunter's Designs for Jewellery 1683-1739', in *Country Life*, 21 March 1985, pp. 734-6; D. Scarlsbrick, *Jewellery in Britain 1066-1837*, 1994, p. 176; H. Forsyth, *The Cheapside Hoard*, exh. cat. Museum of London, London 2013, p. 61

£ 1,500-2,000 € 1,700-2,250



83



84

84

Probably Iberian, 17th/ early 18th century

PENDANT

partially enamelled gold, set with rock crystals, with a modern gold chain
37mm., 1½in.

PROVENANCE

Private collection, Belgium

RELATED LITERATURE

P. E. Muller, *Jewels in Spain 1500-1800*, New York 1972; L. D'Orey, *Five Centuries of Jewellery*, National Museum of Ancient Art, Lisbon, Lisbon 1995, pp. 37-47

£ 2,000-3,000 € 2,250-3,400



85

85

Spanish, first half 17th century

DEVOTIONAL JEWEL OF THE VIRGIN OF THE IMMACULATE CONCEPTION

partially enamelled gold, set with seed pearls, now mounted as a brooch
36mm., 1⅓in.

RELATED LITERATURE

P. E. Muller, *Jewels in Spain 1500-1800*, New York 1972, pp. 119-122, figs. 184, 192; *The Art of Jewelry 1450-1650*, exh. cat. Martin D'Arcy Gallery of Art, Loyola University of Chicago, 1975, no. 42

£ 2,000-3,000 € 2,250-3,400



86

86

German, second half 16th century

NECKLACE WITH BEADS AND ACORNS

rock crystal and silver gilt, with some later metal mounts
59.5cm., 23⅓in. suspended

Compare to rock crystal necklace, also with acorn-shaped beads, illustrated in *Princely Magnificence, Court Jewels of the Renaissance 1500-1630*, exh. cat. Victoria and Albert Museum, London, 1980, no. 75L

£ 1,500-2,000 € 1,700-2,250



87

87

After a model by Juan de Juni (circa 1507-1577)
Spanish or Southern Netherlandish,
17th century

VIRGIN AND CHILD WITH THE INFANT SAINT
JOHN THE BAPTIST

boxwood, within a carved gilt wood case

inscribed: *C(?)TOTA PVLCHRA ES AMICA MEA.
ET MACVLA NON EST IN TE DÑA.* to the base,
and with remnants of a label inscribed illegibly in
Spanish to the underside of the case
boxwood: 14cm., 5½in.
case: 21.5 by 11.5 by 8cm., 8½ by 4½ by 3¼in.

PROVENANCE

Collection of a distinguished scholar, Spain, by
circa 1960; by family descent to the present
owners

This superbly carved little devotional group follows the Virgin de las Candelas in the Iglesia de Santa Marina la Real, León, by the celebrated Spanish Mannerist sculptor Juan de Juni (circa 1545). However, the quality of the carving and the use of boxwood on a small scale recalls Netherlandish sculpture, such as the small scale groups by Mattheus van Beveren (1630-1690). Stylistically it is likely that the present group was carved around the middle of the 17th century. However, note the interesting compositional correspondences with the small boxwood Virgin and Child and St John by Peter Scheemaekers the Elder (1652-1714), sold in these rooms on 2 July 1997, lot 276.

RELATED LITERATURE

C. Theuerkauff, 'Addenda to the Small-Scale Sculpture of Mattheus van Beveren of Antwerp', *Metropolitan Museum Journal* 23, 1988, pp. 125-147

£ 8,000-12,000 € 9,000-13,500



88

88

Spanish, probably Seville, 17th
century

MEDALLION WITH THE ECCE HOMO AND A
RELIEF WITH THE HEAD OF SAINT JOHN THE
BAPTIST

gilt and polychromed terracotta, in a gilt copper
medallion
22.5cm., 8⅞in. suspended overall
terracotta: 14.5cm., 5⅞in. diameter

£ 6,000-8,000 € 6,800-9,000

Circle of Gerard van Opstal (circa 1597-1668)
Southern Netherlandish, mid-17th century

RELIEF WITH SAINT SEBASTIAN AND A PUTTO

ivory, in an ebony and ebonised wood frame

with a label to the back of the frame inscribed in Dutch with a biography of Van Opstal

ivory: 23cm., 9in.

frame: 35cm., 13³/₄in.

PROVENANCE

Noble collection, Belgium;

Belgian collection

Stylistically the present relief shows a striking affinity with works by Gerard van Opstal, who hailed from Brussels but was active in Paris from 1642 under the patronage of Cardinal Richelieu. The impressionistic carving of details such as the hair, the putto, and the exclusion of a background compare closely to van Opstal's reliefs, whose subjects focus on mythological scenes involving putti. Religious themes are less typical of the sculptor's oeuvre, though a relief of the *Immaculata* survives in Vienna (Kunsthistorisches Museum, inv. no. D 205).

RELATED LITERATURE

P. Malgouyres, 'Gérard van Opstal et la sculpture en ivoire', D. Alcouffe (ed.), *Un temps d'exubérance. Les arts décoratifs sous Louis XIII et Anne d'Autriche*, exh. cat. Galeries Nationales Du Grand Palais, Paris, 2002, pp. 448-459

• £ 10,000-15,000 € 11,300-16,900

89



Southern Netherlandish or Southern German,
circa 1700

DIPTYCH WITH THE YOUNG SAINT JOHN THE BAPTIST
AND THE VIRGIN AND CHILD

ivory, in an ebonised wood and gilt metal frame

each ivory: 14cm., 5¹/₂in.

overall (closed): 18 by 12cm., 7¹/₈ by 4³/₄in.

• £ 6,000-8,000 € 6,800-9,000

90





91

Attributed to Georg Kriebel (circa 1580/90-1645)
German, probably Magdeburg, first half 17th century

VIRGIN AND CHILD

ivory, on a carved ebony base
12.5cm., 47/8in. overall

PROVENANCE

Noble collection, Belgium;
Belgian collection

The heavily crinkled, almost paper-like folds of the Virgin's drapery find close parallels in ivory statuettes attributed to Georg Kriebel, particularly three separate groups of the Virgin and Saint John in Berlin (Staatliche Museen, inv. no. 7796), Oxford (Ashmolean Museum, inv. no. M.235), and Paris (Musée du Louvre, inv. no. OA 2300). Compare also the Virgin's facial type, with a long nose and plump cheeks, the

agitation of the composition, as well as the 'wetness' of the hair, which are especially close to the Oxford group. Born and active in Magdeburg, the itinerant sculptor Kriebel is recorded to have worked in stone, wood and ivory, delivering works to various German cities such as Leipzig and Hamburg. From 1632 he was court sculptor to King Christian IV of Denmark in Glückstadt. The attribution of ivories to Kriebel is based on comparisons to his large-scale sculpture, which betrays a strong Italian Mannerist influence.

RELATED LITERATURE

C. Theuerkauff, *Die Bildwerke in Elfenbein des 16.-19. Jahrhunderts*, cat. Staatliche Museen Preussischer Kulturbesitz, Berlin, 1986, pp. 178-185; N. Penny, *Catalogue of European Sculpture in the Ashmolean Museum*, vol. II, Oxford, 1992, pp. 137-139; P. Malgouyres, *Ivoires de la Renaissance et des Temps modernes*, cat. musée du Louvre, Paris, 2010, pp. 32-33

• £ 12,000-18,000 € 13,500-20,200

Southern German, 17th century

TÖDLEIN (PERSONIFICATION OF DEATH)

boxwood
27cm., 10⁵/₁₆in.

This extraordinary figure of Death relates closely to an example in the Badisches Landesmuseum, Karlsruhe, as well as one in the Bayerisches Nationalmuseum, which is dated 1673 (Beck, *op. cit.*, nos. 191 and 191a); note the skin around the head and the sash across the torso exhibited by all three. The attribute of an hourglass is seen in a bronze skeleton from Augsburg now in Strasbourg (*ibid.*, no. 190), as well as in an example dated to the 16th century by Bange (*op. cit.*, pl. 72). Here the innovative detail of a frog perching atop the hourglass, a popular *memento mori* symbol, adds further interest to the composition

Representations of *memento mori* motifs – reminders of the fleetingness of life – gained currency in the Renaissance, particularly in Reformation-led Germany. Acting as moral guardians with connotations of sin, decay, and the afterlife, such objects were valued equally as curiosities, satisfying the Renaissance obsession with human anatomy and the grotesque. The early 16th century saw the rise of skeletons personifying death – so-called *Tödleine* ('little deaths') – as an independent genre in Southern German small-scale sculpture. Perhaps the earliest of these is a figure by the Bavarian sculptor Hans Leinberger of circa 1520 (Beck, *op.*

cit., fig. 63), which defines the type as a skeletal body in an advanced state of decomposition, with remnants of skin acting as stand-in clothing, and equipped with death-bringing attributes such as a bow and arrow or an hour glass. Further 16th-century examples following this scheme are illustrated in Bange (*op. cit.*, pls. 72-73). In the 17th century the popularity of the type was renewed by sculptors within the Dürer Revival movement.

Only a small number of *Tödleine* comparable to the present example have appeared on the market in recent years; one sold at Christie's Paris as part of the Yves Saint Laurent and Pierre Bergé collection on 23-25 February 2009 (lot 481), while two others were sold in these rooms on 6 July 2017 (lots 106 and 109).

RELATED LITERATURE

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

£ 50,000-70,000 € 56,500-79,000







93

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

VIRGIN AND CHILD STANDING ON A DRAGON

boxwood, on a probably later wood base with
original boxwood reliefs

figural group: 33cm., 13in.

base: 14cm., 5½in.

With her elaborately embroidered robes, this elegant Virgin seems steeped in the tradition of 16th-century boxwood carving: see a statuette by the Master H.L. in the V&A (inv. no. A.30-1951). The type of composition, however, is one that is found frequently in Southern Netherlandish small-scale sculpture from the early 17th century, particularly Malines, while the decorative cherub heads attached to the base compare closely to church furnishings in Antwerp from this period.

£ 8,000-12,000 € 9,000-13,500

94 NO LOT

93

Southern German, 17th century

CRUCIFIXION GROUP

boxwood or fruitwood
59.5cm., 23½in. overall

The unusually large skull from which the cross seems to grow lends this Crucifixion group a *memento mori* significance. A similar sharp-edged, almost spiralling style of drapery appears in the work of the Lake Konstanz sculptor Christoph Daniel Schenck (1633-1691).

RELATED LITERATURE

Christoph Daniel Schenck, 1633-1691, exh. cat.
Württembergisches Landesmuseum, Stuttgart
(et al.), Sigmaringen, 1996

W £ 15,000-20,000 € 16,900-22,500





96

96

Circle of José Risueño (1665-1732)
Spanish, Granada, circa 1700

INFANT SAINT JOHN THE BAPTIST

polychromed wood
69 by 41cm., 27 $\frac{1}{8}$ by 16 $\frac{1}{2}$ in.

RELATED LITERATURE

M. Trusted, *Spanish Sculpture*, cat. Victoria and Albert Museum, London, 1996, pp. 96-101, nos. 43, 44

W £ 10,000-15,000 € 11,300-16,900



97

97

Hispano-Philippine, late 17th century

RELIEF WITH THE TRANSFIGURATION

ivory, on a red velvet covered mount

after Raffaello Sanzio, called Raphael
ivory: 44 by 31.5cm., 17 $\frac{3}{8}$ by 12 $\frac{3}{8}$ in.
49.5 by 37cm., 19 $\frac{1}{2}$ by 14 $\frac{5}{8}$ in. overall

RELATED LITERATURE

M. M. Estella Marcos, *La Escultura Barroca de Marfil en Espana*, Madrid, 1984, fig. 339, cat. no. 776

© £ 8,000-12,000 € 9,000-13,500

98

Circle of Juan de Mesa y Velasco (1583-1627)
Spanish, probably Seville, 17th century

INFANT CHRIST

lead, on a black marble base
figure: 41.5cm., 16 $\frac{3}{8}$ in.
base: 5cm., 2in.

£ 8,000-12,000 € 9,000-13,500



98

99

Italian, Naples, 18th century

CALVARY GROUP

polychromed wood
95 by 42cm., 37³/₈ by 16¹/₂in.

With its elaborately crinkled drapery with angular folds, mostly visible in Saint John's and the Virgin's mantles, the present group shows clearly its Neapolitan origin. Perhaps most similar to the work of Neapolitan sculptor Nicola Fumo (1647-1725), particularly the Saint John in the present group can be compared to a Saint John the Evangelist, attributed to Fumo, which is in the church of the same name in Lecce (*op. cit.* no. 53). Note also the similarities in the billowing drapery, seen on an Assumption of the Virgin, now in the Diocesan Museum in the Duomo in Lecce (*op. cit.* no. 48).

RELATED LITERATURE

R. Casciaro and A. Cassiano (ed.) *Sculture di età barocca tra Terra d'Otranto, Napoli e la Spagna*, exh. cat. Lecce, Chiesa San Francesco della Scarpa, Lecce, 2007, p. 260-280

W £ 12,000-18,000 € 13,500-20,200



99



100

**Spanish Colonial, probably Mexican,
17th century**

WEDDING CASKET

tortoiseshell, with silver mounts

inscribed: *De Doña Juliana / Castiglio, i alta
Mirano*

15.5 by 22 by 12cm., 6¼ by 8⅝ by 4¾in.

The engraved tortoiseshell on the present casket immediately points towards a Mesoamerican origin, probably Mexico. Compare, for example, to a similarly domed casket with engraved tortoiseshell, part of the Hans Schell Collection in Graz (*op. cit.* no. 66). The technique for engraving tortoiseshell is said to have been introduced to the Americas by Missionaries travelling from

India. Many of these type of caskets and other objects were exported by Spanish, Dutch and Portuguese trading companies, and were made with the intention of selling on the European market. The coats of arms and the dedication on the present casket probably indicate this casket was specifically commissioned for a noble lady, rather than produced in bulk, making it a rare example within its type.

RELATED LITERATURE

M. Pall (*ed.*) *Locked Treasures, Caskets and Cabinets from Around the World*, cat. Hans Schell Collection, Graz, 2006, p. 84, no. 66

• £ 18,000-25,000 € 20,200-28,100



101

Indo-Portuguese, Goa, 17th-century and later

DEVOTIONAL GROUP CENTRED UPON THE VIRGIN MARY

silver, silver filigree, gems, pearls, glass, ivory, and gilt metal, within a large glass dome
silverwork: 42cm., 16½in.

base: 4 by 39.5cm., 1½by 15⅞ in.

glass dome: 47 by 38cm., 18½by 15 in.

PROVENANCE

Private collection, Spain, since circa 1960

This magnificent ensemble is a testament to the merging of cultures on the Subcontinent in the 17th century, as well as the wealth of materials being traded and exported to Europe. The facial type and hair of the Virgin compare closely with

a bust of the Virgin in the Victoria and Albert Museum, catalogued by Trusted as Goa, circa 1650 (inv. no. A15-1922). The border of the Virgin's mantle is very similar to that seen on a 17th-century ivory Virgin of the Immaculate Conception in the Roberta and Richard Huber Collection (*op. cit.*, p. 96).

RELATED LITERATURE

S. L. Stratton-Pruit (ed.), with M. Estella Marcos, *Journeys to New Worlds: Spanish and Portuguese Colonial Art in the Roberta and Richard Huber Collection*, exh. cat. Philadelphia Museum of Art, New Haven and London, 2013, p. 96, no. 37; M. Trusted, *Baroque and Later Ivories*, cat. Victoria and Albert Museum, London, 2013, pp. 366-367, no. 359

⊙ £ 8,000-12,000 € 9,000-13,500

**Cornelis Bellekin (circa 1625-before 1711)
Netherlandish, Amsterdam, second half 17th century**

NAUTILUS SHELL WITH THE RAPE OF EUROPA

carved and engraved nautilus shell, with later silver mounts: probably German, late 19th century

signed: *C. Bellekin. F.*

the silver marked: *A* and with a fleur-de-lys shell: 14 by 17cm., 5½ by 6¾in.

26 by 19cm., 10¼ by 7½in. overall

PROVENANCE

Karl Thewalt (1833-1902), Cologne; his sale, Lempertz, Cologne, 1903, lot 832; with Beeling, 1982; private collection, the Netherlands, purchased from the above

EXHIBITED

New York, The Waldorf Astoria Hotel, Dutch Art Galleries in New York, *Fine Arts of the Netherlands*, 1982

LITERATURE

W.H. van Seters, 'Oud-Nederlandse parelmoerkunst: het werk van leden der familie Belquin, parelmoergraveurs en schilders in de 17de eeuw', *Nederlands Kunsthistorisch Jaarboek* 9 (1958), pp. 173-237, p. 221

This magnificent Nautilus is a rare and important survival of Netherlandish shell work. Signed by the most prominent master of this craft, Cornelis Bellekin, the shell is of exceptionally large dimensions while exhibiting superb refinement in its carving and engraving. The intricately carved pierced helm at its curl places the present work among a small number of Nautili, for the most part in major public collections, that survive with this feature intact.

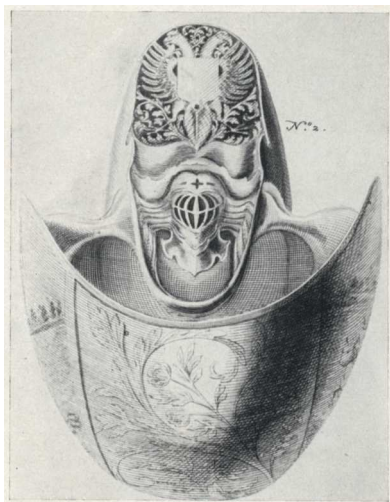


Fig. 1: Engraving of the shell in Albertus Seba's collection (Seba, *op. cit.*, pl. 84)

Trade and exploration beginning in the late 16th century fostered a fascination for exotic and rare materials, particularly among the seafaring countries of Europe, including the Northern Netherlands. The arrival of these rare and often valuable animal and vegetable materials on European shores encouraged the foundation and development of artists who made sculpture, objets and everyday wares, incorporating these materials into their creations. Shell carvers turned thick-walled shells into works of art by peeling away at the surface to reveal their pearlescent inner layer, which was then carved in relief, or engraved and blackened using wax or ink. Foremost among them was the Bellekin family, a dynasty of engravers founded by Jeremie, who settled in Amsterdam in 1608. His son Jean continued in the metier of engraving mother-of-pearl, passing down the craft to Jan (born 1636) and Cornelis, probably Jan's brother or cousin.

It was Cornelis Bellekin who achieved the greatest fame with his evidently prolific output of finely worked shells. According to van Seters (*op. cit.*, p. 221), the type of shell Bellekin used for his best and most complex work was the Nautilus, unparalleled for its elegant form, artistic windings, and silver sheen. While smaller shell engravings signed by Cornelis survive in relatively large numbers, his Nautili are rare, and rarer still of the same large size as the present shell.

The present Nautilus showcases three characteristic techniques used by Bellekin: cameo carving, relief carving, and engraving. The coloured stripes of the shell are presented beautifully in the carved 'border' dividing the two sides, which forms a decorative pattern of interlocking vine branches. Each side depicts a mythological scene on a pearlescent ground in a combination of relief figures with a black engraved landscape, analogous to the decoration of a turbo shell by Bellekin sold in these rooms on 6 July 2017. Both scenes include nymphs by a shore; though partially concealed by the mounts, one appears to depict the Rape of Europa, while the other may represent Diana bathing with her nymphs. The fourth, most virtuosic, feature of the Nautilus is the decoration of its curl, with a superb openwork helm carving that utilises the natural chambers of the inner shell. This is surmounted by an engraved coat of arms with a double-headed eagle.

Representing arguably the pinnacle of Baroque shell carving, pierced helms are found only in Nautili of the highest quality, and few surviving examples match the size of the present shell. Perhaps the most famous such Nautilus is that signed by Jan Bellekin from the collection of Sir Hans Sloane, now in the Natural History Museum, London. The British Museum preserves an unsigned mounted shell with elaborate helm carving to the curl as part of the Waddesdon

Bequest (inv. no. WB.116). Comparable mounted Nautili signed by Cornelis Bellekin featuring the helm are housed in the musée du Louvre (inv. no. OA 561) and the Royal Museum of Ontario (inv. no. 988.254.1.1). While a small number of examples in private collections were listed by van Seters (*op. cit.*), the present shell is the only such work to have appeared at auction in recent memory.

Due to their status as both natural and artistic wonders, carved Nautilus shells were sought-after curiosities for *Kunstkammern* and *Wunderkammern* throughout Europe. Cornelis Bellekin was already famous during his lifetime, and his practice is mentioned in 18th-century accounts. His shells formed part of the famous collections of Petronella de la Court (1624-1707), Simon Schikvoet (1652-1727) and Albertus Seba (1665-1736). The latter is known to have owned at least two nautili and 12 smaller shells engraved by Bellekin. They are depicted life-size in the catalogue of Seba's collection of *naturalia*, which was published in four volumes between 1734 and 1765.

Intriguingly, Seba's publication illustrates the curl of a Nautilus with a coat of arms and carved helm identical to the present example, described as a shell depicting the Rape of Europa (Seba, *op. cit.*, pl. 84 and here fig. 1). The same shell was listed in the sale of his possessions as corresponding to the dimensions of the present Nautilus, achieving a price of 150 guilders (van Seters, *op. cit.*, p. 221). The possibility that the present shell could be the very same as that in Seba's collection is tantalising, yet as van Seters pointed out, there is a discrepancy between the vine seen in the cameo carving of the present shell and the flowers depicted by Seba's engraver (*ibid.*, p. 222), as well as the positioning of two of the figures. While it is possible that the engraving is not entirely accurate, it is equally plausible that Bellekin produced two near-identical shells to satisfy the demand of his distinguished clientele. The present Nautilus has had a long life, and may have been previously mounted as a cup before it was restored with the present mounts in the 19th century. It was clearly valued then as now as a timeless *Kunstkammer* showpiece.

RELATED LITERATURE

A. Seba, *Locupletissimi rerum naturalium Thesauri accurata descriptio III*, Amsterdam, 1758, pl. 84; H. Tait, *Catalogue of the Waddesdon Bequest in the British Museum, III. The 'Curiosities'*, London, 1991, pp. 94-104; W.H. van Seters, 'Oud-Nederlandse parelmoerkunst: het werk van leden der familie Belquin, parelmoergraveurs en schilders in de 17de eeuw', *Nederlands Kunsthistorisch Jaarboek* 9 (1958), pp. 173-237

£ 100,000-150,000 € 113,000-169,000







PROPERTY FROM THE COLLECTION OF THE DOWAGER COUNTESS CAWDOR

LOTS 103-112



103



104



105



106

103

German or Netherlandish, 16th century

GOLDSMITH'S MODEL OF AN ARMORIAL PANEL

copper
4.2 by 7.8cm., 1 $\frac{5}{8}$ by 3 $\frac{1}{8}$ in.

£ 500-800 € 600-900

104

French, 17th century

HUNTSMAN'S WHISTLE

iron, with a wood interior
6.7cm., 2 $\frac{5}{8}$ in.

£ 300-400 € 350-450

105

French, 16th century

PAIR OF BOLTS

metal

both inscribed in pen on the reverse: *Cawdor. / 1988 / 16th century / EX: / Chateau / d'ECOUEN*
14.6 by 6.8cm., 5 $\frac{3}{4}$ by 2 $\frac{5}{8}$ in. and 14.4 by 6.8cm., 5 $\frac{5}{8}$ by 2 $\frac{5}{8}$ in.

PROVENANCE

By repute Château d'Écouen, Écouen, France;
Sotheby's London, 9 December 1988, lot 614

£ 2,000-3,000 € 2,250-3,400

106

French, 16th century

SET OF THREE BOLTS

one inscribed to the reverse: *16 c. / ex: Chât / de PAU*, another inscribed in pen to the reverse: *16 C. / Henry II / Ex Château d'ANET*, and the other inscribed to the reverse: *16c. / châ. / de / PAU* and with an old label inscribed: *NO 107^{ci}e A / A.N. Lik (?) / Rarissime*
iron

13.7cm., 5 $\frac{3}{8}$ in.; 12.2cm., 4 $\frac{1}{4}$ in.; and 12.6cm., 5in.

PROVENANCE

By repute Château d'Anet, Eure-et-Loir, France,
and Château de Pau, Pau, France;
Sotheby's London, 8 December 1988, lot 612

£ 3,000-5,000 € 3,400-5,700



107



108

107

French, first half 16th century

TWO DOOR LATCHES

both shaped as an 'F' for François I
steel
15.1cm., 6in. and 19.3cm., 7⁵/₁₆in.

PROVENANCE

By repute Château de Chambord, Loire, France;
Sotheby's London, 9 December 1988, lot 615

£ 2,000-3,000 € 2,250-3,400

108

French, 16th century

TWO BOLTS ENGRAVED WITH COATS OF ARMS

one inscribed on the reverse: 16th Century / Arms of / France. / Monograms / of Diane de / Poitiers & H.II / EX / Château d'ANET / Cawdor / 1988.
the other inscribed: 16th Century. / Arms of / Catherine de Medici / & / her monogram / EX: / Château d'ANET.
iron

one with the Arms of France under a crown and
the monogram of Diane de Poitiers and Henri II

interlaced; the other with the arms of Catherine de' Medici and her monogram
14.8cm., 5⁷/₁₆in. and 14.5cm., 5³/₄in.

PROVENANCE

By repute Château d'Anet, Eure-et-Loir, France;
Sotheby's London, 8 December 1988, lot 611

LITERATURE

d'Allemagne plates 160-1 and Franck, pl. XLVUU
no 216 and XLVII no 21

£ 5,000-7,000 € 5,700-7,900

109

English, 18th century

FOUR CUPBOARD KEYS

one with a monogram: MA [?]
steel
4.8cm., 17/8in.; 6.6cm., 25/8in.; 7cm., 23/4in; and
8.2cm., 31/4in.

PROVENANCE

Sotheby's London, 9 December 1988, lot 577

£ 1,500-2,000 € 1,700-2,250



109

110

French, early 19th century

FURNITURE KEY

the bow with the monogram J.A.B. of the
Bonaparte family
steel

together with a French furniture key, late 18th
century
19th century key: 7.9cm., 31/8in.
18th century key: 9.5cm., 33/4in.

PROVENANCE

Sotheby's London, 8 December 1988, lot 568

£ 300-500 € 350-600



110

111

English, circa 1800

THREE CHAMBERLAIN'S KEYS

all with the same coat of arms
steel
14.3cm., 55/8in.; 14.7cm., 53/4in.; and 14.4cm.,
511/16in.

£ 1,000-1,500 € 1,150-1,700



111

112

French, circa 1700

BOX

chiselled steel, with a gilt silver interior
10.5cm., 41/8in.

£ 1,500-2,000 € 1,700-2,250



112

OTHER PROPERTIES

113

Circle of Wilhelm Krüger (1680-1756)
German, probably Dresden, 18th century

FEMALE BEGGAR

with a label to the underside of the base
inscribed: Z 167 in ink
ivory, on an ebonised wood base

after a print by Jacques Callot (1592-1635)
ivory: 14.5cm., 5¾in.
base: 5cm., 2in.

RELATED LITERATURE

J. Kappel, *Elfenbeinkunst im Grünen Gewölbe zu Dresden*, cat. Staatliche Kunstsammlungen Dresden, Dresden, 2017, nos. II.111 and IV.13

• £ 5,000-7,000 € 5,700-7,900

114

Circle of Walter Pompe (1703-1777)
Southern Netherlandish, Antwerp, third quarter 18th century

THE VIRGIN IMMACULATE

partially gilt terracotta, with later gilt wood and metal elements
terracotta: 92cm., 36¼in.

PROVENANCE

Den Wolsack, Antwerp;
private collection, Belgium, since at least the early 20th century

This serene *Immacolata* bears a striking resemblance to terracotta versions of the same subject by Walter Pompe, in particular the Virgin and Child dated 1761 in Tongerlo (*op. cit.*, p. 106, no. 42). Its provenance from an historic Antwerp house, built in 1772, substantiates the presumed authorship of a sculptor based in the Flemish city.

RELATED LITERATURE

Walter Pompe, *Beeldhouwer 1703-1777*, exh. cat. Museum voor Religieuze Kunst, Uden, 1979

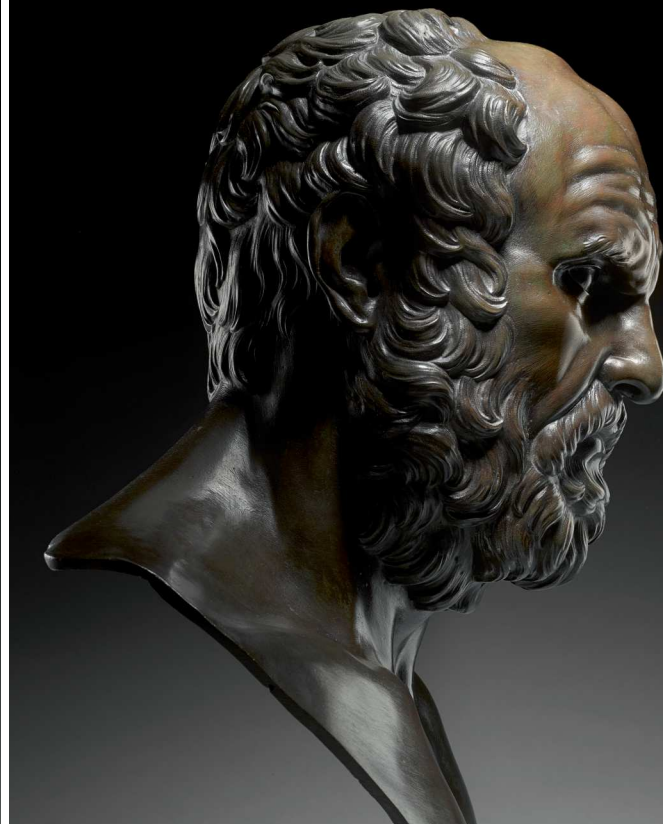
W £ 8,000-12,000 € 9,000-13,500



113



114



Italian, Rome, 17th century After the Antique

BUST OF ANAXIMANDER

bronze, on a veined grey marble socle
bronze: 45cm., 17³/₄in.
socle: 14cm., 5¹/₂in.

This remarkable bust of the pre-Socratic philosopher Anaximander is characterised by a superb surface treatment in which the contours of the flesh have been carefully delineated by wire brushwork. Each muscle and sinew has been followed, thereby enhancing the intensity of the emotionally charged Hellenistic model. This topographical approach extends to the tufts of hair and beard, which have been followed all over with a fine matt punch, giving the bronze an almost glittering appearance. Even the eyes have been chased, lending a sense of life under the shadow of the deep ocular orbits and heavy, furrowed brow.

Topographical textured surfaces are seen in Roman bronzes from the 17th century and have their origins in Renaissance goldsmith work. Note, for example, the chased gilt-bronze saints and prophets from the *Tabernacle* attributed to Jacob Cobaert in the church of S. Luigi dei Francesi, Rome (Montagu, *op. cit.*, pp. 36-46). The present bust arguably finds its closest comparisons in bronzes by the Fleming François Duquesnoy (1597-1643). Delicate brushwork across the surface of the flesh is seen in the sculptor's *Cherub* in the Herzog Anton Ulrich Museum Braunschweig (inv. no. Bro 127). The wider application of chased surfaces in Roman

bronzes is given testament by the bronze *St Bernard of Siena*, attributed to Antonio Raggi (1624-1682) and cast after or as a model for the marble in the Chigi Chapel at the church of Santa Maria della Pace in Rome, in which (in the bronze) the drapes and hair are distinguished from the skin by the use of striated brushwork and punching (offered in these rooms 10 July 2014, lot 112; Ferrari and Papaldo, *op. cit.*, pp. 298-299). Viewed within this context, the high degree of chasing across the surface of the present bronze would indicate that the bust was cast in Rome in the mid 17th century.

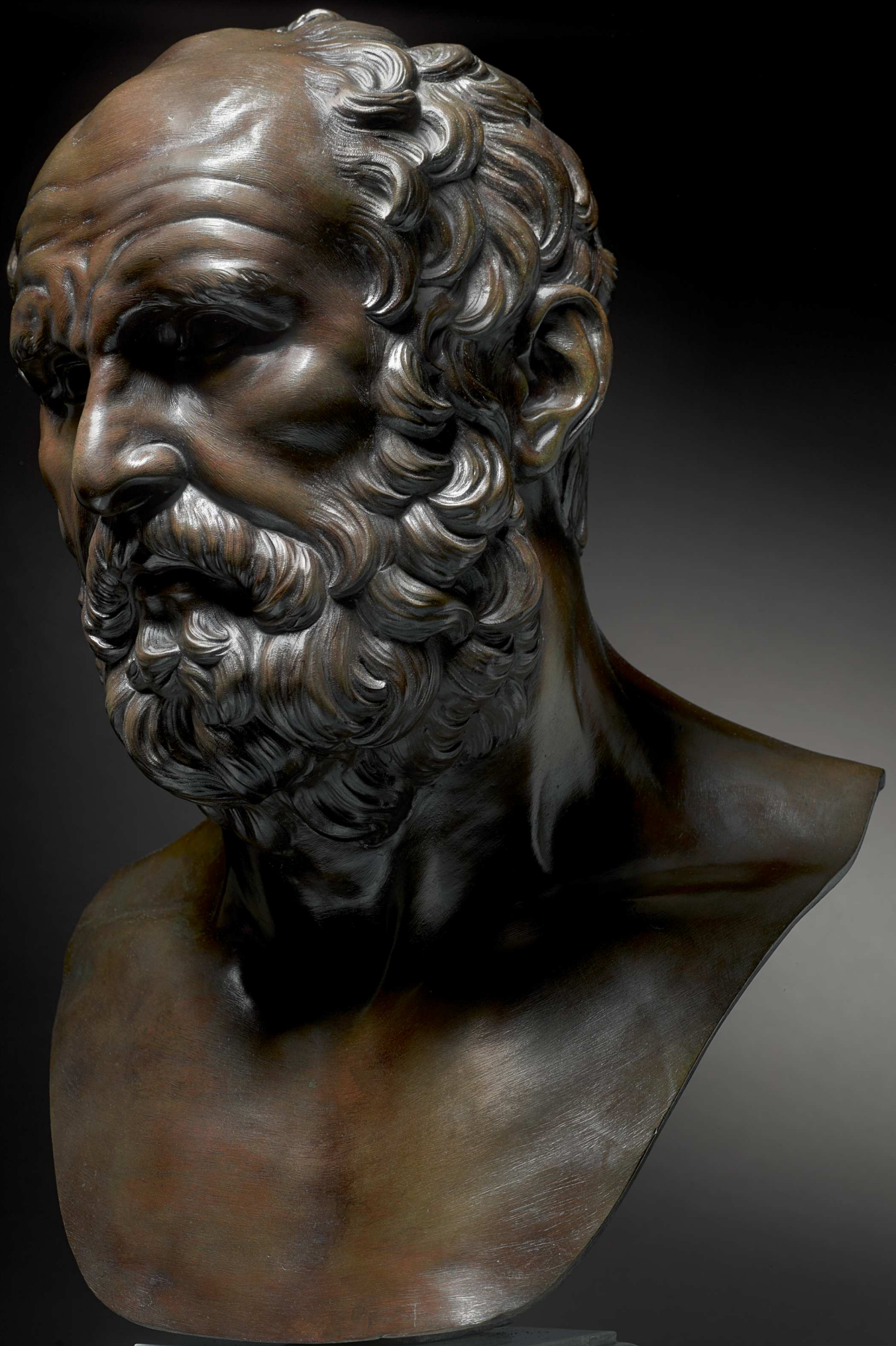
The Anaximander is known principally from a marble herm bust in the Capitoline Museums, Rome (inv. no. MC553), which has been identified as Anaximander on the basis of a comparison with a relief inscribed with the philosopher's name in the Palazzo Massimo alle Terme (Zanker, *op. cit.*, pp. 155-156). According to Zanker, the Anaximander is characterised by a 'severe and penetrating, almost fanatical intensity'. Its appeal to sculptors and collectors in Baroque Rome is, consequently, hardly surprising. The herm is first recorded in the Giustiniani collection, where it was documented by Joachim von Sandrart (1606-1688) in a drawing from circa 1629/30, and identified as Diogenes, and later engraved by Michel Natalis for the *Galleria Giustiniana Del Marchese Vincenzo Giustiniani*, Rome, 1631, pl. 34. The engraving is particularly close to the present bust, with chin pulled downwards to the right. The herm bust later entered the collection of Cardinal Alessandro Albani, until it was sold to Pope Clement XII in 1733 along with the rest of the collection, by which time a spurious

inscription had been added identifying the bust as Epicurus. Cataloguing it in 1741, Bottari identified the sitter as the Greek orator Lysias (*op. cit.*).

Documented bronze representations of the Anaximander appear to be relatively few in number, but casts have been recorded in some of the most distinguished collections of the 17th century. Hubert Le Sueur (c. 1580-1658) was responsible for a bronze version of the model, entitled 'Zeno', which was commissioned as part of a group of 18 Greek philosophers and writers by Charles I for St James's Palace, 1636-1637 (inv. no. RCIN 1331). A variant of the model in bronze was formerly in the French Royal collection, No. 287, described as *Tête de pseudo-Diogène* and is now in the Louvre (inv. no. MR 3365), and a cast is recorded in the celebrated Galerie de Girardon, which has a very similar truncation to the present bronze (Maral, *op. cit.*, p. 391, fig. 320). Interestingly, there exists, as one of a set of busts after the antique, a cast of the model with analogous rounded truncation (though shallower, being cut off closer to the neck), attributed to Girolamo Ferrer, cast circa 1650-1657, in the Spanish Royal Collection (inv. no. 10010397). Another version of the bust model, identified as Lysias, was in the A. and E. Offermann collection, Cologne, subsequently sold at Sotheby's Paris 29 March 2007, lot 18 (as North Italian, 17th century).

See extended catalogue note and related literature online at SOTHEBYS.COM

W £ 60,000-80,000 € 67,500-90,000



PROPERTY FROM THE COLLECTION OF THE LATE HUGH HONOUR & JOHN FLEMING

LOTS 116–124



This elegant collection of Grand Tour bronzes and marbles was formed by the art historians and Italophiles, the late Hugh Honour and John Fleming. Together they wrote the famous *A World History of Art*, still one of the standard texts for any aspiring art historian, whilst Honour's witty *Companion Guide to Venice* (1965) is still enjoyed by visitors to the Serenissima to this day. Honour was a leading authority on Antonio Canova and Neoclassicism. In Honour's obituary for the *Burlington Magazine*, Nicholas Penny writes that he was able to 'transform the reputation of one of the greatest of all European artists' and brought his elegant and reliable knowledge to an increasingly wider audience throughout his life.

The collection includes a rare autograph *Caracalla* by Francis Harwood, the British sculptor who lived in Florence, supplying high quality marbles to Grand Tourists and royalty, including Catherine the Great of Russia. The larger portion of the collection includes one of the most important groupings of Zoffoli bronzes to have come to market, the majority of which were published by Honour in his defining article on the Zoffoli workshop: 'Bronze Statuettes by Giacomo and Giovanni Zoffoli', *The Connoisseur*, November 1961 pp. 198-205.

Earlier this year Sotheby's sold John Deare's magisterial *Eleanor and Edward* from Hugh Honour and John Fleming's collection, *Treasures*, 5 July 2017, lot 35. It is a great privilege for Sotheby's to offer the wider collection of two of the most respected Italophile British art historians of the 20th century.



**Giacomo and Giovanni Zoffoli
(active mid to late 18th century)
Italian, Rome, 18th century
After the Antique**

**THE MEDICI AND THE ALBANI OR
GIUSTINIANI VASE**

one signed: *GIA^o ZOFFOLI F.*, the other signed:
=*G= ZOFFOLI = F =*
bronze
35cm., 13³/₄in. each
27.5cm., 10⁷/₈in. diameter each

PROVENANCE

Hugh Honour FRSL (1927-2016) and John
Fleming (1919-2001), Villa Marchiò, Tofori,
Tuscany, Italy

Giacomo Zoffoli (circa 1731-1785) and his younger
brother Giovanni (circa 1745-1805) ran a highly
successful workshop in Rome, specialising in
the casting of reproductions of antique originals
that were prized by collectors and travellers on
the Grand Tour. Their foundry in the *via degli
Avignonesi*, off the *strada Felice*, was extensively
visited by the English.

More commonly paired with the Borghese Vase,
the Medici Vase was one of the popular models
cast by the Zoffoli brothers, and was included in
their list of bronzes on offer, first published by
Hugh Honour in 1961 (Honour, *op. cit.* p. 205).
The antique, restored, version is still part of the
collection of the Uffizi galleries. First recorded in
1598 in the inventory of the Villa Medici in Rome,
it was moved to Florence in 1780 and displayed
very soon afterwards. The frieze on this vase is

probably a depiction of the story of Iphigenia at
Aulis, with Achilles, Odysseus and Agamemnon
being some of the figures identified on this vase
(Haskell and Penny, *op. cit.* p. 316).

The second vase in the present lot is harder to
identify. Although the iconography seems to be of
a Bacchic procession, like the famous Borghese
vase, it is not the same one. By process of
elimination, comparing to the Zoffoli catalogue, it
may be identified as either the *Vaso di Villa Albani*
or the *Vaso di Villa Giustiniani*.

RELATED LITERATURE

H. Honour, 'Bronze Statuettes by Giacomo and
Giovanni Zoffoli', *The Connoisseur*, November
1961, pp. 198-205; F. Haskell and N. Penny, *Taste
and the Antique, the Lure of Classical Sculpture,
1500-1900*, London, 1982, pp. 314-316

W £ 30,000-40,000 € 33,700-44,900

Francis Harwood (1726/1727 - 1783)
Italian, Florence, 1762
After the Antique

BUST OF CARACALLA

signed and dated: *Harwood. Fecit. 1762* and entitled: *CARACALLA*
 white marble
 72cm., 28³/₄in. overall

PROVENANCE

Hugh Honour FRSL (1927-2016) and John Fleming (1919-2001), Villa Marchiò, Tofori, Tuscany, Italy

LITERATURE

J. Fleming and H. Honour, 'An English Sculptor in XVIII Century Florence,' *Festschrift Ulrich Middeldorf*, Berlin, 1968, pp. 510-16 (illustrated pl. CCXXIII);
 F. Haskell and N. Penny, *Taste and the Antique: The Lure of Classical Sculpture 1500-1900*, New Haven and Yale, 1981, p. 173, n. 15

This impressive marble bust was carved by Francis Harwood, a British 18th-century sculptor who spent most of his life working in Rome and Florence. Harwood gained an international reputation for himself by creating fashionable, brilliantly executed, library busts and figures carved after the antique. His patrons included some of the most influential collectors and tastemakers of the day, notably Catherine the Great of Russia, the 1st Duke of Northumberland, and the Neoclassical designer *par excellence*, Robert Adam.

Harwood's bust follows the iconic portrait of the Roman Emperor Caracalla (joint emperor AD 211-12 and emperor AD 212-17), of which the most celebrated and earliest known version is that formerly in the Farnese collection and now in the Museo Archeologico Nazionale, Naples (inv. no. 6033). It is not known where or when the Caracalla was discovered, though the model was known as early as 1556 when Aldrovandi recorded examples in five Roman palazzi (Haskell and Penny, *op. cit.*, p. 172). The model was much admired in the 17th and 18th centuries. Girardon owned a bronze copy at the end of the 17th century, and numerous high quality marble versions were executed in the 18th century. A

very fine example is the bust by Bartolomeo Cavaceppi (1716/17-1799) in the J. Paul Getty Museum (inv. no. 94.SA.46). Discussing the present bust in 1968, John Fleming and Hugh Honour attributed the fascination of 18th-century British Grand Tourists for the model to the fact that Caracalla was elected Emperor at York and, as such, had a direct connection to the British Isles. The model has long been regarded as one of the most successful Roman portraits, with Winckelmann stating that it surpassed even Lysippus. Haskell and Penny observed that 'the impact of the turned head and ferocious gaze of this bust was given great historical resonance by the fact that it represented an emperor whose murder of his own brother and whose ruthless rule were familiar to every educated European. As one looked at the bust, or rather was looked at by it ... the past suddenly and dramatically became present' (Haskell and Penny, *op. cit.*, p. 173). Interestingly, it is thought that the portrait may have been intended to portray the emperor-god as preoccupied with his higher purpose, and was not designed to intimidate. Some scholars believe the model to be a 16th-century invention (Haskell and Penny, *op. cit.*, p. 173).

The present bust is undoubtedly one of the finest 18th-century versions of the model. It captures the dynamic turn of the head, the furrowed brow and curled lip of the tyrant emperor. Harwood's skill as a marble carver is particularly evident in the sensitively delineated moustache and locks of hair, as well as in the folds of the cloak. Another version, dated 1763 and formerly in the collection at Finchcox, Kent, was with Daniel Katz, New York, in 2004 (*op. cit.*, no. 30).

Relatively little is known of Harwood's life. His biography is formed principally by a series of anecdotes and snapshots, of which the most amusing is Joseph Nollekens' badly written line in a letter dated 1769 referring to an 'FH... [who was] knocking the marbil about like feway [fury] & belive he as got more work to do than any One sculptor in England' (Roscoe, *op. cit.*, p. 584). What is clear is that Harwood spent most of his life in Italy, arriving in Rome in 1752. He subsequently settled in Florence (from 1753), where he worked in the studio of Giovanni Battista Piamontini, which he ran after the latter's death in 1762. The awarding of a public commission for a statue of *Equity* to

surmount the new Porta San Gallo underscores Harwood's burgeoning status as an important sculptor. It was this commission which brought Harwood to the attention of visiting Grand Tourists and, in particular, to the British envoy and revered aesthete Horace Mann, who praised the sculptor's talent and later gave him the commission for his own tomb. Prominent patrons included James A Robert Adam, who instructed Harwood to create the lifesize *Apollo* for the magnificent dining room at Syon House in Middlesex.

The present bust comes from the collection of the art historians and Italophiles, the late Hugh Honour and John Fleming. Together they wrote the famous *A World History of Art*, still one of the standard texts for any aspiring art historian. Honour was a leading authority on Antonio Canova and Neoclassicism. In Honour's obituary for the *Burlington Magazine*, Nicholas Penny writes that Honour was able to 'transform the reputation of one of the greatest of all European artists' and brought his elegant and reliable knowledge to an increasingly wider audience throughout his life (*op. cit.*). Honour and Fleming's ownership of the present bust is ultimately a testament both to its quality and to its historical importance.

RELATED LITERATURE

R. Cremoncini, 'Alcune note su Francis Harwood. La bottega di uno scultore inglese a Firenze in via della Sapienza: nella purezza del marmo, classicità e storia,' *Gazzetta Antiquaria*, December 1994, pp. 68-73; D. Bilbey and M. Trusted, *British Sculpture 1470 to 2000. A Concise Catalogue of the Collection at the Victoria and Albert Museum*, London, 2000, pp. 88-9; Daniel Katz, *European Sculpture*, exh. cat. Daniel Katz Ltd, New York, 2004, text Gordon Balderston, pp. 90-91, no. 30; I. Roscoe, E. Hardy and M. G. Sullivan, *A Biographical Dictionary of Sculptors in Britain 1660-1851*, New Haven and Yale, 2009, pp. 583-5; N. Penny, 'Obituary: Hugh Honour (1927-2016)', *The Burlington Magazine*, 158 (2016) [available online at <http://burlington.org.uk/archive/back-issues/201609>, page last accessed 30/10/2017]

W £ 80,000-120,000 € 90,000-135,000





118

118

Giacomo and Giovanni Zoffoli
(active mid to late 18th century)
Italian, Rome, 18th century
After the Antique

VENUS CALLIPYGE

signed: G. ZOFFOLI. F
bronze
35cm., 13¾in.

PROVENANCE

Hugh Honour FRSL (1927-2016) and John Fleming (1919-2001), Villa Marchiò, Tofori, Tuscany, Italy

First recorded in 1594, the Venus 'of the beautiful buttocks' was extensively restored by Carlo Albacini between 1786 and 1792. It survives in the collection of the Museo Nazionale in Naples (inv. no. 6020). In Honour's published list with the catalogue of works of the Zoffoli's of 1796, the Venus is listed for the price of 15 zecchin. Hugh Honour does not record the present signed bronze in his annotated list (*op. cit.* p. 205), suggesting he and John Fleming acquired the Venus after 1961.

£ 8,000-12,000 € 9,000-13,500



119

119

Giacomo and Giovanni Zoffoli
(active mid to late 18th century)
Italian, Rome, 18th century
After the Antique

DYING GAUL

signed: G.Z.F.
bronze
29 by 15cm., 11¼ by 6in.

PROVENANCE

Hugh Honour FRSL (1927-2016) and John Fleming (1919-2001), Villa Marchiò, Tofori, Tuscany, Italy

LITERATURE

H. Honour, 'Bronze Statuettes by Giacomo and Giovanni Zoffoli', *The Connoisseur*, November 1961, p. 205, no. 17

This signed bronze by the Zoffoli brothers is cast after the antique marble in the Capitoline Museums, Rome. First recorded in the Ludovisi Collection in 1623, it was acquired for the

Capitoline Museums by Pope Clement XII, before being ceded to the French in 1797. The sculpture arrived in Paris in a triumphal procession and was housed in the Musée Central des Arts. After Napoleon's defeat at Waterloo in 1815, it was returned to the Capitoline Museums, where its fame was such that it was displayed in a dedicated room named after it. The subject was long interpreted as a Gladiator until late 19th-century scholarship identified the poignant figure as a wounded Galatian, whose army invaded the Hellenistic kingdom of Pergamon in the third century AD. Since the marble's discovery, its popularity has spawned numerous reductions in bronze. The present bronze is listed in Honour's annotated list of the Zoffoli workshop, being the only signed version to his knowledge, in the collection of Mr. John Fleming.

RELATED LITERATURE

F. Haskell and N. Penny, *Taste and the Antique. The Lure of Classical Sculpture 1500-1900*, New Haven and London, pp. 224-227, no. 44

£ 8,000-12,000 € 9,000-13,500

Giacomo and Giovanni Zoffoli
(active mid to late 18th century)
Italian, Rome, 18th century
After the Antique

DANCING FAUN

signed: G. ZOFFOLI . F
bronze
32cm., 12⁵/₁₆in.

PROVENANCE

Hugh Honour FRSL (1927-2016) and John Fleming (1919-2001), Villa Marchiò, Tofori, Tuscany, Italy

LITERATURE

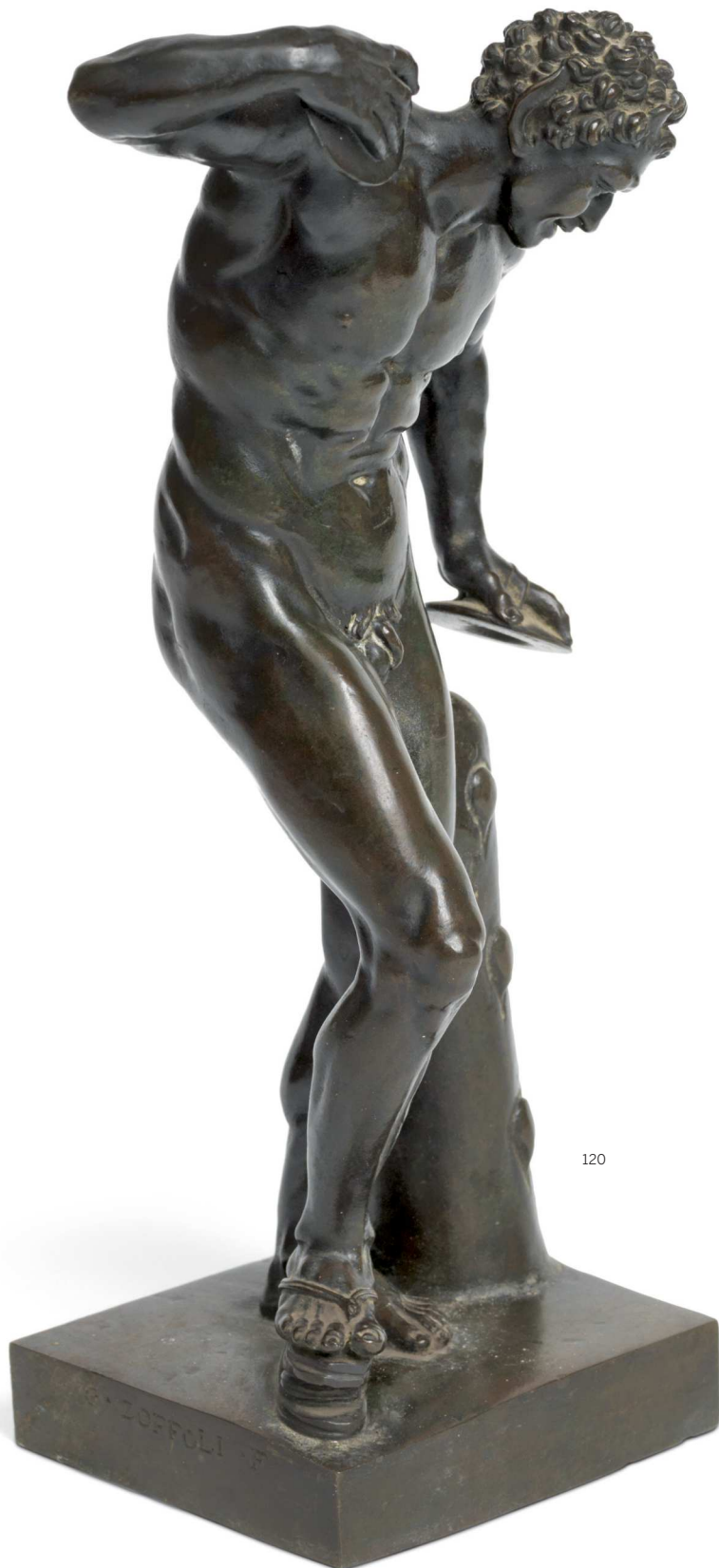
H. Honour, 'Bronze Statuettes by Giacomo and Giovanni Zoffoli', *The Connoisseur*, November 1961, pp. 198-205, fig. 7

A list of works offered for sale around 1795 by Giovanni Zoffoli was first published by Hugh Honour (*op. cit.* p. 205) in 1961: the present bronze is a cast of the 'Fauno di Firenze', which Honour annotates as 'the faun with the cymbals in the Uffizi'. Honour further cites two known autograph versions of the bronze by Zoffoli: the present cast, then in the collection of Mr. John Fleming, and another at Schloss Wörlitz, Germany.

RELATED LITERATURE

F. Haskell and N. Penny, *Taste and the Antique, The Lure of Classical Sculpture, 1500-1900*, London, 1982, pp. 205-208

W £ 10,000-15,000 € 11,300-16,900



120

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

THE SLEEP OF ENDYMION

stamped: *DE BRAUX. F.^R*
bronze
17 by 29cm., 6¾ by 11½in.

PROVENANCE

Hugh Honour FRSL (1927-2016) and John Fleming (1919-2001), Villa Marchiò, Tofori, Tuscany, Italy

RELATED LITERATURE

M. Praz, *L'Opera Completa del Canova*, Milan, 1976, pp.130-1, figs. 319-21

W £ 4,000-6,000 € 4,500-6,800



121

Francesco Righetti I (1738-1819)
Italian, Rome, 1789
After the Antique

PASQUINO (MENE LAUS CARRYING THE BODY OF PATROCLUS)

signed and dated: *F. RIGHETTI. F. ROMAE. 1789*
bronze
32cm., 12⅝in.

PROVENANCE

Hugh Honour FRSL (1927-2016) and John Fleming (1919-2001), Villa Marchiò, Tofori, Tuscany, Italy

Francesco Righetti was one of the foremost bronze-founders of Rome in the late 18th and early 19th century. A student of Luigi Valadier (1726-1785), Righetti followed in his master's footsteps, his name still being closely associated with the spirit of the Grand Tour. His bronzes were praised for the high quality of the casting and finish. However, not many autograph bronzes by Righetti survive, and, considering his long career and the long list of bronzes which he offered for sale in 1794 (*op. cit.* p. 343), it must be concluded that he only signed a small number.

The present model is named Pasquino after the famous antique original, which can still be found on the Piazza Pasquino in Rome, and is known as one of Rome's 'talking statues'. However, two further, more complete, versions of the antique model were found, the most famous of which was bought by Cosimo I de' Medici in 1570. It was later restored using a model by Pietro Tacca, and can still be seen in the Loggia dei Lanzi in Florence. The present bronze seems to be a combination of this restored version and the fragmentary Roman Pasquino: the 'limp arm' of Patroclus is characteristic of the Tacca restoration, but Menelaus' upturned gaze, seemingly in despair, can only be seen on the fragmentary Pasquino.

RELATED LITERATURE

F. Haskell and N. Penny, *Taste and the Antique: The Lure of Classical Sculpture, 1500-1900*, London, 1982, pp. 291-296, 343

W £ 15,000-20,000 € 16,900-22,500



122



123

123

**Italian, 18th century
After the Antique**

THE FURIETTI CENTAURS

bronze
35.5 by 31.5cm., 14 by 12³/₈in. each

PROVENANCE

Hugh Honour FRSL (1927-2016) and John Fleming (1919-2001), Villa Marchiò, Tofori, Tuscany, Italy

The present bronzes are reductions of the monumental grey-black marble centaurs which were excavated together at Hadrian's Villa in December 1736. They owe their name to Monsignor Giuseppe Alessandro Furietti, in charge of the excavations at Tivoli. The centaurs were extensively restored,

and have been recorded in their present condition as early as 1738-39. Forming the *pièces de resistance* of Furietti's collection, he refused to sell them, even when pressured by the then Pope Benedict XIV. It is said that the Pope was so enraged by this slight, that he refused to promote Furietti to the rank of Cardinal. However, after Furietti's death, Pope Clement XIII did secure them for the Capitoline Museum, where they remain to this day. Bronze reductions of the famous centaurs were very much in vogue amongst the Grand Tour travellers of the 18th century, and both Righetti and Zoffoli cast reductions.

RELATED LITERATURE

F. Haskell and N. Penny, *Taste and the Antique, The Lure of Classical Sculpture, 1500-1900*, London, 1982, pp. 176-9

£ 25,000-40,000 € 28,100-44,900

Carlo Albacini (1739-1807)
Italian, Rome, 18th century
After the Antique

SILENUS WITH THE INFANT BACCHUS

signed: CARLO . ALBACINI . FECIT
 marble
 87cm., 34¼in.

PROVENANCE

Hugh Honour FRSL (1927-2016) and John Fleming (1919-2001), Villa Marchiò, Tofori, Tuscany, Italy

LITERATURE

Probably mentioned in: F. Haskell and N. Penny, *Taste and the Antique, The Lure of Classical Sculpture 1500-1900*, London, 1981, p.307

This finely executed marble is a reduced version of the famous lifesize antique group of Silenus with the Infant Bacchus, which was discovered in Rome, together with the *Borghese Vase*, in or before 1569. It was first recorded as part of the Borghese collection in 1613, and in the Villa Borghese by 1638 (*op. cit.* p. 307). Subsequently, it was bought by Napoleon and moved to Paris in 1808, together with the majority of the Borghese collection of antiquities. During the 17th century, it became one of the most recognised antiquities in Europe, and its popularity lasted far into the 18th and 19th centuries, during which time several bronze casts were made of the model. One such bronzes was given by the Prince Consort to Queen Victoria for Christmas in 1847, and can still be seen at Osborne House on the Isle of Wight.

The present reduced marble version by Carlo Albacini is probably the same as mentioned by Haskell and Penny (*op. cit.* p. 307), said to be located in an 'Italian private collection'. Albacini,

active in Rome, was one of the most prominent sculptors within the Anglo-Roman Neoclassical milieu, and many of the restored antiquities which entered English collections would have been restored or copied by him. Counting the famed collector and antiquary Charles Townley, Catherine the Great, and the King of Naples amongst his clientele, it is curious not more is known about Albacini's life and work. A student of Bartolomeo Cavaceppi (circa 1716-1799), also renowned for high quality restorations and reproductions of Roman originals, Albacini quickly established an international reputation. No original work by Albacini is known, and his forte was unarguably the restoring and copying of antiquities. The present marble is an impressive example of his skill in copying previously restored models. Note particularly the intricate detail in the hair of the Infant Bacchus and of Silenus' beard, which consists of many individual short ringlets and ends in a further curl. This type of treatment of the hair can also be seen on busts attributed to Albacini, sold in these rooms on 8 December 2009, as lots 87 and 88.

The appearance of the marble of *Silenus and the Infant Bacchus* on the market presents a rare opportunity to acquire an autograph work by Carlo Albacini, a sculptor who enjoyed unprecedented popularity during the golden age of Neoclassicism.

RELATED LITERATURE

F. Haskell and N. Penny, pp. 26, 88, 306-307; G. Vaughan, 'Albacini and His English Patrons', in *Journal of the History Collections* 3, no. 2, 1991, pp. 183-197.

W £ 60,000-80,000 € 67,500-90,000





125

OTHER PROPERTIES

125

Italian, Rome, early 19th century
After the Antique

EQUESTRIAN STATUE OF THE EMPEROR
MARCUS AURELIUS

bronze

the base inscribed: *IMP. CAES. D. ANTONINI*
/ F. D. HADRIANI. NEP. D. TRAIANI to one side,
and: *PAVLVS. III. P. M. / CATVAM. HENEAM.*
EQUESTREM / A. S. P. Q. R. ANTONINO PIO to the
other side

56cm., 22in. overall

W £ 7,000-10,000 € 7,900-11,300

126

After Michael Rysbrack (1694-1770)
English, 18th century

RELIEF OF INIGO JONES (1573-1652)

with several old labels to the reverse, inscribed
respectively: *Inigo JONES*, and: *Ingo Jones*
[...] and: *INIGO JONES / AFTER / VANDYKE*
PORTRAIT / MEDALLION SCULPTURE / ITALY /
AROUND 1660 / RRF V&A / 1959

plaster, in a glazed wood frame

16cm., 6¼in. diameter

Portraits of Inigo Jones were fashionable in
the 18th century, with Rysbrack sculpting the
famous bust portrait of the architect after Van
Dyck's painting, paired with a bust of Palladio, for
Lord Burlington, now at Chatsworth House. The
present relief is very close to the ivory medallion
attributed to Gaspar van der Hagen in the Victoria
and Albert Museum (circa 1740-1769; inv. no.
Circ.I-1947); it may well have been made at
around the same time.

£ 700-1,000 € 800-1,150

127

After a model by Michael Rysbrack
(1694-1770)
British, 18th century

BUST OF MICHELANGELO

titled: *MICHELANGELO / BUONAROTTI*

plaster

72cm., 28¾in.

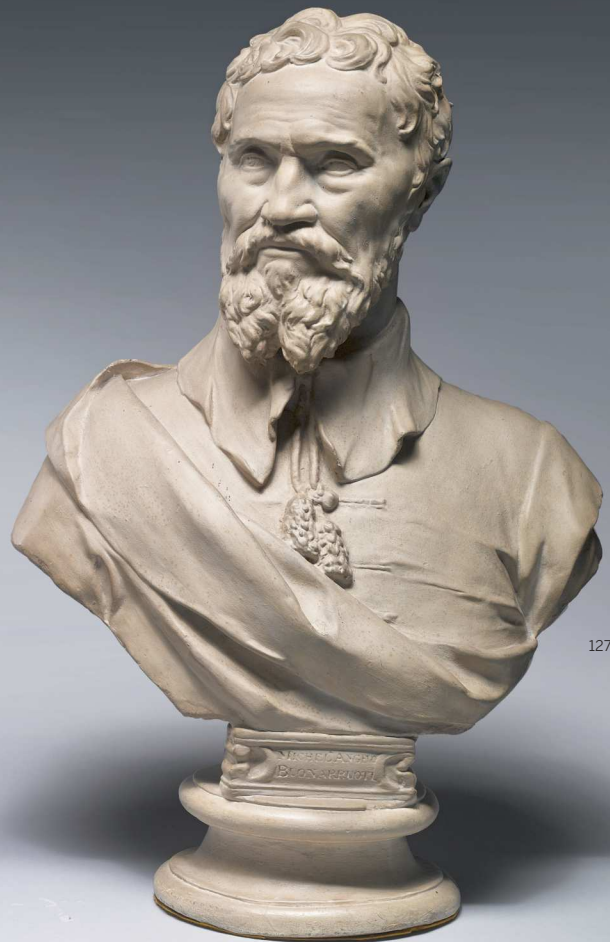
W £ 3,000-5,000 € 3,400-5,700



126



128



127

128

After a model by Michael Rysbrack
(1694-1770)
British, 18th century

BUST OF ANDREA PALLADIO

titled: *ANDREA / PALLADIO*
plaster
67cm., 26 $\frac{3}{8}$ in.

W £ 3,000-5,000 € 3,400-5,700

129

Italian, 17th century

BUST OF A MAN

marble
48cm., 18 $\frac{3}{8}$ in.

W £ 3,000-5,000 € 3,400-5,700



129



130



131



132

130

After models by Simon-Louis Boizot (1743-1809)
French, 18th century

PAIR OF BUSTS OF IPHIGENIA AND CHRYSSES

bronze, on red marble and gilt bronze socles
busts: 32cm., 12⁵/₁₆in. each
socles: 16cm., 6¹/₄in.

A pupil of Michel-Ange Slodtz (1705-1764), Simon-Louis Boizot was Director of sculpture at the Manufacture de Sèvres, from 1773 to 1785. In 1775, he created a pair of busts in biscuits which were inspired by two marbles made by Slodtz in Rome, between 1737 and 1740, and which are close to the present models. In Homer's *Illiad* Iphigenia was the daughter of King Agamemnon, whilst Chryses was the Trojan Priest of Apollo.

RELATED LITERATURE

The French Bronzes, 1500 to 1800, New York, 1968, no. 79

£ 10,000-15,000 € 11,300-16,900

131

Italian, probably Florence, early 19th century
After the Antique

THE MEDICI LION

bronze, on a mottled red marble and gilt bronze base
bronze: 22 by 33cm., 8⁵/₁₆by 13in.
base: 3.3 by 40cm., 1¹/₄ by 15³/₄in.

RELATED LITERATURE

F. Haskell and N. Penny, *Taste and the Antique: The Lure of Classical Sculpture 1500-1900*, London, 1982, pp. 247-250

£ 6,000-8,000 € 6,800-9,000

132

Italian, circa 1800

BUST OF THE EMPEROR VESPASIAN

titled: *VESPASIANVS*
white marble, on a white marble socle
bust: 50cm., 19³/₄in.
socle: 14cm., 5¹/₂in.

W £ 12,000-18,000 € 13,500-20,200

Circle of Lorenzo Bartolini (1777-1850)
Italian, circa 1808

BUST OF A LADY

white marble, on a white marble and yellow marble column

bearing the signature: *ANT. CANOVA. F. AN. / MDCCCVIII.*

bust: 71cm., 28 in.

column: 138.5cm., 54½ in.

PROVENANCE

By repute, Château de Beaulieu, Machelen, Belgium;
private collection, Belgium

This beautifully carved marble bust, bearing the signature 'Canova', must be the work of a talented sculptor from Antonio Canova's (1757-1822) following, as it is stylistically inconsistent with the master's oeuvre. In fact, the treatment of the hair is closer to Lorenzo Bartolini, who was appointed professor at the Accademia di Carrara by Napoleon in 1807 and enjoyed the patronage of the Bonaparte family, including Napoleon's sister, Elisa. A comparison with Bartolini's full-length portrait of Elisa Bonaparte now in Versailles (inv. no. MV 1539) is compelling not only on stylistic grounds but in terms of a facial similarity, suggesting the possibility that the present bust's sitter could be a member of the Bonaparte family

RELATED LITERATURE

M. Tinti, *Lorenzo Bartolini*, vol. II, Rome, 1936, pl. VIII

W £ 15,000-20,000 € 16,900-22,500



133

Italian, probably Rome, early 19th century
After the Antique

CUPID AND PSYCHE

marble

group: 136cm., 53½ in.

column: 96cm., 37 7/8 in.

This intimate marble group of a couple embracing is after the Roman model, now in the Capitoline Museum. The iconography has sometimes charmingly been interpreted as 'the invention of the kiss', but has commonly been known as Cupid and Psyche. The Roman model, discovered in 1749, was donated by Pope Benedict XIV to the Capitoline Museum in the following year. Except for a brief sojourn in France, where it was received in Paris with a triumphant procession after being ceded by Napoleon, it was returned to the Roman Museum, where it has remained since.

RELATED LITERATURE

F. Haskell and N. Penny, *Taste and the Antique, the Lure of Classical Sculpture, 1500-1900*, London, 1981, p. 189-191

W £ 30,000-50,000 € 33,700-56,500



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

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

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

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

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

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

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

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)

Tel +44 (0)20 7293 5220

Fax +44 (0)20 7293 5910

Email: ukpostsaleservices@sothebys.com

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

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

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

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

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

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

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

EU Licence Thresholds

Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £11,766
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £11,766
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £39,219
Paintings in oil or tempera
EU LICENCE THRESHOLD: £117,657
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £23,531
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £11,766

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

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000

British Historical Portraits
UK LICENCE THRESHOLD: £10,000

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

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

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

EXPLANATION OF SYMBOLS

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

◻ Guaranteed Property

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

▲ Property in which Sotheby's has an Ownership Interest

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

■ Irrevocable Bids

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

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

∨ Interested Parties

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

□ No Reserve

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

⊕ Property Subject to the Artist's Resale Right

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

Portion of the hammer price (in €)

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

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

exchange rate quoted on the date of the sale by the European Central Bank.

● Restricted Materials

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

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

∏ Monumental

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

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

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

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

1. PROPERTY WITH NO VAT SYMBOL

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

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

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

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

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

2. PROPERTY WITH A † SYMBOL

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

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

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

3. PROPERTY WITH A α SYMBOL

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

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

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

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

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

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

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

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

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

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

5. EXPORTS FROM THE EUROPEAN UNION

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

Property with no VAT symbol (see paragraph 1)

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

Property with a † symbol

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

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre-approve 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

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

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 6482;
 - (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
 - (iv) any additional notices and terms printed in the sale catalogue, including the guide to 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 the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"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 SA 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 the guide to 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 at 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 judgment);

(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 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 the purposes listed above.

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

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

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

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

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

13. LAW AND JURISDICTION

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

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

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

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

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

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any

removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

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

Collect your property from:
Sotheby's Property Collection

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

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

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

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

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

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**
Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

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

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

STORAGE CHARGES

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

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

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

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

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

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

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

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

LIABILITY FOR LOSS OR DAMAGE

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

SOTHEBY'S AUTHENTICITY GUARANTEE

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

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

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's

reasonable opinion) to have caused loss of value to the lot; or

- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be claimed 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 = €1.12

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period

of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

SCULPTURE

Casts in bronze, terracotta and other material are catalogued with the full name and dates of the artist that created the original model. In most cases, however, this does not mean that the cast is by the hand of the artist or of that precise date, but rather cast after the model by that artist.

11/20 NBS_SCULPTURE €

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 ANTONIO CANOVA

In our opinion a work by the artist. In the case of 19th century sculpture this indicates that the work was made in our opinion either by the artist or by a foundry or editor who had the rights to reproduce the artist's original model either during the artist's lifetime or for a defined posthumous period. (When the artist's forenames are not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named).

2 ATTRIBUTED TO ANTONIO CANOVA

In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

3 WORKSHOP OF ANTONIO CANOVA

In our opinion a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

4 CIRCLE OF ANTONIO CANOVA

In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

5 MANNER OF ANTONIO CANOVA

In our opinion a work in the style of the artist and of a later date.

6 AFTER ANTONIO CANOVA

In our opinion a copy at a later date of a known work by the artist. In the case of 19th century sculpture this indicates that in our opinion the work was made by a foundry or editor at a later date and apparently without exclusive rights.

7 ITALIAN, 15TH CENTURY

In our opinion a work from that region and of that date

8 PROBABLY ITALIAN, 15TH CENTURY

In our opinion a work that is likely to be from that region and/or of that date but less certainty as to the region and/or date is expressed than in the preceding category.

9 IN RENAISSANCE STYLE

In our opinion a work executed in the style of the Renaissance but not necessarily of that period.

10 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are original to the model or authorised by the sculptor's studio or editor but not necessarily from the hand of the artist.

11 The term bearing the signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added at a later date.

12 Dimensions are given height before width

13 CONDITION OF LOTS

Your attention is drawn to the "Guide for Prospective Buyers" at the back of this catalogue, item 1, paragraph 7 entitled "Conditions of Lots" and to Clause 3 in the Conditions of Business towards the end of the catalogue.

3/05 NBS_GLOS_SCULP WOA

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EUROPEAN SCULPTURE & WORKS OF ART

Alexander Kader
Head of Department
+44 (0)20 7293 5493

Christopher Mason
Head of Auction Sales
+44 (0)20 7293 6062

Elisabeth Banfield
+44 (0)20 7293 5745

Merel Deinema
+44 (0)20 7293 5304

New York

Margaret H. Schwartz
Head of Department
Senior Worldwide Specialist,
European Sculpture
+1 212 606 7406

Cologne

Herbert van Mierlo
+49 221 207 1721

Milan

Francesco Morroni
+39 02 29 50 02 03

Paris

Ulrike Christina Goetz
+33 1 53 05 53 64

CLIENT LIAISON OFFICES

Amsterdam

Annita Schuiten
+31 20 550 2204

Brussels

Deborah Quackelbeen
+32 2 627 7197

Dublin

Arabella Bishop
+353 1671 1431

Frankfurt

Stefan Hess
+49 6974 07 87

Geneva

Emily Black
+41 22 908 4811

Madrid

Sofia Rojí
+34 91 576 5714

Munich

Carmen Knott
+49 89 291 31 51

Stockholm

Sofia Strom
+46 8679 5478

Vienna

Doris Elisabeth Richter
+43 1 512 4772

Zurich

Sonja Djenadija
+41 44 226 2245

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A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

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ROMANTIC TO MODERN**
13 December 2017
LONDON

**OF ROYAL AND NOBLE
DESCENT**
19 JANUARY 2018
LONDON

**MASTER PAINTINGS
AND SCULPTURE**
2 February 2018
NEW YORK

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Colin Beale
Sean Edgar
Rick Jenkins
Amanda Harvey
Arabella Shelbourne
James Stabler
Oscar Giacomini
Malcolm Smith
Catalogue Designer
Terence Sullivan
Colour Editor
Steve Curley
Production Controller
David Mountain



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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