



A VENETIAN LEGACY
AN ITALIAN PRIVATE COLLECTION

LONDON 5 DECEMBER 2017



Sotheby's EST. 1744



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LOT 641 (DETAIL)
THIS PAGE
LOT 666 (DETAIL)





A VENETIAN LEGACY

AN ITALIAN PRIVATE COLLECTION

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THIS PAGE
LOT 555 (DETAIL)





501

□ 501

**CIRCLE OF NICOLÒ
ROCCATAGLIATA (CIRCA 1560-
1629) AND SEBASTIAN NICOLINI
(ACTIVE UNTIL AFTER 1636)
ITALIAN, VENICE, CIRCA 1600**

Saint Mark

bronze, on a veined red marble base
bronze: 16cm., 6¼in.
base: 5cm., 2in.

This fine figure of *Saint Mark* relates to the series of *Saints* in San Marco, Venice, by Sebastian Nicolini (Kryza-Gersch, *op. cit.*, figs. 202-205). Its facial type, in particular, may also be compared to the figures in the relief with *The Presentation of the Rose of Virtue to the Dogaressa* in San Giuseppe, Venice, by Cesare Groppo, who collaborated with the Roccatagliata workshop (Kryza-Gersch, *ibid.*, fig. 201).

RELATED LITERATURE

C. Kryza-Gersch, 'New Light on Nicolò Roccagliata and his son Sebastian Nicolini', in *Nuovi Studi* 5, 1998, anno III, pp. 111-126

£ 1,500-2,500 € 1,700-2,850

□ 502

**CIRCLE OF ALESSANDRO
VITTORIA (1525-1608)
ITALIAN, VENICE, CIRCA 1600**

Prophet

bronze, on a black marble base
bronze: 23.5cm., 9¼in.
base: 3.5cm., 1⅜in.

£ 1,500-2,500 € 1,700-2,850



502



503

**WORKSHOP OF GIOVANNI DELLA
ROBBIA (1469-1529/1530)
ITALIAN, FLORENCE, 16TH
CENTURY**

Three Fruit Baskets

glazed and polychromed terracotta
the baskets later
22cm., 8⁵/₁₆in.; 25cm., 9⁷/₁₆in.; and 15 by 37.5cm.,
5⁷/₈ by 14³/₄in.

These charming fruit baskets with playfully placed animals including snails, salamanders and frogs became a staple of the workshop of Giovanni della Robbia, son of Andrea della Robbia. Although perhaps not conceived as a collection, the present composition of the larger centrepiece with the smaller baskets make for an attractive ensemble.

RELATED LITERATURE

G. Gentilini, *I della Robbia, Il dialogo tra le Arti nel Rinascimento*, Milan, 2009, pp. 149; 124-129

£ 7,000-10,000 € 7,900-11,300





504

□ 504

AFTER A MODEL BY DONATO
DI NICCOLÒ DI BETTO BARDI,
CALLED DONATELLO (1386-1466)
ITALIAN, PROBABLY FLORENCE,
19TH CENTURY

Relief with the Virgin and Child

bronze, on a later wood base
35cm., 13³/₄in.

£ 2,000-3,000 € 2,300-3,400

□ 505

ITALIAN, VENICE, 17TH CENTURY

Tripod candlestick with sphinxes

bronze
14.5 by 18cm., 5³/₄ by 7¹/₂in.

£ 1,200-1,800 € 1,400-2,050



505

□ 506

ITALIAN, PROBABLY 19TH
CENTURY
IN RENAISSANCE STYLE

Bust of Christ

bronze, on a wood and perspex base
25cm., 9⁷/₈in.

£ 4,000-6,000 € 4,550-6,800



506

**ATTRIBUTED TO THE WORKSHOP
OF NICOLÒ ROCCATAGLIATA
(CIRCA 1560-1629) AND SEBASTIAN
NICOLINI (ACTIVE UNTIL AFTER
1636)
ITALIAN, VENICE, EARLY 17TH
CENTURY**

Pair of Angels

bronze, on later wood bases
figures: 44cm., 17³/₈in.
bases: 5cm., 2in.

The attribution of this charming pair of *Angels* is based largely on a comparison with the *Angels* from the High Altar of the Venetian church of San Lorenzo, which are now in the Museo Correr (Rossi, *op. cit.*). Traditionally given to Girolamo

Campagna, these figures have recently been re-attributed to Nicolò Roccatagliata and his son, Sebastian Nicolini (Kryza-Gersch, *op. cit.*). The sweetly smiling, heavy-lidded features, dense wavy hair and angular drapes of the present figures are characteristic of the Roccatagliata workshop.

RELATED LITERATURE

P. Rossi, *Girolamo Campagna*, Verona, 1968, p. 57, pls. 45-52; C. Kryza-Gersch, 'Due altari seicenteschi a San Marco: Nicolò Roccatagliata e Sebastiano Nicolini, e la produzione di ornamenti in bronzo per le chiese veneziane', in M. Ceriana and V. Avery (eds.), *L'Industria artistica del bronzo del Rinascimento a Venezia e nell'Italia settentrionale*, Verona, 2008, pp. 253-272, p. 270

£ 10,000-15,000 € 11,300-16,900



507



508



509



510



511 Part lot

□ 508

ITALIAN, FLORENCE, 16TH CENTURY

Mortar and Pestle

bronze

dated: ANNO 1549 and inscribed: FARMACIA DEL' LEONE

the pestle probably associated

mortar: 13.5cm., 5³/₁₆in.

pestle: 18.5cm., 11¹/₄in.

£ 800-1,200 € 950-1,400

□ 509

ITALIAN, 17TH CENTURY STYLE

Vase with military trophies and handles in the form of soldiers' heads

38 by 50cm., 15 by 19³/₄in.

PROVENANCE

Semenzato Venezia, *Gli Arredi dell'Abbazia di San Gregorio*, 28-29 November 2002, lot 431

£ 1,000-1,500 € 1,150-1,700

□ 510

ITALIAN, PROBABLY 17TH CENTURY

Basin with Claw Feet

embossed copper with bronze feet
30cm., 11³/₄in.; 62cm., 24³/₈in. diameter

The present basin compares very closely to a wine cooler sold in these rooms on 3 March 2006, lot 271.

£ 2,000-3,000 € 2,300-3,400

□ 511

ITALIAN, 17TH/ 18TH CENTURY

Two mortars and pestles

bronze

the pestles probably associated
mortars: 17cm., 6³/₄in.; 13cm., 5¹/₈in. diameter
each

£ 1,200-1,800 € 1,400-2,050

□ 512

ITALIAN, 16TH CENTURY

Column and volute capital

Istrian stone, on a wood base
capital: 31 by 40cm., 12¼ by 15¾in.
column: 84cm., 33¼in.
wood base: 13 by 55cm., 5¼ by 21⅝in.

W £ 2,000-3,000 € 2,300-3,400



512

□ 513

ITALIAN, MARCHE, 16TH/17TH CENTURY

Virgin and Child of Loreto

partially gilt and polychromed marble, inlaid with
glass cabochons, on a later wood column
marble: 92cm., 36¼in.
column: 81cm., 31⅞in.

W £ 3,000-5,000 € 3,400-5,700



513



514

□ 514

**A PAIR OF ITALIAN BRONZE AND
WROUGHT IRON FIRE DOGS
POSSIBLY 17TH CENTURY**

78cm. high, 44cm. wide, 41cm. deep; 2ft. 6¾in.,
1ft. 5½in., 1ft. 4in.

W £ 1,500-2,500 € 1,700-2,850



515

□ 515

**A PAIR OF ITALIAN CAST
IRON, BRASS AND GILT TÔLE
TORCHÈRES, PROBABLY
LOMBARDY
17TH CENTURY**

the single stem raised on three scrolled legs
191cm. high, 58cm. wide; 6ft. 3¼in., 1ft. 11in.

W £ 1,800-2,500 € 2,050-2,850

□ 516

**A MATCHED PAIR OF ITALIAN
TERRESTRIAL AND CELESTIAL
GLOBES**

on carved walnut stands; *restorations*
the spheres: 137cm. high, 126cm. wide; 4ft. 6in.,
4ft. 1¾in.

† W £ 5,000-8,000 € 5,700-9,100



516

□ 517

**A CENTRAL ITALIAN LARGE
MAIOLICA 'A COMPENDIARIO'
CHARGER, 17TH CENTURY**

moulded with flutes, painted in the centre with a
bishop pope standing holding a crozier flanked by
the initials 'S.' 'M.',
44cm., 17¼in. diam.

£ 1,200-1,800 € 1,400-2,050

□ 518

ITALIAN, 17TH CENTURY STYLE

Ewer with Dragon Spout

copper and bronze
53cm., 20¾in.

£ 1,500-2,500 € 1,700-2,850

□ 519

ITALIAN, 17TH CENTURY STYLE

Brazier with Lion Paw Feet

embossed copper, with bronze handles and feet
40cm., 15¾in.; 86.5cm., 34in. diameter

Compare with a similarly embossed brazier sold
at Sotheby's New York, 28 April 2005, lot 12.

£ 3,000-5,000 € 3,400-5,700



517



519



518



520

520

ITALIAN, VENICE, LATE 16TH /
EARLY 17TH CENTURY

Pair of Candlesticks

bronze
with coats of arms inscribed: *M*
52.5cm., 20³/₄in. each

For the general form, compare a pair of candlesticks in the Thyssen-Bornemisza Collection, and the pedestal for an altar cross by Andrea di Alessandri, called Il Bresciano, illustrated in Avery, *op. cit.*

RELATED LITERATURE

A. Radcliffe, M. Baker and M. Maek-Gérard, *The Thyssen-Bornemisza Collection: Renaissance and Later Sculpture*, London 1992, pp. 238-239, no. 42; C. Avery, 'Andrea di Bartolomeo di Alessandri detto il Bresciano "lavorator di gettar cose di Bronzo": candelabri, satiri e battenti"', in M. Ceriana and V. Avery (eds.), *L'industria artistica del bronzo del rinascimento a Venezia e nell'Italia settentrionale*, Venice, 2008, pp. 233-252, fig. 2

£ 6,000-8,000 € 6,800-9,100



521

521

CIRCLE OF ORAZIO MARINALI
(1643-1720)
ITALIAN, VENETO, LATE 17TH
CENTURY

Allegorical Bust of Winter

marble, on a later wood base
bust: 33.5cm., 13¹/₄in.
base: 10cm., 4in.

RELATED LITERATURE

S. Guerriero, 'Le alterne fortune dei marmi' in G. Pavanello (ed.), *La Scultura Veneta del Seicento e del Settecento: Nuovi Studi*, Venice, 2002, figs 1-11, 19-47, 52

£ 8,000-12,000 € 9,100-13,600





522

□ 522

AN ITALIAN CARVED WALNUT CASSONE

raised on a *modern* plinth
54cm. high, 238cm. wide, 45cm. deep; 1ft. 9³/₄in.,
7ft. 9³/₄in., 1ft. 5³/₄in.

PROVENANCE

Semenzato Venezia, *Gli Arredi dell'Abbazia di San Gregorio*, 28 November 2002, lot 381

W £ 5,000-7,000 € 5,700-7,900



523

□ 523

AN ITALIAN BAROQUE WALNUT CASSAPANCA, VENETO LATE 17TH CENTURY

of serpentine outline, the hinged lid opening to a single compartment on a moulded plinth, the inside with label '124'; the base associated
61cm. high, 172cm. wide, 82cm. deep; 2ft., 5ft. 7³/₄in., 2ft. 8³/₄in.

PROVENANCE

Semenzato Venezia, *Gli Arredi dell'Abbazia di San Gregorio*, 28 November 2002, lot 154

W £ 4,000-6,000 € 4,550-6,800



524

□ 524

A NORTH ITALIAN CARVED WALNUT CHOIR BENCH

the four seats divided by five *associated* carved acanthus brackets, raised on similarly carved supports
104cm. high, 300cm. wide, 40cm. deep; 3ft. 5in.,
9ft. 10in., 1ft. 3³/₄in.

PROVENANCE

Semenzato Venezia, 16-17 October 2004, lot 28

W £ 2,000-3,000 € 2,300-3,400



525



525

**A PAIR OF ITALIAN CARVED WALNUT SIDE TABLES
IN 17TH CENTURY STYLE**

the moulded tops above carved s-shaped end supports joined by c-scrolled stretchers each 82cm. high, 132cm. wide, 66cm. deep; 2ft. 8¼in., 4ft. 4in., 2ft. 2in.

PROVENANCE

Semenzato Venezia, 4 May 2003, lot 481

W £ 8,000-12,000 € 9,100-13,600

□ 526

**AN ITALIAN CARVED WALNUT CREDENZA, VENETO,
IN 17TH CENTURY STYLE**

the rectangular moulded top above three drawers and three cupboard doors, one centred by a coat of arms over a gadrooned apron, raised on front paw feet

116cm. high, 232cm. wide, 70cm. deep; 3ft. 9¾in., 7ft. 7¼in., 2ft. 3½in.

W £ 4,000-6,000 € 4,550-6,800



526

527

**A NORTH ITALIAN BAROQUE
CARVED WALNUT SCULPTURAL
GROUP OF TWO TRITONS
EARLY 17TH CENTURY**

with entwined wings and tails; now adapted as a
prie-dieu

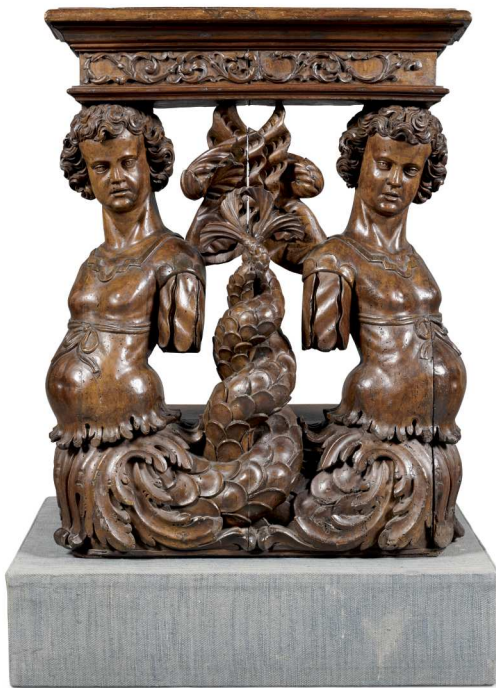
89cm. high, 70cm. wide, 47cm. deep; 2ft. 11in.,
2ft. 3½in., 1ft. 6½in.

PROVENANCE

Semenzato Venezia, *Gli Arredi dell'Abbazia di San
Gregorio*, 28 November 2002, lot 266

A relatable prie-dieu, also composed of a heathen
sculptural group, was sold from the Elia Volpi
collection, New York, 19 December 1917, lot 467.

W £ 6,000-10,000 € 6,800-11,300



527



528

**A SET OF FOUR ITALIAN BAROQUE
REVIVAL CARVED WALNUT
ARMCHAIRS IN THE MANNER OF
ANDREA BRUSTOLON, VENICE,
LATE 19TH CENTURY**

the shaped rectangular back and padded seat upholstered with *later* green velvet, the outscrolled moulded armrests above foliate scrolling legs joined by an acanthus-shaped stretcher

PROVENANCE

Semenzato Venezia, *Gli Arredi dell'Abbazia di San Gregorio*, 28 November 2002, lot 373

LITERATURE

RELATED LITERATURE

G. Morazzoni, *Il mobile veneziano del Settecento*, Milan, 1958, vol. I, ill. 8;

C. Alberici, *Il mobile veneto*, Milan, 1980, p. 162;

E. Colle, *Il mobile barocco in Italia*, Milan, 2000, p. 281.

This set appears to be traditionally related to the workshop of Andrea Brustolon (1662-1732), the foremost Venetian carver between the end of the 17th century and the beginning of the 18th century.

A set of similar armchairs is found at Burghley House, Stamford. A set of six comparable armchairs was offered Sotheby's Milan, 23 June 2009, lot 33.

W £ 8,000-12,000 € 9,100-13,600

□ 529

**AN ITALIAN LATE BAROQUE
GILT A MECCA WALNUT, BURR
WALNUT, FRUITWOOD AND
MOTHER-OF-PEARL INLAID
TABERNACLE, VENETO
EARLY 18TH CENTURY**

the bulbous canopy above an open compartment, the front tabernacle door opening to a single compartment flanked by six Solomonic columns, on a plinth base and *later* stand; *regilt, restorations*

175cm. high, 94cm. wide, 50cm. deep; 5ft. 9in., 3ft. 1in., 1ft. 7³/₄in.

Although probably made for private devotion in a family chapel, this tabernacle shares some resemblances with a number that are still present in the churches of the Veneto region of Northern Italy, such as the tabernacle in the Oratorio della Trinità, Vicenza.

W £ 5,000-8,000 € 5,700-9,100



529



530

530

TWO MATCHING ITALIAN SILVER ALTAR CANDLESTICKS, VENICE,, CIRCA 1770 AND POSSIBLY EARLIER

triform bases on lion paw supports, rising to vases with cast cherub's masks below baluster sections and urn-shaped drip-pans, cast embossed and chased with scrolls and foliage in 17th century style, metal prickets, bases and vase sections marked MG two stars (Pazzi no. 286) and B G or C (Pazzi no. 81), 1758-1802, one drip-pan marked ZP (Pazzi no. 479) 1712-49, other drip-pan with illegible marks, loaded 79.5cm., and 80cm., 30 ¼ and 30 ½ in. high

LITERATURE

Piero Pazzi, *I punzone dell'argenteria veneta*, 1992.

W £ 7,000-10,000 € 7,900-11,300

□ 531

A SICILIAN SILVER FRAME, PROBABLY SIMONE CHIAPPARO, PALERMO, CIRCA 1770

rectangular with faceted cresting, embossed, chased, pierced and applied with flowers, rocaille ornament and shells, centred by mirrored glass, wood backed and framed 41cm. by 36cm., 16in. by 14in. wide

W £ 2,000-3,000 € 2,300-3,400



531

□ 532

A GOLD OPENWORK BOX FORMED FROM A WATCHCASE, SIGNED PROBABLY BY DAVID DUPONT, LONDON, CIRCA 1740

circular, the lid chased in high relief with Brennus the Gaul casting his sword into the scales, signed: Dupont f., the associated inserted cylindrical base engraved with fantastical masks, hounds and architectural caprices within further openwork scrolls, apparently unmarked 5 cm., 2 in. diameter, 3.5 cm., 1 ½ in. high see SOTHEBYS.COM for catalogue note

£ 400-600 € 500-700



532





533

GIOVANNI DELLA ROBBIA (1469-1529)
ITALIAN, FLORENCE, CIRCA 1520

Tondo with a coat of arms

glazed and polychromed terracotta
 78cm., 30³/₄in. diameter

LITERATURE

R. Dionigi (ed.), *Stemmi Robbiani in Italia e nel Mondo: per un catalogo araldico, storico e artistico*, Florence, 2014, p. 303, no. 401

The vibrantly coloured and decorated heraldic tondi produced by the Della Robbia family created an insatiable demand among the Florentine elite of the 15th and 16th centuries.

According to Gentilini (*op. cit.*, p. 64), the earliest of such roundels in glazed terracotta, representing the *Stemma della Marcanzia* on the Orsanmichele, Florence, was made around 1440-1445 by the founding father of the workshops, Luca della Robbia. His successors Andrea, and later Giovanni, continued to model these powerful status symbols for Tuscany's foremost noble families.

The present and the following lot have both been published with an attribution to Giovanni della Robbia, the most distinguished son of Andrea, who took over the running of the workshop in 1525. Compare Giovanni's *Stemma of the Gaetani and Minerbetti* in the Museo Nazionale in Florence (Marquand, *op. cit.*, fig. 24).

RELATED LITERATURE

A. Marquand, *Giovanni della Robbia*, Princeton, London and Oxford, 1920; G. Gentilini, *I Della Robbia e l'arte nuova della scultura invetriata*, exh. cat. Florence, 1998

A Thermoluminescence Analysis Report conducted by Oxford Authentication (Sample No.: N117b98) stated that the date of last firing from the samples taken from this roundel was 'Between 300 and 600 years ago'. The report is available on request.

£ 20,000-30,000 € 22,600-33,800



534

GIOVANNI DELLA ROBBIA (1469-1529)
ITALIAN, FLORENCE, CIRCA 1520

Tondo with the coat of arms of the Della Trita Family

glazed and polychromed terracotta
 75cm., 29½in. diameter

LITERATURE

R. Dionigi (ed.), *Stemmi Robbiani in Italia e nel Mondo: per un catalogo araldico, storico e artistico*, Florence, 2014, p. 303, no. 400

The coat of arms on this richly garlanded tondo may be identified as that of the Della Trita family.

The name was adopted by Francesco di Lapo Adimari, who declared the change, along with a revised coat of arms, in 1349. An alternative hypothesis regarding the *stemma* can be proposed on account of the gold bordering the yellow stripes, which also frames the red stripes of the Sapiti family arms; the yellow could have been applied in error (see Diogini, *op. cit.*).

A Thermoluminescence Analysis Report conducted by Oxford Authentication (Sample No.: N117b97) stated that the date of last firing from the samples taken from this roundel was 'Between 300 and 600 years ago'. The report is available on request.

£ 20,000-30,000 € 22,600-33,800

535



535

**AFTER A MODEL BY NICOLÒ DE CONTI
(CIRCA 1530-1601)
ITALIAN, VENICE, PROBABLY 19TH
CENTURY**

Model of one of the well heads in the courtyard of the Palazzo Ducale, Venice

bronze and incised copper, on a perspex base
the inner rim inscribed: *HOC. OPUS. CONFLAVIT. NICOLAUS.
DE. COMITIBUS. MARCI. FILIUS. VENETUS. TORMENTOR.
ILLUSTRISIME. REPUBLICAE. VENEICIAE. M.L.D.V.I. DEUS.
FORTUNA. LABOR. INGENIUM*
11 by 24cm., 4¼ by 9½in.

RELATED LITERATURE

L. Cicognara, *Storia della Scultura dal Suo Risorgimento in Italia fino al secolo di Canova*, vol. V, 1824, pp. 292-293; V. Avery, *Vulcan's Forge In Venus' City: The Story of Bronze in Venice, 1350-1650*, Oxford, 2011, figs. 8.44-8.58

£ 10,000-15,000 € 11,300-16,900

536

ITALIAN, DATED 1650

Bell

bronze
dated: MDCL and inscribed: + *AFULGURE ET TEMPESTATE
LIBERA NOS DOMINE* (From lightning and storm, deliver us, O Lord)
49cm., 19¼in.; 47cm., 18¾in. diameter

£ 6,000-8,000 € 6,800-9,100



536

537

NORTHERN ITALIAN, 16TH CENTURY

Large Mortar with Ram's Heads

bronze, on a wood and gilt metal base
with a coat of arms inscribed: *FC / F*
bronze: 39.5cm., 15¾in.; 42cm., 16½in. diameter
base: 27cm., 10¾in.

Compare with a mortar catalogued as North Italian, probably Veneto, circa 1535, in the Victoria and Albert Museum (inv. no. 337-1889).

RELATED LITERATURE

P. Motture, *Bells & Mortars and Related Utensils - Catalogue of Italian Bronzes in the Victoria and Albert Museum*, London, 2001, no. 36.

£ 6,000-8,000 € 6,800-9,100



537



□ 538

ITALIAN, DATED 1743

Model of a Cannon

bronze, on a modern wood base
 dated: 1743 and inscribed: *IL / GIGANTE* and with the coat of arms of the Riva-Finoli family, Milan
 bronze: 46cm., 18½in. long
 base: 15.5 by 21cm., 6¼ by 8¼in.

£ 3,000-5,000 € 3,400-5,700

□ 539

ITALIAN, PROBABLY VENICE, SECOND HALF 16TH CENTURY

Relief with the Trinity and Saint Michael

gilt bronze, in a modern velvet-lined wood frame
 inscribed: *SEDET [...] MAIESTATIS* and with an old label to the reverse inscribed: *Maestro Alvise / (Attivo a Padova nel XVI secolo) / 'La Trinità e San Michele arcangelo / Bassorilievo in bronzo dorato'*
 relief: 22 by 16cm., 8⅝ by 6¼in.
 frame: 35.5 by 30cm., 14 by 11¾in.

£ 3,000-5,000 € 3,400-5,700



539



□ 540

ITALIAN, PROBABLY 17TH CENTURY

Fragment of a dragon

bronze
 16.5 by 21cm., 6½ by 8¼in.

£ 800-1,200 € 950-1,400

**BENEDETTO (1459/60-1521) AND SANTI
(1494-1576) BUGLIONI
ITALIAN, FLORENCE, CIRCA 1515-1520**

Roundel with the Nativity

glazed and polychromed terracotta
68cm., 26¾in. diameter

PROVENANCE

with Galleria Altomani & Co., Pesaro

LITERATURE

G. Gentilini (ed.), *I Della Robbia e l'arte nuova della scultura invetriata*, exh. cat. Fiesole, Basilica di Sant'Alessandro, Florence, 1998, pp. 346-347, no. VI.5

This beautiful relief with the Adoration of the Christ Child represents a high point among the oeuvre of Benedetto and Santi Buglioni, artistic competitors to the Della Robbia family.

Depicting not only the Holy Family in adoration but also, in the background, the Annunciation to the Shepherds and their journey to the stable, the relief combines familial intimacy with narrative ambition. Its use of perspective set within a simple, almost monochrome, colour scheme serves to clarify the narrative, creating an effective communication with the viewer.

The tenderness of the central scene, the sweetness of the Virgin's features, and the Child's gesture of placing His index finger on His lips, would have appealed to the milieu of popular and domestic devotion that housed the Buglioni workshop's clientele.

The subject of the Adoration was frequently represented in glazed terracotta by the Della Robbia family, yet arguably

never with the same vivid realism that characterises the present work. Benedetto Buglioni's workshop created largely original compositions, drawing from contemporary Florentine masters in sculpture and painting such as Bernardo Rossellino, Benedetto da Maiano, and Domenico Ghirlandaio (see Gentilini, *op. cit.*). Buglioni's authorship of the present roundel may be argued based on its close relation to two other versions of the subject from his workshop, one in Santa Maria Della Grazie in Stia, and the other, with an almost identical composition, in the Museo del Bargello, Florence.

Benedetto Buglioni was the son of a sculptor and probably the pupil of Andrea Verrocchio. As an assistant to Andrea della Robbia, he learned the secrets to making glazed terracotta sculpture, developed by Andrea's uncle Luca in the early 1440s. In the 1480s, Buglioni became the Della Robbia family's direct competitor in Tuscany.

The detail and vivacity of the modelling of the present relief, as seen in the elaborate cityscape and precise anatomy of the figures, indicate the hand of Santi Buglioni, Benedetto's nephew and successor. Santi was the last practitioner of the art of glazed terracotta and enjoyed a distinguished career of his own. Perhaps his best known work today is the frieze on the loggia of the Ospedale del Ceppo in Pistoia, in which he manifested his talent as a portraitist (Marquand, *op. cit.*, no. 190). In the present work, this talent is evident in the highly naturalistic and expressive face of Joseph, whose pious introspection would have provided an exemplar for the devotional viewer.

RELATED LITERATURE

A. Marquand, *Benedetto and Santi Buglioni*, New York, 1972

£ 40,000-60,000 € 45,100-68,000



**WORKSHOP OF ANDREA DELLA ROBBIA
(1435-1525)
ITALIAN, FLORENCE, CIRCA 1500**

**Relief of the Virgin and Child surrounded by
Angels**

glazed and polychromed terracotta in a gilt and polychromed
wood frame

relief: 56cm., 22in.

frame: 94 by 79cm., 37 by 31in.

The present relief shows a wonderfully intimate portrait of the Virgin and Child enthroned. The Child, in a childlike innocent gesture, clasps the Virgin's chest: she in return holds the toes of the Child's right foot between two fingers. Andrea della Robbia became particularly well known during his career for his various compositions of the Virgin and Child. The present relief is a variation on the so-called 'Bocca di Rio' type, named after the archetype in the sanctuary of Bocca di Rio, Santa Maria delle Grazie. With the four winged putti and the dove representing the Holy Spirit, the present relief is closer to this original than some other known versions, such as the figures analysed by Gentilini (*op. cit.*, pp 200-201), which show more figures of winged putti. Other related models include the 'Bargello' type, with the Virgin and child in a similar pose on a garlanded roundel and lacking any putti, and the 'Liechtenstein' type, called after the rectangular model in Vaduz, part of the collections of the Prince of Liechtenstein.

The simple intimacy of the composition, along with the sweetness and familiarity expressed in the depiction and the attractiveness of the vibrant colours, must have resonated with the contemporary Florentine audience. Andrea continued the present composition, with further variations in the Christ Child's pose, the background, and the shape of the relief, until the first decade of the sixteenth century.

RELATED LITERATURE

G. Gentilini, *I Della Robbia e l'arte nuova della scultura invetriata*, exh. cat., Fiesole, 1998, nos II.12-II.13; *Les Della Robbia, Sculptures en terre cuite émaillée de la Renaissance italienne*, exh. cat., Musée du Louvre, Paris, 2002, pp. 94-102; *I Della Robbia, Il dialogo tra le Arti nel Rinascimento*, exh. cat., Arezzo, 2009, no. 58

W £ 30,000-50,000 € 33,800-56,500





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□ 543

**AN ITALIAN CARVED WALNUT CASSONE,
VENETO
PART 17TH CENTURY**

with a hinged and moulded rectangular top, the front centred with coat of arms, the sides applied with grotesque foliate masks, above a gadrooned lower edge, on paw feet
63cm. high, 176cm. wide, 57cm. deep; 2ft. 3/4in., 5ft. 9 1/4in., 1ft. 10 1/2in.

W £ 2,000-3,000 € 2,300-3,400

□ 545

**A PAIR OF ITALIAN BAROQUE STYLE
CARVED WALNUT FRIEZES
19TH CENTURY**

the central grotesque masks flanked by putti's heads, scrolled foliage and beasts
11.5cm. high, 71cm. wide; 12cm. high, 70.5cm. wide; 4 1/4in., 2ft. 4in.; 4 3/4in., 2ft. 3 1/2in.

£ 300-500 € 350-600

□ 544

**A NORTH ITALIAN CARVED WALNUT
CASSONE FRIEZE
EARLY 17TH CENTURY**

the central cartouche surrounded by figures of winged putti on ribbon-tied cornucopias
37cm. high, 137cm. wide; 1ft. 2 3/4in., 4ft. 6in.

W £ 1,000-2,000 € 1,150-2,300

□ 546

**AN ITALIAN CARVED WALNUT CASSONE
INCORPORATING 17TH CENTURY
ELEMENTS**

the hinged top above a triple-panelled frieze surrounded by a foliate border, flanked by carved pilasters, on an acanthus-carved base
56cm. high, 168cm. wide, 56cm. deep; 1ft. 10in., 5ft. 6in., 1ft. 10in.

PROVENANCE

Semenzato Venezia, *Gli Arredi dell'Abbazia di San Gregorio*, 28 November 2002, lot 231

W £ 2,000-3,000 € 2,300-3,400



**AN ITALIAN RENAISSANCE
CARVED WALNUT, FRUITWOOD
AND OAK INLAID INTARSIA
CASSONE IN THE MANNER
OF DOMENICO DEL TASSO,
FLORENCE
CIRCA 1500**

the associated central panel with view of an ideal city, on a later plinth base
92.5cm. high, 197cm. wide, 73cm. deep; 3ft. 1/2in.,
6ft. 5/2in., 2ft. 4 3/4in.

PROVENANCE

Stefano Bardini, Florence, around 1900;
Semenzato Venezia, *Gli Arredi dell'Abbazia di San
Gregorio*, 28 November 2002, lot 365.

RELATED LITERATURE

E. Callmann, "William Blundell Spence and the
Transformation of Renaissance Cassoni", *The
Burlington Magazine*, vol. 141, no. 1155 (June
1999), pp. 338-48;

W. M. Odom, *A History of Italian Furniture*, New
York, 1966;

R. Ferrazza, *Palazzo Davanzati e le collezioni di
Elia Volpi*, Florence, 1994;

A. Pedrini, *Italian Furniture Interiors and
Decoration of the Fifteenth and Sixteenth Century*,
London, 1949;

M. Tinti, *Il Mobilito Fiorentino*, Milan-Rome;
A. Bacchi, A. De Marchi (eds.), *La galleria di
Palazzo Cini*, Venice, 2016, pp. 329-32;
A. Wilmering, "Domenico di Niccolò, Mattia di
Nanni and the development of Sienese intarsia
techniques", *The Burlington Magazine*, vol. 139,
no. 1131, June 1997, pp. 376-97;
A. Wilmering, "The Conservation Treatment of
the Gubbio Studiolo", *The Metropolitan Museum
of Art Bulletin*, Spring 1996, pp. 36-56.

This extraordinary cassone well exemplifies
a sought-after, highly important typology of
furniture that was to be found in the most
patrician palaces and villas of the Florentine
gentry. Together with the credenza, which
however developed later, the chest or *cassone* -
was in fact the most important piece of furniture
at the time, often commissioned to celebrate a
marriage, and used to house precious textiles.

Its sarcophagus shape belies the growing interest
in Roman antiquities that spread in Florence from
the last decades of the 15th century, and which
followed earlier architectural models, largely gilt
and inset with painted boards.

The present cassone is one of the finest of a
series, bearing witness to the extraordinary
fortune of this design which appears to have
originated within the Florentine workshop of the
Del Tasso family, and is traditionally associated
with the *bancone* by Domenico and Chimenti

Del Tasso (1490-1493) for the Sala dell'Udienza
of the Collegio del Cambio, Perugia (ill. in Tinti,
op. cit., fig. XLII, reproduced here in fig. 1), with
its distinctive s-scrolled rosaces centred by a
shield flanked by finely carved wings. This motif
is also found on the choir stall in the Magi Chapel
at Palazzo Medici Riccardi, Florence, whilst a
comparable carving can be seen in the benches
of the choir of the Chiesa della Badia, Florence
(fig. 2).

The intarsia panels adorning the front of the
present piece, probably inserted at a later date,
testify to the fashionable trend for inserting
pictorial fields or intarsia within existing cassoni,
(see Callmann, *op. cit.*, p. 338).

A cassone of nearly identical design is now in the
Fondazione Cini, Venice, sharing a similar carved
framework inset with an architectural intarsia
panel. Another identically carved cassone,
albeit with an empty central panel, is in the
Rijksmuseum, Amsterdam (ill. in *Catalogus van
Meubelen*, Amsterdam, 1952,afb. 11, cat. no. 380,
p. 280). Finally, a cassone attributed to the Del
Tasso workshop sold Sotheby's Milan, *Salvatore
e Francesco Romano. Antiquari a Firenze*, 12-15
October 2009, lot 624 (102,750 EUR).

*Sotheby's would like to thank Dr Simone Chiarugi
for his assistance in researching and cataloguing
this lot.*

please see SOTHEBY'S.COM for an extended
catalogue note

W £ 20,000-40,000 € 22,600-45,100



Fig. 1. The Del Tasso *bancone*, Collegio
del Cambio, Perugia.



Fig. 2. Detail, Choir of the Chiesa
della Badia, Florence





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**AN ITALIAN RENAISSANCE CARVED
WALNUT, OAK AND FRUITWOOD INLAID
INTARSIA CREDENZA, FLORENCE**

the two doors opening to reveal an interior fitted with one shelf
120cm. high, 288cm. wide, 65cm. deep; 3ft. 11¼in., 9ft. 5¼in.,
2ft. 1½in.

PROVENANCE

Semenzato Venezia, *Gli Arredi dell'Abbazia di San Gregorio*, 28
November 2002, lot 151

An identical credenza is illustrated in M. Tinti, *Il Mobilio
fiorentino*, Milan-Rome, tav. CLIX.

Another one in the Bardini Collection is illustrated in W. M.
Odom, *A History of Italian Furniture*, New York, 1966, vol. I, fig.
67; another one in the collection of Bernhard Berenson at Villa
I Tatti, Florence, in *idem*, p. 80, fig. 69.

W £ 12,000-18,000 € 13,600-20,300

□ 549

**AN ITALIAN WALNUT, FRUITWOOD
AND OAK INLAID INTARSIA CREDENZA,
FLORENCE OR SIENA**

the moulded rectangular top above two doors revealing an
interior fitted with one shelf, on a stepped plinth base, inlaid
overall with geometrical a *toppo* intarsia
126cm. high, 148cm. wide, 59cm. deep; 4ft. 1¾in., 4ft. 10¼in.,
1ft. 11¼in.

PROVENANCE

Semenzato Venezia, *Gli Arredi dell'Abbazia di San Gregorio*, 28
November 2002, lot 149

W £ 5,000-8,000 € 5,700-9,100



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**AN ITALIAN RENAISSANCE WALNUT,
FRUITWOOD AND OAK INLAID MARQUETRY
CREDENZA, FLORENCE OR SIENA,
PROBABLY 16TH CENTURY**

138cm. high, 267cm. wide, 73cm. deep; 4ft. 6¼in., 8ft. 9in., 2ft. 4¾in., 2ft. 4¾in.

PROVENANCE

Semenzato Venezia, *Gli Arredi dell'Abbazia di San Gregorio*, 28-29 November 2002, lot 461.

the strapwork intarsia on an ebony ground found on the doors of this credenza closely relates to a typically Florentine intarsia which finds perhaps its best example in the Sacrestia of the Church of Santa Croce, Florence, dating from the mid-15th century (illustrated in M. Tinti, *op. cit.*, fig. XXIV, reproduced here in fig. 1) and in the Convento di San Francesco, Fiesole, said by Tinti to be "in the style of Giuliano da Maiano" (*op. cit.*, fig. XXXVII).

W £ 15,000-25,000 € 16,900-28,200

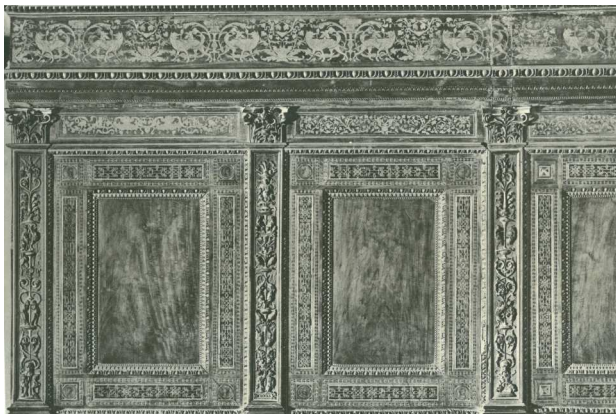


Fig.1. Choir benches in the sacristy at Santa Croce, Florence (detail).



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**A PAIR OF ITALIAN CARVED
WALNUT SAVONAROLA
ARMCHAIRS, FLORENCE
16TH CENTURY AND LATER**

each backrest carved with a coat of arms, the straight arms ending in turned balls, the seat on nine reverse curved square supports pivoted at their intersections and with square base rails

PROVENANCE

Semenzato Venezia, *Gli Arredi Antichi dell'Abbazia di San Gregorio*, 28 November 2002, lot 99

W £ 6,000-8,000 € 6,800-9,100

□ 552

**AN ITALIAN BAROQUE CARVED
GILTWOOD TORCHÈRE,
LATE 16TH CENTURY**

the circular drip-pan above a baluster stem carved with scrolled foliate acanthus leaves, on a tri-form base and scrolled feet
152cm. high; 5ft.

W £ 2,000-3,000 € 2,300-3,400



552



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**AN ITALIAN WALNUT LIBRARY
TABLE, LOMBARDY
MID-17TH CENTURY AND LATER**

with *later* stretchers; *restorations*
78cm. high, 436cm. wide, 64cm. deep; 2ft. 6¾in.,
14ft. ¾in., 2ft. 1in.

PROVENANCE

Semenzato Venezia, *Gli Arredi dell'Abbazia di San
Gregorio*, 28 November 2002, lot 160.

W £ 15,000-25,000 € 16,900-28,200

554

**AN ITALIAN WALNUT LIBRARY
TABLE, LOMBARDY,
MID-17TH CENTURY AND LATER**

with *later* stretchers; *restorations*
78cm. high, 436cm. wide, 64cm. deep; 2ft. 6¾in.,
14ft. ¾in., 2ft. 1in.

PROVENANCE

Semenzato Venezia, *Gli Arredi dell'Abbazia di San
Gregorio*, 28 November 2002, lot 167

W £ 15,000-25,000 € 16,900-28,200



554

**AN ITALIAN RENAISSANCE
CARVED WALNUT TABLE,
FLORENCE,
SECOND HALF 16TH CENTURY**

the rectangular top above shaped supports carved with floral festoons and terminating in acanthus scrolled lion paw feet, joined by a leaf-carved stretcher; with a coat of arms 87.5cm. high, 268cm. wide, 97cm. deep; 2ft. 10½in., 8ft. 9½in., 3ft. 2in.

PROVENANCE

Semenzato Venezia, *Gli Arredi dell'Abbazia di San Gregorio*, 28 November 2002, lot 370.

LITERATURE

S. Chiarugi, J. Celani, B. Teodori, *Attraverso il Novecento. Le collezioni del Museo di Palazzo Davanzani. Gli arredi*, Florence, 2016.

RELATED LITERATURE

D. Dubon, *Furniture in the Frick Collection*, New York, 1992.

A. Pedrini, *Italian Furniture Interiors and Decoration of the Fifteenth and Sixteenth Century*, London.

M. Tinti, *Il Mobilio Fiorentino*, Milan-Rome, 1949.

This impressive and richly carved table belongs to a group of iconic pieces that have been highly prized throughout the centuries. In the Renaissance period, the rectangular centre table with broad lateral supports joined by a stretcher was the most common form of table, deriving from the Roman marble ones which consisted of a solid top set on two lateral supports. During the 16th century, such supports were elaborately carved, so that the stretchers, instead of piercing them, had a socket cut out on the inside which held it in place. On the present piece, as well as on a number of comparable examples, the stretcher would appear to be of possibly a later date. Most of the carved elements, such as the foot with fur developing into foliage, also derived from antique models.

The four massive lion paw feet are carved in full relief with the addition of the naturalistic fur element at the rear, a trait found on numerous surviving examples from the period, including one table now in the Frick Collection (inv. no. 16.5.82). Comparable models of equally strong character include a Florentine table sold Sotheby's London, *Haute Époque*, 29 October 2008, lot 101, and another formerly in the Monselice Castle, illustrated in A. Pedrini, *op. cit.*, p. 106, fig. 281.

The richness of the carving on the supports on the present table is however quite unmatched: the rose scrolls, recalling those found on carving in the manner of the Del Tasso workshop and on a number of High Renaissance Florentine pieces, such as in the frieze of the Sacrestia delle Messe in the Florentine Cathedral (fig. 1). Moreover, a similar festoon, albeit poorly carved, is found on a table formerly in the Constantini Collection, illustrated in Pedrini, *op. cit.*, p. 109, fig. 288.

The distinctive coat of arms on one of the two supports - a label of three point gules and a crescent sable - identifies three ancient Florentine families: the Canigiani - known for the Holy Family by Raphael now in the Alte Pinakothek, Munich, and bought for their home altar - the Paganelli - in fact a cadet branch of the former - and finally the Covoni, whose main residence, Palazzo Covini, is in via della Vigna Vecchia.

Sotheby's would like to thank Dr Simone Chiarugi for his assistance in researching and cataloguing this lot.

W £ 50,000-80,000 € 56,500-90,500



Fig.1. Da Maiano workshop, frieze in the Sacrestia delle Messe, Santa Maria del Fiore, Florence, circa 1470









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**A PAIR OF ITALIAN CARVED WALNUT
BENCHES, PROBABLY FLORENCE,
PART 17TH CENTURY**

the rectangular pierced back with flaring baluster and turned splats above a rectangular seat on scrolled supports ending in lion paw feet, raised on moulded plinths

115cm. high, 280cm. wide, 45cm. deep; 3ft. 9¼in., 9ft. 2¼in., 1ft. 5¾in.

PROVENANCE

Semenzato Venezia, 16-17 October 2004, lot 29.

W £ 6,000-8,000 € 6,800-9,100

557

**AN ITALIAN BAROQUE CARVED ARMCHAIR,
VENICE
19TH CENTURY**

the padded back issuing scrolling armrests, each arm carved with a reclining female figure, terminating in a scroll and supported by draped figures, above a rectangular seat on baluster-turned legs joined by an H-stretcher, upholstered with later green velvet

A. González-Palacios, *Il Tempio del Gusto: la Toscana e l'Italia settentrionale*, vol. II, Milan, 1986, p. 343, fig. 729, illustrates an armchair carved in boxwood by Andrea Brustolon (1662-1732) now in the Ca' Rezzonico, Venice, upon which this example is based.

See also Sotheby's London, *Piano Nobile - A Collection from an Aristocratic Milanese Palazzo*, 5 November 2013, lot 79, for a 19th century example.

W £ 6,000-10,000 € 6,800-11,300



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□ 558

**AN ITALIAN CARVED WALNUT CASSONE,
IN THE LATE 16TH CENTURY MANNER**

carved overall with reclining figures, cartouches, garlands and cornucopiae, raised on a plinth base
70cm. high, 182cm. wide, 61cm. deep; 2ft. 3½in., 5ft. 11¾in., 2ft.

W £ 5,000-8,000 € 5,700-9,100

559

**AN ITALIAN WALNUT, BURR WALNUT
AND FRUITWOOD INLAID CREDENZA,
LOMBARDY,**

EARLY 18TH CENTURY

the hinged top opening to a single compartment above two cupboard doors and two side doors, all revealing an interior fitted with one shelf, on an ebonised plinth base; *restorations* 117.5cm. high, 193cm. wide, 62cm. deep; 3ft. 10½in., 6ft. 4in., 2ft. ¼in.

RELATED LITERATURE

M. Odom, *A History of Italian Furniture*, New York, 1966.

A "sacristy cupboard" or credenza is found in the Davanzati Palace collection (Odom, *op. cit.*, p. 75, fig. 65; now Detroit, Institute of Arts, Ford Collection); whilst another one, nearly identical to the present lot, was formerly recorded in the Bardini Collection, Florence.

W £ 20,000-30,000 € 22,600-33,800



559



560

□ 560

**A PAIR OF NORTH ITALIAN
BAROQUE CARVED GILTWOOD
TORCHÈRES, PROBABLY VENICE,
17TH CENTURY**

the circular drip-pans above baluster stems carved with acanthus leaves, cartouches and winged putti's heads, the tri-form base raised on lion paw feet; now mounted as lamps; *re-gilt*
84cm. high; 2ft. 9in.

W £ 5,000-8,000 € 5,700-9,100

□ 561

**A VENETIAN MURANO GLASS
CHANDELIER,
MID-20TH CENTURY**

the bulbous central stem supporting three tiers of lights, decorated overall with flower heads and foliage
120cm. high, 100cm. diameter; 3ft. 11½in., 3ft. 3¼in.

W £ 3,000-5,000 € 3,400-5,700



561

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**AN ITALIAN ROCOCO CARVED
GILTWOOD CONSOLE TABLE,
VENICE,
CIRCA 1760**

the shaped white and grey veined inset marble top within a moulded border on a pierced frieze and apron, above similarly carved cabriole legs, the whole carved with flowers and rocaille
84.5cm. high, 160cm. wide, 73cm. deep; 2ft. 9¼in., 5ft. 3in., 2ft. 4¾in.

S. Levy, *Il mobile veneziano del Settecento*, vol. II, Novara, 1996, tav. 226, illustrates a nearly identical carved walnut console table. A related console table sold Sanmarco - Venezia, 8 July 2006, lot 314.

The relevance of such tables, which would be found on the *piano nobile* of Venetian palaces, is underlined by the rich gilt decoration whilst other more domestic console tables would have had painted or lacquered decoration. These would normally have faux-marble tops in keeping with the pictorial illusionism of the frescoed interiors for which they were conceived.

W £ 10,000-15,000 € 11,300-16,900



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DOMENICO FEDELI, CALLED IL MAGGIOTTO

Venice 1712-1794

A peasant boy

oil on canvas
44 x 37.6 cm.; 17³/₈ x 14³/₄ in.

PROVENANCE

Anonymous sale, London, Sotheby's, 27 March 1968, lot 102, for £700, where purchased by A. Stein, Paris, until at least November 1972.

£ 6,000-8,000 € 6,800-9,100



564

□ 564

CIRCLE OF SEBASTIANO CECCARINI

A portrait of a Cardinal

oil on canvas
82 x 62.8 cm.; 32¹/₄ x 24³/₄ in.

It has been suggested the sitter is Cardinal Marc'Antonio Marcolini (1721–1728). Sebastiano Ceccarini painted Cardinal Marcolini on another occasion; two versions of this other portrait exist, both show the Cardinal standing, as opposed to seated as we see him here, and wearing heavily embroidered dress, holding a book aloft in his left hand; one is in a painted oval.¹

Another portrait, not definitely identified as depicting Marcolini but thought to be close in its physiognomy, is referenced in the 1992 monograph on the artist as having been sold at Christie's, London, 6 July 1978, lot 16.

1. Both versions of Ceccarini's other portrait of Marcolini are published by Bonita Cleri in *Sebastiano Ceccarini*, Milan 1992, pp. 161–62, cat. no. 92, reproduced figs 92 and 92.1.

£ 2,000-3,000 € 2,300-3,400



565

□ 565

ATTRIBUTED TO PIETRO LONGHI

Venice 1701- 1785

Portrait of a man in a green jacket

oil on canvas
81 x 65.5 cm.; 31³/₄ x 25³/₄ in.

PROVENANCE

With Alessandro Orsi, Milan, until at least 1974.

EXHIBITED

Milan, Galleria Carlo Orsi, *Pietro Longhi, 24 dipinti da collezioni private*, 7 - 21 May 1993, no. 10.

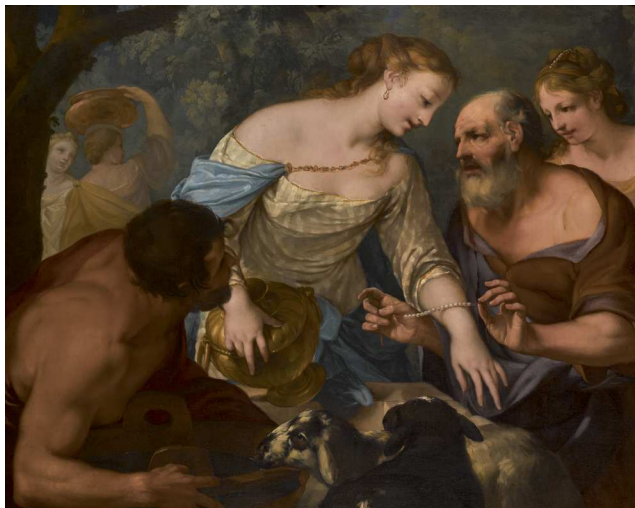
LITERATURE

T. Pignatti, *Pietro Longhi: l'opera completa*, Venice 1968, p. 91, reproduced pl. 259 (in this, and the following literature, as Pietro Longhi); T. Pignatti, *Pietro Longhi, Paintings and drawings*, London 1969, p. 79, reproduced fig. 259; T. Pignatti, *L'opera completa di Pietro Longhi*, Milan 1974, p. 102, no. 203, reproduced.

Pignatti writes that this portrait is stylistically similar to Longhi's series of portraits of members of the Querini Family, dated to 1772, today divided between the Museum of Algiers, the Cailleux collection and a private collection.¹

1. See Pignatti 1968, p. 91, pl. 256-258.

£ 4,000-6,000 € 4,550-6,800



566

566

ANTONIO BELLUCCI

Venice 1654 - 1726 Pieve di Soligno

Rebecca at the well

oil on canvas
109.3 x 135 cm.; 43 x 53¼ in.

PROVENANCE

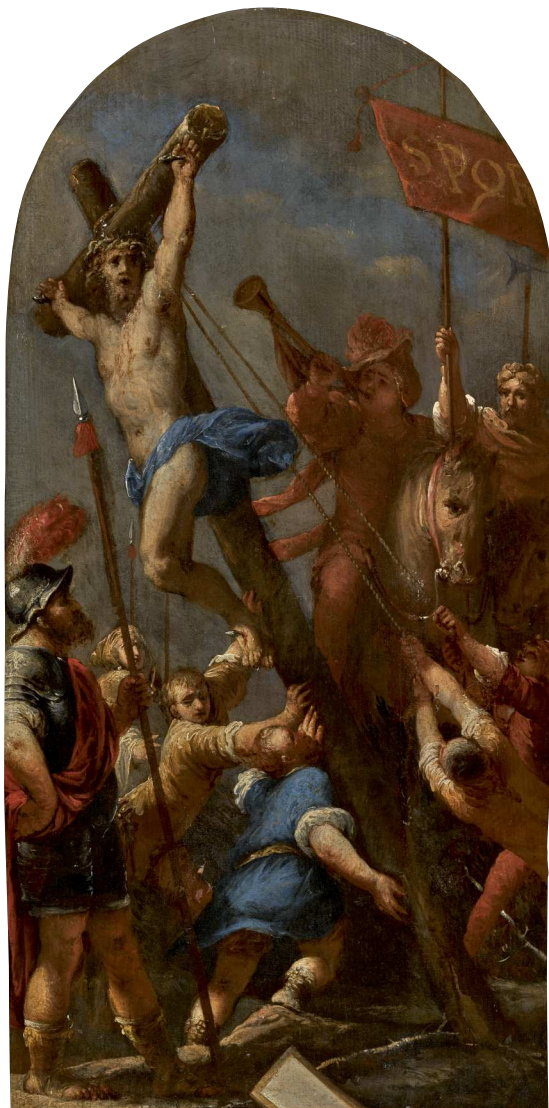
Anonymous sale, Zurich, Koller, 11 March 1993, lot 59, for CHF 26,000.

LITERATURE

F. Magani, *Antonio Bellucci*, Rimini 1995, p. 92, cat. no. 25, reproduced;
R. Polacco and E. Martini, *Dipinti Veneti, Collezione Luciano Sorlini*, Rome 2000, p. 128, no. 44, reproduced in colour.

Magani dates this canvas to around 1691–93, contemporaneous to Bellucci's work in Vienna in 1692, such as the cycle of four altarpieces painted for the church of Klosterneuberg. The style reflects Bellucci's formative period in Venice from the late 1670s onwards, and in particular the influence of painters such as Antonio Zanchi.

† £ 15,000-20,000 € 16,900-22,600



567

567

SEBASTIANO MAZZONI

Florence 1611 (?) - 1678 Venice

The Raising of The Cross

oil on panel, in a feigned arch
71.5 x 37 cm.; 28¼ x 14½ in.

PROVENANCE

Anonymous sale, New York, Sotheby's, 17 October 1997, lot 150, for \$13,000;
With Graziano Gallo, Solesino.

LITERATURE

P. Benassi, *Sebastiano Mazzoni*, Florence 1999, pp. 110, 158, cat. no. 42, reproduced fig. VIII.

Benassi dates this panel to around 1660, by which time Mazzoni was well established in Venice. He compares the rich colours and movement of the figures at the base of the cross to Mazzoni's much larger canvas of *The Sacrifice of Jephtha* in the Nelson-Atkins Museum of Art in Kansas City.¹ Mazzoni returned to this subject once more in the late 1660s or even later, in a small canvas of altogether more Spartan and dramatic composition, which was last recorded in a Milanese private collection.²

¹ Benassi 1999, p. 104, cat. no. 35, reproduced in colour plate IX.

² Benassi 1999, p. 118, cat. no. 53, reproduced fig. 98.

£ 10,000-15,000 € 11,300-16,900

NICOLO BAMBINI

Venice 1651 - 1736

The Three Graces; Diana and her nymphs

a pair, both oil on canvas
 each: 127.2 x 127.2 cm.; 50 x 50 in.
 (2)

PROVENANCE

Anonymous sale, Venice, Semenzato, 14 July 1988.

LITERATURE

R. Polacco and E. Martini, *Dipinti Veneti, Collezione Luciano Sorlini*, Rome 2000, nos. 38 and 39, reproduced in colour.

Despite their size, these two canvases appear to be unrecorded and unpublished. They are not, for example, listed in Roberto Radassao's exhaustive catalogue of Bambini's works, published in 1998.¹

A pupil of Sebastiano Mazzoni, Bambini later travelled to Rome where he worked under Carlo Maratta. Like his contemporaries Antonio Balestra and Gregorio Lazzarini, Bambini's place in Venetian painting thus belongs to the phase at the end of the seventeenth century whereby academic influences from central Italy were introduced. These pictures also reflect the influence of his fellow Venetian Pietro Liberi and especially the richer colouring of Sebastiano Ricci. Alessandro Longhi, writing in his *Compendio delle Vite de' Pittori Veneziani* (1762) praised Bambini unconditionally, saying that the Venetian nobles competed to own his paintings. The critic Antonio Maria Zanetti also praised him for his '*bellissime fisionomie di donne, varie molto e gentili*'.² Polacco and Martini suggest a date for these canvases to around 1710.

¹ R. Radassao, 'Nicolo' Bambini "Pittore pronto spedito ed universal", in *Saggi e Memorie di Storia dell'Arte*, no. 22, 1998, pp. 129, 131-287

² A.M. Zanetti, *Della pittura veneziana*, Venice 1771, p. 424.

† £ 30,000-50,000 € 33,800-56,500



568



568

ATTRIBUTED TO SEBASTIANO RICCI

Belluno 1659 - 1734 Venice

Bathsheba at her bath

oil on canvas
66.4 x 49.2 cm.; 26 $\frac{1}{8}$ x 19 $\frac{3}{8}$ in.

PROVENANCE

Anonymous sale, Milan, Sotheby's, 11 June 2002, lot 88, for 40,000 euros (as circle of Gaspare Diziani, *The Toilet of Venus*).

LITERATURE

A. Scarpa, *Sebastiano Ricci*, Milan 2006, p. 263, no. 342, reproduced in black and white on p. 433, fig. 151 (as Sebastiano Ricci).

Acquired in 2002 as a work from the circle of Gaspare Diziani, more recently Annalisa Scarpa published this as a painting by Sebastiano Ricci, datable to his years in Milan, where he worked between 1694 and 1696. Scarpa discusses the possible alternative interpretation of the scene as the Toilet of Venus, the intention of both subjects being to exalt the beauty of the female protagonist. The presence of an oriental-looking messenger at the right makes this unlikely. More recently, on the basis of a photograph, an alternative attribution to the young Gaspare Diziani (1689–1767) has been proposed by Dottor Ruggero Rugolo and Dottor Massimo Favilla. We are grateful to them for their comments.

£ 10,000-15,000 € 11,300-16,900



569



570

LUCA GIORDANO, CALLED FA PRESTO

Naples 1634 - 1705

Apollo in the forge of Vulcan

oil on canvas
104 x 156.8 cm.; 41 x 61 $\frac{3}{4}$ in.

LITERATURE

R. Polacco and E. Martini, *Dipinti Veneti, Collezione Luciano Sorlini*, 2000, p. 112, no. 36, reproduced in colour.

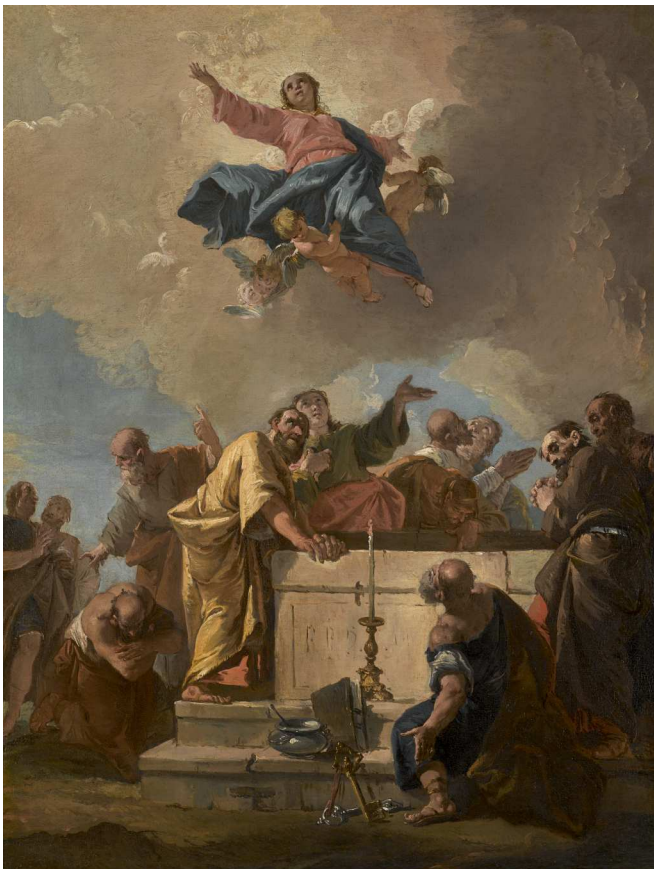
According to Adriana Augusti in Polacco and Martini's publication cited above, the work was painted during Giordano's last stay in Venice, and is datable to after 1675–76 on the basis of stylistic comparisons (see Polacco and Martini 2000, p. 112). We are grateful to Professor Giuseppe Scavizzi for endorsing the attribution to Giordano upon inspection of photographs.

† W £ 10,000-15,000 € 11,300-16,900





571



572

571

GIOVANNI ANTONIO PELLEGRINI

Venice 1675 - 1741

Alexander the Great and Thalestris, Queen of the Amazons

oil on canvas
32.8 x 37.6 cm.; 12⁷/₈ x 14⁷/₈ in.

PROVENANCE

Italico Brass, Venice, 1921;
Gatti-Casazza Collection, Venice.

EXHIBITED

Paris, Petit Palais, *La peinture italienne au XVIIIe siècle*, 1960–61, no. 6 (according to a label on the reverse);
Padua, Palazzo della Ragione, *Antonio Pellegrini. Il maestro Veneto del Rococo alle corti d'Europa*, 20 September 1998 – 10 January 1999, cat. no. 26.

LITERATURE

R. Pallucchini, 'Modelli di Giannantonio Pellegrini', in *Arte Veneta*, VII, 1953, p.110, reproduced fig. 103;
C. Donzelli, *Pittori veneti del Settecento*, Florence 1957, p. 184;
K. Garas, 'Allegorie und Geschichte in der venezianischen Malerei des 18. Jahrhunderts', in *Acta Historiae Artium*, IX, 1965, p. 298;
G. Knox, *Antonio Pellegrini 1675–1742*, Oxford 1995, p. 260, cat. no. P.439;
A. Bettagno, in *Antonio Pellegrini. Il maestro veneto del Rococo alle corti d'Europa*, exh. cat., Padua 1998, p. 156, cat. no. 26;
F. Magani, *Bozzetti, modelli e piccoli dipinti del Sei e Settecento Veneto*, Padua 2008, pp. 22–25.

According to legend Thalestris, warrior Queen of the Amazons, brought three hundred followers to see Alexander with the aim of convincing him to father a child by her, and a race of warrior children for her followers. Their stay lasted thirteen days and nights, but the entire event was later dismissed as fictional by Alexander's biographers such as Plutarch. Knox notes the many similarities between this sketch and the larger finished canvas depicting *Alexander with the body of Darius* today in the Cassa di Risparmio in Padua, and suggests a similar dating to around 1706–07.¹ He also suggests a possible alternative interpretation of the subject as a meeting between the third-century Palmyrene Queen Zenobia and the Emperor Aurelian.

¹ Knox 1995 cat. no. P.337, reproduced plate 34.

£ 10,000-15,000 € 11,300-16,900

572

FRANCESCO FONTEBASSO

Venice 1707 - 1769

The Assumption of the Virgin

oil on canvas
74 x 56 cm.; 29 x 22 in.

LITERATURE

F. Magani, *Bozzetti, modelli e piccoli dipinti del Sei e Settecento Veneto*, Padua 2008, pp. 34–36, reproduced.

This or another version of the subject of similar size is recorded by Magrini in the Wilson Collection in London (M. Magrini, *Francesco Fontebasso*, Vicenza 1988, p. 148, cat. no. 77. Canvas, 72 x 54 cm.)

£ 15,000-20,000 € 16,900-22,600



573

573

CIRCLE OF GIOVANNI BATTISTA TIEPOLO

The Sacrifice of Iphigenia

oil on canvas, with an unidentified collector's (?) wax seal on the stretcher

50.2 x 64.2 cm.; 19¾ x 25¼ in.

PROVENANCE

Anonymous sale, Venice, San Marco di Venezia, December 2006.

LITERATURE

F. Pedrocco, 'Due nuove opere giovanili di Giambattista Tiepolo', in *Artibus et Historiae*, 58, 2008, pp. 217–21.

An attribution to the young Tiepolo in the 1720s has been proposed by Pedrocco. A larger canvas by Tiepolo of the same subject from the same decade is in the Giustiniani Recanati collection in Venice.¹

1. F. Pedrocco, *Giambattista Tiepolo*, Venice 1993, p. 263, no. 96, reproduced.

£ 8,000-12,000 € 9,100-13,600



574



575



576

□ 574

A SET OF FOUR ITALIAN CARVED WALNUT FAUTEUILS À LA REINE, GENOA, CIRCA 1760

each with a cartouche-shaped padded back above down-scrolled arms and serpentine padded seat, the moulded frame carved with foliage and rocaille, on cabriole legs

For a set of similarly carved Genoese fauteuils, see Sotheby's London, *Of Royal and Noble Descent*, 19 January 2017, lot 182.

W £ 4,000-6,000 € 4,550-6,800

□ 575

A PAIR OF ITALIAN ROCOCO CARVED WALNUT AND FRUITWOOD INLAID CONSOLE TABLES, VENETO CIRCA 1760

the serpentine top above a frieze drawer and pierced scrolled apron, on cabriole legs and inward scrolled feet, the whole carved with rocaille and scrolls
each 79.5cm. high, 129cm. wide, 49cm. deep; 2ft. 7¼in., 4ft. 3in., 1ft. 7¼in.

Related literature:

G. Morazzoni, *Il Mobile Veneziano del '700*, Milan, 1958, tav. CLXXXVII

A closely related console table sold Sotheby's London, *The Collection of Giovanni and Gabriella Barilla*, 14 March 2012, lot 5.

W £ 10,000-15,000 € 11,300-16,900

□ 576

AN ITALIAN ROCOCO CARVED WALNUT, BURR WALNUT AND FRUITWOOD INLAID CONSOLE TABLE, VENICE, CIRCA 1760

the serpentine top above a frieze drawer and pierced scrolled apron, on cabriole legs and inward scrolled feet, the whole carved with rocaille and scrolls
85.5cm. high, 136cm. wide, 56.5cm. deep; 2ft. 10in., 4ft. 5½in., 1ft. 10½in.

W £ 5,000-8,000 € 5,700-9,100

577

AN ITALIAN ROCOCO WALNUT AND BURR WALNUT COMMODORE, VENICE, SECOND HALF 18TH CENTURY

of pronounced bombé outline, the serpentine top above three drawers, on a scrolled and pierced apron, raised on short cabriole legs
81cm. high, 138cm. wide, 61cm. deep; 2ft. 8in., 4ft. 6¼in., 2ft.

W £ 10,000-15,000 € 11,300-16,900





578

578

AN ITALIAN ROCOCO CARVED WALNUT WRITING TABLE, VENICE, CIRCA 1760

the rectangular moulded top above three pull-out writing slabs and three drawers on a rocaille frieze, raised on cabriole legs 81.5cm. high, 201cm. wide, 107.5cm. deep; 2ft. 8in., 6ft. 7in., 3ft. 6in.

PROVENANCE

Semenzato Venezia, 1 December 2002, lot 49.

W £ 12,000-18,000 € 13,600-20,300

□ 579

A SET OF FOUR ITALIAN CARVED WALNUT ARMCHAIRS, VENICE, MID-18TH CENTURY

each with an arched crest and entwined ribbon band splat, the out-curved arms and shaped seat raised on cabriole legs; *restorations*

W £ 1,500-2,000 € 1,700-2,300



579



580

□ 580

**A PAIR OF ITALIAN ROCOCO WALNUT
CONSOLE TABLES, VENETO,
CIRCA 1760**

the serpentine moulded top above a shaped apron, raised on cabriole legs

one 80cm. high, 126cm. wide, 65cm. deep, the other 79cm. high, 123cm. wide, 68cm deep; 2ft. 7½in., 4ft. 1¾in., 2ft. 1½in.; 2ft. 7in., 4ft. ½in., 2ft. 2¾in.

W £ 5,000-8,000 € 5,700-9,100



581

□ 581

**A PAIR OF ITALIAN ROCOCO GILTWOOD
MIRRORS, VENICE,
SECOND HALF 18TH CENTURY**

each with a scrolled and foliate broken pediment cresting

each 81cm. high, 44cm. wide; 2ft. 8in., 1ft. 5¼in.

W £ 1,500-2,500 € 1,700-2,850



582

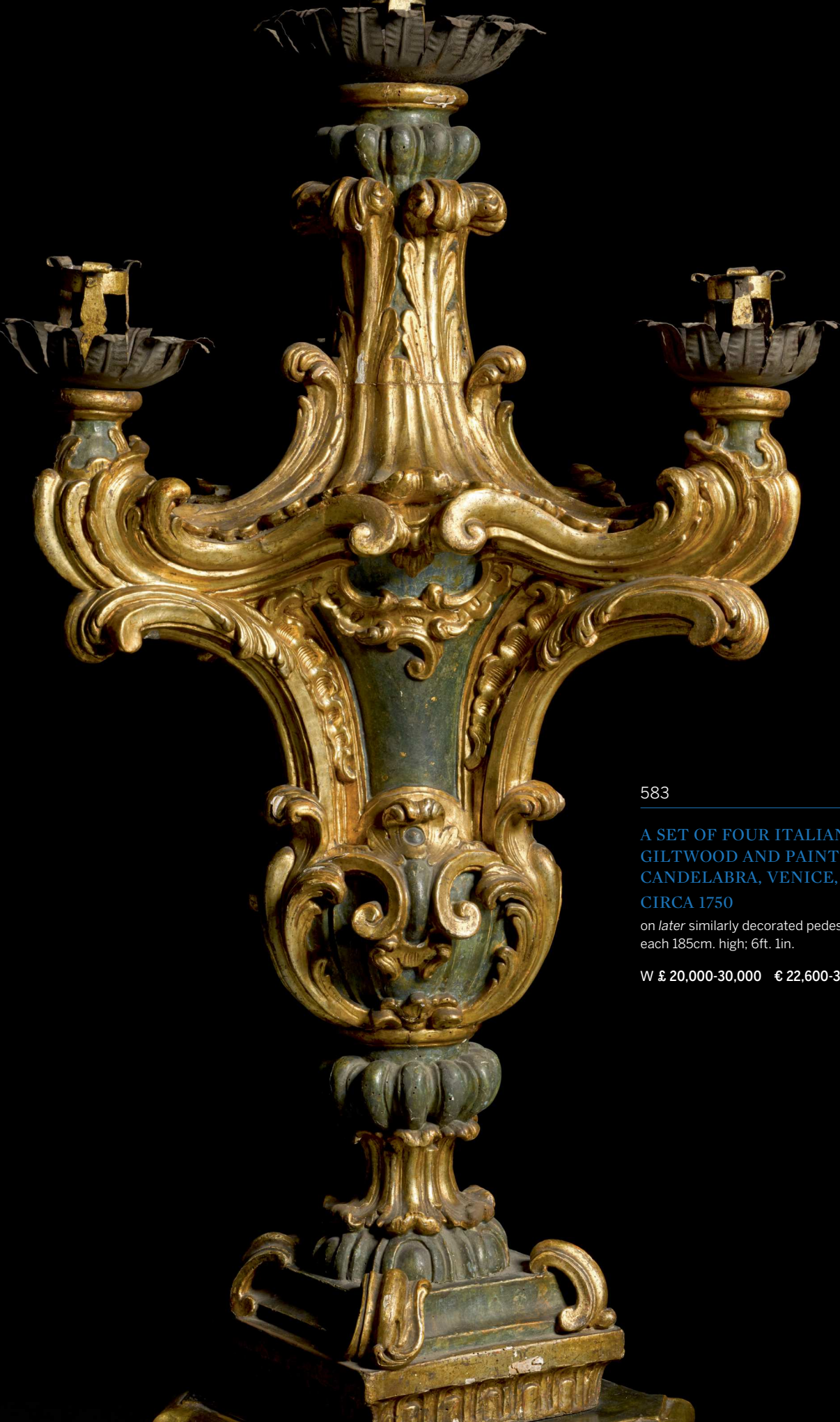
□ 582

**A PAIR OF ITALIAN CARVED PAINTED AND
PARCEL-GILT TORCHÈRES, VENICE,
PART MID-18TH CENTURY**

with a later gilt tôle gallery, on a later pietra d'Istria base

239cm. high; 7ft. 10in.

W £ 4,000-6,000 € 4,550-6,800



583

A SET OF FOUR ITALIAN CARVED
GILTWOOD AND PAINTED
CANDELABRA, VENICE,
CIRCA 1750

on *later* similarly decorated pedestals
each 185cm. high; 6ft. 1in.

W £ 20,000-30,000 € 22,600-33,800





584

□ 584

**AN ITALIAN LACCA POVERA AND
POLYCHROME PAINTED ARMOIRE, VENICE,
PART 18TH CENTURY**

with three rectangular moulded doors divided by four faux-marble painted pilasters above three drawers, on a plinth base, the whole applied with *lacca povera* figures and floral sprays 280cm. high, 325cm. wide, 89cm. deep; 9ft. 2¼in., 10ft. 8in., 2ft. 11in.

Π W £ 5,000-8,000 € 5,700-9,100

□ 585

**ITALIAN, VENICE, PROBABLY 18TH
CENTURY**

Female Blackamoor with a Basket of Grapes

gilt and polychromed wood
figure: 88cm., 34¾in.
base: 28.5cm., 11¼in.

W £ 4,000-7,000 € 4,550-7,900



585

586

**AN ITALIAN ROCOCO GILTWOOD MIRROR,
VENETO,
CIRCA 1740**

the central arched and divided rectangular plate within a foliate-carved frame and pierced conforming cresting 167cm. high, 107cm. wide; 5ft. 5¾in., 3ft. 6in.

W £ 15,000-20,000 € 16,900-22,600



586

**A PAIR OF ITALIAN ROCOCO WALNUT
COMMODOES, VENICE,
SECOND HALF 18TH CENTURY**

each of bombé serpentine form, the moulded top above two drawers in the concave frieze above two long drawers and carved apron, raised on short cabriole legs
each 84cm. high, 155cm. wide, 65cm. deep; 2ft. 9in., 5ft. 1in.,
2ft. 1½in.

S. Levy, *Il Mobile Veneziano del Settecento*.

Several related examples of this particular design are known. One sold Finarte, Rome, 27 October 1992, lot 429; another one sold Sotheby's London, 13 December 1996, lot 32 a third one - with single frieze drawer - sold Christie's Milan, 7-8 November 2000, lot 759. Levy (*op. cit.*, fig. 97) illustrates another commode formerly in the collection of Tullio Silva, Milan.

W £ 18,000-25,000 € 20,300-28,200



**A PAIR OF ITALIAN ROCOCO
CARVED GILTWOOD MIRRORS,
VENICE,**

THIRD QUARTER 18TH CENTURY

each with a shaped divided plate surmounted by a pierced cartouche-shaped cresting, with pierced sides inset with six further putti-engraved glass panels; the whole carved with rocaille, c-scrolls and foliage

each 179cm. high, 108cm. wide; 5ft. 10½in., 3ft. 6½in.

Related literature:

M. Agnellini, *Mobili Italiani del Settecento*, Milan, 1990, pp. 153 and 167.

The singularly accomplished design for this impressive pair of mirrors relates them to one mounted with blue Murano glass sold Sotheby's London, *Important Continental Furniture and Tapestries*, 9 June 2004, lot 65 (£117,600). Similar unusual side panels are found on another mirror also sold in these Rooms, 29 May 1998, lot 123, whilst another example is illustrated in Agnellini, *op. cit.*, p. 153. The architectural elements inserted in this rococo fantasy are also typically Venetian, and can be found for instance on a pair sold in these Rooms, *Important Continental Furniture and Tapestries*, 11 December 2002, lot 61.

W £ 15,000-20,000 € 16,900-22,600





588

589

**AN ITALIAN ROCOCO TULIPWOOD
COMMODOE, VENICE,
CIRCA 1770**

of bombé serpentine outline, the moulded top above a drawer in the ogee frieze and two further drawers, with scrolling aprons and cabriole legs ending in ball feet
84cm. high, 156cm. wide, 70cm. deep; 2ft. 9in., 5ft. 2in., 2ft. 3½in.

A commode of identical design, but veneered with cube parquetry, sold Sotheby's London, 18 July 1980, lot 319.

W • £ 18,000-25,000 € 20,300-28,200



589

590

**AN ITALIAN ROCOCO CARVED GILTWOOD
AND GREEN LACQUERED CONSOLE TABLE,
VENICE,
CIRCA 1760**

with an inset serpentine sang de boeuf marble top above a shaped pierced frieze on cabriole legs, the whole carved with flowers, rocaille and foliage
87cm. high, 155cm. wide, 70cm. deep; 2ft. 10¼in., 5ft. 1in., 2ft. 3½in.

A comparable console table, was sold Sotheby's London, *Important Continental Furniture and Tapestries*, 9 June 2004, lot 63.

W £ 12,000-18,000 € 13,600-20,300



590

□ 591

**A PAIR OF ITALIAN ROCOCO CARVED
GILTWOOD GUÉRIDONS A TRESPOLO,
VENICE,**

MID-18TH CENTURY

with *later* inset green marble tops

88cm. high, 48cm. wide, 45cm. deep; 2ft. 10¾in., 1ft. 7in., 1ft. 5¾in.

These elegantly carved guéridons relate to a group of carved giltwood furniture made in Venice around the mid-18th century, and of which a comparable example is found in S. Levy, *Il Mobile Veneziano del Settecento*, ill. 275.

W £ 5,000-8,000 € 5,700-9,100



□ 592

**AN ITALIAN ROCOCO CARVED WALNUT,
BURR WALNUT AND FRUITWOOD INLAID
CONSOLE TABLE, VENICE**

CIRCA 1760

the serpentine top above a frieze drawer and moulded apron,
on cabriole legs

83cm. high, 125cm. wide, 62cm. deep; 2ft. 8¾in., 4ft. 1¼in.,
2ft. ¼in.

W £ 5,000-8,000 € 5,700-9,100





593



595



594



596

□ 593

A GEORGE III STYLE SILVER THREE-PIECE TEA SET, MAKER'S MARK A.I, BIRMINGHAM, 1913

oblong with moulded girdles and gadrooned rims, each on four ball feet
teapot 28cm., 11in. long
1195.5gr., 38oz. 8dwt. all in.

£ 300-500 € 350-600

□ 594

A VICTORIAN SILVER TEA CADDY, NATHAN & HAYES, CHESTER, 1899

rectangular, embossed with a band of dancing classical figures, the cover embossed with similar figures
10.1cm., 4in. high
175gr., 5oz. 12dwt.

£ 200-300 € 250-350

□ 595

AN EDWARDIAN SILVER SUGAR CASTER, SIBRAY, HALL & CO. LTD, LONDON, 1902

octagonal baluster form with pierced cover, 19.8cm., 7 3/4 in. high, **together with a pair of Victorian silver peppers**. Walker & Hall, Sheffield, 1896, urn form embossed with neo-classical swags
9.5cm., 3 3/4 in. high
273.6gr., 8oz. 16dwt.

£ 200-300 € 250-350

□ 596

A DANISH SILVER 'POMEGRANATE PATTERN' TWO-LIGHT CANDELABRA, GEORG JENSEN, COPENHAGEN, POST-1945

openwork pomegranate stem supporting entwined branches with a scroll and berried central finial, fluted sockets, *the undersides stamped with model number '324'*
22.2cm., 8 3/4 in. high
1195.2gr., 38oz. 7dwt.

£ 500-800 € 600-950

□ 597

AN ITALIAN SILVER HOLY WATER STOOP, VENICE, MAKER'S MARK 'BC' AROUND FLEUR-DE-LYS, 1768-77

the baluster body with flaring rim, embossed with lobes and beading, swing-handle, *maker's mark 'BC' around fleur-de-lys, see Pazzi, Dell' Argenteria Veneta, mark no. 81*
16cm., 6 1/4 in. diameter
392.2gr., 12oz. 12dwt.

£ 600-800 € 700-950

□ 598

AN ITALIAN SILVER HOT-WATER POT, PUBBLICO SAZADOR ZUANNE, VENICE, CIRCA 1740

fluted baluster body, the cover with stylised bell finial, shaped ebonised wood scroll handle
24.1cm., 9 1/2 in. high
641.8gr., 20oz. 12dwt. all in.

£ 1,000-1,500 € 1,150-1,700



599

**A PAIR OF NORTH ITALIAN
WALNUT, BURR WALNUT AND
FRUITWOOD INLAID MARQUETRY
COMMODES**

the shaped top above four long drawers, each
side with a concave cupboard door opening to
reveal an interior fitted with two shelves, on an
ebonised base

107cm. high, 219cm. wide, 80cm. deep; 3ft. 6in.,
7ft. 2¼in., 2ft. 7½in.

W £ 15,000-25,000 € 16,900-28,200







600



602



601



603

□ 600

A NOVE LARGE WHITE-GLAZED EARTHENWARE FIGURE GROUP ALLEGORICAL OF 'VIRTUE', LATE 18TH/EARLY 19TH CENTURY

modelled by *Domenico Bosello*, depicting three female figures in classical dress, 'Fortitude' standing on a circular base thrusting her arm over a flaming brazier supported on a square pedestal, 'Prudence' seated beside holding a mirror, 'Innocence' seated below with a lamb, raised on a circular rocky base applied with flowers, 35cm., 13¾in. high.

Another Nove version of Virtue, where the figure of Prudence wears a helmet instead of Fortitude is illustrated by A.M. Molino, *L'Arte della porcellana in Italia, Il Veneto e la Toscana*, Osimo, 1976, pl. 297.

£ 700-1,000 € 800-1,150

□ 601

AN ITALIAN WHITE-GLAZED PORCELAIN FIGURE GROUP OF MUSICIANS, CIRCA 1780, PROBABLY NOVE

modelled as a young man and woman seated about a tree stump, he playing the lute, his companion with a hurdy gurdy on her lap, a boy standing behind them playing with a begging dog at his side, raised on a rockwork base, 23cm., 9in. high

£ 400-700 € 500-800

□ 602

TWO VENETO WHITE-GLAZED PORCELAIN FIGURE GROUPS, LATE 18TH CENTURY, PROBABLY NOVE

modelled as young couples, one pair in conversation wearing fashionable attire, the other as farmhands holding poultry and grapes, upon rockwork mounds on drum bases moulded with swags suspended from masks, rams and portrait heads, 21cm., 8¼in. and 22cm., 8⅝in. high (2)

£ 1,000-1,500 € 1,150-1,700

□ 603

AN ITALIAN WHITE GLAZED EARTHENWARE FIGURE GROUP, PROBABLY VENETO, AND AN ITALIAN WHITE-GLAZED PORCELAIN FIGURE GROUP, PROBABLY NOVE, LATE 18TH CENTURY

the earthenware group modelled as two bare-chested figures seated on tree stumps before a tree, a naked woman lies on the ground below with a stab wound to her chest; the porcelain group as a naked woman standing against a tree with her right arm raised, a lion standing at her side and a seated child looking up from below, the circular mound base applied with fruit and leaves, 18cm., 7⅛in. and 19cm., 7½in. high (2)

£ 500-700 € 600-800



605



607



606

□ 604

A PAIR OF FRENCH PORCELAIN FIGURES OF A SHEPHERD AND SHEPHERDESS AND A FIGURE OF A MUSICIAN, LATE 19TH CENTURY

the pair standing before a tree stump with a dog or lamb at their feet, the young man cradling a bird in his right hand, each raised on a scroll moulded base picked out in gilding; the musician as a young man standing before a tree stump playing the bagpipes, raised on a scroll moulded mound base picked out in gilding, *crossed swords marks in underglaze blue*, 21.5cm., 8½zin. and 24cm., 9½zin. high (3)

see SOTHEBYS.COM for images of this lot

£ 200-300 € 250-350

□ 605

AN ITALIAN POLYCHROME EARTHENWARE FIGURE GROUP, LATE 18TH CENTURY, PROBABLY VENETO

modelled as three figures about a tree, a young man seated playing a pipe, a young woman standing holding a shuttle in her left hand and a child standing behind her, raised on a grassy mound base applied with flowers, 31.5cm., 12½zin. high

£ 300-500 € 350-600

□ 606

A PAIR OF FRENCH PORCELAIN FIGURES OF CHILD MUSICIANS, THE PORCELAIN CIRCA 1760, THE DECORATION LATER

modelled as a young boy and girl seated on a rocky mound beside a tree stump, he holding castanets, his companion beating a tabor, each wearing brightly coloured costumes, *interlaced LL marks in blue*, 15cm., 6in. high (2)

£ 400-600 € 500-700

□ 607

A MEISSEN FIGURE OF A FISHERMAN, CIRCA 1755

modelled by Peter Reinicke, standing before a tree stump, wearing a green hat, puce shirt and striped undershirt and breeches, holding a net of fish on his back, a basket of fish suspended from a belt at his right side, on a scroll moulded base edged in gilding and applied with flowers, 15.3cm., 6in. high

£ 600-1,000 € 700-1,150



608

□ 608

**A VIENNA PORCELAIN
MYTHOLOGICAL FIGURE GROUP,
CIRCA 1760**

modelled as Apollo and Venus seated in an embrace on a pierced rocky mound, a recumbent lamb below them, the base moulded with scrolls edged in gilding, *shield mark in underglaze blue, together with* a Doccia-style group of Meleager and Atalanta, the wounded hero sat reclining before the head of the Calydon boar, the huntress Atalanta standing above him with a hound at her feet, raised on a rockwork mound base, 19cm., 7½in. and 22cm., 8⅝in. high. (2)

£ 500-700 € 600-800

□ 609

**A PAIR OF NOVE PORCELAIN
TEABOWLS AND SAUCERS, CIRCA
1770-80, ANTONIBON'S FACTORY**

printed with chinoiserie figures in landscapes with birds and insects, gilt-lined rims, *star marks in red*

A near identical example and other Nove chinoiserie teawares are published by Guiliiana Ericani, *et. al.*, *Le ceramica degli Antonibon*, Milan, 1990, pp. 129-130, no. 179. A further example was sold at Christie's London, 7th October 1985, lot 66. (4)

£ 1,500-2,000 € 1,700-2,300



609

□ 610

**A PAIR OF NOVE FAIENCE PLATES,
CIRCA 1760**

printed in a distinctive palette of puce, blue, green and yellow with a central vignette of a fenced garden, the border scattered with flowers inside a puce-edged shaped rim, 21.5cm., 8½in diam. (2)

£ 350-500 € 400-600



610



□ 611

**A SET OF FIVE NYON-STYLE
COFFEE CANS AND SIX SAUCERS,
19TH CENTURY**

painted with sprays of flowers within black bands at the rims picked out in gilding, hanging with gilded garlands of flowers, gilt-edged rims, *fish marks in underglaze-blue, impressed numerals* (11)

see SOTHEBYS.COM for images of this lot

£ 250-400 € 300-500

□ 612

**A SET OF FIVE VENICE (COZZI)
TEABOWLS AND SAUCERS, CIRCA
1770**

each with a puce-scale border suspending gilt foliate panels, *anchor marks in iron-red* (10)

see SOTHEBYS.COM for images of this lot

£ 600-1,000 € 700-1,150

□ 613

**A SET OF SIX VENICE (COZZI)
COFFEE CUPS AND SAUCERS,
CIRCA 1770**

painted with scattered small flower sprays and sprigs reserved within green scale borders edged with gilded scrolls, gilt-edged rims, *anchor marks in iron-red, the saucers mostly with incised x or numeral 6 marks* (12)

£ 1,200-1,800 € 1,400-2,050

□ 614

**A SET OF SIXTEEN VENICE
(COZZI) TEABOWLS AND SAUCERS,
CIRCA 1770**

painted with scattered small flower sprays and sprigs reserved within green scale borders edged with gilded scrolls, gilt-edged rims, the interior of the teabowls with painted sprigs, *anchor marks in iron-red, indistinct incised marks including numeral 6* (16)

£ 3,000-5,000 € 3,400-5,700

THE TASTE FOR LACQUER DURING THE SERENISSIMA

Venice, with its strategic location and natural bridge to the East, was the leading centre of lacquer ware, which became popular during the 17th century. Later, during the early to mid-eighteenth century under the Venetian Republic of Serenissima, Venetian cabinet-makers and craftsmen developed a unique and original style of lacquer decoration using a technique and materials similar to those applied to the gondola. Instead of the decoration being derived mainly from the imported Oriental prototypes, with chinoiserie figures highlighted in gold against dark backgrounds of mainly red and black, as was the 17th century style in Holland and England, they

introduced a lighter, more fanciful and varied palette. These 18th century Venetian craftsmen included colours of ivory, light blue, green, yellow and pink. Although they continued to use chinoiserie scenes, they incorporated in their painted scenes a variety of flowers, birds and insects, hereby making the decoration more imaginative and truly Venetian. Furthermore, the decoration was never identical as the craftsmen were allowed freedom in creativity depicting the unique Venetian fantasy and passion for colours and the picturesque, wonderfully interpreting the Rococo style exemplified in Venice and which today still elegantly graces any room.

615

A VENETIAN GILT AND LACQUERED TRAY

CIRCA 1750

the border re-gilt

96cm. wide, 64cm. deep; 3ft. 1 $\frac{3}{4}$ in.

W £ 7,000-10,000 € 7,900-11,300



615





616

□ 616

**A VENETIAN LACQUERED AND
PAINTED TRAY,**

CIRCA 1760

blue on a green ground, decorated with a
monochrome pastoral scene
66cm. wide, 47.5cm. deep; 2ft. 2in., 1ft. 7in.

£ 5,000-8,000 € 5,700-9,100

□ 617

**A VENETIAN LACQUERED PANEL,
MID-18TH CENTURY**

centred by the figure of a hunter on a yellow
ground, raised on four feet; *restorations*
55.5cm. wide, 39cm. deep; 1ft. 10in., 1ft. 3¼in.

£ 1,500-2,500 € 1,700-2,850



617



618

□ 618

**A VENETIAN LACQUERED TRAY,
CIRCA 1760**

54cm. wide, 37cm. deep; 1ft. 9¼in., 1ft. 2½in.

£ 4,000-6,000 € 4,550-6,800



619



619

619

**A PAIR OF VENETIAN LACQUERED TRAYS,
CIRCA 1760**

61.5cm. wide, 43cm. deep; 2ft., 1ft. 5in.

£ 7,000-10,000 € 7,900-11,300

□ 620

**TWO VENETIAN ARTE POVERA TRAYS,
SECOND HALF 18TH CENTURY**

the largest tray: 73cm. wide, 51cm. deep; 2ft. 4¾in., 1ft. 8in.

£ 5,000-8,000 € 5,700-9,100



620



620



621 Part lot

□ 621

**THREE VENETIAN LACQUERED
CHINOISERIE TRAYS,
CIRCA 1760**

the largest tray: 71.5cm. wide, 45cm. deep; 2ft.
4in., 1ft. 4½in.

see SOTHEBYS.COM for further images of this lot

£ 3,000-5,000 € 3,400-5,700



622

□ 622

**TWO VENETIAN LACQUERED
TRAYS,
CIRCA 1770**

the largest tray: 63.5cm. wide, 40cm. deep; 2ft.
1in., 1ft. 4in.

see SOTHEBYS.COM for further images of this lot

£ 4,000-6,000 € 4,550-6,800



623

□ 623

**A MATCHED PAIR OF VENETIAN
LACQUERED AND PAINTED
CHINOISERIE TRAYS,
CIRCA 1760**

the largest tray: 69cm. wide, 51cm. deep; 2ft. 3in.,
1ft. 8in.

see SOTHEBYS.COM for further images of this lot

£ 5,000-8,000 € 5,700-9,100



624

□ 624

**A VENETIAN LACQUERED AND
PAINTED CHINOISERIE TRAY,
MID-18TH CENTURY**

decoration refreshed
61cm. wide, 39cm. deep; 2ft., 1ft. 3½in.

£ 4,000-6,000 € 4,550-6,800



625



626

□ 625

**TWO VENETIAN CHINOISERIE TRAYS,
CIRCA 1750**

29cm. wide, 20cm. deep; 11½in., 8in.

£ 500-1,000 € 600-1,150

□ 626

TWO VENETIAN ARTE POVERA TRAYS

the largest tray: 54cm. wide, 35cm. deep; 1ft. 9¼in., 1ft. 1¾in.

£ 2,000-3,000 € 2,300-3,400

□ 627

**A VENETIAN LACQUERED AND GILT ARTE POVERA TRAY,
MID-18TH CENTURY**

of octagonal shape; *restorations*
63cm. wide, 52cm. deep; 2ft. ¾in., 1ft. 8¾in.

£ 3,500-5,000 € 3,950-5,700



627



628

□ 628

**A VENETIAN LACQUERED AND
CHINOISERIE TRAY,
CIRCA 1760**

84cm. wide, 47cm. deep; 2ft. 9in., 1ft. 6½in.

W £ 5,000-8,000 € 5,700-9,100



629

□ 629

**AN ITALIAN LACCA POVERA
CASKET, VENICE,
MID-18TH CENTURY**

decorated with scenes of *galanterie*, the sides and top with mythological scenes; the red-lacquered interior fitted with eleven compartments
23cm. high, 45cm. wide, 31cm. deep; 9in., 1ft. 5¾in., 1ft.

£ 2,000-2,500 € 2,300-2,850



630

□ 630

**AN ITALIAN ROCOCO GREEN
LACQUER AND GILTWOOD TABLE
MIRROR, VENICE,
CIRCA 1760**

the rocaille frame decorated with flowers and foliage on a green ground
73cm. high, 44cm. wide; 2ft. 4¾in., 1ft. 5¼in.

W £ 3,000-5,000 € 3,400-5,700





631

631

PIETRO LONGHI

Venice 1700/02-1785

The Fortune Teller

oil on canvas
61.6 x 48.6 cm.; 24¼ x 19⅞ in.

This painting was only previously known from a photograph in the Fondazione Zeri and appears to be unpublished. *The Fortune Teller* is a fine example of the elegant genre scenes for which Longhi is best known and relates to other works depicting charlatans painted in the 1750s. Set in Venice under the arcades of the Doge's Palace, a masked couple is approached by a street seller, while behind them people gather round a stage to watch a fortune teller. On the back wall in a scrolled cartouche surmounted by the doge's hat, or *cornio*, flanked by overlapping 'Vs' that signify 'Evviva' ('Hurrah!'), is a proclamation relating to the election of a Doge. Similarly, the right-hand column bears campaign propaganda

for the election of a parish priest, as indicated by the cleric's black cap that surmounts it. Were these notices legible – as on a number of other paintings by Longhi – they might serve as evidence for the work's dating. As it is, a dating based on stylistic comparisons must remain conjectural.

The Fortune Teller shares some similarities with other paintings by Longhi that explore the same subject and related themes such as quack doctors and tooth-pullers, all located in comparable settings under the arcades of the Doge's Palace. For example *The Fortune Teller* at the Gallerie dell'Accademia, Venice, features elements that are also found here: the figure listening to the man with the speaking tube; the cloaked gentleman seen from the back – here somewhat modified and raffishly posed; and the boy, in profile, laden with a basket of fruit; all recur in this picture with some modifications.¹ The central motif of the masked couple is given

prominence also in other pictures, with slight variations to costume and setting. The lady and her gallant gentleman appear, for instance, in *The Quack Doctor* at Ca' Rezzonico, Venice, a work dated 1757, although in the latter the lady is unmasked.² By contrast the lady depicted in *The Perfume Seller*, also at Ca' Rezzonico and generally dated to the 1750s, does wear a mask.³ One of the more unusual aspects of this painting is that the lady, with eyes sparkling, looks out directly at the viewer, and it is perhaps in this small detail that Longhi's wit is most apparent.

¹ Inv. no. 468. T. Pignatti, *L'opera completa di Pietro Longhi*, Milan 1974, p. 90, no. 53, reproduced in colour as plate XXXIII.

² Inv. no. 129. Pignatti 1974, p. 95, no. 121, reproduced in colour as plate XLIV.

³ Inv. no. 127. Pignatti 1974, p. 95, no. 119, reproduced in colour as plate XLVI.

£ 60,000-80,000 € 68,000-90,500







632

632

GASPARE DIZIANI

Belluno 1689 - 1767 Venice

The Abduction of Helen

oil on canvas, unlined
85.4 x 116.3 cm.; 33⁵/₈ x 45³/₄ in.

PROVENANCE

M. le Channins [?] Barbier, Nancy, his collector's stamp on the reverse of the canvas (according to the catalogue of the sale held at Sotheby's, London, 3 July 1997); Anonymous sale ('The Property of a Family'), London, Sotheby's, 3 July 1997, lot 87, for £62,000 (as Gaspare Diziani).

Unpublished when it was acquired at auction in 1997, this painting is comparable to other subjects from classical history painted by Diziani between 1740 and 1747. Bernard Aikema proposed a dating in the late 1740s for this picture. We are grateful to Prof. Aikema for reiterating his view following recent first-hand inspection of the painting.

£ 40,000-60,000 € 45,100-68,000



633

□ 633

CIRCLE OF JAN FRANS VAN BLOEMEN, CALLED L'ORIZZONTE

A pastoral landscape with shepherds before a town

oil on canvas
51.8 x 86 cm.; 20³/₈ x 33⁷/₈ in.

£ 3,000-5,000 € 3,400-5,700

634

ATTRIBUTED TO PIETRO LONGHI

Venice 1700/02-1785

The Engagement

oil on canvas
61.2 x 84.1 cm.; 24¹/₈ x 33³/₈ in.

PROVENANCE

The Dukes of Newcastle;
Anonymous sale, London, Sotheby's, 27
November 1957, lot 116, for £400, to Cevat;
Conte Gerli, Milan, by 1963;
With Carlo Orsi, Milan.

EXHIBITED

Milan, Carlo Orsi, *Pietro Longhi, 24 dipinti da collezioni private*, 7–21 May, no. 4, reproduced in colour.

LITERATURE

'La collezione Conte Paolo Gerli di Villa Gaeta', in
Acropoli, 1963, p. 323 (in this, and the following
literature, as Pietro Longhi);
T. Pignatti, *Pietro Longhi*, Venice 1968, p. 91,
reproduced pl. 113;
T. Pignatti, *L'opera complete di Pietro Longhi*,
Milan 1974, p. 90, no. 54, reproduced.

£ 10,000-15,000 € 11,300-16,900



634

635

GIUSEPPE ZAIS

Forno di Canale 1709-1784 Treviso

Italianate landscapes

a pair, both oil on canvas
each: 94.8 x 130 cm.; 37¼ x 51⅞ in.
(2)

PROVENANCE

With Galleria Rovida, Brescia.

EXHIBITED

Venice, Museo Correr, *Da Bellini a Tiepolo, La grande pittura veneta della Fondazione Sorlini*, 29 October 2005 – 26 February 2006, no. 43.

LITERATURE

R. Polacco and E. Martini, *Dipinti Veneti, Collezione Luciano Sorlini*, 2000, pp. 250, 254, cat. nos 100 and 101, both reproduced in colour; F. Pedrocchi, *Da Bellini a Tiepolo, La grande pittura veneta della Fondazione Sorlini*, exh. cat., Venice 2005, p. 124, cat. no. 43, both reproduced in colour, p. 125.

We are grateful to Dott.ssa Federica Spadotto for endorsing the attribution to Giuseppe Zais on the basis of photographs.

† £ 20,000-30,000 € 22,600-33,800



635



635



636

636

PHILIPP PETER ROOS, CALLED ROSA DA TIVOLI

Frankfurt 1657 - 1706 Rome

A pastoral landscape with goats, a herder and his dogs

oil on canvas
139 x 213 cm.; 54¾ x 83⅞ in.

W £ 12,000-16,000 € 13,600-18,100

□ 637

FOLLOWER OF CLAUDE JOSEPH VERNET

View across a moonlit bay

oil on canvas
34 x 44.3 cm.; 13⅜ x 17½ in.

£ 1,500-2,000 € 1,700-2,300



637

638

GIOVANNI ANTONIO GUARDI

Vienna 1699 - 1760 Venice

The Rest on the Flight into Egypt

oil on canvas
128 x 80 cm.; 50½ x 31½ in.

Once thought to have been painted by the young Francesco Guardi (1712–1793), who was very much better known as a painter of *vedute* or views, this small altarpiece is in fact the work of his elder brother Giovanni Antonio. Antonio, a gifted and original figurative painter who was responsible for the running of the family workshop in Venice after their father Domenico's death in 1716. The problem of disentangling Francesco's works from those of his family has always attracted much scholarly discussion. The present canvas should be compared to Antonio's signed altarpiece of the *Death of Saint Joseph* originally painted for the oratory of the Villa Mocenigo-Gaspari at San Michele al Tagliamento and today in the Staatliche Museen in Berlin.¹ The characteristic almond-shaped features of the Madonna recur in several other works given to Antonio, for example the oval canvas of the *Annunciation* formerly with Galerie Cailleux in Paris, which is generally dated to the early 1750s.²

¹ F. Pedrocco and F. Montecuccoli degli Erri, *Antonio Guardi*, Milan 1992, p. 125, cat. no. 27, reproduced figs 28–32 and in colour plates VIII–IX.

² Pedrocco and Montecuccoli degli Erri 1992, p. 132, cat. no. 80, reproduced fig. 98.

£ 15,000-20,000 € 16,900-22,600



638

GIOVANNI BATTISTA CIMAROLI

Salò, near Brescia 1687-1771 Venice

Village scenes on the Brenta Canal

a pair, both oil on canvas
 each: 32.6 x 46.6 cm.; 12⁵/₈ x 18³/₈ in.
 (2)

PROVENANCE

Isabella Marchetto, Venice.

LITERATURE

L. Magagnato and B. Passamani, *Il Museo Civico di Bassano del Grappa. Dipinti dal XIV al XX secolo*, Vicenza 1978, p. 135;

E. Martini, *La pittura del Settecento Veneto*, Udine 1982, p. 541.

Another pair of paintings combining the same views as here is recorded by Spadotto in a private collection.¹ The second view was evidently very popular in Cimaroli's studio, for it exists in several other versions. Close variants were, for example, sold London, Sotheby's, 4 July 2014, lot 246, from the collection of Sir Peter Moores, CBE, DL, and New York, Sotheby's, 21 June 1998, lot 153.

¹ F. Spadotto, *Giovan Battista Cimaroli*, Rovigo 2011, p. 294, nos 107 and 107a, reproduced.

£ 30,000-50,000 € 33,800-56,500





FRANCESCO TIRONI

Venice 1745 - 1797

Venice, a view of Piazza San Marco;
Venice, the Piazzetta from the
Bacino di San Marco

a pair, both oil on canvas
each: 55 x 73 cm.; 21⁵/₈ x 28³/₈ in.
(2)

£ 25,000-35,000 € 28,200-39,400





LUCA CARLEVARIJS

Udine 1663 - 1730 Venice

A Mediterranean port scene

signed on a bale on a mule lower right: L+C and dated: MDCC/XIII
oil on canvas
84.9 x 130.8 cm.; 33³/₈ x 51³/₈ in.

PROVENANCE

Private collection, Rome, by 1967;
Isabella Marchetto, Venice.

EXHIBITED

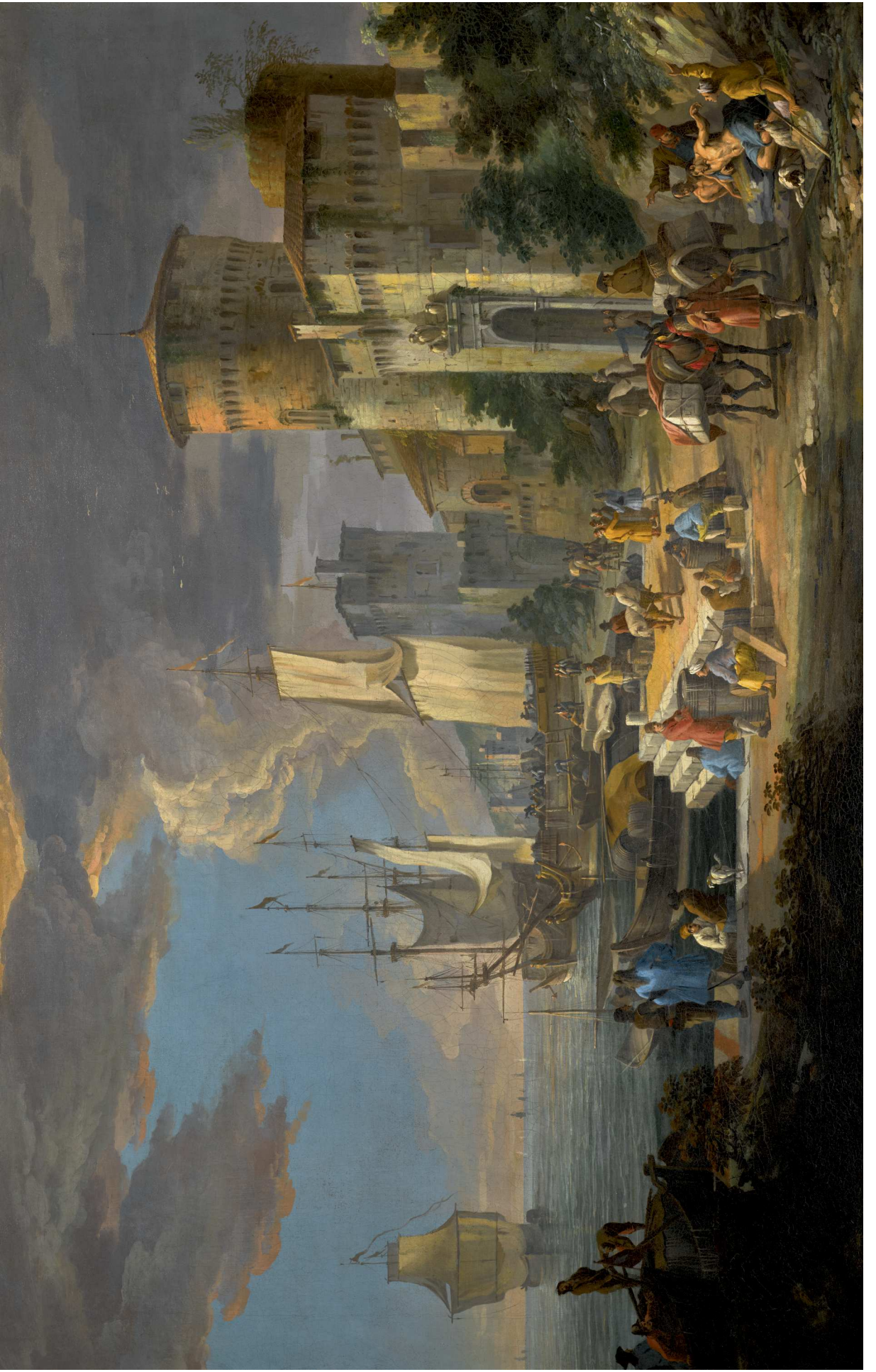
Udine, Loggia del Lionello, and Rome, Gabinetto Nazionale delle Stampe, *Disegni, incisioni e bozzetti del Carlevarijs*, 29 December 1963 – 2 February 1964 and 19 February – 19 April 1964, cat. no. xxiii.

LITERATURE

A. Morassi, 'Settecento inedito II', *Arte Veneta*, IV, 1950, p. 44;
R. Pallucchini, *La pittura veneziana del Settecento*, Venice/Rome 1960, p. 34;
W.G. Constable, *Canaletto*, Oxford 1962, p. 68;
A. Rizzi, *Disegni, incisioni e bozzetti del Carlevarijs*, exh. cat., Udine 1963, p. 22;
A. Rizzi, *Luca Carlevarijs*, Venice 1967, p. 94, reproduced plate 71;
D. Succi, *Carlevarijs*, Gorizia 2015, pp. 243–44.

Carlevarijs was the most notable view painter of the Venetian school before the advent of Canaletto. This is a fine example of the type of coastal port scenes that he began to paint from around 1710 onwards, perhaps as a result of his recent journey to Rome. They comprise a distinctive group within his *œuvre* and must have found a ready market among his patrons. The form of the signature may also be found in a slightly larger *Capriccio of a port* sold New York, Christie's, 29 January 1998, lot 30 (\$240,000), and recurs again in a *Capriccio view of the Ponte Rotto near Rome* sold London, Christie's, 5 July 1991, lot 106. The date, a little indistinct, has also been read as 1714. Carlevarijs typically composed these views, such as the present canvas, around a diagonally receding line of a mixture of classical and modern buildings, tapering towards a distant ship or ships anchored close offshore. The distinctive town gate in the foreground appears again in a signed canvas of 1710, offered London, Christie's, 13 December 1996, lot 82, but is almost certainly imaginary. The ships, as well as the colourful mixture of merchants, stevedores and beggars that animate the foreground were the result of many careful studies drawn and painted from the life by Carlevarijs.

£ 100,000-150,000 € 113,000-169,000



642

**AN ITALIAN ROCOCO CARVED
GILTWOOD MIRROR, VENICE,
MID-18TH CENTURY**

the shaped plate surmounted by a broken
pediment cartouche with pierced sides and
apron, the whole carved with rocaille, c-scrolls
and foliage

247cm. high, 153cm. wide; 8ft. 1¼in., 5ft. ¼in.

W £ 12,000-15,000 € 13,600-16,900



□ 643

**A PAIR OF ITALIAN GILT-METAL
AND GILTWOOD FIVE-LIGHT
APPLIQUES, VENICE**

FIRST HALF 18TH CENTURY

with five scrolled arms, applied with stylized
foliage and flowerheads

90cm. high, 61cm. wide, 38cm. deep; 3ft., 2ft.,
1ft. 3in.

W £ 5,000-8,000 € 5,700-9,100





644

□ 644

**A PAIR OF ITALIAN ROCOCO
PARCEL-GILT POLYCHROME-
PAINTED AND CARVED
ARMCHAIRS, VENICE
MID-18TH CENTURY**

the cartouche-shaped backrest decorated with flowers and foliage, the volute armrests on volute supports, the padded back and seat à chassis above a serpentine seat rail and cabriole legs; upholstered with pale green silk velvet

W £ 2,500-3,000 € 2,850-3,400

645

**AN ITALIAN WALNUT, BURR
WALNUT, KINGWOOD AND
FRUITWOOD INLAID FALL-FRONT
BUREAU, LOMBARDY,
CIRCA 1770**

of bombé serpentine outline, the shaped top with secret drawer above a fall-front opening to an arrangement of six drawers, on three drawers and shaped apron, on splayed feet
122cm. high, 120cm. wide, 65cm. deep; 4ft., 3ft. 11in., 2ft. 1½in.

Another bureau of the same design sold Sotheby's Milan, 18 December 2001, lot 528.

W € £ 15,000-20,000 € 16,900-22,600



645



646

□ 646

**AN ITALIAN ROCOCO CARVED
WALNUT SETTEE, VENICE
CIRCA 1760**

with an open pierced back carved with scrollwork, the serpentine seat on cabriole legs; *restorations* 96cm. high, 106cm. wide, 53cm. deep; 3ft. 1¾in., 3ft. 5¾in., 1ft. 9in.

W £ 4,000-6,000 € 4,550-6,800



647

647

**A NORTH ITALIAN WALNUT AND
BURR WALNUT BUREAU-CABINET,
VENETO,
MID-18TH CENTURY**

the arched pediment above one mirrored door enclosing a fitted interior with shelves, above a long drawer, the lower section with a writing slope revealing four drawers and a concealed compartment above three drawers on shaped bracket feet
260cm. high, 150cm. wide, 70cm. deep; 8ft. 6in., 4ft. 11in., 2ft. 3½in.

W £ 20,000-30,000 € 22,600-33,800

□ 648

AN ITALIAN MURANO GLASS
CHANDELIER

MID-20TH CENTURY

decorated overall with foliage and flowerheads;
formerly fitted for electricity
190cm. high, 115cm. diameter; 6ft. 3in., 3ft. 9¼in.

W £ 3,000-5,000 € 3,400-5,700

□ 649

AN ITALIAN MURANO GLASS
CHANDELIER

MID-20TH CENTURY

decorated overall with foliage and flowerheads;
formerly fitted for electricity
170cm. high, 140cm. diameter; 5ft. 7in., 4ft. 7in.

W £ 2,000-3,000 € 2,300-3,400



648



649



650

□ 650

A PAIR OF ITALIAN LATE ROCOCO CARVED GILTWOOD MIRRORS, VENICE, CIRCA 1770

carved overall with scrolls and military trophies, the aprons with inset candlearms
each 138cm. high, 86cm. wide; 4ft. 6¼in., 2ft. 10in.

Finely carved military trophies of similar design and quality can be seen on a rectangular plate mirror formerly in the collection of Count Felice Donà dale Trezze, illustrated in E. Baccheschi, *Mobili Laccati del Settecento Veneziano*, Milan, 1966, pp. 60-61. Another mirror sold these Rooms, 16 June 1995, lot 50.

W £ 5,000-8,000 € 5,700-9,100

651

AN ITALIAN WALNUT, BURR WALNUT AND EBONY INLAID BUREAU-CABINET, LOMBARDY, MID-18TH CENTURY

the upper part with a moulded and ebonised cornice, the mirrored doors opening to reveal an arrangement of twelve compartments; the fall-front opening to reveal nine drawers and a well, above three long drawers, on inward-scrolled feet
238cm. high, 130cm. wide, 58cm. deep; 7ft. 9½in., 4ft. 3¼in., 1ft. 11in.

W £ 15,000-25,000 € 16,900-28,200



651

□ 652

A SET OF FOUR ITALIAN ROCOCO WALNUT ARMCHAIRS, VENICE, SECOND HALF 18TH CENTURY

each with a cartouche-shaped padded back above scrolled arms and padded seat, on cabriole legs

W £ 2,000-3,000 € 2,300-3,400

□ 653

A PAIR OF ITALIAN GREEN PAINTED AND PARCEL-GILT MIRRORS, VENICE, CIRCA 1770

each with a rectangular arched plate within a laurel frame, the pierced cresting surmounted by a basket of flowers, the pierced sides carved with trails of foliage and further vases, the similarly carved apron centred by a cartouche; *redecorated*
each 92cm. high, 50cm. wide; 3ft. ¾in., 1ft. 7¾in.

The slightly eccentric feel of this transitional design is not dissimilar to that of another pair sold these Rooms, 11 June 2003, lot 264. The idea of carving figures and animals alongside the mirror is typically Venetian, reflecting the playful Rococo spirit of the third quarter of the 18th century.

W £ 3,000-5,000 € 3,400-5,700



652

□ 654

**AN ITALIAN ROCOCO CARVED WALNUT
SETTEE, VENICE**

CIRCA 1760

of serpentine outline and outscrolled arms, the seat
upholstered with *later* velvet, on cabriole legs
91cm. high, 233cm. wide, 61cm. deep; 3ft., 7ft. 7³/₄in., 2ft.

W £ 3,000-5,000 € 3,400-5,700



653



654



655

**NORTHERN ITALIAN, LOMBARDY,
EARLY 16TH CENTURY**

**Pair of Roundels with Moses and
Aaron**

marble

one inscribed: .MOISES. and: DILIGE / PROXI / HONORA / PATREM / TUU[M].

the other inscribed: .ARON.

36cm., 14¹/₈in. diameter each

This attractive pair of relief roundels with the biblical figures of Moses and Aaron reflect characteristics of Lombard sculpture of the late fifteenth and early sixteenth century, when a small group of sculptors and architects began decorating façades and portals with portrait

reliefs placed in roundels or lozenges. The present reliefs were certainly conceived within the circle of influence of artists such as Giovanni Antonio Amadeo (1447-1522) and of the brothers Antonio and Cristoforo Mantegazza, who all worked on the iconographic scheme of the façade of *Certosa di Pavia*, the monastery of the Carthusian Monks in Pavia. The conception of portrait reliefs in this way has been said to stem from the study of Roman coins by Lombard sculptors, but was soon adopted for a more Christian motif: the façade of *Certosa di Pavia* was initially designed to include at least 34 Old Testament figures (Hourihane *op. cit.* p. 607). Although these were not all conceived as planned, four such reliefs can still be seen on the southern façade.

Further comparisons with the present reliefs can be drawn to the figures on the façade of the Cathedral of San Lorenzo in Lugano, attributed to Amadeo. These show Old Testament figures holding scrolls bearing their names, and are similarly attired to the figures on the Moses and Aaron roundels.

RELATED LITERATURE

C. Hourihane (ed.) *The Grove Encyclopedia of Medieval Art & Architecture, Volume IV*, pp. 605-607; M. Leino, 'Italian Renaissance plaquettes and Lombard architectural monuments', *Arte Lombarda no 146-148*, 2006, pp. 11-126

£ 15,000-25,000 € 16,900-28,200



656

PIETRO DELLA VECCHIA

Venice or Vicenza 1602/3 - 1678 Venice

A dispute among the doctors, possibly the Four Fathers of the Church

signed in Greek letters and dated: 1654 on the
scroll: *Petrus Bekia fakiebat mile et sekento et*
kinkoantakoatras
oil on canvas
154 x 205 cm.; 59 $\frac{5}{8}$ x 80 $\frac{3}{4}$ in.

PROVENANCE

William Hafferty;
Anonymous sale ('The Property of an Institution')
London, Phillips, 4 July 2000, lot 75, for £40,000.

LITERATURE

E.G. Rizzioli, 'Domenico Maroli Euclide di Megara
che si traveste da donna. Arte e Scienza in
Immagine', in *Atti dell'Accademia Roveretana*
degli Agiati, 2010, vol. X, p. 259, n. 3.

It is not easy to determine the exact nature of the subject of this painting. Originally it was thought to represent the Four Fathers of the Church but the lack of attributes makes this difficult to sustain. Della Vecchia painted a good number of figure groups such as this, with small or larger groups of men engaged in conversation or argument. Some of these were of religious themes, others philosophical or related to learning, others of chiromancers or charlatans, and others still seem to have formed parts of sets of the Four Ages of Man and thus depicted Old Age. Della Vecchia's style, which was formed upon a blend of his Venetian Cinquecento heritage and his experience of Caravaggio in Rome, was at its most dramatic in the 1650s, when this canvas was painted. The faces of the disputants relate to types of character heads of old men found throughout della Vecchia's oeuvre. Very similar models are to be found in

an *Allegory of Avarice* of similar size, formerly on the Venetian art market.¹ The hand gestures of the figure on the right of the composition is repeated, for example, in a painting described as *Pontius Pilate disputing with the Pharisees*, sold London, Christie's, 19 April 1996, lot 201, and again in *Three figures disputing*, offered at Cambi Casa d'Aste, 29 October 2013, lot 293. As Rizzioli points out, the use of Greek for the signature would suggest that the canvas was originally intended for a rich and well educated patron or patrons. As Aikema has shown, many of these recondite subjects reflected the interests of the Venetian literary Accademia degli Incogniti.

¹ See B. Aikema, *Pietro della Vecchia and the heritage of the Renaissance in Venice*, Florence 1990, p. 139, no. 153, reproduced fig. 73.

² Aikema 1990, pp. 70–73.

W £ 30,000-50,000 € 33,800-56,500



657

□ 657

ITALIAN, VENICE, EARLY 17TH CENTURY

Jupiter and Juno

bronze, on later bronze bases

Juno: 51cm., 20in.

Jupiter: 50cm., 19⁵/₁₆in.

The present bronzes relate to a pair in the National Gallery of Art in Washington (inv. nos. 1942.9.143 and 1942.9.144), which have been variously attributed to Jacopo Sansovino, Alessandro Vittoria, and an anonymous Venetian caster. Compositionally the models appear to be derived from Alessandro Vittoria's autograph *Jupiter* in the Kunsthistorisches Museum, Vienna, and a figure of *Juno* attributed to Vittoria's workshop by Planiscig (*op. cit.*). However the characteristic features of the present bronzes, with large eyes and dense curls, indicate a possible affinity with the Roccatagliata workshop.

RELATED LITERATURE

L. Planiscig, *Venezianische Bildhauer der Renaissance*, Vienna, 1921, pp. 473-474, figs. 497 and 498

£ 4,000-6,000 € 4,550-6,800

□ 658

ITALIAN, VENICE, SECOND HALF 16TH CENTURY

Pair of Roman Soldiers

bronze, on later bronze bases

figures: 16cm., 6¹/₄in. and 16.5cm., 6¹/₂in.

bases: 8cm., 3¹/₈in.

This attractive pair of bronzes relates stylistically to models by Alessandro Vittoria and his circle. A comparison of the present figures' facial type to the series of *Satyrs* that have been attributed to Andrea di Alessandri, called Il Bresciano (fl. circa 1550-1575), allows for a possible association with this Venetian bronze caster.

RELATED LITERATURE

L. Planiscig, *Venezianische Bildhauer der Renaissance*, Vienna, 1921, pp. 435-524; C. Avery, 'Not quite Sansovino and not quite Vittoria: Andrea di Alessandri, called Il Bresciano, in *Sculpture Journal*, IX, 2003, pp. 46-61

£ 4,000-6,000 € 4,550-6,800



658



659

ITALIAN, CIRCA 1700

Corpus Christi

bronze, on a Perspex cross
with a bronze plaque inscribed: *INRI*
Corpus: 73cm., 28³/₄in.
cross: 103.5cm., 40³/₄in.

This crucifix, with its expressive face and billowing perizonium, is reminiscent of the work by Alessandro Algardi (1598-1654), and was probably executed by a follower. A design for a crucifix in Montagu's catalogue (*op. cit.* no. 92) is particularly close to the present corpus.

RELATED LITERATURE

J. Montagu (ed.) *Algardi, L'altra faccia del barocco*, exh. cat., Palazzo delle Esposizioni, Rome, 1999

W £ 6,000-8,000 € 6,800-9,100

659



660

660

ITALIAN, VENICE, 17TH CENTURY

Set of Four Pricket Candlesticks

gilt bronze

two with crosses and two with a saint and a crucifix

the smallest: 32.5cm., 12³/₄in.

the largest: 34.5cm., 13⁵/₈in.

These fine candlesticks are typical of Venetian utilitarian metalwork from the 16th through to the 17th centuries. In form and style they relate to a category of metalwork known as *Veneto Saracenic* ware and find a fitting comparison in the service with a salver, ewer and eight candlesticks sold in these rooms of 3 December 2014, lot 69 (£122,500 aggregate). For a full discussion on *Veneto Saracenic* ware refer to the succeeding lot.

£ 20,000-30,000 € 22,600-33,800



661

661

VENETIAN EMPIRE, 16TH CENTURY

Serving bowl

inscribed with the arms of the Pozzo family of Verona
gilt bronze with applied silver, the lion mask handles later
20cm., 7⁷/₈in.; 37cm., 14⁵/₈in. diameter

This impressive, large, and finely engraved bronze serving bowl was made in Venice or her Empire between circa 1550 and 1600. It relates closely to a category of metalwork traditionally known as *Veneto-Saracenic* ware, which is characterised by the technique of inlaying precious silver, gold or black compound onto brass within intricate and all-consuming decorative schemes of arabesques and other abstract motifs. Initially made in the Levant and Persia and subsequently thought to have been manufactured in Northern Italy, this type of metalwork was much sought-after in Europe during the 15th and 16th centuries. The fashion for these exotic objects is believed to have been introduced to the Occident through the vibrant trading centre of Renaissance Venice, with her strong links to the Mamluk Sultanate and the Ottoman Empire, and is recorded in numerous contemporary accounts, including the writings of Benvenuto Cellini.

Sylvia Auld, in her canonical work on the subject, *Renaissance Venice, Islam and Mahmud the Kurd*, has organised the metalwork into three

principal categories. The first includes objects dating from the last decades of the Mamluk Sultanate, circa 1450-1517, and is characterised by decoration in the form of geometric interlace, the use of European object shapes and the absence of inscriptions. The second group was probably made for export to Europe by Iranian or Turkish masters and is recognisable through the use of silver wire inlays which expand across the surface in a 'curvilinear network of medallions and scrolls' (Contadini, *op. cit.*, p. 312). The third group constitutes European imitations, possibly made by Muslim craftsmen living in Venice, but probably the work of Venetian masters creating free interpretations in a fashionable Eastern style. These European wares use the same inlay technique and a similar decorative vocabulary of arabesques and interlace, but are distinct in the way the decoration is laid out: compartmentalised within definite borders as opposed to stretching out seemingly infinitely.

The present bowl relates to the so-called Veneto-Saracenic tradition in covering all visible surfaces in beautifully incised and intricate decorative motifs. However, as with the majority of such metalwork made in Venice from the middle of the 16th century, the present bowl is made of bronze with applied silver decoration. This use of silver decoration is directly inspired by the Islamic technique of silver inlay. The two tiers of garlands which wrap around the belly of the bowl find a close comparison in those adorning a brass charger inlaid with silver in the Courtauld

Gallery (inv. no. O.1966.GP.202), which Auld has categorised as falling into her third group. Note, in particular, the same crossed silver bindings which appear on the garlands at regular intervals. In terms of the grotesque and foliate decoration, which surpland the predominant arabesques in the Islamic metalwares, the present bowl finds strong comparisons in the service with a salver, ewer and eight candlesticks sold in these rooms of 3 December 2014, lot 69 (£122,500 aggregate). The present bowl displays particularly fine engraving and carefully considered details, such as the subtle silver daisies which articulate the undulating scalloped decoration between the bands of garlands.

RELATED LITERATURE

S. Melikian-Chirvani, *Islamic Metalwork from the Iranian World. 8-18th Centuries*, exh. cat. Victoria and Albert Museum, 1982; J. W. Allan, *Metalwork of the Islamic World: The Aron Collection*, London, 1986; S. Auld, *Renaissance Venice, Islam and Mahmud the Kurd: A metalworking enigma*, London, 2004, pp. 7-9, 54-70, 215-267, 288-301; A. Contadini, 'Middle-Eastern objects,' M. Ajmar-Wollheim and F. Dennis, *At Home in Renaissance Italy*, exh. cat. Victoria and Albert Museum, London, 2006, pp. 308-321; J. Warren, *The Wallace Collection: Catalogue of Italian Sculpture*, vol. i, London, 2016, pp. 318-321, no. 66

£ 30,000-50,000 € 33,800-56,500

**CIRCLE OF CRISTOFORO SOLARI
(CIRCA 1460-1527)
NORTHERN ITALIAN, LOMBARDY,
FIRST THIRD 16TH CENTURY**

Head of Christ

marble, on a modern wood column

head: 41cm., 16 $\frac{1}{2}$ in.

column: 120.5 cm, 47 $\frac{1}{2}$ in.

This remarkable, expressive, head of Christ, with furrowed brow, opened mouth and intense stare, is imbued with profound pathos. Stylistically it relates to North Italian sculpture from the early 16th century, specifically works by the Milanese-born sculptor Cristoforo Solari, known as il Gobbo (circa 1468/70-1524). The thick locks of hair which trail down the broad neck recall Solari's monumental figures of *Adam* and *Job* (or *Lazarus*) both in the Museo del Duomo in Milan. Solari produced several works with bearded men with similarly broad faces and expressive features, note also the head of a Roman Emperor from his *Saint Catherine of Alexandria* in the Metropolitan Museum of Art (inv. no. 2012.328). The thick hair with prominently delineated locks and open mouthed facial expression may also owe a debt to Tullio Lombardo (circa 1455-1532), who was principally active in Venice and was heavily influenced by Roman portrait sculpture. Compare the expression of the present figure with those of the attendants from Tullio's relief with the *Miracle of the Miser's Heart* in the Santo, Padua, circa 1520-1525. The subtle cloth border around the present figure's chemise is particularly delicately carved.

RELATED LITERATURE

A. Markham Schulz, 'Cristoforo Solari at Venice: Facts and Suppositions', *Prospettiva*, liii-lvi, 1988-1989, pp. 309-316; A. Luchs, 'Two Hercules Sculptures by Cristoforo Solari', *Burlington Magazine*, cxxxix, December, 2007, pp. 844-846; M. Ceriana, 'Tullio Lombardo, Sculptor and Architecto', in A. Luchs, *Tullio Lombardo and Venetian High Renaissance Sculpture*, National Gallery of Art, Washington, New Haven and London, 2009, pp. 34-35, fig. 8; A. E. Werdehausen, et al. "Solari (i)." *Grove Art Online. Oxford Art Online*, Oxford University Press, accessed March 21, 2017, <http://www.oxfordartonline.com/subscriber/article/grove/art/T079583pg5>.

W £ 40,000-60,000 € 45,100-68,000







663



664

663

**AFTER A MODEL BY
GIAMBOLOGNA (1529-1608)
ITALIAN, FLORENCE, 17TH
CENTURY**

Nessus and Deianira

bronze, on an ebonised and gilt wood base
bronze: 42cm., 16½in.
base: 11.5cm., 4½in.

Modelled in 1575-1576, Giambologna's *Nessus and Deianeira* proved to be one of Giambologna's most popular compositions. Deianeira, Hercules' wife, was seized by the Centaur Nessus while crossing a river and rescued by her hero-husband, who slew the Centaur. Greek myth tells of the poignant consequences of the event, in which Deianeira used Nessus' blood as a love potion on her unfaithful husband, unaware that the poison within would destroy his mortal form. Giambologna created at least three signed bronze versions of the model, indicating the high esteem in which it was held by both the artist and his patrons.

RELATED LITERATURE

C. Avery, *Giambologna. The Complete Sculpture*, Oxford, 1987, pp. 144-145

£ 10,000-15,000 € 11,300-16,900

664

**ATTRIBUTED TO THE WORKSHOP
OF NICOLÒ ROCCATAGLIATA
(CIRCA 1560-1629) AND SEBASTIAN
NICOLINI (ACTIVE UNTIL AFTER
1636)
ITALIAN, VENICE, EARLY 17TH
CENTURY**

Venus and Cupid

bronze, on a later bronze base with satyrs and dragons
figure: 43cm., 17in.
base: 10cm., 4in.

PROVENANCE

Karl-Anton Herschel;
his sale, Sotheby's London, 7 July 1988, lot 65;
private collection;
its sale; Sotheby's New York, 24 January 2008,
lot 145

See catalogue note and related literature online at
sothebys.com

£ 8,000-12,000 € 9,100-13,600

665

**AFTER A MODEL BY
GIAMBOLOGNA (1529-1608)
ITALIAN, PROBABLY 19TH
CENTURY**

Hercules and the Hydra

bronze, on a black marble base
bronze: 42cm., 16½in.
base: 4.5 by 22cm., 1¾ by 8⅝in.

£ 6,000-8,000 € 6,800-9,100





ITALIAN, LOMBARDY, CIRCA 1470-1490 AND LATER

Female Saint

white marble, on a yellow marble base, the head probably later

the base inscribed faintly: *AMADEO 1522*

figure: 122cm., 48in.

base: 10cm., 4in.

This graceful figure of a female saint exhibits the characteristics of Lombard sculpture from the second half of the 15th century. The drapery in the 'cartaceous' style, which is reminiscent of crumpled paper, is distinctive of this period in Northern Italian Renaissance sculpture, and is particularly associated with Antonio Mantegazza (d. 1495) who, along with his brother, Cristoforo (d. circa 1481), collaborated with Amadeo (circa 1447-1522) on the sculptural scheme for the Certosa di Pavia. Observe the mantle which flows from the clasp at the chest down to the hips and envelops the legs in a storm of card-like folds, through which a subtle *contrapposto* emerges as the left knee projects forward. This drapery scheme, together with the pose, finds a strong parallel in the *Apostles* from the facade of the Certosa di Pavia (see those illustrated by Fadda, *op. cit.*, figs. 94-95, 97). Note also the similar thin feet, splayed apart, with raised heels. It has long been held that Amadeo adopted the 'cartaceous' style following his interactions with the Mantegazza brothers. However, the style was also employed by another of his collaborators, with whom he worked more closely, Giovanni Antonio Piatti (fl. 1473-1479/80). In the present marble, the execution of the chemise underneath the mantle, belted at the chest, with tight striated folds, bunched above the belt, is very close to the *Annunciata* from the Fondazione Cavallini Sgarbi, published by Sgarbi as by Piatti or Antonio Mantegazza (*op. cit.*, pp. 160-161). The large scale of the present figure, combined with the dynamic pose and active drapery, ensures an extraordinary sense of presence. The head, however, whilst finely carved, is probably a replacement (a fracture is visible at the neck), and compares with that of the Angel of the Annunciation by Alceo Dossena (1878-1936) in the collections of the University of Pittsburg (inv. no. 2016.2.2).

RELATED LITERATURE

E. Fadda, 'Ancora sui Mantegazza', *Nuovi studi: rivista di arte antica e moderna*, vol. ii, 1997, pp. 63-77; V. Sgarbi, *La scultura al tempo di Andrea Mantegna tra classicismo e naturalismo*, Milan, 2006, pp. 160-161

W £ 25,000-30,000 € 28,200-33,800





667

□ 667

**AFTER A MODEL BY GIOVANNI BONAZZA (1654-1737)
NORTHERN ITALIAN, PROBABLY
19TH CENTURY**

**Relief with the Adoration of the
Shepherds**

terracotta, in an ebonised and gilt wood frame,
and on a wood base

inscribed: *IN* to an angel's banner
relief: 40 by 137cm., 15¾ by 54⅞in.
frame: 71 by 158cm., 20 by 62¼in.

The present composition follows the marble
relief depicting the *Adoration of the Shepherds*
by Giovanni Bonazza and his sons, dated 1730,
in the church of Santi Giovanni e Paolo in Venice.
Two other copies in terracotta are known, one in
the Gallerie dell'Accademia, Venice, and another
in the Chrysler Museum of Art, Norfolk, Virginia.
It is possible that these were created for an
international Grand Tour audience.

RELATED LITERATURE

A. Bacchi (ed.), *La Scultura a Venezia da
Sansovino a Canova*, Milan, 2000, fig. 269

W £ 4,000-6,000 € 4,550-6,800

□ 668

**ITALIAN, PROBABLY FLORENCE,
18TH CENTURY**

Pair of Dancing Women

bronze, on onyx alabaster and white alabaster
bases

figures: 16.5cm., 6½in.
bases: 8.5cm., 3⅜in.

£ 1,200-1,800 € 1,400-2,050

□ 669

ITALIAN, 17TH CENTURY

Mortar and pestle

bronze

the pestle probably associated
mortar: 13.5cm., 5¼in.; 19cm., 7½in., diameter
pestle: 22cm., 8⅝in.

£ 600-800 € 700-950

□ 670

ITALIAN, 19TH CENTURY

Traveller with a sword

bearing an illegible signature
bronze, dark brown patina
39cm., 15⅜in.

£ 1,000-1,500 € 1,150-1,700

□ 671

**PROBABLY FRENCH, LATE 18TH/
EARLY 19TH CENTURY**

Hercules and Omphale

bronze, on gilt bronze and marble bases
figures: 18cm., 7⅞in. each
bases: 10.5cm., 4⅛in.

£ 1,200-1,800 € 1,400-2,050

□ 672

**CIRCLE OF GIROLAMO CAMPAGNA
(1549- AFTER 1617)
ITALIAN, VENICE, CIRCA 1600**

Apollo and Mercury

bronze, on ebonised wood bases

Apollo: 24cm., 9½in.
Mercury: 25.5cm., 10in.
bases: 9cm., 3½in.

RELATED LITERATURE

V. Krahn, *Bronzetti Veneziani: Die venezianischen
Kleinbronzen der Renaissance aus dem Bode-
Museum Berlin*, Berlin, 2003, pp. 144-151, nos.
36 and 37

£ 2,000-3,000 € 2,300-3,400

□ 673

**ITALIAN, PROBABLY 19TH
CENTURY
IN RENAISSANCE STYLE**

Head of a Saint

wood, with remnants of polychromy
36cm., 14⅛in.

£ 800-1,200 € 950-1,400



668



669



670



671



672



673

□ 674

ATTRIBUTED TO ALCEO DOSSENA
(1878–1937)
ITALIAN, 19TH CENTURY

Saint John the Baptist

yellow sandstone, on a later wood base
figure: 63.5cm., 25in.
base: 20cm., 7⁷/₈in.

£ 3,000-5,000 € 3,400-5,700

□ 675

AFTER MODELS BY PIETRO TACCA
(1577-1640)
ITALIAN, 17TH CENTURY

Pair of Andirons with Slaves

bronze, on wrought iron bases and metal stands
71 by 56.5cm., 28 by 21⁵/₈in. and 68 by 56.5cm.,
6³/₄ by 21⁵/₈in.

The present models are based on the slave
figures surrounding the base of the monument
for Ferdinand I of Tuscany in Livorno, conceived
circa 1620-1623.

£ 5,000-7,000 € 5,700-7,900



674



675

□ 676

**AFTER A MODEL BY GUGLIELMO DELLA PORTA (1515-1577)
ITALIAN, 19TH CENTURY**

Bust of Paolo Farnese III

bronze, on an associated bronze socle and a modern wood base
inscribed: *PAOLO / III / FARNESE*
bust: 25cm., 9⁷/₈in.
socle: 6cm., 5³/₈in.
base: 6.5 cm., 2¹/₂in.

A version of the bust in marble, dated 1546, is in the Museum Capodimonte in Naples. Further examples in bronze include one illustrated and described in Gramberg (*op. cit.* p. 161), and a version in the National Museum of Warsaw (acc. no. 126478). The model relates to the tomb of Paul III by della Porta in St Peter's Basilica, Rome.

RELATED LITERATURE

W. Gramberg, 'Die Hamburger Bronzestatue Paul III. Farnese von Guglielmo della Porta', in *Festschrift für Erich Meyer zum 60. Geburtstage*, Hamburg, 1957, pp. 160-172

£ 3,000-5,000 € 3,400-5,700



□ 677

**ITALIAN, FLORENCE, 19TH CENTURY
AFTER THE ANTIQUE**

Drunken Silenus

bronze, on an ebonised and gilt wood base
bronze: 51cm., 20in.
base: 18cm., 7¹/₈in.

The present bronze is a copy after the model of a Lamp-bearing Silenus, found in Herculaneum (National Archaeological Museum Naples, inv. no. 72199). The drunken man is shown precariously keeping his balance. The original probably served as an oil lamp at a banqueting table.

RELATED LITERATURE

B. Maiuri, *The National Museum, Naples*, Naples, 1959, p. 63; S. De Caro, *The National Archaeological Museum of Naples*, Naples, 1996, p. 243

£ 3,000-5,000 € 3,400-5,700





678



678



679

□ 678

**CIRCLE OF CLAUDIO FRANCESCO
BEAUMONT**

Couples in a pastoral landscape

a pair, both oil on canvas, unlined
each: 46.4 x 36.2 cm.; 18¼ x 14¼ in.
(2)

£ 2,000-3,000 € 2,300-3,400

□ 679

**FOLLOWER OF ALESSANDRO
MAGNASCO**

A philosopher in his study

oil on canvas
42.8 x 32.8 cm.; 16⅞ x 12⅞ in.

PROVENANCE

Joachim Carvallo (1869–1936), Château de
Villandry (as Goya).

£ 2,000-3,000 € 2,300-3,400

□ 680

CIRCLE OF GIACOMO FAVRETTO

Italian, 1849 - 1887

Girl in Pink Dress

bears signature lower right
oil on panel
40 by 32cm., 15¾ by 12½in.

£ 800-1,200 € 950-1,400



680



681



681

681

FRANS VERVLOET

Mechelen 1795 - 1872 Venice

Venice, a view of the Piazzetta looking south from Piazza San Marco;

Venice, a view of the Palazzo Ducale looking east down the Riva degli Schiavoni

the former signed and dated at the foot of the steps beneath the flag: *f. vervloet napoli 1830*
the latter signed and dated lower right: *F vervloet venedig / 18[?]9*

a pair; the former oil on paper, laid on board
the latter oil on paper, laid on canvas
the former: 30.5 x 40.5 cm.; 12 x 15⁷/₈ in.
the latter: 30 x 42 cm.; 11⁷/₈ x 16¹/₂ in.
(2)

£ 25,000-35,000 € 28,200-39,400

682

CIRCLE OF IPPOLITO CAFFI

Venice, a view of the Molo looking west with the Palazzo Ducale, the Biblioteca and Santa Maria della Salute in the distance;
Venice, a view of the Zattere

a pair, both oil on canvas
each: 61 x 87 cm.; 24 x 34¹/₄ in.
(2)

£ 15,000-20,000 € 16,900-22,600



682



682

□ 683

A PAIR OF ITALIAN CARVED AND
PAINTED BLACKAMOORS IN 18TH
CENTURY STYLE,
CIRCA 1870

each holding a tazza, on a carved plinth base
216cm. high, 70cm. wide; 7ft. 1in., 2ft. 3½in.

W £ 5,000-8,000 € 5,700-9,100



683



684

□ 684

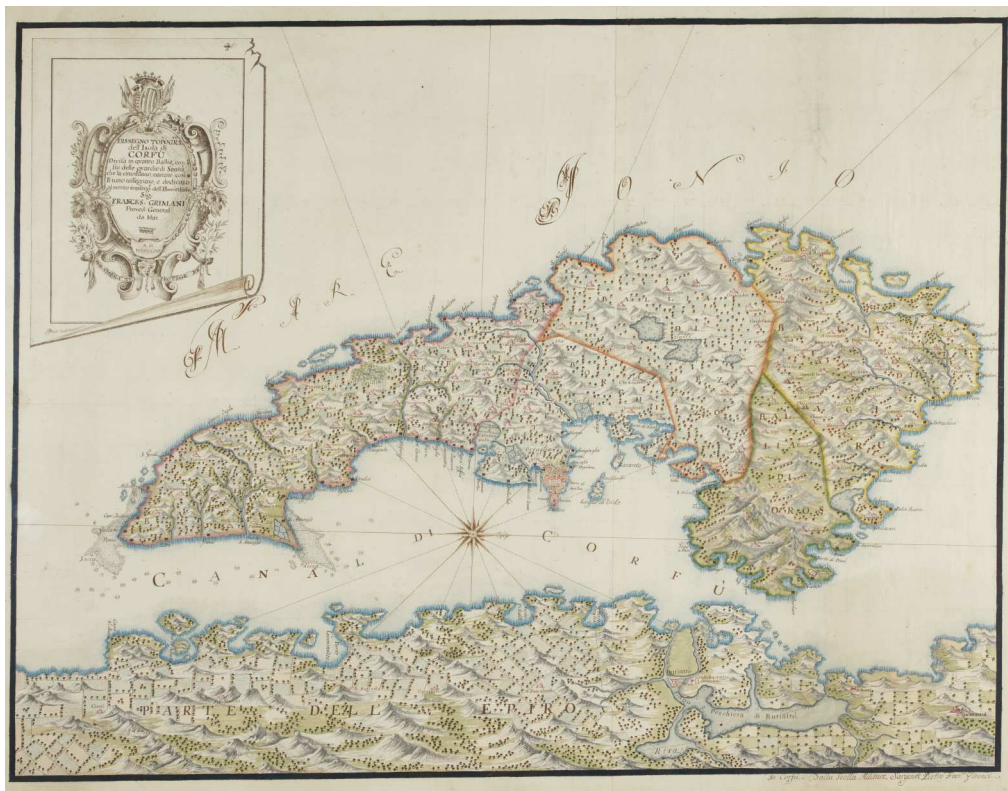
ITALIAN, VENICE, PROBABLY 18TH
CENTURY

Pair of Blackamoors

polychromed wood
77cm., 30¼in. each

W £ 5,000-8,000 € 5,700-9,100





687

□ 685

HONSTEIN, GIOVANNI DE

Pianta geografica del porto di Govin. *Gouvia*, 1758, 460 x 700mm, MANUSCRIPT MAP OF GOUVIA, CORFU, ink and watercolour, with an inset coastal profile and fortification plan, framed and glazed, not examined out of frame

Following the siege of Corfu, Gouvia was fortified by the Venetians and became an area of considerable strategic importance in the area.

see SOTHEBYS.COM for images of this lot

£ 300-400 € 350-500

□ 686

CORONELLI, VINCENZO MARIA

Knin assediata e reso sotto il Dominio Veneto li 11 Settebr. 1688... [c.1690], engraved area size 363 x 530mm., engraved map, mounted, framed and glazed, not examined out of frame, *staining*

see SOTHEBYS.COM for images of this lot

£ 200-300 € 250-350

□ 687

GIRONCI, PIETRO FRANCESCO

Disegno topografico dell'Isola di Corfù. *Corfu: "dalla Scolla Militare"*, 1758, 585 x 770mm., MANUSCRIPT MAP OF CORFU in ink and watercolours, framed and glazed, not examined out of frame

A RARE AND HIGHLY ATTRACTIVE MAP OF CORFU.

£ 2,000-3,000 € 2,300-3,400

□ 688

CONPAGNONI, FRANCESCO

Parte del territorio di trav e di Spalatro con li suoi confini. [*?Venice, second half of the eighteenth century*], 370 x 510mm., MANUSCRIPT MAP OF SPLIT AND ENVIRONS, in pen and ink, framed and glazed, not examined out of frame

A decorative map of the Dalmatian coast.

see SOTHEBYS.COM for images of this lot

£ 200-300 € 250-350

□ 689

LEONE, PALLAVICINO

Descrizione del territorio bresciano. [1597, or later], 1370 x 835mm., large engraved map on 6 sheets joined, hand-coloured, decorative manuscript border, framed and glazed, not examined out of frame, *laid-down with restoration, stained with loss of engraved surface*

LITERATURE

cf. Imago Mundi 3, *Maps in Italian Atlases of the Sixteenth Century*, 147-148

£ 2,000-3,000 € 2,300-3,400

□ 690

CORONELLI, VINCENZO MARIA

Territorio bresciano. [?Venice, c.1690], 750 x 470mm., engraved map on two sheets joined, coloured by hand with marginal decoration, framed and glazed, not examined out of frame

£ 1,000-1,500 € 1,150-1,700

□ 691

DERNIS [DRNIŠ]

Castello di Dervis [Drniš], quale vorrebbe si ridotto à dinoto parere del S:M: di Battag^{ra} Rosini, Relativam^{te} a di lui Scritta 16 7bre [September] 1756 dà Knin. [1756, or after], 500 x 703mm., manuscript map in ink and watercolours within ruled border, framed and glazed, not examined out of framed, *stained*

see SOTHEBYS.COM for images of this lot

£ 200-300 € 250-350



689



690



692

□ 692

**AN ITALIAN ROCOCO CARVED
GILTWOOD MIRROR, VENICE,
CIRCA 1760**

the rectangular plate surrounded by c-scrolls and foliage; *restorations, losses*

64cm. high, 43cm. wide; 2ft. 1in., 1ft. 5in.

W £ 800-1,200 € 950-1,400

□ 693

**AN ITALIAN ROCOCO
POLYCHROME PAINTED AND
PARCEL-GILT MIRROR, VENICE,
MID-18TH CENTURY**

the rectangular plate within a moulded frame and pierced cresting, the whole carved with floral sprays, foliage and cartouches

97cm. high, 70cm. wide; 3ft. 2in., 2ft. 3½in.

W £ 1,000-1,500 € 1,150-1,700



693

□ 694

**A PAIR OF ITALIAN ROCOCO
CARVED WALNUT AND CANED
ARMCHAIRS, VENICE,
MID-18TH CENTURY**

the backs with carved and pierced top rails and pierced splats, the scrolled arms and caned seats on cartouche carved cabriole legs

W £ 2,000-3,000 € 2,300-3,400



694



695



697



699



696



698

□ 695

AN ITALIAN CARVED, PAINTED AND PARCEL-GILT WOODEN FRAME

POSSIBLY 18TH CENTURY

with gadrooned border; now adapted as a mirror, with a painted inscription *CONCEPTIO TUA/ DEI GENITRIX VIRGO/ GAUDIUM ANUNTIAVIT/ UNIVERSO MUNDO*
112cm. high, 130cm. wide; 3ft. 8in., 4ft. 3¼in.

W £ 1,200-1,800 € 1,400-2,050

□ 696

A SET OF FOUR ITALIAN PROVINCIAL CARVED WALNUT ARMCHAIRS, VENICE, CIRCA 1760

with later rush seats

PROVENANCE

Semenzato, Venezia, 9 December 1979, lot 553.

W £ 1,200-1,800 € 1,400-2,050

□ 697

AN ITALIAN CARVED GILTWOOD AND PAINTED TORCHÈRE

formerly fitted for electricity
203cm. high, with base: 215cm. high; 6ft. 8in., 7ft. ¾in.

W £ 500-800 € 600-950

□ 698

A CHINESE FAMILLE-ROSE JAR AND COVER LATE QING DYNASTY

the ovoid body brightly enamelled around the exterior with a crested long-tailed bird perched on a prunus tree, all above leafy flowering peony and divided by four lines of calligraphy, the shallow domed cover surmounted by a lotus bud finial (2)

32 cm, 12½ in.

£ 600-800 € 700-950

□ 699

AN ITALIAN ROCOCO GILTWOOD MIRROR, PROBABLY VENICE, MID-18TH CENTURY

the rectangular plate within a moulded frame carved with floral sprays and foliage
87.5cm high, 70cm. wide; 2ft. 10¾in., 2ft. 3½in.

W £ 1,000-1,500 € 1,150-1,700



700

□ 700

**A SET OF SIX ENGLISH
MAHOGANY DINING CHAIRS,
19TH CENTURY**

W £ 600-800 € 700-950

□ 701

**A NORTH ITALIAN PROVINCIAL
CARVED WALNUT COMMODE,
PROBABLY VENETO,
18TH CENTURY AND LATER**

the rectangular top above four drawers carved with scrolling foliage and flowers
94cm. high, 115cm. wide, 53cm. deep; 3ft. 1in., 3ft. 9¾in., 1ft. 9in.

W £ 1,000-1,500 € 1,150-1,700



701

□ 702

**AN ITALIAN NEOCLASSICAL
BUREAU, VENETO,
EARLY 19TH CENTURY**

the rectangular top above five drawers, on square tapering legs
81cm. high, 190cm. wide, 103.5cm. deep; 2ft. 8in., 6ft. 3in., 3ft. 5in.

W £ 1,500-2,500 € 1,700-2,850



702



703



705



706



704



707

□ 703

A SMALL NORTH ITALIAN WALNUT COMMODE, 18TH CENTURY

on later feet
89cm. high, 106cm. wide, 53cm. deep; 2ft. 11in., 3ft. 5¾in., 1ft. 9in.

PROVENANCE

Semenzato Venezia, *Gli Arredi dell'Abbazia di San Gregorio*, 28 November 2002, lot 299.

W £ 500-800 € 600-950

□ 704

AN ITALIAN WALNUT AND BURR WALNUT, MAHOGANY AND FRUITWOOD INLAID COMMODE, VENICE, SECOND HALF 18TH CENTURY

the moulded and book-matched panel top, above a leather writing slide and three drawers with two further long drawers, raised on short cabriole legs
81cm. high, 92cm. wide, 53cm. deep; 2ft. 8in., 3ft. ¼in., 1ft. 9in.

W £ 700-1,000 € 800-1,150

□ 705

AN ITALIAN EMPIRE STYLE MAHOGANY CENTRE TABLE, CIRCA 1900

the circular top above four turned circular supports joined by a shaped stretcher
80cm. high, 120cm. diameter; 2ft. 7½in., 3ft. 11¼in.

W £ 600-800 € 700-950

□ 706

A NORTH ITALIAN WALNUT COMMODE, PROBABLY VENICE, FIRST HALF 18TH CENTURY

the rectangular serpentine top above four drawers
93cm. high, 132cm. wide, 63cm. deep; 3ft. ¾in., 4ft. 4in., 2ft. ¾in.

W £ 1,000-1,500 € 1,150-1,700

□ 707

AN ITALIAN WALNUT GAMES TABLE, EMILIA, CIRCA 1800

the shaped rectangular top above a frieze drawer, raised on circular tapering legs
74cm. high, 79cm. wide, 78cm. deep; 2ft. 5in., 2ft. 7in., 2ft. 6¾in.

W £ 800-1,200 € 950-1,400

Sotheby's EST. 1744
Collectors gather here.



A Roman Marble Head of Ganymede,
circa 1st Century A.D.
Estimate £250,000–350,000

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Collectors gather here.

BERNARDO BELLOTTO
Venice, the Grand Canal looking
north from the Rialto bridge
Estimate £2,000,000–3,000,000



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London 6 December 2017

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Sotheby's EST.
1744

Collectors gather here.

WORKSHOP OF GIOVANNI DELLA ROBBIA
Italian, Florence, circa 1520
The Infant Saint John the Baptist
Estimate £18,000–25,000



Old Master Sculpture & Works Of Art
Auction London 5 December 2017

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Sotheby's EST. 1744

Collectors gather here.



A replica set of the British
Crown Jewels, circa 1950.
Estimate £5,000–7,000

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

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE	FIRST NAME	LAST NAME
COMPANY NAME		
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Please indicate how you would like to receive your invoices: Email Post/Mail

Telephone number during the sale (telephone bids only) _____

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

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

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

NAME AND ADDRESS _____

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

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

SIGNATURE _____

PRINT NAME _____ DATE _____

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

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General

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

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

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

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

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

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

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

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

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

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

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

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

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

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Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

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

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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.

o 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 re-exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

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

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

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

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

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

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

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

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

5. EXPORTS FROM THE EUROPEAN UNION

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

Property with no VAT symbol (see paragraph 1)

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

Property with a † symbol

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

Property with a ‡ or a Ω symbol

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

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

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

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject

to Temporary Admission and is shipped as described above.

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

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

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

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

CONDITIONS OF BUSINESS FOR BUYERS

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.

[House Sales: Replacement Condition 7(c)]

(c) The Buyer is obliged to arrange collection of purchased lots within the time stipulated in the special information or guide to Buying at Auction in the Sale Catalogue. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of: (i) collection or (ii) the expiry of the time specified above for collection. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.]

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

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

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

8. REMEDIES FOR NON-PAYMENT

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

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

(b) cancel the sale of the lot;

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

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that

or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

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

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

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

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

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

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

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty 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 transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE.MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded

£1 = €1.154

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

During the sale Sotheby's may provide a screen to show currency conversions

as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

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

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

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

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

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

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

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

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

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

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