



Sotheby's EST. 1744

19TH & 20TH  
CENTURY  
SCULPTURE

LONDON 13 DECEMBER 2017



FRONT COVER  
LOT 30 (DETAIL)

BACK COVER  
LOT 41 (DETAIL)

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LOT 70 (DETAIL)

OPPOSITE PAGE  
LOT 19

19TH & 20TH  
CENTURY  
SCULPTURE





# 19TH & 20TH CENTURY SCULPTURE

AUCTION IN LONDON  
13 DECEMBER 2017  
SALE L17232  
10.30 AM

## EXHIBITION

Saturday 9 December  
12 noon-5 pm

Sunday 10 December  
12 noon-5 pm

Monday 11 December  
9 am-4.30 pm

Tuesday 12 December  
9 am-4.30 pm

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LOT 20 (DETAIL)

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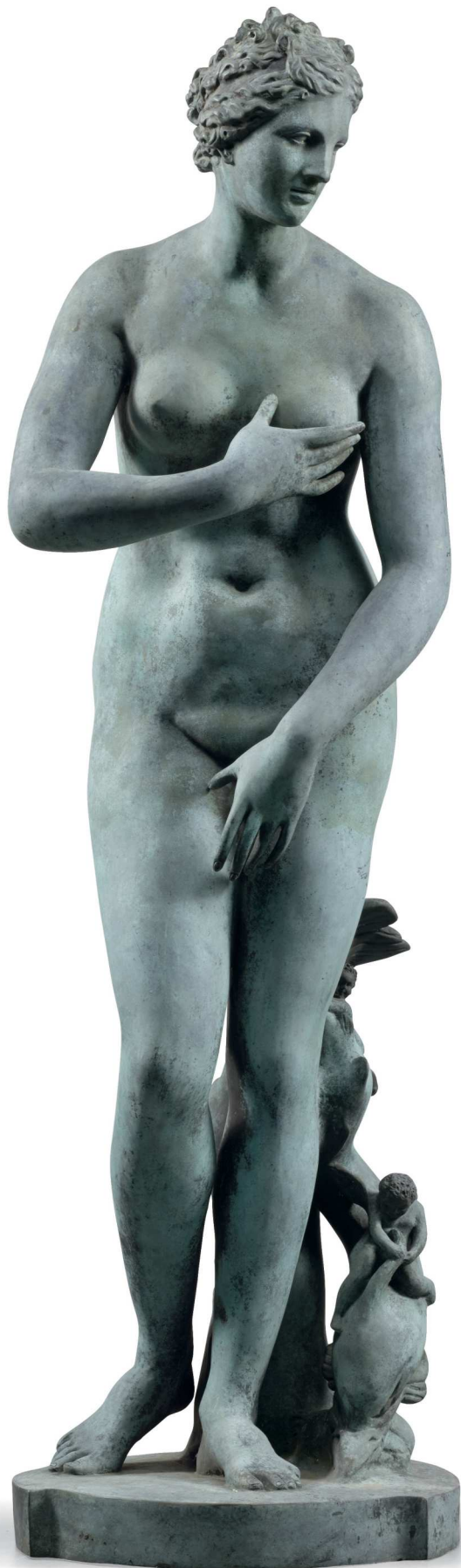
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1

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Italian, circa 1900  
After the Antique

VENUS DE' MEDICI

bronze  
160cm., 63in.

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

W £ 7,000-10,000 € 7,900-11,300

2

---

Italian, 19th century  
In Antique Style

TORSO OF A ROMAN GENERAL

marble, on a modern metal stand  
torso: 65cm., 25<sup>5</sup>/<sub>16</sub>in.  
overall: 70cm., 27<sup>1</sup>/<sub>2</sub>in.

W £ 12,000-18,000 € 13,600-20,300

3

---

Italian, 19th century  
After the Antique

BUST OF THE DIANA OF VERSAILLES

white marble  
81cm., 32in.

W £ 8,000-12,000 € 9,100-13,600



2



3



4

4

Henri Emile Allouard, After a Model by  
Michelangelo Buonarroti (1475-1564)

French, 1844 - 1929

PIËTA

signed: *copie par H. Allouard* and inscribed with Michelangelo's  
signature

white marble  
71 by 66cm., 28 by 26in.

**PROVENANCE**

Sotheby's London, 11 November 2008, lot 8

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

W £ 8,000-12,000 € 9,100-13,600



5

5

After a model by Christophe-Gabriel Allegrain  
(1710-1795)

French, 19th century

BAIGNEUSE (VENUS AFTER THE BATH)

signed: *ALLEGRAIN*

white marble  
87cm., 34¼in.

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

W £ 8,000-12,000 € 9,100-13,600

Romanelli Studio, Florence, early 20th  
century  
After Gian Lorenzo Bernini (1598-1680)

APOLLO AND DAPHNE  
signed: *Filie Romanelli / Firenze*

white marble  
101cm., 39<sup>3</sup>/<sub>4</sub>in.

**RELATED LITERATURE**

C. Avery, *Bernini: Genius of the Baroque*, London, 1997,  
pp. 55-56

W £ 15,000-20,000 € 16,900-22,600



Barbedienne Foundry  
French, second half 19th century  
After Lorenzo Ghiberti (1378-1455)

THE GATES OF PARADISE

inscribed: *F. BARBEDIENNE*

bronze, dark brown patina, on a wood core  
275 by 188cm., 108¼ by 74in. overall

These imposing copies of Lorenzo Ghiberti's celebrated Baptistery Doors retain much of the original's astonishing naturalism and virtuosity. Wealthy collectors in the 19th century created a demand for reproductions of the Renaissance portal, resulting in the prestigious Barbedienne Foundry producing large-scale bronze reductions of the doors between 1855 and 1911. The sale of the present, very rare, example follows that of another pair at Hotel Drouot, Paris, on 12 March 2014, which achieved a price of €337,500.

Collectively comprising one of the most celebrated artworks of *Quattrocento* Florence, Lorenzo Ghiberti's reliefs adorning the gates to the Florence Baptistery assured the artist's reputation into posterity. Ghiberti ably showcased his diversity of talents: as a painter through his reliefs' compositional complexity, as a goldsmith through their precise detail, and as a sculptor through their wondrous interaction with light and shade.

After being declared victor of the competition for the Baptistery's north doors held by the Arte di Calimala in 1401 alongside Brunelleschi, Ghiberti would complete the commission without his rival, leaving him with a free hand to express his own classicising style. The success of the resulting panels prompted his patrons to commission a second set of doors in 1425, consisting of ten Old Testament panels - destined for the Baptistery's east side - from which the present work is taken.

The present cast dates from a period of renewed acclaim for Ghiberti's reliefs. When the Pre-Raphaelites formed in the 1840s, Ghiberti was among three sculptors added to the 'list of immortal thinkers and workers' by Dante Gabriel Rossetti. He was joined by the Greek sculptor Phidias and Michelangelo, responsible for immortalising Ghiberti's *Gates to Paradise*:

*"When Michelangelo the panels saw  
Amaz'd he stood; after long wonder thus  
The solemn silence broke: 'O Work divine!  
O door worthy of heaven!'"*

RELATED LITERATURE

L. Goldscheider, *Ghiberti*, London, 1949; G. Vasari, *The Lives of the Painters, Sculptors and Architects*, Vol. 1, London, 1996, pp. 289-307; F. Rionnet, *Les Bronzes Barbedienne: l'oeuvre d'une dynastie de fondeurs (1834-1954)*, Paris, 2016, p. 229, no. 169

W £ 50,000-70,000 € 56,500-79,000







8

8

Italian, circa 1900

LIONESSE AND HER CUBS

signed: *N. Loyd* [?]

Siena marble

43 by 45cm., 16 $\frac{7}{8}$  by 17 $\frac{3}{4}$ in.

W £ 6,000-8,000 € 6,800-9,100

9

Prosper Lecourtier

French, 1855 - 1925

LION

signed: *P. LECOURTIER*

white marble, on a red marble base

42 by 54cm., 16 $\frac{1}{2}$  by 21 $\frac{1}{4}$ in. overall

† W £ 10,000-15,000 € 11,300-16,900



9



## Charles-Henri-Joseph Cordier

French, 1827 - 1905

BUST OF SAÏD ABDALLAH DE LA TRIBU DE MAYAC (SAID ABDULLA OF THE DARFOUR PEOPLE)

signed: *C<sup>H</sup>. CORDIER*, and with a partially legible inscription on the back: [...] *Paris*

bronze, dark brown patina, on a yellow marble, red marble, and black marble socle  
bust: 42cm., 16½in.  
socle: 15cm., 5⅞in.

'A superb Sudanese turned up at the studio. Within a fortnight I did his bust and sent it to the Salon, feeling quite sure that it would be accepted. Just then the Revolution of 1848 burst out, and the jury was democratically elected. Trembling, I got up my nerve to send in the Sudanese bust anyway, and it was a revelation to the art world. Standing in front of it, Pradier said: "Who did this? Here is a fellow who will be a sculptor!" My teacher [François Rude], who was a member of the jury, stepped forward and said: "My student, Charles Cordier." Some people turned away but this did not interfere with success. Indeed I won an honourable mention.'

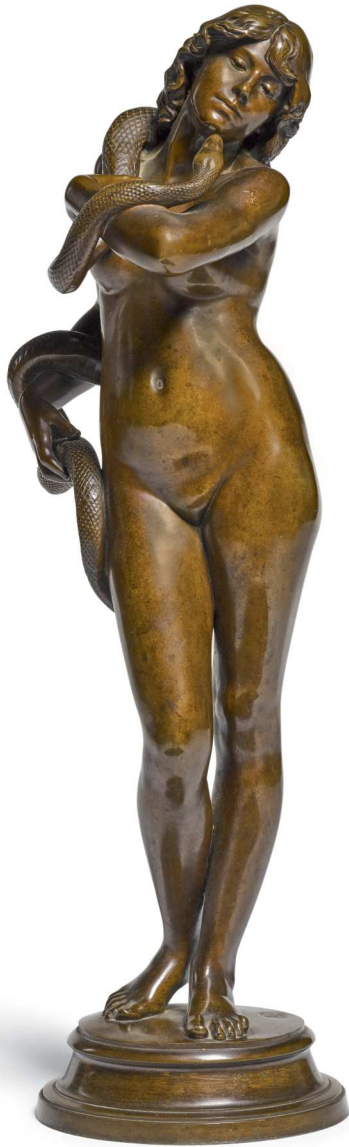
This was how Cordier remembered the creation of Said Abdallah's bust in his memoirs, from his very first exhibition at the Paris Salon of 1848. The vogue for Orientalist subjects was strong, and Cordier went on to create many popular busts and figures in this genre. He also took an interest in European subjects detailing national types and costumes. In 1851 Cordier was given the post of ethnographic sculptor to the Musée d'Histoire Naturelle, which he held for 15 years. During this time he made government sponsored tours of Algeria, Greece, and Egypt.

### RELATED LITERATURE

*Charles Cordier: l'autre et l'ailleurs*, exh. cat. Musée d'Orsay, Paris, 2004, pp. 15-21 and cat. nos. 470-521

W £ 20,000-30,000 € 22,600-33,800





11

11

**Jean Marie Antoine Idrac**

French, 1849 - 1884

SALAMMBÔ

signed: *A. Idrac* and stamped: *THIEBAUT F<sup>RES</sup> / PARIS / FUMIERE ET GAVIGNOTS<sup>RS</sup>*

bronze, mid-brown patina  
72.5cm., 28½in.

Idrac was trained by Falguière and exhibited at the Paris salon from 1877. The Salammbo was one of his defining models. A gilt-bronze cast sold of £40,000 (aggregate) in these rooms on 12 July 2017, lot 17.

**W £ 8,000-12,000 € 9,100-13,600**



12

12

**Raoul Charles Verlet**

French, 1857 - 1923

ORPHEUS

signed: *Raoul VERLET* and inscribed: *F. BARBEDIENNE. Fondeur. Paris*

bronze, mid-brown patina  
100cm., 39¾in.

**W £ 7,000-10,000 € 7,900-11,300**



13

13

**Jean-Jacques Pradier, called James**

Swiss, 1790-1852

FEMME AU CHAT (GIRL WITH A CAT)

signed: *.Pradier.*

bronze, dark red and mid-brown patina  
29cm., 11½in.

**RELATED LITERATURE**

*Statues de Chair, Sculptures de James Pradier (1790-1852)*, exh. cat., Musée d'art et d'histoire, Geneva and Musée du Luxembourg, Paris, 1985, p. 266, no. 74.; C. Lapaire, *James Pradier (1790-1852) et la sculpture française de la génération romantique: catalogue raisonné*, Zurich/Lausanne, 2010, pp. 413-414, no. 427

**£ 4,000-6,000 € 4,550-6,800**

## Raffaello Romanelli

Italian, 1856 - 1928

### ISAAC

signed: *Prof. R. Romanelli / Firenze*

white marble, on a veined green marble column

figure: 105cm., 41<sup>1</sup>/<sub>4</sub>in.

column: 82cm., 32<sup>1</sup>/<sub>4</sub>in.

Romanelli's mythological and allegorical compositions were highly prized by a cosmopolitan clientele, and he exhibited select models in Paris. In *Isaac's* artistic modesty and aversion to decadence, the artist's attention to detail becomes an essential quality, which endows the marble with a convincing authenticity. The figure's appearance is analogous to the male figure in Romanelli's *Rebecca and Isaac*, a version of which was sold at Sotheby's New York on 6 June 2014 (lot 102).

W £ 20,000-30,000 € 22,600-33,800





15

15

**François-Raoul Larche**

French, 1860 - 1912

LA BAIGNEUSE (A BATHER)

signed: *RAOUL LARCHE* and stamped: *SUSSE FRÈRES ÉDITEURS / PARIS* and with the Susse pastille

terracotta

45 by 80cm., 17¾ by 31½in.

£ 3,000-5,000 € 3,400-5,700

16

**Jean-Baptiste Carpeaux**

French, 1827 - 1875

EVE TENTÉE (EVE TEMPTED)

signed: *Carpeaux* and entitled: *EVE TENTÉE*

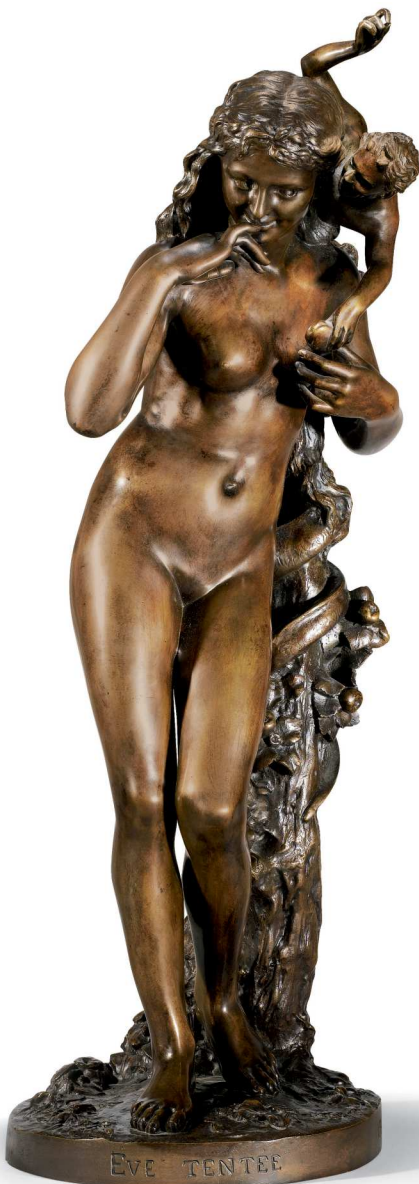
bronze, rich brown patina

69cm., 27½in.

**RELATED LITERATURE**

M. Poletti and A. Richarme, *Jean-Baptiste Carpeaux sculpteur: Catalogue raisonné de l'oeuvre édité*, Paris, 2003, p.82, no. SE 6

W £ 10,000-15,000 € 11,300-16,900



16



17

17

French, 19th century

LA VAGUE

ivory, on a gilt and silvered bronze base  
13 by 54cm., 5 $\frac{1}{8}$  by 21 $\frac{1}{4}$ in. overall

• £ 5,000-7,000 € 5,700-7,900

18

Jean-Baptiste Carpeaux

French, 1827 - 1875

POURQUOI NÂÎTRE ESCLAVE (WHY BORN A  
SLAVE)

signed and dated: *JB<sup>e</sup> Carpeaux 1875*, stamped:  
*PROPRIETE CARPEAUX* on the eagle cachet,  
and: *ATELIER & DEPOT / 74 RUE BOILEAU /*  
*AUTEUIL PARIS*, and entitled: *POURQUOI NAITRE*  
*ESCLAVE*

terracotta  
60cm., 23 $\frac{5}{8}$ in.

**RELATED LITERATURE**

M. Poletti and A. Richarme, *Jean-Baptiste Carpeaux sculpteur: Catalogue raisonné de l'oeuvre édité*, Paris, 2003, p.142, no. BU 39

£ 6,000-8,000 € 6,800-9,100



18

## Odoardo Tabacchi

Italian, 1831-1905

HYPATIA

signed: ODOARDO TABACCHI, dated: TORINO .1874. and entitled: HYPATIA

white marble  
193cm., 76in.

W £ 70,000-100,000 € 79,000-113,000



The rediscovery of Odoardo Tabacchi's *Hypatia* marks an important moment in the history of Italian 19th century sculpture. Undoubtedly one of Tabacchi's masterpieces, the *Hypatia* was presented at the National Exhibition of Fine Arts in Naples in 1877, where it captured the imagination of the editors of *L'Illustrazione Italiana*, who published an engraving of the marble in that same year (fig. 1); the *Hypatia* was subsequently exhibited in Paris (Panzetta, *op. cit.*).

Tabacchi's masterpiece is a poignant and emotive tribute to the brilliant female classical mathematician, astronomer, and philosopher, Hypatia of Alexandria (circa 350/370 - 415 AD), who was head of the Neoplatonic School of Alexandria. Relatively little has survived of Hypatia's work. However, she is understood to have written many collaborative works with her father Theon Alexandricus, and is credited with revising Ptolemy's *Almagest*. Hypatia died as a result of being caught in a feud between the Roman governor of Alexandria, Orestes, and Cyril, the zealous rabble-rousing Bishop of Alexandria. Regarding her as a Pagan confidant of Orestes, a Christian mob set upon the mathematician as she walked through the streets of the city. They dragged her to a church and stoned her to death with tiles, before flaying her, mutilating her body, and burning her limbs.

Tabacchi's marble captures the moment before Hypatia's agonising death. Tied to a post with a titular plaque inscribed with her name, Hypatia confronts her gruesome fate with shocked, open-mouthed expression, but intense, piercing, gaze. Stripped of her clothing and bound to a stake, Tabacchi's statue embodies the appalling indignity of the scholar's death. It is a reminder of the fate of intellectuals in history who have found themselves at odds with brutish ideology, and, viewed through a modern lense, is, perhaps, a symbol of the oppression of womankind, embodied in Hypatia, who was a rare example of a high ranking and renowned female public figure in antiquity.

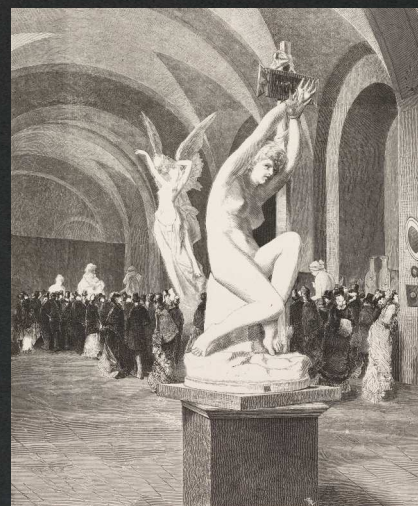


Fig. 1



PROPERTY OF A  
DISTINGUISHED  
PRIVATE  
COLLECTOR

LOTS 20-26



20

Attributed to Raffaello Monti  
Italian, 1818-1881

BUST OF A VEILED WOMAN

white marble, on a serpentine marble column  
bust: 64cm., 25 $\frac{1}{4}$ in.  
column: 114cm., 44 $\frac{7}{8}$ in.

**PROVENANCE**

Sotheby's London, 23 November 2010, lot 4

Another version of this model from the collection of the artist  
Gluck (Hannah Gluckstein) was sold at Christie's London on  
24th of February 2000 for £19,000.

W £ 15,000-20,000 € 16,900-22,600

21

Italian, 19th century  
After the Antique

CROUCHING VENUS

inscribed: *VENERE COLCA / MUSEO VATICANO ROMA*

white marble, on a green marble column  
figure: 87cm., 34 $\frac{1}{4}$ in.  
column: 112cm., 44 $\frac{1}{4}$ in.

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

‡ W £ 18,000-25,000 € 20,300-28,200



## Pasquale Romanelli

Italian, 1812 - 1887

### CLEOPATRA

signed: *Prof P. ROMANELLI / Firenze*

white marble, on a serpentine column

figure: 113cm., 44½in.

column: 89cm., 35in.

### PROVENANCE

Sotheby's London, 2 June 2010, lot 72

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

William Shakespeare (1564-1616), *Antony and Cleopatra*, Act II, Scene II

W £ 25,000-35,000 € 28,200-39,400





23

23

### Vincenzo Gemito

Italian, 1852 - 1929

IL FILOSOFO (THE PHILOSOPHER)

signed: *GEMITO* and stamped: *FONDERIA / GEMITO / NAPOLI*

bronze, dark and warm brown patina  
54cm., 21¼in.

#### PROVENANCE

Sotheby's London, 23 November 2010, lot 124

#### RELATED LITERATURE

*Temi di Vincenzo Gemito*, exh. cat. Palazzo Racani Arroni Spoleto, 1989, p. 124, no. 132; I. Wardropper & L. Licht, *Chiseled with a brush: Italian Sculpture 1860-1925 from the Gilgore Collections*, Chicago, 1994, p. 90, no. 20

£ 10,000-15,000 € 11,300-16,900



24

24

### Baron Charles-Arthur Bourgeois

French, 1838-1886

LE CHARMEUR DE SERPENT (THE SNAKE  
CHARMER)

signed: *ARTHUR BOURGEOIS. Sculpt.* and  
inscribed *L. MARCHAND édité*

bronze, light brown patina  
58cm., 22⅞in.

#### PROVENANCE

Sotheby's New York, 24 October 2012, lot 108

‡ W £ 6,000-8,000 € 6,800-9,100



25

### Alfred Boucher

French, 1850 - 1934

#### AU BUT (THE FINISHING LINE)

signed: *A BOUCHER* and stamped: *SIOT-DECAUVILLE FONDEUR PARIS* and: *911K*

bronze, dark brown patina  
69 by 101cm., 27 $\frac{1}{8}$  by 39 $\frac{3}{4}$ in.

#### PROVENANCE

Sotheby's London, 2 June 2010, lot 98

Boucher's *Au But* is one of his best-known models, and featured as the cover image of the 2000 exhibition at the Musée Paul Dubois – Alfred Boucher in Nogent-sur-Seine. It depicts three athletes in the last desperate moments of a race, each stretching a hand forward to touch the finishing line. Boucher exhibited the model for the first time at the Salon of 1886 and it proved an instant hit with critics and public alike. The sculpture was awarded a first class medal and the State purchased a life-size cast to be placed in the Jardin du Luxembourg. The impact of the sculpture is based on the powerful dynamism

of the athletes and their precarious balance on the base, as the entire group seems to thrust forward. Boucher's friend, the explorer Gabriel Bonvalot posed for the artist as he modelled the three energetic figures. Reductions of the life-size bronze were cast by Siot-Decauville in three sizes, of which this is the largest.

#### RELATED LITERATURE

J. Piette, *Alfred Boucher 1850-1934 "sculpteur – humaniste"*, exh. cat. Musée Paul Dubois – Alfred Boucher, Nogent-sur-Seine, 2000, no. 39a, p. 46

W £ 30,000-50,000 € 33,800-56,500



26

## Raffaello Romanelli

Italian, 1856 - 1928

### ACQUAIOLA (WATER CARRIER)

indistinctly signed: *Prof R...lli*

white marble, on a revolving green marble pedestal

figure: 122cm., 48in.

column: 82.5cm., 32½in.

### PROVENANCE

Sotheby's New York, 24 October 2012, lot 63

### LITERATURE

*A. Panzetta, Nuovo dizionario degli scultori italiani*, Turin, 2003, vol. II, 2003, p. 816, no. 1607

Raffaello Romanelli was from the second generation of a dynasty of Florentine sculptors active from the 1820s onward. The son of Pasquale Romanelli, he is considered one of the foremost Italian monumental sculptors of his generation. He studied under his father (a pupil of Lorenzo Bartolini) and August Rivalta at the *Accademia di Belle Arti* in Florence, moving to Rome briefly in 1880. During the 1890s he was commissioned for numerous funerary and public monuments in Florence, including those to Donatello (*Chiesa Medicea di San Lorenzo*) and Cellini on the Ponte Vecchio. International fame was secured by high profile commissions such as the Demidoff monument in Kiev and the General Martin monument in Caracas, as well as through his successive showings at the international exhibitions of the period. By the first decade of the twentieth century Raffaello had achieved a reputation in both the United States and Europe, and had garnered effusive praise in the international press, with the *The Anglo-American Gazette* calling him "Italy's greatest living sculptor," in 1908 and the *San Francisco Examiner* contending that he was "to Italy what Rodin is to France" in 1915. He was eventually appointed Professor of the *Accademia* where he promoted his naturalistic style and was followed by his son Romano, who had an equally successful career as a sculptor. The imposing presence and effortless elegance of the present marble's creative subject and posture are accentuated through Romanelli's thorough understanding of sculptural naturalism.

‡ W £ 40,000-60,000 € 45,100-68,000



27

OTHER PROPERTIES

**Arthur-Marie-Gabriel, Comte du Passage**

French, 1838-1909

HORSE AND JOCKEY

signed: *C. du Passage*

bronze, green brown patina  
43 by 64cm., 17 by 25¼in.

£ 4,000-6,000 € 4,550-6,800



27

28

**Christophe Fratin**

French, 1790 - 1864

PAIR OF CANDELABRA WITH BIRDS AND MONKEYS

both signed: *FRATIN*

bronze, dark brown patina  
43cm., 17in.

RELATED LITERATURE

M. Poletti and A. Richarme, *Fratin: Objects décoratifs & Sculptures romantiques*, Paris, 2000, p. 21, no. 11

£ 5,000-7,000 € 5,700-7,900



28



## Antoine-Louis Barye

French, 1796 - 1875

THÉSÉE COMBATTANT LE CENTAURE  
BIÉNOR (THESEUS FIGHTING THE CENTAUR  
BIANOR)

signed: *AL BARYE* and inscribed: *F.  
BARBEDIENNE. Fondateur.*

bronze, rich brown patina  
41 by 38cm., 16½ by 15in.

### RELATED LITERATURE

M. Poletti and A. Richarme, *Barye: Catalogue  
raisonné des sculptures*, Paris, 2000, pp. 109-110,  
F33

£ 7,000-10,000 € 7,900-11,300



**Antoine-Louis Barye**

French, 1796 - 1875

**THESÉE ET LE MINOTAURE  
(THESEUS AND THE MINOTAUR)**signed: *BARYE* and stamped: *BARYE 4*bronze, brown patina, with golden undertones  
46cm., 18 $\frac{1}{8}$ in.

This is one of the finest casts of Barye's *Thésée et le Minotaure* to have been at auction. The *BARYE 4* stamp signifies that it is a rare lifetime cast. It was likely produced whilst Barye was in association with Emile Martin between 1845 and 1857. Another cast, with a very similar patina and also stamped *BARYE 4* is in the Victoria and Albert Museum, London; acquired from Martin on 31 August 1855 (inv. no. 2708-1856).

See extended catalogue note at [sothebys.com](http://sothebys.com)

£ 50,000-70,000 € 56,500-79,000









31



32



33

31

### Jean-Baptiste Carpeaux

French, 1827 - 1875

LA FRILEUSE (THE SENSITIVE GIRL)

signed: *JB<sup>re</sup>. Carpeaux.* and stamped: *PROPRIÉTÉ / CARPEAUX / J.P* and with the eagle cachet

bronze, mid brown patina  
40cm., 15<sup>3</sup>/<sub>4</sub>in.

#### RELATED LITERATURE

M. Poletti and A. Richarme, *Jean-Baptiste Carpeaux sculpteur: Catalogue raisonné de l'oeuvre édité*, Paris, 2003, p.92, no. SE 14

W £ 6,000-8,000 € 6,800-9,100

32

### Jean-Baptiste Carpeaux

French, 1827 - 1875

LE GÉNIE DE LA DANSE (ALLEGORY OF DANCE)

signed: *JB. Carpeaux.* and inscribed: *Susse F<sup>es</sup> Ed<sup>ts</sup> Paris*

bronze, green and reddish brown patina  
54cm., 21<sup>1</sup>/<sub>4</sub>in.

#### RELATED LITERATURE

M. Poletti and A. Richarme, *Jean-Baptiste Carpeaux sculpteur: Catalogue raisonné de l'oeuvre édité*, Paris, 2003, p. 59, no. SA 6

W £ 4,000-6,000 € 4,550-6,800

33

### Jean-Jacques Pradier, called James

Swiss, 1790-1852

PHRYNÉ

signed: *J. PRADIER* and inscribed: *G S / MÉDAILLE D'OR*

bronze, mid brown patina  
41.5cm., 16<sup>3</sup>/<sub>8</sub>in.

#### RELATED LITERATURE

C. Lapaire, *James Pradier (1790-1852) et la sculpture française de la génération romantique: catalogue raisonné*, Zurich/Lausanne, 2010, p. 430, no. 490

£ 2,000-3,000 € 2,300-3,400

**Jean-Baptiste Carpeaux**

French, 1827 - 1875

**PÊCHEUR À LA COUILLE (NEAPOLITAN FISHER BOY)**stamped: *PROPRIETE CARPEAUX* and *CARPEAUX* with the Eagle Cachetbronze, dark brown patina  
87cm., 34<sup>1</sup>/<sub>4</sub>in.**RELATED LITERATURE**M. Poletti and A. Richarme, *Jean-Baptiste Carpeaux sculpteur: Catalogue raisonné de l'oeuvre édité*, Paris, 2003, p. 63, no. SA 9

W £ 20,000-30,000 € 22,600-33,800





35

35

**Jean-Léon Gérôme**

French, 1824 - 1904

LA JOUEUSE DE BOULES (THE BALL PLAYER)

signed: *J.L. Gérôme* and stamped: *SIOT-PARIS* and: *Z201*

gilt bronze, on an onyx socle  
64cm., 25¼in. overall

**PROVENANCE**

Christie's London, 12 June 2012, lot 84

**RELATED LITERATURE**

G. Ackerman, *The Life and Work of Jean-Léon Gérôme with a Catalogue Raisonné*, London and New York, 1986, p. 326, no. 57

**W £ 10,000-15,000 € 11,300-16,900**



36

36

**Alfred W. Boisseau**

French, 1823 - 1901

LE CRÉPUSCULE (THE TWILIGHT)

signed: *Boisseau* and stamped: *THIEBAUT FRERES / FONDEURS PARIS*

bronze, dark brown patina  
68cm., 26¾in.

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

**W £ 6,000-8,000 € 6,800-9,100**



37

37

**Albert-Ernest Carrier-Belleuse**

French, 1824 - 1887

LA LISEUSE (A WOMAN READING)

signed: *A. CARRIER-BELLEUSE.*, the base inscribed: *LISEUSE / PAR CARRIER-BELLEUSE / GRAND PRIX DU SALON*

bronze, gilt patina, and ivory  
61cm., 24in.

**W £ 4,000-6,000 € 4,550-6,800**

38

No Lot

## Albert-Ernest Carrier-Belleuse

French, 1824 - 1887

### L'AMAZONE CAPTIVE (THE CAPTIVE AMAZON)

signed and dated: A. CARRIER 1866

white marble  
72cm., 28<sup>3</sup>/<sub>8</sub>in.

This sensuous nude is a rare marble version of a model known primarily in bronze and terracotta. It follows the sale of a larger marble, also dated 1866, in these rooms on 25 May 2016 (lot 16), which may have represented Carrier's prime version of the *Amazone*.

By representing an Amazon, one of the legendary female warriors from antiquity, as helpless and unclothed, chained to a tree and surrounded by what seem to be the remnants of her armour, Carrier-Belleuse arguably broke new iconographic ground. The woman's voluptuous nudity and her vulnerable, imploring gaze form a stark contrast to the Amazons' reputation as fierce fighters, lending a titillating eroticism to the composition. As Hargrove has noted, in this model Carrier 'transformed his eclectic sources into a thoroughly nineteenth-century configuration.' Hargrove further comments that the *Amazone's* pose may have been derived from Augustin Pajou's *Psyche* of 1790, but that Carrier-Belleuse 'added a mannered lushness to Pajou's idea.' The contorted arrangement of the *Amazone's* body and the abundant braid of hair that falls onto her shoulder epitomise the luxuriance of *Belle-Époque* sensuality.

#### RELATED LITERATURE

J. Hargrove, *The Life and Work of Albert Carrier-Belleuse*, New York and London, 1977, p. 233

W £ 20,000-30,000 € 22,600-33,800



## Luigi Bienaimé

Italian, 1795 - 1878

### L'AMOR DIVINO (DIVINE LOVE)

signed and dated *L. Bienaimé F. 1833*

white marble  
104cm., 41in.

#### PROVENANCE

Purchased from the artist by Conrad Hinrich Donner (d.1854);  
by descent to his grandson Conrad Hinrich III von Donner (d.1911);  
by descent to his daughter-in-law Agnes Baroness von Donner;  
by descent to her granddaughter Angelika von Donner (1960-1992);  
Sotheby's London, 9 July 2004, lot 111

Luigi Bienaimé, who had won a scholarship from the Accademia di Belle Arti di Carrara, became Thorvaldsen's chief assistant and from 1819 managed his studio with Tenerani and Freund. He was a sculptor of international repute whose studio at Piazza Barberini 5 was visited by Czar Nicholas I in 1845. The Hermitage has at least five of his works and many others were commissioned by German patrons such as the King of Württemberg, Prince Oldenburg and Graf Dietrichstein.

Conrad Hinrich Donner was a financier, statesman and art collector who founded the Hamburg-based Donner Bank in 1798. He founded the *Museumspavillon Donner* - destroyed in 1942 - where the present piece accompanied Thorvaldsen's masterpiece *The Three Graces*. It is interesting to note that Bienaimé was the only Italian sculptor from whom Donner made purchases, the others being the Dane, Hermann Wilhelm Bissen, and the German, Adolph Moritz Jahn.

The present figure is one of just two marble versions of *L'Amor Divino* known to exist. The other is in the cappella della S. Sindone in Turin Cathedral, while the plaster model is in the Ny Carlsberg Glyptotek (inv.no. I.N.621). The angel depicted in *L'Amor Divino*, also known as *Angelo dalle braccia incrociate sul petto*, is a reworking of the figure of the young child in Bienaimé's large 155cm group of *Angelo Custode e fanciullo* of 1831. The plaster *L'Amor Divino* in the Carlsberg Glyptotek is dated 1832 and the present work 1833, thus providing a clear sequence for its development and refinement.

#### RELATED LITERATURE

J.B. Hartmann, 'La Triade Italiana del Thorvaldsen, Alcune Considerazioni su Temi Mitologici e Cristiani', *Antalogia di Belle Arti*, 1984, nos. 23-24, pp. 106-107; A. Panzetta, *Nuovo Dizionario degli Scultori Italiani dell'Ottocento e del Primo Novecento*, Turin, 2003, vol. I, p. 91

W £ 20,000-30,000 € 22,600-33,800





## Holme Cardwell

British, 1813/1815 - 1895

### DIANA

signed and dated: *HOLME CARDWELL / OF MANCHESTER / Sculp<sup>r</sup> ROME 1862*

white marble, on a grey marble base  
figure: 187cm., 73<sup>3</sup>/<sub>8</sub>in.  
base: 42cm., 16<sup>1</sup>/<sub>2</sub>in.

### PROVENANCE

Charles Forte, Baron Forte (1908-2007), Surrey, United Kingdom

### EXHIBITED

London, *International Exhibition*, 1862

Holme Cardwell, a native of Manchester, attended the Royal Academy School in London in 1834. Probably aged 19 (although there is some uncertainty over his year of birth, his gravestone registers 20 May 1813), he was recommended to the school by Sir Francis Chantrey RA. Building a considerable reputation, including a silver medal for a model in 1839, he left London for Paris in 1841 to study with David d'Angers (1788-1856). He probably stayed in Paris for three years, training at the Académie Royale, before moving to Rome. In the following years of his career, he was to move between Rome and London several times, settling primarily in Rome. Active within the milieu of British expatriate artists and sculptors in Rome, he acquired many admirers, including the renowned sculptor John Gibson RA (1790-1866). Cardwell exhibited at the Royal Academy between 1837 and 1856. He had a tendency for large or monumental marble groups, including the 'colossal' *Good Samaritan* (Roscoe, *op. cit.*, p. 194), a figure of *Sabrina*, a *Cupid and Pan*, and the present marble.

*Diana* was exhibited in Cardwell's hometown of Manchester, and subsequently at the International Exhibition of 1862 with the title 'Diana about to Bathe'. Leaning against a tree and having shed her clothes, shoes and weapons, the goddess just enters the water with the tips of her toes. In the Handbook to the Fine Art Collections, *op. cit.* p. 95, Cardwell's sculpture is described thus: "Bottinelli, Cardwell, and Gatley are careful artists in this manner: the gracefully constructed forms they give are not so much the forms of real life, as the improved ideal of the later antique [...]". Indeed, observing the idealised facial features of the present *Diana*, with straight nose, symmetrical face, and even, rhythmic curls, one is immediately reminded of the work of famous Neoclassical sculptors such as Bertel Thorvaldsen and Antonio Canova, who were active in Rome a generation before Cardwell, but whose influence continued.

*Diana* was not the only sculpture by Cardwell to be exhibited at the International Exhibition, although it was the only one listed as then in the ownership of the artist - the others had already been purchased. Indeed, the two other marbles that were exhibited, *Pan and Cupid* and *Sabrina*, now survive in public institutions: *Sabrina* in the Hove Museum in Sussex, whereas *Pan and Cupid* was donated to the Victoria and Albert Museum in 1871 (Bilbey and Trusted, *op. cit.* p. 232). The appearance of the present marble at auction therefore provides the opportunity to acquire a lifesize marble of museum quality which embodies the essence of late Neoclassical sculpture.

† W £ 120,000-180,000 € 136,000-203,000





## François-Christophe-Armand Toussaint

French, 1806-1862

### DEUX ESCLAVES INDIENS PORTANTS DES TORCHES (PAIR OF INDIAN SLAVES HOLDING TORCHES)

each signed and dated: *A<sup>o</sup>. TOUSSAINT. 1850.*, and inscribed:  
*F. BARBEDiENNE. FONDEUR.*

bronze, rich brown and gilt patina, electrified, with American fittings

120cm., 47¼in. each overall.

Toussaint studied under David D'Angers at the École des Beaux-Arts in Paris following his admission in 1827 at the age of 21. A skilled sculptor, he received the Grand Prix de Rome four years later with a figure titled *Canapée foudroyé sous les murs de thèbes*. He received the Médailles de la Légion d'Honneur in 1852, most probably as a direct result of the present models. They were commissioned by the French state on 23 February 1850 for the Palais de L'Elysée and first presented in bronze at the Salon in 1850-1851 under the number 3599. Toussaint had shown the plaster models three years earlier under number 2162. With this impressive pair, Toussaint demonstrates the remarkable vision and talent that earned him the Légion d'Honneur title, a true tour-de-force of fashionable Far-Eastern elegance.

#### RELATED LITERATURE

P. Kjellberg, *Bronzes of the 19th Century: Dictionary of Sculptors*, London, 1994, p. 628

† W £ 30,000-50,000 € 33,800-56,500





## Edouard Houssin

French, 1847-1917

### LEDA AND THE SWAN

signed and dated: *E. HOVSSIN 1888*

white marble, on a red marble socle  
98cm., 38 $\frac{5}{8}$ in. overall

Born in Douai, Houssin was a pupil of Jouffroy and Aimé Millet. From 1873 he began to exhibit at the Paris Salon, where he was awarded medals in 1887 and 1889. His commissions were largely centred around his native northern France and included a number of monuments, as well as several figures in the Douai Museum.

This sensuous marble showcases the sculptor's Romantic interpretation of mythological subjects. Leaning back in ecstasy as she feels the soft feathers of the gently advancing swan behind her, Leda appears gladly receptive to Jupiter's seduction.

† W £ 30,000-50,000 € 33,800-56,500





44



45

44

**Laurent-Honoré Marqueste**

French, 1848 - 1920

STANDING FEMALE NUDE

signed: *MarQUESTE*

marble  
84cm., 33 $\frac{1}{2}$ in.

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

W £ 15,000-20,000 € 16,900-22,600

45

**Guglielmo Pugi**

Italian, 1850-1915

BATHING NYMPH

signed: *Pugi*

white marble, on a mottled grey marble base  
85cm., 33 $\frac{1}{2}$ in. overall

W £ 6,000-8,000 € 6,800-9,100

46

**Cesare Fantacchiotti**

Italian, 1844 - 1922

HALF-LENGTH FIGURE OF AN EGYPTIAN  
DANCER

signed: *Ces Fantacchiotti / fece / Firenze*

plaster  
83cm., 32 $\frac{5}{8}$ in.

W £ 6,000-8,000 € 6,800-9,100

## Eugène-André Oudiné

French, 1810-1887

BATHSHEBA

signed: OUDINÉ

white marble  
94cm., 37in.

This beautiful marble depicts the biblical character of Bathsheba washing her luxuriant tresses of hair, which proved so irresistible to King David. Oudiné's model was exhibited at the Salon in 1859, and a version was commissioned by the Louvre; it remains on the North Facade of the Cour Carrée of the Louvre Palace.

Eugène André Oudiné enjoyed a considerable career as a sculptor, engraver and medallist. He studied under André Galle, Louis Petitot and Jean-Auguste-Dominique Ingres, debuting at the Salon in 1837 with a *Gladiateur blessé*. Oudiné went on to receive numerous important commissions, including for the Louvre and various churches, as well as for commemorative medals. Oudiné was the recipient of medals at the Salon and the *Exposition universelle* in 1843 and 1855, and was elevated to *Chevalier de l'ordre national de la Légion d'honneur* in 1857.

### RELATED LITERATURE

S. Lami, *Dictionnaire des Sculpteurs de l'école française au dix-neuvième siècle*, Paris, 1921, vol. 4, pp. 32-37

W £ 18,000-25,000 € 20,300-28,200



46



## Pasquale Romanelli

Italian, 1812 - 1887

NYMPH

signed: *P. Romanelli*

white marble, on a white marble socle  
152cm., 59<sup>7</sup>/<sub>16</sub>in. overall

The Florentine sculptor Pasquale Romanelli achieved an international reputation for his finely carved mythological and biblical marble figures. Romanelli began his training at the Accademia di Belle Arti in Florence under Luigi Pampaloni but was soon taught by the foremost Tuscan neoclassical sculptor, Lorenzo Bartolini. Remaining in Bartolini's favour, he went on to become his collaborator and, upon the master's death in 1850, the successor of his studio. Romanelli's mythological and allegorical compositions were highly prized by a cosmopolitan clientele, and he exhibited select models in Paris. One such work, *La Delusa*, which he presented in 1851, was acquired by the Hermitage Museum in Saint Petersburg. In addition to collectors' marbles, Romanelli executed numerous important commissions for monuments, such as those to Vittorio Fossombroni in Arezzo, Masi in Pavia, and Demidoff in Florence. Romanelli's final tribute to his master, Bartolini's tomb monument, is housed in the Church of Santa Croce in Florence. After Romanelli's death in 1887, his son Raffaello and grandson Romano continued his legacy which lives on to the present day; the Romanelli studio, now a private museum, remains a rare survival in Florence.

### RELATED LITERATURE

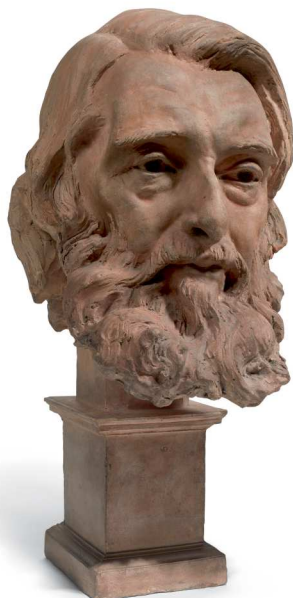
A. Panzetta, *Nuovo dizionario degli scultori italiani*, Turin, 2003, p. 781; p. 815, fig. 1606

W £ 40,000-60,000 € 45,100-68,000





49



49

### Conrad Dressler

British, 1856 - 1940

BUST OF JOHN RUSKIN (1819-1900)

signed and dated: *Conrad Dressler / 1887*

terracotta  
45cm., 17<sup>3</sup>/<sub>4</sub>in.

#### PROVENANCE

Offered Sotheby's London, 23 November 1982, lot 233

#### LITERATURE

National Portrait Gallery website <http://www.npg.org.uk/collections/search/portraitExtended/mw05511/John-Ruskin> [accessed 5 November 2017]

Ruskin sat for Dressler in 1883-1884. The original clay bust was exhibited at the Royal Academy in 1885 and three plaster casts, each signed and dated 1885, were made. The present terracotta is one of only two terracotta casts made, the other, dated 1885, is now in Tate Britain (inv. no. N02242). A bronze reduction is in the National Portrait Gallery (inv. no. NPG 2030).

£ 6,000-8,000 € 6,800-9,100

50



50

### Italian, late 19th/ early 20th century

BUST OF NAPOLEON

signed: *CAVIOLI*

bronze, dark brown patina, on an integral bronze socle  
62cm., 24<sup>3</sup>/<sub>8</sub>in.

W £ 3,000-5,000 € 3,400-5,700

51



51

### Samuel Joseph

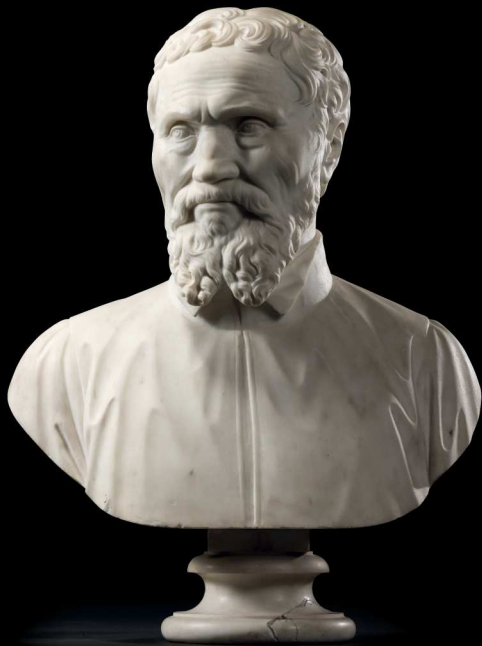
British, 1791 - 1850

BUST OF SIR WALTER SCOTT

signed: *SAM. JOSEPH SCULPSIT*, inscribed:  
*PUBLISH<sup>d</sup> / AS THE ACT DIRECTS / LONDON MAY XI / MDCCCXXX* and entitled: *SIR WALTER SCOTT / BAR<sup>t</sup>*

bronze, dark brown patina  
31cm., 12<sup>1</sup>/<sub>4</sub>in.

£ 4,000-6,000 € 4,550-6,800



52

52

### Raffaello Romanelli

Italian, 1856-1928

PORTRAIT BUST OF MICHELANGELO BUONAROTTI

white marble  
63cm., 24<sup>3</sup>/<sub>4</sub>in.

W £ 8,000-12,000 € 9,100-13,600

53

### Lawrence Macdonald

British, 1799 - 1878

BUST OF A GENTLEMAN

signed and dated: *L. MACDONALD. FECIT. ROM. 1842*

white marble  
36cm., 14<sup>1</sup>/<sub>2</sub>in.

W £ 3,000-5,000 € 3,400-5,700

54

### Alfredo Pina

Italian, 1883-1966

BUST OF BEETHOVEN

signed: *A. Pina* and stamped: *CIRE PERDUE / A.G. / PARIS* and: 22

bronze, mid-brown patina, on a veined green marble base  
80cm., 31<sup>1</sup>/<sub>2</sub>in. overall

⊕ W £ 4,000-6,000 € 4,550-6,800



53



54



55

55

## Giuseppe Grandi

Italian, 1843-1894

### BEETHOVEN GIOVINETTO (THE YOUNG BEETHOVEN)

inscribed: *BEETHOVEN*, inscribed: *Fonderia Barzani Milano*

bronze, mid-brown patina  
69 by 90cm., 27<sup>1</sup>/<sub>8</sub> by 35<sup>3</sup>/<sub>8</sub>in.

#### PROVENANCE

Guido Marangoni (1872-1941), Villa Reale, Monza

Giuseppe Grandi was one of the most important Italian sculptors of the second half of the the 19th century. He was also a painter and printmaker, but it was in sculpture where his influence was most deeply felt, leaving a lasting impression on the work of such important artists as Paul Troubetzkoy and Medardo Rosso.

Grandi began his artistic career at Milan's Brera Academy in the early 1860s, where he studied drawing and sculpture. In the late 1860s and early 1870s he became part of the Milanese avant-garde group styling themselves *La Sapigliatura*, which translates literally as 'dishevelledness'. Among their aims was to break up mass into the surrounding space. The present half figure of the young Beethoven, dating from this period, seems

to succeed in this endeavour as he reaches his hand beyond the confines of the sculpture's traditional space and towards invisible keys. The jutting angular treatment of the hair and collar also seem to escape these confines. Another cast of the *Beethoven Giovinetto* is in the Galleria d'Arte Moderna, Turin.

#### RELATED LITERATURE

A. Panzetta, *Nuovo dizionario degli scultori italiani*, Turin, 2003, vol. 1, p. 442; I. Wardropper and F. Licht (eds.), *Chiseled with a Brush: Italian Sculpture, 1860-1925, from the Gilgore Collections*, exh. cat. The Art Institute of Chicago and Denver Art Museum, Chicago, 1994, pp. 49-57

W £ 10,000-15,000 € 11,300-16,900



56

**Aimé-Jules Dalou**

French, 1838 - 1902

**BUST OF HENRI LOZÉ (1850-1915)**

signed and dated: *DALOU. 1891*

white marble, on a white marble socle  
70cm., 27½in. overall

**PROVENANCE**

Sotheby's London, 28 June 2007, lot 147

**LITERATURE**

M. Dreyfous, *Dalou: sa vie et son oeuvre*, Paris,

1903, p. 193, 204;

S. Lami, *Dictionnaire des sculpteurs de l'école française au dix-neuvième siècle*, Paris, 1914, vol. 2, p. 10;

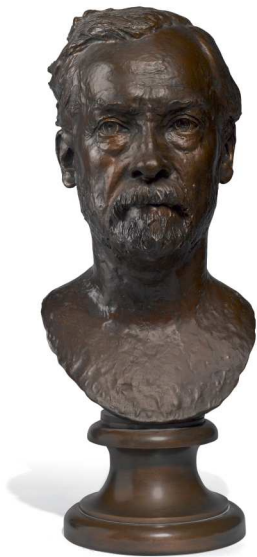
W. Joseph, *Les portraits sculptés par Jules Dalou (1838-1902)*, Grenoble, 2004, no. 64, pp. 304-305

Dalou exhibited his bust of Henri Lozé at the Salon in 1892, no. 1485. It is a unique autograph marble in which all the sensitivity and skill of Dalou as marble carver can be fully appreciated. The matte surface of the marble is covered in a skin of fine chisel marks. Individual wayward hairs are picked out in the beard and head of hair. The bulging neck juts out over the tight, formal collar. These delicate details clearly indicate the

master's own hand. According to Dreyfous, Lozé was so pleased with the bust that on receipt of it he offered to pay Dalou more than they had previously agreed.

Dalou exhibited a bronze bust of 'M. L...' in 1891, which may have been this model but the bust of Lozé can only be traced for certain in this marble version, previously believed to be lost, and a patinated plaster in the Petit Palais. The plaster was donated in 1905 by Henri Lozé himself and it may also have been exhibited at the Salon (see Lami, *op. cit.*). At the time this bust was carved, Henri Lozé was Prefect of Police in the Seine department, a post he held from 1888 to 1893. He went on to become ambassador of France to Vienna from 1893 to 1897 before entering a political career and retiring as a senator in 1907.

W £ 35,000-50,000 € 39,400-56,500



57

57

### Paul Dubois

French, 1829 - 1905

BUST OF LOUIS PASTEUR

signed: *P. DUBOIS*

bronze, rich brown patina, on a revolving bronze socle  
53cm., 20<sup>7</sup>/<sub>8</sub>in.

W £ 3,000-5,000 € 3,400-5,700



58

58

### After François Antommarchi (1780-1838)

French, 19th century

DEATH MASK OF NAPOLEON

signed: *D<sup>r</sup> F ANTOMMARCHI*, inscribed: *FONDU / RICHARD  
ET QUESNEL / A PARIS*, and with a seal inscribed: *NAPOLEON  
EMP. ET ROI / \* SOUSCRIPTION D<sup>r</sup> ANTOMMARCHI 1833\**

bronze, dark brown patina  
19 by 34cm., 7<sup>1</sup>/<sub>2</sub> by 13<sup>3</sup>/<sub>8</sub>in.

£ 3,000-5,000 € 3,400-5,700



59

59

### Albert-Ernest Carrier-Belleuse

French, 1824 - 1887

L'ALSACE (ALLEGORY OF ALSACE)

signed: *A. CARRIER-BELLEUSE.*

terracotta, on a turquoise glazed tile and ebonised wood socle  
78cm., 30<sup>3</sup>/<sub>4</sub>in. overall

W £ 7,000-10,000 € 7,900-11,300

60

### Pietro Guarnerio

Italian, 1842-1881

BUST OF LADY

signed and dated: *P.<sup>o</sup> GUARNERIO / MILANO. 1879*

white marble  
77cm., 30<sup>1</sup>/<sub>4</sub>in.

Pietro Guarnerio was born in Laveno, Varese, and studied at the Brera Academy in Milan, the city where he was principally to work. He specialised in portrait and funerary works as well as narrative genre scenes, of which his well-known model *Forced Prayer* is a typical example. While active almost exclusively in Milan, for whose *Duomo* he executed several works, Guarnerio exhibited widely outside the city, including in Turin in 1870 and in London in 1872 and 1873.

#### RELATED LITERATURE

A. Panzetta, *Nuovo Dizionario degli scultori italiana dell'ottocento e del primo novecento*, Turin, 2003, vol. I, p. 446

† W £ 10,000-15,000 € 11,300-16,900



60



61

61

French or Italian, 19th century

BUST OF A WOMAN

white marble, on a veined black and red marble socle  
70cm., 27½in. overall

W £ 5,000-7,000 € 5,700-7,900

62

Possibly Mathilde Aubry (active second half  
19th century)

French, second half 19th century

RELIEF WITH A BUST OF A MEDIEVAL MAIDEN

signed: *Aubry*

white marble  
61 by 44cm., 24 by 17¾in.

W £ 6,000-8,000 € 6,800-9,100



62

## Charles-Auguste Fraikin

Belgian, 1817 - 1893

### L'ARTISTE (ALLEGORY OF PAINTING)

signed: C.A. FRAIKIN and with a label of the Exposition Universelle in Paris, 1878, printed: *De Beaux Arts, le Commissaire Général / Paris Champs des Mars*, and inscribed: *Belgique*

white marble, on a painted wood base  
marble: 123 by 64cm., 4½ by 25½in.  
base: 79cm., 31 1/8

### EXHIBITED

Paris, *Exposition Universelle*, 1878

### LITERATURE

*Catalogue officiel, Tome 1, Exposition universelle internationale de 1878 à Paris*, Paris, 1878, p. 317

Charles-Auguste Fraikin studied at the Brussels Académie Royale des Beaux-Arts under Louis Jéhotte, and was one of the most successful sculptors in mid 19th-century Belgium. His masterpiece, *L'Amour Captif*, which propelled him into fame, won the gold medal at the Exposition Nationale des Beaux-Arts, Brussels in 1845. It was subsequently exhibited in London (1851) and Dublin (1853), and a copy was ordered for the Hermitage in St Petersburg. Fraikin's sculptures, which embody a warm, sentimental blend of classicism, and look back to the Rococo terracottas of Clodion, were particularly favoured by the Belgian bourgeoisie.

The present marble, a slightly frivolous interpretation of an Allegory of Painting, shows Fraikin's affinity with Rococo sculpture, particularly its prevalence of putti. Compare the figure in the present group to a putto in *Le Triomphe de Bacchus* in the Musées Royaux in Brussels (van Lennep, *op. cit.* p. 177), which is very similar in pose, as well as the caps both putti are wearing. See also a slightly different version of the present composition, published in Engelen and Marx, *op. cit.*, p. 728. The present playful marble was exhibited by Fraikin at the Paris Exposition Universelle of 1878, listed as *L'artiste* (*op. cit.* no. 41).

### RELATED LITERATURE

J. van Lennep, *Catalogue de la Sculpture, Artistes nés entre 1750 et 1882*, cat. Musées royaux des Beaux-Arts de Belgique, Brussels, 1992; C. Engelen and M. Marx, *Beeldhouwkunst in België vanaf 1830*, Brussels, 2002, vol. II, p. 726-33

W £ 30,000-50,000 € 33,800-56,500









64



65



66

64

### Jean-Baptiste Carpeaux

French, 1827 - 1875

#### BACCHANTE AUX ROSES

indistinctly signed: *JB<sup>e</sup> Carpeaux*, stamped: *PROPRIÉTÉ CARPEAUX* and numbered: 1244

terracotta  
61cm., 24in.

#### PROVENANCE

Fabius Frères Collection, Paris;  
their sale, Sotheby's Paris, 26-27 October 2011, lot 131;  
private collection, France

#### RELATED LITERATURE

M. Poletti and A. Richarme, *Jean-Baptiste Carpeaux sculpteur: Catalogue raisonné de l'oeuvre édité*, Paris, 2003, p.107, no. BU 5

W £ 5,000-7,000 € 5,700-7,900

65

### Albert-Ernest Carrier-Belleuse

French, 1824 - 1887

#### LE PRINTEMPS (ALLEGORY OF SPRING)

signed: *A CARRIER BELLEUSE*

terracotta, on a turquoise tile and ebonised wood socle  
60cm., 23<sup>5</sup>/<sub>8</sub>in.

#### RELATED LITERATURE

S. Lami, *Dictionnaire des Sculpteurs de L'école Française*, Paris, 1914, p. 284

W £ 5,000-7,000 € 5,700-7,900

## Albert-Ernest Carrier-Belleuse

French, 1824 - 1887

### VENUS AND CUPID

signed: *CARRIER BELLEUSE*

terracotta

51 by 60cm., 20<sup>1</sup>/<sub>8</sub> by 23<sup>5</sup>/<sub>8</sub>in.

W £ 5,000-7,000 € 5,700-7,900

## Joseph Michel-Ange Pollet

French, 1814-1870

### UNE HEURE DE LA NUIT

signed: *J. POLLET*

bronze, mid-brown patina

100cm., 39<sup>3</sup>/<sub>8</sub>in.

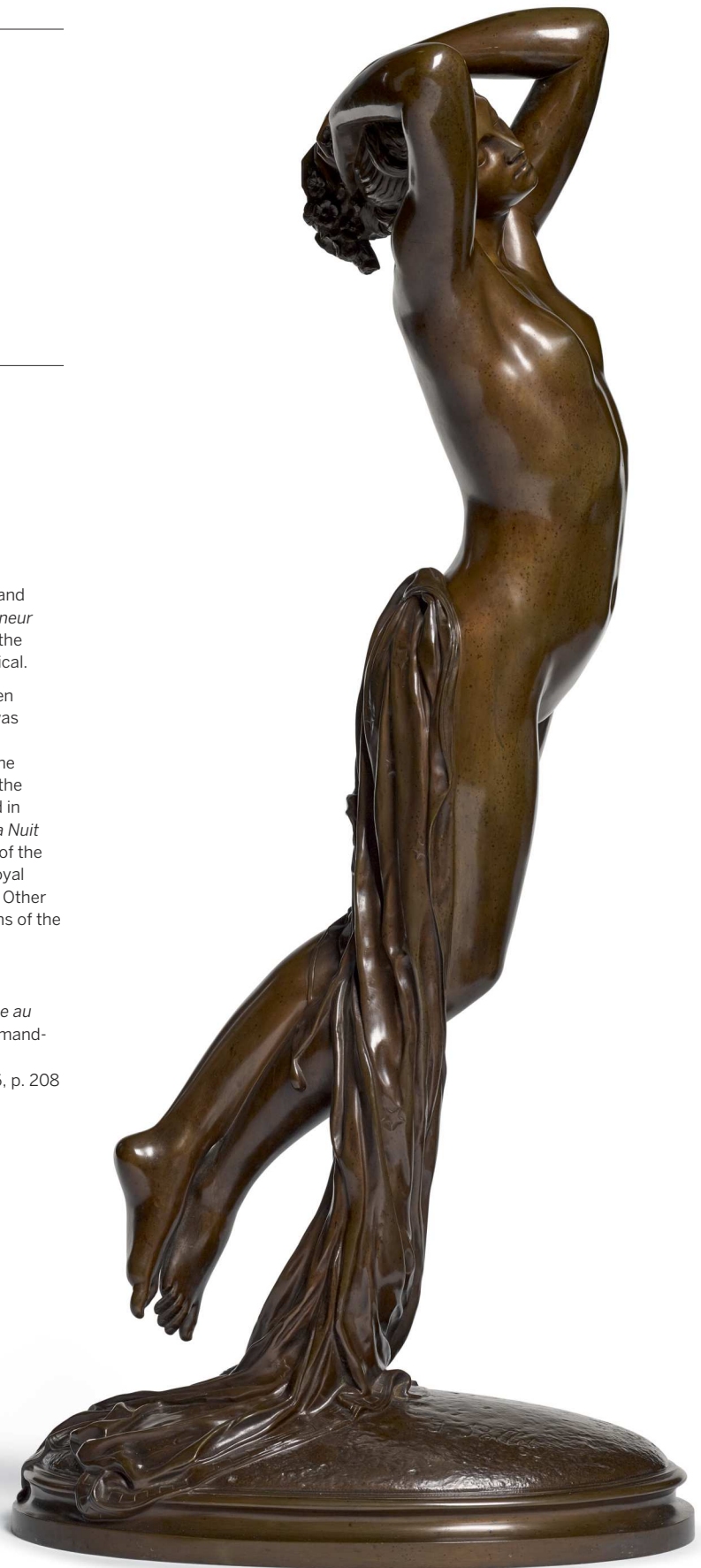
Joseph Pollet was born in Palermo, Italy but practiced and exhibited in Paris, earning the prestigious *Légion d'honneur* for his work in 1856. His subjects ranged broadly from the historical and classical to the ecclesiastical and allegorical.

*Une heure de la Nuit* gained Pollet wide recognition when he exhibited it in plaster at the Salon in 1848. While it was on display he was quickly approached for the rights to edit it, and both Empress Eugenié and the Ministry of the Interior requested a version of it. Since this exhibition, the composition has been reproduced in multiple sizes and in different materials. A marble version of *Une Heure de la Nuit* was exhibited at the Louvre and is now in the Museum of the Second Empire at Château de Compiègne - a French royal residence built for Louis XV and restored by Napoleon. Other examples of Pollet's work can be found in the collections of the Musée de Grenoble and the Musée d'Orsay.

#### RELATED LITERATURE

S. Lami, *Dictionnaire des Sculpteurs de l'École Française au dix-neuvième siècle*, Paris, 1916, vol. 4, p. 93; A. Le Normand-Romain, A. Pinget and L. de Margerie, *Musée d'Orsay. Catalogue sommaire illustré des sculptures*, Paris, 1986, p. 208

W £ 15,000-20,000 € 16,900-22,600



## Prosper d'Épinay

French, 1836 - 1914

LES TROIS HEURES DE LA VIE (THE THREE HOURS OF LIFE)

signed: P. D'ÉPINAY. ROME

white marble

107 by 84cm., 42 $\frac{1}{8}$  by 33 $\frac{1}{8}$ in.

The Mauritian sculptor Prosper d'Épinay began his sculptural studies unconventionally, under the tutelage of the caricaturist Jean-Pierre Dantan in Paris. He moved to Rome in 1861 to join the studio of Luigi Amici. His work was very popular in England where he exhibited at the Royal Academy for many years, and his aristocratic following included Queen Victoria.

Based on a full-scale chimneypiece, measuring 217 centimeters high, the present group of *Les Trois Heures de la Vie* is a supremely elegant allegory for the three hours of the day, which serve as allegories for the three stages of life: youth, maturity, and old age. While Morning and Dusk are represented as languid, reclining nudes, the dynamic Midday stands holding a lit torch, her dress billowing. Most known versions of the *Trois Heures* were created around the year 1882, and usually mounted as a clock. The present group, however, shows a roundel with the face of Mercury, or Hermes, where a clock is usually placed. The face of Mercury in the present context is highly appropriate, as he was not only the messenger of the Gods, but was also thought to be responsible for conducting souls to the underworld. With its exquisite drapery and beautiful details, the present group is representative of Prosper d'Épinay's oeuvre.

### RELATED LITERATURE

P. Roux-Foujols, *Prosper d'Épinay: Un sculpteur mauricien à la cour des princes*, Ile Maurice, 1996, pp. 98-9

W £ 50,000-70,000 € 56,500-79,000







69



71



70

**Benoit Roug let**

French, 1834-1894

## NUDE OBSERVING COURTING DOVES

signed: *Rougelet*white marble, on a pink marble base  
63cm., 24<sup>3</sup>/<sub>4</sub>in. overall

W £ 10,000-15,000 € 11,300-16,900

**F lix-Maurice Charpentier**

French, 1858-1924

## RECLINING NUDE

*Fx Charpentier*white marble  
51 by 42cm., 20 by 16<sup>1</sup>/<sub>2</sub>in.See *catalogue note* at [SOTHEBYS.COM](http://SOTHEBYS.COM)

W £ 12,000-18,000 € 13,600-20,300

**Prince Paul Troubetzkoy**

Italian, 1864-1936

SIGNORINA O RITRATTO DI FANCIULLA O  
CARLA ERBA (PORTRAIT OF CARLA ERBA)signed: *Paolo Troubetzkoy*plaster  
37cm., 24<sup>1</sup>/<sub>2</sub>in.

## PROVENANCE

Eugenio Pellini (1869-1934), acquired as a gift  
from the artist

This elegant statuette portrays Carla Erba (1879-1939), daughter of the musician Luigi Erba, a member of a prominent Milanese family, and from 1900 wife of Duke Giuseppe Visconti di Modrone; among their children was the celebrated film director, Luchino Visconti. Troubetzkoy first portrayed the young Carla in 1895, in a now-lost plaster which received high praise from contemporary critics. The present model appears to be a variant, which is known in one cast in bronze, as well as another plaster, with a dedicatory inscription, in the Museo del Paesaggio, Verbania Pallanza (inv. no. 294).

## RELATED LITERATURE

G. Piantoni and P. Venturoli (eds.), *Paolo Troubetzkoy: 1866-1938*, exh. cat. Verbania Pallanza, Museo del Paesaggio and Palazzo Viani Dugnani, 1990, p. 107, no. 37

£ 6,000-8,000 € 6,800-9,100

**Benoit Roug let**

French, 1834-1894

## GROUP OF THREE DANCING CHILDREN

signed: *Rougelet*white marble  
67cm., 26<sup>3</sup>/<sub>8</sub>in.See *catalogue note* at [SOTHEBYS.COM](http://SOTHEBYS.COM)

† W £ 18,000-25,000 € 20,300-28,200

## Giovanni Battista Trabucco

Italian, born 1844

### NYMPH

signed and dated: *Trabucco B / 1878*

white marble, on a white marble base

figure: 155cm., 61in.

overall: 180cm., 70 $\frac{1}{2}$ in.

This exuberant marble epitomises the artifice of North Italian Romantic sculpture and is the most important work by Giovanni Battista Trabucco to have appeared at auction. Representing a female nude with outstretched arms leaning forward and exhibiting her flowing tresses, the composition is reminiscent of Ambrogio Borghi's masterpiece, *Chioma di Berenice*, which achieved a record price of £553,250 when sold in these rooms on 17 May 2011.

Trabucco's *Nymph* showcases the sculptor's technical accomplishment in a supremely dazzling composition. As if awakening from slumber, the girl emerges from a luxuriant bed of roses, rising upwards, with her arms above her head in a balletic pose, and her fingers loosely interlocking. Her head leaning languidly against her right arm, the girl's abundant locks of hair flow gently from her shoulder while cascading down her back in lively, impressionistic waves. Her eyes concealed by heavy lids, and her lips animated by a gentle smile, the Nymph appears in an otherworldly, dreamlike state, underscoring the ethereal nature of the composition. The virtuosic execution of the sculpture similarly defies belief: not only is the figure's positioning a feat of sculptural engineering, the effervescent hair and astonishingly naturalistic foliage display a rare level of excellence in marble carving.

The date of execution of the present marble, 1878, coincides with the exhibition of Ambrogio Borghi's *Chioma di Berenice* at the Exposition Universelle in Paris. Active in the same milieu as Borghi, Trabucco would likely have been familiar with Borghi's ambitious composition and, with the present *Nymph*, may have attempted to emulate this ground-breaking work. It is possible that Trabucco was commissioned to carve his





spectacular nude for a patron who had seen the *Berenice* and demanded a marble that could rival Borghi's. Replacing the incense burner of the *Berenice* with his beautifully carved foliage and roses, Trabucco transformed the composition into an altogether more romantic and graceful image. As well as being a possible adaptation of Borghi's marble, the *Nymph* also recalls Metello Motelli's *Iris* of 1873, which sold in these rooms on 14 December 2016 (\$428,750). Likewise representing a female nude emerging from foliage with outstretched arms, Motelli's marble is symptomatic of the technical ambition and fanciful imagination of North Italian sculptors active in the 1860s and 1870s.

Unlike Borghi and Motelli, who were firmly rooted in Milan, Trabucco's main activity appears to have taken place in Turin, the sculptor's town of birth. It was at Turin's Accademia Albertina that Trabucco received his training, as a pupil of the distinguished sculptor Vincenzo Vela (1820-1891). A versatile artist, Trabucco made a name for himself with commemorative monuments, including one dedicated to Garibaldi in Nizza Monferrato, as well as a variety of figurative sculpture in marble, plaster, and terracotta. He exhibited frequently at the *Promotrice di Belle Arti* in his hometown, with almost annual recorded entries between 1865 and 1877. His subjects ranged as far as ethnographic sculpture, which is attested to by the exhibition of a bust entitled *Tipo arabo* in Bologna in 1888; an archive engraving of this impressive work is illustrated in Panzetta (*op. cit.*, fig. 1860). His marble portrait bust of Manlio Garibaldi (1880) is preserved in the Museo Garibaldino di Caprera. Trabucco's surviving works appear to be exceedingly rare, making this arresting marble an exciting rediscovery, and a long-lost testament to the sculptor's extraordinary skill.

#### RELATED LITERATURE

A. Panzetta, *Nuovo Dizionario degli Scultori Italiani dell'Ottocento e del Primo Novecento*, Turin, 2003, vol. 2, p. 909

W £ 100,000-150,000 € 113,000-169,000





74

74

### Franco Cervietti

Italian, 20th century

PSYCHE

signed: *F. Cervietti / ITALY*

white marble, on a white marble socle  
87cm., 34<sup>1</sup>/<sub>4</sub>in.

W Ⓢ £ 15,000-20,000 € 16,900-22,600

75

### C. Pittaluga

Italian, NYMPH HOLDING A BUNCH OF FLOWERS

signed: *PITTALUGA*

marble  
89.5cm., 35<sup>1</sup>/<sub>4</sub>in.

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

W Ⓢ £ 12,000-18,000 € 13,600-20,300

76

### Ildebrando Bastiani

Italian, b. 1867

NYMPH STANDING ON AN EAGLE

signed: *Prof. I. Bastiani*

white marble  
105cm., 41<sup>3</sup>/<sub>8</sub>in.

A Florentine by birth, Bastiani was a pupil of Rivalta in Milan and worked at one time in the studio of Cesare Zocchi. His oeuvre is characterised by a typically Italian combination of grand allegorical compositions and more sentimental genre works. The present sculpture relates to depictions of Hebe and Jupiter, which had been popularised by François Rude's model of the same subject. The present marble wilfully disposes of the austerity of Rude's figure, replacing it with an element of fantasy and playful frivolity, her pose and character recalling those of the dancers whose sculptures were so in vogue at the time. Here Bastiani expresses his confidence as a sculptor through his contrasts in treatment of the surface throughout the model, juxtaposing the eagle's coarse feathers with iridescent flesh, and the beautiful diaphanous drapery which accords a certain majesty.

#### RELATED LITERATURE

V. Vicario, *Gli Scultori Italiani dal Neoclassicismo al Liberty*, Vol. 1, Lodi, 1994, p. 99; E. Bénézit, *Dictionnaire critique et documentaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, Paris, 1999, pp. 845-846; A. Panzetta, *Nuovo Dizionario degli Scultori Italiani dell'Ottocento e del Primo Novecento*, Turin, 2003, vol. 1, p. 77

W Ⓢ £ 15,000-20,000 € 16,900-22,600



75



76



77

### Raimondo Pereda

Italian, 1840-1915

LA PRIMA LEZIONE

signed: *Pereda* and titled: *LA PRIMA LEZIONE*

white marble, on a grey marble base

figure: 109cm., 43in.

base: 20cm., 7<sup>7</sup>/<sub>8</sub>in.

See *catalogue note* at [SOTHEBYS.COM](http://SOTHEBYS.COM)

W £ 8,000-12,000 € 9,100-13,600

78

### Donato Barcaglia

Italian, 1849 - 1930

BISCOTTINO! (GIRL FEEDING HER DOG)

signed: *D<sup>a</sup> Barcaglia*

white marble, on a mottled white marble socle  
101cm., 39<sup>3</sup>/<sub>8</sub>in.

This delightful marble of a young woman offering a treat to her lap dog exemplifies Barcaglia's preoccupation with beautifully carved and highly realistic genre subjects.

A native of Pavia, Donato Barcaglia trained in Milan and Rome. During a period of outstanding technical accomplishment in marble carving, Barcaglia was renowned for the exceptional quality of his work in this medium. The last vestiges of neoclassicism which influenced his early work were soon replaced by a personal form of *verismo*. Following early successes such as that of his *Vendemmiatore*, which he sculpted at the tender age of seventeen and which was installed in the Palazzo Reale in Milan, the sculptor exhibited to great acclaim in Europe and America. His work brought him to exhibitions as far afield as Boston, Philadelphia, and Buenos Aires. Far from turning his back on his native Italy, Barcaglia also executed several public monuments for Milan and its surrounding cities.

#### RELATED LITERATURE

A. Panzetta, *Nuovo Dizionario degli Scultori Italiani dell'Ottocento e del Primo Novecento*, Turin, 2003, vol. 1, pp. 72, 125

W £ 30,000-50,000 € 33,800-56,500

77





79



80

79

### Cesare Lapini

Italian, 1848-after 1893

CANZONE AMOROSA (LOVE SONG)

signed and dated: *A. Decori / Prop.<sup>ta</sup> Lapini / FIRENZE 1889* and entitled: *CANZONE AMOROSA*

white marble  
99cm., 39in.

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

W £ 8,000-12,000 € 9,100-13,600

80

### Prosper d'Épinay

French, 1836 - 1914

LE CHEVALIER BROGLIO

signed: *P.d'EPINAY.*

white marble, on a grey marble socle  
74cm., 29 1/8 in. overall

#### RELATED LITERATURE

P. Roux-Foujols, *Prosper d'Épinay: Un sculpteur mauricien à la cour des princes*, Ile Maurice, 1996, p. 59

W £ 4,000-6,000 € 4,550-6,800



81

81

**Giulio Monteverde**

Italian, 1837 - 1917

BAMBINO CHE SCHERZA CON GALLO  
(CHILD PLAYING WITH A CHICKEN)

signed and dated: *G. Monteverde Roma 1878*

white marble  
60 by 60cm., 23<sup>5</sup>/<sub>8</sub> by 23<sup>5</sup>/<sub>8</sub>in.

**PROVENANCE**

Private collection, Paris

**EXHIBITED**

Paris, *Exposition universelle*, 1878

See *catalogue note* at [SOTHEBYS.COM](http://SOTHEBYS.COM)

W £ 12,000-18,000 € 13,600-20,300

82

**Lorenzo Corelli**

Italian, active circa 1855-1920

GIRL WITH A DOLL

signed: *Lot Corelli f° Firenze*

white marble  
104cm., 41in.

W £ 7,000-10,000 € 7,900-11,300



82



83



84



85

83

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**Silvestro Simonetta**

Italian, 1812-1875

ERMINIA

inscribed: *Tancredi*

white marble, on a black marble base  
68cm., 26<sup>3</sup>/<sub>4</sub>in.

W £ 8,000-12,000 € 9,100-13,600

84

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**Albert-Ernest Carrier-Belleuse**

French, 1824 - 1887

L'AMAZONE CAPTIVE (THE CAPTIVE AMAZON)

signed: A. CARRIER.

terracotta, on an ebonised wood socle  
73cm., 28<sup>3</sup>/<sub>4</sub>in. overall

**RELATED LITERATURE**

J.E. Hargrove, *The Life and Work of Albert Carrier-Belleuse*, New York/London, 1977, p. 233, pl. 212

W £ 6,000-8,000 € 6,800-9,100





86



87

85

**Alexandre-Pierre Schoenewerk**

French, 1820-1885

BATHER

signed: *choenewerk.* and stamped: 2272

terracotta  
83cm., 32<sup>5</sup>/<sub>8</sub>in.

W £ 3,000-5,000 € 3,400-5,700

86

**Édouard Drouot**

French, 1859-1945

FEMALE NUDE WITH A BUTTERFLY ON HER  
FINGER

signed: *E. DROUOT*

white marble  
83cm., 32<sup>5</sup>/<sub>8</sub>in.

W £ 7,000-10,000 € 7,900-11,300

87

**Henri Plé**

French, 1853-1922

ECHO DES BOIS

signed: *Henri Plé* and entitled: *ECHO des BOIS*

white marble  
72cm., 28<sup>3</sup>/<sub>8</sub>in.

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

† W £ 10,000-15,000 € 11,300-16,900



88

88

## Emmanuel Frémiet

French, 1824 - 1910

### CHATTE ET SES PETITS (CAT FEEDING HER KITTENS)

signed and dated: E. FRÉMIET 1849

white marble  
25.5 by 62cm., 10 by 24<sup>3</sup>/<sub>16</sub>in.

#### PROVENANCE

Tuileries apartments of General Valliant, before 1871;  
Sotheby's London, 21 April 2004, lot 81

#### EXHIBITED

Paris, *Salon*, 1850;  
Paris, *Exposition Universelle*, 1855;  
Nantes, *Exposition Nationale des Beaux-Arts*, 1861;  
London, *International Exhibition*, 1862

#### LITERATURE

T. H. Bartlett, 'Emmanuel Frémiet', in *The American Architect and Building News*, vol. XXXI, no. 788, January, 1891, pp. 102-103;  
J. de Biez, *Un Maître imagier: E. Frémiet*, Paris, 1896, p. 33;  
C. Chevillot, *Emmanuel Frémiet, 1824-1910: La main et le multiple*, exh. cat. Musée de Dijon et Grenoble, 1988, pp. 75-76, no. S 24

*Tous les amateurs de la race féline voudrant avoir ce chef-d'oeuvre d'observation et de nature.* (*L'illustration*, 1849, p. 414) - 'All lovers of the feline race want to own this masterpiece of observation and naturalism.'

The exhibition debut of *Chatte et ses petits* at the 1849 Paris Salon in plaster was Frémiet's first great sculptural coup. Then aged twenty-five, over the previous five years he had shown only six modest works. The assessment of the critic for *L'illustration* magazine quoted above reflects the wide popular acclaim this work received on its first public exhibition.

Coupled with the critical applause came official state recognition when, on 6 October 1849, Frémiet was commissioned by the state to carve *Chatte et ses petits* in marble for the price of 2,000 francs. The government also covered the cost of the marble, which is recorded to have been a block from Carrara worth 500 francs. Though known primarily as a sculptor of animals in bronze, Frémiet in this work made use of the unique qualities of white marble to represent his feline subject with a lively rendering of textures and detail. The cat's anatomy and fur are treated with astonishing scientific accuracy, tempered by an illusionistic treatment of the surface which brings to life the softness of the feline's coat. The mother lifts her right leg to reveal the writhing bodies of two small, eagerly feeding kittens. Unperturbed by this event, the mother cat relaxes with half-closed eyelids and a languid stretching of her left arm.

This exquisite marble was Frémiet's first state commission, and it is perhaps not insignificant that, despite the intimate and lifelike nature of the subject, there is a monumentality to the composition that allows for symbolic interpretation. It could be argued that Frémiet's marble echoes the idea of the state nurturing its people, a veiled political statement that would have appealed to the sculptor's new patrons. In

his conception of *Chatte et ses petits*, Frémiet may also have been inspired by ancient Egyptian representations of the subject as Bastet, the patron saint of the home. Ultimately, however, the marble epitomises the *animalier* movement in French sculpture, with its combination of the everyday with the ideal, the Romantic with the scientific.

Encouraged by his success, Frémiet sent his marble *Chatte* to numerous shows, culminating with the *International Exhibition* in London in 1862; this was followed by several exhibitions of the model in bronze. The state-commissioned marble was placed in the Tuileries apartments of General Valliant, Marshal of France and housekeeper to Napoleon III., and was long thought to have been destroyed in the Tuileries fire of 1871 (see Bartlett, *op. cit.*, p. 103). However, it is clear that the marble commissioned by the state was one and the same as that sent to the *International Exhibition*: the Imperial Government is listed as the lender in the London 1862 catalogue, so there is every reason to suppose that Frémiet made only one example in marble. The existence of the present, extremely fine, marble appears to prove that Frémiet's celebrated work in fact survives.

As the original and unique Salon marble of Frémiet's first important *animalier* group, and his first state commission, the present marble is a highly significant and iconic work among the artist's existing corpus. Bartlett (*op. cit.*, p. 102) described *Chatte et ses petits* as 'long since regarded as one of the most charming things he ever made: a little masterpiece'.

£ 20,000-30,000 € 22,600-33,800





89



90

89

## Franz von Stuck

German, 1863 - 1928

### NAUTILUS CUP

stamped: OX / WMF EP / I/O

partially oxidised and silverplated electroplate  
48cm., 18 7/8in.

Von Ostini records that the *Nautilus* was one of the first sculptural works created by Stuck, pre-dating the Glaspalast exhibition in Munich in 1892 (when he displayed the famous *Athlet*) and finding its origins in two illustrations that Stuck designed in the 1880s: firstly a drawing for the *Allegorien und Embleme* portfolio published by Gerlach & Schenk, Vienna 1882/84, vol. 2, no. 82; and secondly for a calendar illustration for the month of October published in the *Fliegende Blätter*, 1889, no. 2306.

Stuck himself owned a bronze version of the present model which mounted a real nautilus shell and appears as a prop in some of his paintings. It stood on his living-room cabinet until 1909 (see Bierbaum, *op. cit.*, p. 79). The present version, executed by WMF, Geislingen, is particularly rare for its attractive dark patina.

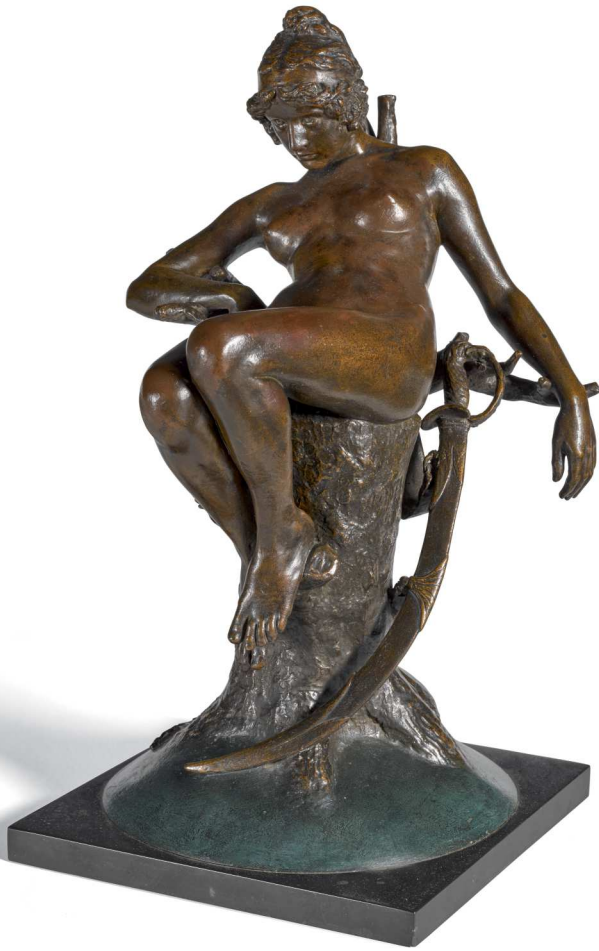
### RELATED LITERATURE

O. J. Bierbaum, *Franz Stuck*, Munich, 1893, p. 79; F. von Ostini, 'Franz Stuck' in *Nord Und Süd* 19, vol. 73, Munich, 1895, p. 322; J. Birnie Danzker, *Franz von Stuck: Die Sammlung des Museums Villa Stuck*, Munich, 1997, p. 165, no. 53

£ 10,000-15,000 € 11,300-16,900



91



92



93

90

**Italian, 19th century**

RELIEF WITH APOLLO PLAYING HIS LYRE

engraved on the reverse: V.F. / 7<sup>BRE</sup> 1884

lapis lazuli, in a gilt bronze frame  
lapis: 20 by 14.5cm., 7<sup>7</sup>/<sub>8</sub> by 5<sup>3</sup>/<sub>4</sub>in.  
framed: 26 by 20.5cm., 10<sup>1</sup>/<sub>4</sub> by 8<sup>1</sup>/<sub>2</sub>in.

£ 8,000-12,000 € 9,100-13,600

91

**Arthur Craco**

Belgian, 1869-1955

CHEVALIER DES MERS

signed: craco

earthenware, with a rich blue and brown glaze  
66cm., 26in.

W ⊕ £ 5,000-7,000 € 5,700-7,900

92

**Andrea Carlo Lucchesi**

British, 1860-1924

THE MYRTLE'S ALTAR

bronze, mid-brown and green patina, on a black  
basalt base  
40cm., 50<sup>3</sup>/<sub>4</sub>in.

£ 10,000-15,000 € 11,300-16,900

93

**Adèle d'Affry, Duchess Castiglione-Colonna, called Marcello**

French, 1836-1879

PYTHIA

signed: Marcello, and inscribed: Thiébaud Frères /  
Fumière & Gavingnot SCR / Paris

bronze, dark brown patina  
45.5cm., 17<sup>3</sup>/<sub>4</sub>in.

**PROVENANCE**

Sotheby's London, 12 December 2003, lot 255

The unusual, if not unique, subject of Pythia, the oracle in the Sanctuary of Apollo at Delphi, is derived from Marcello's bust of *La Gorgone* and is perhaps the most original of her various interpretations of mythological and historical *femmes fatales*. Pythia was exhibited at the Salon of 1870, but it was Charles Garnier's commission for an enlarged version to stand in the vestibule of his Paris Opéra which has given this work a prominent profile in nineteenth century French sculpture. Despite this fame casts of this model are very rarely seen on the market. Bessis described *Pythia* as 'un extraordinaire morceau de bravoure par le mouvement violent, la torsion de la chevelure, l'expression de terreur du regard et du geste qui s'opposent à l'impassibilité du visage'.

W £ 12,000-18,000 € 13,600-20,300



## Affortunato Gori

Italian, active early 20th century

### ECHO

signed: A. Gori FIRENZE

white marble, with a green marble column

figure: 98cm., 38½in.

column: 80cm., 31½in.

Affortunato Gori's marble carving of the nymph *Echo* is a beautiful example of the artist's love of sculpting the female form. The whimsical pose and mythological subject matter were prevalent features in 19<sup>th</sup> century figurative sculpture. The soft feminine curves and the fabric clinging to the nymph's figure are exquisitely carved. As the myth is told, *Echo* had her voice taken from her by Zeus's jealous wife Hera, and as a punishment she was only able to repeat the words of others. This resulted in her greatest desire, the handsome Narcissus, rejecting her. Heartbroken from a love she never knew, the beautiful *Echo* is said to roam and forever haunt the earth with her reverberating voice, a tale wonderfully captured in this elegant sculpture.

‡ W £ 40,000-60,000 € 45,100-68,000





95



96



97

95

Italian, 19th century

RUTH GLEANING

alabaster, on a onyx and gilt bronze mounted pedestal with rotating panel  
figure: 63cm., 24<sup>3</sup>/<sub>4</sub>in.  
column: 116cm., 45<sup>5</sup>/<sub>8</sub>in.

W £ 5,000-7,000 € 5,700-7,900

96

Cesare Lapini

Italian, 1848-after 1893

SORPRESA (THE SURPRISE)

signed and dated: G. LAPINI / FIRENZE 1894 and titled: SORPRESA

alabaster, on a serpentine marble column  
figure: 74cm., 29<sup>1</sup>/<sub>2</sub>in.  
column: 114cm., 45in.

W £ 7,000-10,000 € 7,900-11,300



## Jean Ortis

French, active 20th century

### RECLINING NUDE

signed: *J. Ortis*

grey marble  
62 by 60cm., 24<sup>3</sup>/<sub>8</sub> by 23<sup>5</sup>/<sub>16</sub>in.

W £ 6,000-8,000 € 6,800-9,100

## Gaetano Manfredini

Italian, 1800-1870

### BACCHANAL

signed: *Gaetano Manfredini*

white marble, on an ebonised wood base  
marble: 148cm., 58<sup>3</sup>/<sub>4</sub>in.  
base: 100cm., 39<sup>3</sup>/<sub>8</sub>in.

Gaetano Manfredini was the eldest son of Luigi, himself a sculptor, medallist, and founder, and was therefore at first trained by his father. He later studied at the Accademia di Brera in Milan. Under the tutelage of Camillo Pacetto, he developed a particular affinity for Roman Neoclassical sculpture. Having first exhibited at the Accademia in 1827 with a statue of Flora, he subsequently received several important commissions, including figures for funerary monuments in Santa Croce in Florence and the Duomo in Milan. However, besides these serious works, Manfredini also established a reputation for the creating of more frivolous, small scale groups of putti in various positions. The present group, with its elaborate display of a Bacchanal, epitomises his skill as a sculptor with these type of groups. A similar marble group is illustrated in Panzetta (*op. cit.*, p. 606, fig. 1117)

### RELATED LITERATURE

A. Panzetta, *Nuovo Dizionario degli Scultori Italiani dell'Ottocento e del Primo Novecento*, Turin, 2003, vol. 2, p. 565, 606, fig. 1117

W £ 20,000-30,000 € 22,600-33,800



## Mark Matveevich Antokolsky

Russian, 1843-1902

### LA CROISÉE DES CHEMINS (THE CROSSROADS)

signed: *Antokolsky*, the sign post inscribed: *VIA TIBERIANA* and *VIA AL COLOSSEUM*

white marble and gilt bronze  
78cm., 30<sup>3</sup>/<sub>4</sub>in.

The Jewish Russian-born Mark Matveevich Antokolsky (1845-1902) was born in Vilnius in present day Lithuania, and attended the Academy of Fine Arts in St Petersburg in 1863. He emigrated to Paris in 1881, having previously lived for some time in Berlin. Antokolsky was best known for his historical bronze subjects, and a statue of Spinoza is still considered his *chef d'oeuvre* (*op. cit.* p. 365). Other historical works include statues of Ivan the Terrible and Peter the Great.

A plaster version of the present work is in the State Russian Museum (*op. cit.* no. 48). The present sculpture is probably the only surviving marble of the model. Although the subject of the marble is probably a classical one, such as a Vestal Virgin, the sculpture may also have been symbolic of Antokolsky's own life, as an artist who continuously found himself balancing Russian, Jewish, and European culture, and modern versus classical sculpture (*op. cit.*, p. 130).

#### RELATED LITERATURE

*The Russian Museum Leningrad: Sculpture, 18th to Early 20th Century, Catalogue*, State Russian Museum, St Petersburg, 1988, p. 25; M. Glants, *Where is my Home? The Art and Life of the Russian Jewish Sculptor Mark Antokolsky, 1843-1902*, Plymouth, 2010

W £ 25,000-35,000 € 28,200-39,400



## Dominique Alonzo

French, early 20th Century

### FEMALE NUDE

signed: *Alonzo*

white marble  
83cm., 32<sup>3</sup>/<sub>4</sub>in.

After learning the tradition of Carrier-Belleuse from his master Falguière, Dominique Alonzo became an established sculptor in the Art Deco style during the early twentieth century, his marbles often accommodating multiple media. The present marble demonstrates Alonzo's deviation from the contemporary vogue among sculptors for eroticism and seduction, indulging instead a nostalgia after a past ideal. Alonzo's *Nude* expresses an appreciation of feminine beauty, proportion and naturalism that, through her muted energy and relaxed posture, rejects sensuality as decadent. The marble exudes confidence in the absence of drapery, apparently comfortable showcasing the classical beauty of the female form.

### RELATED LITERATURE

E. Bénézit, *Dictionnaire critique et documentaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, Paris, 1999, p. 231

† W £ 20,000-30,000 € 22,600-33,800





101

## Julien Dillens

Belgian, 1849 - 1904

### KNEELING NUDE

signed: *Jul. DILLENS*

white marble  
48cm., 18<sup>3</sup>/<sub>8</sub> in.

### PROVENANCE

Sotheby's London, 2 June 2009, lot 53

Julien Dillens' *Kneeling Nude* was directly inspired by Lorenzo Bartolini's *La Fiducia in Dio* of 1835 (marble, Museo Poldi Pezzoli, inv. no. 1117). Dillens, who was trained at the Brussels Académie between 1861 and 1874, had worked under Albert-Ernest Carrier-Belleuse on the sculptures for the Brussels Bourse in the early 1870s, and was subsequently employed as an assistant in Rodin's studio. The *Kneeling Nude* owes its inception to Dillens' four years spent as a

Prix de Rome winner in Italy from 1877. His choice of *La Fiducia in Dio* as the basis for the present model was a natural one; his first major sculpture, *Une Enigme*, was also a seated female nude. He completed the *Kneeling Nude* not long after his return from Italy, exhibiting it for the first time in 1885 at the Exposition Universelle in Antwerp in a plaster version. The figure was exhibited numerous times during and after Dillens' lifetime. Notably it appeared at the Exposition Universelle in Paris in 1889, in a marble version. The original marble, in the larger size of 98cm., was acquired by the Belgian State from the artist and is in the collection of the Musées Royaux des Beaux-Arts in Brussels. That version includes roses fallen from the girl's cupped hands. The present figure is a rare marble reduction of the model. The reduction preserves the emotional intensity and quiet piety of the girl's manner, and in the smaller dimensions the marble has a jewel-like quality, both precious and tender.

### RELATED LITERATURE

*Julien Dillens. Exposition de ses oeuvres dans la Salle Forst*, exh. cat. Salle Forst, Antwerp, 1906, p. 22-27; J. van Lennep et al, *La sculpture Belge au 19ème siècle*, exh. cat. Générale de Banque et les auteurs, Brussels, 1990, pp. 367-72; J. van Lennep, *Catalogue de la sculpture. Artistes nés entre 1750 et 1882*, cat. Musées Royaux des Beaux-Arts, Brussels, 1992, p. 163; C. Engelen and M. Marx, *Beeldhouwkunst in België vanaf 1830*, Brussels, 2002, vol. I, pp. 595-8

W £ 60,000-80,000 € 68,000-90,500





102



103

102

### Louis Dejean

French, 1872 - 1953

#### FEMME SE COIFFANT

signed: *Louis DeJEAN*, inscribed: *2<sup>me</sup> epreuve*, and inscribed: *ALEXIS. RUDIER. / FONDEUR. PARIS*

bronze, blackish brown patina  
75cm., 29½in.

#### PROVENANCE

Ancienne Galerie André Lemaire, Paris

Louis Dejean trained under Auguste Rodin, becoming a prominent member of the *Bande a Schnegg*, a group of disciples of the great master led by Lucien Schegg and including François Pompon, Léon Drivier, Charles Despiau and Alfred Jean Halou. Dejean exhibited at the Salons des Artistes Français from 1890 to 1893 and at the Nationale des Beaux-Arts from 1899. Many of his early works were statuettes of women in contemporary dress, dubbed *tanagras modernes*, and were reminiscent of the style of Albert-Ernest Carrier-Belleuse. Following numerous of the *Bande a Schnegg*, after the Great War, Dejean moved towards a more severe classical style, as seen in the present bronze. Dejean is also famous for his monumental statue of *Peace*, which was made for the S.S. Normandie.

W ⊕ £ 10,000-15,000 € 11,300-16,900



103

### Sir William Reid Dick

British, 1879-1961

#### THE SPINNER

signed and dated: *Reid Dick / 1926 ARA*

bronze, on a mottled green marble base  
67cm., 26<sup>3</sup>/<sub>8</sub>in. overall

#### EXHIBITED

London, Royal Academy of Arts, 1926 (no. 1302,  
*The Spinner - small model of architectural figure,*  
*bronze*)

#### LITERATURE

*Royal Academy Exhibitors 1905-1970*, London,  
1985, p. 162

⊕ W £ 5,000-7,000 € 5,700-7,900

104

### Albert Bartholomé

French, 1848 - 1928

#### ADOLESCENTE ÉCROULÉE SUR LE SOL, LA TÊTE DANS SES CHEVEUX (MOURNING GIRL)

signed: *A Bartholomé.*

white marble  
15 by 43cm., 5<sup>7</sup>/<sub>8</sub> by 17in.

#### PROVENANCE

English collector, since circa 1970

#### LITERATURE

T. Burollet and N. Gourand, *Bartholomé: La  
redécouverte d'un grand sculpteur*, Paris, 2017,  
pp. 245-247, no. S.6/13/B

Albert Bartholomé was an autodidact who focused on painting for much of his early career. After the tragic early death of his wife in 1886, he devoted himself to sculpting. Many of his works exude a peaceful melancholy, which can also be found in his most famous Monument to the Dead at Père Lachaise cemetery in Paris, finished in 1899. Together with Rodin's *Gates of Hell*, this has often been seen as one of the greatest expressions of symbolist sculpture. Bartholomé won the Grand Prize for sculpture at the *Exposition Universelle* in 1900, and continued to have a successful career as a sculptor.

#### RELATED LITERATURE

P. Kjellberg, *Bronzes of the 19th Century: Dictionary of Sculptors*, London, 1994, pp. 52-53

W £ 20,000-30,000 € 22,600-33,800

## Pierre Traverse

French, 1892-1979

NU DEBOUT OR BAIGNEUSE (NUDE)

signed: *PIERRE TRAVERSE XVI*

white marble  
78cm., 30<sup>3</sup>/<sub>4</sub>in.

Pierre Traverse is well-known for his elegant female nudes, with their strong sense of design and carefully delineated silhouettes. He was a pupil of the sculptor Jean-Antoine Injalbert and exhibited at the Paris Salon and the Salon d'Automne. He was made a member of the Légion d'honneur in 1938. The present nude, with its rounded forms and compact posture, seems also to owe to fellow French artist and famous sculptor of the female form, Aristide Maillol (1861-1944).

### RELATED LITERATURE

E. Bénézit, *Dictionnaire des peintres sculpteurs dessinateurs et graveurs*, Paris, 1999, vol. 13, p. 778

⊕ W £ 20,000-30,000 € 22,600-33,800



105

## George Minne

Belgian, 1866 - 1941

L'EXTASE MATERNELLE (MATERNAL ECSTASY)

signed: *G MINNE*

white marble  
39 by 51cm., 15<sup>3</sup>/<sub>8</sub> by 20<sup>1</sup>/<sub>2</sub>in.

Minne conceived this serene marble of a woman embracing her infant son in 1923. Swept up in a diagonal wave emerging from the marble block, the figure of the mother represents, according to Van Puyvelde, 'le bonheur suprême de la maternité' (*op. cit.*, p. 66). *L'Extase maternelle* may be considered a particularly tender manifestation of the Belgian symbolist sculptor's obsession with human emotions and the interior life.

### RELATED LITERATURE

L. van Puyvelde, *George Minne*, Brussels, 1930, pp. 66, 82, and pl. 97

W £ 15,000-20,000 € 16,900-22,600





106

107

**Louis Dejean**

French, 1872 - 1953

*FEMME NUE À GENOUX (KNEELING NUDE)*

signed: L. DeJEAN

marble

37.5cm., 14<sup>3</sup>/<sub>4</sub>in.

⊕ £ 6,000-8,000 € 6,800-9,100



107

108



108

**Marcel-André Bouraine**

French, 1886-1948

PENTHESILEA

signed: *BOURAINÉ* and inscribed: *Susse F<sup>res</sup> Ed<sup>ts</sup> Paris* and: *cire perdue*

bronze, dark brown patina  
45 by 82cm., 17¾ by 32¼in.

⊕ W £ 7,000-10,000 € 7,900-11,300

109

**Georges Chauvel**

French, 1886-1962

CROUCHING AMAZON

signed: *G. CHAUVEL*, inscribed: *CIRE PERDU* and: *NO*, and stamped: *3 / BRONZE*

bronze, dark brown patina  
81cm., 31⅞ in.

W ⊕ £ 6,000-8,000 € 6,800-9,100



109



110

110

**Raymond Delamarre**

French, 1890-1986

EVE

signed: *RAYMOND DELAMARRE* and stamped:  
*4/8 CISELURE / D'ART D'ILE DE / FRANCE*

bronze, green and brown patina  
87cm., 34 $\frac{1}{4}$ in.

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

⊕ W £ 7,000-10,000 € 7,900-11,300



111

111

**Milly Steger**

German, 1881 - 1948

TÄNZERIN (DANCER)

signed: *M. Steger.* and inscribed: *Guss v. Heinze-  
Barth.*

bronze, dark brown patina  
72cm., 28 $\frac{3}{8}$ in.

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

⊕ £ 8,000-12,000 € 9,100-13,600



112



113



114

112

### René Andrei

French, 1906-1987

ICARUS

signed: *R. ANDREI*, inscribed: *cire perdue / Susse*  
*F<sup>ES</sup> Ed<sup>TS</sup> Paris*, stamped: *BRONZE* and with the  
*Susse cachet*

bronze, dark brown patina  
 53 by 49cm., 20<sup>5</sup>/<sub>8</sub> by 19<sup>1</sup>/<sub>4</sub>in.

⊕ £ 3,000-5,000 € 3,400-5,700

113

### Casimir Reymond

French, 1893-1969

FEMALE TORSO

signed: *Casimir Reymond* and inscribed: *Alexis*  
*Rudier./Fondeur Paris*

bronze, dark brown patina, on a wood base  
 36cm., 14<sup>1</sup>/<sub>4</sub>in. overall

⊕ £ 3,000-5,000 € 3,400-5,700

114

## Carl Milles

Swedish, 1875 - 1955

### SISTER AND BROTHER

signed: *Carl Milles* and stamped: COLIN & C<sup>o</sup>PARIS

bronze, green brown patina  
42cm., 16½in.

⊕ £ 4,000-6,000 € 4,550-6,800

115

## Richard Knecht

German, 1887-1966

### BATHING YOUTH

bronze, green brown patina  
190cm., 74¾in.

#### PROVENANCE

Estate of the artist;  
Neumeister, Munich, 29 May 2008, lot 734

#### LITERATURE

W. Rodiger, *Der Bildhauer Richard Knecht, 1887-1966*, Munich, 1968, p. 47

Conceived in 1914, this early work by Richard Knecht showcases the sculptor's training in the art of the Renaissance, which he received under Erwin Kurz and Adolf von Hildebrand at the Münchner Kunstakademie between 1906 and 1914. The young *Bather's* contorted pose and muscular physique appear to be derived from Michelangelo's *Slaves*, combined with the modernity of early 20th-century German sculpture. A mundane subject is here transformed into a heroic, idealised image. The present lifesize bronze appears to be the cast recorded by Rodiger (*op. cit.*) in 1968 as located in München-Borstei.

⊕ W £ 25,000-35,000 € 28,200-39,400



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The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, 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. Prospective bidders should also consult [www.sothebys.com](http://www.sothebys.com) for the most up to date cataloguing of the property in this catalogue.

**Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £180,000; 20% on any amount in excess of £180,000 up to and including £2,000,000; and 12.9% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

### 1. BEFORE THE AUCTION

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

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

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

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

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

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

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

### 2. DURING THE AUCTION

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

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

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

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

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

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

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

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

#### Absentee, Telephone and Internet Bids

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

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

#### Consecutive and Responsive Bidding

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

#### Interested Parties Announcement

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

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

#### US Economic Sanctions

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

### 3. AFTER THE AUCTION

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

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

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

**Bank transfers** Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions

to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

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

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

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

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

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

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

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

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

Email: [ukpostsaleservices@sothebys.com](mailto:ukpostsaleservices@sothebys.com)

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

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

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

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

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

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

#### EU Licence Thresholds

Archaeological objects  
EU LICENCE THRESHOLD: ZERO  
Elements of artistic, historical or religious monuments

EU LICENCE THRESHOLD: ZERO  
Manuscripts, documents and archives (excluding printed matter)

EU LICENCE THRESHOLD: ZERO  
Architectural, scientific and engineering drawings produced by hand

EU LICENCE THRESHOLD: £11,766  
Photographic positive or negative or any assemblage of such photographs

EU LICENCE THRESHOLD: £11,766  
Textiles (excluding carpets and tapestries)

EU LICENCE THRESHOLD: £39,219  
Paintings in oil or tempera

EU LICENCE THRESHOLD: £117,657  
Watercolours, gouaches and pastels

EU LICENCE THRESHOLD: £23,531  
Prints, Engravings, Drawings and Mosaics

EU LICENCE THRESHOLD: £11,766  
There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

#### UK Licence Thresholds

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

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

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

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

## EXPLANATION OF SYMBOLS

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

#### ◊ Guaranteed Property

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

#### ▲ Property in which Sotheby's has an Ownership Interest

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

#### ⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The

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

#### ∟ Interested Parties

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

#### □ No Reserve

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

#### ⊕ Property Subject to the Artist's Resale Right

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

#### Portion of the hammer price (in €)

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

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

sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

#### ● Restricted Materials

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

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

#### ⌈ Monumental

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

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

## VAT AND OTHER TAX INFORMATION FOR BUYERS

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

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

### 1. PROPERTY WITH NO VAT SYMBOL

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

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice

and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

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

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

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

## 2. PROPERTY WITH A † SYMBOL

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

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

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

## 3. PROPERTY WITH A α SYMBOL

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

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

## 4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's

releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

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

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

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

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

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

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

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

## 5. EXPORTS FROM THE EUROPEAN UNION

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

### Property with no VAT symbol (see paragraph 1)

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

### Property with a † symbol

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

### Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on

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

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

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

### Proof of export required

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

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

• buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

• Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.

• Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

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

## 6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

Claim forms are available from:

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

## 7. SALES AND USE TAXES

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

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

## CONDITIONS OF BUSINESS FOR BUYERS

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

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

## 1. INTRODUCTION

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

- (i) these Conditions of Business;
  - (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
  - (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
  - (iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
  - (v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website.
- in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

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

## 2. COMMON TERMS

In these Conditions of Business:

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

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

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

**"Buyer's Premium"** is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

**"Counterfeit"** is as defined in Sotheby's Authenticity Guarantee;

**"Hammer Price"** is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

**"Purchase Price"** is the Hammer Price and applicable Buyer's Premium and VAT; **"Reserve"** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

**"Seller"** is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

**"Sotheby's"** means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

**"Sotheby's Company"** means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

**"VAT"** is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

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

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

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

(c) Bidders acknowledge that many lots are of an age and type which means that

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

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

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

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

## 4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

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

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

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

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

any lot.

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

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

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

## 5. BIDDING AT AUCTION

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

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

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

## 6. CONDUCT OF THE AUCTION

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

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

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

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

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

## 7. PAYMENT AND COLLECTION

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

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

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

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

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

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

## 8. REMEDIES FOR NON-PAYMENT

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

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

(b) cancel the sale of the lot;

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

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

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

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after 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 = €1.125

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

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

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

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

### LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

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

### COLLECTION OF LOTS MARKED 'W'

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

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

Please see the Buying at Auction guide for further information.

### SAFETY AT SOTHEBY'S

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

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

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

### SCULPTURE

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

11/10 NBS\_SCULPTURE C

## GLOSSARY OF TERMS

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

Please read carefully the terms of the Authenticity Guarantee and the Conditions

of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

### 1 ANTONIO CANOVA

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

### 2 ATTRIBUTED TO ANTONIO CANOVA

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

### 3 WORKSHOP OF ANTONIO CANOVA

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

### 4 CIRCLE OF ANTONIO CANOVA

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

### 5 MANNER OF ANTONIO CANOVA

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

### 6 AFTER ANTONIO CANOVA

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

### 7 ITALIAN, 15TH CENTURY

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

### 8 PROBABLY ITALIAN, 15TH CENTURY

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

### 9 IN RENAISSANCE STYLE

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

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

In our opinion the signature and/or date and/or inscription are original to the model or authorised by the sculptor's studio or editor but not necessarily from the hand of the artist.

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

12 Dimensions are given height before width

### 13 CONDITION OF LOTS

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

3/05 NBS\_GLOS\_SCULP WOA



## INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit [sothebys.com](http://sothebys.com)

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