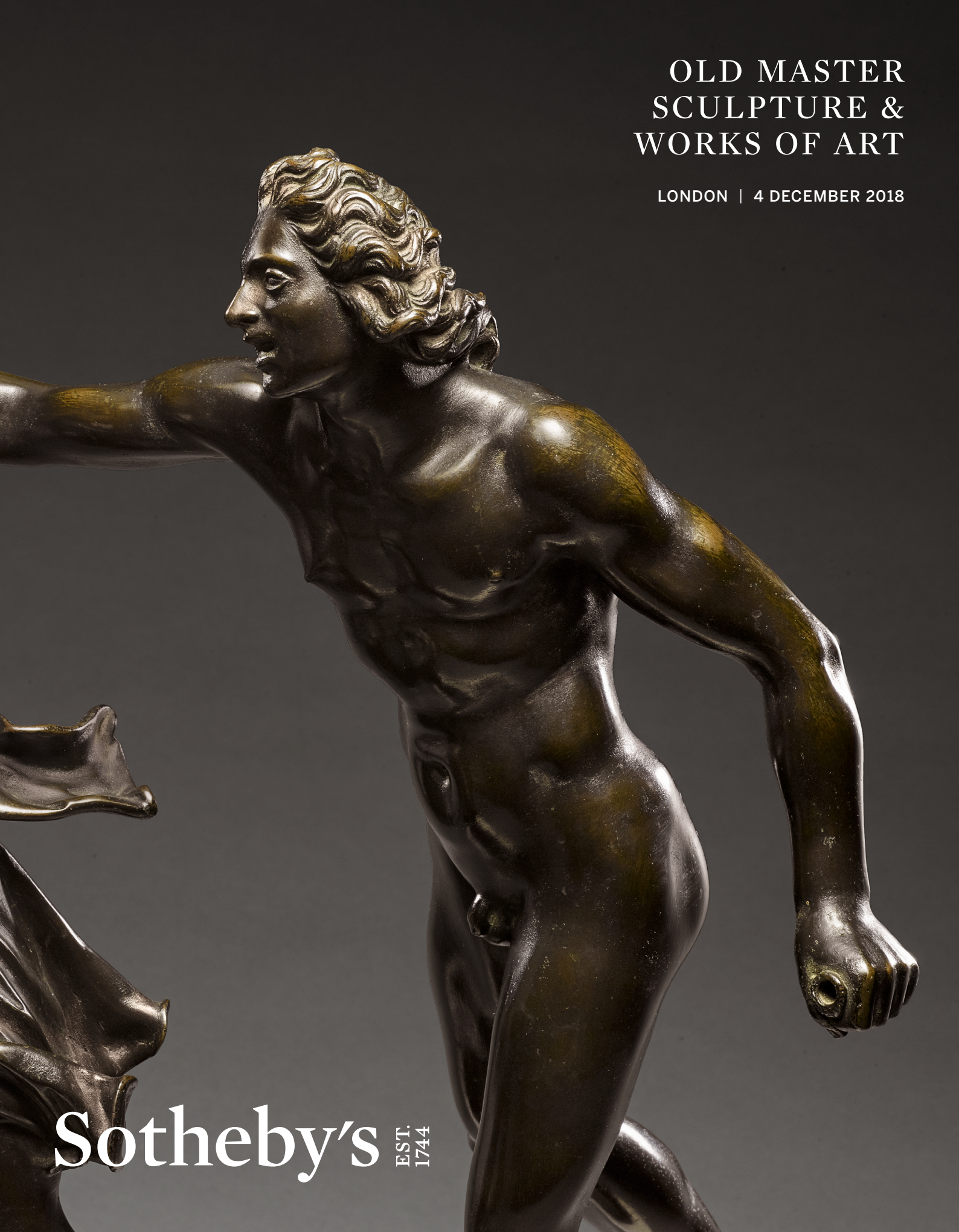


OLD MASTER SCULPTURE & WORKS OF ART

LONDON | 4 DECEMBER 2018

Sotheby's EST. 1744



FRONT & BACK COVER
LOT 67 (DETAIL)

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LOT 93 (DETAIL)



OLD MASTER SCULPTURE & WORKS OF ART



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LOT 13 (DETAIL)

OLD MASTER SCULPTURE & WORKS OF ART

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1

1

FRENCH, LIMOGES, FIRST HALF 13TH CENTURY

Corpus Christi

partially enamelled copper, with traces of gilding, in a red velvet lined ebonised wood frame

with four labels inscribed respectively with variations of: *BxI / Abbé Ducarme / Mons /1;* another inscribed: *Collection de / l'Abbé Joseph DUCARME / curé de Ste Elisabeth / 1 rue de la Biche / Mons*; and a detailed catalogue entry titled: *Christ roman* and inscribed: *Enghien Exposition 1964*, all to the reverse of the frame
corpus: 17 by 13cm., 6⅝ by 5⅛in.
frame: 30 by 26cm., 11¾ by 10¼in.

PROVENANCE

Abbé Joseph Ducarme, Mons;
thence by descent to the present owner

EXHIBITED

Enghien, *Exposition*, 1964, no. 20

£ 4,000-6,000 € 4,550-6,900

2

FRENCH, LIMOGES, FIRST HALF 13TH CENTURY AND LATER

Processional Cross

gilt and champlevé enamelled copper and copper repoussé on a wood core

the copper repoussé with illegible script throughout
37.5 by 31cm., 14¾ by 12¼in.

The Christ figure on the present cross adheres to the type of late 12th and early 13th century Limoges corpora, identified by Paul Thoby (*op. cit*, p. 8) as the second type, variety B - according to Thoby, this is the first group of corpora where Christ's suffrage starts to be illustrated and *pathos* is created by the tense arms and down-turned mouth. The appliques with the four evangelists and the Christ in Majesty are probably slightly later in date - there is also the possibility of a Spanish origin for the plaques at the front. indicated by the use of more red enamel. The shape of the terminals and the copper repoussé ground are also slightly suggestive of a Spanish origin. The present cross is most likely to be a composite medieval object, perhaps assembled in its present shape in the 14th or 15th century. The combination makes for a still harmonious whole, and the cross would almost certainly have been in use as a processional cross.

RELATED LITERATURE

P. Thoby, *Les Croix Limousines de la Fin du XIIe Siècle au Début du XIVe Siècle*, Paris, 1953, pp. 6-11

£ 25,000-35,000 € 28,400-39,800



2

3

PROPERTY FROM A GERMAN PRIVATE COLLECTION

BYZANTINE, 6TH-8TH CENTURY

Censer with six scenes from the Life of Christ

bronze
11cm., 4 5/8 in. overall

PROVENANCE

Dr Waldemar Belck (1862-1936), Germany, acquired before 1899;
thence by descent to the present owner

EXHIBITED

Munich, Bayerisches Nationalmuseum, Prähistorische Staatssammlungen, *Rom und Byzanz: Archäologische Kostbarkeiten aus Bayern*, 1998-1999, no. 30

LITERATURE

L. Wamser and G. Zahlhaas (eds.), *Rom und Byzanz: Archäologische Kostbarkeiten aus Bayern*, exh. cat. Prähistorische Staatssammlungen, Bayerisches Nationalmuseum, Munich, 1998, pp. 44-45, no. 30

This rare Early Christian censer with figural decoration shows six scenes from the Life of Christ: The Annunciation, The Visitation, The Nativity, The Baptism, The Crucifixion, and The Women at the Tomb. Most of the around one hundred surviving censers of this type include five scenes, and only a few examples, like the present censer, have more, up to nine. In the scholarship this group of objects has been dated to the 6th-8th century and localised in the Syria-Palestine area, though it is possible that production was spread more widely. While the modelling is worn, the figural scenes on the present censer display a remarkable degree of detail, such as the stylised Sun and Moon in the Crucifixion. The censer is further distinguished by its attractive foliate borders to the rim and the foot. A comparable example (though with only five scenes) is in the Museum of Fine Arts, Boston (inv. no. 65.9).

The present censer was brought to Germany in 1899 by Dr Waldemar Belck, the distinguished German chemist and amateur archaeologist. In 1884, at the age of 22, Belck embarked on an expedition to Southwest-Africa where he conducted significant research on the area's resources. From 1888 he was employed by Siemens & Halske and stationed at the copper mines in the Caucasus region. It was in 1891 that he first began exploratory travel to the Near East, which culminated in an elaborate expedition to Armenia in 1898/1899, followed by further expeditions in 1901 and 1904. Many of his important archaeological discoveries are now located in the Völkerkundemuseum, Berlin. It is likely that Belck received the censer as a gift during his sojourn in Armenia.

RELATED LITERATURE

N. Netzer, *Medieval Objects in the Museum of Fine Arts, Boston: Metalwork*, Boston, 1991, pp. 154-156, no. 60

£ 30,000-50,000 € 34,100-57,000



Dr Waldemar Belck (1852-1936)



3





4



5

4

SPANISH, CATALONIA, LATE 12TH CENTURY

Double capital with Beasts

limestone
30 by 45 by 26cm., 11¾ by 17¾ by 10¼in.

The present lot is the subject of an expertise by Luca Mor, which is available from the department upon request.

W £ 10,000-15,000 € 11,400-17,100

5

ITALIAN, EARLY 15TH CENTURY

Christ as the Man of Sorrows

polychromed wood
67cm., 26⅜in.

W £ 3,000-5,000 € 3,450-5,700

6 No Lot



7



8



9

7

EUROPEAN, 15TH/ EARLY 16TH CENTURY

Merchant's Ring

partially enamelled gold

engraved on the interior in black letter: *Deus iustos protegit*
bezel: 18mm., ¾in.
ring size: T½

PROVENANCE

Private collection, Germany, from the first half 20th century;
thence by family descent to the present owner

Signet rings are usually heraldic, but there are also examples with rebuses, occupational symbols and merchant's marks. The latter served to identify one's goods and needed to be simple so as to be both easily distinguishable and applicable in paint.

RELATED LITERATURE

O. M. Dalton, *Franks Bequest, Catalogue of the Finger Rings*, cat. British Museum, London, 1912, nos. 420, 421, 445 and 476; D. Scarisbrick, *Rings: Symbols of wealth, power and affection*, London, 1993, p. 16

£12,000-18,000 €13,700-20,500

8

PROBABLY ITALIAN, 13TH CENTURY

Seal Matrix

gold, set with a Roman, circa 2nd century nicolo intaglio

inscribed: *S' GERMENI CIECH*
19mm., ¾in.

Martin Henig has conducted significant research on the primarily English practice of incorporating ancient Roman intaglios into inscribed medieval settings in the 12th and 13th centuries. These were often referred to as *sigillum secreti* (secret seal) and used primarily for personal correspondence. For comparable seal matrices, see J. Cherry and M. Henig, 'Intaglios Set in Medieval Seal Matrices: Indicators of Political Power and Social Status?' in J. Cherry, J. Berenbeim and L. de Beer (eds.), *Seals and Status: The Power of Objects*, The British Museum, London, 2018, pp. 104-113

£ 3,000-5,000 € 3,450-5,700

9

EUROPEAN, CIRCA 14TH CENTURY

Ring

gold, set with a garnet
2.4cm.,15/16in.
Ring size: T½

£ 1,800-2,500 € 2,300-3,450

10 No Lot



11

11

SOUTHERN GERMAN OR AUSTRIAN, EARLY 14TH CENTURY

Corpus Christi

gilt and polychromed wood, probably lime
87cm., 34¼in.

PROVENANCE

Manoir de la famille De Lebioles Spa, Belgium;
private collection, Belgium;
the present owner

This finely carved *Crucified Christ* is dateable to the early decades of the 14th century, when the type characterised by an 'S-curve' with bent knees was widely repeated in northern European sculpture. While the slender torso and knee-length perizonium relate to a Rhenish Crucifix in the Schnütgen Museum, Cologne (inv. no. A 932), the markedly emaciated stomach finds parallels in works from the Tyrol, indicating a possible Alpine origin (see Söding, *op. cit*., nos. 4-5).

RELATED LITERATURE

U. Bergmann (ed.), *Die Holzskulpturen des Mittelalters (1000-1400)*, cat. Schnütgen Museum, Cologne, 1989, pp. 261-262, no. 60; U. Söding, *Gotische Kruzifixe in Tirol*, Berlin and Munich, 2010, pp. 106-111

The present lot is offered with a Radiocarbon dating measurement report prepared by the Institut Royal de Patrimoine Artistique, Brussels, dated 23 April 2018, which states that the wood from the sample dates between AD 1250 and 1300 (90.1% confidence interval).

W £ 15,000-20,000 € 17,100-22,800

12

WORKSHOP OF FRIEDRICH PACHER (ACTIVE CIRCA 1474-AFTER 1508)
SOUTH TYROL, LATE 15TH CENTURY

Virgin and Child enthroned

gilt and polychromed limewood
90cm., 35½in.

PROVENANCE

Private collection, Germany

LITERATURE

L. Andergassen, *Kunstraum Südtirol*, Bozen, 2007, p. 110

Attributed to the workshop of the painter Friedrich Pacher by Andergassen in 2007, this tenderly sculpted group clearly reflects the influence of his master, but no relation, Michael Pacher (1435-1495), as in his *Virgin and Child* in the Parish Church of St. Lorentzen-Pusterstal, illustrated by Müller (*op. cit.*). The modelling of the hair, the intricate crown and the treatment to the drapery are distinctive. Friedrich Pacher would have worked closely with sculptors when undertaking his commissions for large altarpieces. Andergassen attributes further groups to the workshop of Friedrich Pacher, including the once painted figure of *Saint Margaret* in the Cloisters, Metropolitan Museum New York (inv. no. 63.12.2). Formerly in the parish church of Saint Margaret im Dorf, Neustift near Brixen, the Cloisters *Saint Margaret* displays a very similar pose, tilted head and bold drapery to those seen in the present, impressive group, which would almost certainly have been originally placed in the central shrine of an altarpiece.

RELATED LITERATURE

T. Müller, *Gotische Skulpturen in Tirol,* Bozen, 1976, pl. 112; W. D. Wixom, 'Medieval Sculpture at the Cloisters', *Metropolitan Museum of Art Bulletin*, vol. XLVI, no. 3, Winter 1988-1989, p. 26

W £ 35,000-50,000 € 39,800-57,000



13

AFTER LUCAS CRANACH THE ELDER (CIRCA 1472-1553)
SOUTHERN OR CENTRAL GERMAN, EARLY 16TH CENTURY

Relief with The Werewolf and Saint George

gilt and polychromed limewood, with a modern velvet covered wood stand
relief: 100 by 97cm., 39⅜ by 38¼in.
stand: 113 by 103.5 cm., 44½ by 40¾in.

PROVENANCE

With Brimo de Laroussilhe, Paris;
collection Mas, Barcelona;
the present owner, France

EXHIBITED

Barcelona, Centre de Cultura Contemporània de Barcelona, *El Salvatge Europeu* (*The European Savage*) 18 February - 23 May 2004;
Valencia, Fundación Bancaja, *El Salvaje Europeo* (*The European Savage*), 23 May - 29 August 2004

LITERATURE

'Beaux objets sur le marché', *L' Œil,* December 1965, N°132, p.48-49;
P. Pedraza and R. Bartra, *El Salvatge Europeu*, exh. cat. Centre de Cultura Contemporània de Barcelona and Fundación Bancaja, Barcelona, 2004, p. 14;
P. Pedraza and R. Bartra, *El Salvaje Europeo*, exh. cat. Centre de Cultura Contemporània de Barcelona and Fundación Bancaja, Valencia, 2004, pp. 18-19

This astonishing relief depicts a rare subject matter: the German Werewolf. It copies an enigmatic woodcut by the Saxon court painter Lucas Cranach the Elder (an example of the print is in the British Museum, inv. no. 1854,1113.160). Dated to the second decade of the 16th century, Cranach's print shows an unkempt, hairy man with large hands and feet on all fours, devouring a small child in whose back he has bitten a bloody wound. Dismembered victims are scattered in the landscape, while the background depicts a barn with alarmed onlookers, and a boy playing with his dog. The scene is adapted from the print in the left side of the present relief, with the curious addition of a small child swinging on a helmet that hangs from the tree.

The right hand side of the relief depicts scenes from the legend of Saint George and the Dragon. At the front of this panel, the princess kneels in the cave of the dragon; at the centre, the Saint is shown on horseback with the princess, having rescued her from her plight; while above, the princess's parents watch from the tower. Though *Saint George and the Dragon* is the subject of another print by Cranach, it does not seem to have inspired the present relief, except perhaps in the figure of the kneeling princess.

Cranach's *Werewolf* woodcut has been associated with the sermons of Johann Geiler von Kaisersberg (1445-1510), published in Strasbourg in 1516. In these, Geiler preaches about different kinds of Wild Men, which were popularised in folklore. Among Werewolves (Wolf Men) Geiler identifies a subcategory: men possessed by the Devil, who merely imagine to be wolves and devour children (see Koepplin and Falk, *op. cit*., p. 594). This is consistent with the depiction of a monster in human form seen in the Cranach print and the relief. The subject may thus be regarded as an allegory of Evil, which is here juxtaposed with the heroic and chivalric figure of Saint George, who defeats the dragon, a personification of Evil.

The practice of copying contemporary prints in carved wood reliefs became widespread in early 16th-century Germany, dominated by works based on woodcuts by Albrecht Dürer (see examples illustrated in Beck and Decker, *op. cit.*, pp. 36-46). The present relief appears to be the only known sculptural work that illustrates Cranach's *Werewolf* and is therefore a rare and important survival.

RELATED LITERATURE
D. Koepplin and T. Falk, *Lucas Cranach: Gemälde, Zeichnungen, Graphik*, exh. cat. Kunstmuseum Basel, 1974, vol. 2, p. 594, no. 488; H. Beck and B. Decker (eds.), *Dürers Verwandlung in der Skulptur zwischen Renaissance und Barock*, exh. cat. Liebieghaus, Frankfurt am Main, 1981

W £ 50,000-70,000 € 57,000-80,000



Lucas Cranach the Elder, *The Werewolf*





14



14

14

AFTER ALBRECHT DÜRER (1471–1528)
GERMAN OR NETHERLANDISH, LATE 16TH CENTURY

Pair of Panels with the Crucifixion and the Resurrection

stained and leaded glass, in later wood frames

the crucifixion panel inscribed: *INRI*
43.5 by 32cm., 17⅛ by 12⅝in.

PROVENANCE

Charles van der Heyde, Delft Antiques Fair, 1984; where acquired by the present owner

The present panels are based on two woodcuts of Dürer's *The Large Passion* - see, for instance, two woodcuts in the Metropolitan Museum (inv. nos. 17.37.81 and 1975.653.22).

Sotheby's would like to thank Jonathan and Ruth Cooke, stained glass conservation, for their kind assistance in cataloguing this lot.

£ 5,000-7,000 € 5,700-8,000

15

CIRCLE OF HANS LEINBERGER (CIRCA 1475/1480–AFTER 1531)
GERMAN, LOWER BAVARIA, CIRCA 1520

Female Saint, probably Saint Barbara

gilt and polychromed limewood

with illegible stamps to the reverse
150cm., 59in.

PROVENANCE

Private collection, Austria

This beautiful and impressive figure is likely to represent Saint Barbara, as she appears to have held a chalice between her hands. Stylistic links can be made with Hans Leinberger, not only in the voluminous, crinkled drapery style but the round, fleshy face with small features, a type that is seen in Leinberger's *Anna Selbdritt* group (Niehoff, *op. cit.*, pl. 3) and figures by his workshop, like the *Virgin* in a relief from the *Rosenkranzmadonna* in St Martin, Landshut (*ibid.*, fig. 14). See also Leinberger's half-length *Virgin* in a private collection, *ibid.*, no. 35. An origin of the present *Saint* within the Danube School of sculptors is further supported by a comparison of the drapery scheme with a *Saint Andrew* attributed to the Master IP, illustrated in Guillot de Suduiraut, *op. cit.*, fig. 76.

RELATED LITERATURE

S. Guillot de Suduiraut, *Sculptures allemandes de la fin du Moyen Age dans les collections publiques françaises, 1400-1530*, exh. cat. Musée du Louvre, Paris, 1991, pp. 261-265; F. Niehoff (ed.), *Um Leinberger: Schüler und Zeitgenossen*, exh. cat. Spitalkirche Heiliggeist, Landshut, 2006

W £ 30,000-50,000 € 34,100-57,000





16



17



18

PROPERTY FROM A DUTCH PRIVATE COLLECTION

LOTS 16–19

16

SOUTHERN NETHERLANDISH, PROBABLY ANTWERP, CIRCA 1500

Relief with Christ carrying the cross

oak
57 by 32.5cm., 22½ by 12¾in.

PROVENANCE

With Jan Dirven, Antwerp;
private collection, the Netherlands

A scene of *Christ Carrying the Cross* was usually included in Antwerp Passion Retables of the 15th and early 16th century. See, for instance, the retable in Saint Matthew's church in Hulshout, where Christ's drapery falls in similar vertical folds from his belt as in the present lot (H. Nieuwdorp, *Antwerpse retabels, 15de-16de eeuw*, Antwerp, 1993, cat. no. 2).

£ 6,000-8,000 € 6,900-9,100

17

FRENCH, MID-14TH CENTURY

Relief fragment with the poor, crippled and blind

stone, on a modern metal stand
relief: 43 by 25cm., 17 by 9⅞in.
44cm., 17¼in. overall

PROVENANCE

Sotheby's London, 17 March 1961, lot 16;
with Jan Dirven, Antwerp;
private collection, the Netherlands

The drapery style and the treatment to the hair and faces of these arresting figures, with almond eyes and undulating hair and beard, recall sculptural representations emanating from Eastern France, in particular the Lorraine region. Note the tympanum above the South entrance of St. Mary's church in Vic-sur-seille illustrated by J. A. Schmoll gen. Eisenwerth, *Die Lothringische Skulptur des 14. Jahrhunderts: Ihre Voraussetzungen in der Südchampagne und ihre ausserlothringischen Beziehungen,* Petersberg, 2005, pp. 320-322 and 337-338.

£ 5,000-7,000 € 5,700-8,000

18

SOUTHERN NETHERLANDISH, 18TH/ 19TH CENTURY

Console with a Prophet

walnut
39 by 28 by 28cm., 15⅜ by 11 by 11in.

PROVENANCE

Private collection, the Netherlands

£ 1,500-2,000 € 1,750-2,300

19

NETHERLANDISH, LOWER RHINE, EARLY 16TH CENTURY

Saint Roch

oak
68cm., 26¾in.

PROVENANCE

Christie's London, 2 July 1991, lot 12A;
with Patrick Reijgersberg, Haarlem;
private collection, the Netherlands

RELATED LITERATURE

Bildwerke des Mittelalter, 1200-1530, aus einer Privatsammlung, exh. cat. Hessischen Landesmuseum, Darmstadt, 1968, no. 35, p. 34

£ 7,000-10,000 € 8,000-11,400

OTHER PROPERTIES

△ 20

SOUTHERN NETHERLANDISH, PROBABLY LOUVAIN, CIRCA 1500

Corpus Christi

oak
131 by 135cm., 51⅝ by 53⅛in.

PROVENANCE

Private collection, Belgium

See catalogue note at SOTHEBYS.COM

W £ 5,000-7,000 € 5,700-8,000


19


20



21



23

21

FRENCH, PROBABLY 16TH CENTURY

Personification of Death as a Hooded Skeleton

wood, on a metal base
skeleton: 29.3cm., 11¼in.
base: 4.5cm., 1¾in.

This evocative boxwood memento mori recalls larger scale skeletal figures dating from the 16th century. Compare, for example, with the work of the French sculptor Ligier Richier (circa 1500-1567).

£ 10,000-15,000 € 11,400-17,100

22 No Lot

23

NORTHERN GERMAN OR NETHERLANDISH, CIRCA 1600

The Wild Man

walnut, on a later wood base
52cm., 10½in. overall

Compare with the figure illustrated in T. Husband (ed.), *The Wild Man: Medieval Myth and Symbolism*, exh. cat. Metropolitan Museum of Art, New York, 1980, pl. VIII.

W £ 6,000-8,000 € 6,900-9,100





24

24

PROPERTY OF A LADY

NETHERLANDISH, 16TH CENTURY

Miniature carving with Daniel in the Lions' Den and Samson's fight with the Lion

boxwood, within a first half 17th-century Northern Netherlandish silver gilt case engraved with sea gods
diameter of each half: 4.3cm., 1¾in.
overall closed: 6.5 by 5cm., 2½ by 2in.

RELATED LITERATURE

L. Ellis and Al. Suda, *Small wonders: Gothic boxwood miniatures*, exh. cat. Art Gallery of Ontario, Toronto; Metropolitan Museum of Art, The Cloisters, New York; Rijksmuseum, Amsterdam, 2016

£ 5,000-7,000 € 5,700-8,000



25

25

PROBABLY FRENCH, 16TH CENTURY

Comb

boxwood, bone or ivory, and fabric
16.4 by 12cm., 6½ by 4¾in.

This large H-comb compares closely to examples at the V&A, London (inv. no. W.2-1914) and the Metropolitan Museum of Art, New York (inv. no. 1982.357).

◉ £ 5,000-7,000 € 5,700-8,000



26

PROPERTY FROM AN IMPORTANT FLEMISH PRIVATE COLLECTION

NETHERLANDISH, BRABANT, CIRCA 1480-1500

Relief with the True Cross

oak, on a modern metal base
relief: 68 by 65cm., 26¾ by 25⅝in.
base: 4.2 by 66cm., 1⅝ by 26in.

PROVENANCE

With Kunstzalen Vecht, 2001;
private collection, Belgium

EXHIBITED

San Cristóbal de La Laguna, *Lumen canariense*, 2003-2004

LITERATURE

Lumen Canariense, El Cristo de la Laguna y su Tiempo, Estudio Critico I, exh. cat. Instituto de Canarias "Cabrera Pinto", Santuario del Santisimo Cristo de La Laguna, Ermita de San Miguel Arcangel, Salas de Arte de Caja Canarias, Tenerife, 2003, no. 67

The Legend of the True Cross gained much popularity in the Middle Ages from the thirteenth century onward, after Jacobus da Varagine wrote his famous *Legenda Aurea* (c. 1260). The story, which involves several generations of Biblical characters, begin with a dying Adam who receives from the archangel Michael three twigs of the Tree of Paradise. The twigs are planted on Adam's grave and grow to be a tree in the time of Solomon - Solomon then cuts the tree down and displays it over the door of the temple; this is the scene featured in the present relief.

Netherlandish art of the 15th and early 16th century did not produce monumental sequences of reliefs or frescoes of the True Cross legend, such as the *History of the True Cross* painted by Piero della Francesca in Arezzo. However, the legend was known in sequences of woodcuts, miniatures and illuminations. The Book of Hours of Catherine of Cleves features eight illuminated miniatures with the legend of the Cross (Utrecht, 1442-1445); and the printer Johan Veldener published an extensive cycle of woodcuts of the Legend of the True Cross in Culemborg in 1483. An Antwerp altarpiece of the Passion, in Saint Peter's Church in Dortmund, features the story of the True Cross on the lowest register (*op. cit.* p. 80-81). Lastly, and most comparable to the present relief, are a series of wood reliefs in the Victoria and Albert Museum (inv. nos. 114-1908; 114A to F-1908), attributed to Southern Netherlands, probably Brussels, circa 1500. Although less elaborately carved and of smaller size than the present relief, comparisons are clearly visible in the characterful faces, the costumes, and the positioning of some of the figures.

In the 2003 exhibition *Lumen Canariense* (*op. cit.*, no. 67), the present relief is attributed to Brabant sculptor, architect and printer Alart du Hameel. The attribution is largely based on a print in the British Museum, which shows the Emperor Heraclius entering Jerusalem with the True Cross (inv. no. 1845,1809.438). Although the print is clearly part of the same tradition as the present relief, none of du Hameel's sculptural works have survived. Therefore, although some similarities can be seen in style - compare, for instance, the mounts on the cross beam - the attribution cannot be sustained unless further attributed works by du Hameel are found. The present relief then, of large size and with an unusual subject matter, is likely to have formed part of a large retable illustrating the legend of the True Cross, perhaps in similar manner as the Dortmund altarpiece.

RELATED LITERATURE

M. Buyle and C. Vanthillo, *Retables Flamands et Brabançons dans les Monuments Belges*, Brussels, 2000, 79-86; B. Baert, 'De legende van het kruishout in de Nederlanden', in *Hout in boeken, houten boeken en de fraaye konst van houtdraayen*, ed. L. Knapen en L. Kenis, Leuven, 2008, pp. 63-78.

The present lot is offered with a Radiocarbon dating measurement report prepared by the Swiss Federal Institute of Technology Zurich, dated 12 July 1999, which states that the wood from the sample dates between AD 1404 and 1517 (92.1% confidence interval).

W £ 35,000-50,000 € 39,800-57,000





28



29

27 No Lot

28

SOUTHERN NETHERLANDISH, CIRCA 1530

Relief with Saint Eustace

oak
40.5 by 32cm., 16 by 12⅝in.

£ 5,000-7,000 € 5,700-8,000

29

AUSTRIAN, TYROL, CIRCA 1500

Saint Veronica

gilt and polychromed pine
53 by 40cm., 20⅞ by 15¾in.

W £ 3,000-5,000 € 3,450-5,700

30

ENGLISH, PROBABLY NOTTINGHAM, 15TH CENTURY

Saint Bartholomew

alabaster, with traces of polychromy, on a later velvet lined wood mount
alabaster: 39.5cm., 15½in
mount: 54 by 24cm., 21¼ by 9½in.

PROVENANCE

M. Mori, Paris, 1925;
Lady Renell of Rodd;
her sale, Sotheby's London, 9 December 1976, lot 20;
private collection, Belgium

LITERATURE

P. Nelson, 'Some Unpublished English Medieval Alabaster Carvings', in *Archaeological Journal*, LXXXII, pp. 25-38, p. 34, pl. V;
F. Cheetham, *Alabaster Images of Medieval England*, Woodbridge, 2003, p. 31, no. 4 and fig. 13

In his seminal work, Francis Cheetham lists only thirteen known alabaster reliefs which feature Saint Bartholomew - three of the Saint's Martyrdom and ten individual representations of Saint Bartholomew, including the present lot. Compare also to fig. 12 (*op. cit.*), in Oscott College, Sutton Coldfield - however the present lot shows higher quality in the carving, particularly in the hair and beard.

£ 15,000-20,000 € 17,100-22,800

PROPERTY FROM A DISTINGUISHED BELGIAN PRIVATE COLLECTION

LOTS 30–39







31

31

NORTHERN GERMAN, PROBABLY LÜBECK, OR LOWER RHINE, CIRCA 1490-1500

Pair of reliefs of Apostles, including Saint John the Evangelist

oak
59cm., 23¼in. and 58cm., 22⅞in.

PROVENANCE

With Jacqueline Boccador, Paris, 1974;
private collection, Belgium, acquired from the above circa 1975-1976

EXHIBITED

Paris, Centre International de Paris, *II^e Biennale Internationale*, 1974;
Brussels, Société Générale de Banque, *Les Sculptures médiévales allemandes dans les Collections Belges*, 1977, no. 76

LITERATURE

J. Boccador, 'Les diverses tendances du Spätgotik', in *VII^e Biennale Internationale des Antiquaires* (cat.), Paris, 1974, p. 90, fig. 41
R. Didier and H. Krohm, *Les Sculptures médiévales allemandes dans les Collections Belges*, exh. cat. Société Générale de Banque, Brussels, 1977, pp. 166-167, no. 76

RELATED LITERATURE

C. G. Heise, *Lübecker Plastik*, Bonn, 1926

W £ 8,000-12,000 € 9,100-13,700

32

NETHERLANDISH, UTRECHT OR LOWER RHINE, CIRCA 1490

Anna Selbdritt

oak, with remnants of polychromy
83cm., 32⅝in.

PROVENANCE

Hermann and Maria Schwartz, Germany;
private collection, Belgium, acquired directly from the above

EXHIBITED

Aachen, Suermondt-Museum, *Bewahrte Schönheit: Mittelalterliche Kunst der Sammlung Hermann Schwartz*, 1961;
Darmstadt, Hessisches Landesmuseum, *Bildwerke des Mittelalters aus einer Privatsammlung*, 1968

LITERATURE

H. Feldbusch and P. Ludwig (eds.), *Bewahrte Schönheit: Mittelalterliche Kunst der Sammlung Hermann Schwartz*, exh. cat. Suermondt-Museum, Aachen, *Aachener Kunstblätter*, vol. 21, 1961, cat. no. 47, pl. 43;
Bildwerke des Mittelalters, 1200-1530 aus einer Privatsammlung, exh. cat. Hessisches Landesmuseum, Darmstadt, 1968, p. 33, no. 31 and p. 89

When exhibited in 1961 and 1968, this large *Anna Selbdritt* group was given a Northern Rhenish origin, with citation of the influence of the Utrecht master Adriaen van Wesel. This theory can certainly be sustained; the wavy hair, long face and downcast gaze of the *Virgin* in the present group are strongly reminiscent of Adriaen van Wesel's *Kneeling Virgin* from an Adoration in the Rijksmuseum (inv. no. BK-NM-11713). However whether the *Anna Selbdritt* originated among van Wesel's followers in Utrecht, or further East towards to the Lower Rhine, is debatable. Stylistically the group relates to one of the same subject in the Suermondt-Ludwig-Museum, Aachen (inv. no. SK 323), tentatively localised in Utrecht, while the arrangement of Saint Anne standing behind the throne upon which the Virgin is seated appears in another *Anna Selbdritt* from Utrecht (Museum Catharijneconvent, Utrecht, inv. no. ABM bh499). Further comparisons might instead support a Lower Rhenish origin of the present group, under the influence of Utrecht. See, in particular, the *Saint Ursula* by the Master of the Emmerich Saints (Preising and Rief, *op. cit.*, no. 10.6), in which the heavy folds that gather across and below the Virgin's knees are repeated.

RELATED LITERATURE

D. Preising and M. Rief (eds.), *Mittelalterliche Bildwerke aus Utrecht, 1430-1530*, exh. cat. Museum Catharijnenconvent, Utrecht and Suermondt-Ludwig-Museum, Aachen, 2012, pp. 136-137 and 267-268

W £ 25,000-35,000 € 28,400-39,800





33

33

A TAPESTRY PANEL (FROM ANTEPENDIUM, DOSSAL, OR WALL HANGING), BIBLICAL, NEW TESTAMENT, 'CRUCIFIXION', SOUTHERN NETHERLANDS

EARLY 16TH CENTURY

reduced *in size*
approximately 82 by 144cm; 2ft. 8in., 4ft. 8in.

See catalogue note at SOTHEBYS.COM

W £ 8,000-12,000 € 9,100-13,700

34

FRENCH, LIMOGES, FIRST HALF 16TH CENTURY

Plaque with the Coronation of the Virgin

partially gilt painted enamel on copper, inlaid with glass cabochons, in a gilt and ebonised wood frame

the Angel Gabriel's banner inscribed: *AVE / MAR / IA G / RAS,* the tablets in God's hands inscribed: *LE / SD / IS / CEO / M / A / N,* and with a label to the reverse inscribed in ink: *Esmalte / Flamengo / Seculo XVI / ?eca rara e de / maior beleza*
enamel: 21.5 by 20cm., 8½ by 7⅞in.
frame: 31 by 28.5cm., 12¼ by 11¼in.

PROVENANCE

Private collection, Belgium

This fine enamel relates closely in style and iconography to two plaques in the Louvre, inv. nos. MR 2565 and OA 4000 (the latter forming the central part of a triptych). Formerly attributed to the workshop of the Master of the Louis XII Triptych, these have more recently been given to anonymous enamellers active in the first half of the 16th century. Baratte argues that the two Louvre plaques undoubtedly copy the same graphic source (*op. cit.*, p. 50), which is clearly also the case with the present enamel. While the central Coronation scene and decorative border are virtually identical in all three examples, there are variations in the scenes framing the medallion with Saint George; the triptych panel includes a Crucifixion flanked by the Annunciation, while the other Louvre plaque and the present example show respectively the Crucifixion and Lamentation, and the Annunciation and Crucifixion. In overall form and style, the present plaque is closer to MR 2565, and both have bluish counter-enamel.

RELATED LITERATURE

S. Baratte, *Les Émaux peints de Limoges*, cat. Musée du Louvre, Paris, 2000, pp. 48-50

£ 20,000-30,000 € 22,800-34,100





35



36

35

HISPANO-FLEMISH, EARLY 16TH CENTURY

Virgin and Child

gilt and polychromed wood
86cm., 33⅞in.

PROVENANCE

With Jan Dirven, Antwerp;
private collection, Belgium

It is likely that this charming Madonna was carved by a sculptor from Malines, as is indicated by the distinctive appearance of the Child. The *estofado* decoration is typical of Spanish sculpture from the late 15th century onwards. The close political and artistic relationship between Spain and Flanders during this period resulted in a variety of works of art incorporating both artistic traditions.

W £ 12,000-18,000 € 13,700-20,500

36

SOUTHERN NETHERLANDISH OR ENGLISH, 16TH CENTURY

Relief with the Tree of Jesse

oak

with a photocopy of a woodcut, illustrating the Tree of Jesse, to the reverse
74 by 50cm., 29⅛ by 19¾in.

PROVENANCE

Private collection, Belgium

W £ 4,000-6,000 € 4,550-6,900



37

GERMAN, UPPER RHINE OR FRANCONIA, CIRCA 1490-1500

Relief with the Adoration of the Magi

gilt and polychromed wood, on a later velvet lined wood base
relief: 85 by 86cm., 33½ by 32⅞in.
101.5 by 94cm., 40 by 37in. overall

PROVENANCE

With Bresset, Paris, by 1972;
private collection, Belgium

EXHIBITED

Brussels, Société Générale de Banque, *Les Sculptures médiévales allemandes dans les Collections Belges*, 1977, no. 64

LITERATURE

J. Boccador and E. Bresset, *Statuaire médiévale de collection*, 1972, vol. 2, p. 196 and fig. 212;
R. Didier and H. Krohm, *Les Sculptures médiévales allemandes dans les Collections Belges*, exh. cat. Société Générale de Banque, Brussels, 1977, pp. 145-146, no. 64

Didier and Krohm (*op. cit.*) convincingly compared the present *Adoration* to a relief with the Holy Family in Guebwiller, which is thought to have been made in the Upper Rhine region in the late 15th century (Karlsruhe, *op. cit.*, pl. 64). The Virgin's features and hair, the male figures' heads with short necks, as well as the drapery style, are closely analogous to the figures of *Mary* and *Joseph* in the Guebwiller relief. While this indicates a common geographical origin, the present *Adoration* also relates to similar representations from Franconia, such as a relief of the same subject photographed in the Bayerisches Nationalmuseum in 1932 (Bildarchiv Foto Marburg, https://www.bildindex.de/document/obj00023715).

W £ 18,000-25,000 € 20,500-28,400



38



39

38

SOUTHERN NETHERLANDISH, MALINES, CIRCA 1600

Relief with the Nativity

alabaster, with remnants of gilding, on a gilt and ebonised wood base
relief: 20.5 by 20cm., 8 by 7⅞in.
base: 4 by 30cm., 1½ by 11⅞in.

PROVENANCE

Private collection, Belgium

£ 5,000-7,000 € 5,700-8,000

39

SOUTHERN NETHERLANDISH, MALINES, CIRCA 1600

Relief with the Virgo Lactans

partially gilt alabaster, in a gilt wood frame

with a label to the reverse inscribed in pen: *VIRGO LACTANS / CJ. Cautaert, Boerg. Cruyce (?) / in origineel kader / 45.000. fr. op 15/4/77.*
relief: 13 by 10cm., 5⅛ by 3⅞in.
frame: 23 by 20cm., 9 by 7⅞in.

PROVENANCE

Private collection, Belgium

£ 2,000-3,000 € 2,300-3,450



40



41



40

OTHER PROPERTIES

40

SOUTHERN NETHERLANDISH, MALINES, CIRCA 1600

Relief with the Ascension

partially gilt alabaster, in a gilt and ebonised wood frame and velvet lined mount

together with a smaller partially gilt alabaster relief with the Washing of the Feet, Malines, circa 1600, in a gilt and ebonised wood frame, inscribed: *IDH*

the Ascension with a letter to the reverse certifying the work was included in the exhibition of 'Sculptures anglaises et malinois d'albâtre' in 1967, signed by Gh. Dervaux; the Washing of the Feet with an extract from Dervaux's exhibition catalogue (*op. cit.*) explaining the monogram 'IDH'
Ascension: 24 by 19cm., 9½ by 7½in.; 47 by 42cm., 18½ by 16½in. overall
Washing of the Feet: 12.5 by 10cm., 4⅞ by 3⅞in.; 23 by 20cm., 9 by 7⅞in. overall

PROVENANCE

Private collection, Belgium

EXHIBITED

Brussels, Musées royaux d'Arts et d'Histoire, *Exposition de Sculpture anglaises et malinoises d'Albâtre,* 1967

See catalogue note at SOTHEBYS.COM

£ 4,000-6,000 € 4,550-6,900

41

SOUTHERN NETHERLANDISH, MALINES, 16TH CENTURY

Relief with the Crucifixion

alabaster, in a partially gilt and ebonised wood frame
relief: 27 by 20.5cm., 10⅝ by 8⅛in.
35 by 28cm., 13¾ by 11in. overall

£ 5,000-7,000 € 5,700-8,000

42 No Lot



43

43

SPANISH, MID-LATE 16TH CENTURY

Saint Lucy

gilt and polychromed wood
91cm., 35¾in.

W £ 12,000-18,000 € 13,700-20,500

44

ATTRIBUTED TO ROQUE DE BALDUQUE (D. 1561)
SPANISH, SEVILLE, MID-16TH CENTURY

Saint John the Baptist

gilt and polychromed wood

inscribed: *1705* to the reverse, and with an old label to the reverse inscribed: *Nº ENQUETA: 1705 / ALTO - 1'30ms*
134 cm., 52¾in.

PROVENANCE

Private collection, Seville;
the present owners

The present sculpture is accompanied by an expertise attributing it to Roque de Balduque by Dr Jesús Porres Benavides which is available from the department upon request.

£ 25,000-35,000 € 28,400-39,800





45

45

CIRCLE OF JUAN DE ANCHIETA
(1462-1523)
SPANISH, 16TH CENTURY

Christ at the Column

wood, with later polychromy and gilding
figure: 171cm., 67⅜in.
overall including column: 188cm., 74in.

The Spanish mannerist sculptor Juan de Anchieta, often hailed as one of the most important promoters of Roman Mannerism, or Romanism, in Spain, was active throughout Northern Spain from 1551 until his death in 1588. He contributed to and produced a number of important altars for parish churches and cathedrals, of which some survive in their original settings, including reliefs on the altarpiece of the Church of Santa Clara in Briviesca and the church of El Salvador in Simancas, which has only in recent years been attributed to the sculptor (*op. cit.* pp. 90-95).

Originally from the Basque country, Juan de Anchieta travelled to Valladolid in 1551 to be apprenticed as a sculptor. While in Valladolid, he familiarised himself with works by lauded Spanish Renaissance sculptors Alonso Berruguete and Juan de Juni. Having completed his apprenticeship in 1557, Juan de Anchieta was immediately hired by Gaspar Becerra to work as an assistant on the altarpiece of the Cathedral of Astorga. Becerra, who had just returned from a ten year tenure in Rome, was perhaps of most decisive influence on Anchieta's artistic style. Having returned from Rome, where Becerra worked with Giorgio Vasari, and was influenced by the work of Michelangelo, his collaboration with Anchieta on the altarpiece in Astorga shows clearly the first establishments of a Spanish Romanism, where the characteristics associated with the Mannerism of the Italian school were translated to a distinctly Spanish interpretation in wood. The opulent, heavy folds of drapery, frowning, square faces, impressively muscled bodies and complicated poses are all Michelangelesque features which first appeared in this collaborative work, and to which Juan de Anchieta would return repeatedly over his career, which would take him across the entirety of Northern Spain.

The present, impressive statue of the Bound Christ, is imbued with Mannerist innovations which Anchieta brought to Northern Spain. Compare with Anchieta's *St Jerome*, as well as the *Corpus* from the *Retablo mayor de Simancas* for the elongated muscular torso (Vassallo, *op. cit.*, figs. 10 and 212).

RELATED LITERATURE

L. Vasallo Toranzo, *Juan de Anchieta: Aprendiz y oficial de escultura en Castilla (1551 – 1571)*, Valladolid, 2012, figs. 10 and 212

W £ 25,000-35,000 € 28,400-39,800





46



47



48

PROPERTY FROM A GERMAN PRIVATE COLLECTION

LOTS 46–53

46

GERMAN, CIRCA 1500

Corpus Christi

partially gilt silver
14cm., 5½in.

PROVENANCE

Private collection, Germany

£3,000-5,000 €3,450-5,700

47

ITALIAN, PADUA, EARLY 16TH CENTURY

Toad

bronze
4 by 7.5cm., 1⅝ by 3in.

PROVENANCE

Private collection, Germany

£ 2,000-3,000 € 2,300-3,450



49

48

SOUTHERN NETHERLANDISH OR FRENCH, 15TH CENTURY

Figural support in the form of an Apostle with an Angel

gilt bronze

the Angel's scroll inscribed: *IHS MA*
8.5 by 6.5cm., 3⅜ by 2½in.

PROVENANCE

Private collection, Germany

Compare a bronze relief of a monk in the Liebieghaus, inv. no. 347, illustrated in W. Schenkluhn (ed.), *Nachantike kleinplastische Bildwerke, Band I, Mittelalter*, cat. Liebieghaus, Frankfurt, Melsungen, 1987, p. 81, no. 41

£ 2,000-3,000 € 2,300-3,450

49

SOUTHERN GERMAN, MID-14TH CENTURY

Crucifix

gilt bronze, on a gilt copper cross
Corpus: 16cm., 6¼in.
cross: 26cm., 10¼in.

PROVENANCE

Georg Schuster, Munich, by 1937;
his sale, Julius Böhler, Munich, 17 and 18 March 1938, lot 296;
private collection, Germany

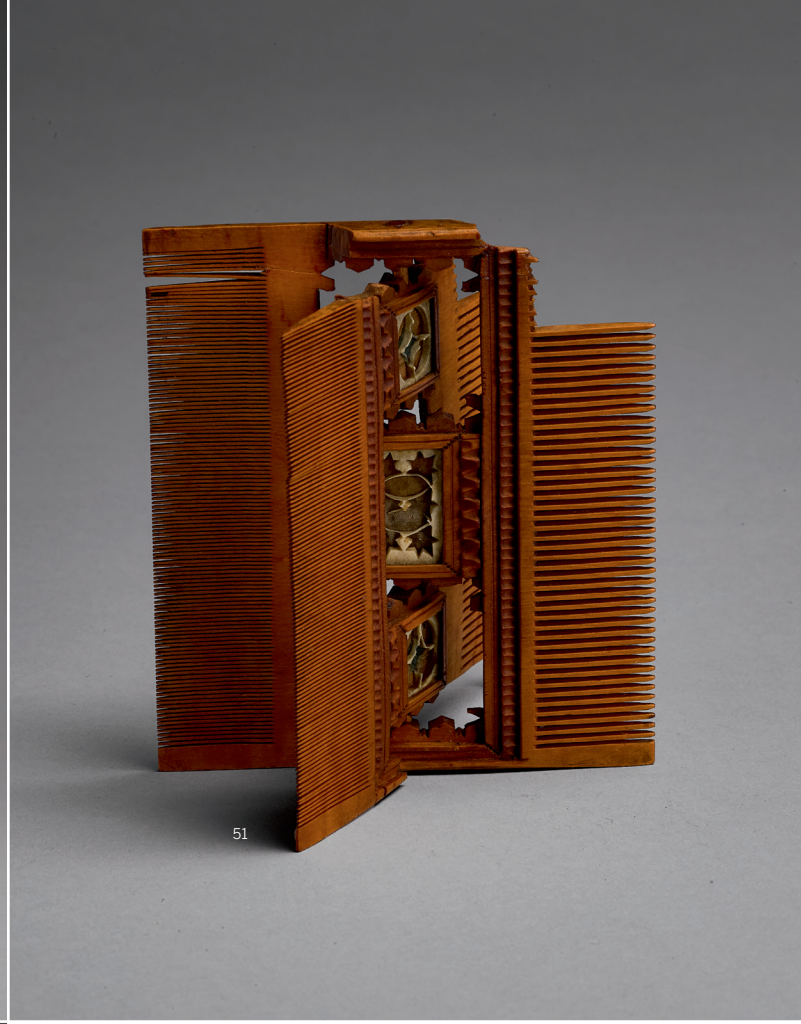
LITERATURE

H. Wilm, *Die Sammlung Georg Schuster*, Munich, 1937, p. 37, no. 8 and pl. 2, fig. 8

The present crucifix was localised in Bohemia by Wilm in 1937 (*op. cit.*), however a German origin is more likely. The stylised ribcage and bent arms are seen in Southern German metal corpora, including examples in the Bayerisches Nationalmuseum (inv. no. MA 226) and the Liebieghaus, Frankfurt (inv. no. 1002).

£ 10,000-15,000 € 11,400-17,100


50


51


52

50

SOUTHERN GERMAN, PROBABLY NUREMBERG, SECOND HALF 16TH CENTURY

Adam

polychromed limewood

PROVENANCE

Sotheby's London, 10 July 1975, lot 27;
with Blumka Gallery/Julius Böhler, 2006;
private collection, Germany

EXHIBITED

New York, Blumka Gallery, *Collecting Treasures of the Past, V*, 2006, no. 45

This statuette relates to a pair of pearwood figures of *Adam* and *Eve* in the Bayerisches Nationalmuseum, Munich (inv. nos. 53/137 and 53/138), thought to have been made in Nuremberg around 1515. The more naturalistic and robust anatomy of the present *Adam* indicates a dating later in the 16th century.

£ 4,000-6,000 € 4,550-6,900

51

PROBABLY FRENCH, 16TH CENTURY

Folding Comb

boxwood, bone or ivory, and fabric
closed: 9 by 10.5cm., 3½ by 4⅛in.

PROVENANCE

A. Pollack, Vienna;
Weinmüller, Munich, November 1975, lot 760

Compare a folding comb in the Victoria and Albert Museum, London, inv. no. 236-1872.

◉ £ 3,000-5,000 € 3,450-5,700

52

ITALIAN, FLORENCE, SECOND HALF 16TH CENTURY

Young Man

gilt bronze, on an ebonised wood base
bronze: 15cm., 5⅞in.
base: 4.5cm., 1¾in.

PROVENANCE

With Galerie Sisman, Paris, 2013;
private collection, Germany

This enigmatic model has traditionally been given a Florentine origin and exists in several versions, including two in the Herzog Anton Ulrich-Museum, Braunschweig, and a particularly fine cast, with inlaid silver eyes and lips, in the Kunsthistorisches Museum, Vienna. The present bronze appears to be the only known cast with gilding.

RELATED LITERATURE

U. Berger and V. Krahn, *Bronzen der Renaissance und des Barock*, cat. Herzog Anton Ulrich-Museum Braunschweig, 1994, pp. 74-75, nos. 37 and 38

£ 3,000-5,000 € 3,450-5,700

53

SOUTHERN GERMAN, FIRST HALF 17TH CENTURY

Saint Sebastian

boxwood
30cm., 11¾in.

PROVENANCE

Private collection, Germany

This impressively carved *Saint Sebastian* finds a compelling comparison in a *Saint Bartholomew* in the Württembergisches Landesmuseum, Stuttgart (inv. no. 1964-24), which is possibly by the same hand and may have been its pendant.

RELATED LITERATURE

H. Beck and B. Decker (eds.), *Dürers Verwandlung in der Skulptur zwischen Renaissance und Barock*, exh. cat. Liebieghaus, Frankfurt am Main, 1981, pp. 263-264, no. 167

£ 8,000-12,000 € 9,100-13,700



54

ATTRIBUTED TO SANTI BUGLIONI (1494-1576)
ITALIAN, FLORENCE, CIRCA 1530-1560

Bust of Christ the Redeemer

partially glazed and polychromed terracotta
58 by 58cm., 22¾ by 22¾in.

Busts of Christ the Redeemer of the present type became popular between the thirteenth and fourteenth century in Rome. The model then became very successful in Renaissance Florence between the fifteenth and the early sixteenth century. Sculptors such as Verrocchio, Pietro Torrigiani and Agnolo di Pollo executed models in terracotta and stucco, and the workshops of Andrea and Giovanni della Robbia produced several versions in their trademark glazed terracotta.

The present bust, however, has some unique features which set it apart from the previously mentioned models, which were often produced through casts. The tapering of the waist and underneath the arms on the present bust is a move away from the more 'pyramidal' shaped busts produced by the workshops of Verrocchio and others, and the carefully delineated hair and full beard, together with the calm and pensive expression, all point towards the present bust being a later, rarer example, illustrating a sixteenth-century classicism. A further indication for a dating towards the mid-16th century is the partial polychromy on the bust - this later innovation in the Florentine glazed terracottas was first introduced by Girolamo della Robbia, third generation of della Robbia sculptors, in order to enhance the picturesque quality and the naturalism of the terracottas, moving away from the traditional white-blue colour scheme (Gentilini, *op. cit.* p. 298).

Based on these characteristics, Professor Gentilini has attributed the *Redeemer* to Santi Buglioni. Santi, the successor and heir of Benedetto Buglioni, changed his output from his master's more traditional glazed earthenware to a more ambitious Mannerism as soon as he established himself as an independent artist (Marquand, *op. cit.* p. xxxvii). One of the ambitious projects he worked on was the frieze of the Deeds of Mercy for the Ospedale del Ceppo in Pistoia, which shows figures with similar partial glazing - the skin and hair carefully left in the neutral terracotta colour. In his expertise, Gentilini further highlights the similarity in the prominent features of both the present bust and the figures on the frieze - particularly "the nose and the eye-sockets, [...] the sculptural depth of the lips and forehead and the exuberant flow of the beard and hair, outlined with deep and quick strokes of the stick or spatula." Compare further to figures of Saint Francis and Duns Scotus, which show similar partial polychromy and pronounced features, illustrated in Gentilini (ed., *op. cit*, cat. nos. VI.12 and VI.13). The present bust is part of a small group of very high quality Redeemer busts, with vivid detailing and expressive colours.

An expertise by Professor Giancarlo Gentilini is available from the department upon request

RELATED LITERATURE

A. Marquand, *Benedetto and Santi Buglioni*, Princeton, 1921; G. Gentilini, *I Della Robbia e l'"arte nuova" della scultura invetriata*, Fiesole, 1998, cat. nos. VI.12 and VI.13, p. 298

£ 30,000-50,000 € 34,100-57,000





55



56

55

AFTER MODELS BY NICCOLÒ ROCCATAGLIATA (1593-1636)

ITALIAN, VENICE, EARLY 17TH CENTURY

Pair of Musician Angels

bronze, on ebonised wood socles
angels: 31cm., 12¼in. each
socles: 12.5cm., 4⅞in. each

£ 15,000-20,000 € 17,100-22,800

56

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

ATTRIBUTED TO SEBASTIANO TORRIGIANI (D. 1596)
ITALIAN, PROBABLY ROME, CIRCA 1580

Cristo Morto

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

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

RELATED LITERATURE

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

£ 6,000-8,000 € 6,900-9,100



57

57

AFTER A MODEL BY GUGLIELMO DELLA PORTA (CIRCA 1515-1577)
ITALIAN, ROME, LATE 16TH/ 17TH CENTURY

Corpus Christi

gilt bronze, on an ebony cross with gilt metal appliques
corpus: 25 by 20cm., 9⅞ by 7⅞in.
crucifix: 60 by 37cm., 23⅝ by 14½in.

The present bronze appears to follow Guglielmo della Porta's *Christ Crucified* in the *Mount Calvary* relief in El Escorial, Madrid.

RELATED LITERATURE

R. Coppel et al., *Guglielmo della Porta: A Counter-Reformation Sculptor*, Coll&Cortes, Madrid, 2012, pp. 98-110

W £ 8,000-12,000 € 9,100-13,700



58

ITALIAN, PROBABLY FLORENCE, 16TH CENTURY

Jupiter

bronze, on an ebonised wood base
bronze: 29cm., 11½in.
base: 2cm., ¾in.

PROVENANCE

Kunstkammer, Basel (18th century inventory);
The Margraves and Grand Dukes of Baden;
their sale, Sotheby's, Baden-Baden, vol. II, *Kunstkammer*, 5 October 1995, lot 325

RELATED LITERATURE

L. Planiscig, *Piccoli Bronzi Italiani del Rinascimento*, Milan, 1930, fig. 317; J. Warren, *Medieval and Renaissance Sculpture: A Catalogue of the Collection in the Ashmolean Museum, Oxford, vol. I, Sculptures in Metal*, pp. 276-279, no. 71

£ 10,000-15,000 € 11,400-17,100

59 NO LOT

60

ATTRIBUTED TO SEVERO CALZETTA DA RAVENNA (ACTIVE 1496-1543)
ITALIAN, PADUA, FIRST HALF 16TH CENTURY

Inkwell and Oil Lamp in the form of Atlas supporting the Globe of Heaven

bronze

with a label to the underside inscribed: *55*
23cm., 9in. overall

PROVENANCE

Stefano Bardini, Florence;
his sale, Christie, Manson & Woods, London, 5 June 1899, lot 6

LITERATURE

D. Smith, 'I bronzi di Severo da Ravenna: un approccio tecnologico per la cronologia', in M. Ceriana and V. Avery (eds.), *L'Industria Artistica del Bronzo del Rinascimento a Venezia e nell'Italia Settentrionale*, Verona, 2007, pp. 49-80, p. 71, fig. 40

This is one of only a few complete versions of Severo da Ravenna's *Atlas supporting the globe of Heaven.* What is considered to be the prime example is a larger version in the Frick Collection (inv. no. 15.2.24), while another of the same size as the present cast was sold in these rooms on 5 December 2012 (lot 39).

Though not equal in detail and finesse, the present cast is close in quality to the Frick example, as is seen particularly in the modelling of the face, hair and beard.

£ 20,000-30,000 € 22,800-34,100





61

AFTER A MODEL FROM THE CIRCLE OF GIAMBOLOGNA (1529-1608)
THE PASTORI FOUNDRY
SWISS, GENEVA, 1984

The Torrie Horse

bronze, on a wood base

number 18 of a limited edition of 24 cast from *The Torrie Horse*, Edinburgh University
numbered: *18/24*
horse: 88 by 87cm., 34⅝ by 34¼in.
base: 6.5 by 80cm., 2½ by 31½in.

LITERATURE

D. Macmillan, *A Catalogue of the Torrie Collection*, Edinburgh, 2004, pp. 13-15 (the Pastori edition is discussed)

This impressive écorché horse is one of a small edition cast from the celebrated *Torrie Horse* in Edinburgh, which has been associated with Giambologna or his circle. An écorché matching the description of the *Torrie Horse* was in the Villa Mattei in Rome before 1707. The Mattei bronze was much admired in the 18th century and a plaster cast was purchased by the Royal Academy in London by 1779. The *Torrie Horse* was acquired by Sir James Erskine of Torrie Bt (who bequeathed the eponymous collection to the City of Edinburgh) by 1804, at which time he attempted to sell it at Christie's. The sale catalogue described the bronze as coming from the Villa Mattei, but this provenance was disproved by John Winter, who established that the Mattei Horse was still in Rome by 1808 (Winter, *op. cit.*).

The horse is essentially an écorché of the beast from the equestrian statue of Marcus Aurelius on the Campidoglio. The model is believed to have been conceived in Giambologna's studio, possibly in preparation for the equestrian statue of Grand Duke Cosimo I de' Medici commissioned in 1587 and finished in 1594. It has been argued that the original would have been a wax, which may have been pigmented so as to better delineate the anatomy. Baldinucci records that Giambologna made studies of the horse in 1587 and that he was assisted at this time by Lodovico Carde, Il Cigoli, who was famed for his studies of cadavers (one of his waxes is in the Bargello). Evidence for the existence of the model in the 16th century is found in three plates which depict a near-identical flayed horse from Carlo Ruini's *Dell Anatomia et dell infirmita dell Cavallo* of 1598. It has been



argued that Ruini's horse may derive from a lost wax progenitor of the *Torrie Horse* (Macmillan, *op. cit.*, p. 14).

Three further casts of the model are recorded. One in the Palazzo Vecchio shares similarities in the casting with the *Torrie Horse*. Together they are generally assumed to be the earliest casts and may date to before 1707 when the *Mattei Horse* is first recorded (indeed, it cannot be discounted that one of them may be the Mattei bronze). A further cast acquired in Venice in 1900 is held in the Museum of Fine Arts, Springfield and is thought to date to the 18th century. A fourth, traditionally believed to come from the collection of the Dukes of Northumberland, has been attributed to Valadier and was sold at Christie's London on 4 July 2013, lot 10, for £1,405,875 (aggregate).

Of the casts from the Pastori edition, the first was acquired by the breeders' Cup World Championships and is held in their headquarters in Lexington, Kentucky. A reduction is given as the Breeder's Cup trophy. Mario Pastori was a member of the fifth generation of Italian founders and craftsmen of the highest quality, specialising in the lost wax technique, and casting works by sculptors including Alberto Giacometti and Henry Moore. The Torrie Horse was one of his last commissions. Casting a full scale replica of the Torrie Horse from one mould was such a technical feat that Pastori was to describe the experience as 'receiving my Field Marshal's Baton'. He died shortly afterwards.

RELATED LITERATURE

A. Radcliffe and C. Avery (eds.), *Giambologna 1529-1608: Sculptor to the Medici*, exh. cat. Arts Council of Great Britain, London and Edinburgh, 1978, pp. 185-186, no. 169; J. Winter, *Valadier: Three Generations of Roman Goldsmiths*, London, 1991; D. Macmillan, *A Catalogue of the Torrie Collection, Edinburgh*, 2004, pp. 13-15; J. Warren, 'Giambologna in Inghilterra e in America' in B. Paolozzi Strozzi and D. Zikos (eds.), *Giambologna gli dei, gli eroi*, Museo Nazionale del Bargello, Florence, 2006, p. 134

W £ 40,000-60,000 € 45,500-68,500



62



63

62

AFTER A MODEL ATTRIBUTED TO GUGLIELMO DELLA PORTA (1515-1577)
ITALIAN, ROME, OR GERMAN, AUGSBURG, LATE 16TH/ EARLY 17TH CENTURY

Cristo Morto

gilt bronze, on a modern ebonised wood cross
bronze: 17cm., 6¾in.
cross: 37cm., 14½in.

Though clearly derived from a Della Porta model, this very fine *Corpus* is stylistically distinct, exhibiting a slender, elongated torso and softer facial features.

RELATED LITERATURE

R. Coppel et al., *Guglielmo della Porta: A Counter-Reformation Sculptor*, Coll&Cortes, Madrid, 2012, pp. 69-70

£ 8,000-12,000 € 9,100-13,700

63

NETHERLANDISH, 17TH CENTURY

Christ as the Man of Sorrows

bronze, on an ebonised wood base
bronze: 37cm., 14⅝in.
base: 13cm., 5⅛in.

PROVENANCE

Professor Michael Jaffé CBE (1923-1997), Cambridge, United Kingdom;
and thence by family descent;
on loan to the Fitzwilliam Museum, University of Cambridge, Cambridge, United Kingdom (1976 - 2016);
the present owner

The present model is also known in a marble version which has been published as circle of Adriaen de Vries (circa 1556-1629) on account of a compositional similarity to the *Christ in Distress* in the Liechenstein collection (inv. no. SK515).

RELATED LITERATURE

F. Antonovich, *L'art à la Cour de Rodolphe II Empereur du Saint Empire Romain Germanique: Prague et son rayonnement*, Paris, 1992, no. 163

£ 6,000-8,000 € 6,900-9,100



64

64

NETHERLANDISH, LATE 17TH CENTURY

Pair of Busts of Hercules and Omphale

marble
39cm., 15⅜in. and 37.5cm., 14¾in.

Xenoclea, the oracle of Delphi, commanded that Hercules's punishment for killing Iphitus, the son of king Eurytus, was to spend a year as the servant of Omphale, queen of Lydia in Asia Minor. This story allowed artists to enjoy scenes of male subjugation, female dominance, and various forms of role reversals and cross dressing. In the present pair of expertly carved (the busts conceived integrally with their socles) and polished busts, Omphale wears Hercules's traditional symbol of manly prowess, his lion skin, whilst Hercules is dressed in a loose fitting shawl, partly covering his head and tied in fluttering bow at the front.

The undulating, billowing Baroque drapery and animated, theatrical relationship between the busts suggests a date in the second half of the 17th century. The high degree of polish and intricate carving indicate a sculptor working either in Northern Italy, probably Venice, or a Flemish sculptor, probably trained in Italy.

£ 20,000-30,000 € 22,800-34,100



65

65

CIRCLE OF FERDINANDO TACCA (1619-1686)
ITALIAN, FLORENCE, 17TH CENTURY

Pair of Lion Centaurs

bronze, on ebonised wood bases
bronzes: 11.5 by 14cm., 4½ by 5½in. each
bases: 3 by 9.5cm., 1¼ by 3¾in. each

PROVENANCE

Sotheby's New York, 17 October 2000, lot 38

Though the subject is reminiscent of Pietro Tacca's four Moors in the Monument to Ferdinando I, Livorno, Italy, these curious bronzes bear closer resemblance to the work of his son, Ferdinando, in the stippling of the tail and hair, undulating surface detail, and facial types. Compare a Doorknocker in the form of an infant mermaid, thought to originate from the workshop of Pietro or Ferdinando Tacca, in the Wallace Collection, London, inv. no. S101.

RELATED LITERATURE

J. Warren, *The Wallace Collection: Catalogue of Italian Sculpture*, vol. 2, London 2016, pp. 566-569, no. 120

£ 15,000-20,000 € 17,100-22,800

66

AFTER MODELS BY FRANCESCO FANELLI (CIRCA 1590-1653)
AANGLO-ITALIAN, 17TH CENTURY

Pair of Horses

bronze
14.5 by 21.5 and 12.5 by 18cm., 5¾ by 8½ and 4⅞ by 7⅛in.

Francesco Fanelli's equestrian bronzes were highly celebrated in seventeenth-century England, and were instrumental in establishing the vogue for baroque sculpture. King Charles I is recorded to have owned five statues by Fanelli. The present lot shows two of Fanelli's models - the *Leaping Horse* and the *Stallion Grazing*. The *Leaping Horse* served as a model for many of Fanelli's equestrian groups, and reappears with slight variations in his *Cupid on Horseback* and the *Saint George and the Dragon* (of which a model was sold in these rooms, 5 December 2017, lot 68). Fanelli also produced variants of the *Stallion Grazing,* which show the horse drinking from a trough. One of Fanelli's most consistent patrons, the Duke of Newcastle, purchased casts of all these models for Welbeck Abbey, where they remained until they were dispersed at auction in the 18th century.

The present bronzes are the subject of an expertise by Dr Charles Avery dated 15 February 2018 in which he suggests that they are 'more sensitively modelled than is the case with some of the other casts, which suggests that they are by Fanelli himself'. The expertise is available from the department upon request.

£ 10,000-15,000 € 11,400-17,100



66

66A

WORKSHOP OF BARTHÉLÉMY PRIEUR (CIRCA 1536-1611)
FRENCH, EARLY 17TH CENTURY

Harvester

bronze, on a mottled red and grey marble base
bronze: 14cm., 5½in.
base: 4cm., 1⅝in.

PROVENANCE

Professor Michael Jaffé CBE (1923-1997), Cambridge, United Kingdom;
and thence by family descent

£ 1,500-2,000 € 1,750-2,300



55

67

ATTRIBUTED TO FERDINANDO TACCA (1619-1686)
ITALIAN, FLORENCE, CIRCA 1640-1650

Apollo and Daphne

bronze, on a later marble base
bronze: 44 by 44.5cm; 17¼ by 17½in.
base: 9 by 31cm., 3½ by 12¼in.

PROVENANCE

Private collection, United Kingdom

Ferdinando Tacca's bronze two-figure groups are as coveted by collectors today as they were in the 17th century. The emergence of this arresting bronze on the market presents a unique opportunity to acquire a previously unrecorded version of one of Tacca's rarest models, his *Apollo and Daphne*.

By virtue of its subject, *Apollo and Daphne* is the most dynamic among Tacca's small-scale bronze compositions. As recounted in Ovid's *Metamorphoses*, having provoked the god of Love, Apollo was shot by one of Cupid's arrows and fell passionately in love with the woodland nymph Daphne. Daphne had in turn been shot by another of Cupid's arrows, resulting in a profound hatred for Apollo. Having escaped the amorous god's advances and sworn to a life of virginity, Daphne was eventually caught by Apollo (with Cupid's help) and begged her father, the river god Peneus, to change her form and save her from her plight. Before Apollo could ultimately seize her, Daphne was turned into a laurel tree. The rousing climax of the myth provided ample inspiration for Baroque artists, most famously Gian Lorenzo Bernini (1598-1680), whose dazzling marble *Apollo and Daphne*, completed in 1625, remains the star attraction of the Villa Borghese in Rome. Tacca's bronze is no less dramatic: it captures the figures mid-flight, *Apollo* running after *Daphne* as her toes grow into roots and merge with the ground below. *Apollo* eagerly reaches forward with his right arm, his left hand holding a now-lost bow, while *Daphne* lunges forward with both arms, caught in an alarmed, open-mouthed expression.

Ferdinando Tacca's authorship of a series of bronze groups representing subjects from Ovid's *Metamorphoses* and Ariosto's epic poem, *Orlando Furioso*, was first systematically recognised by Anthony Radcliffe and outlined in his 1976 article (*op. cit*.). Radcliffe established this *oeuvre* of small-scale bronzes for the Florentine master based on comparisons with secured works, in particular the relief depicting *The Martyrdom of St Stephen* in Santo Stefano al Ponte, Florence. Since then, several further such groups attributable to Tacca have come to light, and the number of known models from the series now stands at ten, including variants (see Wengraf, *op. cit*., p. 196). Imbued with dramatic tension, the pairings invariably combine a male and a female figure within an amorous thematic context. Ferdinando is thought to have conceived his two-figure statuettes relatively early in his career, around 1640, when he inherited his father's workshop. This dating of the groups is substantiated by their appearance in a 1650 inventory of the collection of Jean-Baptiste de Bretagne in Paris, which also testifies to their immediate popularity among eminent collectors outside Italy. Notably, a number of bronzes from Tacca's series were bequeathed to Louis XIV by his gardener, André le Nôtre, in 1693.

While most of Tacca's two-figure models exist in a number of surviving casts, *Apollo and Daphne* has so far been known for certain in only a single version. What must be considered a prime cast is now in the Musée du Louvre (inv. no. OA 10309); it was formerly in a British private collection and sold at Sotheby's London on 16 May 1968. The Louvre group is traceable to Louis XIV's inventory (N° 196), having been among the bronzes included in le Nôtre's gift. In his 1976 article, Radcliffe (*op. cit*., p. 20) discusses a version of the *Apollo and Daphne* supposedly in the Royal Collection in Madrid, which is listed in the 1822 inventory of the Palacio de Oriente alongside an *Angelica and Medoro*. A cast of the latter Tacca model is indeed preserved in Madrid (inv. no. 10069916), but the *Apollo and Daphne* has not been located in the Royal Collection. (Sotheby's is grateful to María Jesús Herrero Sanz for her kind assistance with this matter.)

Having remained in private hands for generations, the present bronze then appears to be only the second version of the model to come to light and, as such, represents a significant addition to Ferdinando Tacca's *oeuvre*. Though closely related in appearance and facture to the Louvre cast, there are some differences between the two bronzes. Most notable is the absence of laurel leaves on *Daphne*'s fingers in the present version, as well as the absence of a quiver at *Apollo*'s hip, which was added to the Louvre cast. *Daphne*'s ponytail appears to be lost in the present cast, and the titular inscription seen in the Louvre cast is lacking. These inscriptions appear on only some casts of Tacca's two-figure groups, and may be interpreted as denoting prime versions (of which there may have been more than one for each model; see Warren, *op. cit*., p. 94). While the treatment to the hair and facial features is very similar in the two bronzes, there are subtle differences in facture, particularly in the modelling of the drapery, and in the texturing of the *terrasse*: the Louvre example displays more of the meticulous, undulating punching of the base that is characteristic of Ferdinando's bronzes. Interestingly, the somewhat muted stippling of the *terrasse* seen here is also seen in two groups of *Lion and Bull Hunts* in the Peter Marino Collection, which are tentatively attributed to Ferdinando Tacca and the bronze founder Damiano Capelli (Warren, *op. cit*. no. 9). As Warren notes (*ibid.*, p. 111), several specialist founders worked for Ferdinando, and variations in the finishing of casts are therefore to be expected.

Ferdinando Tacca was both pupil and assistant to his father, Pietro Tacca, until his death in 1640, and succeeded him as the primary sculptor to the Grand Duke of Tuscany, taking over Giambologna's former foundry and studio in the Borgo Pinti. He completed two of his father's commissions, the statue of Ferdinando I de' Medici for the Cappella dei Principi, San Lorenzo, Florence, and the equestrian statue of Philip IV for Madrid. Among his most celebrated works are the great *Martyrdom of St Stephen* relief mentioned above, as well as two *Angels* in the Wallace Collection (inv. nos. S 138 and S 139) which remain his only signed bronzes. Ferdinando's output as a sculptor of small bronzes diminished with the 1654 commission of a theatre for the Medici, the Teatro della Pergola, for which he was listed not only as architect and designer, but also the engineer. It has been noted that in his two-figure groups, Tacca disregarded the *serpentinata* principle made famous by Giambologna in favour of stage-like compositions to be read from a single viewpoint. As Radcliffe concluded in his discussion of the groups, 'perhaps it is not after all irrelevant that he was also the architect of the Teatro della Pergola' (*op. cit*., p. 22). *Apollo and Daphne* epitomises Tacca's distinctive early Baroque theatricality.

RELATED LITERATURE

A. Radcliffe, 'Ferdinando Tacca, The Missing Link in Florentine Baroque Bronzes', in *Kunst des Barock in der Toskana*, Munich, 1976, pp. 14-23; *Les Bronzes de la Couronne*, exh. cat. Musée du Louvre, Paris, 1999, pp. 135-136, no. 197; *Brillos en Bronce: Colecciones de Reyes*, exh. cat. Madrid, 2009, pp. 278-279, no. 79; J. Warren, *Beauty and Power: Renaissance and Baroque Bronzes from the Peter Marino Collection,* exh. cat. The Wallace Collection, London, The Huntington Art Collections, San Marino, and the Minneapolis Institute of Arts, Minneapolis, London, 2010, pp. 88-112, nos. 8 and 9 and p. 272; P. Wengraf, *Renaissance & Baroque Bronzes from the Hill Collection*, London, 2014, pp. 194-199 and p. 345

£ 200,000-300,000 € 228,000-341,000









70



69



68





71



72

68

ITALIAN, SICILY, 18TH CENTURY

Pair of Medallions with the Crucifixion and Saint Mary Magdalen

painted enamel on copper, in a silver filigree setting with glass cabochons
10.3 by 8.5 cm., 4 by 3⅜in. each

£ 5,000-7,000 € 5,700-8,000

69

ROMAN, 1ST / 2ND CENTURY AD OR LATER

Intaglio with a bust of Silenus

Nicolo stone, set in a gold ring
intaglio: 10mm.⅖in.
ring size: H

The present cameo is carved in the ancient style but probably dates to the 16th century. It finds comparisons in a plaster documented in Cades Impronte dell'Instituto, Libro 10, class II A, no. 303. Further comparison is found in a gem from Lippold, Table CXI, no. 5 and Cades Impronte dell'Instituto, Libro 10, class II A, nos. 304 and 306. The conception of Silenus compares with Hellenistic and Roman 2nd-century portrayals of the companion to Dionysus.

‡ £ 2,000-3,000 € 2,300-3,450

70

ITALIAN, EARLY 17TH CENTURY

Cameo with a Roman Imperial Prince, called the Young Nero

chalcedony, set in a partially enamelled gold ring mount
cameo: 12.5mm., 4/8 in.
ring size: K

PROVENANCE

Thomas Howard, 14th Earl of Arundel (1585-1646) by circa 1638;
by descent to his grandson Henry Howard, 6th Duke of Norfolk (1628-1684);
thence to his brother Henry Howard, 7th Duke of Norfolk (1655-1701);
Henry Mordaunt, 2nd Earl of Peterborough (1621-1697), by October 1690;
by descent to Lady Mary Mordaunt (divorced wife of Henry Howard 7th Duke of Norfolk);
by whom bequeathed to her second husband Sir John Germain (1650-1718), 1710;
by whom bequeathed to his second wife Lady Elizabeth Germain (1680-1769), Knole House, Kent;
by whom bequeathed to the Hon. Mary Beauclerk on the occasion of her marriage to Lord Charles Spencer (1740-1820), 1762;
by whom bequeathed to George Spencer, 4th Duke of Marlborough (1739-1817), Blenheim Palace Oxfordshire;
thence by family descent to John Winston Spencer-Churchill, 7th Duke of Marlborough (1822-1883), Blenheim Palace, Oxfordshire;
David Bromilow, Bitteswell Hall, Lutterworth, until 1898;
by descent to Julia Harriet Mary Jary (née Bromilow);
Christie, Manson and Woods London, *Catalogue of the Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, 3rd Duke of Marlborough*, 27 June 1899, lot 514

LITERATURE

M. H. Nevil Story-Maskelyne, *The Marlborough Gems*, Oxford, 1870, no. 514;
J. Boardman, D. Scarisbrick, C. Wagner and E. Zwierlein-Diehl, *The Marlborough Gems formerly at Blenheim Palace, Oxfordshire*, Oxford, 2009, no. 220

‡ £ 6,000-8,000 € 6,900-9,100



73

71

EUROPEAN, 18TH CENTURY

Fede Ring

gold, set with an agate cameo
intaglio: 1cm.,⅜in.
ring size: M½

£ 1,000-1,500 € 1,150-1,750

72

EUROPEAN, 18TH CENTURY

Ring

partially enamelled gold set with a ruby and diamonds
2.1cm., 13/16in.
ring size: L

£ 1,000-1,500 € 1,150-1,750

73

ATTRIBUTED TO OTTAVIO MISERONI (1568-1624) AND WORKSHOP BOHEMIAN, PRAGUE, CIRCA 1600

Erotic cameo with a sleeping nymph

agate, with a satin lined leather box

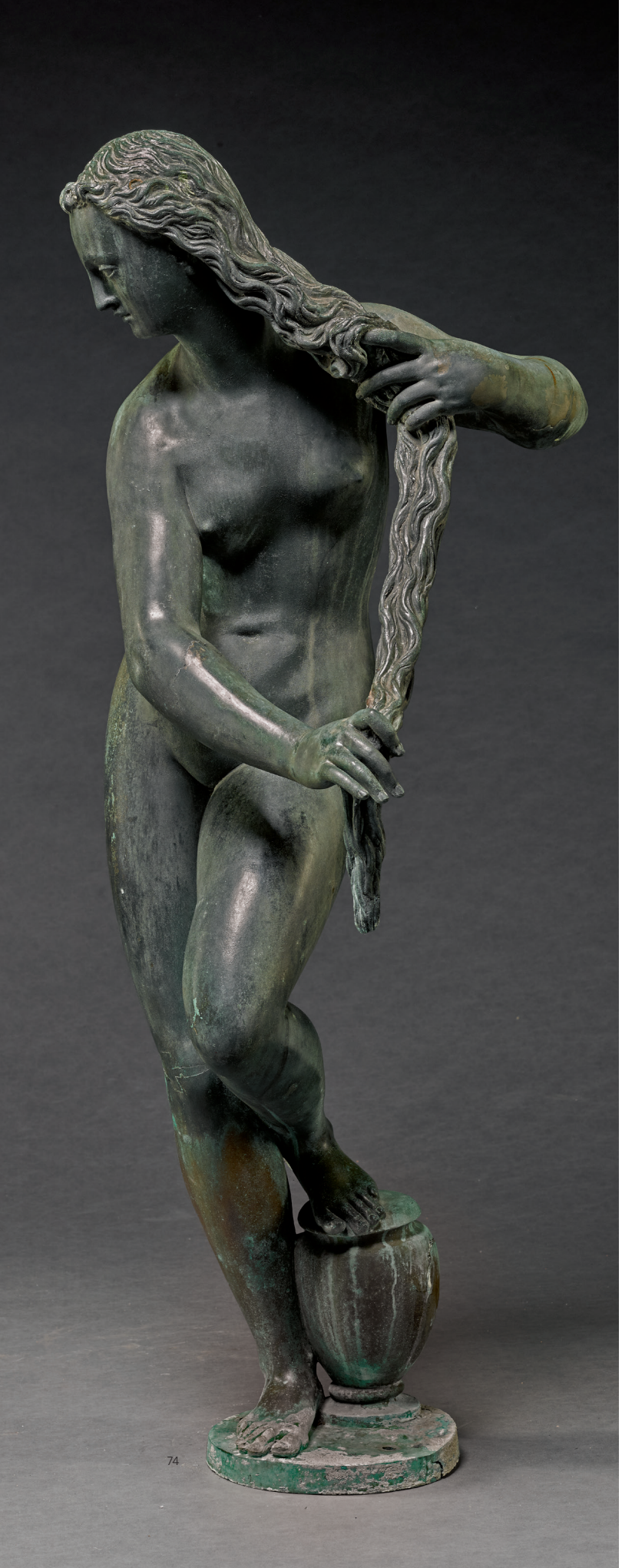
accompanied by an old label inscribed: *Erotische Steinarbeit 16. Jht. / Italien in der Art des Steinschneiders / Miseroni, Giovanni 1551-1616 Mailand / Lagenachat*
cameo: 50 by 68mm., 2 by 2¾in.

This intriguing cameo is a rare example of an overtly erotic subject attributable to the Miseroni, the most prestigious family of hardstone carvers around 1600. The sleeping nude's pose and anatomy immediately recall the chalcedony *Venus and Cupid in a shell* attributed to Giovanni Ambrogio Miseroni, which was sold in these rooms on 6 July 2011 as lot 6. Stylistically, however, the cameo finds a closer comparison in the work of Giovanni Ambrogio's brother, Ottavio, who led the branch of the family workshop at Rudolf II's court in Prague. Compare, in particular, the broad facial type, summarily carved hands, and heavy limbs in Ottavio's chalcedony statuette of *Mary Magdalene* in the Kunsthistorisches Museum (inv. no. 1723). While the explicit rendering of the woman's pubis in the present cameo does not seem to appear in other surviving Miseroni works, it is by no means unique in 16th-century hardstone carving; see a shell cameo with *Jupiter, Venus and Cupid* in the Museo degli Argenti, Florence (Gennaioli, *op. cit*., p. 198, no. 109). The possibility that the present cameo could have formed part of Rudolf II's Kunstkammer is tantalising.

RELATED LITERATURE

R. Distelberger, *Die Kunst des Steinschnitts: Prunkgefässe, Kameen und Commessi aus der Kunstkammer*, exh. cat. Kunsthistorisches Museum, Vienna, 2002, pp. 261-262, no. 145; R. Gennaioli, *Le gemme dei Medici al Museo degli Argenti, Cammei e Intagli nelle collezioni di Palazzo Pitti*, Florence, 2007, pp. 188 and 198; P. Rainer, *Splendour & Power: Imperial Treasures from Vienna*, exh. cat. The Fitzwilliam Museum, Cambridge, 2011, pp. 60-73

£ 12,000-18,000 € 13,700-20,500



74

74

AFTER A MODEL BY GIAMBOLOGNA (1529-1608)
ITALIAN, FLORENCE, LATE 18TH/ 19TH CENTURY

Fiorenza (Personification of Florence)

bronze
125cm., 49¼in.

The model upon which the present bronze is based surmounted the Fiorenza Fountain in the gardens of the Villa di Castello. Commissioned by Cosimo de Medici, the fountain was designed by Niccolò Tribolo but left unfinished at the time of the artist's death in 1550. The exact date of the bronze's later execution by Giambologna is contested in the scholarship – it may have been as early as 1560, or in the 1570s, when the sculptor was portrayed with the model by Hans van Aachen. It is generally accepted, however, that the *Fiorenza* largely follows Tribolo's original model, with Giambologna's stylistic signature confined to the woman's features. According to Vasari, the motif of a woman wringing water from her hair was chosen to present Florence as a flourishing city at the confluence of two rivers, the Arno and the Mugnone. It is clearly also an allusion to the *Venus Anadyomene* type, famously conceived by Apelles and eagerly adopted by Italian Renaissance artists. Tribolo and Giambologna's *Fiorenza* thus follows in the footsteps Lorenzo de' Medici's *Birth of Venus* ideology, which celebrated Florence as a rising, fertile and nourishing city.

The Fiorenza Fountain was transferred to the Villa Petraia in 1788, and it may have been at this time that the present cast was made.

RELATED LITERATURE

C. Avery and A. Radcliffe, *Giambologna 1529-1608, Sculptor to the Medici,* exh. cat., Arts Council of Great Britain, London, 1978, p. 80, no. 29; C. Avery, *Giambologna: The Complete Sculpture*, Oxford, 1987, pp. 130-131; W. Seipel (ed.), *Giambologna: Triumph des Körpers*, exh. cat. Kunsthistorisches Museum, Vienna, 2006, pp. 192-195, no. 2

W £ 30,000-50,000 € 34,100-57,000





75

75

PROPERTY FROM THE COLLECTION OF HENRY AND EMMA BUDGE

PROBABLY FRENCH, 17TH CENTURY

Moses

bronze

with a label to the underside inscribed: *Alessandro Vittoria / Venetië 16DE eeuw* in ink
46.5cm., 18⅜in.

PROVENANCE

Emma Budge, Hamburg, until 1937;
her forced sale, Peter Graupe, Berlin, *Die Sammlung Frau Emma Budge*, 27-29 September 1937, lot 124;
Charles De Stuers, until circa 1948-1952;
acquired from the above by the Museum de Fundatie, Zwolle, inv. no. 633;
restituted to the Emma Budge Estate in 2018

£ 12,000-18,000 € 13,700-20,500

PROPERTY OF A LADY

LOTS 76–85

76

ITALIAN, PROBABLY FLORENCE, 15TH CENTURY

Putto with a Salamander seated on a Tortoise

bronze
8cm., 3⅛in.

See catalogue note at SOTHEBYS.COM

£ 3,000-5,000 € 3,450-5,700

77

ITALIAN OR FRENCH, FIRST HALF 18TH CENTURY AFTER THE ANTIQUE

Young Satyr Playing the Flute

bronze, dark brown patina

marked with the French crowned C control mark
26cm., 10¼in.

See catalogue note at SOTHEBYS.COM

£ 3,000-5,000 € 3,450-5,700

78

ITALIAN, ROME, 17TH CENTURY

Weeping Angel, probably from a Crucifixion Group

silver gilt
5cm., 2in.

RELATED LITERATURE

J. Montagu, *Gold, Silver and Bronze. Metal Sculpture of the Roman Baroque*, New Haven and London, 1996, pp. 35-46, figs. 61-62

£ 700-1,000 € 800-1,150



76



77



78



79



80



81

79

AFTER A MODEL BY ELIAS DE WITTE, CALLED CANDIDO (ACTIVE 1567-1574) ITALO-FLEMISH, PROBABLY 17TH CENTURY

Cupid Running

bronze, on a bronze base
Cupid: 11cm., 4⅜in.
14.5cm., 5¾in. overall

£ 3,000-5,000 € 3,450-5,700

80

INDONESIA, PROBABLY NORTHERN SUMATRA, 19TH OR 20TH CENTURY

Apotropaic Octagonal Top Ring (Cincin tapak gajah or Ring of the Elephant Footprint) of the Karo Batak

gold
30mm., 1¼in.
head: 2.3., 7/8in.
ring size: M

Tapak Gajah are rings with a polygonal head seen in the jewellery of the Karo Batak, an indigenous people of Indonesia. It is thought that their unusual shape related to the magical diagrams on kuwari (amuletic arm disks, their diagrams possibly derived from Islamic traditions). For an hexagonal example dating to the 19th or 20th century see A. Richter and B. W. Carpenter, *Gold Jewellery of the Indonesian Archipelago*, Singapore, 2011, p. 385. Another octagonal example, catalogued as 19th century, is published in B. Chadour-Sampson and S. Hindman, *Rings Around the World*, NY, 2016, pp. 186-190. An octagonal gold Cincin tapak gajah is in the Musée du Quai Branly, Barbier Mueller Collection (inv. no. 70.2001.27.673). Such rings were believed to be apotropaic and were used in marriage ceremonies. No two rings are the same, with the diagram on the head of the ring being unique.

£ 1,000-1,500 € 1,150-1,750

81

EUROPEAN, 18TH-20TH CENTURY

Three rings: one garnet set, one with a filigree monogram, and one with a marsupial

gold, garnet and pastes
garnet set ring: 2.3cm., 7/8in.; ring size: L
monogrammed ring: 2.3cm., 7/8in.; ring size: R½
ring with marsupial: 2.1cm.,13/16in.; ring size: I½

£ 600-800 € 700-950

82

SPANISH, CIRCA 1600

Portrait Miniature with a Nobleman

painted on glass, within a silver gilt and glass pendant case

together with a Spanish or Southern Italian gold and pearl pendant Cross, 19th century
Miniature: 6.7cm., 2⅝in. overall including hoop
cross: 7.1 by 4.3cm., 2 13/16by 1⅝in. overall including hoop

£ 2,000-3,000 € 2,300-3,450

83

PROBABLY BOHEMIAN, PRAGUE, CIRCA 1600

Tazza

jasper, with silver gilt mounts
3.5 by 9.5cm., 1⅜ by 3¾in.
cup diameter: 6.5cm., 2⅝in.

£ 2,000-3,000 € 2,300-3,450

84

ENGLISH, EARLY 18TH CENTURY

Memento Mori Pin

enamel, woven hair, gold mounted

mounted with an enamelled skeleton holding an arrow and an hour glass; the gilt initials: *EH*
8cm., 3⅛in.

RELATED LITERATURE

D. Scarisbrick, 'A Becoming Mourning', *Country Life*, 18 January 1990

£ 800-1,000 € 950-1,150

85

BRITISH, CIRCA 1800

Miniature of an Eye

painted on ivory, within an enamelled gold ring mount
2cm., 1¼in.
head: 2.5cm., 1in.
ring size: N½

◉ £ 700-1,000 € 800-1,150

OTHER PROPERTIES

86

IBERIAN, 18TH CENTURY

Parure

silver and gilt, gem set with ruby and diamond chips

comprising a stomacher, two pendants, a necklace and a hair comb
(5)
the smallest: 5.1cm., 2in.
the largest: 19cm., 7½in.

RELATED LITERATURE

L. D'Orey, *Five Centuries of Ancient Jewellery, National Museum of Ancient Art, Lisbon,* Lisbon, 1995, pp. 58-68; P. Muller, *Jewels in Spain, 1500-1800,* New York, 2012, fig. 247

£ 3,000-5,000 € 3,450-5,700



86



83



84



82





85



87



88

87

CIRCLE OF FRANÇOIS DUQUESNOY (1597-1643)
ITALO-FLEMISH, 17TH CENTURY

Sleeping Infant

marble
14 by 35 by 20cm., 5½ by 13¾ by 7⅞in.

PROVENANCE

Private collection, Belgium

£ 3,000-5,000 € 3,450-5,700

88

SOUTHERN GERMAN, CIRCA 1700

The Immaculate Conception

boxwood, on a modern metal base
22cm., 8⅝in.

£ 1,800-2,500 € 2,050-2,850

89

ATTRIBUTED TO ARTUS QUELLINUS II (1625-1700) AND WORKSHOP SOUTHERN NETHERLANDISH, ANTWERP, SECOND HALF 17TH CENTURY

Lamentation Group

boxwood
47 by 43cm., 18½ by 17in.

PROVENANCE

Private collection, the Netherlands

This moving *Lamentation* bears a striking resemblance to the work of Artus II Quellinus, one of the foremost sculptors active in 17th-century Antwerp. In mood, design and figural style, the present group relates closely to Quellinus's *Coronation* in the Church of Notre-Dame de Leliendael, Malines (Philippot, *op. cit*., p. 891, fig. 2). Compare also the facial type of the left hand *Angel*, in particular, with the *Angel* in the Funerary Monument of Anna-Catherina de Lamboy in Hasselt, as well as a wood *Saint Michael* in the Rijksmuseum (inv. no. BK-1978-35). The *Angel* on the right appears to be by a different hand, testifying to the close collaboration between Antwerp sculptors of this time. Similarly designed Angels are found, for example, in the work of Jan Pieter van Baurscheit the Elder (1669-1728, see *op. cit*. 1977, nos. 151-152).

£ 18,000-25,000 € 20,500-28,400





90



91

90

ANGLO-FLEMISH, CIRCA 1680

Relief with a Man

white marble, in a wood frame
overall: 48 by 41.5cm., 18¾ by 16⅜in.

PROVENANCE

Collection of the Dukes of Devonshire, Chatsworth House, Derbyshire;
by descent to Peregrine Andrew Morny Cavendish, 12th Duke of Devonshire (b. 1944), Chatsworth House, Derbyshire;
his sale, *Chatsworth: The Attic Sale*, Sotheby's, Chatsworth, 5-7 October 2010, lot 63

LITERATURE

Inventory of Pictures at Devonshire House, n.d. (c. 1900s) attenda no. 132 'Marble Relief Plaque English-Dutch School XVII Century. ? Portrait of Lord Falkland96

This evocative relief of a man recalls portraiture from the second half of the 17th century. A possible contender for the attribution of the present relief is the Danish sculptor Caius Gabriel Cibber (1630-1700) who worked at Chatsworth on the altarpiece figures in the chapel and the fountain with sea horses.

£ 4,000-6,000 € 4,550-6,900

91

PROPERTY OF A BELGIAN COUNT

FRENCH, MAINE, 17TH CENTURY

Bust of a French King, believed to be King Louis XII (1462-1515)

polychromed white terracotta
29 by 37cm., 11⅜by 14½in.

PROVENANCE

acquired from Galerie C. de Bruyn at the Foire des Antiquaires Brussels, 1996

This beautiful bust of a French king compares closely with the historicising 17th-century terracotta sculpture from the Maine region of France. Compare with the statue of Saint Louis from the church of Notre-Dame, Saulges, by Michel II Lemesle (circa 1689-1692). The very pale terracotta and the facture, particularly the hole to the reverse, compares with the 17th-century Virgin and Child group from the church of Saint-Martin in Vouvray-sur-Huisne.

RELATED LITERATURE

P. Bardelot, *Terre et ciel: La sculpture en terre cuite du Maine XVIe et XVIIe siècles*, Paris, 2003, pp. 45, 233

£ 3,000-5,000 € 3,450-5,700

92

ATTRIBUTED TO SIMON FRIES (1652-1722)
AUSTRIAN, SALZBURG, CIRCA 1700

Saint Florian

gilt and polychromed wood
163cm., 64⅛in.

This impressive seated *Saint* in armour undoubtedly originates from a Baroque altar in the Salzburg area. Though his attributes are lost, it is likely that the figure represents Saint Florian, the patron saint of Linz in Austria. Stylistically, the *Saint* relates to the work of the Swiss-born sculptor Meinrad Guggenbichler (1649-1723), who furnished Austrian churches with exuberant sculptural altarpieces. Compare, in particular, the figures of *Saint George* and *Saint Florian* in Guggenbichler's Lochen altar, who display similar plumed helmets and facial features, with aquiline noses and long moustaches (Decker, *op. cit*., figs. 94-97). A sculptor from Guggenbichler's circle who is likely to be responsible for the present figure is the prolific Salzburg court sculptor Simon Fries, who decorated numerous churches in and around Salzburg. See his *Saint George* from the High Altar of Franciscan Church in Salzburg (Bildindex Foto Marburg, https://www.bildindex.de/document/obj20183879?part=1) and his *Saint Alban* in the Church of St Alban in Lamprechsthausen.

RELATED LITERATURE

H. Decker, *Meinrad Guggenbichler*, Vienna, 1949

W £ 30,000-50,000 € 34,100-57,000



ATTRIBUTED TO THE MEDICI GRAND DUCAL WORKSHOPS
ITALIAN, FLORENCE, SECOND HALF 17TH / EARLY 18TH CENTURY

Panel with Hunters

pietre dure, including *lapis lazuli* and chalcedony, and pietre tenere, including *pietra d'Arno*, within a later partially gilt wood frame

inscribed: *Brought home by Revd. T. Clarke / in 1790* on the reverse interior of the frame and with a label for *Bourlet Frames Ltd Est 1828*
17 by 35.5cm., 6⅝ by 14in.
frame: 31 by 50cm., 12¼ by 19⅝in.

PROVENANCE

Reverend T. Clarke, 1790 (according to an inscription on the reverse interior of the frame)

This beautiful pietre dure panel is centred upon three figures, two of which derive from Florentine mannerist archetypes: Giambologna's *Birdcatcher* (on the far right) and Vasari's *Birdcatcher* (and, unrelated, the *Borghese Gladiator*) (on the far left). Florence was the celebrated centre for *pietre dure* inlay in the 17th and 18th centuries, following the establishment of the Grand Ducal Workshops, the *Galleria de'Lavori*, by Ferdinando de'Medici in 1588.

The present panel finds comparisons in two further plaques which depict Christ in the Garden of Gethsemane, the first in the Museo del Prado, Madrid (published in Gonzalez-Palacios, 2003, *op. cit*., no. 8) and the other sold in these rooms on 10 July 2014, lot 122. The Madrid panel has been dated to the early 17th century by Alvar Gonzalez-Palacios; it includes a cartouche centred by a figure of *Fame* attributed to Bernardino Poccetti who worked on the altar of the Cappella dei Principi at S. Lorenzo, Florence, from 1606. Note the same ovoid facial types, and, most importantly, the swaying trees with their prominent branches and oak leaf-like foliage. Just as the birdcatchers stand on a seam of earth made from *pietra d'Arno* in the present panel, Christ stands on earth or brownish grass in the Madrid and 2014 plaques. A further comparison is found in the central plaque with Orpheus from a cabinet in the Detroit Institute of Fine Arts believed to have been made circa 1620 (inv. no. 1994.77). Again, we see the chalcedony sky, the green stone trees composed of large oak leaf type foliage, and the same figurative brown and lapis colour scheme.

The subject of the birdcatchers in the landscape, however, more closely parallels the bucolic scenes of a later generation of lapidaries active in the second half of the 17th century and the early 18th century, chief amongst them Baccio Cappelli (active circa 1700). Compare, for example, with Cappelli's central scene of fisherman dating to 1709, with similar swaying trees, on the *Kimbolton Cabinet* in the Victoria and Albert Museum, London (inv. no. W.43-1949). A strong comparison is found in the panel with fishermen associated with Baccio Cappelli and sold at Bonhams London on 4 July 2013, lot 27. Here again, we see similarly conceived clusters of trees in the centre mid-ground of the scene. The bucolic figures of fisherman make a close comparison to the present panel: particularly in their clothes made from lapis and a brown/ coral coloured stone. Note also the prancing dog with his collar in the foreground, paralleled by the seated pooch and jumping rabbit in the present panel. The use of chalcedony to create the illusion of the cloudy sky is a feature particularly of Florentine marquetry from the second half of the 17th century onwards. Compare, for example, with panels from the *Florentiner Zimmer* in Schloss Favorite, Rastatt, conceived in the 1730's and 1740's (Giusti, 2005, *op. cit.*, pp. 158-164). The above comparisons indicate that the present panel was made towards the end of the 17th century, though the similarities with earlier pietre dure works cautions against completely discounting the possibility of a dating earlier in the century.

RELATED LITERATURE

A. Giusti, *Pietre Dure*, Turin, 1992, fig. 21, p. 78; fig. 50, p. 144; A. Giusti, *Splendori di Pietre Dure*, Florence, 1988, p. 62; A. Gonzalez-Palacios, *Las colecciones reales españolas de mosaicos y piedras duras*, Madrid, 2001, no. 8; A-M. Giusti, *La marqueterie de pierres dures*, Paris, 2005, pp. 76-77, pp. 158-164; W. Koeppe and A. Giusti, *Arts of the Royal Court*, exh. cat., Metropolitan Museum of Arts, New York, 2008, no. 29, p. 154

£ 30,000-50,000 € 34,100-57,000





94

ATTRIBUTED TO GIACOMO ANTONIO GIARDINI
ITALIAN, ROME, CIRCA 1730-1740

Bust of Pope Clement XII (1652-1740)

bronze

with an early 20th-century, partially legible, label to the reverse: *[...] E D'ART [...] / [...] RO [...]*
37 by 38cm., 14½ by 15in.

The present bronze relates to a bust of Pope Benedict XIII (1649-1730) of similar height (40cm) and with a near identical socle, in the Palazzo Venezia, Rome (inv. no. 9333; 1934, Collezione Barsanti, n. 109). This bronze has traditionally been given to Pietro Bracchi (1700-1773) but was recently reattributed to Giacomo Antonio Giardini by Alvar González-Palacios, an attribution which was restated by Pietro Cannata in his catalogue of the bronzes in Palazzo Venezia (*op. cit.*, p. 164, no. 181). The emergence of the present bust of Benedict's successor, Clement XII, would suggest that the Palazzo Venezia bust was conceived as one of a pair, and was perhaps a commemorative portrait, since the two are evidently by the same hand. The present model arguably compares closely with the marble bust of Clement XII traditionally given to Pietro Bracchi in the Galleria Borghese (inv. no. CCLXXII). There is little to substantiate the attribution, however, which has been challenged. Another bust of Clement XII, also attributed to Bracchi, exists in the Palazzo Barberini. Another bust is held in Palazzo Corsini, whilst a portrait of the Pope attributed to Filippo della Valle is in S. Giovanni dei Fiorentini.

£ 10,000-15,000 € 11,400-17,100

95

NORTHERN ITALIAN OR FLEMISH, CIRCA 1700

Rearing Bull

gilt bronze, on a veined green marble base
bull: 15 by 20cm., 5⅞ by 7⅞in.
base: 2.5 by 19cm., 1 by 7½in.

A near-identical cast of the present bull was sold in these rooms on 12 December 2003, lot 209, while a less vigorously modelled gilt bronze version was formerly in the collection of the Hungarian-born Baron Paul Hatvany (1899-1977) and sold at Christie's, 25 June 1980, as lot 37.

The model relates loosely to a *Europa and the Bull* by Giovanni Battista Foggini (1652-1725) in the Fitzwilliam Museum, Cambridge (inv. no. M.3-1968) but is likely to have a more northern origin.

RELATED LITERATURE

V. Avery, *Renaissance and Baroque Bronzes from the Fitzwilliam Museum*, Cambridge, 2002, pp. 86-89, no. 7

£ 7,000-10,000 € 8,000-11,400

96

ITALO-FLEMISH, 18TH CENTURY

Pair of Dwarves

marble
male dwarf: 36.5cm., 14⅜in.
female dwarf: 35cm., 13¾in.

Compare with the work of the Veneto sculptor Giovanni Bonazza (1654-1736) and his influence on Flemish sculpture as in the work of Walter Pompe in the second half of the 18th century.

£ 3,000-5,000 € 3,450-5,700



95



96



97

97

TOMMASO RUES (1636-1703)
NORTHERN ITALIAN, VENICE, LATE 17TH CENTURY

Bust of Pluto

marble
50.5cm., 20in.

Research by Maichol Clemente has led to greater understanding of the biography and *oeuvre* of the Tyrolean-born Venetian artist Tommaso Rues, who, in his lifetime, was regarded as one of the leading sculptors in the *serenissima* at the end of the 17th century. Rues came to prominence with his elegant groups of the Evangelists, Old Testament heroines, and angels for Baldassare Longhena's Basilica of Santa Maria della Salute which dominates the S. Marco opening of the Grand Canal. Rues' work received considerable acclaim and he is mentioned in a letter from Abbot Giovanni Parenti to Francesco II d'Este, Duke of Modena, in 1679 alongside Josse De Corte, 'Michele Ungaro' and Orazio Marinali. Parenti describes Rues' work as 'very delicate' and notes that he worked for 'many princes in Germany, in particular the Duke of Saxony and the prince of Ratzwill' (as quoted in Clemente, 2016, *op. cit.*, pp. 17-18). In the 1670s Rues executed figures for Palladio's Redentore in Giudecca and - considered his seminal works - statues of *St. Peter*, *St. John the Evangelist*, *St. Paul* and *St. Juliana* for the San Pantalon church in the sestriere of Dorsoduro.

The present bust of *Pluto*, the god of the underworld, relates to a number of Rues' male figures, with their heavy furrowed brows and swirling, mid-length beards. Compare, for example, with the Prophets from the altar of the Madonna del Rosario di San Domenico in Brescia, now in the Brompton Oratory in South Kensington. A particularly strong comparison is found in the face of Hercules from Rues' rediscovered *Hercules and Antaeus* group, which Clemente has identified in a deed dated 9 August 1704 which divides Rues' estate amongst his children (for a full discussion ref. Clemente, 2016, *op. cit.*). Ultimately, the present bust of Pluto finds its closest comparisons with the *St. Peter* and *St. Paul* from the church of San Pantalon, created by the artist when he was at his zenith. The head of *St. Paul* is, in fact, so close that one could be mistaken for thinking that the two derive from the same model: in the brow, shape of the eyes and arrangement of the hair and beard. The identification of the subject is confirmed by the fact that Pluto is traditionally represented as a king: bearded with a crown of many points.

RELATED LITERATURE

P. Rossi, 'Per un profilo di Tommaso Rues,' in G. Pavanello (ed.), *La scultura veneta del seicento e del settecento: Nuovi Studi*, Venice, 2002; M. Clemente, 'Tommaso Rues: contributo al catalogo,' *Zbornik za umetnostno zgodovino (Nova vrsta)*, 49, 2013; M. Clemente, *Tommaso Rues 1636-1703: A German Sculptor in Baroque Venice*, Florence, 2016

The present bust is accompanied by an expertise by Dr Maichol Clemente which is available upon request. Sotheby's would like to thank Dr Clemente for his kind assistance in cataloguing this lot.

W £ 30,000-50,000 € 34,100-57,000




98


99


100

98

ITALIAN, 16TH / 17TH CENTURY

Relief Bust with a Scholar, possibly Luis Vives

marble, on a modern metal stand
bust: 31cm., 12¼in.
stand: 40cm., 50¾in.

PROVENANCE

By repute from a palace in Liria, Valencia

£ 6,000-8,000 € 6,900-9,100

99

CIRCLE OF GIOVANNI BONAZZA (1654-1736)
NORTHERN ITALIAN, VENETO, CIRCA 1700

Relief with an Old Man

marble, in a later wood frame
relief: 16cm., 6⅜in.
frame: 22.5cm., 8⅞in.

£ 4,000-6,000 € 4,550-6,900

100

ITALIAN, 17TH/ EARLY 18TH CENTURY

Bust of Pan

stained marble, on a later wood socle

incised to the reverse: *PAN.3*
bust: 24 by 29cm., 9½ by 11⅜in.
socle: 7cm., 2¾in.

£ 4,000-6,000 € 4,550-6,900



101

101

ATTRIBUTED TO CARLO FRANCESCO MELLONE (1670-CIRCA 1756)
ITALIAN, ROME, CIRCA 1715-1725

Bust of Pope Gregory XIII (1502-1585)

marble, on a later veined red marble socle
bust: 32 by 31cm., 12⅝ by 12¼in.
base: 13cm., 5⅛in.

This beautifully carved late Baroque portrait of the 16th-century Pope Gregory XIII (who was responsible for the Gregorian Calendar) was almost certainly executed around the time of the creation of his posthumous monument for St Peters in Rome by Camillo Rusconi, between 1715 and 1723. The obvious candidate for the attribution of the present bust is the Milanese sculptor Carlo Francesco Mellone (Meloni) who was responsible for carving the bas-relief showing Gregory XIII reforming the calendar (probably to Rusconi's designs) on the fictive funerary urn below the sepulchral statue, and for which he was paid 108 scudi on 12 March 1718. Aside from the obvious portrait similarity between the present bust and the relief, the treatment of the beard and execution of the details and drapery are close. The present bust is preserved in excellent condition.

RELATED LITERATURE

R. Enggass, *Early Eighteenth-Century Sculpture in Rome*, University Park and London, 1976, pp. 102-103, figs 67-68; G. Ferrari and S. Papaldo, *Le sculture del Seicento a Roma*, Rome, 1999, p. 110

W £ 20,000-30,000 € 22,800-34,100



102



103

102

ATTRIBUTED TO THE HERMANOS GARCIA (CIRCA 1580-1634)
SPANISH, GRANADA, 17TH CENTURY

Relief bust of the Ecce Homo

polychromed terracotta, with wood thorns, mounted on a later wood board
bust: 40 by 38.5cm., 15¾ by 15⅛in.
board: 43.5 by 41cm., 17⅛ by 16⅛in.

£ 6,000-8,000 € 6,900-9,100

103

SPANISH OR SOUTH AMERICAN, 17TH CENTURY

Processional Cross

silver and gilt silver, on a wood core, mounted on a later velvet covered wood base

the silver lower stem and copper insert later
cross: 91cm., 35¾in.
base: 8cm., 3⅛in.

RELATED LITERATURE

C. Oman, *The Golden Age of Hispanic Silver 1400-1665,* cat. Victoria and Albert Museum, London, 1968, figs. 177 -178

W £ 12,000-18,000 € 13,700-20,500

104

SOUTHERN ITALIAN OR SPANISH, DATED 1694

Pair of Candlesticks for a Devotional Chapel

both with the arms of the Neapolitan Bozzuto family and inscribed: *GERONIMA / BOZZUTA* (probably for the female donor of the candlesticks) and each with two further escutcheons, one inscribed: *ANNO DNI 1694* and the other with the cross and inscribed: *SMG*
brass, on later cloth covered wood bases
candlesticks: 114cm., 44⅞in.
bases: 29cm., 11½in.

W £ 20,000-30,000 € 22,800-34,100





105



106

105

COLOMBIAN, LATE 17TH/ EARLY 18TH CENTURY

Casket

wood decorated in *barniz de Pasto* lacquer, with iron mounts
21 by 29 by 13cm., 8¼ by 11⅜ by 5⅛in.

RELATED LITERATURE

F. Marcos, *Las Artes del Nuevo Mundo,* exh. cat. Coll & Cortés and Marcos e Marcos, Madrid, 2011, pp. 40-45

£ 10,000-15,000 € 11,400-17,100

106

SOUTHERN GERMAN, AUGSBURG, LATE 17TH CENTURY

Marquetry Table Cabinet

partially stained fruitwood and walnut, with metal mounts
28.5 by 33 by 22cm., 11¼ by 13 by 8⅝in.

£ 6,000-8,000 € 6,900-9,100

107

SPANISH COLONIAL, MEXICO, PERU OR PHILIPPINES, LATE 17TH / EARLY 18TH CENTURY

Sloped Casket

mother of pearl and tortoiseshell on an ebonised wood core, with silver mounts, and with a modern green velvet lining and mirror to the interior
15.5 by 44.5 by 39cm., 6⅛ by 17½ by 15⅜in.

Asian-influenced objects in precious materials such as mother-of-pearl and tortoiseshell became highly prized luxury goods in the Americas. This large and beautifully decorated casket counts among a small number of surviving Spanish Colonial boxes covered in mother-of-pearl inlay divided by thinly cut tortoiseshell borders. These are sometimes thought to originate from Mexico or Peru; compare examples illustrated in *op. cit. 2000*, no. 82 and Marcos, *op. cit*., fig. 28, as well as a large desk and bookcase in the V&A (inv. no. W.3:1-7-1943). A finely engraved mother-of-pearl sewing box in the Patricia Phelps de Cisneros collection, however, is catalogued as 'Peru or Philippines', with reference to artists from Manila producing such pieces for export to the viceroyalties (Richel, *op. cit.,* no. 1-24). The attractive silver mounts on the present casket are contemporary with the object. A comparable domed casket with silver mounts was sold at Christie's London on 10 November 2005 (lot 14).

RELATED LITERATURE

El Galeón de Manila, exh. cat. Hospital de los Venerables, Seville, Museo Franz Mayer, Mexico City, Museo Histórico de Acapulco, Fuerte de San Diego, Acapulco, Madrid, 2000; J. J. Richel (ed.), *The Arts in Latin America, 1492-1820*, exh. cat. The Philadelphia Museum of Art et al., 2006; F. Marcos, *Las Artes del Nuevo Mundo*, exh. cat. Coll & Cortés and Marcos e Marcos, Madrid, 2011

◉ £25,000-35,000 €28,400-39,800



107



107



108

ATTRIBUTED TO CHRISTOPHER HEWETSON (1737-1798) AND WORKSHOP
IRISH, LATE 18TH CENTURY

Bust of John Campbell, 1st Baron Cawdor FRS FSA (circa 1753-1821)

white marble, on a white marble socle
68cm., 26¾in. overall

PROVENANCE

Reputed to have come from Gelli Aur (Golden Grove), Carmarthenshire

Christopher Hewetson executed a marble bust of John Campbell when the sitter first visited Rome circa 1784. The signed, prime version is at Cawdor Castle in Nairnshire, Scotland (Roscoe, *op. cit.*, p. 611). The present bust is near-identical to the prime marble, the main difference being the absence of a signature. However, the quality of the execution and the similarity of the details such as the eyebrows, as well as the reverse, which is very close to the prime version, indicates that the present marble is a second version commissioned by the patron and executed by Hewetson, possibly with the involvement of his workshop. Hewetson is known to have sculpted more than one version of the same model, the main precedent being his *Bust of Pope Clement XIV*, one of which is entitled and dated but unsigned (de Breffny, *op. cit.*, p. 55, no. 4a). Whilst the majority of Hewetson's busts are indeed signed, this is not the case with all of them. According to de Breffny, the marble bust of Frau von Kniphausen is unsigned (de Breffny, *op. cit.*, p. 56, no. 16b). It may be that Hewetson saw no need to sign the present bust if it was commissioned by the same patron as a second version.

John Campbell, who later in life became first Baron Cawdor of Castlemartin, was an Italophile who visited Italy on several occasions during his lifetime. He was the first British patron of Antonio Canova, commissioning some of the sculptor's iconic works, including the *Cupid and Psyche* (Louvre, Paris, inv. no. MR 1777) and the *Hebe* (Chatsworth, Trustees of the Devonshire Settlement). By the early part of the 19th century he was one of the largest landowners in Britain, owning both the vast Stackpole Court and Golden Grove estates in Wales, as well as Cawdor Castle in Scotland. Campbell nonetheless suffered from money troubles and he was forced to sell much of his art collection in 1800, including the *Lante Vase* now at Woburn Abbey. Canova discussed Campbell in a letter to Mengs in June 1787, 'My head is still full of the good time the Colonel [Campbell] gave me, bless him, and I shall never forget, come what may. If it is true that friendship and gratitude can raise a man's spirits, when I take my chisel in hand to work for the Colonel I shall work better than I have ever



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worked and perhaps better than I shall ever work for anyone else' (as quoted in Davis, *op. cit.*, p. 50). Campbell first visited Rome in 1784 at which time it is believed Hewetson carved the prime version of his portrait, since Campbell attended a function with Thomas Giffard whose portrait was cut that same year (de Breffny, *op. cit.*, no. 3). He returned to Rome in 1786-1787. It seems logical that Campbell may have commissioned the present bust on this second visit.

The Irish-born sculptor Christopher Hewetson moved within an elite circle of artists and scholars who were at the centre of intellectual life in Rome in the closing decades of the 18th century. He associated with Anton Raffael Mengs, Gavin Hamilton and Johannes Pichler, and particularly with the influential Thomas Jenkins, who served as effective banker to Grand Tourists in Rome. Hewetson established a reputation for himself as the pre-eminent portrait sculptor in Rome in the 1770's and 1780's. His career was advanced with a commission for a *Bust of Pope Clement XIV* in 1771. He went on to sculpt portraits of many of the leading visitors to Rome, including the Duke of Gloucester and, of course, John Campbell, Lord Cawdor. Malcolm Baker has noted that Hewetston's works betray a unique sensitivity in the depiction of facial phsyiognomy and, particularly, hair. According to Baker, Hewetson adopted different formats for his busts, ranging from the Baroque (*Clement XIV*) to the Roman Republican (*Cawdor*, bare chested)(Baker, *op. cit.*). Later in life, Hewetson's star was eclipsed by the rise of Canova, but he didn't resent his rival's success. Instead, after losing two commissions to the younger sculptor, he hosted a dinner in Canova's honour in 1787. Hewetson died in Naples in 1798. He is regarded as the greatest Irish sculptor of the 18th century.

RELATED LITERATURE

T. Hodgkinson, 'C. Hewetson: An Irish Sculptor in Rome', *The Volume of the Walpole Society*, vol. 34, 1952-1954, pp. 42-54; F. Russell, 'A Distinguished Generation, The Cawdor Collection', *Country Life*, vol. CLXXV, June 1984, pp. 1746-1748; B. de Breffny, 'Christopher Hewetson', *Irish Arts Review (1984-1987)*, vol. 3, no. 3, Autumn, 1986, pp. 52-75; M. Baker in E. P. Bowron and J. J. Rishel (eds.), *Art in Rome in the Eighteenth Century*, exh. cat. Philadelphia Museum of Arts, Philadelphia, and MFA, Houston, 2000; J. E. Davies, 'John Campbell, First Baron Cawdor (1755-1821) Patron, Collector and Connoisseur', in C. Mason (ed.), *Canova: Bust of Peace*, London, 2018, pp. 50-55

W £ 30,000-50,000 € 34,100-57,000

AN IMPORTANT COLLECTION OF PORTRAIT BUSTS BY JOSEPH NOLLEKENS



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Joseph Nollekens was the pre-eminent British portrait sculptor of his day. This impressive collection of busts dating from the sculptor's artistic maturity presents collectors with the opportunity to acquire portraits of some of the best-known figures of the Regency period, including the Duke of York, the Earl of Burlington, and the famous Prime Minister William Pitt the Younger.

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JOSEPH NOLLEKENS (1737-1823)
BRITISH, 1812/ 1813

Lord George Augustus Henry Cavendish, later 1st Earl of Burlington of the 2nd Creation (1754-1834)

white marble, on a white marble socle
64cm., 25¼in. overall

PROVENANCE

Probably commissioned by the sitter Lord George Augustus Henry Cavendish, later 1st Earl of Burlington of the 2nd Creation (1754-1834), 1812;
by descent to his son William Cavendish, 7th Duke of Devonshire (1808-1891);
by descent to Peregrine Andrew Morny Cavendish, 12th Duke of Devonshire (b. 1944), Chatsworth House, Derbyshire;
his sale, *Chatsworth: The Attic Sale*, Sotheby's, Chatsworth, 5-7 October 2010, lot 364

EXHIBITED

London, Royal Academy of Arts, 1813, no. 925

LITERATURE

Devonshire House Inventory, 1892, possibly p. 37, in the South Sitting Room 'Bust of Cavendish';
Chatsworth Handlist of Paintings and Sculpture, nd, 28;
A. Graves, *The Royal Academy of Arts, A Complete Dictionary of Contributors and their work from its foundation in 1769 to 1904,* London, 1905, p. 382;
S. Upton, 'Private Chatsworth', *The World of Interiors*, October 2001, p. 248;
I. Roscoe, E. Hardy and M. G. Sullivan, *A Biographical Dictionary of Sculptors in Britain, 1660-1851,* London, 2009, p. 909, no. 314

George Cavendish was the third son of William Cavendish, 4th Duke of Devonshire and his wife the former Lady Charlotte Boyle, daughter of Richard Boyle, 3rd Earl of Burlington. He later became Earl of Burlington of the second creation, a title held by his maternal forebears. Famously wealthy, Burlington purchased Burlington House from his nephew, the 6th Duke of Devonshire, and constructed London's Burlington Arcade along the west side of his residence, which itself was significantly elaborated.

W £ 7,000-10,000 € 8,000-11,400

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JOSEPH NOLLEKENS (1737-1823)
BRITISH, 1812

Bust of Samuel Bateman Dashwood

signed and dated: *Nollekens F^t. / 1812.*
white marble, on a white marble socle
68cm., 26¾in. overall

PROVENANCE

Christie's South Kensington, 18 September 2002, lot 568;
private collection, United Kingdom

LITERATURE

I. Roscoe, E. Hardy and M. G. Sullivan, *A Biographical Dictionary of Sculptors in Britain, 1660-1851,* London, 2009, p. 909, no. 306

W £ 15,000-20,000 € 17,100-22,800



110



111

111

JOSEPH NOLLEKENS (1737-1823)
BRITISH, CIRCA 1813

Bust of Frederick Augustus, Duke of York and Albany (1763-1827)

signed: *J.NOLLEKENS R.a / SCULP*
white marble, on a white marble socle
72.5cm., 28½in. overall

PROVENANCE

Christie's South Kensington, 9 April 2003, lot 495;
private collection, United Kingdom

The Duke of York and Albany was the second son of King George III. He spent much of his life in the British Army and was Commander-in-Chief during the Napoleonic Wars, at which time he embarked on significant structural reforms. It was said that he did 'more for the army than any one man has done for it in the whole of its history' (*The Oxford Illustrated History of the British Army*, Oxford, 1994, p. 145).

W £ 15,000-20,000 € 17,100-22,800

112

JOSEPH NOLLEKENS (1737-1823)
BRITISH, CIRCA 1813

Bust of Sir John Rous, 1st Earl of Stradbroke (1750-1827)

signed and dated: *Nollekens F^t. 1811.*
white marble, on a white marble socle
67.5cm., 26⅝in. overall

PROVENANCE

Commissioned by the sitter and thence by descent in the Rous family, Hensham Hall, Suffolk;
their sale, Hensham Hall, Suffolk, Prudential Fine Art Auctioneers, 10-12 October 1988, lot 504;
William Berger (1925-1999) and Bernadette Berger (d. 2015);
Sotheby's London, 8 December 2009, lot 82;
private collection, United Kingtom

EXHIBITED

London, Royal Academy, 1811, no. 949

LITERATURE

A. Graves, *The Royal Academy of Arts, A Complete Dictionary of Contributors and their work from its foundation in 1769 to 1904,* London, 1905, p. 382;
I. Roscoe, E. Hardy and M. G. Sullivan, *A Biographical Dictionary of Sculptors in Britain, 1660-1851,* London, 2009, p. 909, no. 303

John Rous of Henham Hall, Suffolk, succeeded his father as sixth Baronet in 1771. He was elected to the House of Commons as Member of Parliament for Suffolk in 1780 and held the seat until 1796. In that last year he was raised to the peerage as Baron Rous of Dennington. In 1821 he was created Viscount Dunwich and Earl of Stradbroke. Aside from his parliamentary endeavours John Rous was a keen follower of the turf. He owned a stud farm and in 1815 his colt, Tigris, won the 2,000 Guineas.

The bust is unique in marble. The likeness is carefully described and the marble retains its pristine surface. A plaster version was offered in the 1823 sale of Nollekens studio as lot 66.

W £ 20,000-30,000 € 22,800-34,100



112


R.T HON.BLE
WILLIAM PIT
BORN MAY 28TH 17
DIED JAN.Y 23.D 18

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JOSEPH NOLLEKENS (1737-1823)
BRITISH, 1810

Bust of William Pitt the Younger (1759-1806)

signed and dated: *Nollekens F^t. / 1810.* and inscribed: *R.^T HON.^BLE / WILLIAM PITT / BORN MAY 28. ^TH 1759 / DIED JAN.^Y 23.^D 1806*
white marble, on a white marble socle
72.5cm., 28½in. overall

PROVENANCE

Christie's, South Kensington, 9 April 2003;
private collection, United Kingdom

'Oh my country! How I leave my country!..."

These were the final words of William Pitt, the Younger, who died on 23 January 1806 aged 46. He had been British Prime Minister for nearly half of his life and had guided the nation through the most perilous years of the Napoleonic Wars. The unceasing strain of these years (not helped by copious quantities of port) had left him utterly exhausted, and contemporaries who saw him in his final weeks describe a frail, worn-out man with lifeless eyes and a hollow voice. Whilst Nelson's victory at Trafalgar had removed the immediate threat of invasion, Napoleon's comprehensive triumph at the Battle of Austerlitz had left him master of Europe and destroyed the coalition of allies that had cost Pitt years of delicate negotiation to bring together. It was generally accepted that news of Austerlitz was Pitt's death blow.

Nollekens' bust of Pitt, Britain's youngest Prime Minister, is, ironically, one of his most celebrated models. Pitt and Nollekens had fallen out during the Premier's lifetime over an inscription on the sculptor's monument to three naval captains, William Bayne, William Blair and Lord Robert Manners. The monument was not unveiled until years after its completion because Pitt refused to supply the eulogy. Nollekens eventually appealed to the King for assistance, infuriating Pitt, who refused to sit for the sculptor. Nollekens' portrait of Pitt is therefore posthumous and is derived from the death mask. The prime version was carved in 1806 and is in the collection of the Earl and Countess of Rosebery at Dalmeny House, near Edinburgh. The present bust exhibits some particularly fine passages of carving in the hair.

W £ 20,000-30,000 € 22,800-34,100

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BRITISH OR ITALIAN, LATE 18TH CENTURY

Pair of columns

white marble
138 by 30 by 26cm., 54¼ by 11¾by 10¼in. each

W £ 20,000-30,000 € 22,800-34,100

115

BRITISH OR ITALIAN, LATE 18TH CENTURY

Pair of columns

white marble
138 by 30 by 26 cm., 54¼ by 11¾ by 10¼in. each

W £ 20,000-30,000 € 22,800-34,100





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ITALIAN, 18TH CENTURY
AFTER THE ANTIQUE

La Zingara

white marble, on a veined grey marble socle
bust: 54cm., 21¼in.
socle: 14cm., 5½in.

W £ 20,000-30,000 € 22,800-34,100

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PROBABLY CAST FOR ANTONIO CANOVA (1757-1822) BY VINCENZO MALPIERI
ITALIAN, CIRCA 1812

Bust of Calliope

plaster

with a partially legible inscription to the truncation at the back: *[...] CANOVA F. A. 1812 musa*
bust: 45cm., 17¾in.
57cm., 22½in. including socle

This evocative bust is likely to be an original plaster commissioned by Antonio Canova from Vincenzo Malpieri (a trusted associate and plaster caster). Such plasters are rare. The basis for the Malpieri attribution is the hand modelled appearance of the bust, particularly at the reverse, with its open back with wood support. The open back is comparable with the autograph plaster *Bust of Caroline Murat* recently with Robilant and Voena, which had an unbroken provenance from Murat. Moreover, the inscription to the reverse of the present bust is near-identical to that on a *Bust of Paris* with Tomasso Brothers Fine Art in 2017, which has been catalogued as by Antonio Canova and cast by Vincenzo Malpieri (Tomasso, *op. cit.*, no. 8). The *Bust of Paris* is inscribed: *ANT . CANOVA . F . A . 1812 (Paris)*. The inscription strongly indicates that the present bust and the *Paris* were cast by the same hand, possibly at the same time. The *Paris* is paired with a *Helen* and the two may be in the casts mentioned in Canova's ledger in October 1813 documenting payment to Malpieri for a number of plasters including a *Paris* and *Helen*.

The present bust was probably cast from a mould taken directly from Canova's 1812 marble *Bust of Calliope* in the Palazzo Pitti, which is inscribed: *ANT. CANOVA F. A. 1812* (46cm). The original pointed plaster version of the bust, used in the process of carving the marble, is at Possagno. Consistent with Canova's studio practice, the present plaster would have been cast from the finished marble. The *Calliope* was commissioned by Canova's biographer Giovanni Rosini in 1808. It is a variant of the earlier bust of Clio gifted by the artist to the countess of Albany in 1811, and now in the musée Fabre in Montpellier.

£ 15,000-20,000 € 17,100-22,800



CINCINNATO BARUZZI (1796-1878)
ITALIAN, BOLOGNA, MID-19TH CENTURY

Bust of a Muse

marble, on a marble socle

signed: *CAV E BARUZZI* and entitled: *MUSA*
58cm., 22¾in. overall

LITERATURE

A. Mampieri, *Cincinnato Baruzzi*, Bologna, 2014, p. 234, no. 136

This serene *Bust of a Muse* is carved by Cincinnato Baruzzi, the celebrated student of Antonio Canova. Baruzzi became director of Canova's workshop after his master's death. He completed works unfinished by Canova, including the *Dirce* in the Royal Collection at Buckingham Palace (inv. no. RCIN 2042). Such a prestigious commission bears testament to the trust instilled in Baruzzi by Canova's brother and executor, the Abbate Giambattista Sartori-Canova.

The present bust closely follows one of Canova's *Ideal Heads* (*Teste Ideali*) which was gifted by the sculptor to Sir Charles Long, Paymaster General in 1818 (Kimbell Art Museum, Fort Worth, inv. no. AP 1981.13). Together with Viscount Castlereagh, William Hamilton and the Duke of Wellington, Long had been instrumental in garnering support amongst the Great Powers for the return of artworks taken from Rome by Napoleon's armies and installed in the Louvre. Canova had been sent to Paris in 1815 by Pope Pius VII as the figurehead of a delegation to secure the restitution. However, it was also a personal mission for Canova, who regarded Italy as 'the country and native soil of the arts' (Memes, *op. cit.*, pp. 468-478). *Ideal Heads* were also given to Wellington (*Head of Dancer*), Castlereagh (*Bust of Helen*, National Trust, Mountstewart) and William Hamilton (*Ideal Head,* Ashmolean Museum, Oxford, inv. no. WA1996.395). A further head, the *Bust of Peace*, was given to Canova's earliest British patron, Lord Cawdor, in 1814 and sold in these rooms on 4 July 2018, lot 25.

The *Ideal Head* given to Long, and so beautifully enshrined in the present marble, ultimately derives from the *Head of the Seated Muse Polymnia* (1809). As with all of Canova's *Ideal Heads*, it is distinguished by the elegant hairstyle with its virtuoso-carved proliferation of curls and ringlets. According to Moses, the hair is a nod to contemporary fashions as it betrays 'all the softness and luxuriant elegance of the Parisian headdress' (*op. cit*., p. 281). On receipt of his head, in October 1818, Long wrote to Canova: 'I will not wait any longer to thank you for the gift that you kindly sent to me - she is all grace and elegance - all the connoisseurs greatly admire it, and find it among the prettiest of your works. I do not know quite how to thank you for having destined this work for me but I beg you to know that there is no person who better appreciates it.' (as quoted in Eustace, *op. cit.*, p. 82).

The present marble embodies the perfection of Canova's model. It is carved with the virtuosity one would expect from one of Canova's leading disciples, and is preserved in near-perfect condition. Baruzzi went on to develop a significant career for himself, despite the headwinds of changing fashions, as the Neoclassical style was surplanted by Romanticism. He gained commissions from the leading Lombard patrons of the time and was described by the critic Carlo Tenca as 'the sculptor of grace' (Cottignoli, *op. cit*., p. 5).

RELATED LITERATURE

H. Honour, 'Canova's Studio Practice', *Burlington Magazine*, vol.114, 1972, pp. 146–59, 214–29; G. Pavanello, *L'opera completa del Canova*, Milan, 1976; C. Tenca, *Scritti d'Arte, 1838-59*, ed. A. Cottignoli, Milan, 1998; H. Honour (ed.), *Epistolario (1816-1817)*, Salerno, 2003; I. Roscoe, E. Hardy and M. G. Sullivan, *A Biographical Dictionary of Sculptors in Britain, 1660-1851*, New Haven and Yale, 2009; S. Androssov, F. Mazzocca and A. Paolucci, *Canova. L'ideale classico tra scultura e pittura*, exh. cat., Museo San Domenico, Forlì, 2009; M. Guderzo, *Antonio Canova: Sculture, dipinti e incisioni dal Museo e dalla Gipsoteca di Possagno*, exh. cat., Palazzo Monte Frumentario, Assisi, 2013

£ 80,000-120,000 € 91,000-137,000


CAV.E BARTOZZI
MUSA







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119

ANTONIO BERINI (1770-1861)
ITALIAN, MILAN, CIRCA 1811

Cameo with Caroline Murat

signed: *BERINI*
hardstone, agate in later gold and enamel glazed pendant frame
cameo: 3.1cm., 1¼in.
frame: 4.7cm., 1⅞in.
suspended: 6.5cm., 2½in. including hoop

Born in Rome, Antonio Berini moved to Milan at a young age where he studied under Giovanni Pichler. He enjoyed the patronage of Count Capara and Count Giovanni Battista Sommariva. An outspoken anti-monarchist, Berini clashed with the Bonapartes when he was asked to carve a portrait of Napoleon, after he declared himself King of Italy in 1805; it was noticed in the cameo that along the emperor's neck was an incision that looked suspiciously like blood. Because of this, the artist was imprisoned until the end of the coronation festivities. Caroline Murat became Queen of Naples in 1808, and so it is likely that this cameo was produced for a similar celebration as that of Napoleon – although the relationship between artist and subject undoubtedly remained politically charged.

Although prolific during his lifetime, many of Berini's works are now lost, or are known only through plaster casts or scagliola. Upon the death of Sommariva, 9 gems attributed to Berini were sold in Paris in 1839. A rock crystal intaglio portrait of Emperor Nicholas I from the late 1820s engraved by Berini is in the Hermitage, and a sardonyx cameo of Napoleon circa 1805 carved by Bernini (apparently without any political statement) is in the British Museum (inv. no. 1978/1002.998).

£ 3,500-4,500 € 4,000-5,200

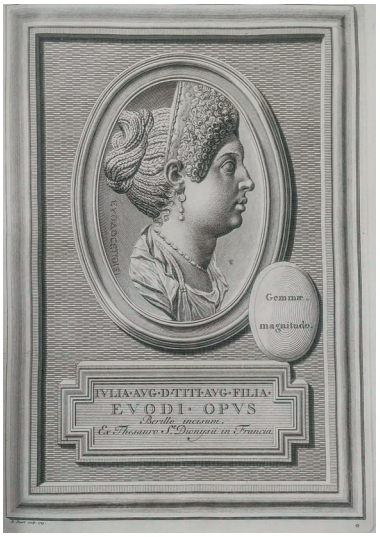
120

ITALIAN, CIRCA 1790
AFTER THE ANTIQUE

Intaglio with Julia Titi

rock crystal
4.9cm., 1 9/10 in.

£ 3,000-5,000 € 3,450-5,700



Intaglio with Julia Titi, Baron Philippe von Stosch, Gemmæ antiquæ cælatæ, Amsterdam, 1724

121

CHRISTIAN FRIEDRICH HECKER (1754-1795)
ITALIAN, ROME, CIRCA 1785
AFTER THE ANTIQUE

Intaglio with Marcus Vipsanius Agrippa

signed: *HECKER*
carnelian
4.1cm, 1⅝in.

PROVENANCE

Michel Duchamp, Paris

Little is known about Christian Friedrich Hecker's life. He was described as a Tiroler by one of his contemporaries, and in the national sensus is noted as 'Saxon'. He is first recorded in Rome in 1784, but is likely to have moved there slightly earlier. Hecker was part of a community of northern artists active in Rome, and counted Alexander Trippel and Angelica Kauffman, amongst others, as his friends. Hecker's work consisted largely of reproductions of classical sculpture, and was heavily influenced by Giovanni Pichler. He is further known to have carved a portrait of Goethe and of his mother, and also counted some British patrons amongst his clients, including Augustus, Duke of Sussex.

£ 2,000-3,000 € 2,300-3,450



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122

ATTRIBUTED TO BENEDETTO PISTRUCCI (1783-1855)
BRITISH, DATED 1821

Cameo with King George IV (1762-1830)

onyx cameo, mounted in a gold ring, probably by Rundell, Bridge and Rundell

the cameo inscribed on the reverse: *GEORGIVS / IV / D.G. BRIT / REX / MDCCCXXI*
cameo: 17.5mm.,⅔in.
ring size: Q

This beautifully executed cameo can be convincingly attributed to Benedetto Pistrucci and identified as probably being one of the gems commissioned by George IV before his Coronation. Kirsten Aschengreen Piacenti and John Boardman have cited invoices for the purchase of 'twenty-one rings bearing cameo portraits of George IV in onyx, carnelian and sardonyx; and a further twenty rings set with intaglios...'. They conclude that 'George IV spent heavily at Rundell, Bridge and Rundell on souvenirs of his coronation, buying numerous rings, lockets and medallions for presentation to his family and courtiers' (*op. cit*., p. 173). These cameos and intaglios mounted in rings were purchased between February 1820 and September 1821 while George IV was Prince Regent and King. Although a number are presently in collections including the British Museum, the Royal Collection, the Museum of London, and the Herzog Anton Ulrich Museum, few have been identified.

The present cameo is particularly rare because it depicts George IV crowned (almost certainly wearing St Edward's Crown) rather than as an Emperor, with laurels (which was his preferred mode of portrayal). The composition and the quality of carving is very close to another cameo of George IV as Emperor in the Herzog Anton Ulrich Museum, Braunschweig, which came from the collection of the King's brother, Ernst August I of Hanover. The model appears to relate to a medal by Thomas Wyon Jr (1792-1817) for Rundell, Bridge and Rundell. After Wyon's death in 1817 Pistrucci took over as Principal Engraver and Chief Medallist of the Royal Mint. He also worked for Rundell's from 1817, and is the most likely candidate as the engraver of the present gem since their other engravers - Nathaniel Marchant, Edward Burch and Giovanni Battista Cerbara - had died by the time of the Coronation. The remaining engraver, Giuseppe Caputi worked sporadically for Rundell's and lived in Rome.

An intaglio with George IV attributed to Pistrucci in the Museum of London has the same inscription as the present gem. Numerous further gems representing the sitter in the Royal Collection have near-identical inscriptions with some variations (such as '*DEI GRATIA*' as opposed to the shortened '*D.G.*' in the present gem). Compare with an intaglio following the same model as the Museum of London example and inscribed: *GEORGIUS IV / DEI GRATIA / BRITT REX / MDCCCXXI*, which is likewise believe to have been part of George IV's commission in the run up to his Coronation (inv. no RCIN 107334; Aschengreen Piacenti and Boardman, op. cit., no. 173); this gem relates to another in the British Museum traditionally given to Pistrucci. Such reverse inscriptions are found on numerous gems of the period attributed to Pistrucci and ultimately follow conventions used by Rundell's, for example in the 1820 Asscession Medal of George IV.

RELATED LITERATURE

K. Aschengreen Piacenti and J. Boardman, *Ancient and Modern Gems and Jewels in the Collection of Her Majesty the Queen*, cat. Royal Collection, London, 2008, pp. 172-174, nos. 271-273

‡ £ 3,000-5,000 € 3,450-5,700

123

ITALIAN, EARLY 19TH CENTURY

Cameo with a Bust of Athena with a Medusa Shield

hardstone, set in a gold brooch mount
cameo: 24mm., 9/10 in.
overall: 26mm., 1in.

‡ £ 2,000-3,000 € 2,300-3,450

124

JOHAN GEORG (GEORGES) BISSINGER (1836-1912)
FRENCH, CIRCA 1906

Cameo with a Bacchante

signed and dated: *G. Bissinger / 1906*
chalcedony cameo in a diamond set silver brooch
cameo: 2.2cm.,⅞in.
brooch including mount: 3.8 by 3cm., 1½ by 1³⁄₁₆in.

PROVENANCE

Michel Duchamp, Paris

LITERATURE

M. Duchamp, 'Glyptique', in J. Tulard (ed.), *Dictionnaire du Second Empire*, Paris, 1994

Born in Hanau, near Frankfurt, Johan Georg Bissinger moved to Paris to set up his own workshop. He sold a portrait cameo to the Empress Eugénie in 1867, and proceeded to be very successful, winning a gold medal in the Paris Salon in 1877. He further exhibited at the Weltaustelling in Vienna in 1873, the Philadelphia Exhibition in 1876, and most importantly the Exposition Universelle in 1878, where he won both a gold and a silver medal. He retired from engraving soon after 1883. Bissinger's most celebrated works included portraits of living and historical monarchs, most importantly Elizabeth I and Marie de Medici. Bissinger generally signed his works in cursive on the back, as on the present lot, and many of his works are set in jewelled mounts from English workshops.

£ 2,500-3,000 € 2,850-3,450



125

LAWRENCE MACDONALD (1799-1878)
BRITISH, CIRCA 1840

Cupid with a Swan, Allegory of the Genius of Poetry

signed: *L. MACDONALD*
marble
100cm., 39⅜in.

PROVENANCE

the artist;
thence by descent, Italian Private Collection

Lawrence Macdonald, born at Bonnyview, Findo-Gask, Perthshire, was a Scottish Neoclassical sculptor who spent most of his life working in Rome. He first moved there in late 1822 and stayed for three years, setting up a sculpture studio and became a founding member of the British Academy of Arts in Rome, focusing on portrait busts. His contemporaries and colleagues included John Gibson and Richard James Wyatt, and together they formed a group of leading British sculptors working in the Neoclassical style. Macdonald immediately attracted the patronage of important Scottish tourists, and commissioning a Macdonald portrait bust was soon thought of as 'indispensible' to a visit to the city (Roscoe *op. cit.* p. 776). Returning to Edinburgh in 1826, he exhibited a number of his busts, together with a statue of a Boy Slinging (1823). In 1829 and 1830, he organised further exhibitions of his work, focussing on ideal statuary and more portrait busts. Although he was thus soon renowned in Scotland and the rest of Britain as one of its preeminent sculptors, Macdonald returned to Rome in 1832 and remained there for the rest of his career.

Lawrence Macdonald was closely acquainted with Bertel Thorvaldsen, who was active in Rome until his death in 1844 - Macdonald inherited Thorvaldsen's studio in the Palazzo Barberini. Stories from contemporaries suggest he was a man with an extremely active life - often already out and about by 5.30 in the morning, he is said to have produced nearly 100 portrait busts in the year before his death. Lawrence's son Alexander Macdonald, born in Rome in 1847, joined his studio at some point in the 1860s as an assistant. He also carved Lawrence's tombstone after his father's death in 1878, and continued working in the Barberini studio, successfully establishing himself as a sculptor in his own right.

The present lot shows clearly Macdonald's affinity with ideal statuary, and illustrates the ongoing tradition for ideal sculpture in the Palazzo Barberini studio and amongst Macdonald's Roman contemporaries - compare the Cupid of the present lot to Thorvaldsen's *Cupid with his Bow*. It is further likely that the next generation of ideal sculptors, with Alexander Macdonald, was influenced by the present lot - a *Venus and Cupid*, sold at Christie's, 19 March 2009, lot 168, shows a idealised Cupid figure, with hair style and a bow carved in a similar manner to the *Cupid with a Swan*. Whilst the present lot is not recorded in the *Dictionary of British Sculptors* (*op. cit.*), the sculpture is fitting for Macdonald's *oeuvre* of ideal statuary. Although the iconography of the present lot is slightly unclear, a figure of Cupid or a young boy with a swan or a goose is certainly not unprecedented - a Roman marble copy after a Greek original is in the Louvre (inv. no. Ma 40 -MR 168). Furthermore, Thorvaldsen executed several drawings and reliefs in the 1830s of genii, and a plaster cast for the *Genius of Poetry* is in the Thorvaldsensmuseum in Copenhagen (inv. no. A532) which may well have served as inspiration for the present lot.

RELATED LITERATURE

I. Roscoe, E. Hardy and M.G. Sullivan, *A Biographical Dictionary of Sculptors in Britain, 1660-1851*, pp. 775-781; M. Greenwood, 'Macdonald, Lawrence (1799-1878)', in *Oxford Dictionary of National Biography*, 2004, online edition available at https://doi.org/10.1093/ref:odnb/17445 [page accessed 25/10/2018]; E. Davies and E. Tarizzo (eds.) *Canova and his Legacy*, exh. cat. Tomasso Brothers Fine Art London, 2017, cat no. 15

W £ 70,000-100,000 € 80,000-114,000





126



127

126

ANGELO DE ROSSI (ACTIVE CIRCA 1800)
ITALIAN, ROME, EARLY 19TH CENTURY
AFTER THE ANTIQUE

Borghese Gladiator

bronze, on a marble base

signed: *ANGELO DEROSSI ROMA,* inscribed in red ink to the base: *F.619* and the tree trunk inscribed in Greek: ΑΙΑΣΙΑν / ΔΟΣΙΘΕΟ / ΦΕΕΣΙΟΣ / ΕΠΟΙΕΙ
bronze: 26cm., 10¼in.
base: 7 by 17cm., 2¾ by 6¾in.

PROVENANCE

The Princely House of Liechtenstein, Vienna, before 1944, Schloss Vaduz, Liechtenstein, 1944, on loan to the Bank in Liechtenstein AG, Vaduz, 1988, Schloss Vaduz, Liechtenstein, 1998;
their sale, Christie's Amsterdam, 1 April 2008, lot 152;
private collection, the Netherlands

£ 4,000-6,000 € 4,550-6,900

127

SPANISH, DATED 1884

Urn with a Classical Relief

gold damascened cast iron

inscribed to the base: *EL CUERPO DE ARCHIVEROS BIBLIOTECARIOS Y ANTIQUARIOS / AL EXCMO S^R D^N ALEJANDRO PIDAL Y MON MINISTRO DE FOMENTO / 12 DE OCTUBRE DE 1884* and stamped twice, partially legible
34cm., 13⅜in.

£ 6,000-8,000 € 6,900-9,100

128

SAMUEL JOSEPH (1791-1850)
BRITISH, FIRST HALF 19TH CENTURY

Bust of Sir Herbert Taylor (1775-1839)

white marble, on a white marble socle
bust: 65cm., 25⅝in.
socle: 14cm., 5½in.

PROVENANCE

Sir Herbert Taylor;
by family descent until sold in 2013;
the present owner

Sir Herbert Taylor was one of the most prominent and significant British courtiers and army officers at the end of the 18th and beginning of the 19th century. Taylor was private secretary to the duke of York and Albany, King George III and King William IV, and was aide-de-camp to Queen Victoria. An unashamed royalist, he was the quintessential establishment figure of his age.

See extended catalogue note at sothebys.com

W £ 30,000-50,000 € 34,100-57,000

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SIR ANTHONY VAN DYCK
Portrait of Charles II (1630–1685) when Prince of Wales
Estimate £2,000,000–3,000,000

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A Marble Funerary Portrait Statue of a Roman Poet,
Late Republican/Augustan, circa 50 B.C.-A.D. 14
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ADOLFO WILDT AND WORKSHOP
L'Anima e la sua Veste
Estimate £100,000–150,000



19th & 20th Century Sculpture

AUCTION LONDON 12 DECEMBER

EXHIBITION FREE AND OPEN TO THE PUBLIC 8 – 11 DECEMBER

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Sale Number L18223 | **Sale Title** OLD MASTER SCULPTURE & WORKS OF ART | **Sale Date** 4 DECEMBER 2018

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

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Please indicate how you would like to receive your invoices: ❑ **Email** ❑ **Post/Mail**

Telephone number during the sale (telephone bids only)

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

LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		£
		£
		£
		£
		£
		£
		£
		£
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We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

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❑ I will collect in person ❑ I authorise you to release my purchased property to my agent/shipper (provide name)

❑ Send me a shipping quotation for purchases in this sale only

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

SIGNATURE

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Guide for Absentee and Telephone Bidders

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General

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

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

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

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

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

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

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

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

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

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

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

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

Conditions of Absentee & Telephone Bidding

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All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

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

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

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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.

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2. DURING THE AUCTION

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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.

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

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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.

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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.

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Fax +44 (0)20 7293 5910
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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.

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- 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 £41,018. 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
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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: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
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EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

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
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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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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 reinvoicing 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 should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is

registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and 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 / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's 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.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING VIA BIDNOW

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms).

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History "section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between theses Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

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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 = €1.11

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 €

GLOSSARY OF TERMS

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

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

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

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

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

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

5 MANNER OF ANTONIO CANOVA
In our opinion a work in the style of the artist and of a later date.

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

7 ITALIAN, 15TH CENTURY
In our opinion a work from that region and of that date

8 PROBABLY ITALIAN, 15TH CENTURY
In our opinion a work that is likely to be from that region and/or of that date but less certainty as to the region and/or date is expressed than in the preceding category.

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

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

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

12 Dimensions are given height before width

13 CONDITION OF LOTS

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

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In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.

Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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FORTHCOMING AUCTIONS

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

ANCIENT SCULPTURE & WORKS OF ART
4 December 2018
London

19TH & 20TH CENTURY SCULPTURE
12 December 2018
London

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