

19TH & 20TH
CENTURY
SCULPTURE

LONDON | 12 DECEMBER 2018



Sotheby's EST. 1744

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19TH & 20TH
CENTURY
SCULPTURE





19TH & 20TH CENTURY SCULPTURE

**AUCTION IN LONDON
12 DECEMBER 2018
SALE L18232
10.30 AM**

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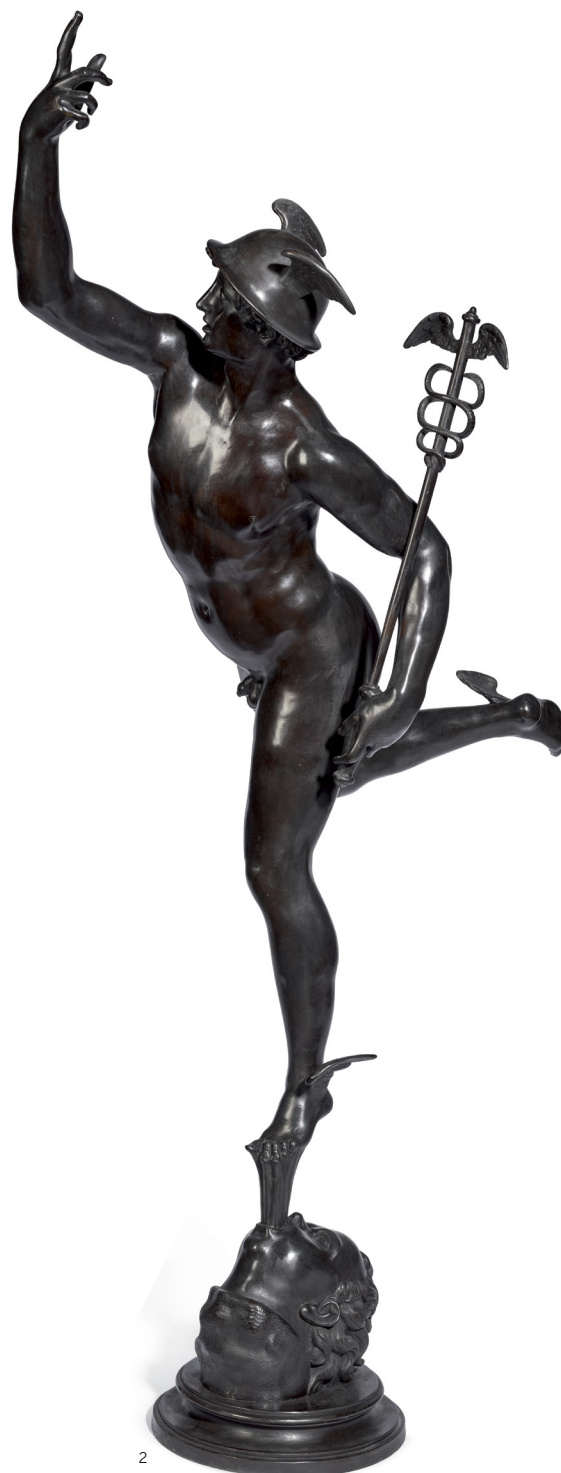
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1

BENEDETTO BOSCHETTI (1820-1870)
AFTER A MODEL BY ANTONIO
CANOVA (1757-1822)
ITALIAN, ROME, MID-19TH CENTURY
Hebe

signed: *B. BOSCHETTI / ROMA*
bronze, brown patina
62 cm., 24³/₄in.

W £ 6,000-8,000 € 6,900-9,100



2

2

AFTER A MODEL BY GIAMBOLOGNA
ITALIAN, 20TH CENTURY

Mercury

bronze, dark brown patina
184cm., 72³/₄in.

£ 8,000-12,000 € 9,100-13,700

JOSEPH GOTT

British, 1785 - 1860

Boy with a Dog

signed: J. GOTT. F. T

white marble

85 by 70cm., 33½ by 27½in.

RELATED LITERATURE

T. Friedman and T. Stevens (eds.), *Joseph Gott, 1786-1860, Sculptor*, exh. cat. Leeds City Art Gallery and the Walker Art Gallery, Leeds and Liverpool, 1972, pl. 16

W £ 20,000-30,000 € 22,700-34,100



**WORKSHOP OF LORENZO
BARTOLINI**

Italian, 1777-1850

Nymph with a Scorpion

white marble
47 by 75cm., 18½ by 29½in.

PROVENANCE

Private collection, Germany

This beautiful marble is a rare reduction of one of Bartolini's iconic models: his *Nymph with a Scorpion*. Conceived in 1837, the model was exhibited in marble at the Paris Salon of 1845 to great acclaim. With his *Nymph*, Bartolini imbues his restrained classicism with a naturalism seen particularly in the girl's slight grimace and contorted pose, provoked by the scorpion's sting. Prime versions of the model are in the Musée du Louvre, Paris (inv. no. R.F. 4451) and in the Hermitage Museum, Saint Petersburg (inv. no. H.ck-155).

W £ 12,000-18,000 € 13,700-20,500

IGNAZIO VILLA

Italian, 1813 - 1895

Hero

signed and dated: *I.²⁰. VILLA. F. / A. ROMA. 1849*
white marble
132 by 65cm., 52 by 25⅝in.

This compelling marble tells the tragic love story of Hero, a young priestess of Aphrodite. She had an affair with Leander, who lived across the Hellespont and would swim over every night, guided by the light of a torch she held. One night, however, her lover did not arrive, as a storm had swept him into the sea. The sculpture shows Hero, hand outstretched, holding her torch, straining to see whether she can detect Leander in the water. Discussing the sculpture Villa described how he "expended much effort in giving her Greek features, and in impressing on her face love, fear, impatience, anxiety [...]". (I. Villa, *Opere scientifiche ed artistiche composte, disegnatte ed illustrate da Ignazio Villa e pubblicate a spesa del medesimo, Parte 2: Arte*, Florence, 1860, p. 45; as quoted in Cobiانchi's expertise).

Villa studied at the Accademia di Brera and lived in Rome from 1840 onwards, receiving a stipend for sculpting from the Viceroy of Lombardy-Veneto until 1849. His *Hero*, first executed in his final year in Rome on commission by Marquisa Maria Luigia Serbelloni, was copied several times in different dimensions. A version of the marble is currently in the collection of Hughenden House, National Trust (inv. no. NT 429100) - it was acquired by Benjamin Disraeli at the Great London Exposition in 1862. Ignazio Villa set up a palace-studio in Florence, open to the public, where he showed his marbles and plasters as samples, to be replicated. However, due to the dating and the location on the present marble, this is most likely the original version commissioned by Marquise Serbelloni.

RELATED LITERATURE

E. Marconi and B. Matucci, 'Ignazio Villa: un eclettico dell'800 da riscoprire attraverso alcune inedite sculture tra Palazzo Pitti e la sua Palazzina-studio a Firenze', *MDCCC 1800*, vol. 5, July 2016, pp. 25-43

An expertise by Roberto Cobiانchi is available from the department upon request.

W £ 40,000-60,000 € 45,400-68,500







6



7

6

ANTONIO BORTONE
Italian, 1847 - 1938

Bust of the Goddess Isis

signed and dated: *Prof. Bortone / Firenze 1890*
white marble
65cm., 25⁵/₁₆in. overall

Born in Lecce, Bortone initially studied with Tito Angelini at the Naples Academy before moving to Florence, where he established his practice until his death in 1938. In Tuscany, Bortone came under the influence of Giovanni Dupré. His Ideal statues include *Il Gladiatore*, *Ippocrate*, *La Carità Religiosa*, and *Fanfulla da Lodi*. Bortone had a long and active career executing a large number of monuments throughout Italy. The present bust is a fine example of the sculptor's skill at carving different surface textures.

W £ 10,000-15,000 € 11,400-17,100

GIOVANNI BATTISTA LOMBARDI

Italian, 1823-1880

Middle Eastern Sorceresssigned: *GB Lombardi fece, Roma*

white marble

116.5cm., 45⁷/₁₆in.See catalogue note at SOTHEBYS.COM

W £ 10,000-15,000 € 11,400-17,100

SCIPIONE TADOLINI

Italian, 1822 - 1892

Greek Slavesigned: *S. Tadolini R*

white marble, on a brown marble pedestal

figure: 78cm., 30³/₄in.pedestal: 47¹/₄in.

This elegantly conceived model of a *Greek Slave* is one of Scipione Tadolini's defining masterpieces. Tadolini was the eldest son and inheritor of Antonio Canova's principal studio assistant, Adamo Tadolini, and, like his father, he rapidly emerged as one of the leading sculptors in Rome during his lifetime. Though influenced by the celebrated tradition of idealised statuary established by Canova, the father of Neoclassicism, the touching portrayal of a beautiful young girl enslaved, together with her orientalist guise, looks forward to the Romantic movement in 19th-century sculpture.

The present marble follows one of two variants of the model created by Tadolini, the principal difference between them being the fact that, in the present composition, the young woman raises her right arm to the level of her chest; in the second variant, the slave touches her chin with her right hand. The present model is likely to be the earlier of the two variants, and this is a finely executed reduction. A life-size version of the model sold in these rooms on 8 July 2015 as lot 43 (£245,000).

W £ 25,000-35,000 € 28,400-39,700



CRISTOFORO VICARI

Italian, 1846-1913

Psyche with a butterflysigned: *Vicari*

white marble, on a serpentine marble column

figure: 148cm., 58¼in.

column: 98cm., 38⅝in.

The Swiss-Italian artist Cristoforo Vicari (1846-1913) was born in Caslano and trained at the Accademia di Brera in Milan. After spending some time in Zurich, he exhibited several of his works in Italy. In the city of Lugano, he is mostly known for his marble sculpture of San Carlo at the Palazzo della Curia.

The present exuberant marble shows Psyche, depicted as a young girl, looking down at the butterfly perching on her arm. Depicting Psyche as a young girl, with short, butterfly wings, was an iconography famously executed by Vicari's French contemporary Auguste Moreau (1834-1914). The marble is further reminiscent of Italian genre sculpture of the late 19th century, including Cesare Lapini's *Sorpresa* and Angelo Bottinelli's *Prima Posa* (both were sold at Sotheby's, the former in New York, 7 May 2015, lot 58; the latter in these rooms, 16 December 2015, lot 75). The abundance of leaves and flowers wrapping around Psyche's legs on the present marble show the sculptor's skill in carving different surface textures. Psyche seems to be mid-leap, making this a dynamic and intricately carved marble.

RELATED LITERATURE

V. Vicario, *Gli Scultori Italiani dal Neoclassicismo al Liberty*, vol. 2, 1994, p. 1094; E. Bénézit, *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, vol. 14, 1999, p. 207.

W £ 60,000-80,000 € 68,500-91,000







10



11

10

GINO LAPINI

Italian, Late 19th/20th century

Young Poseidon Riding a
Seahorse

signed: *G. Lapini / Firenze*
white marble, with a silver triton
117cm., 46in.

W £ 15,000-20,000 € 17,100-22,700

11

PROPERTY OF A LADY

**FRENCH OR ITALIAN, 19TH
CENTURY**

Nymph

amber, on an ebonised wood socle
19cm., 7½in. overall

£ 2,000-3,000 € 2,300-3,450

CHARLES-ROMAIN CAPELLARO

French, 1826-1899

**Allegorical Figure, probably the
Triumph of Truth**

signed: C. Capellaro

white marble

106cm., 41³/₄in.

Charles Romain Capellaro studied at the École des Beaux Arts in Paris, under the tutelage of David d'Angers and François Rude. He debuted at the Salon in 1848 and won prizes in 1863, 1865 and 1866. His work *Statue d'Hérault de Séchelles* can be seen on the façade of the Hôtel de Ville in Paris, whilst at the church of Saint-Eustache, he sculpted *L'Archange Gabriel*.

RELATED LITERATURE

S. Lami, *Dictionnaire des sculpteurs de l'école Française*, vol. I, Paris, 1914, pp. 245-247

W £ 25,000-35,000 € 28,400-39,700



ALBERT-ERNEST CARRIER-BELLEUSE

French, 1824 - 1887

Vénus désarmant l'amour (Venus disarming Cupid)

signed: A. CARRIER-BELLEUSE.

white marble, on a veined grey marble base with ormolu mounts

figure: 73cm., 28³/₄in.

base: 16.5cm., 6¹/₂in.

Carrier-Belleuse revived the spirit of Clodion in his terracotta and marble groups with Venus and Cupid and bacchantes, rekindling interest in the Rococo style in the third quarter of the 19th century. The present model is inspired by a composition by Louis-Simon Boizot (1743-1809) for Sèvres, known from a photograph of a biscuit version held in the archives of the Cité de la Céramique, Sèvres (Hargrove, *op. cit.*, p. 126, fig. 43). A terracotta version of the present model was exhibited in the recent exhibition *Carrier-Belleuse: Le maître de Rodin* (*op. cit.*, no. 86). Hargrove and Grandjean date the model to circa 1868 (*op. cit.*).

Carrier-Belleuse imbues his interpretation of the subject with a playful eroticism that is characteristic of his *Belle Epoque* sensitivity. Versions of the model in marble are significantly rarer than those in terracotta, and this is a finely executed example.

W £ 40,000-60,000 € 45,400-68,500







14

14

ANTOINE-LOUIS BARYE
French, 1795-1875

Cheval Turc N° 2 (antérieur gauche levé, terrasse carrée)
(Turkish Horse no. 2, left leg raised, square base)

signed: *BARYE* and inscribed: *F. BARBEDIENNE FONDEUR*

bronze, green patina
30 by 32cm., 11 $\frac{7}{8}$ by 12 $\frac{5}{8}$ in.

See *catalogue note* at SOTHEBYS.COM

£ 15,000-20,000 € 17,100-22,700



15

15

ÉMILE-CORIOLAN-HIPPOLYTE GUILLEMIN

French, 1841-1907

Buste d'Algérienne (Bust of an Algerian Woman)

signed: *E^Le Guillemin*
bronze, red, green, dark brown and light brown patina, on a red marble socle
39cm., 15 $\frac{3}{8}$ in. overall

See *catalogue note* at SOTHEBYS.COM

£ 10,000-15,000 € 11,400-17,100



16

PIETRO CALVI
Italian, 1833-1884

The Moor of Venice

signed: CALVI / MILANO
bronze, dark brown patina, and white marble,
on a bronze socle
73cm., 28³/₄in.

PROVENANCE

Private collection, Austria

See *catalogue note* at SOTHEBYS.COM

W £ 20,000-30,000 € 22,700-34,100

PIETRO BAZZANTI

Italian, 1842-1881

The Finding of Mosessigned: *P. Bazzanti / Firenze*white marble, on a veined red marble pedestal
figure: 150cm., 59in.

pedestal: 82cm., 32¼in.

This exceptional marble group encapsulates the romantic historicist movement in late 19th century Italian sculpture. Though representing a religious subject, the marble is imbued with the playful exuberance found in genre sculpture, lending it a unique appeal.

The Finding of Moses is recounted in the Book of Exodus in the Old Testament. Following the Pharaoh's order that all Israelite-born boys must be thrown into the Nile, Moses' mother concealed her son for some time before eventually committing him to the river in a papyrus basket. While bathing in the river, the Pharaoh's daughter chanced upon the basket and discovered the baby inside. Taking pity on him, she conversed with Moses' sister, Miriam, who had looked on her brother's fate by the riverbank. Miriam suggested having the child reared by her mother on the princess's behalf. When the child grew older, he was given to the Pharaoh's daughter as her adoptive child.

Bazzanti's rendering of the subject in marble focuses on the tender maternal connection formed between the Pharaoh's daughter and the abandoned infant as she takes him in her arms. Instantly trusting of the princess, the child curiously touches her necklace while returning her benevolent smile. It is this affectionate interaction between the two Old Testament figures that makes the narrative tangible to the contemporary viewer, despite its overtly exotic setting: the princess is clad in luxurious drapes and jewels, while exhibiting an elaborate vulture headdress, which became an attribute of Egyptian royal women in the Old Kingdom. The sculptor's skill is showcased beautifully in the carving of this exotic garment, which extends in a tuft of feathers at the back. The Nilotic setting is evoked by the abundant reeds resting against the woman's legs, and the foam of the current below.

W £ 80,000-120,000 € 91,000-137,000







18

18

CHARLES-HENRI-JOSEPH CORDIER

French, 1827 - 1905

**Mauresque d'Alger Chantant
(Moorish Woman of Algiers
singing)**

signed: C. CORDIER.

bronze, silvered, gilt, and dark brown patina
43cm., 17in.

See catalogue note at SOTHEBYS.COM

£ 5,000-7,000 € 5,700-8,000

19

ISIDORE DE RUDDER

Belgian, 1855-1943

**Buste de jeune fille au serpent
(Bust of a Young Girl with a Serpent)**

signed: *I De Rudder* and inscribed: *H. Luppens & C^{ie}*

bronze, dark brown patina, on a gilt bronze
mounted onyx socle
56cm., 22in.

W £ 3,000-5,000 € 3,450-5,700



19



20

20

ARTHUR STRASSER

Austrian, 1854-1927

Snake Charmer

signed: *A. Strasser*, stamped: *A. BASSET / BRONZIER / PARIS*, and with a plaque
inscribed: *A. Strayser* and numbered: 6788
bronze, gilt, blue, red, dark brown and mid
brown patina
72cm., 28³/₄in.

W £ 3,000-5,000 € 3,450-5,700

JOSEPH MARIE THOMAS LAMBEAUX
Belgian, 1852 - 1908

La Charmeuse des serpents (The Snake Charmer)

signed: *Jef Lambeaux*
white marble
105.5cm., 41½in.

Jef Lambeaux was arguably the most important Belgian sculptor of the late 19th century. The present marble exemplifies his highly original oeuvre, with a seemingly subversive representation of Eve as a snake charmer, as opposed to the victim of the snake's temptation. The woman's angular features, combined with a softly modelled, supple physique, are characteristic of Lambeaux's idiosyncratic style. Her languid pose, mirrored by the snake writhing against her leg, creates a deeply sensuous image.

Born in Antwerp in 1852, Joseph Maria Thomas (Jef) Lambeaux studied at the Academy, working in particular in the workshop of Joseph Geefs. He trained in Paris for three years and frequented Rome and Florence, where he was greatly inspired by Baroque masterpieces. First exhibiting in the Antwerp Salon in 1873 and in Brussels in 1880, he won the gold medal in 1881 at the Brussels Exhibition. He is best known for his *Fountain of Brabo* in Antwerp and the colossal relief of the *Passion de l'Humanite* in the Parc du Centenaire, in Brussels. His famous sculpture *The Kiss* (1882) was purchased by the Antwerp Museum.

† W £ 25,000-35,000 € 28,400-39,700



22

ALBERT-ERNEST CARRIER-BELLEUSE

French, 1824 - 1887

Deux Bacchantes et un Hercule portant un vase (Two Bacchantes and Hercules supporting an amphora)

signed: A CARRIER BELLEUSE
terracotta, on an ebonised wood base
100cm., 39½in.

See catalogue note at SOTHEBYS.COM

W £ 10,000-15,000 € 11,400-17,100

23

JEAN-LÉON GÉRÔME

French, 1824 - 1904

Les Rameaux (Christ Entering Jerusalem)

signed: J.L. GÉRÔME, and stamped: SIOT
DECAUVILLE PARIS FONDEUR
bronze, dark brown, light brown, red, and green
patina
42 by 37cm., 16½ by 14½in.

PROVENANCE

Felix Faure (1841-1899);
thence by descent to the present owner

RELATED LITERATURE

G. Ackerman, *The Life and Work of Jean-Léon Gérôme*, Paris, 1986, pp. 110-112, 280 and 322-323, cat. S. 40 B2

£ 6,000-8,000 € 6,900-9,100

24

ANTONIO TANTARDINI

Italian, 1829 - 1879

Bust of a Woman

signed: ANT.^{MO} TANTARDINI. MILANO
white marble, on a white marble socle
72cm., 28¾in. overall

This beautiful bust shows a contemplative young woman with an elaborate up-do and finely rendered jewellery. It epitomises the virtuoso carving technique of Antonio Tantardini who, in a country famed for its skilled marble carvers, was one of the very best exponents of this craft. Vicario describes Tantardini's skill as '*un abilità tecnica stupefacente*' ('a stupefying technical ability').

W £ 20,000-30,000 € 22,700-34,100



22



23



JEAN DE BAY

French, 1802 - 1862

Le Génie de la Marine (The Spirit of Seafaring)signed: *JEAN DEBAY.*

white marble

101 by 48 by 76cm., 39¾ by 18⅞ by 29⅞in.

This important marble is almost certainly the *Génie de la Marine* exhibited by Jean De Bay at the Paris Salon of 1833 and later in the collection of M. Hoppe, an Amsterdam banker (Lami, *op. cit.*, p. 127). It represents a winged putto, probably Cupid, braving a current in a small shell boat. Steering with an oar, he is boldly seated on a folded sail, indicating his resolve to determine his own course and speed. Rather than being simply an allegory

of seafaring, by showing the God of Love, the composition may allude to the persistence of love against all odds. The sculptor's skill is evident in his confident handling of the marble; note Cupid's beautifully formed ringlets of hair, his finely rendered, feathery wings, and the gently undulating waves of the sea.

The son of the eminent Belgian-born sculptor of the same name, Jean-Baptiste-Joseph De Bay established a successful career in his own right, becoming one of France's most significant sculptors of his day. Born in Nantes in 1902, De Bay studied with his father, entering the École des Beaux-Arts in 1820. Following his early career at the Salon, he was awarded the Prix de Rome in 1829, and it was during his sojourn in the Eternal City that the present marble was carved. Having returned to Paris, De Bay remained sought-after and prolific until

his death. He worked on several important buildings, including the Palais du Louvre and the churches of Madeleine and Saint-Eustache, as well as executing numerous commemorative statues, some of which are at the Musée de Versailles. The Musée du Louvre preserves a bronze group entitled *La Génie de la chasse* (inv. no. RF 149), which was shown at the Universal Exhibition of 1855 and earned De Bay a second-class medal.

RELATED LITERATURE

S. Lami, *Dictionnaire des Sculpteurs de l'école française au dix-neuvième siècle*, Paris, 1916, vol. 2, pp. 126-132; J. Gaborit (ed.), *Sculpture française II - Renaissance et temps modernes*, cat. Musée du Louvre, Paris, 1998, vol. 1, p. 326

† W £ 40,000-60,000 € 45,400-68,500







26

26

LOUIS-ROBERT CARRIER-BELLEUSE
French, 1848 - 1913

Bust of Diana

signed: *LOUIS. CARRIER-BELLEUSE*, faintly
inscribed: *HB* (probably for HB & Cie, Choisy-le-Roi) and inscribed: *X*
glazed earthenware
57cm., 22³/₄in.

W £ 5,000-7,000 € 5,700-8,000



27

27

FRENCH OR ITALIAN, 19TH CENTURY

Classical Maiden

white marble
73cm., 28³/₄in.

W £ 6,000-8,000 € 6,900-9,100

28

ALBERT-ERNEST CARRIER-BELLEUSE
French, 1824 - 1887

La Nuit (Allegory of the Night)

signed: *A. CARRIER.*
white marble
100cm., 39³/₄in.

RELATED LITERATURE

J. Hargrove, *The Life and Work of Albert Carrier-Belleuse*, New York, 1977, p. 232

W £ 30,000-40,000 € 34,100-45,400





29



29

GUSTAV BLÄSER
German, 1813 - 1874

Weihnachtskind (Christmas Child) and Neujahrswunsch (New Year's Wish)

Christmas Child signed: *Gust: Blaeser. F.* and inscribed: *Aus Liebe. / Elisabeth.*

New Year's Wish signed: *Gust: Blaeser.fec:*

bronze, brown patina

59cm., 23¼in.

£ 4,000-6,000 € 4,550-6,900

30

JEAN-BAPTISTE CARPEAUX
French, 1827 - 1875

Le prince Impérial et son chien Néro (The Imperial Prince and his Dog, Nero)

signed and dated: *JB CARPEAUX / TUILERIES 1865*, entitled: *S.A.LE PRINCE IMPÉRIAL.*, and stamped with the eagle cypher: *PROPRIÉTÉ CARPEAUX*, the dog's collar inscribed: *AUX TUILERIES*

terracotta

45 cm., 17¾in.

See *catalogue note* at SOTHEBYS.COM

£ 12,000-18,000 € 13,700-20,500



30



31

ALEXANDER MUNRO
British, 1825 - 1871

The Sisters

signed and dated: *ALEX MUNRO S. 1857*
white marble
73 by 62cm., 28¾ by 24¾in.

PROVENANCE

Private Collection, UK, since at least 1965

LITERATURE

A. Graves, *The Royal Academy of Arts: A Complete Dictionary of Contributors and their Work from its Foundation in 1769 to 1904*, vol. 5, London 1906, p. 327, no. 1309;

I. Roscoe, E. Hardy and M.G. Sullivan, *A Biographical Dictionary of Sculptors in Britain, 1660-1851*, New Haven and London, 2009, p. 863

The Scottish sculptor Alexander Munro was born in Inverness and his youthful talent was encouraged by the headmaster of his school. His first patron was Harriet, Duchess of Sutherland, who brought him to the attention of the architect Charles Barry. Barry in turn introduced him to John Thomas and Munro travelled to London to work with Thomas on the new Houses of Parliament. He subsequently took up studies at the Royal Academy schools where he became friends with Dante Gabriel Rossetti and John Everett Millais. The

Pre-Raphaelite Brotherhood had a lasting impression on his work.

A marble group titled *The Sisters* is listed by Roscoe (*op. cit.*, as 'untraced') and Graves (*op. cit.*) as having been exhibited at the Royal Academy in 1857. With the dating on the present marble, it is most probably the present lot, making this an important rediscovery of a documented work by Munro. Quiet piety and sisterly love seem to emanate from the group, which is heightened by the smooth marble and the quality of the carving.

W £ 12,000-18,000 € 13,700-20,500

NO LOT 32

33



33

AUGUSTE SEYSSES

French, 1862-1946

Femme Assise (Portrait of a woman seated)

signed and dated: *aux amis H^{ri} et M^{le} Debaux. / en bon souvenir de Biarritz / ASeysses 1905*
bronze, mid-brown patina
50 by 47cm., 19¾ by 18½in.

W £ 8,000-12,000 € 9,100-13,700

34

JEAN-BAPTISTE CARPEAUX

French, 1827 - 1875

Bust of Victor Thiébaud (1823-1888)

signed: *JB carpeaux*
bronze, mid-brown patina
19cm., 7½in.

£ 1,000-1,500 € 1,150-1,750



34

JACQUES ANGE CORBEL

French, 1853-1904

Bust of Victor Hugo

signed: *J. A. corbel / 1893*, and titled: *V^{tor} HUGO*
 white marble
 52cm., 20½in.

EXHIBITED

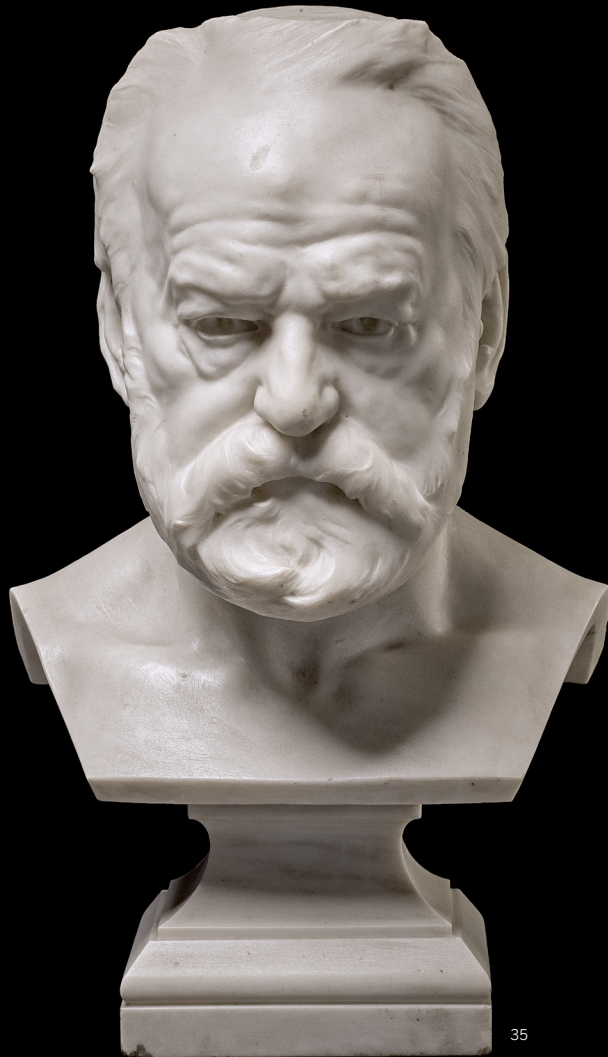
Paris, Salon, 1893, no. 2720 (possibly)

LITERATURE

S. Lami, *Dictionnaire des Sculpteurs de L'école Française*, vol. I, Paris, 1914, p. 416 (possibly)

Corbel first exhibited at the Paris Salon in 1877 where he immediately won a medal. His last appearance at the Salon was in 1897. He received a state commission for a bust of Gounod for the Paris Opera. The present marble bust is possibly the bust of Victor Hugo exhibited at the Paris Salon of 1893 (no. 2720, *op. cit.* p. 416).

W £ 8,000-12,000 € 9,100-13,700



35

BENJAMIN EDWARD SPENCE

British, 1822 - 1866

Herm Bust of a Gentleman

signed: *B. E. SPENCE. F. T. / ROMA.*
 white marble
 61cm., 24in.

See *catalogue note* at SOTHEBYS.COM

W £ 3,000-5,000 € 3,450-5,700



36



37



38



39

37

JEAN JULES CAMBOS
French, 1828-1917

La Cigale

signed and dated: *J. CAMBOS. 1872.*, inscribed: *La Cigale ayant chanté / Tout l'été, / Se trouva fort dépourvue / Quand la bise fut venu:* and dedicated: *à mon excellent ami C Lélégard, souvenir affectueux. J CAMBOS* and with an old information label to the base inscribed in pen terracotta, on a wood base terracotta: 79cm., 31½in. base: 9cm., 3½in.

W £ 6,000-8,000 € 6,900-9,100

38

JEAN-FRANÇOIS-THÉODORE GECHTER
French, 1796-1844

Flora

signed: *T. GECHTER*
bronze, brown patina, on a slate base
26.5cm., 10½in. overall

£ 2,000-3,000 € 2,300-3,450

39

CHARLES LEONARD HARTWELL
British, 1873 - 1951

A Flower Seller

signed: *C.L. Hartwell R.A.*
bronze, dark brown patina
45cm., 17¾in.

See catalogue note at SOTHEBYS.COM

⊕ £ 2,000-3,000 € 2,300-3,450

40

PAUL FRANÇOIS BERTHOUD

French, 1870 - 1939

Jardinière with the face of Sarah Bernhardt

signed: *BerThoud*, inscribed: *i.H.F. Fondeur. Paris* and numbered: *1109*
bronze, brown, red and green patina
37 by 37cm., 14¼ by 14½in.

Berthoud produced a series of busts of the actress Sarah Bernhardt, the formidable actress and darling of the European Art Nouveau movement, in several guises. The present *jardinière* with Bernhardt's features is a particularly original composition.

W £ 12,000-18,000 € 13,700-20,500



40

41

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

PAUL EUGÈNE BRETON

French, 1868 - 1933

Figural Centrepiece

signed: *BRETON*
bronze, gilt patina, and grey marble
42 by 66cm., 16½ by 26in. overall

PROVENANCE

Sotheby's New York, 6 and 7 December 1996, lot 205

See *catalogue note* at SOTHEBYS.COM

† W £ 12,000-18,000 € 13,700-20,500



41

**FRANCESCO JERACE**

Italian, 1854 - 1937

Bust of Victa

signed and dated: *Opvs F. Jerace 1880*
white marble, on a veined cream marble socle
90cm., 35½in.

This impressive, monumental bust
demonstrates Jerace's considerable skill

in capturing the defiant gaze of his subject. A political allegory, *Victa* represents the vanquished, but not yet tamed, Poland, divided between Austria, Russia and Prussia. Jerace combines the realism of his native Neapolitan school of sculpture with an idealism inspired by the *Venus de Milo* and Michelangelo's unfinished works, as is seen in the truncation of the bust. *Victa* is hailed as '*certamente il capolavoro di Jerace*' ('undoubtedly Jerace's

masterpiece', Corace, *op. cit.*, p. 23). The sculptor exhibited the model together with two other works at the National Exhibition of Turin in 1880, to great critical acclaim. Aside from the present example, marble versions of *Victa* are held in the Palazzo della Provincia, Reggio Calabria, and the Museo Civico in Castel Nuovo, Naples.

† W £12,000-18,000 €13,700-20,500

AIMÉ-JULES DALOU

French, 1838 - 1902

Baigneuse avant le bain (Woman before her Bath)signed: *DALOU*, and stamped: *S / 1927 / G* and: *SEVRES* and: *MADE IN FRANCE* and: *E.R.*

Sèvres grès earthenware

51cm., 20¹/₈in.

Dalou's intimate female nudes showcase the sculptor's marvellous dexterity, as the malleable clay captures the soft and curved essence of the female form. Delicately observed, the nudes are nevertheless focused on the realism of folds of flesh and moments of everyday life. The *Baigneuse avant le bain* clasps her arms across her chest against the cold, perhaps in the instant before bathing.

The present example of this model is a rare Sèvres grès earthenware cast with a terracotta colouration. Like the bronze editions of these models, the Sèvres casts are posthumous and were produced in the first two decades of the twentieth century.

W £ 25,000-35,000 € 28,400-39,700





44



45

44

ALFRED BOUCHER

French, 1850 - 1934

L'Histoire devant un tronc d'arbre (Allegory of History before a tree)

signed: *BOUCHER*
bronze, gilt, green and brown patina
83cm., 32⁵/₁₆in.

W £ 12,000-18,000 € 13,700-20,500

45

JEAN-MARIE-JOSEPH MAGROU

French, 1869 - 1945

Le Genie Latin (Latin Genius)

signed and dated: *JEAN MAGROU / 1921*
and stamped: *SIOT.DECAUVILLE.PARIS* and
numbered: 968K
bronze, dark brown patina
94cm., 37in.

W £ 15,000-20,000 € 17,100-22,700

46

AIMÉ-NAPOLÉON PERREY

French, 1813-1883

Man with a Drinking Horn

signed and dated: *A. PERREY SC^{EUR} 1868* and
inscribed: *C. MATIFAT FONDEUR*
bronze, green brown patina
212 cm., 79¹/₂in.

See catalogue note at SOTHEBYS.COM

W £ 25,000-35,000 € 28,400-39,700





47

47

STEPHAN ABEL SINDING

Norwegian, 1846-1922

Walküre (Valkyrie)

signed: *Stephan Sinding* and inscribed:
AKTGES.vorm.H.GLADENBECK.BERLIN.

bronze, dark brown patina
79 by 84cm., 31 $\frac{1}{8}$ by 33 $\frac{1}{2}$ in.

See catalogue note at SOTHEBYS.COM

W £ 4,000-6,000 € 4,550-6,900

48

FRANÇOIS RUDE

French, 1784 - 1855

**Tête de la Marseillaise (Head of
the Genius of Liberty)**

signed: *F. RUDE* inscribed: *F. BARBEDIENNE
FONDEUR PARIS* and with a plaquette to
the base inscribed: *LES ANCIEN ÉLÈVES
DU LYCÉE D'AMIENS / À LEUR CAMARADE
EDMOND CAVILLON / OFFICIER DE LA LÉGION
D'HONNEUR / SÉNATEUR DE LA SOMME*

bronze, dark brown patina, on a mottled black
marble socle

59cm., 23 $\frac{3}{4}$ in. overall



48



49

JOHN SINGER SARGENT

American, 1856 - 1925

**Study for the Conflict Between
Victory and Death**

signed: JSS

bronze, green brown patina

32cm., 12⁵/₈in.

This animated bronze is cast from Sargent's sculptural maquette for a painted mural for The Memorial Library of Harvard University. The model has been described as 'a handsomely realized preparatory study (...) which is the superior work when compared with the finished painting.' (*op. cit.*). Another cast is in the collection of the Hirshhorn Museum, Washington, D.C.

RELATED LITERATURE

D. F. Hoopes, *The Private World of John Singer Sargent*, exh. cat. The Corcoran Gallery of Art, Washington, D.C., 1964, fig. 165

⊕ £ 6,000-8,000 € 6,900-9,100



50

AIMÉ-JULES DALOU

French, 1838 - 1902

**Étude de femme pour la Répub-
lique ou La Liberté (Sketch of
a woman for The Republic or
Freedom)**signed: Dalou, stamped: *Cire Perdue A. A.**Hébrard* and inscribed: *M*

bronze, dark brown patina

51cm., 20¹/₈in.

W £ 8,000-12,000 € 9,100-13,700

GIOVANNI NICOLINI

Italian, 1872 - 1956

Ebbro (Nymph and Satyr)signed: *g. Nicolini* and inscribed: [...] *T. LAGUNA / NAPOLI*

bronze, green, brown patina

41 by 65cm., 16¹/₈ by 25⁵/₈in.**PROVENANCE**

The artist;

by descent to his widow, Marcella Colignon-Nicolini;

her sale, to Pietro Palmieri, 28 January 1958;

by descent to his son, Alarico Palmieri;

acquired by the present owner in 1999

See catalogue note at SOTHEBYS.COM

⊕ W £ 3,000-5,000 € 3,450-5,700



51



52

52

CHARLES-AUGUSTE FRAIKIN

Belgian, 1817 - 1893

L'Artiste (Allegory of Painting)

signed: C.A. FRAIKIN and with a label of the Exposition Universelle in Paris, 1878, printed: *De Beaux Arts, le Commisieur Général / Paris Champs des Mars*, and inscribed: *Belgique* white marble, on a painted wood base marble: 123 by 64cm., 4½ by 25½in. base: 79cm., 31 1/8

EXHIBITED

Paris, *Exposition Universelle*, 1878

LITERATURE

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

W £ 15,000-20,000 € 17,100-22,700

53

PIETRO BAZZANTI

Italian, 1842-1881

Cupid with a Nymph

signed: P. Bazzanti / Firenze

white marble

84cm., 33in.

W £ 10,000-15,000 € 11,400-17,100



53



54

54

ANTONIO GIOVANNI LANZIOTTI

Italian, 1839-1921

Girl with a Puppy

signed: A.G. LANZIOTTI

white marble

52 by 40cm., 20½ by 15¾in.

See catalogue note at SOTHEBYS.COM

W £ 12,000-15,000 € 13,700-17,100



55

**LUCIENNE-ANTOINETTE
HEUVELMANS**

Belgian, 1885-1944

**La Jeunesse et l'Amour (Youth
and Love) from Les Illusions et le
Regret (Illusions and Regret)**

signed: L. HEUVELMANS and inscribed: *Grand
prix de Rome / original en marbre*
white marble

71 by 51.5cm., 28 by 20¼in.

† W £ 20,000-30,000 € 22,700-34,100

This elegant marble is imbued with the early Art Deco aesthetic. Born in Paris to Belgian parents, Lucienne-Antoinette Heuvelmans was among the most distinguished female sculptors of her day. Having studied under Laurent Marqueste, Emmanuel Hannaux and Denys Puech, Heuvelmans began exhibiting at the *Salon des Artistes Décorateurs Français de Paris* and was awarded an Honourable Mention in 1907. In 1911, she became the first woman to win the coveted *Prix de Rome*, granting her three years' study in the Eternal City. Heuvelmans went on to establish a successful career, receiving the *Légion d'Honneur* in

1926. Her specialism was in religious and mythological subjects.

The present, rare marble shows the two central figures from Heuvelmans' monumental stone group *Les Illusions et le Regret (Illusions and Regret)*, which the sculptor executed for the city of Paris in 1925, for the occasion of the *Exposition Internationale des Arts Décoratifs et Industriels Modernes*. The present model exists in several bronze versions.

RELATED LITERATURE

V. Arwas, *Art Deco Sculpture*, London, 1992, p. 237

AIMÉ-JULES DALOU

French, 1838 - 1902

Baigneuse s'essuyant le pied droit (Bathing Woman Drying her Right Foot)

signed: DALOU, stamped: CIRE PERDUE A. A. HÉBRARD and with a plaque to the base inscribed: A GEORGE F. JAUBERT / LE CONSEIL D'ADMINISTRATION DE L'OXYLITHE
bronze, dark brown patina, on a yellow Siena marble base
bronze: 36cm, 14¹/₂in.
base: 9cm., 3¹/₂in.

£ 25,000-35,000 € 28,400-39,700

AIMÉ-JULES DALOU

French, 1838-1902

Maternité

signed and dated: DALOU / 1874 and stamped: CIRE / PERDUE / A.A. HEBRARD and with a label to the underside inscribed: MUSÉE DES ARTS DÉCORATIFS. EXPOSITION 1933. M Hébrard and with a further label inscribed in pen: 2821
bronze, red-brown patina
47cm., 18¹/₂in.

PROVENANCE

Mr and Mrs G. Haviland (by 1933)

EXHIBITED

Paris, Musée des arts décoratifs, Pavillon de Marsan, Palais du Louvre, 1933

LITERATURE

Le décor de la vie sous la IIIe république de 1870 à 1900, exh. cat. Pavillon de Marsan, Palais du Louvre, 1933, p. 112, no. 874, p

Among Dalou's iconic models of Maternity, conceived during his exile in England between 1871 and 1879, the present group is particularly rare. Significantly, it is also a portrait of the artist's wife. A terracotta model of this subject, given the title *Portrait de Madame Dalou*, was included in the 1910 exhibition at the Susse Gallery, 13 Boulevard de la Madeleine (no. 11). The present bronze, formerly belonging to Mr and Mrs G. Haviland, was included in the 1933 exhibition at the Palais du Louvre.

As Hunisak notes, Dalou's many sculptural interpretations of maternal themes are 'inseparable from the artist's biography.' His own family consisted of himself, his wife Irma, a former seamstress, and their sickly only child Georgette. Due to Georgette's disability this small family were exceptionally close: even as an adult Georgette needed continual care from her parents. Dalou's wife Irma was not only the manager of the household, she was the sculptor's muse.

£ 30,000-50,000 € 34,100-57,000







58



59

58

FREDERIC, LORD LEIGHTON
British, 1830-1896

Needless Alarms

inscribed and dated: *Pubd By Arthur L Collie / 39
B Old Bond Street / London November 11 1897*
bronze, dark brown patina, on an ebonised
wood base
bronze: 50cm., 19⁵/₁₆in.
base: 9cm., 3¹/₂in.

RELATED LITERATURE

S. Beattie, *The New Sculpture*, New Haven
and London, 1983, p.199; *Leighton and his
Sculptural Legacy: British Sculpture 1875-1930*,
London, 1996, nos. 21-22, pp. 51-52; *Exposed:
The Victorian Nude*, exh. cat. Tate Britain,
London, 2001, nos. 123-124, p. 195

W £ 15,000-20,000 € 17,100-22,700

59

**ALBERT-ERNEST CARRIER-
BELLEUSE**

French, 1824 - 1887

Bust of a Woman

signed: A. CARRIER-BELLEUSE

terracotta, on a glazed tile and ebonised wood

socle

74cm., 29½in.

£ 5,000-7,000 € 5,700-8,000

60

AUGUSTE SEYSSSES

French, 1862-1946

Femme au lys (Woman of the Lily)

signed: Seysses

white marble

80cm., 31½in.

Auguste Seysses was a student of Falguière and began exhibiting at the Salon in 1884. He received silver medals at the Universal Exhibitions of 1900 and 1937 and became *cheval de la Légion d'Honneur* in 1900. Seysses worked on numerous buildings throughout France, including the Grand Palais in Paris and the Jardin de Plantes in Toulouse.

This beautifully carved female nude represents a contemplative, symbolist subject. A bronze variant of the model, a collaboration between Seysses and Alfonse Mucha, is in the Musée d'Orsay, Paris (inv. no. RF4741).

W £ 20,000-30,000 € 22,700-34,100



SIR ALFRED GILBERT R.A.

British, 1854-1934

Perseus Arming

bronze, dark brown patina
73cm., 28¾in.

PROVENANCE

Fine Art Society, circa 1988;
private collection, United Kingdom;
by family descent to the present owner

Perseus Arming is arguably Alfred Gilbert's most recognisable and desirable model. The present cast is of the rare largest size, and is probably one of the ten casts of the model made under Gilbert's supervision at the Compagnie des Bronzes foundry in Belgium between 1901 and 1920.

The *Perseus* comprises one of Gilbert's three 'autobiographical' bronzes, the others being *Icarus* and *Comedy and Tragedy*. These three models represent Gilbert during his most creative decade from 1881 to 1892, from his mid-twenties to his maturity in his late thirties. The idea was, as Gilbert described it, to take 'an old fable' and move on from the literal text to 'that which is implied'. *Perseus* and *Icarus* have direct mythological reference, whilst *Comedy and Tragedy* is an original subject with a clear Grecian reference in the mask of Tragedy. As a group their potency is created by Gilbert's reinterpretation of classical subjects and artistic references, which whilst being timeless themes, we perceive through Gilbert's eyes, thereby making us see them afresh. So, in *Perseus*' attributes – the winged helmet and sandal – we clearly identify the mythological character, but the moment in which he is



represented has no iconographic reference. Here he is shown in a moment of introspection, of vulnerability, of natural unselfconscious eloquence. It is a view of the mythological character which we have never seen before.

Gilbert made his plaster model of *Perseus Arming* in Rome in the winter of 1880-1881 and exhibited the lost-wax bronze cast at the Grosvenor Gallery in 1882. It was received with critical acclaim both in London and at the Paris Salon the following year, where it earned Gilbert an honourable mention and secured his international recognition as the foremost British sculptor of his generation.

Commenting on his success in Paris, Gilbert wrote that it "gave me great encouragement to continue the task I had set myself- that was, to go on writing my own history by symbol". Gilbert's description of *Perseus Arming* continues: "I conceived the idea that Perseus before becoming a hero was a mere mortal, and that he had to look to his equipment' and so Gilbert quite literally depicts Perseus looking over his shoulder to inspect his winged sandal: 'a youth vulnerable, untested, but equipping himself for the trials of life'".

RELATED LITERATURE

R. Dorment, *Alfred Gilbert*, New Haven and London, 1985, pp. 44-46; R. Dorment, *Alfred Gilbert Sculptor and Goldsmith*, Royal Academy of Arts, London, 1986, pp.106-8, nos 10-11; S. Calloway and L. Federle Orr (eds.), *The Cult of Beauty. The Aesthetic Movement 1860-1900*, exh. cat. Victoria and Albert Museum, London, 2011, pp. 242-245

£ 40,000-60,000 € 45,400-68,500



JULIEN DILLENS
Belgian, 1849 - 1904

Kneeling Nude

signed: *Jul. Dillens* and inscribed: *C^e des
Bronzes / Bruxelles / cire perdue*
bronze, on a veined red marble base
bronze: 46cm., 18¹/₈in.
base: 8 by 37cm., 3¹/₈ by 14¹/₂in.

£ 15,000-20,000 € 17,100-22,700





63

JULES DESBOIS

French, 1851 - 1935

Sleeping Nymph

signed: *J. Desbois.*

white marble

33 by 45 cm., 13 by 17³/₄ in.

Desbois was a collaborator and follower of Rodin, and his work is associated with both Art Nouveau and the virtuoso sculptural method of carving *en taille directe* (free carving, without a model). A student at the Ecole Nationale des Beaux Arts in 1873, Desbois worked in Pierre

Cavelier's studio. After a two year stay in New York, where he worked with John Quincy Adams, he returned to Paris and made his debut at the Salon with a bust of *Orpheus*.

Three years later he met Rodin in Carrier-Belleuse's studio and they worked together as practitioners in Eugene Legrain's atelier. Desbois came under the older sculptor's dominating influence, a relationship which developed into a long-standing collaboration and mutual admiration; Butler describes him as 'the pillar of Rodin's atelier.' His style increasingly moved towards a much greater realism, sculpting in marble *en taille directe*,

as well as working in ivory and wood. However his work is also deeply personal, lyrical and sensual. Compare the composition of the present lot to Desbois' *La Dryade* (*op. cit.* plates between pages 32-33) and *Le Baiser* (*op. cit.* cat. no. 29).

RELATED LITERATURE

R. Huard and P. Maillot, *Jules Desbois 1851-1935. Une célébration tragique de la vie*, Paris, 2000

W £ 25,000-35,000 € 28,400-39,700

JEAN BOUCHER

French, 1870-1939

Venus and Cupidwith a plaque to the base inscribed: *VENUS
AND CUPID / JEAN-MARIE BOUCHER*

white marble

101 by 77cm., 39¾ by 30¾in.

† W £ 40,000-60,000 € 45,400-68,500





VENUS AND CUPID
Jean-Marie Boucher



65



65

ARY JEAN LÉON BITTER

French, 1883-1973

Pair of Bookends with Elephants

with a plaquette to the base inscribed: *ARY BITTER S^{CLP} / SUSSE F^{RES} ED^{RS} PARIS*
 bronze, dark brown patina, on wood bases
 bronzes: 26 by 18cm., 10¼ by 7½in. and 15 by 20cm., 5⅞ by 7⅞in.
 bases: 17 by 16cm., 6⅞ by 6¼in.

⊕ £ 3,000-5,000 € 3,450-5,700

66

PIERRE LENORDEZ

French, 1815-1892

**Le steeple-chase
(The Steeplechase)**

signed: *PLenordez*, inscribed: *Boyer*
 bronze, dark brown patina
 24 by 42cm., 9½ by 16½in.

£ 3,000-5,000 € 3,450-5,700



66



67

67

ANNA HYATT HUNTINGTON

American, 1876 - 1973

Panther

signed: *Anna V. Hyatt* and stamped: *GORHAM CO. / © EC FOUNDERS 038* and numbered: 88
 bronze, mid-brown patina, on a wood base
 bronze: 16cm., 6¼in.
 base: 2 by 14.5cm., ¾ by 5¾in.

£ 3,000-5,000 € 3,450-5,700

GEORGES-LUCIEN GUYOT

French, 1885-1973

Lionne aux aguets (Lioness on the lookout)

signed: *G. Guyot*, inscribed: *Susse F^s ED^{RS} Paris*, inscribed: *cire perdue*, stamped with the *SUSSE FRERES EDITEURS PARIS* pastille and numbered: 0

bronze, dark brown patina
29 by 56cm., 11¾ by 22in.

PROVENANCE

With Univers du Bronze, 2015;
where acquired by the present owner

Georges-Lucien Guyot is considered as one of the great animal sculptors of the early 20th century. He freed himself from François Pompon's influence and created his own personal work. In the 1930s, Pompon's success attracted numerous young followers, who indulged in copying his style. Yet Pompon admired Guyot's independence: 'I am interested in only one artist, Guyot. Because at least, he doesn't do Pompon.' This praise was consistent with critics' opinion, unanimous during Guyot's career. The present model exemplifies the sculptor's both naturalistic and elegantly stylised mode of *animalier* sculpture.

RELATED LITERATURE

Georges-Lucien Guyot, 1885-1973: Dessin et Sculptures, exh. cat. Galerie Pierre M. Dumonteil, Paris, 1990, fig. 17

† ⊕ £ 12,000-18,000 € 13,700-20,500





69



70

69

GEORGES CHAUVEL
French, 1886-1962

Le bain de Champagne Caron
(The Bath of Champagne Caron)

signed: *G. Chauvel*
white marble
80cm., 31½in.

W ⊕ £ 15,000-20,000 € 17,100-22,700

70

SILVESTRO SIMONETTA
Italian, 1812-1875

Erminia

inscribed: *Tancredi*
white marble, on a grey marble base
68cm., 26¾in. overall

W £ 6,000-8,000 € 6,900-9,100



71

71

PROF. G. ANDREINI
ITALIAN, LATE 19TH CENTURY
Water Carrier

signed: *Prof. G Andreini / Firenze*
white marble
100cm., 39³/₈in.

W £ 15,000-20,000 € 17,100-22,700



72

72

PROFESSOR PAPINI FOR GALLERIA
BAZZANTI
ITALIAN, 1929
Egyptian Dancer

signed and dated: *Prof Papini / Gallery P.*
Bazzanti / Florence / 1929
alabaster, onyx and gilt bronze
128cm., 50³/₈in.

W £ 20,000-30,000 € 22,700-34,100

CHARLES RAPHAEL PEYRE

French, 1872-1949

Fons Amoris (Fountain of Love)

the marble signed: *Ch Raphael Peyre* and the gilt lead signed: *Ch. R. Peyre*, white marble, gilt lead, lead, and gold and blue glass tesserae
232 by 126cm., 91¼ by 49½in. overall

PROVENANCE

Sir Dhunjibhoy Bomanji, Kt. and Lady Bomanji, The Willows, Windsor, and subsequently at Pineheath House, Harrogate; thence by family descent; Christie's London, 6 March 2014, lot 221; there acquired by the present owners

This impressive fountain group was carved by the fashionable French sculptor Charles Raphaël Peyre, who trained under Alexandre Falguière and Antonin Mercié, two of the leading sculptors of the 19th century. Peyre exhibited regularly at the Paris Salon, of which he was a member from 1900, winning numerous awards (Bénézit, *op. cit.*, vol. 10, p. 828). The dazzling combination of white marble, gilt lead, and mosaic, in the present group, reflect the taste for polychromed sculpture at the time Peyre was working, and recall aspects of the Art Nouveau movement. Interestingly, when the present sculpture was sold in 2014, it was accompanied by a photograph from Peyre, inscribed: *Ch. Raphaël Peyre Salon de 1923 and Reproduction, acquire par la Ville de Paris*, giving the title of the sculpture as: *Fons - Amoris*. It would thus appear that another version of the sculpture was acquired by the city of Paris.

The present marble was formerly owned by Sir Dhunjibhoy Bomanji, Kt. and his wife Lady Bomanji, Indian industrialists with homes in Bombay, Windsor and Harrogate. After her husband's death, Lady Bomanji resided in the family home in the elegant Yorkshire Spa town of Harrogate, where this sculpture was eventually placed. Before the house was sold in 2013, it was said to resemble a time warp from the 1920's, a relic of a lost era. Lady Bomanji was a major figure in the social life of Harrogate and was affectionately known by its townsfolk as 'Lady Harrogate'. A sculpture from the Bomanji collection was donated to the town, and now sits in its main square, outside the famous Betty's tearooms.

RELATED LITERATURE

E. Bénézit, *Dictionnaire critique et documentaire des peintures sculptures dessinateurs et graveurs de tous les temps et de tous les pays par un group d'écrivains spécialistes français et étrangers*, Paris, 1999, vol. 10, p. 828

⊕ W £ 60,000-80,000 € 68,500-91,000







74

74

ROBERT WLÉRIK
French, 1882 - 1944

Baigneuse au Turban (Bather with a Turban)

signed: *R WLÉRIK* and inscribed: *F. Barbedienne Fondeur Paris* and numbered: *1/50*
bronze, green brown patina, on a veined green marble base
bronze: 43cm., 17in.
base: 4 by 31cm., 1½ by 12¼in.

£ 12,000-18,000 € 13,700-20,500



75



76

75

HENRY ALFRED PEGRAM

British, 1863-1937

Into the Silent Land

signed: *H. PEGRAM* and incised: *H. PEGRAM. FT* and with a print of Rossetti's poem to the underside of the base
bronze, mid-brown patina, on a wood base
36cm., 14¼in. overall

Pegram studied and exhibited at the Royal Academy. He worked as an assistant for Thornycroft, and became a Royal Academician in 1904. He is mostly known for his group sculptures. He first presented a bronze of the model *Into the Silent Land* in 1910 (*op. cit.* p. 294). The title is a reference to the poem by Christina Rossetti "Remember".

RELATED LITERATURE

A. Graves, *Royal Academy Exhibitors 1905-1970*, vol. 3, London 1906, p. 294; J. Johnson and A. Greutzner, *The Dictionary of British Artists 1880-1940*, London, 1980, p. 397.

Ω £ 3,000-5,000 € 3,450-5,700

76

ALFRED AUGUSTE JANNIOT

French, 1889 - 1969

**Étude de Femmes à la course
(Study for Running Women)**

signed: *A Janniot* and inscribed: *André DUFOUR / de la pare / de Horace Billet. / Jean Devaux / Mario Lebel / François Lepage / cinquantenaire de / la sous-colle / 8 Décembre / 1927-1977*
partially polychromed plaster
36.5 by 33cm., 14¾ by 13in.

⊕ £ 8,000-12,000 € 9,100-13,700

77

ANDRÉ BIZETTE-LINET

French, 1906-1988

Ceres

signed: *A. BIZETTE-LINET*, inscribed: *Susse F^{ES} Ed^{RS} Paris*, and: *cire perdue*, stamped: *SUSSE FRERES EDITEURS PARIS* and numbered: 3
bronze, green brown patina
84cm., 33in.

W ⊕ £ 6,000-8,000 € 6,900-9,100



77

FRANZ VON STUCK

German, 1863 - 1928

Nautilus Cup

stamped to the underside: *A.K & C^{IE}*
 silverplated alloy
 48cm., 18⁷/₈in.

See catalogue note at SOTHEBYS.COM

£ 10,000-15,000 € 11,400-17,100

MARK MATVEEVICH ANTOKOLSKY

Russian, 1843-1902

La Belle au Bois Dormant (Sleeping Beauty)

bronze, green, brown and golden patina
 63 by 57cm., 24⁷/₈ by 22¹/₂in.

This serene bronze appears to be a unique cast of Antokolsky's *Sleeping Beauty*. It is a work characteristic of the sculptor's late period, when he turned away from masculine, heroic subjects towards a focus on delicate femininity. Influenced by his *fin-de-siècle* surroundings in Paris, Antokolsky's works take on a more mysterious and symbolist character. The present model depicts a beautiful young woman whose head, shown in profile, is resting on a pillow. The pillow is adorned with foliage and coats of arms and framed by Gothic crockets, which place the composition within an ethereal, legendary setting. The model was exhibited at the *Exposition Universelle* in Paris in 1900, and later featured in the exhibition *Artistes de l'Académie Impériale de Petrograd* at the Galerie Magellan, Paris, in 1921. A plaster version of *Sleeping Beauty* is preserved in the Academy of Fine Arts Museum, Saint Petersburg.

The Jewish Russian sculptor Mark Matveevich Antokolsky (1845-1902) was born in Vilnius in present day Lithuania, and attended the Academy of Fine Arts in St Petersburg in 1863. He emigrated to Paris in 1881, having previously lived for some time in Berlin. Antokolsky was best known for his historical bronze subjects, and a statue of *Spinoza* (1881) is still considered his *chef d'oeuvre*. Other historical works include *Ivan the Terrible* (1871) and *Peter the Great* (1872). Antokolsky exhibited at the Universal Exhibition of Paris in 1878 to international acclaim, receiving the gold medal, the first prize in sculpture, as well as the Légion d'Honneur.

RELATED LITERATURE

M. Glants, *Where is my Home? The Art and Life of the Russian Jewish Sculptor Mark Antokolsky, 1843-1902*, Plymouth, 2010, p. 300

W £ 35,000-50,000 € 39,700-57,000







80



81



80

DEMETRE H. CHIPARUS

Romanian, 1888-1950

Danseuse Egyptienne (Egyptian Dancer)

signed: *D. H. chiparus* and inscribed: *ETLING PARIS*

bronze, gilt and coloured patina, on a nero portoro marble base with gilt bronze relief 76cm., 30in.

PROVENANCE

Sotheby's Paris, 14 December 2006, lot 98

RELATED LITERATURE

A. Shayo, *Chiparus: Master of Art Deco*, New York, 1999, p. 174

⊕ W £ 8,000-12,000 € 9,100-13,700

81

VICTOR JOSEPH SÉGOFFIN

French, 1867 - 1925

Femme Nue (Female Nude)

signed and dated: *Ségoffin / PARIS 1903* and inscribed: *Hohwiller F^{DEUR} PARIS* and numbered: 2 and stamped with a monogram bronze, mid-brown patina 65cm., 25⁵/₈in.

See catalogue note at SOTHEBYS.COM

W £ 8,000-10,000 € 9,100-11,400

82

MAURICE GUIRAUD-RIVIÈRE

French, b.1881

Female Nude with a Deer

signed: *M GUIRAUD RIVIERE*
white marble
28 by 80 by 26cm., 11 by 31½ by 10¼in.

This luxuriant composition is a rare marble by the Art-Deco sculptor Maurice Guiraud-Rivière, whose work survives primarily in bronze. Born in Toulouse, Guiraud-Rivière studied under Antonin Mercié before embarking on a career as a sculptor, graphic artist, and cartoonist. Exhibiting at the Salons from 1907, he was awarded an Honourable Mention in 1914. In 1937 he exhibited sculpture and medallions at the International Exhibition in Paris.

RELATED LITERATURE

V. Arwas, *Art Deco Sculpture*, London, 1992, p. 237

† W £ 18,000-25,000 € 20,500-28,400





TWO MASTERPIECES
OF ITALIAN
MODERNIST SCULPTURE

**ADOLFO WILDT (1868-1931)
AND WORKSHOP**
ITALIAN, MILAN, CIRCA 1916
Italian, 1868 - 1931

L'Anima e la sua Veste

signed: A. WILDT. and entitled: L'ANIMA E LA SUA VESTE
partially gilt marble
28cm., 11in. overall

PROVENANCE

Private collection, Italy since the early 20th century;
by family descent to the present owner

EXHIBITED

Milan, Galleria Pesaro, *Mostre Individuali dei pittori Ambrogio Alciati, Giuseppe Biasi, Aroldo Bonzagni, Guido Cinotti e dello scultore Adolfo Wildt*, February 1919, no. 190

£ 100,000-150,000 € 114,000-171,000



Adolfo Wildt's *L'Anima e la sua veste* was conceived in 1916 and first exhibited at the Galleria Pesaro, Milan, in 1919, and three years later at the Venice Biennale of 1922. The present sculpture is one of only three or four versions in marble and one in gesso to have been made.

Wildt was preoccupied with the themes of faith, the human soul and religion. These interests stemmed from the intense suffering he experienced due to clinical depression in the first years of the twentieth century. His works from the succeeding decades often show an empathy for the plight of their subjects, whether Jesus Christ (*Cristo del sepolcro*, circa 1919), the Virgin (*Vergine*, 1924) or Saints (in particular, the martyred *Santa Lucia*, 1926). Within these groups lies an often complex, sometimes concealed, web of symbolism and abstract narrative which links back to the sculptor's own inner torment.

L'Anima e la sua veste exemplifies the mystery of Wildt's symbolism. Its exact resonance is unknown but its title appears to refer to the concept of the soul being clothed within the body. This theme, which relates to Christian teachings, frequently appears in *The Divine Comedy*, in which Dante uses imagery to expressly assimilate human bodies to garments. Those who have committed suicide describe a lost state in which:

*Like others, we shall look for our mortal bodies
But none of us will ever put his on again;
It is not just for a man to have what he takes from himself.*

We shall drag them here, and through the mournful wood

*Our bodies will be hung, each one upon
The thorny tree of his tormented shade*

Dante, *The Divine Comedy*, 'Inferno', canto XIII

Just as Dante creates an image of unfortunate souls 'put[ting] on' their bodies, so Wildt presents the viewer with a vision of the anguished soul seen through the recesses of the crescent eyes and the gasping mouth. The concept is beautifully underscored by the visual metaphor of the hood which cloaks the scalp and thus symbolises the layering of corporeality over spirit. The decorative use of original gilding for the hair, meantime, links *L'Anima e la sua veste* to the Secessionist movement.

Wildt's excavation of the eye sockets and mouth lends to the soul a haunted expression, whilst reducing the face itself to an inanimate mask behind which the spirit resides. It is believed that he was inspired by the theatre masks and oscilla of classical antiquity. However, the present model, with its drooping eyes and downturned mouth, is thought to relate to traditional Japanese character masks with their expressive faces (Viraben, *op. cit.*, p. 142). The hollowed out eyes are a defining characteristic of Wildt's oeuvre. The approach was used to gruesome effect in his harrowing portrayal of *Santa Lucia* (of which a

marble version was sold in these rooms on 16 December 2015, lot 134 for £485,000) who was martyred by having her eyes gouged out, and serves to emphasise the sculptor's technical virtuosity.

Wildt had explored the corporeality concept several years prior to conceiving *L'Anima e la sua veste*, when he created the Janus-like *Carattere fiero - Anima gentile* (1912). Here, the duality of body and soul is expressed by the head of a stern man with furrowed brow and closed mouth [the body], delicately connected by a system of nerve-like strands to the opposing face of a wide-eyed young woman with parted lips [the soul]. In this work, Wildt conveys a more hopeful idea: that behind a hard exterior can lie a gentle inner being. The young woman, *Anima gentile*, anticipates *L'Anima e la sua veste*, with the head set upon a block of marble.

The likely Christian significance of *L'Anima e la sua veste* is given credence by a comparison with one of Wildt's drawings, entitled *Maternita*, in which an angel couriers an infant to the arms of a young woman who bows reverently, her head covered by a similar hood seen in the present sculptural group (an obvious Marian portrayal). The triangular face, enveloped by cloth and bordered by a band of striations, looks forward to the mother in *La concezione* (1921, a work which represents the Immaculate Conception) and the *Vergine* (1924). The link was made explicit by Giuseppe Chierichetti who displayed his version of *L'Anima e la sua veste* alongside Gaetano Previati's *Madonna dei gigli* (1893, Galleria d'Arte Moderna, Milan).

The present marble, is very rare. One gesso and three marble versions are recorded in the 2015 Paris and Milan exhibition catalogue. The gesso was formerly in the Guido Marangoni collection. Of the three marbles, one (10C) is illustrated in the 2015 catalogue and is recorded as coming from the collection of Giuseppe Chierichetti and is now in a private collection. Another (10B) was formerly with the Wildt heirs and is now in a private collection; this is illustrated in Wolbert and Mola, *op. cit.*, pp. 70-71. A third (10D) is recorded as being in the Scaiola collection, Alessandria. The present marble appears to be a fourth, rediscovered, version. It is this very same marble that Wildt exhibited in 1919 at the Galleria Pesaro, Milan. Its authenticity as Adolfo Wildt and Workshop has been kindly affirmed verbally by the renowned Wildt expert Dr Paola Mola.

RELATED LITERATURE

K. Wolbert and P. Mola, *Adolfo Wildt: Ein Italienischer Bildhauer des Symbolismus*, exh. cat, Mathildenhöhe, Darmstadt, 1990, pp. 70-71; F. Mazzocca and P. Mola, *Wildt: L'anima e le forme*, exh. cat. Musei San Domenico, Forlì, 2012, pp. 168-169, nos. 15a-b; P. Zatti et al., *Adolfo Wildt (1868-1931): L'ultimo simbolista*, exh. cat. Galleria d'Arte Moderna, Milan, and Musées d'Orsay et de l'Orangerie, Paris, 2015, p. 140, nos. 10A-C



L'ANIMA E LA SVA VESTE

ADOLFO WILDT

Italian, 1868 - 1931

Maschera dell'idiota (Mask of an Idiot)

signed on both bronze and marble: *A. WILDT*
 bronze, green brown patina, mounted on a
 yellow Siena marble base
 mask: 27 by 24cm., 10⁵/₈ by 9¹/₂in.
 marble: 34.5 by 34cm., 13⁵/₈ by 13³/₈in.

EXHIBITED

Forlì, Musei San Domenico, *Wildt. L'anima e le forme*, 2012, no. 22b;
 Paris, musée de l'Orangerie, *Adolfo Wildt: Le dernier symboliste*, 2015-2016, no. 105
 Milan, Galleria d'Arte Moderna, *Adolfo Wildt. L'ultimo simbolista*, 2016, no. 13D

LITERATURE

P. Mola (ed.), *Wildt. L'anima e le forme*, exh. cat. Musei San Domenico, Forlì, 2012, no. 22b;
 O. Ferlier et al., *Adolfo Wildt: Le dernier symboliste*, exh. cat. musée de l'Orangerie, Paris, 2015-2016, no. 105;
 P. Zatti et al., *Adolfo Wildt. L'ultimo simbolista*, exh. cat. Galleria d'Arte Moderna, Milan, 2016, no. 13D

£ 120,000-180,000 € 137,000-205,000

This rare and important autograph mask by Wildt has been exhibited in each of the recent major exhibitions of the sculptor's *oeuvre*. It was included in the 2012 exhibition *Wildt. L'anima e le forme* at the Musei San Domenico, Forlì. More recently, it featured prominently in the seminal 2015 retrospective, *Adolfo Wildt: Le dernier symboliste*, at the musée de l'Orangerie in Paris, and in the Italian portion of the same exhibition, *Adolfo Wildt. L'ultimo simbolista*, at the Galleria d'Arte Moderna in Milan.

The *Maschera dell'idiota* manifests Wildt's interest in theatrical masks. In 1901 he had executed a now lost plaster group entitled *L'uomo che ride e l'uomo che piange*, of two mask-like heads, one laughing, one with melancholic expression, lying next to each other as if discarded upon the floor (Ferlier, *op. cit.*, fig. 5). The group explored the comic and tragic duality innate to ancient Greek theatre, and reflects the sculptor's overriding concern for opposing emotions and physical states as seen in *L'Anima e la sua veste* (see preceding lot) and its progenitor, the Janus-like *Carattere fiero - Anima gentile* (1912).

In *Maschera dell'idiota* Wildt appears to have been more directly inspired by Japanese caricature, in particular, depictions of laughing and grimacing masks from Hokusai's *Manga* (published 1814-1878; see Ferlier, *op. cit.*, p. 122). The sculptor's almost brutal cutting away of the lower part of the face recalls Hokusai's images of masks with movable lower jaws, their mouths so wide open in ecstatic laughter that their jaws are completely dislocated. Giorgio Nicodemi has also made comparison with *Okina Masks* or *shikisanban* used from the 15th century in traditional Japanese Noh plays, and which depict joyous old men with white faces, movable jaws and eyebrows (as discussed in Ferlier, *op. cit.*, p. 122). With their pierced, almost closed, eyes, and severed jaws, they strongly parallel Wildt's own mask. The link is explicit in the marble versions of the present model, with their white faces against a dark ground.

Maschera dell'idiota finds its genesis in a 1903 commission from Franz Rose for the bathroom of his villa in Döhlau, Germany. The now destroyed ensemble entitled *Spirito e Materia*, comprised a bronze laughing mask applied to a large blue mosaic vase which stood upon

a cippolino marble base with projecting legs and was surmounted by a gilt bronze plaque set with a ruby and a diamond. The project almost certainly embodied a now lost symbolist significance probably prescribed by the patron, Franz Rose, and was strongly linked to the aesthetic of the Secessionist movement. Unlike the present model, *Spirito e Materia* retained its facial integrity, with lower jaw in tact. However, *Spirito e Materia* was evidently viewed as the model for *Maschera dell'idiota* by Wildt, since, throughout his life, the sculptor dated the latter to 1903 even though it was first exhibited in bronze in Milan in 1919 and in marble (acquired by Gabriele D'Annunzio) in Livorno in 1925. The scholarly consensus is that *Maschera dell'idiota* would have been conceived between 1915 and 1918. (Ferlier, *op. cit.*, p. 122).

Ferlier has noted a concordance between *Maschera dell'idiota* and Franz Xaver-Messerschmidt's *Artist as He Imagined Himself Laughing* (1777-1781; private collection, Belgium), with the same prominent, perfectly arranged, top row of teeth and grimacing expression, as well as the demented masked faces in paintings by James Ensor (1860-1949). She puts particular emphasis on a possible reference to Dostoevsky's *The Idiot*, published in 1869 and translated into Italian in 1902, one year before Wildt executed *Spirito e Materia*.

A final influence may be identified in the metopes and other architectural sculpture carved with grotesque faces from Giulio Romano's Palazzo Te in Mantua (built for Federico II Gonzaga between 1524-1534). The form of *Maschera dell'idiota* is ultimately decorative, and, like its progenitor *Spirito e Materia* could be incorporated into an architectural scheme. As with Romano's visages, the present mask is disconcerting to the viewer, both because of the violence of the severed and discarded jaw and because it provokes the question: what is the face laughing at? There is an implicit darkness within the laughter, which is underscored by the physical vacuum behind the eyes and the loss of the jaw, which results in a looming overbite. As with all of his great works, Wildt provides the viewer with a series of dichotomies: material (bronze versus marble), thematic (comedy threatened by menace) and metaphysical (the unfathomable soul concealed by the physicality of the mask).





85



86

85

GILBERT BAYES

British, 1872 - 1953

The Sea Urchin

signed: *GILBERT BAYES 1932*
 patinated plaster, on a wood base
 141cm., 55½in. overall

PROVENANCE

The collection of the artist;
 Gilbert Bayes Trust;
 Sotheby's London, 2 June 2010, lot 120;
 private collection, United Kingdom

LITERATURE

L. Irvine & P. Atterbury, *Gilbert Bayes: Sculptor 1872-1953*, London, 1998, pp. 31-19 and 161

See *catalogue note* at SOTHEBYS.COM

W ⊕ £ 6,000-8,000 € 6,900-9,100

86

ALFRED BOUCHER

French, 1850 - 1934

Le Terrassier (The Paver)

signed: *A. BOUCHER* and inscribed: *F. BARBEDIENNE. Fondateur*
 bronze, dark brown patina
 68 by 59cm., 26¾ by 23¼in.

PROVENANCE

Sotheby's London, 2 June 2010, lot 99;
 private collection, United Kingdom

RELATED LITERATURE

J. Piette, *Alfred Boucher 1850-1934 "sculpteur – humaniste"*, ex. cat. Musée Paul Dubois – Alfred Boucher, Nogent-sur-Seine, 2000, no. 91, p. 93

£ 3,000-5,000 € 3,450-5,700

87

VINCENZO GEMITO

Italian, 1852 - 1929

Mask of Alexander the Great

signed: *V.GEMITO*
 bronze, dark brown patina
 55cm., 21½in. overall

£ 25,000-35,000 € 28,400-39,700



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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.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

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

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

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.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, debit and credit cards (up to £30,000 per sale, online or using Sotheby's Mobile App), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £200,000; 20% on any amount in excess of £200,000 up to and including £3,000,000; and 12.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

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

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

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

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

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

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to

any intended use, the electrical system is checked and approved by a qualified electrician.

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

2. DURING THE AUCTION

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

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

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

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

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

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

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

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

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

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential.

For information about registering to bid via BIDnow, please refer to sothebys.com. 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.

Consecutive and Responsive Bidding

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

Interested Parties Announcement

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

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

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

3. AFTER THE AUCTION

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

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

Cheques should be made payable to Sotheby's. Although personal and

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

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

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

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

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

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

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

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

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period

of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

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

For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

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

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

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

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

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

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £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

Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering

drawings produced by hand
EU LICENCE THRESHOLD: £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
Paintings in oil or tempera
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

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

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

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

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

EXPLANATION OF SYMBOLS

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

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing

a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ Property in which Sotheby's has an Ownership Interest

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

➤ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. 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 re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

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

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

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

3. PROPERTY WITH A α SYMBOL

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

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

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

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

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

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot

be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

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

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

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

5. EXPORTS FROM THE EUROPEAN UNION

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

Property with no VAT symbol (see paragraph 1)

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

Property with a † symbol

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

Property with a ‡ or a Ω symbol

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

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

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

Proof of export required

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

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

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

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

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

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

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

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

7. SALES AND USE TAXES

Buyers 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 these 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.

05/18 ONLINE_TERMS

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.

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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:

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11/10 NBS_SCULPTURE_E

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any

statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

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

1 ANTONIO CANOVA

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

2 ATTRIBUTED TO ANTONIO CANOVA

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

3 WORKSHOP OF ANTONIO CANOVA

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

4 CIRCLE OF ANTONIO CANOVA

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

5 MANNER OF ANTONIO CANOVA

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

6 AFTER ANTONIO CANOVA

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

7 ITALIAN, 15TH CENTURY

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

8 PROBABLY ITALIAN, 15TH CENTURY

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

9 IN RENAISSANCE STYLE

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

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

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

12 Dimensions are given height before width

13 CONDITION OF LOTS

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

3/05 NBS_GLOS_Sculp_WOA



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