



OLD MASTER  
SCULPTURE AND  
WORKS OF ART

LONDON | 2 JULY 2019

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# OLD MASTER SCULPTURE AND WORKS OF ART

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# PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

LOTS 1-5



1

**MEROVINGIAN, 6TH/ 7TH CENTURY**

Ring

gold, set with foiled red glass rosette  
2.2cm., 1<sup>3</sup>/<sub>16</sub>in. overall  
ring size: P

**PROVENANCE**

Adolphe (1871-1949) and Suzanne Stoclet,  
Brussels;  
thence by descent;  
private European collection

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

£ 3,000-5,000 € 3,500-5,800

2

**BYZANTINE, CIRCA 6TH CENTURY**

Ring

gold, decorated with granular beadwork, and  
set with a cabochon emerald  
3cm., 1<sup>3</sup>/<sub>16</sub>in. overall  
ring size: M 1/2

**PROVENANCE**

Adolphe (1871-1949) and Suzanne Stoclet,  
Brussels;  
thence by descent;  
private European collection

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£ 7,000-10,000 € 8,200-11,600





3

**BYZANTINE, 6TH CENTURY AND LATER**

**Necklace with a Pendant of God the Father**

steatite, mounted in gold  
30cm., 11¾in. suspended

**PROVENANCE**

Adolphe (1871-1949) and Suzanne Stoclet, Brussels;  
thence by descent;  
private European collection

This necklace seems to combine several different Byzantine objects. Whereas steatite is not used in Constantinople until the 10th century, comparable locks and cylinders are consistently dated to the 6th and 7th centuries. See M.C. Ross, *Jewelry, Enamels and art of the Migration Period*, cat. The Dumbarton Oaks Centre for Byzantine Studies, vol. II, Washington, 1965, nos. 6B and 179C, and Sotheby's London, 27 April 1965, lot 51.

£ 8,000-12,000 € 9,300-14,000

4

**BYZANTINE, 11TH/ 12TH CENTURY AND LATER**

**Pendant Reliquary Cross**

gold, set with cabochons and filigree, and cloisonné enamelled gold

the cross: probably Italian, 12th/ 13th century  
the roundel with the Virgin (probably associated): Byzantine, 11th/ 12th century  
13.2cm., 5¼in. overall (excluding loops)  
roundel: 19mm., ¾in. diameter

**PROVENANCE**

Adolphe (1871-1949) and Suzanne Stoclet, Brussels;  
thence by descent;  
private European collection

Reliquary crosses were made throughout the centuries during the existence of the Byzantine Empire. While the combination of mounted roundels and cabochons is a feature of 11th-century reliquaries from

Constantinople (cf. M.C. Ross, *op. cit.*, no. 154), the filigree scrollwork and the central placement of the enamel on a cross only seem to occur on later objects, namely from the Greek and Italian outliers of the empire (see M.C. Ross, *op. cit.*, no. 159 and Cormack and Vassilaki, *op. cit.*, no. 188). There seems to be a particular concentration of such crosses in Italian church treasuries, even though the origin of most of these objects is unclear (Hackenbroch, *op. cit.*, figs. 31-54 and 65-66). The roundel is likely to pre-date the cross and does not quite appear to fit into its setting, indicating that it is probably associated. The reliquary nonetheless represents a rare survival of its kind in private hands.

See Related Literature online at [SOTHEBYS.COM](http://SOTHEBYS.COM)

£ 30,000-50,000 € 34,800-58,000



**SPANISH, POSSIBLY SILOS, OR FRENCH, LIMOGES, THIRD QUARTER 12TH CENTURY**  
**Pair of Plaques with Mythical Birds**

partially gilt and champlevé enamelled copper  
 2 by 6cm., 7/8 by 2 3/8in. each

**PROVENANCE**

Adolphe (1871-1949) and Suzanne Stoclet, Brussels;  
 thence by descent;  
 private European collection

This rare pair of plaques with elegant exotic birds relates to a presumed early Aquitain workshop in Spain, at whose centre is the

important Altar Frontal from the Abbey of St. Dominic at Silos, which was under royal patronage. The Silos Frontal, now in the Museo Arqueológico, Burgos, is adorned with plaques showing closely comparable birds within stylised foliate tendrils in the same colour scheme. Several further individual plaques have been associated with Silos, including three roundels in the Musée du Louvre (inv. nos. OA 11794-11796), which were formerly in the Augusta Lambert and Adolphe Stoclet collections. Some stylistically analogous works, such as a plaque with Christ in Majesty in the Cluny Museum (inv. no. Cl. 13070), have however been catalogued as either Spanish or Limousin (Taburet-Delahaye and Boehm,

*op. cit.*, no. 12). An intriguing feature of one of the present plaques is the partial engraving seen on its reverse, which indicates that it was used as a trial piece.

**RELATED LITERATURE**

M. M. Gauthier, *Emaux Méridionaux: Catalogue international de l'oeuvre de Limoges*, Vol. 1, *L'époque romane*, Paris, 1987, pls. XLIX-LIII, pl. LVIII, and pl. LXXII; E. Taburet-Delahaye and B. D. Boehm (eds.), *L'Oeuvre de Limoges: Emaux limousins du Moyen Age*, exh. cat. Musée du Louvre, Paris, and Metropolitan Museum, New York, 1995, pp. 90-97

£ 20,000-30,000 € 23,200-34,800



6

**IRISH, CIRCA 11TH CENTURY**  
**Head of a Bishop Saint**

basalt, on a modern metal mount  
 head: 29cm., 11<sup>3</sup>/<sub>16</sub>in.  
 31cm., 12<sup>1</sup>/<sub>4</sub>in. overall

**PROVENANCE**

Sotheby's London, 20 April 1989, lot 15  
 Romano collection, Florence, until sold  
 Pandolfini, Florence, 19 October 2016, lot 113

When this rare early Irish carving was sold at Sotheby's in 1989 it was described as 12th/13th century. The head is distinguished by the characteristic Irish Crozier to the proper left side of the Bishop's face. Such Croziers have traditionally been associated with the

11th century, but, in 1941, Raftery, in the second volume of *Christian Art in Ancient Ireland*, concluded that the 11th century was a period of possible reburial of Croziers, and that metal Croziers were known in Ireland as early as the 9th century. The crook on the present sculpture takes the characteristic form best known in the famous (and more elaborate) Lismore Crozier (circa 1100; National Museum of Ireland, inv. no. NMI L1949:1). A number of other Croziers of this form exist, dating from the 9th through to the 13th centuries, and include the famous Prosperous Crozier, which is one of the earliest and is believed to date to the 9th or 10th century (see Bourke and Hook, *op. cit.*, p. 133). The face of the present bishop

with his 'worried' expression is closest to Romanesque sculpture seen in England in the 10th/11th century. This, together with the characteristic Irish Crozier, justifies a dating to around the 11th century for this evocative relic of early Irish art.

**RELATED LITERATURE**

J. Raftery, *Christian Art in Ancient Ireland*, Dublin, 1941; J. Hunt, *Irish Medieval Figure Sculpture*, Dublin and London, 1974; C. Bourke and D. Hook, 'The Prosperous, Co. Kildare, Crozier: archaeology and use,' *Proceedings of the Royal Irish Academy: Archaeology, Culture, History, Literature*, vol. 117C, 2017, pp. 133-181

£ 20,000-30,000 € 23,200-34,800

**ATTRIBUTED TO THE LEWIS CHESSMEN WORKSHOP  
PROBABLY NORWEGIAN, TRONDHEIM, 13TH CENTURY**

**A Warder**

walrus ivory  
8.8cm., 3½in.

**PROVENANCE**

Probably originally part of the Lewis hoard, which was discovered at Uig bay, or near Mealasta on the Isle of Lewis by Malcolm MacLeod of Penny Donald, before April 1831; thence possibly Roderick Pirie or Ririe, a merchant in Stornoway and T. A. Forrest, an art dealer in Edinburgh; certainly B. Dick, Edinburgh, before 1964; 1964, purchased for £5 by an antiques dealer in Edinburgh, recorded in the stock book for that year as 'Antique Walrus tusk warrior chessman'; thence by descent to the present owners

• £ 600,000-1,000,000 € 700,000-1,160,000

**A WINDOW INTO THE MEDIEVAL WORLD**

In the 61st episode of the BBC Radio 4 series *A History of the World in 100 Objects* Neil MacGregor commented that 'if we want to visualise European society around the year 1200, we could hardly do better than look at how they play chess. And no chess pieces offer richer insights than the Lewis chessmen'. This notion was equally understood at the time the Lewis chessmen were made. The Franciscan, John of Wales, wrote in his *Communiloquium* (1260-82), 'The whole world is like a chessboard, of which one square is white and another black, following the dual state of life and death, praise and blame. The society (*familia*) of this chessboard are men of this world, who are all taken from a common bag, and placed in different parts of this world, and as individuals have different names. One is called king, another queen, a third rook, a fourth knight, a fifth alphin [*bishop*], a sixth pawn'. (quoted in Little, *op. cit.* p. 324).

The Lewis chessmen are remarkable in that the survival of each one of the *familia* allows us insights into the characters of each

figure with incomparable vividness, imagining their strengths and vulnerabilities. It is this ability to inspire that has stimulated so much creativity in generations of visitors to the British Museum (inv. nos. 1831.1101.78-145) and the National Museum of Scotland (inv. nos. H.NS 19-29), where the Lewis hoard has been display since 1832 and 1888 respectively.

This newly discovered Warder is the first of the Lewis chessmen type to emerge since the appearance of the eponymous hoard in 1831. The attribution of the present warder to the workshop that made the Lewis chessmen is based upon a close visual comparative study (see below) with the extant chessmen in UK public collections, and in consideration of views expressed by leading academics in the field of medieval ivories. In addition, we propose that there is a strong case that the present warder probably formed part of the Lewis hoard itself.

The hoard comprised 93 walrus ivory objects, which consisted of 59 chessmen: 8 kings, 8 queens, 16 bishops, 15 knights and 12 warders (rooks), in addition there were 19 pawns and 14 flat, circular games pieces (*tabula*) and one belt buckle. Therefore, the hoard could make four complete sets of figure pieces, with the exception of one knight and four warders.

We are grateful to Professor Neil Stratford for providing the following historical account of the discovery of the Lewis chessmen in the 19<sup>th</sup> century.

**THE STRANGE STORY OF THE LEWIS HOARD**

by Professor Neil Stratford, former Keeper of Medieval and Later Antiquities, British Museum

The late months of 1831 saw a period of political turmoil with popular riots across southern England and south Wales, not a good time to solicit funds to buy a hoard of ivory chessmen from Scotland. Frederic Madden (fig. 4), an enthusiastic chess player and Assistant Keeper of Manuscripts at the British Museum, was successful and the Lewis chessmen came to the Museum, or at least 81 of them, as well as a belt-buckle, the only outsider in the hoard. Madden's success was achieved in the face of a certain parliamentary opposition, harnessed by a few of the Museum's Trustees, for at this time the British Museum did not have a Department of British Antiquities- this was



Fig. 1 'Lewis Chess pieces at The National Museums of Scotland'  
Credit: 'image © National Museums Scotland'





Fig. 2 The sand-dunes and south shore of Uig Bay, Isle of Lewis  
Credit: Courtesy of N. Stratford

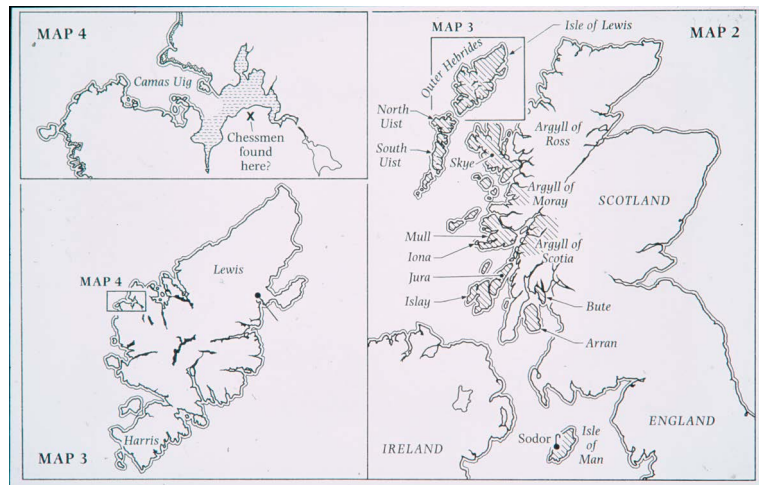


Fig. 3 The Norse Kingdom of Man and the Isles, c.1150

to come much later- the Keeper of Antiquities was Edward Hawkins, a numismatist, and his Department embraced Coins and Medals, and Prints and Drawings but not British artefacts. But Hawkins put his weight behind Madden's bid and it was granted. The sum was 80 guineas, a great deal of money, Madden having knocked the price down from 100 guineas.

The story leading up to Madden's success is curious and often impenetrable. Early in 1831 the Lewis chessmen were shown to the Society of Antiquaries of Scotland in Edinburgh. At this time they still belonged to Roderick Pirie, a merchant of Stornoway, the capital of the Isle of Lewis in the Outer Hebrides, where they had been found, reputedly by a man called Malcolm MacLoed of Penny Donald. Soon after this, they fell into the hands of an Edinburgh dealer, T. A. Forrest, who paid £30 for them. Forrest sold 10 of the chessmen to a Scottish antiquary, Charles Kirkpatrick Sharpe, a fact which he kept hidden from Madden. Having failed to sell the chessmen as a hoard in Scotland, he approached Madden to buy them for the Museum, one of the principal arguments being that such an important find must be kept together; Sharpe's purchase was conveniently forgotten. Forrest had tried to sell with an offer whereby the Scottish Antiquaries would receive a group of chessmen for their museum, the purchase funded

by contributions from individual members who would each acquire a piece. It is doubtful whether the scheme received much of a stimulus from Forrest, for when in October 1831 the hoard had transferred to London and the British Museum, Madden showed the chessmen to the visiting Sir Walter Scott, who had never seen them. Scott, the master of Abbotsford, short of money though he always was, would nevertheless seem the obvious first port-of-call for any dealer wishing to sell Scottish antiquities.

Where and how were the chessmen found? The Lewis is the westernmost of the Outer Hebrides and it was apparently in the sands of Uig Strand, an inlet in the north-west of the island that the hoard was discovered, although a site a little further south on the same coast has been suggested (figs. 2 & 3). To this day the exact spot remains a mystery. At some time just before April 1831 the hoard was unearthed, it was said in a sandbank, perhaps in the ruins of a small buried dry-stone built structure with ashes from a fireplace on the floor. Later accounts tell of a grazing cow accidentally revealing the chessmen. Fantastical folklore tales of ships moored in the bay, of a sailor swimming ashore clutching a bag, of murder and concealment of the hoard, of confession and a murderer hanged, all these things appeared in later accounts of the find, which soon attained in the







Fig. 4 Sir Frederic Madden (1801-73) by William Drummond  
Oil on canvas, about 1837  
Credit: Courtesy of N. Stratford

Scottish press and in legend a more or less heroic status as a whodunnit. But one thing is sure. From the time of the emergence of the chessmen in Stornoway in the hands of Pirie to its presence first in Edinburgh then in London, anything could have happened. Aside from Sharpe's original purchase of 10 pieces, he was later able to buy another piece from an owner on Lewis. How many other chessmen were detached from the hoard, either at the time of discovery or later on the Lewis or by Forrest?

It must also be remembered that the Scandinavian origins of the chessmen are very probable. Trondheim or perhaps other Norwegian centres seem to have specialised during the 12th and 13th centuries in carving gaming pieces, often in walrus ivory, the precious tusks coming mostly from Greenland and Iceland, where the Atlantic walrus had its principal breeding grounds. For elephant ivory, whether African or Indian, virtually never reached northern Europe during a long period of centuries until about 1230. As to Trondheim it was the seat of the archbishop of Norway and the Lewis came under its authority, for - it must be stressed - the island was part of the kingdom of Norway from early Viking times until the Treaty of Perth in 1266. Walrus ivory carvings very close in technique and style to the Lewis hoard have been discovered in the region of Trondheim as well as in the township of the archiepiscopal seat of Lund in southern Sweden. It is thus perfectly possible that other "Lewis chessmen" were in circulation, and not just in the Norwegian kingdom. The Lewis chessmen apparently represent the surviving evidence of a submerged iceberg.

(Professor Neil Stratford, 2019)

#### WHERE WERE THE LEWIS CHESSMEN MADE?

Scholars have proposed competing theories on the origins of the Lewis chessmen. The interlaced tendril decoration on the backs of the kings', queens' and bishops' chairs and the unusual berserker warders locate the Lewis chessmen in northern Europe, but the style and iconography were not restricted to any one artistic centre, but were prevalent throughout Scandinavia, Ireland, and Britain.



Fig. 5 Walrus-ivory staff head (?) found on Munkholmen. Scandinavian, 1150-1200 (Copenhagen, NM). Credit: Courtesy N. Stratford

#### THE NORWEGIAN THEORY

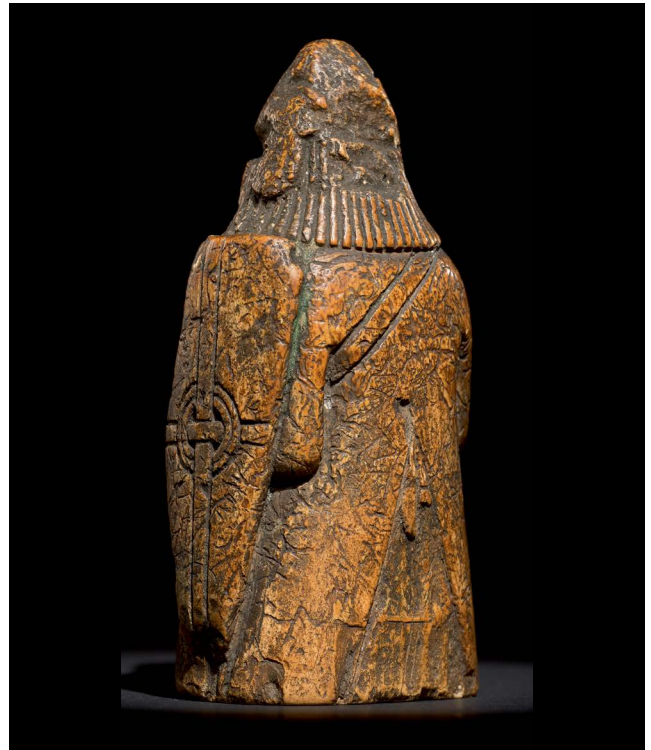
The leading theory on the origins of the Lewis chessmen is that they are Norwegian, and most probably from Trondheim. This is based on both geo-political facts and the survival of the most numerous stylistically comparable works of art in the region. The centres of Oslo, the seat of the kings of Norway, and Trondheim, which was the seat of the Archbishop from 1159, are the most obvious locations where ivory carving workshops could have thrived on secular and ecclesiastical patronage that would have allowed ivory carvers the scope to develop the individual and sophisticated style of the Lewis chessmen. Stratford (*op. cit.*, pp. 41-47) connects the chessmen tendril decoration on the seat backs with an opulently carved walrus ivory reliquary in the British Museum (inv. no. MLA 1959.12-2.1) believed to be Scandinavian, 1150-1200, as well as a walrus ivory sword fitting (inv. no. 9105: w) and a staff-head (inv. no. 9101: w; fig. 5) in the National Museum in Copenhagen of a similar date and with analogous fleshy tendril design. These objects share a common stylistic heritage with works from Ireland and England (Lasko, *op. cit.*), but the balance of evidence supports a Scandinavian parentage for the chessmen.

#### THE ICELANDIC THEORY

In the first full study of the chessmen Madden concludes: 'It would appear most probable ... that the chess-men ... formed part of the stock of an Icelandic *Kappel-mann* or merchant, who carried these articles to the Hebrides ... and the ship in which they were conveyed being wrecked, these figures were swept by the waves on shore, and buried beneath the sand-bank ...' (Madden, *op. cit.*, p. 290). Madden supports his conclusion with some key contemporary Icelandic references to the making and distribution of chessmen. He notes the incident in the *Saga of Kröka Ref* (or *Kröka the Crafty*) which mentioned Gunner, the Prefect of Greenland, who - wishing to gain favour with Harald Hardraad, King of Norway (1046-1067) - followed the advice of Barder, a Norwegian merchant, and sent Harald three of the most precious gifts the island could offer: '1. a full-grown



Actual size



Actual size

tame white bear; 2. a chess-table, or set of chess-men, exquisitely carved; 3. a skull of the *Rostungr* (walrus), with the teeth fastened in it, wonderfully sculptured, and ornamented with gold' (Madden, *op. cit.*, pp.246-7). Madden goes on to reference Olaus Wormius, the 17th century Danish antiquary, who noted the Icelandic tradition of carving chess pieces, 'The Icelanders, who are of an ingenious turn of mind, are accustomed, during the long nights of winter, to cut out, by their fire-side, various articles from whales' teeth. This is more particularly the case in regard to chess-men (at which game they excel); and I possess some specimens of these, distinguished by being of two colours, white and green, which are sculptured so exquisitely, that each piece expresses in features, dress, and attitude, the personage it is designed to represent' (Madden, *op. cit.*, pp. 248-9). On the question of the green colouring of the chessmen see below.

The origin of the walrus ivory from the shores of Iceland or Greenland is the least convincing argument for the nationality of the sculptor who carved them, because this rare material was sourced to export for carving across Europe. More noteworthy is the discussion around the figure of the bishop which, it has been proposed, is only cited as a bishop in contemporary written sources in Iceland and England. In mainland Scandinavia and elsewhere these pieces were then known as a 'runner' or 'messenger' (*Löber* in Norse, or *Läufer* in German), or alphin (archer). Þórarinnsson (*op. cit.*, p. 203) proposes the earliest Icelandic written mention of a 'biskup' to be around 1300 (probably referencing an even early source). This is linked to the paradox that bishops first appear on the chess board in their position at the right hand of the king at a time when the Roman Catholic Church strongly opposed priests playing the game, which, Þórarinnsson argues, combined with the dispute between the newly formed archbishop of Trondheim and King Sverre of Norway (1151-1202) that resulted in the king's excommunication in 1194, would have made the carving of bishops as the closest ally of the king in workshops in Trondheim as so politically sensitive as to be unlikely. A more favourable environment is proposed in the episcopal centre of Skálholt and, more specifically, under the patronage of Bishop Páll Jónsson (1155-

1211). *The Saga of Bishop Páll*, believed to date from the early 13th century, mentions a skilled woman artist who worked for the bishop, Margret the Adroit (Þórarinnsson, *op. cit.*, p. 208). An ivory crozier, now in the National Museum, Reykjavík, found in a tomb in Skálholt Cathedral has been identified as the work of Margret the Adroit. The latter's authorship of at least some of the Lewis chessmen has been enthusiastically taken up by Nancy Marie Brown (*op. cit.*). A small ivory warrior found in 2011 at Siglunes in northern Iceland, dating to around 1300, has affinities with the Lewis warders, but its worn condition makes for a poor comparison. Þórarinnsson, however, references further Icelandic literary tradition that recognised the rooks as warriors, and adds that berserkers were a regular feature of Icelandic sagas. Advocates of an Icelandic origin for the Lewis chessmen also identify rare carvings, such as the extraordinary Valþjófsstaður door (National Museum of Iceland) and the country's comparative wealth until the middle of the fourteenth century, centred on the trade in walrus ivory and hide. However, the stylistic homogeneity of carvings made in Iceland, Norway and Britain, as mentioned above, must qualify a comprehensive argument in favour of Iceland.

#### THE KINGDOM OF THE ISLES

The theory that the Lewis hoard was the stock of a merchant in chess pieces (whether from Iceland or Norway) buried after a shipwreck was first proposed by Madden and has been the favoured explanation of their fate ever since. However, Madden also quoted one source from which it could be inferred that the chess pieces might have been owned by rulers of Lewis. An Earl of the Orkneys at the beginning of the 12th century, Kali, the son of Kolr, boasted of his noble accomplishments: 'I know nine several [liberal] arts; I am expert at the game of chess; I can engrave runic letters; I am assiduous at my book; I know how to handle the tools of the smith; I can traverse the snow on wooden scates; I excel in shooting with the bow; I use the oar with facility, I can sing to the harp; and I compose verses' (Madden, *op. cit.* pp. 277-8). Caldwell has expanded on the theory that the Lewis chessmen were owned and used on Lewis (Caldwell, *op. cit.*). The Kingdom of the Isles comprised the Isle of Man in the Irish sea



Fig. 6 Ten Warders from the Lewis chess pieces in the British Museum. O. M. Dalton, *Catalogue of the ivory carvings of the Christian era*, London 1909, pl. XLVI

and the islands off the west coast of Scotland. It was part of the wider Scandinavian world and from 1152-3 was linked to Norway politically, economically, culturally and religiously. Much of our knowledge of life in the Kingdom of the Isles comes from the *Chronicles of the Kings of Man and the Isles* of around 1250. Exploring the evidence of castles, administration, church, the economy and art in the Isles, Caldwell concludes that the relative political and economic stability during a dynasty which lasted 200 years could certainly have had the wealth, learning and leisure to have owned, used and appreciated the Lewis chessmen.

#### COMPARATIVE STUDY OF THE LEWIS WARDERS

It is generally accepted that the Lewis chessmen are amongst the earliest chess sets to use the figure of a bishop. Equally innovative is the depiction of the rook or castle as a standing soldier that Madden seems to have been the first to describe as a warder. The warders are of two types: the majority are bearded with sword in right hand and their shield either held at their left side or in front, and four are shown biting the tops of their shields, identifying them as the legendary Norse warriors known as berserkers. Madden quotes the 13th century Icelandic historian, Snorri Sturluson, who writes in his *Heimskringla*: 'The soldiers of Odin went forth to the combat without armour, raging like dogs or wolves, biting their shields, and in strength equal to furious bulls or bears. Their enemies they laid prostrate at their feet; neither fire nor weapon harmed them; this frenzy was called *Berserksgangr*' (Madden, *op. cit.*, p. 271). If it is assumed that the Lewis hoard originally contained four complete chess sets then there would be four warders and one knight lacking from the group. That these could have been separated from the main group acquired by the British Museum and eventually the National Museum of Scotland is indicated by the fact that we know one bishop was acquired by Charles Kirkpatrick Sharpe separately from the 10 he purchased from Forrest (see Stratford above). It is not known if this bishop came from Pirie or Forrest, but if one bishop was removed from the hoard why not also a warder, perhaps because it was more damaged than the rest. The following study demonstrates that the newly discovered Warder is consistent with the surviving group.

**Helmets:** All except two of the warders wear similar conical shaped helmets. BM 121 (inv. no. 1831,1101.121) and BM 122 are different with a diamond pattern around the middle and a 'bowler hat' shape respectively. One of the British Museum berserkers (BM 125) has no helmet. Within the group of nine warders with conical helmets there are variations, such as BM 120 whose helmet has a central ridge, BM 123 whose helmet has vertical bands, and BM 124 and BM 119 whose helmets have bands around the bottom edge. Within the main conical shape group of helmets, four have ear and neck flaps (BM 116, 117, 118 and 119). All are plain except BM 119 which has incised crosses. The helmet of the present warder fits into this latter group with analogous ear flaps, whilst the neck flap has been lost through damage to the back of the head. The wear to the top of the present warder seems to have reduced its original height with the loss of the point to the helmet (see below).

**Hair:** All the warders, except two berserkers who wear chain mail under their helmets (BM 124 and BM 125), have hair carved in long, straight, even strands. With all the warders holding shields to their sides the hair terminates above the top of the shield. The hair of the present warder is carved with identical long strands, however, his hair falls longer onto his shoulders and touches the top of his shield. Whilst this is different to the other warders, a similar relationship between hair and shield can be seen in several of the Lewis knights, such as BM 111, BM 108 (unfinished) and BM 107.

**Eyes and nose:** The eyes of the figure pieces from the Lewis hoard are one of their most engaging features; wide open and bulging, they suggest distinctive characters and a certain vulnerability. The sideways glance of BM 119 or the enraged eyes of BM 124 have often been noted as particularly animated. The eyes of the present warder have suffered over time, but the remains of the proper right eye indicate a similar bulbous form that is akin to the Lewis hoard.

**Beards:** The majority of the Lewis warders have beards. Some are covered by their shields, which makes it difficult to determine if they have a full beard or just a moustache, and two (BM 119 and BM 122) appear clean shaven. BM 120 is exceptional in that his beard



Actual size

and moustache are carved in parallel lines similar to his hair. The others (BM 116, BM 117, and H.NS 28) have beards, like the present warder, of a flat, neatly curved form with a full drooping moustache. In contrast to the fearsome berserkers the beards of the latter warders gives them a gentle, kindly demeanor. The majority of the Lewis knights have beards of this type.

*Shields:* Stratford (*op. cit.*, p. 29) publishes line drawings of all the shields held by the Lewis warders and knights which demonstrate how the design of every shield is different. The present warder adds a new variation. Its cruciform design relates to seven of the warders' and six of the knights' shields. Knight, BM 105, has the closest design with the junction of the cross interlaced by a circle, but it is more elaborate with a vertical and horizontal bead pattern. One of the warders in Edinburgh (H.NS 28) and a knight (BM 109) have similar designs, but the cross is interlaced by a square pattern rather than a circle. Six warders hold their shields at their sides, like the present warder, and the equivalent number hold their shield in front them, allowing the three berserkers to bite the tops.

*Swords:* Every warder holds a sword in his right hand, as does the present warder. Ten warders hold their swords vertically and two (BM 120 and BM 121) hold their swords across their bodies. Within the former group, five (H.NS 29, BM 116, BM118, BM 123, BM125) hold the blade of the sword flat to their bodies in contrast to the remaining five and the present warder, who present the blade perpendicular to their bodies. The hilts are all plain, except H.NS 29, which has five drilled holes, and the pommels are round. In the case of six warders (H.NS 28, BM 116, BM 117, BM 118, BM 119 and BM 1222) the sword reaches to the top, or just above, the helmet, similar to the present warder.

*Shoulder strap:* Three Lewis warders (BM 116, BM 117, BM 118) have shoulder straps formed of two parallel lines running across their backs from the proper right shoulder to under the left arm, as does the present warder. The function of this strap is not clear, since there is no corresponding strap at the front, or sheath on the left side of BM 118, who holds his shield in front of his body.



Actual size

*Costume folds:* With the exception of the three berserkers whose garments are incised with regular cross hatching which has been interpreted as representing chainmail, eight warders, like the present warder, wear long straight coats with folds in the front, back and side. BM 121 is exceptional in having folds only at the sides. H.NS 28, BM 117, BM 119, BM 120 and BM 122 have a flat central panel with balanced folds at the edges. H.NS 29, BM 116 and BM 118 are different, and are all close to the present warder, with more schematic folds formed of incised straight lines terminating in a point, which at the back ends around the level of the shoulder blades. In the case of the present warder the folds terminate lower, at around waist level, similar to the front of BM 120.

*Surface colour:* Madden noted in his seminal 1832 publication: 'For the sake of distinction, part of them were originally stained a dark red or beet-root colour; but from having been so long subject to the action of the salt-water, the colouring matter, in most cases has been discharged'. It is not known when this dark staining was removed, but today all the chessmen are a pale ivory colour, those in Scotland with a greyish tone. The present warder's dark tone with areas of encrustation throughout needs further detailed examination, but clearly has the potential to offer valuable new insight into how other the Lewis chessmen may have looked in the past. A dark green area between the proper left arm and the back of the shield could be particularly revealing. Madden quotes the 17th century antiquary Olaus Wormius (see above) who described Icelandic chess pieces in his collection that were coloured white and green. Might the remains of green on the present warder indicate that some of the Lewis sets could have been originally green?

*Undersides:* The underside of the present warder has an irregularly shaped cavity filled with white inner dentine. The undersides of the Lewis chessmen are very varied, some flat, others with regular shaped clean cavities. The underside of the present warder can be compared with two knights in the British Museum, BM 108 and BM 111.

*Surface erosion:* Several scholars have observed that the individual pieces of the Lewis hoard have survived in good condition, their



apparent lack of wear supporting the theory that they were the stock of a trader in chessmen that never reached its market. This is true for the majority of pieces, but certainly not all of them. Within the warder group, BM 117 and BM 120 are the most extensively worn, having suffered losses to their swords and shield, with damage to the nose and eyes on BM 117, and large losses to the surface on the front and back of BM 120. The damage to the face of the present warder, notably the losses to the left eye and around the head and to the sword and right hand, are more extensive than on the other warders, but are in keeping with the knight BM 105. The fine, random network of channels are a feature of all the Lewis chessmen and has engendered considerable research. It is generally believed that this is the result of fungal action derived from plant roots. The study by Tate, Reiche and Pinzari (*op. cit.*, pp. 24-5) has identified other rare occurrences of this feature in non-chess related items and concludes that 'at the moment it seems that the damage occurs on ivory from burial in coastal locations.' The present warder has comparable channels throughout, which supports the view that it too was buried in a coastal location.

#### SUMMARY

The above observations demonstrate clear parallels between the newly discovered Warder and those in the hoard, accepting the point that all the pieces have differences from each other. The present warder is the only known chessman of the Lewis type which has not been cleaned and this clearly sets it apart from those in the hoard. One can imagine that if it were cleaned to the same extent its difference would seem far less striking. Above all, one of the most distinctive features of the new Warder is the fine network of channels which, tantalisingly, it shares with those in the Lewis hoard. At 88mm in height the present warder is smaller than seven and larger than five of the other warders. The wear to the top of the helmet suggests that the present warder may originally have been one of the larger warders made. This would be consistent with the division of the four supposed chess sets as proposed by Caldwell, Hall and Wilkinson 2010 (*op. cit.* p. 62). In these groupings two warders are missing from the largest set and two from the smallest set. BM 116 and BM 117, the two largest warders, are in fact closer to the present warder in several respects (along with H.NS 28 - 92mm) than the remainder. Wilkinson (*op. cit.*) has proposed a system of morphological, proportional and anthropometrical comparisons to the facial features of the Lewis chessmen, known as 'face mapping', with the aim of identifying different makers. Her study concluded that there may be at least five craftsmen responsible for the chessman. The damage to the face of the present warder, however, hinders a clear application of this methodology.



Underside of the present chess piece, showing traces of dentine

#### A CONTEXT FOR THE LEWIS CHESSMEN

The Lewis chessmen are rightly regarded as the most famous chess pieces to have survived from the medieval world. The 'submerged iceberg', as described by Professor Stratford above certainly includes many exceptional individual objects, notably the 16 so-called 'Charlemagne' chessmen (Cabinet des Médailles, Paris), made probably in Salerno in the 11th century. Foremost amongst those that relate closely to the Lewis chessmen is a single knight on horseback in the Bargello Museum, Florence (Ciseri, *op. cit.*, inv. 64 C, 99mm). Bequeathed in 1888 by Louis Carrand, this knight is similar in size and form to the Lewis knights; each holds a lance in his hand, which extends along the neck of the horse, and a long shield in his left hand. The horse is particularly similar with a cropped mane that falls down neatly between the eyes. The scale of the knight to his steed is identical and, in fact, has been linked to a particular breed of Icelandic horse (probably the Nordland-Lyngre) prevalent throughout Scandinavia (Boehm, *op. cit.*). The carving on the Bargello knight is more delicate and detailed, especially in the chain mail. This may indicate a rather later dating into the 13th century. Charles T Little (*op. cit.*) published a very fine seated bishop in the Metropolitan Museum of Art (17.190.229; 96 mm) which, like the Bargello knight, shares many stylistic features with the Lewis chessmen, but is more complex in iconography and carving. Little suggests Trondheim as a probable place of manufacture based on the affinity with the ivory chess fragment found at Munkholmen (fig. 5). These relate to two multi-figured chess pieces: a bishop in the British Museum (Dalton, *op. cit.*, cat. no. 160) and a queen in the Schwerin Museum (Goldschmidt, *op. cit.*, no. 244), which share the greater intricacies of the openwork thrones, again perhaps suggesting a dating into the 13th century. A queen in the National Museum of Ireland (inv. P1041, 73mm) is an instructive example of the Lewis chessmen type, but with its smooth, dark surface it has clearly had a different history, having been found in a bog in County Meath some time before 1817. Finally, a small walrus ivory soldier, probably a rook or a pawn, in the Metropolitan Museum (2013.621; 48mm) is very finely carved, with a delicate physiognomy, and like the Lewis warders holds a sword and shield, although like the Bargello knight, his chain mail is more sophisticated than the Lewis berserkers. These exceptional chess pieces clearly share a common cultural heritage with the Lewis hoard.

#### CONCLUSION

The above visual comparison between the present warder and the Lewis chessmen discovered in 1831 and on display in UK public collections demonstrates that the present warder is of the Lewis chessmen type and supports the opinion that it was made in the same workshop.

The presence of erosion in the form of a network of narrow channels on the surface of the present warder, which is a characteristic shared with the chessmen from the Lewis hoard, indicates that it was buried in sandy soils for a long period of time. This aspect is significant since it corroborates the likelihood that it was once buried in the same environment as the Lewis hoard. The rarity of the present warder and by extension the absence of extant ivories of Lewis chessmen type, further supports this view.

In addition, if it is correct that the Lewis chessmen comprised four chess sets then four Warders are missing. It is a logical deduction that the present warder could be one of the lost pieces from the Lewis group. However, it should be recognised that in the absence of a recorded find site for the Lewis hoard and for the present warder, there is and will continue to be healthy scholarly debate on this subject.



Mirror-case, ivory, a game of chess, French (Paris), about 1300 (inv. 803-1891) © Victoria and Albert Museum London

#### THE LEGACY OF THE LEWIS CHESSMEN

*'In the Lands of the North, where the black rocks stand guard against the cold sea, in the dark night that is very long, the men of the Northlands sit by their great log fires and they tell a tale...'*

The opening lines of the classic British children's television series, *The Sagas of Noggin the Nog*, evokes for many the mysterious world of the Lewis chessmen. Oliver Postgate and Peter Firmin, the programme's creators, paid full tribute to the inspiration of the Lewis hoard, the origins of which are shrouded in mystery and intrigue worthy of their brilliant animation. Few chess pieces have the great humanity and immense charm of the Lewis hoard. From the stately, yet slightly sad expression of the queens to the terrifying berserkers, each of the characters has a universal appeal which has continued to inspire and be re-interpreted. In 2001 the Warner Bros. production of *Harry Potter and the Philosopher's Stone* had a scene in which Hermione stands outraged when one of the stately queens comes to life and smashes an opposing knight to pieces - 'that's wizard's chess!'. Most recently in Hoshino Yukinobu's 2011 Manga *Professor Munakata's British Museum adventure* the Lewis chessmen play a central role. There is certainly more to the story of the present warder still to be told, about his remarkable journey through the ages, and, just as interesting, about the next chapter on his story now that he has been rediscovered.

Sotheby's is delighted to have the opportunity to offer the present warder for sale.

#### RELATED LITERATURE

- F. Madden, 'Historical Remarks on the introduction of the game of Chess into Europe, and on the ancient Chessmen discovered in the Isle of Lewis', in *Archaeologia*, XXIV, 1832, pp. 203-91;  
 A. Goldschmidt, *Die Elfenbeinskulpturen aus der romanischen Zeit*, vol. IV, Berlin 1926;  
 O. M. Dalton, *Catalogue of the Ivory Carvings of the Christian Era in the British Museum*, London, 1909, pp. 63-73;  
 J. Beckwith, *Ivory Carving in Early Medieval England*, London, 1972, no. 166;  
 P. Lasko, *Ars Sacra, 800-1200*, Harmondsworth, 1972, pp. 236-7;  
 D. Gaborit-Chopin, *Ivoires du Moyen Age*, Fribourg, 1978, pp. 113-16, nos. 164 & 168;  
 P. Lasko, 'The Lewis chessmen', in *English Romanesque Art 1066-1200*, Hayward Gallery, London, 1984, p. 227 cat. no. 212;  
 N. Stratford, *The Lewis Chessmen and the enigma of the hoard*, London, 1997;  
 J. Robinson, *The Lewis Chessmen*, London, 2007;  
 D. H. Caldwell, M. A. Hall, and C. M. Wilkinson, 'The Lewis Hoard of Gaming Pieces; A Re-examination of their Context, Meanings, Discovery and Manufacture' in *Medieval Archaeology*, 53 (2009), pp. 155-203;  
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 B. D. Boehm, <https://www.metmuseum.org/exhibitions/>





listings/2011/the-game-of-kings-medieval-ivory-chessmen-from-the-isle-of-lewis/exhibition-blog/game-of-kings/blog/horsing-around);

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D. H. Caldwell, 'The Kingdom of the Isles', in *The Lewis Chessmen New Perspectives*, D. H. Caldwell and M. A. Hall (eds), Edinburgh, 2014, pp. 71-93;

C.T. Little, 'A Romanesque walrus ivory bishop in New York' in *The Lewis Chessmen New Perspectives*, D. H. Caldwell and M. A. Hall (eds), Edinburgh, 2014, pp. 321-27;

G. G. Þórarinnsson, 'The Lewis chessmen: the Icelandic theory', in *The Lewis Chessmen New Perspectives*, D. H. Caldwell and M. A. Hall (eds), Edinburgh, 2014, pp. 201-20;

J. Tate, I. Rieche, F. Pinzari, 'The Lewis chessmen: what can examination of the surfaces tell us?', in *The Lewis Chessmen New Perspectives*, D. H. Caldwell and M. A. Hall (eds), Edinburgh, 2014, pp. 11- 27;

C. Wilkinson, 'The facial analysis of the Lewis chess pieces', in *The Lewis Chessmen New Perspectives*, D. H. Caldwell and M. A. Hall (eds), Edinburgh, 2014, pp. 1-9;

N. M. Brown, *The Ivory Vikings. The mystery of the most famous chessmen in the world and the woman who made them*, New York, 2015;

I. Ciseri (ed), *Gli Avori del Museo Nazionale del Bargello*, Milan, 2018, pp. 167-8, no. VI.14

There is no comparative Radiocarbon dating analysis (C14) for any of the Lewis chessmen in the British Museum or National Museum of Scotland. The radiocarbon dating for the present warder below indicates a date later than is generally accepted on stylistic grounds for the Lewis hoard. This could suggest that the entire hoard dates around 80 years later. However, the tests below give a date range rather than a precise date. This range is in excess of 100 years and might be influenced by many factors. In the case of the Lewis hoard the existing test may need further analysis to take account of the 800 years during which the chess pieces are believed to have been buried, the possible influence of the fungal deterioration from plant roots or other possible contamination to the sample examined and the specific criteria used for tests on marine ivory.

*A Radiocarbon Calibration of Marine Sample report prepared by J. Walker of RCD Lockinge, dated October 2018, states that allowance for the maximum marine reservoir effect gives a date of AD 1283 to AD 1479 for the walrus ivory (95% confidence interval).*

*A Radiocarbon dating measurement report (ref. no. RCD-9138) prepared by J. Walker of RCD Lockinge, dated September 2018, states that the walrus ivory dates between AD 1328 to AD 1434 (95% confidence interval).*

*A report confirming that the material of the present warder is walrus ivory (Odobenus rosmarus) prepared by Dr Sonia O'Connnor on 18th October 2018 is available on request.*



8

8

**SPANISH, 14TH CENTURY**

**Processional Cross**

silver gilt, on a wood core, with a modern ebonised wood and metal base and a fabric lined wood box

the box inscribed to the interior: *THIS XIV CENTURY SPANISH CROSS / WAS PRESENTED TO DEAN LEOPOLD ARNAUD / BY THE FACULTY AND THE STAFF OF THE / SCHOOL OF ARCHITECTURE COLUMBIA UNIVERSITY / ON THE OCCASION MARKING HIS RETIREMENT / JANUARY 9, 1959*

cross: 41.5 by 34cm., 16<sup>3</sup>/<sub>8</sub> by 13<sup>3</sup>/<sub>8</sub>in.

base: 22cm., 8<sup>5</sup>/<sub>8</sub>in.

box: 7.5 by 51 by 43cm., 3 by 20<sup>1</sup>/<sub>8</sub> by 16<sup>7</sup>/<sub>8</sub>in.

**PROVENANCE**

Dean Leopold Arnaud, Columbia University

£ 12,000-18,000 € 14,000-20,900

9

**FRENCH, LIMOGES, 13TH CENTURY**

**Corpus Christi**

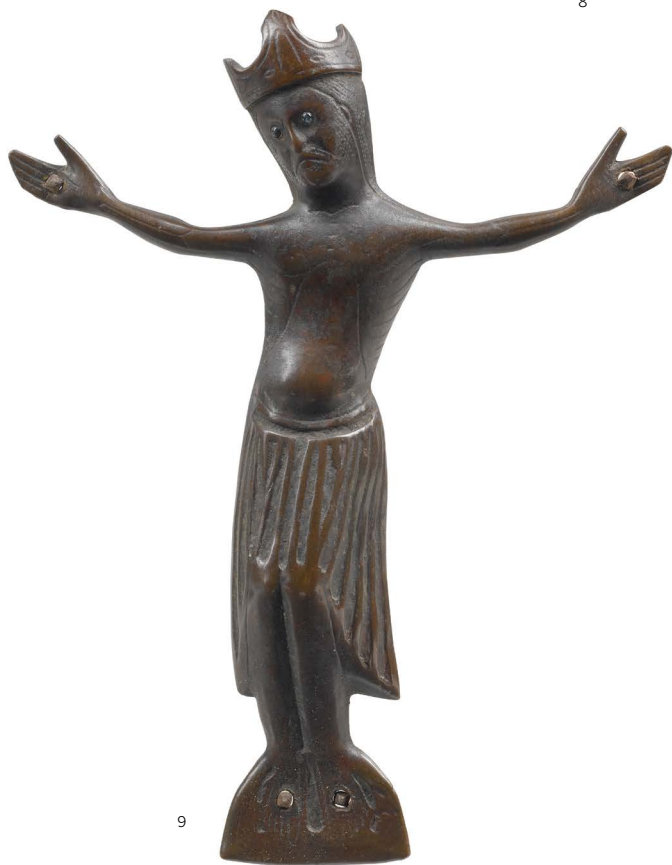
bronze, with glass eyes, on a modern perspex base

18 by 14cm., 7<sup>1</sup>/<sub>8</sub> by 5<sup>1</sup>/<sub>2</sub>in.

**PROVENANCE**

Private collection, Belgium

£ 3,000-5,000 € 3,500-5,800



9

# RINGS FROM A DISTINGUISHED SPANISH COLLECTION

LOTS 10 AND 11



10



11

10

## PROBABLY ITALIAN, CIRCA 1300

### Signet Ring

inscribed with a partially legible inscription: + S. DEVDONEDVBELLO (?)

gold, set with a garnet intaglio  
18mm., ¾in.

ring size: K

### PROVENANCE

E. Guilhou, Paris, by 1912;  
Sotheby's London, 11 December 1986, lot 202;  
private collection, Spain (acquired through  
Spink & Sons, 1986)

### LITERATURE

*Catalogue of a Collection of Ancient Rings  
formed by the Late E. Guilhou*, Paris, 1912, p.  
154, no. 1273, pl. XIX

The present signet ring comes from one of the greatest collections of rings assembled around the turn of the last century by Monsieur G. Guilhou of Paris. It is published in the 1912 catalogue (illustrated) but appears not to have been sold in the 1937 Sotheby's sale of the Guilhou collection. Intaglios and cameos, ancient or contemporary, were often incorporated into rings in the medieval period, and, according to Martin Henig, were intended to serve as a *sigillum secreti* (seals of secret significance used for personal correspondence).

According to Henig, such gems were prized, as is evidenced by a Statute of Edward I dated to 1300 ordering that 'gravers or cutters of stones, and of seals shall give to each their weight of silver and gold, as near as they can, upon their fidelity'. Compare with ring in the British Museum illustrated by Dalton (*op. cit.*) and that exhibited as part of a private collection by Les Enluminures in 2014 (*op. cit.*). Note also the signet ring in the Victoria and Albert Museum London (inv. no. M.290-1962).

### RELATED LITERATURE

O. M. Dalton, *The Franks Bequest, Catalogue of the Finger Rings*, cat. British Museum, London, 1912 pl.III; M. Henig, 'The re-use and copying of ancient intaglios set in Medieval personal seals mainly found in England: an aspect of the Renaissance of the 12th century', in J. Cherry and J. Robinson (eds.), *Good Impressions: image and authority in medieval seals*, London, 2007, pp. 25-34; S. Hindman and D. Scarisbrick, *Toward an Art History of Medieval Rings: A Private Collection*, exh. cat., Les Enluminures, 2014, no. 19; J. Cherry and M. Henig, 'Intaglios Set in Medieval Seal Matrices: Indicators of Political Power and Social Status?' in J. Cherry, J. Berenbeim and L. de Beer (eds.), *Seals and Status: The Power of Objects*, The British Museum, London, 2018, pp. 104-113

£ 12,000-18,000 € 14,000-20,900

11

## SPANISH OR SOUTHERN GERMAN, LATE 16TH CENTURY

### Ring

partially enameled gold, set with an emerald  
24mm., 1in. overall  
ring size: O

### PROVENANCE

Private collection, Germany, reputedly bought in 1911 for 190 Gold Marks;  
its sale, Sotheby's London, 11 December 1986, lot 226;  
private collection, Spain (acquired through  
Spink & Sons, 1986)

£ 7,000-10,000 € 8,200-11,600



12



12

12

ITALIAN, VENICE OR FLORENCE, EARLY 15TH CENTURY

Triptych with the Virgin and Child accompanied by Saints

partially polychromed wood, bone and horn, with metal mounts

closed: 34.3 by 19.9cm., 13½ by 7¾in.

open: 34.3 by 28cm., 13½ by 11in.

Compare to a similarly composed triptych in the Kunstgewerbemuseum in Berlin, inv. no. F. 2403. For the painted exterior, see also a triptych in the Walters Art Gallery, Baltimore, inv. no. 71.98, which similarly shows two painted angels.

£ 8,000-12,000 € 9,300-14,000

**ATTRIBUTED TO THE MASTER OF THE BEFFI TRIPTYCH (ACTIVE LATE 14TH/ EARLY 15TH CENTURY)**

**ITALIAN, ABRUZZI, LATE 14TH/ EARLY 15TH CENTURY**

**Virgin and Child**

polychromed wood  
109cm., 42<sup>7</sup>/<sub>16</sub>in.

**PROVENANCE**

Private collection, Europe;  
the present owner

This strong, fully frontal image of the Virgin and Child epitomises sculpture from the Abruzzi region of Central Italy: the slightly stiff, iconic image, the long straight nose, and the diminutive mouth. As opposed to most of the Italian peninsula, wood sculpture flourished in the Abruzzi region during the thirteenth and fourteenth century, as suitable stone and marble for sculpting was not readily available (Moskowitz, *op. cit.*, p. 175). Absorbing influences from many surrounding regions, particularly Tuscany, the Abruzzi region developed its own distinctive, homogeneous style, in which a frontally facing sculpture, made out of a single trunk, was often placed as the central focus point on an altarpiece with painted wings.

Delpriori has recently attributed the present Virgin to the Master of the Beffi Triptych, active in Abruzzi in the late fourteenth and early fifteenth century (private correspondence). Although perhaps better known as a painter, Delpriori and Pasqualetti (*op. cit.*) both make a convincing comparison between the paintings and sculpture by the Master, with Delpriori arguing that the same master, or at least his workshop, would have been responsible for both the painting and the sculpting of a single altarpiece (*op. cit.* p. 71). Compare the drapery on the present Virgin with that of the figures of St Andrew and St Anthony in the Museo Civico in Sulmona (*idem*, figs. 17-18), where in particular St Andrew's robe shows similar folds. Delpriori further mentions the polychromy of the drapery of the *Maestro di Beffi*, which, influenced by earlier Abruzzi masters, as on the present Virgin, shows a bordered edge, and 'embroidered' geometric shapes.

**RELATED LITERATURE**

A. Moskowitz, *Italian Gothic Sculpture, c. 1250- c. 1400*, p. 175; C. Pasqualetti, 'Riflessioni intorno a una *societas* artistica sulmonese del tardo medioevo (con una novità sul Maestro di Beffi)', in *Il Molise Medievale, Archeologia e Arte*, 2010, pp. 271-281; A. Delpriori, 'Il 'San Nicola' di Monticchio e i tabernacoli monumentali come pale d'altare: considerazioni sulla pittura e sulla scultura del Trecento tra Spoleto e L'Aquila', in C. Pasqualetti (ed.), *La via degli Abruzzi e le arti nel Medioevo: secc. XIII-XV*, L'Aquila, 2014, pp. 59-74

‡ W £15,000-25,000 €17,400-29,000





14



15

14

**FRENCH, 15TH CENTURY**  
Relief with the Agony in the Garden

stone  
36.5 by 32cm., 14<sup>3</sup>/<sub>8</sub> by 12<sup>5</sup>/<sub>16</sub>in.

£ 6,000-8,000 € 7,000-9,300

15

**FRENCH, PROBABLY STRASBOURG, 14TH/ 15TH CENTURY**  
Fragmentary bust of Christ

stone, on a modern metal and wood base  
bust: 43cm., 17in.  
base: 6cm., 2<sup>3</sup>/<sub>16</sub>in.

**PROVENANCE**

Private collection, Belgium

W £ 4,000-6,000 € 4,650-7,000

16

**FRENCH, PROBABLY ILE-DE-FRANCE, SECOND QUARTER 14TH CENTURY**  
Standing Virgin

stone  
109cm., 42<sup>7</sup>/<sub>16</sub>in.

This charming Virgin with Her enigmatic smile would have once held a Christ Child against her breast, supported on her left hip. The swaying S-curve of the Virgin's body, in elegant contrapposto, together with her round face with almond-shaped eyes and the curls framing her face, all indicate an origin in the North of France. Compare, in particular, to a Virgin and Child from Ile-de-France, now in the Metropolitan Museum of Art (inv. no. 25.120.229) and a limestone Madonna, also Ile-de-France, sold at Sotheby's New York, 17 October 2000, lot 10.

W £ 15,000-20,000 € 17,400-23,200





17

17

**PROBABLY ENGLISH, 14TH/ EARLY 15TH CENTURY**

**Window Panel with a Coat of Arms of the King of England**

stained and leaded glass  
46.3 by 36cm., 18¼ by 14½in.

£ 3,000-5,000 € 3,500-5,800

□ 18 **SOLD WITHOUT RESERVE**

**PROBABLY GERMAN, FIRST HALF 15TH CENTURY AND LATER**

**Window Panel with Two Saints, possibly Saint Peter and Saint Lazarus**

stained and leaded glass, in a wood frame  
114 by 64cm., 44⅞ by 25¼in.

£ 3,000-5,000 € 3,500-5,800



18

19

**ENGLISH, PROBABLY NOTTINGHAM, 15TH CENTURY**

**Relief with the Lamentation over the Dead Christ**

alabaster, with remnants of gilding and polychromy  
49.5cm., 19½in.

**PROVENANCE**

Private collection, Belgium

The Lamentation over the Dead Christ is a comparatively rare subject in Nottingham alabaster carving. This large relief shows three female figures (presumably Mary Magdalene, Mary of Cleophas, and a third saint) surrounding the Virgin and Christ. It is similar in composition to an example in the Victoria and Albert Museum (inv. no. A197-1946).

**RELATED LITERATURE**

F. Cheetham, *English Medieval Alabasters: With a Catalogue of the Collection in the Victoria and Albert Museum*, Oxford, 1984, no. 124; F. Cheetham, *Alabaster Images of Medieval England*, Woodbridge, 2003, pp. 93-94

W £ 15,000-20,000 € 17,400-23,200







20

20

**FRENCH, PROBABLY BURGUNDY,  
FIRST HALF 15TH CENTURY**

**Virgin and Child**

polychromed stone  
72cm., 28<sup>3</sup>/<sub>16</sub>in.

Compare to a Virgin and Child in the Metropolitan Museum of Art, attributed to Claus de Werve (inv. no. 33.23), which shows similarly broad faces with introverted expression, indicating an origin in Burgundy for the present lot.

*An expertise by Dr Marieke van Vlierden is available from the department upon request*

W £ 12,000-18,000 € 14,000-20,900



21

21

**EASTERN NETHERLANDISH,  
SECOND HALF 15TH CENTURY**

**Female Saint**

gilt and polychromed walnut, on a later wood  
base  
figure: 125cm., 49<sup>1</sup>/<sub>4</sub>in.  
base: 3cm., 1<sup>1</sup>/<sub>16</sub>in.

**PROVENANCE**

Private collection, Belgium

W £ 8,000-12,000 € 9,300-14,000

22

**SOUTHERN NETHERLANDISH,  
BRUSSELS OR LOUVAIN, EARLY 16TH  
CENTURY**

**Christ on the Cold Stone**

oak  
34cm., 13<sup>3</sup>/<sub>16</sub>in.

**PROVENANCE**

Private collection, Belgium

**EXHIBITED**

Tenerife, San Cristobel de La Laguna, *Lumen Canariense*, 2003-2004;  
Santiago de Compostela, Museo Diocesano, Monasterio San Martino Pinaro, 2004

**LITERATURE**

R. Didier in *Stella Peregrinantium, La Virgen de Prima y su tiempo*, exh. cat. Museo Diocesano Monasterio de San Martino Pinaro, Santiago de Compostela, 2004, pp. 350-51, no. 50

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

£ 7,000-10,000 € 8,200-11,600

# PROPERTY FROM A BELGIAN PRIVATE COLLECTION

LOTS 22-26



22

23

RHENISH OR MOSAN, CIRCA 1340

## Christ Enthroned

oak, with remnants of gilding and polychromy  
43.5cm., 17½in.

### PROVENANCE

Private collection, Belgium

The present figure of the Seated Christ, probably from a Coronation of the Virgin, is likely to have been made in the Meuse-Rhine region under French artistic influence. Compare some of the marble figures from the High Altar of Cologne Cathedral, circa 1310-1320 (Legner, *op. cit.*, pp. 371-374), as well as reliquary busts and an Enthroned Virgin in the Schnütgen Museum, Cologne (*op. cit.*, nos. 72, 77 and 78).

### RELATED LITERATURE

A. Legner (ed.), *Rhein und Maas: Kunst und Kultur 800-1400*, exh. cat. Cologne and Brussels, Cologne, 1972; U. Bergmann, *Die Holzskulpturen des Mittelalters (100-1400)*, cat. Schnütgen Museum, Cologne, 1989, pp. 278-295



23

£ 12,000-18,000 € 14,000-20,900



24

24

**SOUTHERN NETHERLANDISH,  
PROBABLY BRABANT, CIRCA 1520  
AND LATER**

**Saint Michael Slaying the Dragon**

oak  
141cm., 55½in.

**PROVENANCE**

Peltzer collection, Verviers, Belgium;  
with Hubert Verbelen, Sint Truiden, Belgium;  
private collection, Belgium, acquired from the  
above in 1970

Compare to an oak Saint Michael in similar  
pose, and with similar dress - including the  
armour - sold at Christie's Amsterdam, 7  
March 2001, lot 379.

W £ 10,000-15,000 € 11,600-17,400



25

25

**SOUTHERN NETHERLANDISH,  
PROBABLY LIÈGE, EARLY 16TH  
CENTURY**

**King David**

oak  
108cm., 42½in.

**PROVENANCE**

Church of Saint Michael, Jalhay, Franchimont-  
Theux, until circa 1835;  
Emmanuel de Biolley (1829-1892), Château des  
Mazures, Pepinster;  
Vicomte Julien Davignon (1854-1916), Château  
des Mazures, Pepinster, by 1894;  
Private collection, Belgium

**EXHIBITED**

Tenerife, San Cristobal de La Laguna, *Lumen  
Canariense*, 2003-2004;  
Santiago de Compostela, Museo Diocesano,  
Monasterio de San Martino Pinario, 2004

**LITERATURE**

J. de Borchgrave d'Altena, 'Collection Vicomte  
Davignon', in *Trésors d'art religieux au  
marquisat de Franchimont*, exh. cat., Theux,  
1971, pp. 126-7; R. Didier, 'Rey David', in *Lumen  
Canariense, El Cristo de la Laguna y su Tiempo,  
Estudio Critico I*, exh. cat. Instituto de Canarias  
"Cabrera Pinto", Tenerife, 2003, no. 38; R.  
Didier, 'Rey David', in *Stella Peregrinantium, La  
Virgen de Prima y su tiempo*, exh. cat., Santiago  
de Compostela, 2004, pp. 354-55

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

W £ 12,000-18,000 € 14,000-20,900

ATTRIBUTED TO TILMAN  
HEYSACKER, CALLED MEISTER  
TILMAN (ACTIVE CIRCA 1475-1515)  
GERMAN, COLOGNE, CIRCA 1500

### Seated Bishop Saint

oak  
89cm., 35in.

#### PROVENANCE

With Kunstzalen Vecht, Amsterdam, 1983;  
with Polak Works of Art, Amsterdam, 1997;  
private collection, Belgium

This elegant figure of a Bishop Saint can confidently be attributed to the important late-Gothic sculptor, Tilman Heysacker of Cologne, who is traditionally referred to as Meister Tilman. A convincing comparison is found in the pair of reliquary busts by the master in the Schnütgen Museum, Cologne (inv. nos. 1081a-b). The male busts' youthful faces, with long features and high cheekbones, and their deeply carved curls of hair are closely analogous to the present figure. Compare also Meister Tilman's group of the three Kings (Schnütgen Museum, inv. nos. A 861a-c), particularly with regard to the angular folds of drapery, and the facial features of *Melchior*. The fine decorative beading and fringing seen on the Bishop's mitre and cloak is characteristic of the sculptor's most distinguished works.

#### RELATED LITERATURE

R. Karrenbrock (ed.), *Die Holzskulpturen des Mittelalters II, 1: 1400 bis 1540, Teil 1: Köln, Westfalen, Norddeutschland*, cat. Museum Schnütgen, Cologne, 2001, pp. 256-285

*Sotheby's is grateful to Dr. Reinhard Karrenbrock for his kind assistance in cataloguing this lot.*

W £ 18,000-25,000 € 20,900-29,000



# PROPERTY FROM A GERMAN PRIVATE COLLECTION

27

**MASTER OF THE AENEID (ACTIVE CA. 1530-40)**

**FRENCH, LIMOGES, CIRCA 1530-35**

Panel with a Scene from Book III of the Aeneid (Aeneas founds Pergamum but is chased away by the Pestilence)

painted enamel on copper with gilt highlights, mounted on a velvet lined wood board

with a label to the reverse inscribed in ink: X.17.336. and again inscribed in white paint: X17.336.

plaque: 19.5 by 19.9cm., 7/8 by 7/8in.  
board: 23 by 23cm., 9 by 9in.

## PROVENANCE

Collection of Hollingworth Magniac (1786-1867), Colworth, Bedford (as part of a chase); his estate sale, Christie, Manson & Woods, 2 & 4-7 July 1892, lot 528; acquired at the above sale by J & S Goldschmidt, Frankfurt (where disassembled); possibly with Jules Porgès, Paris, 1912; Frankfurter Historisches Museum, 1912 (or possibly 1896) -1934; acquired by the family of the present owner (1934)

The Master of the Aeneid, a *Notname* for a master enameller active in Limoges in the 1530s, has been widely researched and debated throughout art history, particularly during the 19th and 20th centuries. Although most of his work, a series of plaques with scenes illustrating Virgil's Aeneid, has been extensively studied, the present plaque appears so far to have escaped attention and remained unpublished. Eighty-two unique scenes of the Aeneid were recorded by Baratte (*op. cit.*, pp. 134-148) in the *catalogue raisonné* of the Master's oeuvre: this eighty-third plaque can now be added to the ensemble.

Publications on the Master of the Aeneid have often focused on problems of dating and identification. As early as 1867, when the group of enamels was first discussed on the occasion of the Paris *Exposition Universelle*, the connection between these plaques and a series of woodcuts published by Jean Grüniger in 1502 was made (*op. cit.* 1992 reproduces these). The 136 woodcuts of scenes from the Aeneid, supplied by humanist and poet Sebastian Brandt, gained immediate popularity and were disseminated widely. Every scene of the Master of the Aeneid in enamel faithfully reproduces one of the woodcuts by Brandt.

The question of the identity of the Master of the Aeneid remains. Many known Renaissance enamellers of the Limoges school have been suggested by the scholarship, including Colin Nouaillher I and II, Jean Penicaud II, and a young Pierre Reymond. However, due to the uniformity of the style of the enamelling, as well as the scope of the project - producing this many plaques would have occupied a single enameller for a significant part of their career - the reigning solution was presented by Marquet de Vaselot in 1912, who concluded the plaques to have been produced by an independent, unidentified Master active in Limoges, named the *Maître de l'Énéide*.

On the present plaque, the hand of the Master of the Aeneid can easily be identified due to some characteristics apparent in his entire oeuvre: the figures have rosy complexions achieved by applying white over purple enamel, the white enamel being applied thickly in areas to enliven the surfaces; the castles have their typical purple hues, and the translucent ochre and green hues of the landscape are equally characteristic. Perhaps most specific to the series are the grey-ish blue seas, covered with wavy black ripples.

Comparing our plaque to Brandt's woodcuts, the present scene becomes identifiable: Aeneas has founded the new city Pergamum, but is chased away by a devastating pestilence (Strasbourg 1992, no. 419). The story, recounted to Dido by Aeneas in Book III of Virgil's epos, (lines 90-146), is as follows: Aeneas consults the oracle of Apollo at Delos and asks where he should settle and build a new city for the surviving Trojans. He interprets the oracle's message wrongly, concluding he must sail for Crete. Once ashore on Crete, Aeneid founds a new city and calls it Pergamum. Then, however, the fates strike: 'And now the ships were just drawn up on the dry beach; [...] when on a sudden, from a tainted quarter of the sky, came a pestilence and a season of death, to the waisting of our bodies and the piteous ruin of trees and crops' (*trans.* H. R. Fairclough). As the pestilence is wreaking havoc on Pergamum, as seen on the present plaque with both humans and animals falling victim, Aeneas has a prophetic dream where he is told by his household gods that he should settle in Italy. The Trojans thus abandon Pergamum. On the Brandt woodcut, the left corner of the scene shows Aeneas asleep in his bedroom having his dream; it also shows banderoles with the relevant (topographical) names at the top of the scene and above the figures in Aeneas' bedroom.

The present plaque has probably been cut down from a square to its current triangular shape, causing these details to be lost (Baratte, *op. cit.*, no. 25 describes the other triangular plaque as having been cut down). In the narrative sequence of the Aeneid plaques set out by Baratte, the present scene would fall between numbers 23 and 24: the plaque depicting the abandonment of Crete, now in the Louvre (inv. no. OA 7555) immediately follows in the story.

It seems to have been a coincidence for the present plaque to have remained unpublished until today. Together with the similarly triangular enamel, now in the museum for Kunsthandwerk in Frankfurt, it formed the gable of a chase which comprised a further 14 square panels by the Aeneid Master. The casket was illustrated in the Magniac sale catalogue in 1892, but due to the angle, the present plaque was invisible. Goldschmidt dismantled the casket and sold the panels individually. The two triangular plaques went to the *Frankfurter Historisches Museum* - according to the Deutsche Fotothek as early as 1896, although Baratte records them to be with Justus Porgès in 1912. The two triangular plaques did enter the collection of the museum simultaneously, as indicated by the consecutive inventory numbers inscribed to the reverse of the plaques. The Frankfurt plaque was moved to the *Museum für Kunsthandwerk* in 1934, it is likely that our plaque was deaccessioned at the same time, and acquired by the family of the present owner.

A previously unknown plaque by the Master of the Aeneid, remaining in private hands, is supremely rare. The present plaque, which preserves all the Aeneid Master's characteristics of style, forms an important addition to the oeuvre of this intriguing Master enameller.

## RELATED LITERATURE

C. Dupeux, J. Lévy and J. Wirth (eds.), *La Gravure d'illustration en Alsace au XVIe Siècle, vol. I: Jean Grüniger, I: 1501-1506*, Strasbourg, 1992, pp. 22-24, figs 419 and 421; S. Baratte, *Les émaux peints de Limoges*, cat. Musée du Louvre, Paris, 2000, pp. 56-62; S. Baratte, "La série de plaques du Maître de l'Énéide", A. Erlande-Brandenburg, J.-M. Leniaud and X. Dectot (eds.), *Études d'histoire de l'art offertes à Jacques Thirion. Des premiers temps chrétiens au XXe siècle*, Paris, 2001, pp. 133-148; Deutsche Fotothek, 'Aeneas-Meister', available online at [www.deutschefotothek.de/documents/kue/70000760](http://www.deutschefotothek.de/documents/kue/70000760) [accessed 24/05/2019]

£ 50,000-70,000 € 58,000-81,500





28



29



30

28

**FRENCH, LIMOGES, EARLY 16TH CENTURY**

**Plaque with the Adoration of the Christ Child**

partially gilt and enamelled copper, in a later silvered copper frame

the frame inscribed: *venite adoremus dominum* and with a later engraving of a coat of arms, possibly those of the Van den Ende family of Holland on the reverse; with two labels to the reverse inscribed *THOS. F. FLANNERY COLL. CHICAGO*, one numbered: *14*, the other: *999 / A* and with two further labels inscribed in ink: *H311* and *I2438*  
10.5 by 8.7cm., 4 $\frac{1}{8}$  by 3 $\frac{3}{8}$ in.

**PROVENANCE**

With Raphael Stora, New York;  
Thomas F. Flannery Collection Jr., Chicago, by 1970;  
his sale, Sotheby's London, 1 December 1983, lot 214

**EXHIBITED**

Chicago, Martin D'Arcy Gallery of Art, Loyola University of Chicago, *Enamels: the XII to the XVI century*, 1970, no. 22 (as late 15th century)

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

£ 4,000-6,000 € 4,650-7,000

29

**FRENCH, 15TH CENTURY**

**Reclining Virgin**

limestone  
21.3 by 26cm., 8 $\frac{3}{8}$  by 10 $\frac{1}{4}$ in.

**PROVENANCE**

With Reinhold Hofstätter, Vienna

† £ 3,000-5,000 € 3,500-5,800



30

**CIRCLE OF HANS BRÜGGEMANN (1480-CA. 1540)**  
**NORTHERN GERMAN, LOWER RHINE, CIRCA**  
**1530**

### Figure of a Henchman

oak

with a descriptive printed label inscribed in German to the underside  
29cm., 11<sup>3</sup>/<sub>16</sub>in.

#### PROVENANCE

With Reinhold Hofstätter, Vienna

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

† £ 3,000-5,000 € 3,500-5,800



31

31

**SOUTHERN NETHERLANDISH, MALINES,**  
**SECOND HALF 16TH CENTURY**

### House Altar with the Last Supper

partially gilt alabaster, in a gilt and polychromed wood frame,  
on a later wood and velvet lined board  
alabaster: 24 by 19 cm., 9<sup>1</sup>/<sub>2</sub>by 7<sup>1</sup>/<sub>2</sub>in.  
66 by 49 cm., 26 by 19<sup>3</sup>/<sub>4</sub>in. overall

The central alabaster relief in the present lot is identical in composition to a House Altar in the Rijksmuseum (inv. no. NK-NM-2918), exhibited in Brussels in the 1967 exhibition of English and Malines alabasters (*op. cit.* no. M/6, fig. 18). Although part of the elaborate frame of the present lot appears to have been lost, it does, in contrast to the Rijksmuseum version, preserve the traditional lunette relief of God the Father at the top.

#### RELATED LITERATURE

Gh. Derveaux-Van Ussel, *Exposition de Sculptures anglaises et malinoises d'Albâtre*, exh. cat. Musées royaux d'Art et d'Histoire, Brussels, 1967, cat. no. 42-43, fig. 18

W £ 15,000-20,000 € 17,400-23,200

32

**SOUTHERN NETHERLANDISH OR HISPANO-FLEMISH, LATE 16TH CENTURY**

### Saint John the Evangelist

alabaster, with remnants of polychromy and gilding  
with a labels to the reverse inscribed: 334687  
41cm., 16<sup>1</sup>/<sub>2</sub>in.

#### PROVENANCE

Private collection, Europe

£ 5,000-7,000 € 5,800-8,200



32



33



34



35



35



36

33

SOUTHERN NETHERLANDISH,  
MALINES, EARLY 16TH CENTURY

Virgin and Child

gilt and polychromed walnut

marked for Malines to the reverse  
37cm., 14½in.

£ 5,000-7,000 € 5,800-8,200

THE PROPERTY OF A EUROPEAN  
COLLECTOR (LOTS 34-36)

34

PROBABLY SPANISH, 13TH/ 14TH  
CENTURY

Sedes Sapientiae

polychromed walnut  
50cm., 19¾in.

**PROVENANCE**

With Kunsthandel Dirven, Belgium;  
acquired from the above by the present owner

£ 6,000-8,000 € 7,000-9,300

35

SOUTHERN NETHERLANDISH,  
EARLY 16TH CENTURY

Pair of reliefs with the  
Lamentation and the  
Resurrection

polychromed oak, in later wood frames

with partially legible writing to the bottom of  
both reliefs  
44 by 30.5cm., 17¼ by 12in.

**PROVENANCE**

with Kunsthandel Dirven, the Netherlands;  
acquired from the above by the present owner

£ 3,000-5,000 € 3,500-5,800

36

NETHERLANDISH, UTRECHT, CIRCA  
1500

Anna Selbdritt surrounded by  
Angels

oak, on a later wood base  
group: 33 by 29.5cm., 13 by 11½in.  
base: 5 by 35cm., 2 by 13¾in.

**PROVENANCE**

Georges Hoentschel, Paris;  
J. Pierpont Morgan, lent to the Metropolitan  
Museum of Art, New York in 1907 and gifted in  
1916 (inv. no. 16.32.271);  
deaccessioned by the museum in 1984;  
Christie's New York, 13 June 1985, lot 198;  
with Kunsthandel Dirven, Belgium;  
acquired from the above by the present owner

**LITERATURE**

J. Breck, *Catalogue of Romanesque, Gothic  
and Renaissance Sculpture*, cat. Metropolitan  
Museum of Art, New York, 1913, pp. 217-218,  
no. 272

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

£ 10,000-15,000 € 11,600-17,400

PROPERTY FROM THE  
COLLECTION OF THE  
LATE SIR PETER MOORES  
CBE DL (1932 – 2016)

LOTS 37-38

37

CIRCLE OF TILMAN  
RIEMENSCHNEIDER (1460-1531)  
GERMAN, FRANCONIA, CIRCA 1500

Saint Nicholas of Myra

limewood, on a wood base  
saint: 151cm., 59<sup>3</sup>/<sub>8</sub>in.  
155cm., 61in. overall

PROVENANCE

Sotheby's London, 4 July 1991, lot 76

This characterful depiction of Saint Nicholas, with its hollow cheeks and lined mouth and eyes, shows influence of perhaps Franconia's most prominent sculptor, Tilman Riemenschneider. Compare to two figures of Saint Nicholas by Riemenschneider, which show the Bishop Saint with similar attributes, but slightly more decorated garb (Lichte, *op. cit.* vol. I, nos. 37 and 49). Compare the long straight folds of drapery of the present sculpture to that of a Holy Abbot, catalogued as 'Franconia', in the Bayerisches Nationalmuseum (inv. no. MA1611, *op. cit.* no. 167), and further to a Saint Lawrence by Riemenschneider and his workshop, with similar trim to the drapery (Lenssen, *op. cit.* vol. II, no. 71).

RELATED LITERATURE

T. Müller, *Kataloge des Bayerischen Nationalmuseums München, Die Bildwerke in Holz, Ton, und Stein*, Munich, 1959, p. 172; C. Lichte (ed.), *Tilman Riemenschneider: Werke seiner Blütezeit*, exh. cat. Mainfränkisches Museum Würzburg, Regensburg, 2004, p. 289, no. 37 and p. 307, no. 49; J. Lenssen (ed.) *Tilman Riemenschneider: Werke seiner Glaubenswelt*, exh. cat. Museum am Dom, Würzburg, Regensburg, 2004, p. 311, no. 71

W £ 10,000-15,000 € 11,600-17,400



**CIRCLE OF HANS LEINBERGER**  
 (1480-1531)  
 GERMAN, LOWER BAVARIA, CIRCA  
 1520-1530

### Saint Elizabeth of Hungary

inscribed in ink to the reverse: *DR. KLEMPERER*  
 polychromed limewood, on an integral  
 polychromed wood socle  
 150cm., 59in. overall

#### PROVENANCE

Dr Victor von Klemperer (1876-1942), Dresden;  
 thence by descent;  
 sale of his heirs, Sotheby's London, 4 July 1991,  
 lot 77

This striking *Saint Elizabeth* is clearly influenced by the work of the Bavarian master Hans Leinberger, who was active in Landshut around 1513-1531. Compare his figure of *Mary Magdalene* in the Bayerisches Nationalmuseum, Munich (inv. no. 13/303), which is carved with similar lean, elongated limbs, cloak, and the agitated folds of drapery that are characteristic of the master. Further stylistic parallels are found in works attributed to Leinberger's Lower Bavarian circle, such as an *Anna Selbdritt* group in the Bayerisches Nationalmuseum (inv. no. 94/13), whose *Saint Anne* shows mature features, with a somewhat disquieted expression, that are closely comparable to those of the present *Saint*. For a similar drapery arrangement, with long looped folds and concentrated areas of rippled creases, see also a *Mourning Virgin* from Leinberger's following formerly in the Benario collection (Volbach, *op. cit.*, p. 15, no. 53).

#### RELATED LITERATURE

W.F. Volbach, *Kunstwerke aus deutschem Privatbesitz*, vol. II, *Die Mittelalterlichen Bildwerke der Sammlung Benario*, Berlin, 1923, p. 15, no. 53 and pl. XXXVI; F. Niehoff (ed.), *Um Leinberger: Schüler und Zeitgenossen*, exh. cat. Spitalkirche Heiliggeist, Landshut, 2006, p. 53, fig. 11 and pp. 258-259, no. 57

W £ 15,000-20,000 € 17,400-23,200





39

39

**GERMAN, LOWER RHINE, LATE 15TH CENTURY**

Virgin and Child

polychromed oak  
90cm., 35 $\frac{3}{8}$ in.

**PROVENANCE**

Private collection, Europe

**RELATED LITERATURE**

R. Karrenbrock (ed.), *Die Holzskulpturen des Mittelalters II, 1: 1400 bis 1540, Teil 1: Köln, Westfalen, Norddeutschland*, cat. Museum Schnütgen, Cologne, 2001, p. 45

W £ 8,000-12,000 € 9,300-14,000



40

40

**SOUTHERN GERMAN, PROBABLY UPPER RHINE, LATE 15TH CENTURY**

Virgin and Child Enthroned

gilt and polychromed limewood  
46cm., 18 $\frac{1}{8}$ in.

**RELATED LITERATURE**

*Spätgotik am Oberrhein: Meisterwerke der Plastik und des Kunsthandwerks, 1450-1530*, exh. cat. Badisches Landesmuseum Karlsruhe, 1970, figs. 60, 81 and 97

£ 8,000-12,000 € 9,300-14,000

**WORKSHOP OF ADRIAEN VAN  
WESEL (CIRCA 1415- CIRCA 1490)  
NETHERLANDISH, UTRECHT, CIRCA  
1480**

**Angel with the Column**

oak, with remnants of polychromy  
62cm., 24<sup>3</sup>/<sub>8</sub>in.

This Angel with the Column finds close stylistic parallels in the oeuvre of the leading late 15th-century sculptor in Utrecht, Adriaen van Wesel. In particular, it relates to two pairs of candle-bearing Angels, one in the parish church of Ramsdorf (Karrenbrock, *op. cit.*, figs. 1-4) and another in the parish church of Südlohn (*ibid.*, figs. 5-8). Compare the child-like features with almond-shaped eyes and pursed lips, the thick, swirling strands of hair, as well as the Angels' dress and drapery scheme, with long, vertical folds gathered at the waist. Though the present figure's face and hair are somewhat less finely rendered than in the Ramsdorf and Südlohn angels, an attribution to Van Wesel's workshop is plausible, making this a rare surviving sculpture linked to this Utrecht master.

**RELATED LITERATURE**

R. Karrenbrock, 'Unbekannte Werke des Utrechter Bildhauers Adriaen van Wesel, in *Zeitschrift für Kunstgeschichte*, vol. 57, no. 3, *Kunstgeschichte und Gegenwart: 23 Beiträge für Georg Kaufmann zum 70. Geburtstag*, 1994, pp. 336-346; D. Preising and M. Rief (eds.), *Mittelalterliche Bildwerke aus Utrecht, 1430-1530*, exh. cat. Museum Catharijneconvent, Utrecht and Suermondt-Ludwig-Museum, Aachen, 2012, pp. 134-136, fig. 10.5

*Sotheby's is grateful to Dr. Reinhard Karrenbrock for his kind assistance in cataloguing this lot.*

W £ 12,000-18,000 € 14,000-20,900





42

42

**SOUTHERN GERMAN, PROBABLY  
NUREMBERG, CIRCA 1500**

**Half figure of Saint John the  
Evangelist**

gilt and polychromed wood  
43cm., 17in.

**PROVENANCE**

With Reinhold Hofstätter, Vienna

An origin of the present figure in Nuremberg is suggested by its resemblance to the *Angel Annunciate* and supporting *Angels* in Veit Stoss's *Angelic Salutation* of 1517-1518 in the Nuremberg Church of St Lorenz, see R. Kahsnitz (ed.), *Veit Stoß in Nürnberg: Werke des Meisters und seiner Schule in Nürnberg und Umgebung*, exh. cat. Nuremberg, Bayerisches Nationalmuseum, Munich, 1983, figs. 43 and 57-58.

† £ 10,000-15,000 € 11,600-17,400



43

43

**SOUTHERN GERMAN, PROBABLY  
FRANCONIA, EARLY 16TH CENTURY**

**Three Figures from a Crucifixion  
Group**

limewood, with traces of polychromy  
83cm., 32<sup>5</sup>/<sub>16</sub>in.

**PROVENANCE**

Private collection, Europe

The precise composition of this group, which depicts one of the three Marys and Saint John supporting the fainting Virgin, is repeated in at least three late-Gothic reliefs from diverse German locations: a Crucifixion in the Church of St Mary Magdalene in Münnerstadt from the circle of Veit Stoss (Bildindex Foto Marburg, no. B 15.279/10), the Crucifixion in the altarpiece of Kaysersberg (Alsace) made by Hans Bongart between 1518 and 1521 (Bildindex no. fmd489117), and an early 16th-century fragmentary relief in Marburg showing only the three figures (Bildindex, no. fmd483923). Though iconographically identical, each of the reliefs is stylistically distinct, indicating a common source, possibly from the circle of Rogier van der Weyden. The motif also appears painted on the outer wings of the High Altar at Blaubeuren, which was completed in 1494 (Bildindex, no. fm.1550835).

W £ 12,000-18,000 € 14,000-20,900



CIRCLE OF DANIEL MAUCH (CIRCA  
1477-1540)

GERMAN, ULM, CIRCA 1510-1515

### Virgin and Child on a Crescent Moon

gilt and polychromed limewood  
110cm., 43¼in.

#### PROVENANCE

Private collection, Dinkelsbühl, Germany,  
circa 1920s;  
private collection, Europe

#### LITERATURE

G. Otto, *Die Ulmer Plastik der Spätgotik*,  
Reutlingen, 1927, p. 306, fig. 355;  
S. Guillot de Suduiraut (ed.), *Sculptures  
allemandes de la fin du Moyen Age dans les  
collections publiques françaises 1400-1530*, exh.  
cat. Musée du Louvre, Paris, 1991, p. 223, fig. b

This charming group of the Virgin and Child on a crescent moon was made within the sphere of influence of Daniel Mauch, the last great late-Gothic wood carver to emerge from the famous School of Ulm in Upper Swabia. The arrangement of the Virgin's drapery and her long, thin strands of hair are clearly indebted to Mauch's *Oertel Madonna* of circa 1510-25 (Reinhardt, *op. cit.*, no. 20), while the Child is near-identical to that held by the Virgin of the Wippingen Altar, carved in Mauch's workshop or circle around 1510-1520 (*ibid.*, no. 31). The Virgin's sweet and youthful features are closely analogous to those of the Virgin in an *Anna Selbdritt* group in Colmar (Guillot de Suduiraut, *op. cit.*, no. 60), which relates to a group of the same subject attributed to Daniel Mauch (Reinhardt, *op. cit.*, no. 9).

#### RELATED LITERATURE

B. Reinhardt and E. Leistenschneider,  
*Daniel Mauch: Bildhauer im Zeitalter der  
Reformation*, exh. cat. Ulmer Museum, Ulm,  
2009

W £ 18,000-25,000 € 20,900-29,000



**ATTRIBUTED TO THE WORKSHOP  
OF MICHAEL PACHER (CIRCA 1435-  
1498)**

**AUSTRIAN, TYROL, LATE 15TH  
CENTURY**

**Relief of a male saint, possibly  
Saint John**

gilt and polychromed wood, on a later wood  
base

figure: 78cm., 30<sup>5</sup>/<sub>16</sub>in.

base: 4.8cm., 1<sup>7</sup>/<sub>16</sub>in.

**PROVENANCE**

With Reinhold Hofstätter, Vienna

The fleshy facial features, hairstyle and crinkled folds of drapery compare closely to figures from Michael Pacher's Altarpiece at St Wolfgang im Salzkammergut, see T. Müller, *Gotik in Tirol*, Bozen, 1976, figs. 122-124 and pl. XXVII.

† W £ 12,000-18,000 € 14,000-20,900



**CIRCLE OF THE MASTER OF  
RABENDEN (ACTIVE CIRCA 1500-  
1530)**

**GERMAN, BAVARIA, CIRCA 1510-1515**

**Virgin and Child**

gilt and polychromed limewood  
126cm., 49<sup>9</sup>/<sub>16</sub>in.

This beautiful group is distinguished by the extraordinary charm and animation exhibited by the Christ Child. Proffering a bunch of grapes, the Child greets the viewer with an infantile and seemingly spontaneous smile. Stylistically, the group is remarkably close to the work of the Master of Rabenden, who led a successful workshop in Bavaria, based in and around Munich. The Virgin's hair and facial type, with a small mouth and high forehead, compare to the Virgin of Mercy by the master in Fischbachau (Niehoff, *op. cit.*, fig. 16). Her *contrapposto* and drapery scheme, with a generous swathe running vertically across the legs, and crinkled folds above the protruding knee, are mirrored by the Virgin of the Unterölkofen Altar in the Bayerisches Nationalmuseum (inv. no. R 8835). A further comparison not only for the facial type of the Virgin, but also for the diminutive features of the Child, is found in an Anna Selbdritt group attributed to the master sold at Neumeister, Munich, on 19 May 2010 (lot 1). The present group's quality of carving in all details, and its striking naturalistic observation, indicate an origin in the immediate circle of the master, if not his own workshop.

W £ 30,000-50,000 € 34,800-58,000



**NORTH EASTERN FRENCH,  
POSSIBLY ARBOIS, CIRCA 1530**

**Virgin Annunciate with a Donor**

walnut, with remnants of polychromy, on a modern metal base  
119cm., 46<sup>7</sup>/<sub>8</sub>in. overall

**PROVENANCE**

Sotheby's London, 18 November 2009, lot 263

This Virgin Annunciate of impressive size displays a number of details that have been carved with great virtuosity. The prie-dieu at which the Virgin is reading shows a kneeling figure with a banderole: a donor, judging by his garb a clergyman. The Virgin's elaborate locks of hair, which fall in single strands down her front and have been tied at the top of her head, together with her low, V-shaped and belted waistline and squared, decorated neckline, indicate a possible origin for the present figure in the Troyes region, or at least an influence of the Troyes school. Compare, for instance, to the limestone Virgin and Child in the *Hôtel-Dieu* of Troyes (Boccador, *op. cit.*, fig. 128, which has a similarly belted waist with a loop at the centre. Further comparison can be seen in the facial features, and the kneeling donor - possibly a bishop - situated at the feet of the Troyes Virgin.

Perhaps most similar to the present Virgin Annunciate is the *Vièrge d'Arbois* (Baudoin, *op. cit.* fig. 525 and 525bis), which compares in the similarly looped and tied sash around the waist, the square neckline, the elaborately tied hair which falls down in individual strands, and the gathered sleeves. A possible origin for the present sculpture in Arbois could therefore be suggested. Boccador (*op. cit.* p. 158) notes an influence on the Arbois Virgin from the Troyes school, as well as the wider Champagne region. Single monumental figures with a kneeling donor also seem to have been a characteristic of school of Troyes - note, besides the Virgin mentioned above, a figure of Saint James with a kneeling donor, dated circa 1520: the donor is sat at a prie-dieu, and is identified with a similar banderole of text to the present lot (Boccador, *op. cit.*, fig. 170).

W £ 20,000-30,000 € 23,200-34,800





**ATTRIBUTED TO HEINRICH ISELIN  
(CIRCA 1450-1513)**

**GERMAN, KONSTANZ, CIRCA 1480**

**Christ as the Man of Sorrows**

polychromed limewood  
177cm., 69%in.

**PROVENANCE**

Harry Fuld Sr. (1879-1932), Frankfurt am Main and Berlin;

thence by descent to Harry Fuld Jr., Berlin, 1932;

confiscated by Deutsches Reich after November 25, 1941;

its sale, Hans W. Lange, Berlin, 27-29 January 1943, lot no. 299;

Kirchengemeinde St Johannes der Täufer und Maria Himmelfahrt, Erkrath, acquired circa 1950s

*Previously listed on the German lostart.de database, the sculpture has been consigned as a result of a settlement agreement under the Washington Conference Principles for Nazi-confiscated Art. The settlement was concluded between the heirs to Harry Fuld jun. and Kirchengemeinde St Johannes der Täufer und Maria Himmelfahrt, Erkrath, where the sculpture was located since the 1950s.*

**LITERATURE**

O. Schmitt and G. Swarzenski, *Meisterwerke der Bildhauerkunst in Frankfurter Privatbesitz*, Frankfurt a. M., 1921, vol. 1, no. 114;

F. Lübbecke, *Die Plastik des Deutschen Mittelalters*, Munich, 1923, vol. II, pl. 111;

A. Miller, entry in *Allgemeines Künstlerlexikon*, vol. 76, De Gruyter, Berlin, 2013, pp. 419-420

The importance of this imposing *Christ as the Man of Sorrows* was recognised in the early 20th century, when it was published by the eminent art historians, Otto Schmitt and Georg Swarzenski (1921, *op. cit.*), and Friedrich Lübbecke (1923, *op. cit.*). The *Christ* has since been attributed to Heinrich Iselin, a sculptor who has long been well-known by name, but whose *oeuvre* has only recently been brought to light. It can now be counted among Iselin's most significant surviving works, and it provides a valuable testament to German Late Gothic sculpture's fascination with the *Schmerzensmann*.

Heinrich Iselin is regarded as the most important sculptor active in late-medieval Konstanz. Thought to have hailed from Ravensburg, he was employed in the Konstanz workshop of his father-in-law, the carpenter Simon Haider, by the 1460s. For much of the 20th century, Iselin was presumed in the scholarship to have been the author of a series of busts from the choir stalls in Weingarten (1477-1478, see Karlsruhe cat., *op. cit.*, nos. 35-36), as well as the largely-lost figures from the stalls of Konstanz Cathedral (1467-1470). The latter were originally commissioned from

the great Upper Rhenish sculptor Nikolaus Gerhaert von Leyden (c. 1420-1473), before a payment dispute caused them to be completed by Haider's workshop. Though Iselin's involvement in the Weingarten stalls is documented, Albrecht Miller (see *op. cit.* 1998) has argued that the surviving, stylistically isolated, busts must instead be attributed to Hans Henckel, a sculptor from Memmingen also active in the Haider workshop, who died around 1479. In 1481 Iselin was granted citizenship in Konstanz and enjoyed a successful career in the city, becoming the master of Hans Henckel's son, Augustin. Though none of his works are securely documented, Iselin is now considered to be identical with the Master of the Meersburg Annunciation Altar, named after his masterpiece of circa 1490 in the Unterstadtkapelle of the Lake Konstanz town of Meersburg. A larger *oeuvre* has been identified by Miller (see *op. cit.* 2013), which includes works in the Schweizerisches Landesmuseum, Zurich, the Bayerisches Nationalmuseum, Munich, and the present *Man of Sorrows*.

Iselin's proposed authorship of the *Christ* is substantiated by a comparison with the *Angel Annunciate* in Meersburg. Both share the same distinctive features; a broad face with arched brows, a prominent, thin bridge of the nose, and large, crescent-moon shaped eyes, framed by deeply undercut, wavy strands of hair. The stylised ribcage and thin folds of the perizonium reappear in the monumental *Crucified Christ* in Oberstaufen, dated by Miller to Iselin's late career around 1510. Being among his earlier works, Iselin's *Man of Sorrows* is fundamentally indebted to Nikolaus Gerhaert, whose artistic output exerted considerable influence on the succeeding generation of sculptors in the southern German-speaking world, and who is documented as having worked in Konstanz. The dynamism of the stance and the fluttering perizonium display the realism and immediacy with which Gerhaert introduced fresh impulses into Late Gothic sculpture. The *Christ*'s naturalistic open-mouthed expression - as if captured in the act of speaking - is anticipated by Gerhaert's stone half-figure of the *Man of Sorrows* in Wiener Neustadt (Roller, *op. cit.*, pp. 283-285, no. 19).

*Christ as the Man of Sorrows* was a popular iconography in Late Gothic sculpture. It gained particular currency in Germany, where statues of the *Schmerzensmann* frequently surmounted monumental altarpieces. A time-transcending motif, the *Man of Sorrows* symbolises the Passion of Christ and the overcoming of sin and death. Christ is represented as both dead and alive, as he draws attention to the signs of his bodily suffering: the Crown of Thorns, his side-wound, and the crucifixion wounds on

his hands. Intended to rouse the viewer to compassion, the image of the *Man of Sorrows* simultaneously conveys God's compassion for mankind. In his 1935 survey of the motif in sculpture, the art historian Gert von der Osten distinguished between different types of the *Schmerzensmann* according to gesture. The 'purely pleading' gesture exhibited by the present *Christ* - with both hands raised - was said by von der Osten to have had a twofold significance: while minding the viewer of mankind's sins, Christ assumes an intercessory role by pleading with God for His forgiveness (*op. cit.*, p. 116).

When it was published in the 1920s, the *Man of Sorrows* was in the collection of Harry Fuld Senior, a pioneer in the German and European telephone industry between the wars. Although originally destined to join the art and antiquities business of J. & S. Goldschmidt, founded in the nineteenth century in Frankfurt by his uncle Julius Goldschmidt (1858-1932) and his father Sally Fuld (1836-1882), Harry Fuld Sr. trained in banking and later co-founded the highly successful firm Deutsche Privat-Telefon Gesellschaft H. Fuld und Co. Like many German-Jewish industrialists, Fuld Sr. allocated some of his wealth towards cultural causes, and he became a major patron of the Städel Museum and the Liebieghaus in Frankfurt. He was also a passionate and committed art collector in his own right, a pursuit in which he was guided by the director of the Städel Museum, Georg Swarzenski (1876-1957). The *Christ as the Man of Sorrows* clearly held some significance within Fuld's diverse collection, as it is pictured behind his desk in an old photograph of his study in Berlin-Grunewald. Like the telephone business that he left behind at his sudden death on a business trip to Switzerland in 1932, Fuld Sr.'s art collection was appropriated from his heirs, including Harry Fuld Jr., by the National Socialists after 1933.

**RELATED LITERATURE**

G. von der Osten, *Der Schmerzensmann: Typengeschichte eines Deutschen Andachtsbildwerkes von 1300 bis 1600*, Berlin, 1935; *Spätgotik am Oberrhein: Meisterwerke der Plastik und des Kunsthandwerks, 1450-1530*, exh. cat. Badisches Landesmuseum Karlsruhe, 1970, pp. 105-109; A. Miller, 'Augustin Henckel und Graubünden', in A. von Beckerath et al., *Spätgotische Flügelaltäre in Graubünden und im Fürstentum Liechtenstein*, 1998, pp. 149-153; S. Roller (ed.), *Nicolaus Gerhaert: Der Bildhauer des späten Mittelalters*, exh. cat. Liebieghaus, Frankfurt a. Main and Musée de l'Œuvre Notre-Dame, Strasbourg, Petersberg, 2011

W £ 60,000-80,000 € 70,000-93,000



49

SPANISH OR SOUTH AMERICAN,  
EARLY 18TH CENTURY

Pendant

gold, set with emeralds  
4.6 by 4.5cm., 1¾ by 1¼in. overall, suspended

£ 1,500-2,000 € 1,750-2,350



49

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SPANISH, PROBABLY TOLEDO, LATE  
16TH/ EARLY 17TH CENTURY

Relief with Saint Ildefonsus  
Vested by the Virgin

gilt and polychromed wood  
103 by 70cm., 40½ by 27½in.

Saint Ildefonsus (607-667) was from a Spanish noble family and served as Bishop of Toledo. Popular in Spanish art, and particularly in Toledo, he is usually depicted during the miraculous event where the Virgin Mary, assisted by angels, is said to have come down from Heaven with a chasuble for the Saint, to thank him for his particular devotion to her. Compare to a relief with the same theme, sold at Christie's London, 10 November 2006, lot 134.

W £ 12,000-18,000 € 14,000-20,900



50

54

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



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

### Saint John the Baptist

gilt and polychromed wood

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

#### PROVENANCE

possibly commissioned for the dismantled  
altarpiece of the parish church of Chiclana de la  
Frontera, Cádiz;  
private collection, Seville;  
the present owners

This impressive and rare statue of St John  
the Baptist has been convincingly attributed  
to the Sevillian Renaissance sculptor  
Roque de Balduque (also known as Roque  
Balduque) by Dr Jesús Porres Benavides.  
Balduque was an important sculptor in  
Southern Spain in the middle decades of  
the 16th century, imbuing his works with the  
advances of the Renaissance whilst referring  
back to earlier sculptural traditions.

Carved from a solid piece of timber, the  
beautifully carved sculpture of the Baptist  
preserves much early polychromy and gilding.  
It shows the saint with his characteristic  
camel skin, emblematic of his status as a  
hermit saint, and holding the lamb, signifying  
Agnus Dei, to which he gestures. The tilted  
head with downcast gaze find a strong parallel  
in Balduque's Corpus from his *Cristo de la  
Vera Cruz* of Alcalá del Río in Seville. The  
elongated facial type with drooped eyelids  
and trailing beard are very close.

Significantly Balduque was responsible for  
a now lost altarpiece for the parish church  
of Chiclana de la Frontera in Cádiz, which  
is dedicated to Saint John the Baptist.  
Remnants survive of the altarpiece in the  
church itself, but no figure of St John is  
located today from this provenance. Given  
the close stylistic association between the  
present statue and Balduque's work, Dr  
Jesús Porres Benavides has suggested  
that the present St John may come from  
the dismantled altarpiece of Chiclana de la  
Frontera in Cádiz. Indeed, if Porres Benavides  
is correct, the sculpture may have been a  
central component of this altarpiece, given  
that the church was dedicated to the Baptist.  
For the complete argument please refer to the  
expertise which is available upon request.

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

W £ 18,000-25,000 € 20,900-29,000



**ATTRIBUTED BENEDETTO BRIOSCO  
(1460–1514) AND WORKSHOP  
ITALIAN, LOMBARDY, CIRCA 1500**

**Relief with the Virgin and child  
surrounded by angels**

marble, on a modern metal stand  
relief: 29 by 21cm., 11½ by 8¼in.  
34cm., 13¾in. including stand

This delicate relief bears a close stylistic resemblance to a marble relief of the Virgin and Child with Saint Anne and Saint John the Baptist formerly in the collection of Stefano Bardini, Florence, which has been attributed to the Lombard sculptor Benedetto Briosco (see Fondazione Federico Zeri, Fototeca Zeri, entry no. 79402). Compare the theatrical

effect of the curtain drawn back by Angels, the 'triangular' figural composition, and the semi-circular swathes of drapery. Briosco, who trained in Milan, collaborated with Giovanni Antonio Amadeo on the facade of the Certosia di Pavia before executing numerous other ecclesiastical commissions in northern Italy, including the crypt reliefs in the Duomo of Cremona, in which a similar figural style can be observed.

**RELATED LITERATURE**

C. Hill (ed.), *Courtauld Institute Illustration Archives, Archive 2: 15th & 16th Century Sculpture in Italy, Part 8: Lombardy*, 1978, nos. 2/8/76-86

£ 12,000-18,000 € 14,000-20,900

**FOLLOWER OF DESIDERIO DA  
SETTIGNANO (CIRCA 1429-1464)  
ITALIAN, FLORENCE, SECOND HALF  
15TH CENTURY**

**Bust of a Boy, possibly the Infant  
Christ**

marble  
27cm., 10½in.

This fine bust reflects the advice of the Blessed Giovanni Dominici to Florentine parents that they display representations of child saints in their homes, to provide their children with pious role models (see *Paolozzi Strozzi, op. cit.*, p. 119). It relates closely to two marble busts by Desiderio da Settignano in the National Gallery of Art, Washington; one from the Samuel H. Kress Collection (inv. no. 1943.4.94), and the other from the Andrew W. Mellon Collection (inv. no. 1937.1.113), which are sometimes thought to represent the Infant Christ. Compare the downcast gaze, plump cheeks and almond-shaped eyes of the Kress bust, and the delicate hairstyle of the Mellon bust, with a prominent strand tucked behind the right ear. Further comparable busts of the Infant Christ and Saint John were sculpted by Desiderio's contemporaries, Antonio Rossellino and Mino da Fiesole (see *Paolozzi Strozzi, op. cit.*, pp. 125-126). The author of the present marble was undoubtedly familiar with the work of these Florentine masters.

**RELATED LITERATURE**

M. Bormand et al (eds.), *Desiderio da Settignano: Sculpteur de la Renaissance Florentine*, exh. cat. Musée du Louvre, Paris, 2006, nos. 10 and 11; B. Paolozzi Strozzi and M. Bormand (eds.), *The Springtime of the Renaissance: Sculpture and the Arts in Florence 1400-60*, exh. cat. Paolozzi Strozzi, Florence and Musée du Louvre, Paris, 2013, pp. 119-129

£ 25,000-35,000 € 29,000-40,600





54

54

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**CIRCLE OF ANDREA DEL  
VERROCCHIO (1435-1488)  
ITALIAN, FLORENCE, 15TH CENTURY**  
Head of Saint John the Baptist

terracotta  
24 by 20cm., 9½ by 7⅞in.

‡ £ 10,000-15,000 € 11,600-17,400

55

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**NORTHERN ITALIAN, PROBABLY  
PADUA, 16TH CENTURY**  
Oil lamp in the form of a boy  
astride an ass's head

bronze  
7.5 by 14.5cm., 3 by 6⅝¼in.

**RELATED LITERATURE**

J. Warren, *Medieval and Renaissance  
Sculpture: A Catalogue of the Collection in  
the Ashmolean Museum, Oxford, Volume I:  
Sculptures in Metal*, Oxford, 2014, pp. 111-114,  
nos. 31-32

£ 6,000-8,000 € 7,000-9,300



55

ATTRIBUTED TO THE WORKSHOP  
OF NICCOLÒ ROCCATAGLIATA (FL.  
1593-1636) OR HIS SON SEBASTIANO  
NICOLINI (ACTIVE AFTER 1614)  
ITALIAN, VENICE, 17TH CENTURY

### Candlestick

bronze  
57.5cm., 27<sup>5</sup>/<sub>16</sub>in.

#### LITERATURE

P. Humfrey, *The Age of Titian : Venetian  
renaissance art from Scottish collections*, exh.  
cat. National Gallery of Scotland, Edinburgh,  
2004, no. 214

This fine Venetian candlestick follows the  
same model as a pair in the Metropolitan  
Museum of Art, New York (inv. nos.  
1975.1.1380 and 1975.1.1381), which have  
been attributed to Roccatagliata's son  
Sebastiano Nicolini. Compare also with  
another formerly in the Rosebery collection  
at Mentmore, offered in these rooms on 5  
December 2012, lot 40.

£ 10,000-15,000 € 11,600-17,400





57

57

ITALIAN, FLORENCE OR VENETO,  
SECOND HALF 16TH CENTURY

### Reclining Cleopatra

bronze, on a *verde antico* marble and gilt metal base

the bronze incised: *Ma*  
bronze: 10 by 28cm., 3<sup>7</sup>/<sub>8</sub> by 11in.  
16.5 by 30.5cm., 6<sup>1</sup>/<sub>2</sub> by 12in. overall

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

£ 15,000-20,000 € 17,400-23,200

58

NORTHERN ITALIAN, PROBABLY  
PADUA, CIRCA 1500

### Fantastical Dragon surmounted by a Monkey

bronze  
25 by 18cm., 9<sup>7</sup>/<sub>8</sub> by 7<sup>1</sup>/<sub>2</sub>in.

This rare and intriguing bronze appears to be a unique survival. Another version of only the fantastical monster, lacking the separately-cast monkey, is housed in the Museo Nazionale in Ravenna (inv. no. 1398). The beast has been compared with the work of the Paduan bronze sculptor Severo da Ravenna, in particular his model of the dragon-headed sea monster surmounted by Neptune, of which a prime cast is in the Frick Collection, New York (inv. no. 16.2.12). Apart from this similarity, the precise appearance of the present, partially leonine, creature seems to find no parallel in early 16th-century bronzes from Padua. The same

can be said of the Monkey, which represents a rare iconography in Renaissance bronzes south of the Alps. It is however reminiscent of the various bronze satyrs and other mythical creatures created by Severo's workshop and circle, of which some - like the present group - are represented in the midst of a violent struggle (see Krahn, *op. cit.*, nos. 13 and 14).

#### RELATED LITERATURE

J. Pope-Hennessy and A. Radcliffe, *The Frick Collection: An illustrated Catalogue, Vol. III, Sculpture, Italian*, New York, 1970, pp. 126-135; L. Martini, *Piccoli Bronzi e Placchette del Museo Nazionale di Ravenna*, Ravenna, 1985, no. 9; V. Krahn, *Bronzetti Veneziani: Die venezianischen Kleinbronzen der Renaissance aus dem Bode-Museum*, Berlin, 2003

£ 20,000-30,000 € 23,200-34,800





Domenico Poggini, Bust of Filippo De' Medici as a child

**ATTRIBUTED TO DOMENICO  
POGGINI (1520-1590)  
ITALIAN, FLORENCE, 16TH CENTURY**

**Head of a Young Man, possibly  
Pietro de' Medici (1554--1604)**

marble, on a wood and metal socle  
head: 31cm., 12<sup>3</sup>/<sub>4</sub>in.  
socle: 5.5cm., 2<sup>1</sup>/<sub>4</sub>in.

The attribution of this delicately carved head to Domenico Poggini is supported by the close comparisons with the bust of Filippo de' Medici as a Child, sold in these rooms 5 December 2012, lot 42. Previously with the Heim Gallery (*op. cit.*) the latter was published by Karla Langedijk in 1974 and 1983. The shallow carving of the wavy tufts of hair have striking affinities in both busts, the blank eyes and defined eye brows are also similar. However, the fragmentary condition of the present bust prevents a complete comparison of the drapery, although the simple turned up collar is analogous.

On occasions Poggini handles hair with more volume and undercutting, such as in the standing New Testament female figure in the Bargello (inv. no. 182) or the figure of Bacchus in the Metropolitan Museum of Art (inv. no. 41.190.269), but closer examples to the present bust can be identified such as the bust of Virginia Pucci Ridolfi (Bargello) and, above all, the bust of Francis I de' Medici in the Uffizi. A possible identification of the present bust with another member of the Medici family, Pietro de' Medici, is an intriguing possibility when compared with the portrait from the circle of Bronzino, formerly in the Rose Art Museum, Brandeis University, sold Christie's New York, 4 November 1983, lot 70.

**RELATED LITERATURE**

*Sculptures of the 15th & 16th centuries*, exh. cat. Heim Gallery, London, 1972, no. 14; K. Langedijk, 'Two Portrait Busts of a Child: Filippo de' Medici by Domenico Poggini', *Mitteilungen des Kunsthistorisches Institutes in Florenz*, 18, 1974, pp. 379-383, fig. 2; K. Langedijk, *The portraits of the Medici. 15th-18th centuries*, Florence, 1983, vol. II, pp. 849-850

£ 25,000-35,000 € 29,000-40,600







60

60

AFTER A MODEL BY GUGLIELMO DELLA PORTA (CIRCA 1500-1577)  
SOUTHERN GERMAN, PROBABLY  
AUGSBURG, LATE 16TH/ 17TH  
CENTURY

### Corpus Christi

gilt bronze  
23 by 18.5cm., 9 by 7¼in.

#### PROVENANCE

Dr Johannes Jantzen, Bad Homburg, Germany;  
thence by descent to the present owner

#### LITERATURE

*Deutsche Bronzen des Mittelalters  
und der Renaissance: Medaillen und  
Goldschmiedearbeiten*, exh. cat. Museum für  
Kunst und Kulturgeschichte Dortmund, Schloss  
Cappenberg, 1960, no. 23

£ 5,000-7,000 € 5,800-8,200

61

ITALIAN, MILAN, PROBABLY 16TH  
CENTURY

### Casket

gold and silver damascened iron  
with the initials: *RK*  
9.5 by 15 by 10.5cm., 3¾ by 5⅞ by 4¼in.

£ 6,000-8,000 € 7,000-9,300



61

64

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



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

bronze, on an ebonised wood base  
with two labels to the back of the base  
inscribed: *PADUA* and: *Gian / Bologna / ??? /  
Bronze Bull / Highcliffe Castle / June/July 1939  
/ Sale (Xtie / or Sothy)*  
bronze: 19.5 by 27cm., 7 $\frac{7}{8}$  by 10 $\frac{5}{8}$ in.  
base: 13 by 22cm., 5 $\frac{1}{8}$  by 8 $\frac{5}{8}$ in.

**PROVENANCE**

Probably Charles Stuart, 1st Baron Stuart  
de Rothesay (1779-1845), Highcliffe Castle,  
Hampshire;  
Rt. Hon. Earl and Countess of Abingdon,  
Highcliffe Castle, Hampshire, by 1942;  
their sale, Christie's London, 5 July 1949, lot  
414;  
Michael Inchbald (1920-2013), London;  
his estate sale, Christie's London, 22 January  
2014, lot 173

Inspired by classical sculptures of sacrificial  
bulls, Giambologna's *Pacing Bull* was  
probably conceived as a pendant to the  
sculptor's *Pacing Horse*. According to  
Dimitrios Zikos, it is likely that the model  
is the same as the bronze Bull recorded on  
14th March 1588 as being in the Galleria del  
Casino di San Marco (Paolozzi Strozzi and  
Zikos, *op. cit.* p. 242, no. 45). The attribution  
to Giambologna is confirmed through  
comparison with the Bull in his *Lion attacking  
a Bull* and by the explicit mention in the  
1609 posthumous inventory of the collector  
Benedetto Gondi to 'a wax bull by the hand  
of the said (Giambologna)' (Avery, *op. cit.* p.  
56).

The present bull is an example of one of two  
known versions of Giambologna's bull, the  
other version being of heavier build. The  
slighter model of the bull is often seen as a  
reworking by Antonio Susini (Avery, *op. cit.*,  
cat nos. 143-144). The present cast shows  
some fine detailing in its execution, including

to the edges of the ears, the hair on the head,  
and the well combed and divided strands of  
hair on the tip the bull's tail.

Formerly in the collection of the Earl of  
Abingdon at Highcliffe Castle, the bull is  
visible in an image taken of the library,  
published by *Country Life* in 1942 ('Highcliffe  
Castle, Hampshire, The Home of the Hon.  
Mrs. Stuart-Wortley).

**RELATED LITERATURE**

C. Avery, *Giambologna: The Complete  
Sculpture*, London, 1993, pp. 56-9; A.  
Radcliffe and C. Avery (eds.), *Giambologna  
1529-1608: Sculptor to the Medici*, exh. cat.  
Arts Council of Great Britain, London and  
Edinburgh, 1978, p. 192, no. 177; B. Paolozzi  
Strozzi and D. Zikos (eds.), *Giambologna gli  
dei, gli eroi*, Museo Nazionale del Bargello,  
Florence, 2006, p. 242, no. 45

£ 25,000-35,000 € 29,000-40,600

## PROBABLY SOUTHERN GERMAN, CIRCA 1600

## Ecce Homo

gilt bronze, with a veined red and yellow marble and Swedish porphyry base

bronze: 40cm., 15¾in.

base: 10cm., 4in.

This large and beautifully finished gilt bronze is unpublished and appears to be a unique cast. The iconography combines the *Ecce Homo* with the theme of *Christ on the cold stone*, an apocryphal episode particularly popular in Northern Europe. However, Christ is depicted not on a rock, but, exceptionally, on a *sgabello* - a type of Renaissance stool. The *sgabello* might indicate that the sculptor was Italian and, perhaps specifically Florentine. The unusual winged grotesque mask recalls the varied masks on the bed in Giambologna's *Sleeping Nymph* and Gianfrancesco Susini's bronze *David with the head of Goliath*, which includes a *sgabello*. However, other features of the bronze seem at odds with an Italian origin.

The metal alloy is high in copper (c.83%) and zinc (c.14%), but low in traces of all other elements, which could indicate a northern manufacture. Christ's pose, seated and arms crossed, recalls Adriaen de Vries's two large models of *Christ* in the Liechtenstein collection and in the National Museum Warsaw, but the vertical proportions, modelling and long folds of drapery are quite different. The delicate, refined goldsmith-like treatment of the hair and beard have affinities with the heads of Christ and the apostles in Hubert Gerhard's relief of the *Raising of Lazarus* on the *Tomb of Dr Thomas Mermann* in the Diözesanmuseum, Freising, and Lazarus's long torso is notably similar. Yet the conception of the seated gilt bronze figures of *Moses* and a *Prophet* from Gerhard's famous *Christoph Fugger Altarpiece* in the V&A is considerably more vigorous in composition and modelling. The casting of the legs and arms in separate sections is also technically different from Gerhard's *modus operandi*. Nevertheless, a southern German sculptor in the circle of Gerhard, such as Hans Krumpper, Franz Aspruck or Caspar Gras, needs further exploration.

A Netherlandish sculptor for this bronze is suggested by a large *Ecce Homo* in the Sint Gummaruskerk in Lier, near Antwerp (<https://www.bildindex.de/document/obj20041315>) which depicts Christ with a similar elongated, solid torso and gently crossed arms, yet the drapery is more voluminous and baroque indicating a later dating in the second half of 17<sup>th</sup> century, which seems stylistically too late for the present bronze. The subject and gilding also find affinities in the world of the Italian sculptor, Pompeo Leoni, working in Spain.

This enigmatic *Ecce Homo* resonates with Italianate notes: the *sgabello*, the grotesque mask, the refined casting, yet there remain dissonant points, such as the alloy and proportions of the anatomy. A German or northern European sculptor, trained in Italy, and probably Florence, or perhaps an Italian working abroad might rationalise the disparate elements of this unique bronze.

£ 60,000-80,000 € 70,000-93,000







64

ITALIAN, POSSIBLY TUSCANY,  
SECOND HALF 16TH CENTURY

### Three Female Figures Allegorical of Virtues

marble

Virtue with pleated hair: 87cm., 34¼in.

Virtue with mirror and book: 86.5cm., 34in.

Virtue with amphorae: 85cm., 33½in.

This beautifully carved set of personifications of Virtues recalls Tuscan sculpture from the middle decades of the 16th century. Compare, for example, with a number of religious figures attributed

to Francesco and Bernardino del Mastro, including the *St Lucy* and the *Magdalene* in the duomo of Sant'Andrea in Carrara, published in C. Rapetti, *Storie di marmo: Sculture del Rinascimento fra Liguria e Toscana*, Milan, 1998, pp. 293-295, nos. 132 and 133. These figures, executed from 1538, exhibit similarly heavy pleated drapery and almond shaped eyes. The attribute of the mirror and the headdresses may nonetheless suggest a date in the second half of the 16th century.

W £ 25,000-35,000 € 29,000-40,600



**ATTRIBUTED TO FRANCESCO  
FANELLI (CIRCA 1590-1653)  
ITALIAN, FIRST HALF 17TH  
CENTURY**

**Rearing Horse**

bronze, on a mottled marble base  
horse: 19 by 18cm., 7½ by 7¼in.  
base: 7.5 by 28cm., 3 by 11in.

Francesco Fanelli's equestrian bronzes were highly celebrated in seventeenth-century England. George Vertue wrote that 'he had a particular genius for these works and was much esteemed in K Charles I time – and afterwards.' The present *Rearing Horse* is very close to the beast seen in a rare version of his *St George and the Dragon*, known from a cast formerly in the Emma Budge collection, sold in her forced sale in Hamburg, 27-29 September 1937, lot 122. The present horse

is essentially the same, but lacks the rider's cloth seat and reigns, and has a slightly different tail. There are also a number of technical differences: including the presence of a chased (stippled) surface and punched eyes. Another cast is in a private collection, again with slight variances, including a straighter tail and hollowed hooves.

Like the Budge cast, the present bronze may have once formed part of a St George group, though the absence of riding accoutrements indicates that it was a stand-alone statuette. Fanelli's *St George and the Dragon* exists in two principal variants which were identified by John Pope-Hennessy. The first features the sculptor's *Leaping Horse* and shows St George leaning away and simultaneously lancing the dragon. Its exemplar, formerly in the collections of the Duke of Portland, is believed to have been purchased by William Cavendish, Duke of Newcastle (1592-1676). The second

variant incorporates another *Rearing Horse*, and shows St George leaning forward, grasping the reigns of the horse with one hand, while lancing the dragon with the other. A cast is in the Holburne Museum, Bath. The Budge bronze represents a third and possibly later variant which relates to the second.

**RELATED LITERATURE**

J. Pope-Hennessy, 'Some Bronze Statuettes by Francesco Fanelli,' in *Essays on Italian Sculpture*, London and New York, 1968, pp. 166-171; S. Stock, 'Fanelli, Francesco (b. 1577),' in *Oxford Dictionary of National Biography*, Oxford, 2004, online edn, Jan 2008; B. Van Beneden and N. de Poorter, *Royalist Refugees. William and Margaret Cavendish in the Rubens House 1648-1660*, exh. cat. Rubenshuis, Antwerp, 2006, pp. 198-199, no. 59

£ 20,000-30,000 € 23,200-34,800

**PHILIPPE MILLOT**  
**FRENCH, PARIS OR DIJON, 1619**

### Double Sided Case for Miniatures

silver gilt

signed with a monogram: *PM* and inscribed with two love poems, and with monograms to the inside: *FPMS* and with the *ferme-S* four times on each side

7.5 by 4.8 by 2.6cm., 3 by 1 $\frac{7}{8}$  by 1in.

This superb and very rare double sided miniature case is decorated with the finest engraving of the period. Exceptionally it is signed *PM* by the master French engraver Philippe Millot and dated 1619. The same monogram, alongside the artists name and similar mythological depictions, as well as the *ferme-S* motif (suggesting fidelity), appears on a print dated 12 September 1610 in the Museum für angewandte Kunst, Vienna (MAK; inv. no. K11-611). The decoration on the locket includes Cupid holding Jupiter's thunderbolt and the figures of Jupiter, Venus, Mars and Neptune, subjected to the bolts of love, all within within very finely executed Renaissance scrollwork, and also includes the following poem dated 1619:

*Ces amour tout divin enflame  
 Par la sagesse et le travail  
 Les coeurs purs a celeste flame  
 Terrassant lamour animal*

*Amour des elemens le Maistre  
 Soubz le nom seinct de Dieulx fait voir  
 Que tout ce que ton voit en estre  
 Subsiste de par son Pouvoir  
 1619*

A reference in the online French national archives MC/ET/XI/150 dated 1647 is likely related to the engraver, recording Philippe Millot, master engraver of Dijon, staying in Paris at the premises of Pierre Belon, clock maker to the Queen, Anne of Austria. The present lot would have been a luxe object for the displaying of portrait miniatures and was undoubtedly owned by a leading member of the French Court.

#### RELATED LITERATURE

D. Guilnard, *Les Maistres Ornemanistes*, 1880, p.38, no.9; P. Führung and M. Bimbenet-Privat, 'Le style cosses de pois', *Gazette des Beaux Arts*, January 2002, vol.144, p.11

£ 10,000-15,000 € 11,600-17,400







67

PROPERTY FROM A PRIVATE GERMAN COLLECTION

**SOUTHERN NETHERLANDISH OR  
GERMAN, CIRCA 1600**

**Judith and her Maid**

boxwood or fruitwood, on later ebonised wood  
bases

figures: 18cm., 7 $\frac{1}{8}$ in. and 17.5cm., 6 $\frac{7}{8}$ in.  
bases: 3.8cm., 1 $\frac{1}{2}$ in.

**PROVENANCE**

Albert Freiherr von Goldschmidt-Rothschild  
(1843-1941), Frankfurt am Main, by 1928 and  
until at least 1933;  
private collection, Germany  
*This lot is sold pursuant to a settlement*

*agreement between the current owner and the  
heirs of Albert von Goldschmidt-Rothschild.*

**EXHIBITED**

Frankfurt am Main, Liebieghaus, 1963-2010  
(on loan)

**LITERATURE**

E. F. Bange, *Die Kleinplastik der Deutschen  
Renaissance in Holz und Stein*, Florence/  
Munich, 1928, p. 72 and pl. 74;

T. Müller, 'Zur süd-niederländischen Kleinplastik  
der Spätrenaissance', in W. Gramberg et  
al. (eds.), *Festschrift für Erich Meyer zum  
sechzigsten Geburtstag 29. Oktober 1957;  
Studien zu Werken in den Sammlungen des  
Museums für Kunst und Gewerbe*, Hamburg,  
1959, pp. 191-199, p. 194

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

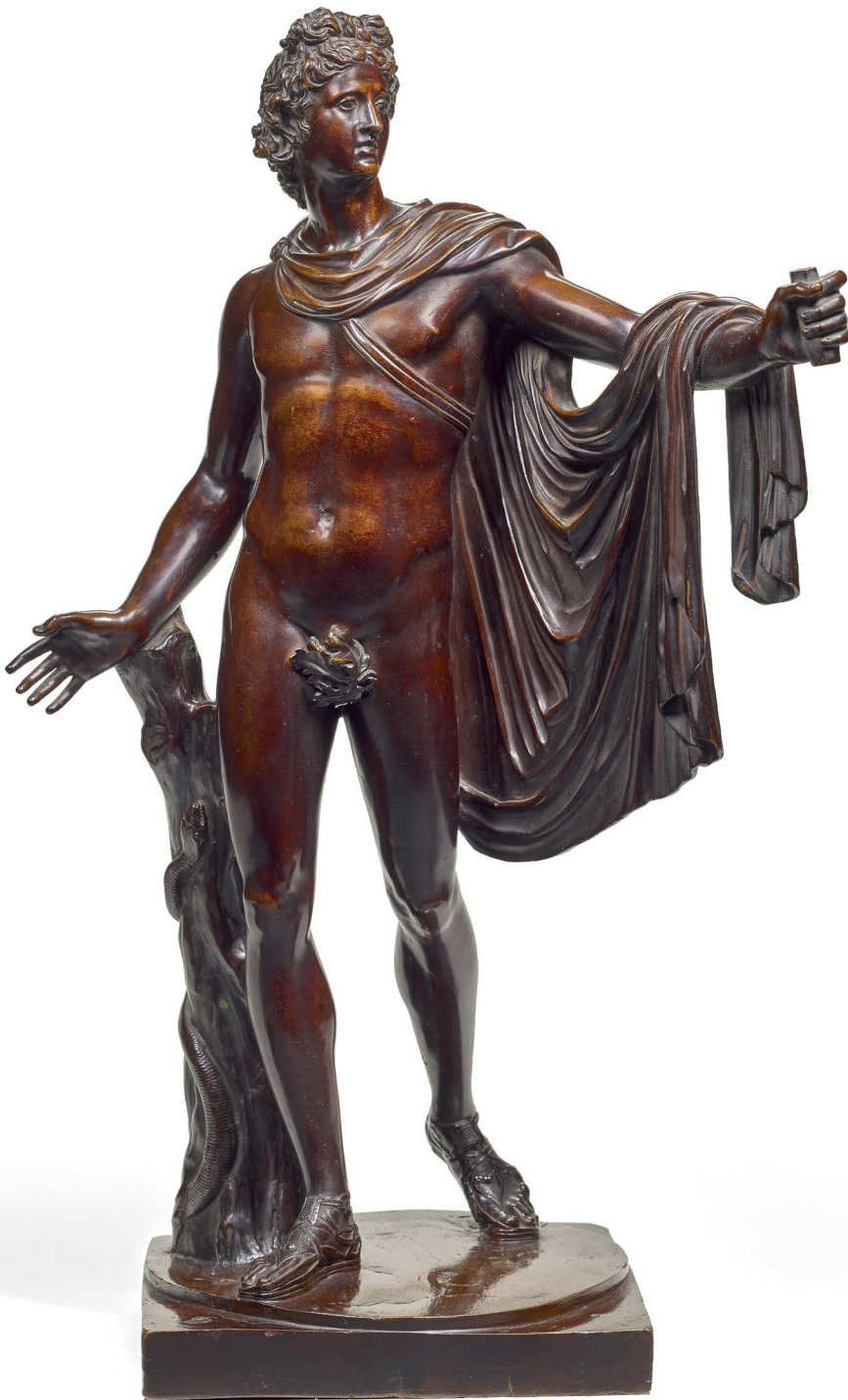
£ 20,000-30,000 € 23,200-34,800

**FRENCH, MID-17TH CENTURY  
AFTER THE ANTIQUE**

**Apollo Belvedere**

bronze  
55cm., 21<sup>5</sup>/<sub>16</sub>in.

W £ 15,000-20,000 € 17,400-23,200



**CIRCLE OF BALTHASAR PERMOSER  
(1651-1732)**

**AFTER GIAN LORENZO BERNINI  
(1598-1690)**

**ITALIAN OR GERMAN, CIRCA 1700**

**Bust of Anima beata (The Soul in Heaven)**

marble, on a black marble socle  
bust: 40cm., 15<sup>3</sup>/<sub>4</sub>in.  
socle: 16cm., 6<sup>1</sup>/<sub>4</sub>in.

This dramatic bust of *Anima beata* is carved after Bernini's model which is the pendant to the open-mouthed *Anima dannata* (Damned soul in hell), both of which are in the Spanish Embassy to the Holy See, Palazzo di Spagna in Rome. Bernini considered the models to be amongst his earliest sculptures and may later have been responsible for inscribing them: *D'anni 12* ('aged 12'). The early history of the busts is unclear, but Andrea Bacchi has concluded that they are likely to have been made circa 1619 and were possibly acquired by Fernando Botinete y Acevedo (1565-1632). Despite an early inventory reference listing them as 'a nymph' and 'a satyr', Bernini's busts are considered to fall into a burgeoning tradition of representing the visage of the soul in a state of heavenly bliss, and the tormented vision of the damned soul burning in the fires of hell. The present marble is a particularly beautiful and well carved version of *L'Anima Beata*, which closely follows the original. It is interesting to note the deliberate choice of marble with purple veining, which has the visual effect of making the bust seem somehow alive (as if blood were pumping through the figure's veins) whilst also arguably linking the bust to the late Baroque and Rococo tradition of using unusual coloured marbles for emotive subjects. Compare, in particular, with the work of the Austrian-born Italian trained sculptor Balthasar Permoser (1651-1732) whose own *Damned Soul* is carved in a rich veined purple and white marble (Stadtgeschichtliches Museum, Leipzig). Permoser was directly inspired by Bernini: see, for example, his screaming *Marsyas* in the Metropolitan Museum of Art, New York (inv. no. 2002.468).

W £ 20,000-30,000 € 23,200-34,800



**AFTER GIAN LORENZO BERNINI  
(1598-1680)**

**ITALIAN, ROME, 17TH/ EARLY 18TH  
CENTURY**

**Santa Bibiana**

bronze  
47.2cm., 18½in.

Discussing Bernini's *Santa Bibiana*, the sculptor's youngest son and biographer Domenico Bernini (1657-1723), commented that it 'is for both its tenderness and devotion indeed a miracle of art. Bernini always placed particular value on this work of his, so that even later in life when he was an established master in his profession, he would claim that "it was not he who had created the statue, but the saint herself who had sculpted and impressed her features in the marble"' (Domenico Bernini, *Vita del Cavalier Gio. Lorenzo Bernini*, Rome, 1713).

According to Andrea Bacchi in his exhibition catalogue for the groundbreaking Bernini retrospective held at Galleria Borghese in 2017-2018, the sculptor viewed his *Santa Bibiana* as being imbued with a near-miraculous quality. As is evidenced by the above quotation, Bernini consciously promoted the myth of divine intervention in her creation in order to rival the painterly notion of *acheiropoieta*: sacred images attributable only to the hand of God.

That Gian Lorenzo Bernini believed his statue to be the product of divine will underscores the exceptional status of the work and its ranking as one of the unquestioned masterpieces of western art. *Santa Bibiana* was commissioned as the centrepiece of Pope Urban VIII Barberini's project to remodel of the ancient church near the Baths of Diocletian which is dedicated to the early Christian martyr, Santa Bibiana, after her bones had been uncovered there in 1624. Bernini's statue stands above the high altar, beneath a window which illuminates the face of the Saint in her moment of religious rapture. The marble is a *tour de force* of carving in its virtuoso twisting strands of hair and rippling drapery, which almost seems to shimmer in the light. As Bacchi has observed, the remarkable intricacy of the hair and the plants at Bibiana's feet, point to the hand of Bernini's skilled assistant

Giuliano Finelli, famed for his feet of Daphne which metamorphose into sinewy laurel roots in his master's *Apollo and Daphne* (1622-1625; Galleria Borghese, Rome, inv. no. CV).

*Santa Bibiana* in part mirrors Pietro da Cortona's painting of *Saint Demetria* in the same church, in which the subject's drapes are belted high above the waist. The ecstatic, open-mouthed, facial expression, on the other hand, betrays Bernini's debt to Guido Reni (1575-1642); compare, for example, with the painter's *Saint Mary Magdalene* in the National Gallery, London (inv. no. NG177). Perhaps the most remarkable aspect of the figure is the projecting right hand with delicate fingers, which form a contrast to the larger mass of the rest of the group and, in the original model, are framed by the tips of gilt bronze palms. Bernini evidently regarded the *Santa Bibiana* as a particularly ambitious work which reflected his burgeoning status as the pre-eminent sculptor in Rome. The statue was his first public religious commission, a landmark in his career, for which he charged some 600 scudi; a considerable increase on the *David*, carved only the year before, in 1623-1624, which had cost Cardinal Borghese just 300 scudi (Bacchi, *op. cit.*, p. 184).

Early bronze reductions of Gian Lorenzo Bernini's models are rarely seen on the art market. The *Santa Bibiana* is one of the few religious sculptures by Bernini to have been cast in bronze. The only others are the *Beata Ludovica Albertoni* and the *David* (Malgouyres, *op. cit.*, p. 70). Moreover, bronze casts of the *Santa Bibiana* are particularly rare. Aside from the present cast, only two others are known to the author: one which was at Drouot, Paris, 9 December 1994, lot 52 (48.5cm) and another offered at Christie's New York, 2 June 1993, lot 221 (47cm) (both cited in Malgouyres, *op. cit.*, p. 70, n. 4). According to Philippe Malgouyres, these bronzes relate to high quality terracottas, which were probably modelled after the original marble; 'this is clearly the case with the Saint Bibiana, widely copied in clay' he notes and he states his opinion that the same is true for the *Beata Ludovica Albertoni* (*op. cit.*, p. 70). Larger scale bronze versions of a number of Bernini's mythological models exist,

including the *Pluto and Proserpina* and the *Apollo and Daphne*, casts of which are documented as having being acquired by George Parker, future Earl of Macclesfield (c. 1695-1764), on his Grand Tour to Italy between 1719 and 1722. Whilst it is logical that the Macclesfield casts may have been made in Rome, Malgouyres has asserted that they compare more closely with French bronzes and are likely to have been made in Paris in the 18th century (*op. cit.*).

Significantly, it is recorded that François Crozat, Marquis de Châtel (1691-1750), secretary to King Louis XV of France, owned a bronze *Santa Bibiana*, which was believed to have been cast from Bernini's model of the statue (recorded in the catalogue of the posthumous sale of his collection in Paris on 14 December 1750, as referenced in Bacchi and Desmas, *op. cit.*, p. 340). This early reference to a bronze *Santa Bibiana*, opens the tantalising possibility that the present cast may be the one from Crozat's collection, whilst confirming that bronzes after Bernini's *Santa Bibiana* were in existence in the first half of the 18th century.

The present bronze exhibits superb casting particularly in the shimmering drapery which captures the virtuoso essence of Bernini's original model. The underside, unsurprisingly showing the use of the lost wax casting technique in its manufacture, and the slightly reddish colour of the alloy, indicates that it was made in Rome in the 17th century or, at the latest, in the early 18th century (as is surely confirmed by the Crozat *terminus ante quem*).

**RELATED LITERATURE**

Philippe Malgouyres, 'Apollo and Daphne, and Other Bronze Groups after Bernini, in J. Warren (ed.), *Renaissance and Baroque Bronzes in and around the Peter Marino Collections*, London, 2013, pp. 68-83; A. Bacchi and A. Coliva, *Bernini*, exh. cat. Galleria Borghese, Rome, 2017; A. Bacchi and A-L. Desmas, 'The Fortunes of Bernini in the 18th-century Sculpture,' in A. Bacchi and A. Coliva, *Bernini*, exh. cat. Galleria Borghese, Rome, 2017, pp. 333-367

£ 150,000-250,000 € 174,000-290,000







## ITALIAN, LATE 15TH-18TH CENTURY

## Intaglio with the head of Pan

rock crystal, in an associated silver gilt mount set with diamonds, rubies and pearls, circa 1700

intaglio: 4.4cm., 1<sup>3</sup>/<sub>4</sub>in.  
mount: 8.3cm., 3<sup>1</sup>/<sub>4</sub>in.

## PROVENANCE

Sotheby's London, 12 April 1990, lot 182

This striking intaglio relates closely to a plaquette model that is thought to have originated in northern Italy in the late 15th century. Depicting the profile of the faun-like Roman god Pan, the plaquettes' subject is often alternatively identified as an idealised representation of Attila, whose name is inscribed on some of the model's variants. The inscription mentioning Attila is also present in a marble medallion showing the same motif on the facade of the Certosia di Pavia, dating probably to the 1490s, and there is uncertainty in the scholarship as to whether this relief is the model for the plaquettes or in turn derived from them. That the image may have been later reinterpreted as Attila is suggested by Rossi's (*op. cit.*) categorisation of the variants.

Rossi notes that the prototype versions of the plaquette, one of which is in the collection of Mario Scaglia, may have been cast from a carved gem. There is a tantalising possibility that the present rock crystal intaglio could be this prototype. Not only does it correspond exactly in size, but its carving is completely identical to the original plaquette design, a point that is underscored by the gem's impression. Its convex shape further seems to correspond to the shape of the plaquettes. Since other carved gems with the motif have been recorded, it cannot be excluded that the gem may be a later copy of the plaquette design. The suggestion that it could be its prototype is, however, a compelling one.

## RELATED LITERATURE

F. Rossi, *La Collezione Mario Scaglia: Plachette*, Bergamo, 2011, pp. 55-56, no. I.22; J. Warren, *Medieval and Renaissance Sculpture: A Catalogue of the Collection in the Ashmolean Museum, Oxford, Volume I: Sculptures in Metal*, Oxford, 2014, pp. 911-912, no. 372

‡ £ 10,000-15,000 € 11,600-17,400

## ITALIAN, 17TH CENTURY

## Cameo with Jupiter and Juno

sardonyx, set in a later gold brooch mount  
intaglio: 2.3cm., 7⁄8in.  
brooch: 2.9cm., 1<sup>3</sup>/<sub>16</sub>in.

‡ £ 2,000-3,000 € 2,350-3,500

## ENGLISH, LATE 18TH CENTURY

## Intaglio with a Sow, A Marlborough Gem

yellowish sard, set in a gold ring  
intaglio: 1.2cm., 1⁄2in.  
ring size: O

## PROVENANCE

George Spencer, 4th Duke of Marlborough (1739-1817), Blenheim Palace Oxfordshire; thence by family descent to John Winston Spencer-Churchill, 7th Duke of Marlborough (1822-1883), Blenheim Palace, Oxfordshire; David Bromilow, Bitteswell Hall, Lutterworth, until 1898; by descent to Julia Harriet Mary Jary (née Bromilow); Christie, Manson and Woods London, *Catalogue of the Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, 3rd Duke of Marlborough*, 27 June 1899, lot 695; acquired at the above sale by Shadforth for £1.15S.

## LITERATURE

M. H. Story-Maskelyne, *The Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough*, London, 1870, no. 695; G. Seidmann, 'Nathaniel Marchant, Gem-engraver 1739-1816', *Walpole Society*, vol. LIII, 1987, App. no. 6; J. Boardman, D. Scarisbrick, C. Wagner, and E. Zwielerlein-Diehl: *The Marlborough Gems*, Oxford, 2009, p. 297, no. 726

This charming carnelian intaglio with a pig is one of the famed Marlborough Gems, one of the greatest collections of glyptics amassed in the 18th century. Assembled by the 4th Duke of Marlborough, the group included around 800 pieces and included the gem collections of the Gonzaga Dukes of Mantua (later acquired by the Earl of Arundel in the 17th century); William Ponsonby, 2nd Earl of Bessborough (1704-1793); Gabriel Medina, a Livorno-based Jewish merchant; as well as those acquired disparately by the 4th Duke himself. The gems were sold as a collection in the 19th century to David Bromilow, whose daughter later took them to public auction at Christie's in 1899. A number of Marlborough gems have appeared at auction over the past few years. These include, recently, one of the

stars of the collection, a 1st-century black chalcedony intaglio with Antinous, which fetched \$2,115,000 at Christies New York on 29 April 2019, lot 37.

Story-Maskelyne attributed the present intaglio to the celebrated English Neoclassical gem engraver Nathaniel Marchant (1739-1816). Marchant worked in London and Rome and was a pupil of Edward Burch, exhibiting at the Royal Academy between 1781-1811. George Spencer, 4th Duke of Marlborough was one of Marchant's most important early patrons. The engraver was later made 'Sculptor of Gems' to the Prince of Wales and then 'Chief Engraver to His Majesty' in 1799. He later became Engraver to the Royal Mint and at the Stamp Office. The attribution of the present intaglio to Marchant was left as an open question by Gertrud Siedmann in her comprehensive study on the engraver. The quality is certainly sufficiently high to be attributed to Marchant and the characterisation of the pig is both amusing and endearing.

‡ £ 5,000-7,000 € 5,800-8,200

FILIPPO REGA (1761-1833)  
ITALIAN, ROME, EARLY 19TH CENTURY

## Intaglio with Medusa

signed: REGA in reverse in Greek letters  
yellow sard, in an enamelled and emerald set gold brooch mount  
intaglio: 3cm., 1<sup>3</sup>/<sub>16</sub>in.  
mount: 4.2cm., 1<sup>5</sup>/<sub>16</sub>in.

This sublimely beautiful intaglio is the work of Filippo Rega, who was a student of Giovanni Pichler and won prizes at the Accademia di S. Luca in Rome, before moving to Naples where he went on to become engraver to Joseph Bonaparte, King of Naples and Spain. Director of the Scuola di Incisione in Gemme, in 1808 he became director of the Laboratorio di Pietre Dure. Later in life he worked as Director of the royal mint under King Ferdinand II. The present gem has the characteristic glassy surface and virtuoso engraving which is typical of Rega and evidences his training by Pichler. The intaglio, which depicts Medusa, is a stand out addition to the mythological oeuvre of Rega, who was much in demand for his portrait cameos, of which the *Joachim Murat* was sold in these rooms on 20 March 2018, lot 187, for £31,250. The engraver almost invariably signed in Greek, as in the present gem.

‡ £ 5,000-7,000 € 5,800-8,200





71



72



73



74

**NETHERLANDISH, PROBABLY  
AMSTERDAM, MID-17TH CENTURY  
AND LATER**

**Nautilus Cup**

carved nautilus shell, with associated silver gilt and rock crystal mounts set with pastes, and two Chinese soapstone figures, Kangxi period (1662-1722)

32cm., 12<sup>5</sup>/<sub>16</sub>in. overall  
shell: 14 by 18cm., 5<sup>1</sup>/<sub>2</sub> by 7<sup>1</sup>/<sub>16</sub>in.

**PROVENANCE**

J. Moyet, Amsterdam;  
his sale, Amsterdam, 13 April 1859, lot 516;  
with Bernhard Stodel, Amsterdam, 1970;  
private collection, the Netherlands, acquired  
from the above

Carved and mounted nautilus shells were among the most sought-after *Kunstkammer* curiosities in European collections. This intriguing Nautilus Cup exemplifies the sense of exoticism with which these enigmatic objects were perceived. The magnificent carved shell is a rare example of its kind. Of large size and with elaborate cameo relief, it is further exceptional for the helm carved into its inner chambers.

Trade and exploration beginning in the late 16th century fostered a fascination for exotic and rare materials, particularly among the seafaring countries of Europe, including the northern Netherlands. The arrival of these rare and often valuable animal and vegetable

materials on European shores encouraged the foundation and development of artists who made sculpture, objets and everyday wares, incorporating these materials into their creations. The carving of shells was particularly prevalent in Amsterdam, where the famous Bellekin family of shell carvers created some of the craft's finest works.

Shell carvers turned thick-walled shells into works of art by peeling away at the surface to reveal their nacreous layer. The technique used to achieve cameo relief, in which the striped outer layer of the nautilus stands out against the pearlescent background, was etching. With its elaborate cameo carving depicting intertwining foliate tendrils and vine, the present nautilus relates to works signed by members of the Bellekin family from the second half of the 17th century. Compare, for example, the cameo decoration of the celebrated nautilus shell signed by Jan Bellekin from the collection of Sir Hans Sloane, now in the Natural History Museum. Particularly close stylistic parallels for the carving of the present shell are found in unmounted shells by anonymous makers in Brunswick (Herzog Anton Ulrich-Museum) and Vienna (Kunsthistorisches Museum, inv. No. 4133), both dated by Mette (*op. cit.*, p. 206) to the mid-17th century, as well as a third example published by Georg Laue (*op. cit.*). It is likely that these were created in the same milieu as the Bellekins.

According to Hugh Tait (*op. cit.*, p. 99), 'few nautili with pierced helms have survived', making the present nautilus a valuable testament to this legendary carving technique, which utilises the natural chambers of the inner shell. Famous examples of nautili with exceptional openwork helms are the above-mentioned Hans Sloane shell, an unsigned mounted shell preserved in the British Museum as part of the Waddesdon Bequest (inv. no. WB.116), and a number of nautili by Cornelis Bellekin, including one sold in these rooms on 5 December 2017 (lot 102). Although it is not as elaborately pierced as the helms in the above survivals, the presence of a helm carving on the present shell is testament to its maker's remarkable skill.

Like similar surviving examples, the nautilus may once have been unmounted. Its present mounting as a cup showcases the cameo relief and helm carving to dazzling effect, while the Chinese soapstone figures forming the stem and surmounting the shell highlight the exotic nature of the nautilus. It is unclear when the shell was mounted in its current form, but this must have occurred prior to 1859, when the Cup was sold as part of the J. Moyet collection in Amsterdam. Datable to the Kangxi period, the soapstone elements would have been made before the 1720s, and the silver-gilt and rock crystal foot, as well as the orientalising cushion, may possibly have a similar dating. The mounts holding the shell in place appear, however, to date to the 19th century, so it may be argued that older elements were used to create a striking *Kunstkammer* showpiece for a growing community of collectors. As such, the Nautilus Cup is reminiscent of works from the fabled Rothschild collection which later became the Waddesdon Bequest - perhaps the ultimate Cabinet of Curiosities of the 19th century.

**RELATED LITERATURE**

H. Tait, *Catalogue of the Waddesdon Bequest in the British Museum, III. The 'Curiosities'*, London, 1991, pp. 94-104; H. Mette, *Der Nautiluspokal: Wie Kunst und Natur miteinander spielen*, Munich, 1995, nos. 92 and 93; G. Laue (ed.), *Exotica*, cat. Kunstkammer Georg Laue, Munich, 2012, no. 63

£ 80,000-120,000 € 93,000-140,000



Detail of the present lot





76

76

**GERMAN, 18TH CENTURY**

**Relief with the Three Graces**

limewood, in a gilt wood frame  
30 by 25cm., 11¾ by 9⅞in.

£ 4,000-6,000 € 4,650-7,000

77

**ITALIAN, 18TH CENTURY**

**Christ at the Column**

wood  
28cm., 11in.

£ 2,000-3,000 € 2,350-3,500



77



78

78

**PROBABLY ITALIAN, CIRCA 1700**

**Flora**

bronze, on a black slate base  
bronze: 18cm., 7⅞in.  
base: 12cm., 4¾in.

£ 3,000-5,000 € 3,500-5,800



79

79

ITALIAN, CIRCA 1700

Relief with a Helmeted Warrior

marble  
37cm., 14½in.

£ 12,000-18,000 € 14,000-20,900

80

ITALIAN, ROME, PROBABLY CIRCA  
1700

Boy with an Orb

white marble and coloured marble  
60cm., 23¾in.

**PROVENANCE**

with Cyril Humphris, London;  
acquired from the above by Armand Grover  
Erpf, New York;  
by descent to Sue Erpf van de Bovenkamp;  
her estate sale, Sotheby's New York, 26  
January 2012, lot 319

W £ 10,000-15,000 € 11,600-17,400



80

# PROPERTY OF A GENTLEMAN: GLYPTICS FROM THE RENAISSANCE TO THE 19TH CENTURY: PART I

LOTS 81 - 90

81 SOLD WITHOUT RESERVE

## ITALIAN, CIRCA 16TH CENTURY

### Cameo with a Frontal Bearded Theatre Mask, A Marlborough Gem

sardonyx, set in gold ring mount with shell shoulders

the shank with French owl import mark  
cameo: 1.5cm., 9/16in.  
ring size: N½

#### PROVENANCE

Gabriel Medina, Livorno and Leghorn, acquired by 1742;

*A Catalogue of the Genuine and Capital Collection of Antique Gems of Signor De Medina, Late of Leghorn, Merchant, Deceased*, Langford, Covent Garden, 10-12 February 1761, lot 51.1; William Ponsonby, 2nd Earl of Bessborough (1704-1793), Parkstead House, Roehampton; by descent to his son, Frederick Ponsonby, 3rd Earl of Bessborough (1758-1844);

George Spencer, 4th Duke of Marlborough (1739-1817), Blenheim Palace Oxfordshire; thence by family descent to John Winston Spencer-Churchill, 7th Duke of Marlborough (1822-1883), Blenheim Palace, Oxfordshire; David Bromilow, Bitteswell Hall, Lutterworth, until 1898;

by descent to Julia Harriet Mary Jary (née Bromilow);

Christie, Manson and Woods London, *Catalogue of the Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, 3rd Duke of Marlborough*, 27 June 1899, lot 677, purchased by A. Wertheimer for £7.10S. (probably Asher Wertheimer (1844-1918), the prominent London art dealer)

## LITERATURE

M. H. Story-Maskelyne, *The Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough*, London, 1870, no. 677;  
J. Boardman, D. Scarisbrick, C. Wagner, and E. Zwierein-Diehl, *The Marlborough Gems*, Oxford, 2009, p.151, no. 328

This evocative cameo is one of the famed Marlborough Gems. It was catalogued by Story-Maskelyne as ancient Roman and was recently published as 'Renaissance?' by Boardman, Scarisbrick, Wagner and Zwierein-Diehl (*op. cit.*). Assembled by the 4th Duke of Marlborough, the Marlborough Gems included around 800 pieces and included the gem collections of the Gonzaga Dukes of Mantua (later acquired by the Earl of Arundel in the 17th century); William Ponsonby, 2nd Earl of Bessborough (1704-1793); Gabriel Medina, a Livorno-based Jewish merchant; and those acquired disparately by the 4th Duke himself. The gems were sold as a collection in the 19th century to David Bromilow, whose daughter later took them to public auction at Christie's in 1899. A number of Marlborough gems have appeared at auction over the past few years. These include, recently, one of the stars of the collection, a 1st-century black chalcedony intaglio with Antinous, which fetched \$2,115,000 at Christies New York on 29 April 2019, lot 37.

£ 10,000-15,000 € 11,600-17,400

82 SOLD WITHOUT RESERVE

## ITALIAN, 18TH CENTURY

### Cameo with the Bust of an Emperor

hardstone, in a silver mount  
cameo: 4cm., 1<sup>3</sup>/<sub>16</sub>in.  
5.7cm., 2<sup>1</sup>/<sub>4</sub>in. overall

£ 4,000-6,000 € 4,650-7,000

83 SOLD WITHOUT RESERVE

## ITALIAN, LATE 18TH CENTURY

### Cameo with a Bust of a Roman Emperor

hardstone, set in a gold ring mount engraved with foliate decoration  
cameo: 2.7cm., 1<sup>1</sup>/<sub>16</sub>in.  
ring size: P

£ 2,000-3,000 € 2,350-3,500

84 SOLD WITHOUT RESERVE

## ANGELO ANTONIO AMASTINI (1754-1816)

### ITALIAN, ROME, CIRCA 1800

### Cameo with a Bacchante

hardstone, in a gold mount

signed: A. AMASTINI  
cameo: 3.2cm., 1<sup>1</sup>/<sub>4</sub>in.  
3.9cm., 1<sup>1</sup>/<sub>2</sub>in. overall

Two cameos by Amastini are in the Staatliche Münzsammlung Munich and a further hardstone cameo of a Bacchante similarly signed is in the British Museum (inv. 1978.1002.253), where the research notes suggest that the signature was used by Angelo Amastini, who was born in

Fossombrone and worked in Rome in the late eighteenth century. A cameo with a classical head is in the in the Hermitage, signed A.T. AMASTINI and first recorded in the collection in 1830. Forrer (*op. cit.*) records a portrait of Napoleon Bonaparte in the Cabinet des Médailles in Paris.

#### RELATED LITERATURE

L. Forrer, *Biographical Dictionary of Medallists*, London, 1902-1930, vol. III, p. 608; I. Weber, *Geschnittene Steine des 18. bis 20. Jahrhunderts*, Staatliche Münzsammlung München, Munich, 1995, nos. 84 and 85

£ 3,000-5,000 € 3,500-5,800

85 SOLD WITHOUT RESERVE

## ITALIAN, 16TH CENTURY

### Cameo with Endymion Sleeping

sardonyx, in a gold ring mount  
cameo: 1.6 by 2cm., 5/8 by 3/4in.  
ring size: J

£ 2,000-3,000 € 2,350-3,500



81



82



83



84



85

□ 86 SOLD WITHOUT RESERVE

ITALIAN, CIRCA 1600

### Intaglio with Venus, Mars and Cupid

yellow sard, in a gold pendant mount  
intaglio: 4.6cm., 1<sup>3</sup>/<sub>16</sub>in.  
6.3cm., 2<sup>1</sup>/<sub>2</sub>in. overall, suspended

Compare with the agate and sard intaglios in the Staatliche Münzsammlung in Munich illustrated by Weber.

#### RELATED LITERATURE

I. Weber, *Geschnittene Steine aus Altbayerischem Besitz*, Munich 2001, nos. 305 and 306

£ 4,000-6,000 € 4,650-7,000

□ 87 SOLD WITHOUT RESERVE

SOUTHERN GERMAN, PROBABLY AUGSBURG, 17TH CENTURY

### Trinket Box with Double Intaglio

hardstone, with engraved gilt silver box mounts  
intaglio in lid: 3.2cm., 1<sup>1</sup>/<sub>4</sub>in.  
intaglio in box: 3.4cm., 1<sup>5</sup>/<sub>16</sub>in.  
4 by 3.2 by 2cm., 1<sup>9</sup>/<sub>16</sub> by 1<sup>1</sup>/<sub>4</sub> by <sup>3</sup>/<sub>4</sub>in. overall

Compare with those in the Staatliche Münzsammlung Munich illustrated by Weber, attributed to South German or a North Italian workshop of the late 16th/ early 17 century.

#### RELATED LITERATURE

I. Weber, *Geschnittene Steine aus altbayerischem Besitz*, Berlin 2001, nos. 305-311

£ 3,000-5,000 € 3,500-5,800

□ 88 SOLD WITHOUT RESERVE

POSSIBLY ROMAN, CIRCA 2ND CENTURY C.E., OR ITALIAN, CIRCA 16TH CENTURY

### Cameo with Leda and the Swan with Cupid

hardstone, in a circa 1800 ring mount  
cameo: 1.8cm., 1<sup>1</sup>/<sub>16</sub>in.  
ring size: R

£ 2,000-3,000 € 2,350-3,500

□ 89 SOLD WITHOUT RESERVE

ITALIAN, ROME OR NAPLES, 17TH CENTURY

### Ring with Frolicking Putti and foliage

red coral  
3cm., 1<sup>3</sup>/<sub>16</sub>in.  
ring size: S<sup>1</sup>/<sub>2</sub>

£ 2,000-3,000 € 2,350-3,500

□ 90 SOLD WITHOUT RESERVE

ITALIAN, PROBABLY 18TH CENTURY

### Cameo with Apollo driving a Chariot

hardstone  
3.1 by 5.6cm., 1<sup>3</sup>/<sub>16</sub> by 2<sup>1</sup>/<sub>4</sub>in.

£ 4,000-6,000 € 4,650-7,000





90



89



86



88



87



91

91

**AFTER FRANCOIS DUQUESNOY (1597-1643)**  
**ITALIAN, ROMAN, 18TH CENTURY**

**Bust of Cupid**

bronze  
 51cm., 20<sup>1</sup>/<sub>2</sub>in.

**PROVENANCE**

One of the Duchesses of Sutherland (according to the 1995 catalogue listed below); with Cyril Humphris, London until 1995; his sale, Sotheby's, New York, 11 January 1995, lot 140

£ 10,000-15,000 € 11,600-17,400

92

**ATTRIBUTED TO THE WORKSHOP OF MASSIMILIANO SOLDANI-BENZI (1656-1740)**

**ITALIAN, FLORENCE, 18TH CENTURY**

**Cesarini Venus**

bronze  
 bronze: 25.8cm., 10<sup>1</sup>/<sub>2</sub>in.  
 base: 7cm., 2<sup>1</sup>/<sub>2</sub>in.

Massimiliano Soldani-Benzi was responsible for casting a series of fine small scale bronzes (all circa 30cm high) of the most famous ancient and renaissance sculptural models in Italy. Alongside the *Venus de' Medici* and the *Dancing Faun*, these included Giambologna's *Cesarini Venus* which dates to circa 1588 and was given by Grand Duke Francesco de' Medici as a gift to Giangiorgio I Cesarini, Marquis of Civitanova. The attribution of the present bronze to Soldani's workshop is based upon comparison with a bronze acquired directly from Soldani by William Kent in 1737-1738 for his patron Lt.-Gen. James Dormer (1679-1741) of Rousham, Oxfordshire, which was subsequently with Alex Wengraf. This bronze was discussed in 1993 by Anthony Radcliffe, who noted that 'the most interesting of the replicas [of the *Cesarini Venus*] are those that appear to have been produced in the workshop of the Florentine sculptor and medallist Massimiliano Soldani-Benzi... in the first half of the eighteenth century' (*op. cit.*, p. 16). Both the present bronze and the Dormer bronze share an additional piece of drapery which falls from Venus' left hand to her thigh. This variation, which is not in the original model, appears to be specific to the Soldani casts (Radcliffe, *op. cit.*, p. 16). Another cast which included this feature and was also attributed to Soldani was with Tomasso Brothers Fine Art in 2016 (*op. cit.*). According to Radcliffe, the Soldani bronze versions of the *Cesarini Venus* are the same scale as the signed bronze in the Kunsthistorisches Museum, Vienna (inv. no. 5874), 24.9cm; the present bronze is 25.4cm excluding the plate or terrace on which *Venus* stands.

**RELATED LITERATURE**

C. Avery, 'Soldani's Small Bronze Statuettes after 'Old Masters' Sculptures in Florence,' K. Lankheit, *Kunst des Barock in der Toskana. Studien zur Kunst unter den letzten Medici*, Munich, 1976, pp. 165-172; A. Radcliffe, *Giambologna's Cesarini Venus*, exh. cat. National Gallery of Art, Washington DC, 1993-1994, pp. 15-16, no. 8; *Important European Bronzes*, exh. cat. Tomasso Brothers Fine Art, New York, 2016, no. 21, pp. 118-121

£ 15,000-20,000 € 17,400-23,200



ITALIAN, PROBABLY ROME, LATE  
17TH/ EARLY 18TH CENTURY

Bust of Apollo

marble, on a veined black marble socle  
bust: 68 cm., 26¾in.  
socle: 17 cm., 6⅝in.

This elegant bust of the god Apollo recalls Roman late baroque sculpture in the wake of Alessandro Algardi (1598-1654), who pioneered the image of the idealised male youth in works such as his *Borghese Table* (Montagu, 1985, *op. cit.*, no. 208) and *St Philip Neri* (see the terracotta head in the Museum für Kunst und Gewerbe, Hamburg, inv. no. 1976.86). The present *Apollo*, with his hair flowing back in curling locks from an off-centre parting, is in the tradition of youths based on the ancient archetypal portrait of Alexander the Great, reflected in Bernini's *Daniel* in Sta Maria del Popolo, and the *St Sebastian* in S. Agnese in Piazza Navona by Paolo Campi (fl. 1702-1742) (Engass, *op. cit.*, fig. 182). The hair of Campi's *Sebastian* is a particularly appropriate comparison for the present bust, which is set apart as a bust of Apollo by the wonderful locks which rush away from the fringe as if caught in a sudden breeze. The carving of the hair and drapery is very fine. For a slightly earlier comparative, note the *Bust of Jupiter* by Domenico Guidi (1625-1701) in palazzo Gerini, Florence (Giometti, *op. cit.*, pp. 334-337, no. 24.OA).

RELATED LITERATURE

R. Engass, *Early Eighteenth-Century Sculpture in Rome*, University Park and London, 1976; J. Montagu, *Alessandro Algardi*, New Haven and Yale, 1985; J. Montagu, *Roman Baroque Sculpture: The Industry of Art*, New Haven and London, 1989; C. Giometti, *Domenico Guidi 1625-1701: Uno scultore barocco di fama europea*, Rome, 2010

W £ 60,000-80,000 € 70,000-93,000







94



95



96

94

**CIRCLE OF FILIPPO PARODI (1630-1702)**

**ITALIAN, GENOA, CIRCA 1700**

**Pair of Reliefs with Busts of Women**

marble, on black marble bases  
reliefs: 32cm., 12<sup>5</sup>/<sub>16</sub>in. each  
42cm., 16<sup>1</sup>/<sub>2</sub>in. each overall

The present female heads, with broad straight noses, round faces, and slightly pursed, full lips, show a facial type which is very close to works associated with Filippo Parodi and his workshop. Compare, for instance, to a *Primavera* in the Villa Pisani (*op. cit.* fig. 50), which further shows similar carefully delineated strands of hair. The slight tilt of the head also compares, as does a bust sold at Christie's London, from the circle of Parodi, 12 December 2002, lot 36.

**RELATED LITERATURE**

S. Guerriero, 'Le alterne fortune dei marmi: busti, teste di carattere e altre "sculture moderne" nelle collezioni veneziane tra Sei e Settecento', in G. Pavanello (ed.), *La Scultura Veneta del Seicento e del Settecento: Nuovi Studi*, Venice, 2002, pp. 73-150

£ 20,000-30,000 € 23,200-34,800

95

**ITALIAN, 17TH/18TH CENTURY**

**Winged skull**

terracotta  
30 by 42cm., 11<sup>3</sup>/<sub>4</sub> by 16<sup>1</sup>/<sub>2</sub>in.

**EXHIBITED**

Washington D.C., Museum of the Bible, *The Living Dead: Ecclesiastes through Art*, 2017-2018

**LITERATURE**

C. Ricasoli, in *The Living Dead: Ecclesiastes through Art*, exh. cat., Paderborn, 2018, no. III.1, pp. 126-127

The present terracotta is likely to have been made as a model for a marble winged skull, to be placed on a monument or tomb. Skulls were very popular features in Baroque art, and were modelled with great realism - including the protruding cheekbones and some even with missing teeth - as on the present skull. Compare also with a skull and crossbones, sold in these rooms, 10 December 2015, lot 402.

£ 15,000-20,000 € 17,400-23,200

96

**ATTRIBUTED TO ANTONIO MONTAUTI (1685-1740)**

**ITALIAN, EARLY 18TH CENTURY**

**Pair of Profile Reliefs of Emperors**

marble, in wood frames  
relief: 32cm., 12<sup>5</sup>/<sub>16</sub>in. diameter each  
86cm., 33<sup>7</sup>/<sub>16</sub>in. each including frame

***This lot is the subject of a scholarly report by Dr Charles Avery. The report is available upon request.***

W £ 18,000-25,000 € 20,900-29,000



97

97

**AFTER A MODEL BY FRANÇOIS GIRARDON (1628-1715)  
FRENCH OR SOUTHERN  
NETHERLANDISH, CIRCA 1700**

**Cristo Vivo**

boxwood, on a modern metal stand  
Corpus: 42cm., 16½in.  
45cm., 17¾in. overall

£ 5,000-7,000 € 5,800-8,200

98

**ATTRIBUTED TO MASSIMILIANO SOLDANI BENZI (1656-1740)  
ITALIAN, FLORENCE, FIRST HALF  
18TH CENTURY**

**AFTER THE ANTIQUE**

**Venus de' Medici**

bronze, on a probably early 19th-century grey marble base with ormolu mounts  
bronze: 29.5cm., 11½in.  
base: 10.2cm., 4in.

This beautiful bronze *Venus de' Medici* is very close to another bronze of the same subject which is given to the celebrated Florentine sculptor Massimiliano Soldani Benzi and is in the Metropolitan Museum of Art in New York (ex Ogden Mills collection; inv. no. 27.36.8). Soldani was responsible for casting a series of fine small scale bronzes (all circa 30cm high) of the most famous ancient and renaissance sculptural models. Alongside the *Dancing Faun* and and Sansovino's *Bacchus* (amongst others),

the *Venus de' Medici* was one of the models selected by the sculptor, whose small scale statuettes are recorded in the Doccia porcelain inventories, including: 'No. 17 La Venere de Medici. Con sue forme' (published by Lankheit, 1982, *op. cit.*, p. 157). The present bronze is a particularly fine cast: note the beautifully chased lips and eyes. Soldani cast a lifesize version of the *Venus de' Medici* in 1695 for Prince Johann Adam Adreas I von Liechtenstein which is still in the Liechtenstein collection (inv. no. SK537).

**RELATED LITERATURE**

K. Lankheit, *Florentinische Barockplastik: Die Kunst am Hofe der letzten Medici 1670-1743*, Munich, 1962, p. 157, figs. 13-20; C. Avery, 'Soldani's Small Bronze Statuettes after 'Old Masters' Sculptures in Florence,' K. Lankheit, *Kunst des Barock in der Toskana. Studien zur Kunst unter den letzten Medici*, Munich, 1976, pp. 165-172

£ 18,000-25,000 € 20,900-29,000

94

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





# PROPERTY OF A GENTLEMAN: GLYPTICS FROM THE RENAISSANCE TO THE 19TH CENTURY: PART II

LOTS 99 - 103

□ 99 SOLD WITHOUT RESERVE

ITALIAN, LATE 18TH CENTURY

Intaglio with a Youth and a Satyr

nicolo, set in gold brooch mount

engraved: *DIOS* in Greek letters in reverse

intaglio: 2.3 by 2.7cm.,  $\frac{7}{8}$  by  $1\frac{1}{16}$ in.

brooch: 3 by 3.4cm.,  $1\frac{3}{16}$  by  $1\frac{6}{16}$  in.

£ 1,000-1,500 € 1,200-1,750

□ 100 SOLD WITHOUT RESERVE

GIUSEPPE GIROMETTI (1780-1851)

ITALIAN, ROME, FIRST HALF 19TH CENTURY

Double Cameo with a Warrior and His Wife

hardstone

signed: *GIROMETTI* and engraved to the reverse: *(2052) / 965 / J.F.* and with further partially legible engraving  
4cm.,  $1\frac{9}{16}$ in.

Gem Engraver and Medallist at the Vatican to Popes Pius VII, Leo XII, and Gregory VI, Girometti carved cameos after neoclassical sculpture as well as reproductions of classical cameos and portraits of contemporary figures.

£ 2,000-3,000 € 2,350-3,500

□ 101 SOLD WITHOUT RESERVE

BRITISH, 18TH CENTURY

Intaglio with a profile portrait probably of Frederick Prince of Wales (1707-1751)

carnelian, in a gold ring mount

intaglio: 1.4cm.,  $\frac{9}{16}$ in.

ring size: V

£ 1,000-1,500 € 1,200-1,750

□ 102 SOLD WITHOUT RESERVE

NICOLO MORELLI (1771-1838)

ITALIAN, 19TH CENTURY

Cameo with the Profile of a Woman

hardstone, set in a silver mount

signed: *MORELLI*

5.4cm.,  $2\frac{1}{8}$ in.

The Roman based gem engraver Niccolo Morelli was patronised by Napoleon and members of the Imperial family. According to Forrer (*op. cit.* p. 147) the gem engraver Giovanni Pistrucci was apprenticed to him. Morelli's gems were used by the jewellers Castellani.

RELATED LITERATURE

L. Forrer, *Biographical Dictionary of Medallists*, London, 1902-1930, vol IV., p.147

£ 1,500-2,000 € 1,750-2,350

□ 103 SOLD WITHOUT RESERVE

PROBABLY FRENCH, SECOND HALF 19TH CENTURY

Cameo with Prince Alfred, Duke of Saxe-Coburg and Gotha

sardonyx, in a gold mount

scratched to the reverse: *uf*

4.4cm.,  $1\frac{3}{4}$ in.

Prince Alfred Ernest, 1844-1900, 2nd son of Victoria and Albert Duke of Saxe Coburg Gotta 1893-1900.

£ 1,000-1,500 € 1,200-1,750



100



103



102



101



99

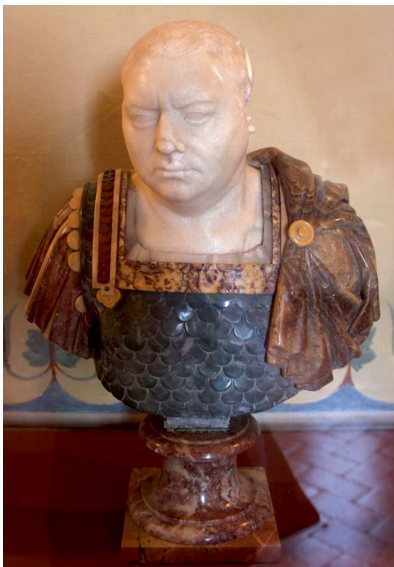
**ATTRIBUTED TO FRANCIS  
HARWOOD (1726/7-1783)  
ITALIAN, ROME, 18TH CENTURY**

**Bust of Vitellius**

white and coloured marble

inscribed to the socle: *VITELLIUS*  
46cm., 18 $\frac{1}{8}$ in.

This unusual and sophisticated bust of Vitellius is the subject of an expertise by Dottssa. Annamaria Giusti (2015), who proposes an attribution to Francis Harwood, the Anglo-Florentine sculptor famed for his copies after the antique and, in particular, for his work in coloured marbles. The bust is an exact replica of a known model, formerly in the Medici collections, exhibited prominently for many years in the Tribuna degli Uffizi. It is described there in an inventory of 1635, no. 340. The head is most likely antique, dating to the 1st century, and it is set into a torso of coloured marble, which must pre-date the 1635 inventory entry. It is currently on display at the Villa Corsini, outside Florence.



Bust of Vitellius, 1st century AD and later, Villa Corsini, outside Florence

Our bust faithfully reproduces the marble in the Villa Corsini, with similarly rare and high quality coloured marbles used for the details of the armour. The facial features are also carefully replicated. The grey armour, made of Bardiglio marble from Tuscany, has exactly the same shape as the original, and has the same number of 'scales'. The present bust preserves a mask to the centre of the chest, which has been lost on the Corsini model. The faithful copying of the model and the use of specialised coloured marbles points towards a skilled sculptor, who was experienced in copying antique models, and had a flair for using different types and coloured marbles. Due to the use of distinctly Tuscan marbles, and considering its prominence of the original during the heydays of the Grand Tour, Florence is certainly the most likely origin for its creation.

From numerous contemporary accounts it is clear that Harwood would have been eminently placed amongst the late 18th century sculptors in Florence to have had access to the high quality coloured marble which have been selected to emulate the colourful original. Antonio Canova, on a visit to Harwood's studio in 1779 notes how the British sculptor uses 'varie pietre' (quoted in Honour, *op. cit.* p. 513), and Harwood himself also noted he made vases of 'all courlerd marbles' (*ibid.*, p. 513). Also important to note is the monument to William, 2nd Earl Cowper, in Hertingfordbury's Parish Church, which Harwood made on commission and which includes many different types of marble, including Sienese Giallo marble and Nero di Portovenere. A detailed account of the coloured marbles used for this monument was published in the *Gazzetta Toscana* 16 June 1770, which would have contributed to establishing Harwood's reputation for high quality works in coloured marble, available on commission (the full account is published as an appendix in Belsey, *op. cit.*, p. 66). Considering the

Neo-classical preference for white marbles, Harwood was one of few sculptors actively working with coloured marbles at the time, which supports the attribution of the present bust.

Although the carving of the hair is handled differently here than in Harwood's signed marble bust of Faustina, lot 109 in this sale, this is accounted for by the original model that is being copied in which the shallowly carved wavy hair is comparable. The realistic anatomy of the ears and the precise delineation of the eyelids are all consistent with Harwood's style. Compare also the treatment of the eye brows and the lines around the eyes with Harwood's extraordinary black marble *Bust of a Man*, now in the Getty Museum (inv. no. 88.SA.114). In her expertise, Dottssa. Giusti suggests the present bust must have been created before 1778, when it was removed from the Tribuna and would have lost some of its prestige. Assuming the present bust to have been made on commission, it is distinctly plausible that the patron would have turned to the pre-eminent sculptor of antique models most experienced with coloured marbles, which at this time was Francis Harwood. In the light of a fuller appreciation of Harwood as the sculptor of the powerful Getty bust and the attribution to him of this idiosyncratic coloured marble bust of Vitellius, Fleming and Honour's faint praise for Harwood as a sculptor of 'such stuff as footnotes are made on' (*op. cit.* p.510), perhaps needs to be reassessed.

**RELATED LITERATURE**

J. Fleming and H. Honour, 'Francis Harwood: An English Sculptor in XVIII Century Florence', in A. Kosegarten and P. Tigler (eds.), *Festschrift Ulrich Middeldorf*, Berlin, 1968, pp. 510-516; H. Belsey, 'A Newly Discovered Work by Francesco Harwood', in *The Burlington Magazine*, vol. 122, no. 922, Special Issue Devoted to Sculpture, Jan. 1980, pp. 58+65-66

W £ 60,000-80,000 € 70,000-93,000



105

ITALIAN, CIRCA 1800  
AFTER THE ANTIQUE

Bust of Marcus Tullius Cicero  
(106-43 BCE)

marble, on a marble socle  
68cm., 26<sup>3</sup>/<sub>4</sub>in. overall

W £ 20,000-30,000 € 23,200-34,800



FRANCIS HARWOOD (1726/1727-1783)

ITALIAN, FLORENCE, DATED 1764

Bust of Faustina the Younger

marble, on a grey marble socle

signed: *F. Harwood Fecit 1764*

bust: 52cm., 20½in.

socle: 12.5cm., 5in.

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

W £ 20,000-30,000 € 23,200-34,800



**ATTRIBUTED TO CARLO ALBACINI  
(1735- CIRCA 1813) AND WORKSHOP  
ITALIAN, ROME, CIRCA 1800**

**Pair of Dionysiac Groups with  
Cornucopia supports, probably  
for Candelabra**

marble

spring: 78 cm., 30¾in.

winter: 76 cm., 29⅞in.

**PROVENANCE**

Galerie Carroll, Munich, 1970s;  
private collection, Bavaria, Germany, until sold  
2017

W £ 50,000-70,000 € 58,000-81,500

These beautifully carved marble groups are typical examples of the very high quality marble statuary executed in Rome around 1800 for visiting Grand Tourists. In terms of their quality they compare with the finest output of the period, particularly the work of Carlo Albacini who was active between circa 1770 and 1813. Compare with Albacini's copy of the *Capitoline Flora* in the Indianapolis Art Museum (illustrated in Walker, *op. cit.*, p. 226, no. 104). Albacini, active in Rome, was one of the most prominent sculptors within the Anglo-Roman Neoclassical milieu, and many of the restored antiquities which entered English collections would have been restored or copied by him. Counting the famed collector and antiquary Charles Townley, Catherine the Great, and the King of Naples amongst his clientele, it is curious not more is known about Albacini's life and work. A student of Bartolomeo Cavaceppi (circa 1716-1799), also renowned for high quality restorations and reproductions of Roman originals, Albacini quickly established an international reputation.

Albacini was responsible for numerous double figure groups. Compare, for example, the chimneypiece with *Cupid and Psyche* and *Bacchus and Ariadne* from Ickworth, Suffolk, which has been attributed to Albacini and was sold in these rooms on 26 November 2003, lot 87. Albacini is principally known for his copies after the antique as well as

his restorations of antiquities. However, he operated a large workshop which was also responsible for decorative marbles including chimneypieces. Given the high quality of the present groups and their double figure configuration, an attribution can be made to Albacini or to sculptors working in his workshop under his supervision. The diadem of the bacchante paired with the bearded Dionysos recalls works by Canova and Thorvaldsen, arguably pointing to a dating towards the end of Albacini's life, circa 1800-1810. The presence of the wheat sheath on the ground in one of the groups and the bearded Dionysos in its pendant could indicate that the groups were conceived as allegories of Autumn and Winter. The marbles were almost certainly designed to support candelabra, given the fact that they are centred on cornucopia. The two groups are in excellent condition and preserve their original surfaces.

**RELATED LITERATURE**

G. Vaughan, 'Albacini and His English Patrons', in *Journal of the History Collections* 3, no. 2, 1991, pp. 183-197; D. Walker, 'An Introduction to Sculpture in Rome in the Eighteenth Century' in E. P. Bowron and J. J. Rishel (eds.), *Art in Rome in the Eighteenth Century*, exh. cat. Philadelphia Museum of Arts, Philadelphia, and MFA, Houston, 2000, pp. 211-293





108

**ITALIAN, EARLY 19TH CENTURY**

**Intaglio with Livia**

carnelian, in a later gold ring mount  
intaglio: 1.9cm., 3/4in.  
ring size: M<sup>1</sup>/<sub>2</sub>

‡ £ 1,500-2,000 € 1,750-2,350

109

**FRENCH OR ITALIAN, 19TH CENTURY**

**Cameo with a Bust of the Virgin**

onyx, in a gold brooch mount, set with glass cabochons  
with indistinctive writing and numbering to the reverse  
cameo: 4.2cm., 1<sup>5</sup>/<sub>8</sub>in.  
brooch: 5.5cm., 2<sup>1</sup>/<sub>8</sub>in.

‡ £ 1,500-2,000 € 1,750-2,350

110

**ITALIAN, LATE 18TH/ EARLY 19TH CENTURY**

**Cameo Bust of a Bearded Warrior**

sardonyx, in a gold brooch mount  
cameo: 4cm., 1<sup>5</sup>/<sub>8</sub>in.  
mount: 4.3cm., 1<sup>11</sup>/<sub>16</sub>in.

‡ £ 2,000-3,000 € 2,350-3,500

111

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

**Intaglio with a Bust of Achilles**

hardstone, in a gold brooch mount  
intaglio: 3.1cm., 1<sup>1</sup>/<sub>4</sub>in.  
brooch: 4.1cm., 1<sup>5</sup>/<sub>8</sub>in.

‡ £ 1,000-1,500 € 1,200-1,750

112

**ITALIAN, 19TH CENTURY**

**Pair of Intaglios with Heads of Emperors, set as Cufflinks**

amethyst and carnelian, set in gold mounts  
amethyst intaglio: 1.5cm., 10/16 in.  
carnelian: 1.3cm., 1/2in.  
2.4cm., 1<sup>5</sup>/<sub>16</sub>in. overall, suspended

‡ £ 1,000-1,500 € 1,200-1,750

113

**ATTRIBUTED TO CARLO GIULIANO (1831-1895)  
ENGLISH, LONDON, LAST QUARTER 19TH CENTURY**

**Mourning Jewel with a Photograph of Princess Alice of England (1843-1878)**

enamelled gold, set with a photograph (daguerrotype) and a rock crystal centre, with pearls

inscribed to the reverse: *In remembrance of dear A[lice Princess of] England, Duchess of Hesse* and monogrammed: *VRI* for 'Victoria Regina Imperatrix'  
3.6cm., 1<sup>1</sup>/<sub>16</sub>in.

**PROVENANCE**

Estate of the late Victor Albert Francis Spencer, 3rd Viscount Churchill (1864-1934)

Alice was the third child of Queen Victoria and Prince Albert, Mother of Tsarina Alexandra Feodorovna of Russia, wife of Tsar Nicholas II. Her Great-Grandson is HRH Prince Philip, Duke of Edinburgh. Carlo Giuliano is noted to have been patronised by Queen Victoria during this period. Victor Spencer, 1st Viscount Churchill, was page of honour to Queen Victoria between 1876-1881 during mourning period.

‡ £ 2,000-3,000 € 2,350-3,500



108



109



110



111



112



113

114

AFTER ANTOINE-DENIS CHAUDET  
(1763-1810)  
FRENCH, 19TH CENTURY

Bust of Napoleon

marble, on a mottled marble socle  
bust: 53 cm., 20<sup>7</sup>/<sub>8</sub>in.  
socle: 13 cm., 5<sup>1</sup>/<sub>8</sub>in.

W £ 12,000-18,000 € 14,000-20,900

115 no lot



**BERTEL THORVALDSEN (1770-1844)**  
**ITALIAN, ROME, CIRCA 1830**

**Bust of Cupid (Amorino)**

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

**PROVENANCE**

Private Collection, France

This beautifully carved marble is a bust version of Thorvaldsen's *Cupid with his Bow* or *Amorino*, of which a full figure version from the Shaw Stewart collection was sold at Sotheby's New York on 31 January 2019, lot 273. Thorvaldsen executed the plaster and prime version of the model in 1819 (both of which are in the Thorvaldsens Museum, Copenhagen, inv. nos. A36 and A819). As with most, if not all, of Thorvaldsen's marbles executed after 1820, the present bust would have been carved by skilled assistants in the studio under the master's supervision. Another bust version, but with shoulders, is illustrated in *Künstlerleben in Rom - Bertel Thorvaldsen (1770 - 1844)* (op. cit., pp. 628-629, no. 7.1).

**RELATED LITERATURE**

*Künstlerleben in Rom - Bertel Thorvaldsen (1770 - 1844)*, exh. cat., Germanisches Nationalmuseum, Nuremberg, and Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig, 1992, pp. 628-629, no. 7.1; S. Grandesso, *Bertel Thorvaldsen, 1770-1844*, Milan, 2015, p. 278, no. 243

£ 20,000-30,000 € 23,200-34,800



**JOHANN HEINRICH VON DANNECKER (1758-1841)**

**GERMAN, STUTTGART, DATED 1836**

### Mädchen mit dem Toten Vogel (Lesbia and her Sparrow)

marble, on a later painted wood base

signed: *DANNECKER / F: 1836.*, and with a plaque to the wood base inscribed: *Johann Heinrich von Dannecker 1758-1841*

marble: 91 by 71 by 31.5 cm., 35¾ by 28 by 12¾/in.  
base: 80.5 by 80 cm., 31¾ by 31½/in.

#### PROVENANCE

the sculptor's studio, Stuttgart, until 1842;  
where acquired by Adriaan van der Hoop (1778-1854), Huize Spaarnberg, Santpoort, the Netherlands;  
bequeathed to his widow Dieuwke Fontein, Santpoort;  
by descent to her granddaughter Baroness Olga Emma Alexandra Eleonora von Gotsch (1848-1924) and her husband Justus R. Wüste, Santpoort (*the marble is last mentioned here in 1909 by Spemann*);  
thence unknown until 1989, the marble was moved from Huize Spaarnberg, possibly to Villa Spaarnehuvel;  
acquired by a private collector in 1989;  
thence by bequest to the present owner

#### LITERATURE

C. Grüneisen and T. Wagner, *Dannecker's Werke in einer Auswahl mit einem Lebensabriss des Meisters*, Hamburg, 1841;  
G. Schwab, 'Nekrolog', in *Schwäbische Chronik*, 28 & 29 December 1841, p. 1409;  
A. Spemann, *Dannecker*, Berlin and Stuttgart, 1909, p. 31, no. 13b.;  
C. von Holst, *Johann Heinrich Dannecker. Der Bildhauer*, Stuttgart 1987 (cat. no. 171, p. 416; for the plaster see cat. no. 26, figs. 127-130)

Recorded in Van der Hoop's purchase records (*Lijst van Schilderijen van Adriaan van der Hoop te Amsterdam, als ook van Teekeningen en Beelden*, Bibliotheek Rijksmuseum Amsterdam, inv. no. 388 (draft version) and Noord-Hollands Archief Haarlem (final version) as follows:

#### 1842

*In Maart van de Wed. van den Hofrath Dannecker te Stuttgart: een klein wit marmere Beeld, zijnde een zittend Meisje, die een doode vogel betreurt, volgens een Idylle van den latijnschen Dichter Catullus, genaamd Lesbia. Dit is het laatste werk van den overleden beeldhouwer, gekocht voor 300 Louis d'Or, makende met kosten 3380,60 (In March [purchased] from the widow of Hofrath Dannecker in Stuttgart: a small white marble sculpture, being a seated Girl, called Lesbia, who grieves over a dead bird, according to an idyll by the Latin poet Catullus.*

This is the last work by the deceased sculptor, purchased for 300 Louis d'Or, making a total of 3380,60 [guilder] including other costs)

W £ 120,000-180,000 € 140,000-209,000

The appearance on the market of the marble of *Mädchen mit dem Toten Vogel*, or *Lesbia and her Sparrow*, marks a major rediscovery in the oeuvre of one of Germany's most important Neoclassical sculptors, Johann von Dannecker. Although the marble was recorded as 'in the collection of J. Wüste' by Spemann in 1909 (*op. cit.* no. 13b), it was subsequently moved from its original setting in a villa in Santpoort, and disappeared from the public eye. In Christian von Holst's *catalogue raisonné* of 1989, the marble *Mädchen mit dem toten Vogel* is said to be lost. The present marble, dated 1836, and executed after a model Dannecker created in 1790, was probably the last marble to have been executed during the sculptor's lifetime. The plaster model, damaged after World War II and now missing its bird, is in the collection of the Staatsgalerie in Stuttgart (inv. no. P 702, since 1886).

Johann Heinrich von Dannecker was born in Stuttgart during the rule of Charles Eugene, Duke of Württemberg. He was the son of one of the Duke's stable-hands and coachmen, and as such Dannecker was accepted as a pupil at the Duke's academy, aged 13. Here, he was first encouraged to take up sculpting. In 1780, Dannecker graduated, and was appointed court sculptor to the Duke. Between 1783 and 1789, Dannecker thus had the opportunity to travel to Paris and most importantly to Rome - a visit that would significantly shape his career and his aesthetic. Significantly, during his four year stay in Rome, Dannecker befriended Antonio Canova, who later also visited Dannecker's workshop in Stuttgart.

Dannecker's experience in Rome and in Canova's studio were probably some of the factors that encouraged him to experiment with non-commissioned, 'free' sculptures in the Neoclassical style. Upon the sculptor's return to Stuttgart in 1789, his memories of Rome still fresh in his mind, and newly wed to his first wife Heinrike Rapp, he modelled the beautiful Neoclassical plaster of *Lesbia and her Sparrow*, based on an idyll by Roman poet Catullus (1st century BC). Catullus writes about his lover, whom he calls Lesbia, and her pet sparrow with whom she enjoys playing. In a later poem, the sparrow meets a sad end: *Passer mortuus est meae puellae*, writes Catullus, 'my girl's sparrow is dead'. In the present marble, the emotion of the girl is clearly visible, the marble exuding a warm serenity.

The *Lesbia* has often been regarded as one of Dannecker's masterpieces. The model seems to have defined Dannecker's career - although he created the plaster in 1790, he did not execute the marble until 1836. Schwab (1841, quoted in von Holst, p. 416) even notes that Dannecker had destined the execution of the model in marble as his last work, a promise which he appears to have kept, and which indicated that the sculptor had been attempting the marble version for some years - he was determined to finish the marble during his lifetime, even at an advanced age. It is interesting to note that a second version of the *Lesbia*, now lost, was executed by Dannecker's accomplished pupil and son-in-law, Theodor Wagner (1800-1880), for London banker John Baring. Since Dannecker was coping with ill-health in the early 1830s, it is possible that Wagner could have assisted Dannecker with the execution of the present lot.



DANNECKER.  
F. 1836.









When the marble *Lesbia* was sold by Dannecker's widow to Dutch banker Adriaan van der Hoop in 1842, it had been in the sculptor's studio for some years. Indeed, Van der Hoop already visited Dannecker in Stuttgart in 1838, when he purchased a relief of *Clio and Melpomene* (present location unknown) and must have already seen the *Lesbia and her Sparrow* - why had he not bought this marble at the same time? Carole Denninger suggests Dannecker might not have been ready to sell the sculpture due to its likeness to Dannecker's first wife and his emotional connection to the marble.

Adriaan van der Hoop was one of the richest people of his time. A banker, influential politician, and major art collector, his collection included Rembrandt's *Jewish Bride*, Vermeer's *Woman Reading a Letter*, Ruysdael's *Mill at Wijk bij Duurstede*, and countless other masterpieces. He bequeathed most of his paintings and drawings to the City of Amsterdam upon his death in 1854; they have been on loan to the Rijksmuseum since. The sculpture remained in the family of Van der Hoop's heirs until the death of Baroness Olga von Gotsch (1924), granddaughter of the banker's second wife. Fascinatingly, Empress Elisabeth (Sissi) of Austria spent some time in 1884 staying with Olga von Gotsch and her husband Justus Wüste, and is therefore likely to have admired Dannecker's masterpiece. The estate, Huize Spaarnberg, was neglected in the years between the Baroness' death and the start of World War II and eventually destroyed in 1951. The survival of the marble during this rather tumultuous episode is astounding - it is assumed that the sculpture was moved from the main house to the nearby Villa Spaarnheuvel, which at that point was the property of a religious order.

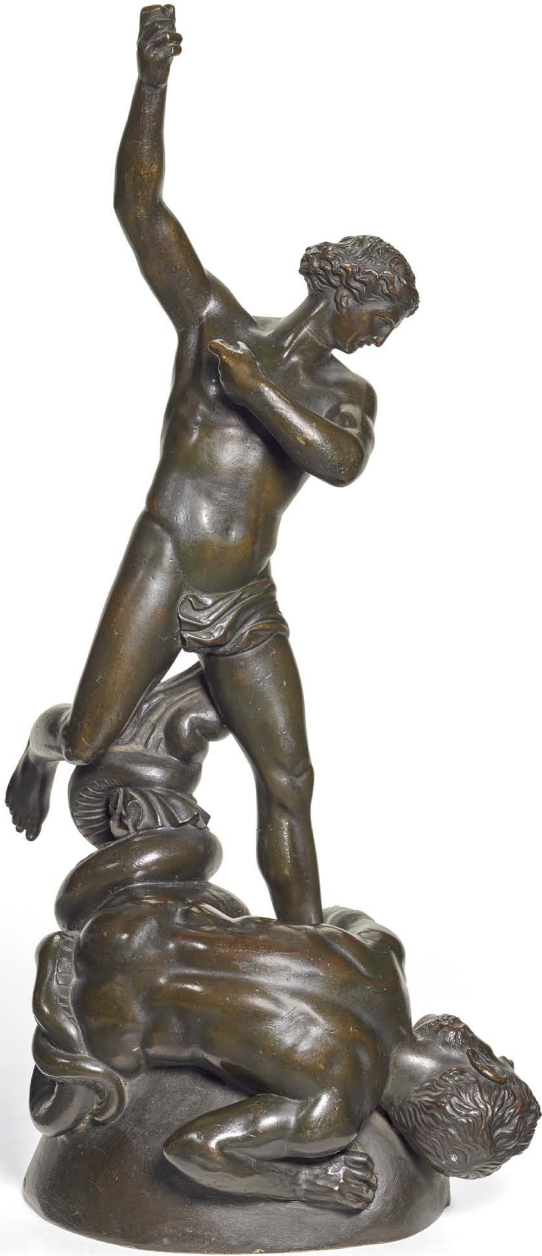
The *Mädchen mit dem Toten Vogel*, or *Lesbia and her Sparrow*, is a remarkable survival of Neoclassical sculpture of outstanding quality, and can be seen as Dannecker's ultimate *chef d'oeuvre*: its design and execution in marble preoccupied Dannecker during the majority of his career, and it is his last finished work. Its composition further significantly influenced some of his later models, including several versions of the *Fates* (von Holst, *op. cit.*, cat. nos. 47, 60 and 68) and the *Mourning Ceres* (*idem*, cat. nos. 90 and 151). Its rediscovery after more than a century presents buyers with the opportunity to acquire a true Neoclassical masterpiece.

*Sotheby's is grateful to Drs Carole Denninger for her research and assistance in cataloguing this lot. An expertise by Ms. Denninger is available from the department upon request.*

A close-up photograph of a white marble sculpture's base. The base is a rectangular block with a slightly weathered surface. To the left, a portion of the sculpture's body is visible, showing intricate folds of a draped garment. The background is dark, making the white marble stand out. The inscription is located on the lower right portion of the base.

DANNECKER.

F: 1836.



118

**118**

AFTER JOHN FLAXMAN (1755-1826)  
BRITISH, 19TH CENTURY  
Saint Michael overcoming Satan

bronze  
46.5cm., 18 $\frac{1}{4}$ in.

£ 5,000-7,000 € 5,800-8,200



119

**119**

ITALIAN, 18TH CENTURY  
AFTER THE ANTIQUE  
Venus de' Medici

bronze, on a veined marble base  
bronze: 28cm., 11in.  
base: 9cm., 3 $\frac{1}{2}$ in.

£ 6,000-8,000 € 7,000-9,300



120

120

ITALIAN, CIRCA 1800  
AFTER THE ANTIQUE

The Wrestlers

bronze  
42 by 51cm., 16½ by 20 in.

W £ 10,000-15,000 € 11,600-17,400

121 no lot

115



122

122

**JOSEPH NOLLEKENS (1737-1823)**  
**BRITISH, 1808**

**Bust of William Pitt the Younger**  
**(1759-1806)**

signed: *Nollekens F. 1808*  
 marble, on a marble socle  
 72cm., 28<sup>3</sup>/<sub>4</sub>in. overall

W £ 10,000-15,000 € 11,600-17,400

123

**EDWARD HODGES BAILY (1788-1867)**  
**BRITISH, MID-19TH CENTURY**

**Bust of Eve**

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

W £ 6,000-8,000 € 7,000-9,300



123

124

**WORKSHOP OF MICHAEL RYSBRACK**  
**(1694-1770)**

**BRITISH, 18TH CENTURY**

**Bust of King George II (1638-**  
**1760)**

marble  
 bust: 43cm., 17in.  
 base: 12cm., 4<sup>3</sup>/<sub>4</sub>in.

**PROVENANCE**

Christie's, London, 7 July 1998, lot 98

This beautifully carved bust of George II is a reduced version of Rysbrack's portrait, which he modelled from life in 1738. The original terracotta is in the Royal Collection (inv. no. RCIN 1412) and is paired with a bust of Queen Caroline (1683-1737; inv. no. RCIN 1411). Vertu, in his diaries from 1738, records that 'the KING ... sat to [Rysbrack] at Kensington twice. to have his picture modelled in Clay. the likeness much approv'd on – and with a good Air. – also a Moddel of the Queen vastly like. Tho' not done

from the life' (as quoted in Webb, *op. cit.*, p. 155). Rysbrack executed marble versions of the pair for George II, which are almost certainly the prime marble versions and are in the Royal Collection at Kensington Palace (inv. nos. RCIN 31322 and 31317). The fact that Rysbrack kept the terracotta models indicates that he was given permission to execute further versions. A lifesize marble version of the George II from the collection of Howard Hodgkin was sold in these rooms on 24 October 2017, lot 193. The present bust is carved with a level of finesse worthy of Rysbrack himself, evidenced particularly in the very fine medusa mask. However, it is a simplified version of the original (note the absence of the lace bow at the collar) and the reduced size is unusual, which indicates that the present marble was probably produced in the workshop.

*Sothebys would like to thank Dr. Katherine Eustace for her assistance in cataloguing this lot.*

W £ 15,000-20,000 € 17,400-23,200





125

125

ITALIAN OR FRENCH, LATE 18TH/  
EARLY 19TH CENTURY  
AFTER THE ANTIQUE

Laocöon and his sons

bronze, with a velvet covered base  
bronze: 29.5 by 25cm., 11 $\frac{5}{8}$  by 9 $\frac{7}{8}$ in.  
base: 5.5 by 27.5cm., 2 $\frac{1}{4}$  by 10 $\frac{7}{8}$ in.

£ 5,000-7,000 € 5,800-8,200

126

ITALIAN, EARLY 19TH CENTURY  
AFTER THE ANTIQUE

Marcus Aurelius

bronze, on a marble base with bronze appliques  
the base with the Coat of Arms of Pope Paul III  
and with a Coat of Arms for Rome inscribed:  
*S.P.Q.R.*

bronze: 39cm., 15 $\frac{3}{8}$ in.  
marble base: 19.5cm., 7 $\frac{5}{8}$ in.

W £ 10,000-15,000 € 11,600-17,400



126



AFTER A MODEL BY GIUSEPPE  
CERACCHI (1751-1802)  
ITALIAN, CIRCA 1816

Herm Portrait Bust of George  
Washington

white marble  
57cm., 22½in.

This marble bust of Washington relates closely to another version of the model in the collection of the White House. Both busts, carved with bare chests *all'antica* and squared bases, are after Guiseppi Ceracchi's portrait of Washington in the Metropolitan Museum of Art (inv. no. 14.58.235). The White House bust has been dated to circa 1815. In 1809 Thomas Appleton, the American consul at Livorno, acquired the original plaster model of Ceracchi's portrait from his fellow Consul, William Lee in Bordeaux. Lee had multiplied the likeness on a small scale before he sold the plaster, and Appleton continued to do so, exporting the busts to the United States for sale. In 1816 Appleton paid the sculptor Massimiliano Ravenna 100 francs for four "Busts of Washington to be Deliver'd & Afterwards to be sent to the U. S." They were to be sold for \$80 each. Appleton later sent four larger-than-life and two colossal versions of the portrait. It seems likely that the present bust, like the White House version, can be identified as one of the four busts commissioned by Appleton in 1816. Another version of the model was sold at Christies New York for \$83,650 (15-16 January 2004, lot 522.)

W £ 15,000-20,000 € 17,400-23,200





128

COADE'S ARTIFICIAL STONE  
MANUFACTORY (FL. 1769-1840)  
BRITISH, LONDON, 1807

Pediment Relief with the Royal  
Arms of George III

signed: COADE & SEALY / LONDON 1807 and  
inscribed: H[O]NI SOIT QUI MAL Y P[E]NSE  
Coade stone  
157 by 137 cm., 61¾ by 54 in.

W £ 20,000-30,000 € 23,200-34,800



Much mystery surrounds the life of Eleanor Coade and her decision to venture into the business of artificial stone manufacturing. Her famous *Coade Factory* was based in Lambeth, London, which is now part of the area occupied by the Southbank Centre. From 1789 until his death in 1813, Mrs Coade partnered with John Sealy, which is why the present work is marked Coade & Sealy. Throughout its history spanning from 1769-1840, the factory produced a vast array of products such as architectural and garden ornaments, decorative details, statues and monuments. 'Coade stone' as it is known was of exceptional quality, and was the only kind of artificial stone at the time to be resilient to frost and other forms of harsh outdoor exposure. The high standards of design and quality upheld by Coade were noticed by London's most highly regarded 19th century architects including Robert

Adam, James Wyatt, John Nash and Sir John Soane, each of whom commissioned works. Coade's most prestigious work was at Buckingham Palace which was rebuilt by Nash in 1825.

The artificial stone produced by the Coade Factory was unique in that it was a ceramic material containing a large proportion of ground pre-fired stoneware with a glass stabiliser added to it, which was rolled into sheets and pressed into reusable moulds. Because most works were cast in sections before firing, they could easily be altered to suit the client's individual wishes. For example, the mould for the statue of *Urania* could be transformed into *Flora* when flowers were added to it. Mrs Coade's energy and enthusiasm for promoting her business is reflected in a catalogue that she published in 1784 listing 778 available items. The Royal

Arms of George III can be found listed in this catalogue under 'XIV Coats of Arms, 429 His Majesty's on a Pannel' (4 feet 6 in. by 3 feet 10 in.) and was priced at £15 and 15 shillings. In addition, number '431 A Plume of Feathers' (2 feet 4 in. high) could be included for £2,12 shillings and 6 pence.

The Coade Factory received the Royal Warrant to supply some commodity or service, and was therefore allowed to display, create and sell the Royal Arms. George III's *Royal Arms* were supplied for other Warrant-Holders, amongst others in Bond Street, Holborn, Charing Cross, the Strand, St James' Street and Piccadilly. Kelly (*op. cit.* pp. 274-5) illustrates two reliefs with *Royal Arms Rampant* (as opposed to *couchant*, where the lion and unicorn are lying down), of which one, on Beverley Sessions House, Yorkshire, is also dated to 1807.

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After a model by Giovanni Bologna,  
attributed to Francesco  
or Luigi Righetti, circa 1800  
*Mercury (detail)*

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LA COLLECTION  
RIBES

I  
LES TRÉSORS



Attributed to Antonio Susini (1558-1624)  
After Giambologna  
Italian, Florence, circa 1600-1620  
*The Rape of a Sabine*

**AUCTION PARIS DECEMBER 2019**

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A Roman Marble Neo-Attic Circular Oscillum,  
*circa* late 1st Century B.C.  
Diameter 48.7 cm  
Provenance  
Campana Collection, Rome, by 1851  
Schickler-Pourtalès Collection, Martinvast  
Estimate £150 000–250 000\*



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\* Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of the catalogue for the relevant sale for further information.



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Prince Paul Troubetzkoy  
*Portrait of Carlo Bugatti*  
Estimate £30,000–50,000\*

## 19th & 20th Century Sculpture

AUCTION LONDON 10 JULY

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\*Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of the catalogue for the relevant sale for further information.



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*“I design interiors that blend modernity with classicism. My starting point is always our client’s collection, or a single treasured artwork, which inspires my overall conception of the project.”*

DOUGLAS MACKIE

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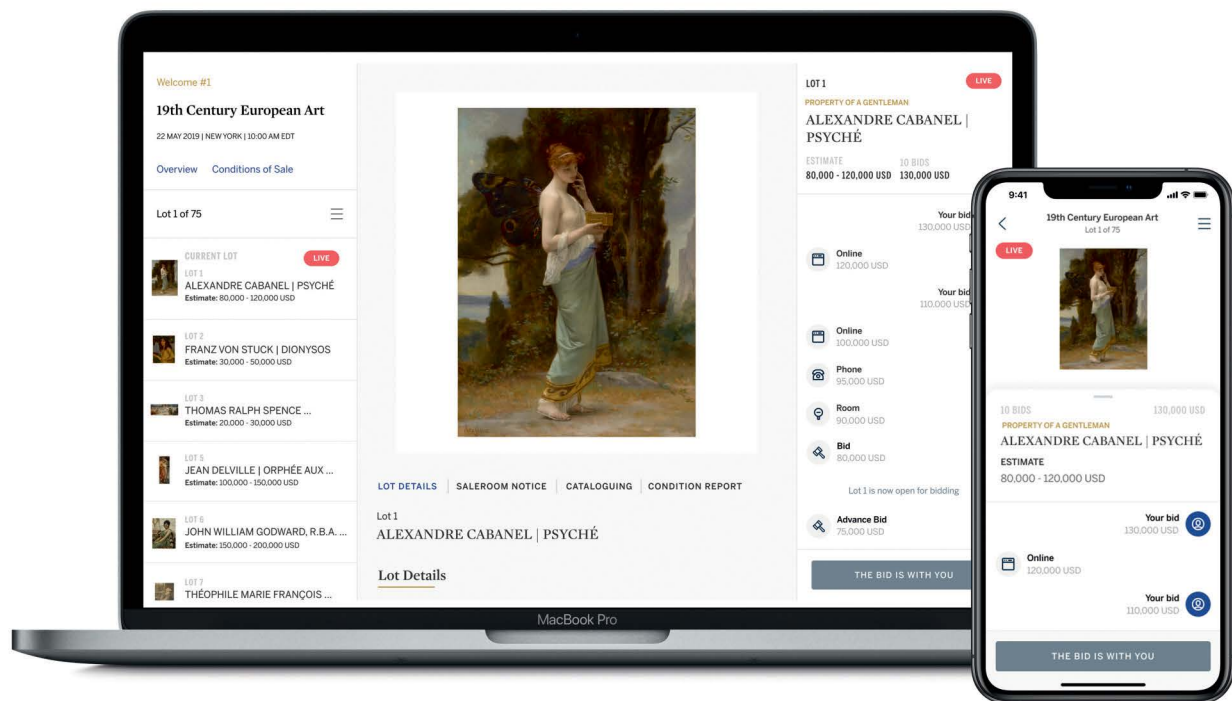
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# How to Bid



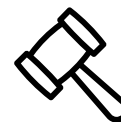
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## 3. BID

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TIME, BEFORE AND DURING  
THE LIVE AUCTION, FROM  
ANYWHERE IN THE WORLD

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## Guide for Telephone Bidders

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### General

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

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

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

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

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

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

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

### Registering to Bid

Please indicate the sale number, sale title and sale date.

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

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

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

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 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

Sotheby's will hold and process your personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

## BUYING AT AUCTION

The following is intended to give you useful information on how to buy at auction (including guidance on how to bid during the online pre-bidding period prior to the live auction). All bidders should read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult [www.sothebys.com](http://www.sothebys.com) for the most up to date cataloguing of the property.

**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 £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% 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.

**Bidding in advance of the live auction** If you are unable to attend the live auction in person, and wish to place bids, or simply wish to bid in advance of the live auction, you may do so on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App or via any other online platform through which bidding is made available (each an "Online Platform" and together, the "Online Platforms"). In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to the item of property on which you want to bid, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to lower the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the Reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive an email notification and a push notification (if you have bid via the Sotheby's App and enabled the push notification facility) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will automatically continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform dur-

ing the live auction at the next increment. Upon the closing of each lot in the live auction, you will receive an email notification and a push notification (if you have bid via the Sotheby's App and enabled the push notification facility) indicating whether you have won or lost each lot on which you have placed a bid. Alternatively, you may continue to bid during the live auction in person or on the telephone, in each case pursuant to the Conditions of Business applicable to the relevant sale. Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale.

**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 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 cases are also published in US dollars and/or Euros. The rate of exchange is the rate at the time of publication of this guide. 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 exhibition. 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 below.

**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 publish the history of ownership of an item of property if such information contributes to scholarship or is otherwise well known and assists in distinguishing the item of property. 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 live auction (of which any bidding in advance of the start of the live auction (via an Online Platform or otherwise) forms a part) 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 live auction (including by submission of a bid in advance of the start of the live action via

an Online Platform or otherwise) 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 the Live Auction** Bids may be executed prior to the start of the live auction by the method explained above and bids may be executed during the live auction in person, on the telephone or online via an Online Platform.

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 published below.

**Bidding in Person** If you would like to bid in person at the live auction, you may register for a paddle prior to the start of the live auction through an Online Platform or by contacting the Bids Department. Alternatively, you may register for a paddle upon entering the saleroom. 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.

**Advance Bidding** Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale. If you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION") and your bid is not executed up to its maximum value before the live auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid during the live auction above your predetermined maximum bid via an Online Platform at the next increment above your maximum bid.

**Telephone Bids** If you cannot attend the live 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. Please contact the Bids Department for further assistance.

**Live Online Bidding** If you cannot attend the live auction, it is possible to bid live online via an Online Platform in this sale (both before the live auction using the "Bidding in advance of the live auction" method described in the section headed 'BEFORE THE AUCTION' above and during the live auction via an Online Platform). For information about registering to bid via an Online Platform on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App, please refer to [www.sothebys.com](http://www.sothebys.com). Bidders using an On-

line Platform are subject to the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed below at [www.sothebys.com](http://www.sothebys.com), as well as the Conditions of Business applicable to this 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 published below.

**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 (a) online at <http://www.sothebys.com/en/invoice-payment.html>; (b) via the Sotheby's App; (c) by calling Post Sale Services at +44 (0)20 7293 5220; or (d) in person at Sotheby's premises in London.

**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. 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 published below.

**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 published below. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

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

**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 live auction. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

**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. If you are bidding via an Online Platform, our shipping calculator is available to help you determine the delivery charges in relation to the item of property on which you wish to bid.

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

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

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

**Export** The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due. Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

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

**UK Licence Thresholds**  
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 11 of the Conditions of Business for Buyers published below). 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 beside the lots of property included in this sale.

### ◊ 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 suc-

cessfully 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 included in this sale 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 included in this sale are offered without a reserve, these lots are indicated by a box (□). If all lots included in this sale 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 11 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 sale. 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 below.

## 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 live 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 cataloguing (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 live 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 published below;

(iv) any additional notices and terms published by Sotheby's, including the guide to Buying at Auction; and

(v) in respect of online bidding via an Online Platform, the Additional Terms and Conditions for Online Bidding published below and available on [www.sothebys.com](http://www.sothebys.com) and the Sotheby's App, in each case as amended by any saleroom notice or auctioneer's announcement at the live 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 cataloguing 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 cataloguing, 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 live auction. Bidders who wish to bid in person 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) Where available, telephone 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 live auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone bids may be recorded.

(c) Online bids are made subject to the Additional Terms and Conditions for Online Bidding (published below and available on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App) which apply in relation to bids submitted via an Online Platform, 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 start of the live 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) During the live auction, 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 live 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 live 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 live 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 live 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.

## 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 live 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. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

## 10. 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 live 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 live 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 live auction.

## 11. 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 published in respect of the lot 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.

## 12. 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 of the sale. 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.

## 13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

## 14. 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 ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App or through any other online platform through which bidding is made available (each, an "Online Platform" and together, the "Online Platforms").

These Online Terms are in addition to and subject to the same law which governs 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 Online Terms.

1. Bidders are welcome to submit bids in advance of the live auction through an Online Platform ("Advance Bids"). In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to lower the starting bid prior to the start of the live auction.

You may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such the reserve is set. Bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve, will be counted towards the total bid count displayed on the Online Platform.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you unless it is the leading bid. If the status of your bid changes, you will receive an email notification and a push notification (if you have bid via the Sotheby's App installed) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform during the live auction at the next increment. Upon the closing of each lot, you will receive an email notification and a push notification indicating whether you have won or lost each lot on which you have placed a bid. Please note that traditional absentee bids submitted in writing

through our Bids Department will not be accepted for this sale.

By placing an Advance Bid on an 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, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids online during the live auction (including during the online pre-bidding prior to the start of the live auction) is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary increments for bidders in the auction room and on the telephone but bidders using an Online Platform to bid may not be able to place a bid in an amount other than a whole bidding increment. All bidding for the 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 saleroom notices and announcements which will be accessible on the Online Platforms.

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. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on [www.sothebys.com](http://www.sothebys.com) 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 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 is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a

client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Online bidding will be recorded.

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

## 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 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 live 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 live 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 live 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 live 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 live auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

## IMPORTANT NOTICES

### ESTIMATES IN EUROS

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

**£1 = €1.17**

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

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

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

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

### LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

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

### COLLECTION OF LOTS MARKED 'W'

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

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

Please see the Buying at Auction guide for further information.

### SAFETY AT SOTHEBY'S

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

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

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

## SCULPTURE

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

11/10 NBS\_SCULPTURE €

## SOTHEBY'S AUTHENTICITY GUARANTEE

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

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

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

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

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

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall

not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS\_GUARANTEE MAIN

## 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

## Notes

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



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

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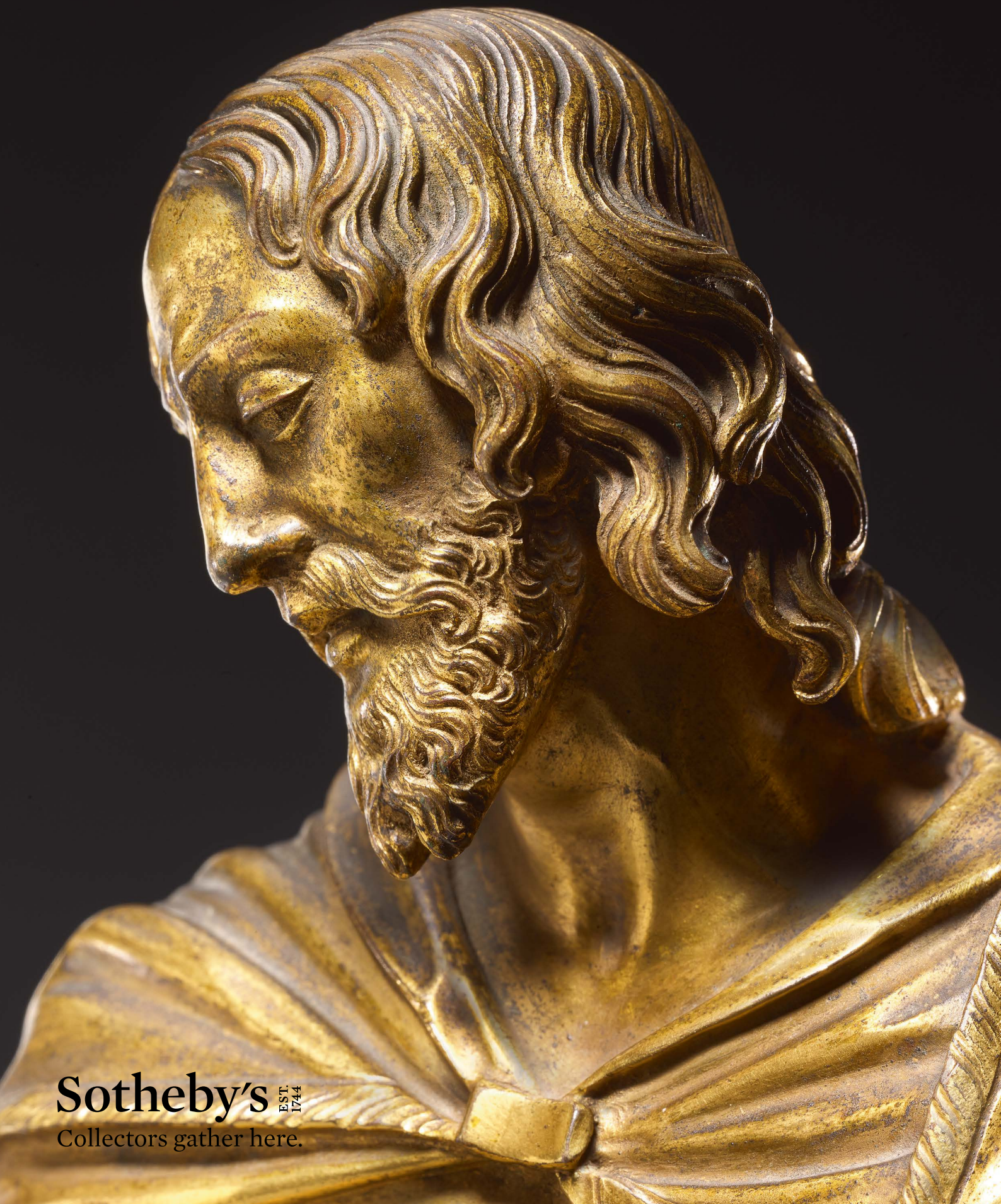
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