

EUROPEAN SCULPTURE & WORKS OF ART

King Street · 6 December 2016



CHRISTIE'S





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EUROPEAN SCULPTURE & WORKS OF ART

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CHRISTIE'S



THE PROPERTY OF A LADY

1

AN ALABASTER RELIEF OF THE HEAD OF ST JOHN THE BAPTIST

ENGLISH, NOTTINGHAM, LATE 15TH CENTURY

The head of St John the Baptist is represented on a dish, the wound made by Herodias is depicted over the left eye; flanked by St Peter and St Thomas a Becket and above them St Catherine and St Dorothy

11 $\frac{5}{8}$ x 7 $\frac{1}{8}$ in. (29.5 x 18 cm)

£12,000-18,000

\$15,000-22,000

€14,000-20,000

PROVENANCE:

Private collection, England, where acquired, circa 1960.

Private collection, Spain.

COMPARATIVE LITERATURE:

F. Cheetham, *English Medieval Alabasters*, Oxford, 1984, nos. 246-256.

2

AN ALABASTER GROUP OF CHRIST'S TOMB

ENGLISH, NOTTINGHAM, 15TH CENTURY

9 $\frac{3}{4}$ in. (24.9 cm.) wide

£3,000-5,000

\$3,700-6,100

€3,400-5,600



3

A PARCEL-GILT POLYCHROME ALABASTER RELIEF OF THE HEAD OF ST. JOHN THE BAPTIST

ENGLISH, NOTTINGHAM, 15TH CENTURY

8 $\frac{5}{8}$ in. (22 cm.) diam.

£8,000-12,000

\$9,800-15,000

€9,000-13,000

John the Baptist was beheaded on Herod's orders. The present relief depicts the relic of John's head, which was kept in Amiens Cathedral. Doubling as a halo, the charger may have been incorporated into a rectangular relief, such as an example in the Metropolitan Museum of Art (inv. no. 13.124), which has a similar charger standing against a flowering meadow, an evocation of Paradise.

THE PROPERTY OF A GENTLEMAN

■4

AN ALABASTER ALLEGORICAL GROUP DEPICTING JUSTICE

SICILIAN, SECOND HALF 17TH CENTURY

20 in. (50.7 cm.) high

£5,000-8,000

\$6,200-9,800

€5,600-8,900



■5

AN ALABASTER GROUP OF THE VIRGIN AND CHILD
SICILIAN, 17TH CENTURY

The octagonal alabaster base with a coat-of-arms
28½ in. (72.4 cm.) high, overall

£4,000-6,000

\$4,900-7,300

€4,500-6,700

COMPARATIVE LITERATURE:

B. Gilman, *Catalogue of sculpture (sixteenth to eighteenth centuries) in the collection of the Hispanic society of America*, New York, 1930, cat. d282, pp. 134-138.



PROPERTY FROM A PRIVATE FRENCH COLLECTION

■ 6

A LIMESTONE GROUP OF THE VIRGIN AND CHILD

FRENCH, PROBABLY PARIS, LATE 13TH OR EARLY 14TH CENTURY

On a later rectangular wood plinth
38½ in. (98 cm.) high;
42½ in. (107 cm.) high, overall

£40,000-80,000

\$49,000-98,000

€45,000-89,000

COMPARATIVE LITERATURE:

Paris, Galeries nationales du Grand Palais, *Les fastes du gothique, le siècle de Charles V*, 9 Oct. 1981-1 Feb. 1982, F. Baron., ed.

During the thirteenth century there was a marked development in the depiction of the Virgin and Child together, away from the more static depictions of the Virgin seated enthroned, known as *Sedes sapientiae*, towards a more lively composition in which the mother and child were positioned with a Gothic sway, twisting towards each other and interacting more vividly. French depictions of the Virgin from these groups of the 13th century are treated with soft wavy hair, carefully protruding from under their veil, as with the ivory Virgin and Child from the Sainte-Chapelle (Louvre, OA 57). The present group already begins to free itself from these 13th century characteristics with its simpler large folds and with the tight horizontal wavy hair of the Virgin, a style which appeared at the end of the 13th century and early 14th century in Ile-de-France, Burgundy and the east of France.

The present lot compares closely to a marble figure of St. Catherine of Alexandria in the church of Bézu-la-Forêt, France (Paris, *op. cit.*, fig. 22, p. 78), dated second quarter of the 14th century. They both display the same large vertical folds breaking on the floor, the same monumentality, facial features and hairstyle. Combining refinement and simplicity, both sculptures have probably been made in a Parisian workshop.





PROPERTY FROM A FRENCH PRIVATE COLLECTION
(LOTS 7 AND 45)

■7

**AN OAK FIGURE OF SAINT
VERONICA**

FLEMISH, LATE 15TH OR EARLY
16TH CENTURY

47 $\frac{7}{8}$ in. (121 cm.) high

£7,000-10,000

\$8,600-12,000

€7,800-11,000



THE PROPERTY OF A GENTLEMAN

■8

**A SET OF FOUR LIMWOOD
FIGURES OF APOSTLES**

SOUTH GERMAN, CIRCA 1480

In a neo-Gothic parcel-gilt wood frame
28 $\frac{1}{2}$ x 41 $\frac{7}{8}$ in. (72.2 x 106.4 cm.), overall

£5,000-8,000

\$6,200-9,800

€5,600-8,900





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

9

**A STAINED GLASS PANEL
DEPICTING A MAGUS ON
HORSEBACK**

ENGLISH, 13TH CENTURY

With later restorations; in a later wood
frame

27¼ x 32¾ in. (68.6 x 81.3 cm.) overall

£12,000-18,000

\$15,000-22,000

€14,000-20,000

The figure of the Magus is possibly related to a scene depicting the *Journey of the Magi* in the Second Typological Window, north Quire Aisle of Canterbury Cathedral (no. XV, circa 1180).

THE PROPERTY OF A LADY

10

**A CIRCULAR GILT-COPPER AND
ENAMEL GEMELLION**

LIMOGES, 13TH CENTURY

8¾ in. (22.2 cm.) diam.

£7,000-10,000

\$8,600-12,000

€7,800-11,000

PROVENANCE:

Private collection, Spain.

COMPARATIVE LITERATURE:

Paris and New York, Musée du Louvre and the Metropolitan Museum of Art, *Enamels of Limoges, 1100-1350*, 23 Oct. 1995 - Jan. 22 1996, no. 126.



11

**AN ORMOLU TWELVE-LIGHT
CHANDELIER**

NETHERLANDISH, SECOND HALF
17TH CENTURY

33 $\frac{3}{8}$ in. (86 cm.) high;
23 $\frac{3}{8}$ in. (60 cm.) wide

£7,000-10,000 \$8,600-12,000
€7,800-11,000

PROVENANCE:

With Galerie Liova, Marc Perpitch, Paris.
Private collection, France.

COMPARATIVE LITERATURE:

O. ter Kuile, *Koper en brons in het
Rijksmuseum*, The Hague, 1986, nos.
177-180.



12

A BRASS PRICKET CANDLESTICK

DUTCH, 17TH CENTURY

£2,500-3,500 \$3,100-4,300
€2,800-3,900



■13

**A PARCEL-GILT POLYCHROME
WOOD CORPUS FIGURE**

AUSTRIAN OR GERMAN, POSSIBLY
TYROLEAN, CIRCA 1240-1280

63 $\frac{3}{8}$ in. (161.5 cm.) high

£50,000-80,000

\$62,000-98,000

€56,000-89,000

Christ's figure, with its drooping head and limp body, emphasises his humanity and suffering. This resigned treatment of the crucified Christ gained currency in Germany and Austria in the first half of the 13th century, in contrast to more upright and triumphant representations of Christ on the cross of earlier centuries.

The dignified figure is curved with an asymmetrical silhouette and the body is no longer rigid on the cross. His long loincloth reveals his right knee, of a type typical in the mid-13th century. The titled head, exaggerated rib-cage, the flow of the folds of the perizonium, and the extended toes, is comparable to a corpus figure in Kloster Wechselburg, Saxony, dated c. 1230-40 (R. Budde, *Deutsche Romanische Skulptur 1050-1250*, Munich, 1979, nos. 286-7).

The present figure has a naturalness of form, exemplified by the resting of the right foot over that of the left, which can also be seen in a corpus figure in the Musée communal, Huy, and others of a type period (R. Didier, 'La Sculpture mosane de la 2e moitié du XIIIe siècle', in *Rhein und Maas, Kunst und Kultur 800-1400*, Cologne, 1973, vol. 2, pp. 421-6). With the strong eyebrow arches, squinting eyes, and delineated beard, the corpus at Huy also bears resemblance to the delicate portrayal of the facial features seen in the present figure.





THE PROPERTY OF A GENTLEMAN

■14

**A BRONZE FOUNTAIN FIGURE
OF VENUS**

NORTH GERMAN, POSSIBLY
BRUNSWICK, CIRCA 1540-1580

The breasts drilled for water spouts
32 $\frac{3}{4}$ in. (82.4 cm.) high

£8,000-12,000

\$9,800-15,000

€9,000-13,000

PROVENANCE:

The Cyril Humphris Collection, sold
Sotheby's, New York, 11 January 1995,
lot 137.

Giancarlo Baroni; until sold Sotheby's,
New York, 31 January 2013, lot 368.

A comparable pair of North German
bronze fountain figures, depicting
Adam and Eve, with similar solid
modelling and small square bases,
were exhibited at the Heim Gallery,
London, *Seven Centuries of European
Sculpture, Summer Exhibition*, 9 June
- 27 August 1982, no. 11. Depicting the
ancient goddess of love, Venus, who
was mythologically born from water,
the present figure may have acted as a
house fountain or as one of a group of
similar figures for a garden fountain.



15

A BRONZE HAND BELL WITH THE ARMS OF GAGIONA OF VERONA

BY JOSEPH DE LEVIS (1552-1611/14), VERONA, 1587

Signed to interior 'LC/FV' and dated '1587' and inscribed '100/8776S'

6¼ in. (16 cm.) high

£5,000-8,000

\$6,200-9,800

€5,600-8,900

LITERATURE:

C. Avery, *Joseph De Levis & Company, Renaissance Bronze-founders in Verona*, London, 2016.

It is likely that the inscription to the interior stands for '*Levis & Compagnia Fecerunt Veronae*'. This finely decorated bell is closely related to two others with the same coat-of-arms in the Victoria & Albert Museum, London and the Virginia Museum of Fine Arts, Richmond (Avery, *op. cit.*, nos. 9, 12 and 12A).





16

A BRONZE MODEL OF THE FARNESE BULL

AFTER THE ANTIQUE, CIRCLE OF PIETRO BARGA (ACTIVE C.1574-1588), ROME, CIRCA 1580

Depicting Letus and Amphion attempting to tie Dirce to an enraged bull; together with Endymion and Antiope; on an integrally cast naturalistic base elaborately decorated with scenes of fighting animals; on a later red velvet-covered wood base
 16 x 14¼ x 13 in. (40.4 x 36.6 x 33 cm.), the bronze

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

Sotheby's, Amsterdam, 6 May 1986, lot 413, where acquired.

The ancient marble Farnese Bull was excavated in the Baths of Caracalla in 1545 and was immediately moved to the Palazzo Farnese in Rome. In 1579 it was restored by Gian Battista Bianchi, and the present group appears to have been cast soon after its unveiling. There are two other known versions of this specific model, in the Bayerisches Nationalmuseum, Munich (H. Weihrauch, *Die Bildwerke in Bronze und in Anderen Metallen*, Munich, 1956, no. 161), and the Museo di Capodimonte, Naples (Parma, Fondazione Magnani Rocca, *La collezione Farnese di Capodimonte, I bronzetti*, 9 Apr. - 25 June 1995, no. 32), both catalogued as 'Rome, c. 1580' by Weihrauch and Capobianco, respectively. The present model is largely faithful to the marble, apart from various small details, including the absence of the dog beneath the bull. The handling and facture is comparable to the Roman sculptor Pietro Barga, who himself made a version of the Farnese Bull (Bargello, inv. no. 447). The surface of the present version has been very precisely and abundantly worked, either in the wax or incised after casting, which suggests that it was an important commission for the sculptor.

We would like to thank Dr Charles Avery for his assistance with this catalogue entry.





THE PROPERTY OF A GENTLEMAN (LOTS 17, 18 AND 39)

17

A BRONZE FIGURE OF A SATYR
PADUAN, 16TH OR 17TH CENTURY

On a later circular marble pedestal
7 $\frac{7}{8}$ in. (20 cm.) high; 11 in. (28 cm.) high, overall

£2,000-3,000

\$2,500-3,700

€2,300-3,300



18

A BRONZE INKWELL IN THE FORM OF
A SATYR

PADUAN, CIRCA 1520-50

On a bird's claw foot and a later circular red
marble base

9 $\frac{5}{8}$ in. (24.5 cm.) high; 11 $\frac{1}{4}$ in. (28.5 cm.) high,
overall

£4,000-6,000

\$4,900-7,300

€4,500-6,700



18



THE PROPERTY OF A GENTLEMAN (LOTS 19, 50 AND 52)

19

**A BRONZE BUST OF A MAN, PROBABLY
A PHILOSOPHER**

NORTH ITALIAN OR SOUTH GERMAN, LATE 16TH OR EARLY 17TH CENTURY

With a circular socle

7¼ in. (18.4 cm.) high, the bust

£5,000-8,000

\$6,200-9,800

€5,600-8,900

The strong facial features and, particularly, the distinctively incised eyes suggest that the author of the present bust was familiar with the work of Hubert Gerhard (circa 1540-1620), who was active in Augsburg, Munich and Innsbruck. For stylistic comparisons see the figure of Mars from Gerhard's bronze group of Mars, Venus and Cupid (illustrated in D. Diemer, *Hubert Gerhard und Carlo di Cesare del Palagio – Bronzeplastiker der Spätrenaissance*, Berlin, 2004, II, p. 257, pl. 73).

Δ20

**A PARCEL-GILT POLYCHROME
TERRACOTTA BUST OF CRISTO
BENEDICENTE**

BY ALFONSO LOMBARDI (1497-1537),
BOLOGNA, CIRCA 1522-1526

Losses and restorations; on a modern
wood and metal stand
30% in. (77.2 cm.) high; 41 in. (104.2 cm.)
high, overall

£50,000-80,000 \$62,000-98,000
€56,000-89,000

PROVENANCE:

Palazzo Bentivoglio, Bologna.
Private collection, Bologna, and acquired
in June 1997.

EXHIBITED:

Bologna, *Alfonso Lombardi, Lo scultore a
Bologna*, 2007 - June 2008.
Modena, Foro Boario, *Emozioni in
terracotta: Guido Mazzoni, Antonio
Begarelli: sculture del Rinascimento
emiliano*, 21 March - 7 June 2009, no. 31.
Bologna, Palazzo Fava, *Da Cimabue a
Morandi*, 14 Feb. - 30 Aug. 2015, no. 24.

LITERATURE:

F. Faranda, *Alfonso Lombardi, Il restauro
delle sculture in cotto di Castel Bolognese*,
1999, p. 61, no. 56, fig. 33.
G. Campanini and D. Sinigalliesi, *Alfonso
Lombardi: Lo scultore a Bologna*, Bologna,
2007.
G. Bonsanti and F. Piccinini, *Emozioni
in terracotta: Guido Mazzoni, Antonio
Begarelli: sculture del Rinascimento
emiliano*, exh. cat., Modena, 2009, no. 31.
V. Sgarbi ed., *Da Cimabue a Morandi*, exh.
cat., Bologna, 2015, no. 24.

COMPARATIVE LITERATURE:

P. Lamo, *Graticola di Bologna, a cura di
Marinella Pigozzi*, Bologna, 1996, p. 86.
G. Vasari, *Lives of the Most Eminent
Painters, Sculptors, and Architects*, 1568,
trans. by G. De Vere, 1996, I, pp. 861-865.
A. Giannotti, 'Alfonso Lombardi e
Francesco da Milano: le sculture della
controfacciata di San Petronio a Bologna',
Paragone, 66, s. 3, nos. 123-124, 2015, pp.
3-20, 787-789.





The Resurrection of Christ, Alfonso Lombardi, 1526, San Petronio, Bologna

The finely modelled and polychromed, austere bust of *Christ in Blessing* presented here, is a recently discovered addition to the oeuvre of Alfonso Lombardi, one of the finest Cinquecento sculptors working in terracotta, and a dominant figure in the artistic milieu of Bologna in the second quarter of the sixteenth century. Published and exhibited as an autograph work, it is dated to the apogee of Lombardi's career, and closely linked to his seminal works at San Petronio and Santa Maria della Vita.

ALFONSO LOMBARDI

Alfonso Lombardi was born in Ferrara around 1497 and died in Bologna in 1537. Much of our initial information about him comes from Giorgio Vasari in his *Lives*, who praises Lombardi's gifts as a sculptor, particularly working in terracotta and stucco, but presents him as an 'indulgent and vain' man dedicated to sculpture 'more for pleasure and to satisfy his own vanity than with any desire to set himself to chisel stone' (Vasari, *op. cit.*, p. 862). Beginning his career at the court of Alfonso I d'Este, Duke of Ferrara, in 1516 Lombardi moved to Bologna, where he established his reputation.

In the region of Emilio-Romagna, with the abundance of alluvial soils, and the scarcity of stone and marble, local sculptors had developed a particular tradition in working in terracotta. This was most evident in Bologna, where the tradition reached its highest formal and expressive levels with the work of Niccolò dell' Arca (1435-1494), Guido Mazzoni (1450-1518), and then Lombardi himself, and continued well into the eighteenth century.

At Ferrara, Lombardi had made small portrait medals in wax and plaster of the Duke, Ludovico Ariosto and Pietro Bembo that were praised by his contemporaries for their realistic features and facial characteristics. At Bologna he received a commission for a terracotta group of *Hercules and the Hydra* (completed 1519) that was placed in the great hall of the Palazzo Pubblico. Vasari relates how Lombardi was introduced to Emperor Charles V by his friend, the painter Titian, and through a theatrical show of his skills obtained a commission to carve a marble bust of Charles V. Lombardi remained in Bologna until 1530 when he travelled to Carrara, and later went into the service of Cardinal Ippolito de Medici in Rome, where he carved busts of both

Pope Clement VII and Giuliano de' Medici (both Florence, Palazzo Vecchio). In 1535 he returned to Bologna, where he died aged 49.

CRISTO BENEDICENTE

The present bust was first proposed as a work by Alfonso Lombardi in 1999 by Federico Zeri. This attribution has since been supported by Franco Faranda, Giancarlo Gentilini, Daniela Sinigalliesi and David Lucidiano, and the bust has been publicly exhibited three times, including in the first comprehensive exhibition on the artist curated by Sinigalliesi and Graziano Campanini. Comparisons with a terracotta standing apostle in the group of the *Death of the Virgin* now displayed in the Oratory of Santa Maria della Vita in Bologna, and a terracotta *St Anthony Abbot* in the Cathedral of Cesena show full evidence of the attribution to Lombardi (Alfonso Lombardi, *Lo scultore a Bologna, op. cit.*, p. 30). Further similarities can also be drawn with Lombardi's marble group of the *Resurrection of Christ* in the side lunette of St Petronio's façade in Bologna (c. 1526) which was eventually completed by Francesco da Milano (*ibid.*, p. 18).





Death of the Virgin, Alfonso Lombardi, Santa Maria della Vita, Bologna
© Chris

Christ's austere expression and pose with his right arm raised in blessing suggest that Lombardi carried out both the marble *Risen Christ* and the terracotta Christ bust in the first half of the 1520s. The more delicate, ductile and expressive treatment of Christ's skin, beard and hair in the present bust, is aided by the employment of a lively polychromed surface.

The original setting of the present work is unknown. In the early Cinquecento, terracotta busts representing holy characters had a number of possible functions. When displayed as a single work, they were usually placed in private chapels or in a lunette of a church façade. They were also embedded over the altar of private chapels, for example Giovanni Caccini's marble bust of Christ (1590s, Rijksmuseum, Amsterdam). Alternatively terracotta busts often formed part of a larger religious group.

These could be either set on corbels above columns running down the main nave of a church or could be displayed above the choir stalls set before the apse.

THE BENTIVOGLIO FAMILY

According to the Bolognese author Pietro Lamo (1518-1574), Lombardi made a finely-coloured terracotta *Apostolato* for the monastery of San Giuseppe, Bologna. Whilst the apostles were set in niches above the columns of the main nave, a bust of Christ was displayed in the counter-façade (Lamo, *loc. cit.*). Described by Vasari as 'terracotta high-reliefs tondos' (Vasari, *loc. cit.*), the busts are now located at the Cathedral of Ferrara.

The large scale of the present bust, its pose with Christ in blessing, his eyes looking down, and the rough treatment of the reverse all suggest it was embedded in a niche of a church

apse or a counter-façade at an elevated height. It is highly likely that it originally was part of an *Apostolato* like that at San Giuseppe.

The bust has a provenance from the Palazzo Bentivoglio, which was built between 1594 and 1600 for Ippolito Bentivoglio. In 1634 Francesco I d'Este, Duke of Modena took the Palazzo for himself, and it remained in the hands of the d'Este family until 1750. It is possible that the Bentivoglio family were patrons of Lombardi during their period of refuge in Ferrara after 1512.







■21
A MARBLE BUST OF A
PHILOSOPHER

ITALIAN, PROBABLY ROME, LATE
17TH CENTURY

24 $\frac{3}{8}$ in. (62 cm.) high

£20,000-30,000

\$25,000-37,000

€23,000-33,000

COMPARATIVE LITERATURE:

R. Enggass, *Early Eighteenth-Century
Sculpture in Rome*, University Park and
London, 1976.

J. Montagu, *Roman Baroque Sculpture
- The Industry of Art*, New Haven and
London, 1989.

■22

A MARBLE BUST OF A YOUTH
ITALIAN, FLORENTINE, SECOND
HALF 16TH CENTURY

23 $\frac{3}{4}$ in. (60.4 cm.) high

£12,000-18,000

\$15,000-22,000

€14,000-20,000





■ 23

A MARBLE BUST OF A ROMAN EMPEROR
ITALIAN, PROBABLY ROME, 17TH CENTURY

With a later stone socle
34¼ in. (87 cm.) high, overall

£8,000-12,000

\$9,800-15,000

€9,000-13,000



■ 24

A MARBLE RELIEF DEPICTING THE RETURN OF JEPHTHA

BY TOMMASO RUES (1636-1703), VENICE, CIRCA 1682

In a later polychrome wood frame; reverse of frame with an extensive inscription
18 $\frac{7}{8}$ x 13 $\frac{1}{8}$ in. (47.8 x 33.4 cm.), the relief

£10,000-15,000

\$13,000-18,000

€12,000-17,000

COMPARATIVE LITERATURE:

M. Clemente, *Tommaso Rues: 1636-1703: a German Sculptor in Baroque Venice: Hercules and Antaeus*, 2016.

Tommaso Rues was a German sculptor, born in South Tyrol, who became one of the most significant artists working in Venice in the second half of the seventeenth century. The present relief shares very close stylistic similarities to the artist's documented work, in particular a marble relief of *Christ and the Veronica* (1582) carved for the high altar at Il Redentore, Venice, with a comparable architectural backdrop and characterisation of the faces, betraying Rues' Germanic upbringing. Rues earned commissions from significant patrons at home in Venice and from dignitaries abroad, including the future Doge Francesco Morosini, the Dukes of Saxony and the Prince of Radziwill.



■ 25

A MARBLE BUST OF LUCIUS JUNIUS BRUTUS

AFTER THE ANTIQUE, ROME, FIRST HALF 17TH CENTURY

Above a cartouche and circular grey marble socle

37 $\frac{3}{8}$ in. (95 cm.) high, overall

£30,000-40,000

\$37,000-49,000

€34,000-45,000





26
A MARBLE ARMORIAL CARTOUCHE
ITALIAN, LATE 16TH OR EARLY 17TH CENTURY

On a modern bronze stand
20½ in. (51.3 cm.) high

£4,000-6,000

\$4,900-7,300

€4,500-6,700



■ 27

A MARBLE RELIEF OF A CANDELABRUM
ITALIAN, SECOND HALF 15TH CENTURY

On a modern bronze stand
34¼ x 14½ in. (87 x 37 cm.)

£7,000-10,000

\$8,600-12,000

€7,800-11,000

THE PROPERTY OF A GENTLEMAN

28

A MARBLE RELIEF OF POPE INNOCENT XI
ITALIAN, ROME, 18TH CENTURY

Inscribed 'INOCE.O XI P.E.M.X'; in an oval grey marble frame
and later wood surround, inscribed 'Envoye d'Italie a ... Le
Mercier Avocat a Louviers/ par Madame la Marquise de
Montalembert/ Mars 1881'

21¾ x 17¼ in. (54.5 x 43.8 cm.), overall

£2,500-3,500

\$3,100-4,300

€2,800-3,900









THE PROPERTY OF A GENTLEMAN

■ 29

A PAIR OF TERRACOTTA BUSTS OF CLERICS

ATTRIBUTED TO GIOVANNI BATTISTA BARBERINI
(C.1625-1692), BOLOGNA, CIRCA 1675

30 $\frac{7}{8}$ and 30 $\frac{3}{8}$ in. (78.5 and 76.5 cm.) high (2)

€20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

With Wengraf, London, 1999, where acquired by the present owner.

COMPARATIVE LITERATURE:

E. Riccomini, *Ordine e Vaghezza, La Scultura in Emilia nell'eta Barocca*, Bologna, 1972, pp. 86-89.
A. Nava-Cellini, *La Scultura del Seicento*, Turin, 1982, pp. 210-211.
Milan, Palazzo Reale, *Settecento Lombardo*, 1991, p. 286.

Giovanni Battista Barberini is believed to have been a pupil in the workshop of Ercole Ferrata, where he would have been introduced to the Baroque style of Alessandro Algardi. Apart from a short period in Vienna, Barberini spent the majority of his career moving from city to city in northern Italy, where he carried out numerous ecclesiastical commissions.

Barberini is best known for the fine statues of eight Benefactors of the *Albergo dei Poveri*, Genoa, made in 1672. The modelling of those figures appears to be by the same hand responsible for the present busts, with the very strong and broadly drawn features, the theatrical gazes, the hollowed cheeks beneath high cheek bones, and the identical treatment of the drapery. The close comparison of the busts to these figures, such as those of Franco Borsotto and Ettore Venazza, suggests that they were made at a similar date, most likely after Barberini had finished the Genoese commission and moved to Bologna in 1673.



30

**A TERRACOTTA RELIEF OF THE VIRGIN AND CHILD
 APPEARING TO ST. PHILIP NERI**

ITALIAN, ROME, MID-18TH CENTURY

In a silver filigree, gilt-bronze and gilt-copper-mounted, lapis lazuli and wood frame

20 in. (51 cm.) high, overall

£30,000-50,000

\$37,000-61,000

€34,000-56,000

Known as the 'Apostle of Rome' due to his labours amongst the sick and poor of the city, Philip Neri (1515-1595) became an influential figure of the Counter-Reformation. Many miracles were attributed to him, and he was beatified by Paul V in 1615. His popularity and place in the folklore of Rome created a demand for his depiction within the church. For example, Carlo Maratta's painting for San Giovanni dei Fiorentini, the preliminary study for which bears relation to the present composition (Royal Collection, inv. 905553). The fresh and freely modelled handling of the present relief is in the tradition of Giovanni Antonio Mazzuoli's (1644-1706) small-scale modelli for altarpieces (C. Sisi and G. Gentilini, *La Scultura : bozzetti in terracotta, piccoli marmi e altre sculture dal XIV al XX secolo*, Florence, 1989, nos. 92-95).



PROPERTY FROM A PRIVATE
COLLECTION, SWITZERLAND
(LOTS 31-35)

***31**

**A GRISAILLE ENAMEL CUP
DEPICTING THE ADORATION OF
THE GOLDEN CALF**

LIMOGES, 16TH CENTURY

The bowl centred by an armorial
cartouche

10 in. (25.5 cm.) diam.;

5¼ in. (13.4 cm.) high

£4,000-6,000

\$4,900-7,300

€4,500-6,700

COMPARATIVE LITERATURE:

S. Baratte, *Les Emaux Peints de Limoges*,
Paris, 2000, pp. 195-6.

The present scene was inspired by
an engraving of the Golden Calf by
Bernard Salomon (1506-1561) in his
Quadrins historiques de la Bible (1553,
Exodus XXXII).

***32**

**A PARCEL-GILT GRISAILLE ENAMEL
PLATE DEPICTING THE MONTH
OF AUGUST**

ATTRIBUTED TO MARTIAL
COURTEYS (ACTIVE 1544-1581),
LIMOGES, CIRCA 1565-1575

Monogrammed 'M.C.'; inscribed 'Aoust'
to the front and 'XII' to the reverse
8 in. (20.6 cm.) diam.

£5,000-8,000

\$6,200-9,800

€5,600-8,900

PROVENANCE:

George Guy, Fourth Earl of Warwick,
until sold,
Christie's, London, 17 July 1896, lot 22.
With Antiquités M. & G. Ségal, Basel,
where acquired, and thence by descent to
the present owner.

EXHIBITED:

London, South Kensington Museum,
*Special Loan Exhibition of Enamels on
Metal*, 1874.

COMPARATIVE LITERATURE:

S. Baratte, *Les Emaux peints de Limoges*,
Paris, 2000, pp. 364-5.

S. Caroselli, *The Painted Enamels of
Limoges - A Catalogue of the Collection of
the Los Angeles County Museum of Art*,
Los Angeles, 1993, pp. 174-194.

***33**

**A POLYCHROME ENAMEL PLAQUE
OF HERCULES AND CACUS**
LIMOGES, 16TH CENTURY

Inscribed 'CACUS ET ERCULES';
in a gilt-bronze and velvet-covered
wood frame

6 x 3 in. (15 x 7.5 cm.), the plaque;
8¼ x 5¼ in. (20.8 x 13.2 cm.), overall

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

With Antiquités M. & G. Segal, Basel,
where acquired, and by descent to the
present owner.



***34**

**A PARCEL-GILT GRISAILLE ENAMEL
PLAQUE DEPICTING A PORTION OF
THE LORD'S PRAYER**

ATTRIBUTED TO COLIN NOUAILHER
(ACTIVE 1539-1567), LIMOGES, MID
16TH CENTURY

Inscribed 'ET. NO 9. PRDONE. NOS
OFFESES. AINSY/ QUE. NOV
PARDONOS. A: CENLY. Q/ NOV
ONT OFFENSE'; with paper label inscribed
'21465/ WZZ-11'; in a giltwood frame
4 x 3½ in. (10.3 x 9 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

COMPARATIVE LITERATURE:

S. Baratte, *Les émaux peints de Limoges*,
Paris, 2000, p. 69.

M. Beyssi-Cassan, *Le métier d'émailleur
à limoges XVI-XVIIème siècle*, 2006, pp.
182-3, fig. 95.

The present plaque is part of a series
of possibly eight plates that formed
part of an altarpiece. The artist was
almost certainly inspired by prints by
Holbein (Hollstein's, XIV, no. 65 e) of
the same subject.



***35**

**A STAMPED LEATHER COFFER WITH
A POLYCHROME ENAMEL PLAQUE
DEPICTING JUSTICE**

LIMOGES, LATE 16TH CENTURY

On green velvet-covered maple wood
6 x 2½ in. (15.4 x 5.2 cm.), the plaque;
1½ x 7 x 3 in. (3.3 x 17.8 x 7.5 cm.),
the coffer

£1,500-2,500

\$1,900-3,100

€1,700-2,800





PROPERTY FROM A FRENCH PRIVATE COLLECTION
(LOTS 36 & 37)

36

**A PARCEL-GILT GRISAILLE ENAMEL
PLAQUE OF THE GOOD SHEPHERD**
LIMOGES, LATE 16TH CENTURY

Inscribed 'ENTRE. VOVS. PASTEURS/
QUI. PRENET. HOVLETES/ GARDEZ.
BREBIETES./ DES. LOUPS.
PREDATEURS'; a paper label of the
framer Husson to the reverse; with a later
gilt-metal and velvet frame

6½ x 5½ in. (17 x 13 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROPERTY FROM A FRENCH PRIVATE COLLECTION
(LOTS 36 & 37)

37

**A PARCEL-GILT GRISAILLE ENAMEL
PLAQUE OF THE ALLEGORY OF
WATER**

ATTRIBUTED TO JACQUES II LAUDIN
(CIRCA 1663-1729), LIMOGES,
SECOND HALF 17TH CENTURY

Inscribed 'AQUA'; the reverse signed
'Laudin.Emailleur./a.Limoges./I.L.' and
with a label inscribed '426/152.'; with a
later gilt-metal and velvet frame

9½ x 7½ in. (24.1 x 19.4 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

COMPARATIVE LITERATURE:

S. Caroselli, *The Painted Enamels of
Limoges - A Catalogue of the Collection of
the Los Angeles County Museum of Art*,
Los Angeles, 1993, no. 44, pp. 200-203.



38

**A PARCEL-GILT POLYCHROME
ENAMEL PLAQUE OF A NOBLEMAN**
LIMOGES, 1601

The man depicted with quill in hand
over the poem 'Nul homme/ nest
heureux/ Sinon apres/ La mort./ 1601.;
with an octagonal parcel-gilt ebonised
wood frame

5¼ in. (14.7 cm.) high;

8¼ in. (20.8 cm.) high, overall

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:

Christie's, London, 20 June 1972, lot 80.

The poem 'no man is happy except
after death' is from *Le second livre
des meslanges*, « Sonets », by Pierre
de Ronsard, published in Paris, 1559.
Enamel plaques with a contemporary
reference are rare, although a recently
acquired enamel at the Limoges
Museum from the workshop of Jean
Court, depicts the French nobleman
Alof de Wignacourt with a text
describing the episode of the flight of
the Ottomans in 1614.



THE PROPERTY OF A GENTLEMAN (LOTS 17, 18 AND 39)

39

**A PARCEL-GILT POLYCHROME
ENAMEL PLAQUE OF A MAN**

WORKSHOP OF LEONARD LIMOSIN
(CIRCA 1505-1575/77), LIMOGES,
MID-16TH CENTURY

In a velvet-covered wood frame;
monogrammed 'L...'

5¼ x 4½ in. (13.4 x 11.3 cm.)

£4,000-6,000

\$4,900-7,300

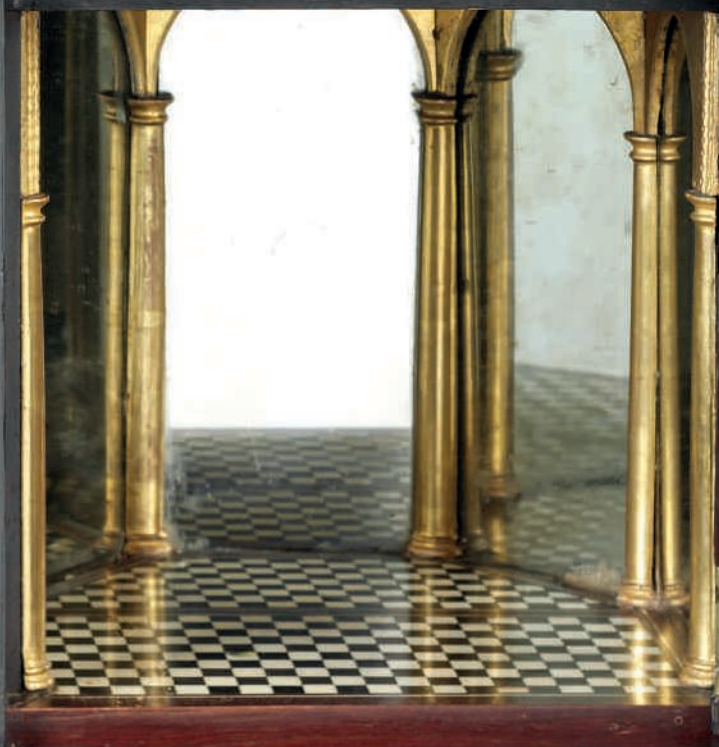
€4,500-6,700

COMPARATIVE LITERATURE:

S. Higgott, *The Wallace collection,
Catalogue of glass and Limoges painted
enamels*, London, 2011, pp. 264-9, fig. 73.

The present plaque compares closely
to the portrait of Henri d'Albret realised
by Léonard Limosin circa 1550-55,
showing a man with a cap turned to his
right against a dark-blue background
(The Wallace Collection, London, inv.
C585). A similar portrait of a nobleman
by the workshop of Léonard Limosin
sold at Christie's, Paris, 5 November
2014, lot 35.





■40

AN EBONY, EBONISED WOOD AND PIETRA DURA CABINET

FLORENTINE, THE PANELS ATTRIBUTED TO THE GRAND DUCAL WORKSHOPS, LAST QUARTER 17TH CENTURY

With twenty specimen pietra dura panels including lapis lazuli and agate, depicting flowers and birds; centred by a door enclosing a removable parcel-gilt, mirrored, bone and ebony parquetry floor interior; the central door interior and bottom drawer probably altered in the 19th century; with a later wood stand

60½ in. (153.5 cm.) high; 41¼ in. (105 cm.) wide;
14 in. (36 cm.) deep

£30,000-50,000

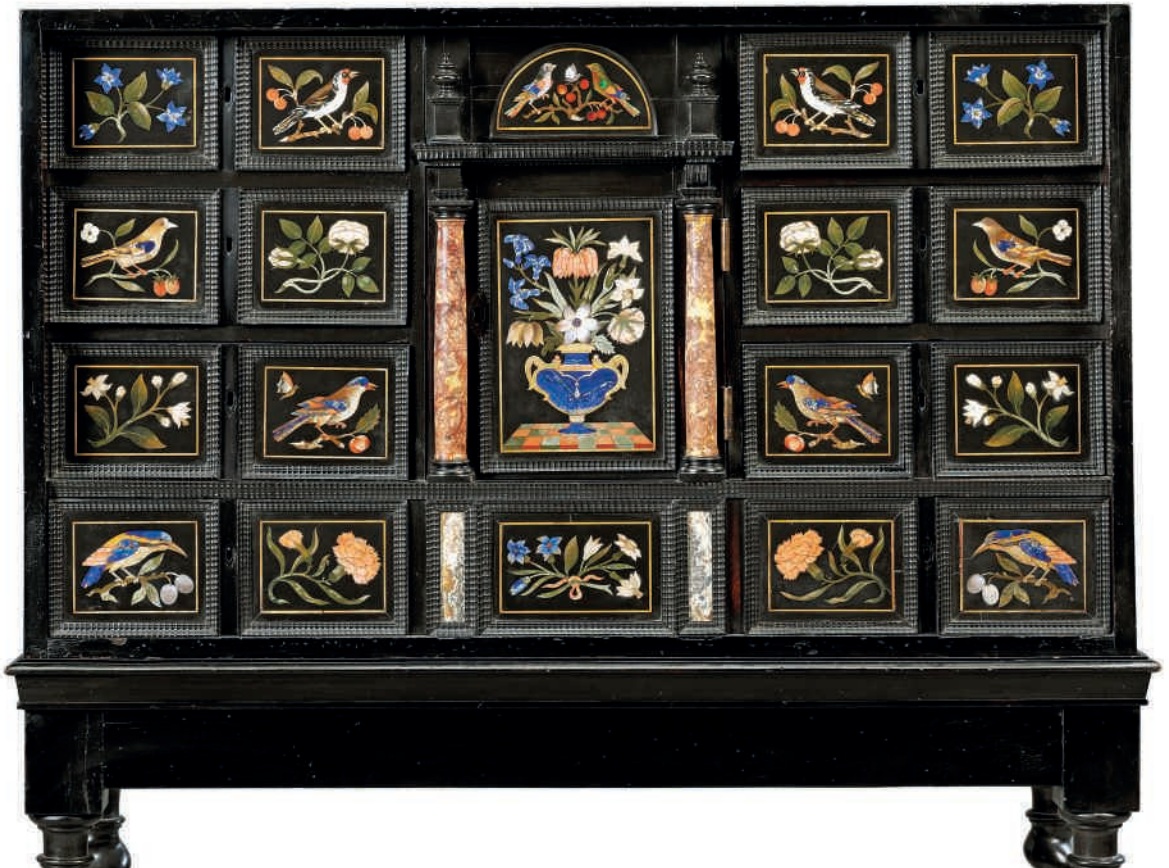
\$37,000-61,000
€34,000-56,000

PROVENANCE:

Acquired by Mr John Scott, director of the renowned Glasgow shipbuilding firm Scotts & Greenock, for Halkhill House, North Ayrshire, in the 1850s, and by descent within the family.

Splendid ebony cabinets such as this example, elaborately conceived to display costly Florentine pietra dura panels from the Medici workshops, were mainly produced in Florence and Rome, and favoured by a growing population of wealthy patrons. The precious *trompe l'oeil* mosaics of marbles and hardstones epitomise the princely magnificence of the *Opificio delle pietre dure*, founded in 1588 by Grand Duke Ferdinand I de Medici, while their never-fading flowers evoke the Arcadian concept of perpetual spring or 'Ver perpetuum'.

The richest and most striking element of the façade, framed by drawers embellished with birds, fruiting branches and floral sprigs, is the central panel depicting an ormolu-mounted and flower-filled vase. The vase is one of the earliest and most favoured subjects of the grand ducal workshops and can also be found on large-scale panels for the monumental altar of Santo Spirito, executed between 1599 and 1607 for the Michelozzi family. A related cabinet, of slightly larger proportion, from the Palazzo Vecchio, Florence, is now in the Museo dell'Opificio delle Pietre Dure (A. Giusti (ed.), *Splendori di Pietre Dure*, Florence, 1988, cat. 31).









41

A PAIR OF SCAGLIOLA RELIEFS DEPICTING BIRDS

ATTRIBUTED TO THE SOLARI WORKSHOP, LOMBARDY, CIRCA 1740

Each in a later giltwood frame

17 $\frac{1}{8}$ and 17 $\frac{3}{4}$ in. (43.4 and 45.4 cm.) wide, overall

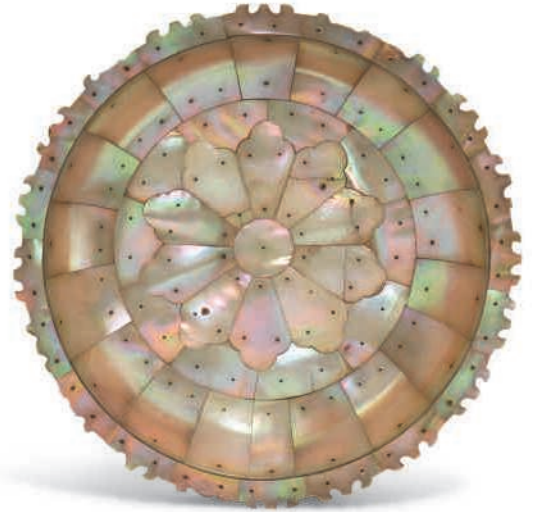
(2)

£7,000-10,000

\$8,600-12,000

€7,800-11,000

The Solari family had an artisan workshop producing high quality scagliola panels that predominantly worked on ecclesiastical commissions in Lombardy and Piedmont. Pietro Solari (1687-1762) was assisted by his sons Francesco (1707-1769), Cristoforo (1718-1775) and Giacomo (1712-1742). The present panels of birds, trees and flowers can be compared to the decoration of an altar front, emanating from the family workshop in 1743, in a private Florentine collection, and another in Santa Maria Assunta, Schignano, Como (A. M. Massinelli, *Scagliola, l'arte della pietra di luna*, Rome, 1997).



THE PROPERTY OF A GENTLEMAN

42

A PAIR OF MOTHER-OF-PEARL DISHES

INDO-PORTUGUESE, GUJRAT, 17TH CENTURY

6¼ in. (16.3 cm.) diam.

£5,000-8,000

(2)

\$6,200-9,800

€5,600-8,900

PROVENANCE:

Private collection, England, and gifted to the present owner in the 1990s.

-43

A SILVER-MOUNTED IVORY GROUP OF THE NATIVITY
GOANESE, 18TH OR 19TH CENTURY

On a moulded wood base; Joseph holding a wood and ivory staff
10¾ in. (27.4 cm.) high, overall

£6,000-8,000

\$7,400-9,800

€6,700-8,900

COMPARATIVE LITERATURE:

M. Trusted, *Baroque & Later Ivories*, Victoria & Albert Museum, London, 2013, pp. 363-379.



The Bravo de Saravia
Flagellation of Christ



~44

AN IVORY GROUP OF THE FLAGELLATION OF CHRIST

BY JACOBUS AGNESIUS (ACTIVE SECOND QUARTER 17TH CENTURY), CALVI, CIRCA 1640

On an octagonal ebonised wood base with ivory lion paw feet and an ormolu-mounted ebonised wood stand commissioned from Barbedienne, Paris, 1909

23% in. high, the ivory group

£800,000-1,200,000 \$980,000-1,500,000

€900,000-1,300,000

PROVENANCE:

Probably given to Francisco Bravo de Saravia y Ovalle by his uncle Alonso de Ovalle (1603-1651). Francisco Bravo de Saravia y Ovalle, at Almenor de Soria, Spain, by 20 May 1654.

Transported to Santiago by Francisco Bravo de Saravia y Ovalle between 1654 and 1686.

Lent to his grand-daughter Doña Marcela de Meneses for her room in the Convent de las Agustinas in 1686.

Bequeathed to Doña Marcela de Meneses on 2 May 1703 but returned to D. Miguel-José de Andia-Irarrázaval y Bravía de Saravia at her death in 1748.

By descent within the family as the property of the eldest son; included in documents in 1848 and a will of 19 November 1895.

Photographed in the Santiago palace of D. Fernando-Julio Irarrázaval- Mackenna in the early 20th century; and by descent to the present day.

COMPARATIVE LITERATURE:

P. Malgouyres, *Ivoires du musée du Louvre 1480-1850. Une collection inédite*, Paris, 2005, pp. 78-81, no. 19.

E. Schmidt, *Beauty Bound and Power Unleashed: Jacobus Agnesius and the Quest for Expression in Baroque Ivory Sculpture*, New York, 2011.

E. Schmidt and M. Sframeli (eds.), *Diafane passioni. Avori barocchi dalle corti europee*, Palazzo Pitti, Museo degli Argenti, Florence, 2013, pp. 190-201, nos. 52, 55, 56.

P. Malgouyres, 'Baroque Ivory', exhibition review in *Burlington Magazine*, Nov. 2013, pp. 795-6.

M. Trusted, *Victoria and Albert Museum: Baroque and Later Ivories*, London, 2013.

Please note that there are restrictions on the importation of ivory into certain countries.

This lot cannot be imported into the United States of America.











Interior of the Palacio Irarrázaval, Santiago, Chile, circa 1910, depicting the present lot and the earlier portrait of Manuel José Irarrázaval-Larrain, which also depicts the present lot.

Imbued with extreme pathos and vivacity, Jacobus Agnesius' masterpiece *The Flagellation of Christ* shown here, is undoubtedly one of the largest and most remarkable ivory groups to have come to the market. Hidden in a private collection in Chile since the mid-17th century, this group has facilitated a new understanding of the extraordinary capabilities of a sculptor long obscured from view, whom few could rival in Baroque Europe.

THE FLAGELLATION

One of the scenes from the Passion of Christ, the Flagellation of Christ preceded the Crowning of Christ with Thorns and, ultimately, the Crucifixion. Christ is slumped to the floor, struggling and bound to a low column, as his two tormentors unleash a barrage of heavy strokes to his bare skin with whips. One of the two soldiers grabs the back of Christ's hair, as Christ rolls his eyes and looks upwards in a scene of deep emotional and physical suffering.

JACOBUS AGNESIUS

The artist responsible for the *Christ at the Column* has, for centuries, been completely anonymous. It is only very recently, most notably through Dr. Eike Schmidt's article on Agnesius' *Saint Sebastian* published in 2011, that our limited knowledge of Agnesius' oeuvre has been pieced together (E. Schmidt, *Beauty Bound and Power Unleashed: Jacobus Agnesius and the Quest for Expression in Baroque Ivory Sculpture*, New York, 2011).

Schmidt identified eight ivory figures or groups, five of them depicting Saint Sebastian, that bear the distinctive handling of Agnesius. Since the article was published at least three more have come to light, including the present *Flagellation*. We now know of three ivory groups signed by the artist. The first, the *Martyrdom of Saint Bartholomew*, in the collection of the Musée Toulouse-Lautrec, Albi, is inscribed in ink: *1638 / Jacobus Agnesius / Caluensis. Sculp.* The second, a *Cristo Vivo* inscribed to the reverse of Christ's perizonium *IACO...S. A...S ... VENS...* was sold at Sotheby's, London, 9 July 2015, lot 167.

These two inscriptions give us a name, a date, and some information as to the origin of this elusive figure. It had previously been proposed that 'Caluensis' referred to the Swabian city of Calw, rather than any of the Italian or French towns named Calvi. Schmidt noted that the artist's signature on the *Martyrdom of Saint Bartholomew* is not in the *Korrent* or *Fraktur* script used in Central Europe in the seventeenth



century, but rather in *Antiqua*-based letters, as was more the norm for Italy and France. Philippe Malgouyres has subsequently discovered a third signed work, a Crucifix inscribed 'Jacobus A. S' (Jacobus Agnesius Sculpit), in the church of Sainte-Marie- Majeure in Calvi (Malgouyres, 2013, *loc. cit.*), which seemingly confirms Schmidt's belief that the artist originated from this small Corsican town.

In addition to the present group and the three signed works, there are a number of ivory groups that can be firmly placed within Agnesius' small *oeuvre*. The subject of Schmidt's article was the discovery of a *Saint Sebastian* which came on the art market in late 2011. In addition to the *Martyrdom of Saint Bartholomew* in Albi, there is a second ivory group of the same subject in a private collection. Besides the above-mentioned *Saint Sebastian* which was sold in 2012 and the *Saint Sebastian* in the Liechtenstein Collections, there is now a second ivory of *Saint Sebastian* in the Liechtenstein Collections which was acquired in 2007. There is a fourth ivory of *Saint Sebastian* in the Louvre Museum (inv. Thiers 158) attributed to Agnesius by Malgouyres (*loc. cit.*). A fifth depiction of *Saint Sebastian*, undoubtedly a favourite subject of the artist and his patrons, was recorded in the Convent of Saint Clare in Estella, Navarra. Schmidt also lists another depiction of the *Martyrdom of Saint Sebastian* in a private collection.

Of particular importance for the Bravo de Saravia *Flagellation*, there is also a single carved ivory figure of Christ which remains in a private South American collection. This figure was also part of a flagellation group, although Christ is depicted standing whereas he has collapsed in the present group. These two figures of Christ are near identical, with the same elongated physiognomy and exaggerated and contorted musculature – from the deep folds in the flesh of their stomachs to their carefully delineated vertebrae. The hair on their heads, with their wispy tendrils on their foreheads and curling locks on their shoulders, together with the distinctive tightly-coiled curls of their moustaches and beards, further emphasise Agnesius's unique ability to achieve deeply emotional depictions of physical suffering through his mastery of the chisel.

Agnesius in Rome

The palpable influence of the art of Rome on Agnesius' work, from the ancient Laocoon, to the works of Michelangelo and Bernini, appear to be the result of extended personal study of the monuments themselves, and indicate that Agnesius had a sojourn in Rome at some point in his career by the 1630s (*ibid.*, p. 37). Agnesius developed his own unique style, characterised by figures formed in twisting, highly strained poses, their anatomy rendered with astonishing precision, tightly wrapped in drapery, and juxtaposed in scenes of high drama, offering views in the round from all conceivable angles. Schmidt wrote of one *Saint Sebastian* figure, which is equally relevant to the present group:

'There is almost no comparison for such precise rendering of human anatomy in ivory; and even in bronze statuettes, there are few works that show such careful observation and articulation... Agnesius looks at the human body with an anatomist's eye, and exploits the landscape of bones and muscles in order to achieve a maximum of expression.' (*ibid.*, pp. 28-32).

Extraordinary scale

The size of Agnesius's ivories sets him apart from other seventeenth century sculptors. Ivory was an expensive commodity and the present group must have been a major commission. Christ and the two soldiers are among the largest ivory figures ever made. One flagellator, with both his hands raised in the air, is an enormous 60 cm. high, measuring from his left foot to the hand of the raised left arm. In 1646 Adam Lechhardt charged the Liechtenstein court more than 118 gulden for an unworked elephant tusk weighing 73 pounds, which works out at several hundred times the average labourer's daily salary (Trusted, *op. cit.*, xxxv). While contemporary sculptors tried to contain their figures within a single tusk, Agnesius was apparently under no such financial constraints. Throughout the entire seventeenth century only around a dozen works of comparable scale are extant.

FROM SPAIN TO THE NEW WORLD

Almost nothing is known of the early history of Agnesius's ivories. The present ivory is an exceptional case as it was recorded in the Bravo de Saravia collection close to the years

when Agnesius is known to have been working in the mid-17th century and has remained in the same family ever since. It may even have been a direct commission from the artist. Its early appearance in South America also provides an important example of the strong links between the fortunes and collections of the Old and the New World. In the Bravo de Saravia family archives a letter dated May 20, 1654 from *Padre Pedro de Salina*, an administrator at the great family castle of Almenar de Soria, in Spain, is a description of the interior of the castle:

...through the center courtyard we penetrate the guards room which is on the west side, and from there, crossing an entrance hall, we enter the SALA DEL SANTO CRISTO DE LA FLAGELACIÓN, as well as the rooms of the señores de Río...

It is very likely that the '*sala del santo cristo de la flagelación*' mentioned is the oratory or chapel of the castle and that it was named after the spectacular ivory displayed within this space. At this time the castle was owned by Francisco Bravo de Saravia y Ovalle. Francisco was the great-grandson of Melchor Bravo de Saravia y Sotomayor (1512-1577), a Spanish *Conquistador* who arrived in the New World in 1549, served in Lima as the Viceroy of Peru from 1552-1556, and was later named Governor of Chile by King Philip II of Spain in 1567.

The group was probably given as a gift to Francisco by his uncle Alonso de Ovalle (1603-1651), who had served as the family lawyer during his drawn out inheritance. De Ovalle, a Jesuit priest, was a man of sophisticated taste and an important historian of the period, and it is probable he had the *Christ at the Column* removed from the castle of Almenar and shipped to his nephew who was living in Chile. The object is then found repeatedly in family documentation throughout the ensuing centuries (see Provenance).

The photograph depicted here shows the group in the salon of the family palace in Santiago in the early 20th century. By this date the ivory was enclosed in an impressive ormolu-mounted ebonised wood stand, commissioned in 1909 from the celebrated Parisian firm of Barbedienne.





PROPERTY FROM A FRENCH PRIVATE COLLECTION
(LOTS 7 AND 45)

■ 45

**AN OAK GROUP OF SAINT JAMES OF
COMPOSTELLA ON HORSEBACK**
SPANISH, LATE 16TH OR EARLY 17TH
CENTURY

49 in. (124.5 cm.) high

£10,000-15,000

\$13,000-18,000

€12,000-17,000



THE PROPERTY OF A GENTLEMAN

■ 46

**A POLYCHROME WOOD FIGURE OF
CHRIST FROM AN ENTOMBMENT**
AUSTRIAN, CIRCA 1730-40

Hollowed out to the reverse
69½ in. (176.5 cm.) high

£7,000-10,000

\$8,600-12,000

€7,800-11,000



47
**A CARVED WOOD FIGURE OF
 CHRIST AT THE COLUMN**
 SPANISH, LATE 16TH OR EARLY 17TH
 CENTURY

15¼ in. (38.1 cm.) high
 £7,000-10,000 \$8,600-12,000
 €7,800-11,000



48
**A PARCEL-GILT POLYCHROME
 WOOD GROUP OF ST. MARTIN AND
 THE BEGGAR**
 SPANISH, SEVILLE, SECOND HALF
 17TH CENTURY

44¼ in. (112.3 cm.) high
 £6,000-9,000 \$7,400-11,000
 €6,700-10,000



THE PROPERTY OF A GENTLEMAN

49
**A PARCEL-GILT POLYCHROME
 WOOD FIGURE OF CHRIST**
 SPANISH, 17TH CENTURY

65 in. (165.2 cm.) high
 £5,000-8,000 \$6,200-9,800
 €5,600-8,900

PROVENANCE:
 Acquired by the grandfather of the
 present owner.



■50
**A CARVED OAK ALLEGORICAL
FIGURE, PROBABLY REPRESENTING
TRUTH**

ATTRIBUTED TO JAN CLAUDIUS DE
COCK (1667-1735), ANTWERP, CIRCA
1700-10

32 in. (81.3 cm.) high

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Rous Lench Court, Worcestershire.

Jan Claudius de Cock led a large workshop in Antwerp from 1687-8 until his death in 1735. The present figure is typical of his playful style, and shows the influence of Francois Duquesnoy in the three-quarter turn of the head and facial characteristics. It relates closely to a drawing of *Aurora* by the artist, dated circa 1700, in the Royal Library of Belgium (inv. SV 76649).



51
A TERRACOTTA ALLEGORICAL GROUP OF INFIDELITY
FLEMISH, CIRCA 1700

14½ in. (36 cm.) high

£4,000-6,000

\$4,900-7,300

€4,500-6,700

In this comical moralising composition Cupid is depicted leaning forward to pull the ear of Fidelity, who is seated on a tree stump next to his accompanying dog. The piped hole through the mouth of the dog suggests that this is a model for a larger fountain group.



■*52

A PAIR OF MARBLE BUSTS OF APOLLO AND THE CUMAEAN SYBIL

CIRCLE OF FRANCESCO MARATTI (ACTIVE 1686-1719),
ROME, CIRCA 1690-1720

29¼ and 29 in. (74.5 and 73.8 cm.) high (2)

£30,000-50,000

\$37,000-61,000

€34,000-56,000

COMPARATIVE LITERATURE:

R. Enggass, *Early Eighteenth-Century Sculpture in Rome*,
University Park and London, 1976.

These busts, carved on an impressive scale, appear to depict the god Apollo and the Cumaean Sybil. The identification of the latter is supported by the cloth she wears on the back of her head, a typical depiction for the prophetess.

Apollo was enamoured of the Sybil and offered her as many years of life as the grains of sand she could hold in her hand in return for her affections. She refused his advances so Apollo granted her long life, but not the youth to go with it and she withered away until she was only left with her voice.

The luxuriant carving of the hair on the present busts is an echo of the work of Gianlorenzo Bernini and suggests an origin in Baroque Rome. Among the many talented sculptors working there, it is perhaps the oeuvre of Francesco Maratti (active 1686-1719) that shows the strongest stylistic similarities. In particular, the angel from his marble group of *St. Francis de Sale* (1697-99, Monasterio de la Visitazione, Rome) has the same square jaw, small mouth, delicately indicated eyebrows and incised eyes (illustrated in Enggass, *op. cit.*, figs 81a and b). The drapery, with its thick folds, is also highly reminiscent.





53
A MARBLE RELIEF OF YOUTHS
PLAYING WITH A DONKEY
 BY CARLO UBOLDI (B. 1824),
 MILAN, 1864

Signed 'Uboldi Carlo 1864' to reverse;
 on a modern bronze stand
 21 x 14 in. (53.3 x 35.4 cm.), the relief

£5,000-8,000

\$6,200-9,800

€5,600-8,900



54
A MARBLE GROUP OF BACCHUS
RIDING A PANTHER
 ITALIAN, ROME, SECOND HALF
 18TH CENTURY

Probably formerly holding a thyrsus, now
 lacking; on a grey marble plinth
 18 in. (45.9 cm.) wide

£12,000-18,000

\$15,000-22,000

€14,000-20,000

THE PROPERTY OF A GENTLEMAN

~55

**A PAIR OF IVORY RELIEFS
DEPICTING AN OBEISANCE TO
A ROMAN EMPEROR AND GAIUS
MUCIUS SCAEVOLA**

FRENCH OR GERMAN,
19TH CENTURY

Each in a later moulded wood frame

19½ x 9 in. (49.4 x 22.8 cm.);

25½ x 15¼ in. (64.8 x 38.5 cm.), overall

£3,500-5,500

\$4,300-6,700

€3,900-6,100



■ 56

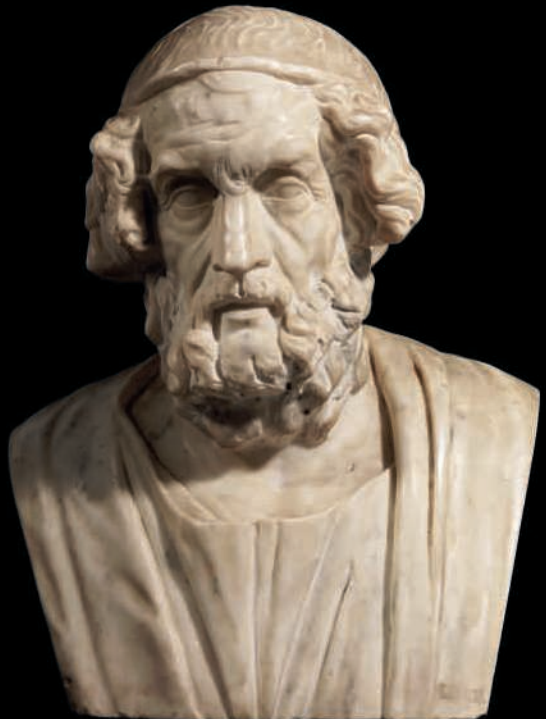
**A MARBLE HERM BUST OF HOMER
AFTER THE ANTIQUE, ITALIAN, LATE
18TH OR EARLY 19TH CENTURY**

21¼ in. (54 cm.) high

£4,000-6,000

\$4,900-7,300

€4,500-6,700





PROPERTY FROM A FRENCH PRIVATE COLLECTION

■ 57

A MARBLE MEDALLION PORTRAIT OF LOUIS XIV

FRENCH, LATE 17TH CENTURY

In a giltwood frame

28 $\frac{1}{8}$ in. (71.5 cm.) high;

37 $\frac{3}{8}$ in. (95 cm.) high, overall

£15,000-25,000

\$19,000-31,000

€17,000-28,000

COMPARATIVE LITERATURE:

F. Souchal, *French sculptors of the 17th and 18th centuries, The reign of Louis XIV*, Paris, 1981.

Many French sculptors executed portrait medallions of Louis XIV in the 17th century. Most of them, including the present lot, take as a model the portraits of the king by François Girardon and especially the portrait relief he made in 1690 for the Hôtel de Ville in Troyes (Souchal, *op. cit.*, vol. 2, p. 57, fig. 68). In the present relief the king is depicted wearing armour and a cravat but some details differ slightly such as the decoration of the breastplate on the right shoulder and the drapery.



PROPERTY FROM A FRENCH PRIVATE COLLECTION

■ 58

A MARBLE MEDALLION OF THE VIRGIN OF SORROWS

AFTER A MODEL BY FRANCOIS GIRARDON (1628-1715), FRENCH, SECOND
HALF 17TH CENTURY

28 $\frac{3}{8}$ in. (72 cm.) high

£7,000-10,000

\$8,600-12,000

€7,800-11,000

COMPARATIVE LITERATURE:

F. Souchal, *French sculptors of the 17th and 18th centuries, The reign of Louis XIV*, Paris, 1981, vol. 2, p. 17, fig. 10.

Girardon realised a marble oval medallion of the *Virgin of Sorrows* as a reception piece for the Academy in 1656-57, today in the musée du Louvre (inv. R.F. 3148; Souchal, *loc. cit.*), as a pendant to the medallion of *Saint John the Baptist* by Thomas Regnaudin (church of Notre-Dame, Versailles). The present relief differs slightly from the original in the cut of the drapery in the lower part and by the absence of a border. We know that Girardon had first realised a terracotta model for his reception piece, and two examples in plaster were cast after the marble medallion (musée des Beaux-Arts, Troyes).



■ 59

A BRONZE GROUP OF APOLLO AND DAPHNE

CAST FROM A MODEL ATTRIBUTED TO FRANCOIS LESPINGOLA (1644-1705), FRENCH, FIRST HALF 18TH CENTURY

On a square bronze base
18 in. (45.8 cm.) high

£25,000-35,000

\$31,000-43,000

€28,000-39,000

PROVENANCE:

Private collection, UK, and by descent to Armine Edmonds (died 2005). Bequeathed by the above to the present owner.

COMPARATIVE LITERATURE:

W. Holzhausen, 'Die Bronzen Augustus des Starken in Dresden', in *Jahrbuch der Preussischen Kunstsammlungen* 60, 1939, p. 176, fig.14.

H. Weihrauch, *Europäische Bronzestatuetten des 15. bis 18. Jh.*, Braunschweig, 1967, p. 413, fig. 497.

M. Knoedler, *The French Bronze 1500-1800*, New York, 1968, no. 33.

U. Berger, V. Krahn, *Bronzen der Renaissance und des Barock, Katalog der Sammlung*, Braunschweig, 1994, p. 321-323, no. 262.

Paris, Musée du Louvre, *Bronzes Français - de la Renaissance au Siècle des Lumières*, 24 Oct. 2008 - 19 Jan. 2009, G. Bresc-Bautier and G. Scherf eds., pp. 294-304.

P. Malgouyres, 'Les bronzes décoratifs à Paris autour de 1700. A propos des groupes attribués à François Lespingola' in *French Bronze Sculpture - Materials and Techniques 16th - 18th Century*, London, 2014, pp. 139-149.





The present group compares extremely closely to the example purchased in 1699 by Baron Leplat for Augustus the Strong in Dresden, with only minor differences, especially notable to the truncation and decoration of the base. Even details of the elaborate casting - the figures being executed in many parts and assembled before being screwed to the bronze base - correspond to the Dresden bronze. The variations may be due to the fact - as noted by Malgouyres - that bronzes such as the present example were popularised by intermediaries who took models to different founders for production (*op. cit.*, p. 144). The bronze offered here is a perfect example of the type of highly dynamic and complex multi-figural compositions emerging during the French baroque. Conceived as a fully three-dimensional group, this bronze retains a strong visual impact from every angle.

The unveiling in 1625 of the marble group of Apollo and Daphne in the Villa Borghese, Rome, caused a sensation and made a European celebrity of its creator, Gianlorenzo Bernini (1598-1680). The scene, emblematic of the victory of Chastity over Love, derives from Ovid's *Metamorphoses* and describes how Apollo, struck by Cupid's golden arrow, pursues Daphne, who has in turn been struck by Cupid's lead arrow, which stirs her to flee. During her pursuit, Daphne prays to her father, the river god Peneus, for salvation and at that moment branches sprout from her arms and roots from her feet and she is eventually transformed into a laurel tree: "a thin bark closed around her gentle bosom, and her hair became as moving leaves; her arms were changed to waving branches, and her active feet as clinging roots were fastened to the ground - her face was hidden with encircling leaves." (*Metamorphoses* I, 453 ff.)

The model upon which the present bronze is based has previously been attributed both to Antoine Coysevox (1640-1720) and Giovanni Battista Foggini (1652-1725). However, recent research has indicated that it is most likely the work of the French sculptor François Lespingola (Berger and Krahn, *loc. cit.*). In 1665, Lespingola obtained the third sculpture prize at the Académie and gained a Royal Scholarship to study at the newly founded French Royal Academy in Rome, in 1666. Unlike most



of his contemporaries, who had to make copies of antiquities, Lespingola was also allowed to create his own models. He returned to Paris in 1675 and was admitted to the Académie Royale de Peinture et de Sculpture and in 1676 was fully employed in the service of Louis XIV. In this capacity, his main activity was the design and execution of models for many of the largest and most important royal commissions at the Chateau de Versailles and the Invalides.

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The Sleeping Hermaphrodite

■ 60

A BRONZE RECLINING FIGURE OF THE HERMAPHRODITE

CAST FROM THE ANTIQUE MARBLE RESTORED BY IPPOLITO BUZZI IN 1621-23, ITALY, PROBABLY MID-17TH CENTURY

Depicted lying on a tiger skin and a rockwork base; one toe of the proper right foot lacking; the end of the base also lacking, apparently as a result of difficulties with the casting

57½ x 26¾ x 15 in. (146 x 68 x 38 cm)

£200,000-300,000

\$250,000-370,000

€230,000-330,000

PROVENANCE:

Purchased by a private collector (1887-1961) in the late 1920s, and thence by descent to the present owners.

EXHIBITED:

'Kunstpalast' Museum, Bad Ems, Germany, 1953-61.

COMPARATIVE LITERATURE:

G. Mansuelli, *Galleria degli Uffizi - Le Sculture*, I, Rome, 1958, no. 53, pp. 82-83.

F. Haskell and N. Penny, *Taste and the Antique - The Lure of Classical Sculpture 1500-1900*, New Haven and London, 1981, p. 235.

J. Montague, *Roman Baroque Sculpture - The Industry of Art*, New Haven and London, 1989, p. 161.

Florence, Palazzo Pitti, *Mythologica et Erotica - Arte e Cultura dall' antichità al XVIII secolo*, 2 Oct. 2005 - 15 Mar. 2006, O. Casazza and R. Gennaioli eds., no. 142.

J. Bassett, 'Thermoluminescence dating for European Sculpture', in *Objects Specialty Group Postprints*, Volume Fourteen (2007) from the American Institute for Conservation of Historic and Artistic Works, pp. 32-46.







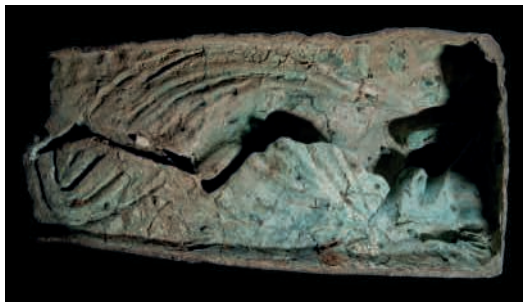
'Kunstpalast' Museum, Bad Ems, Germany, where the present lot was exhibited, 1953-61.

Hermaphroditus was the mythological figure whose name was derived from his two parents, Hermes and Aphrodite. Originally male, he was bathing in a lake when one of Diana's nymphs, Salmacis, saw him and fell in love with him. She is said to have embraced him so passionately that their bodies were merged and he was henceforth half male and half female.

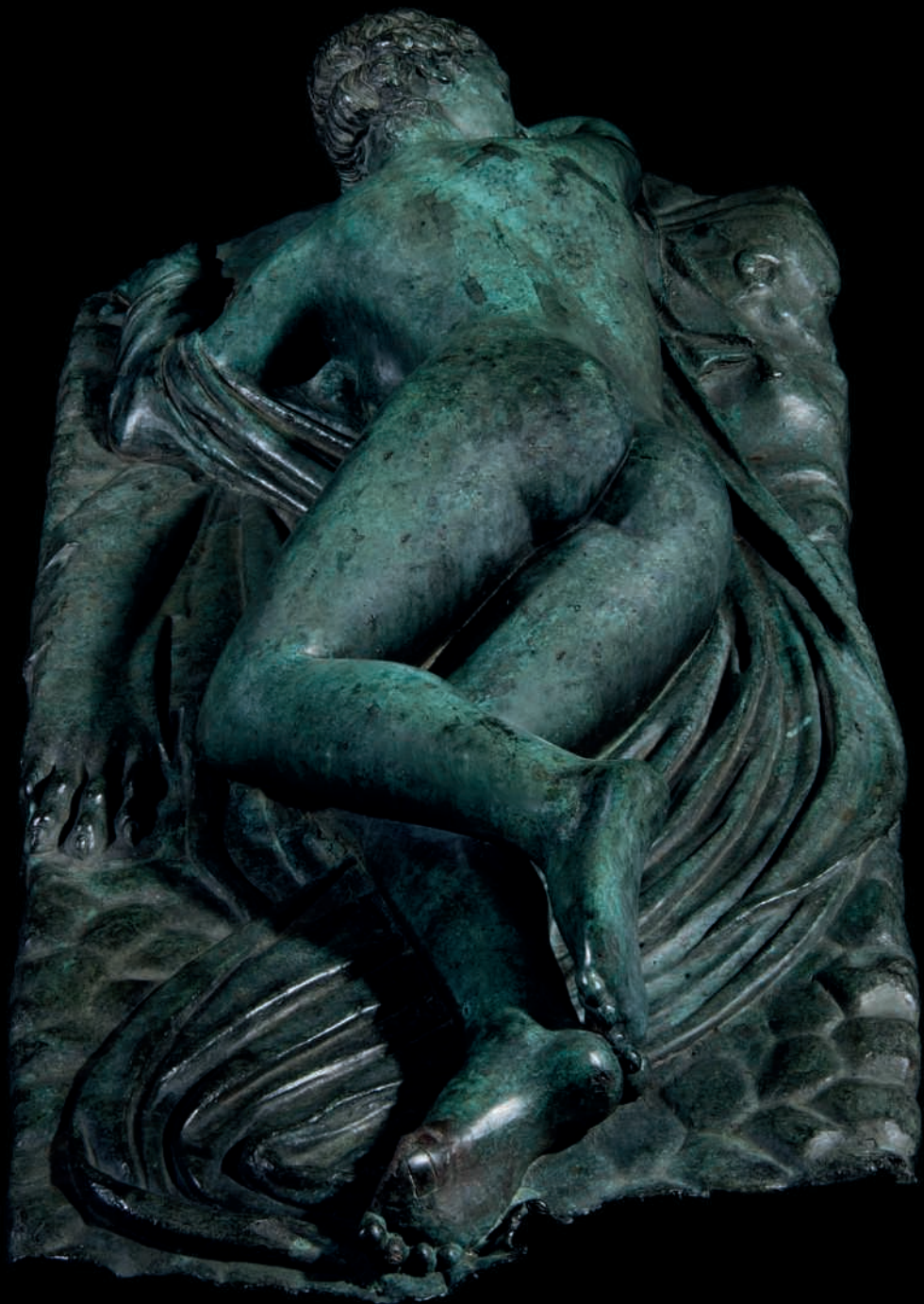
On the basis of detailed photographs and measurements, the present large scale bronze appears to have been cast directly from an antique marble example in the Uffizi, Florence, which was first recorded in the celebrated collection of antiquities formed by Cardinal Ludovico Ludovisi (1595-1632), in Rome (Mansuelli, *loc. cit.*). It was traditionally thought that the Uffizi *Hermaphrodite* and the even more famous example now housed in the Louvre, were both derived from a lost bronze original described by Pliny as having been executed by the sculptor Polyclitus. Ludovisi had the marble restored in 1621-23 by the sculptor Ippolito Buzzi and commissioned an elaborate giltwood base for it to rest on (Montagu, *loc. cit.*). It was acquired in 1669 by Ferdinand II, Grand Duke of Tuscany, who took it to Florence where it is displayed in a room named after it, the *Sala dell' Ermafrodito*. Both the Louvre and Uffizi *Hermaphrodites* were among the most admired antiquities in Italy in the 17th and 18th centuries, with bronze reductions of the Louvre variant created by sculptors such as Gianfrancesco Susini, Zoffoli and Righetti (Haskell and Penny, *loc. cit.*).

Bronzes on the scale of the present lot are rare in the 17th century, and the present example would have been an important commission from a wealthy patron. It is possible that it was executed for Ludovisi himself, done at the same time that Buzzi restored the antique marble. The original

antique fragment included the head - without the nose - and upper body of the figure, down to a line running beneath the buttocks. The sculptor had to replace the nose and create a model of the legs and part of the base from which to carve the marble replacements. It is possible that the present bronze was cast to commemorate this achievement or, alternatively, it could have been cast at the time of the sale of the marble to the Medici so that the Ludovisi family could retain an example of the composition. Records at the Uffizi are incomplete, with the first documented reference to a cast taken of their marble *Hermaphrodite* only coming in a report of 1858 which states that 'previous casts were badly done' (AGU, Filza 1858, LXXXII, part I). It is not known how much earlier these casts were created and it appears that they were executed in plaster (personal communication to the present owners from F. Paolucci).



(detail of the underside of the present lot)





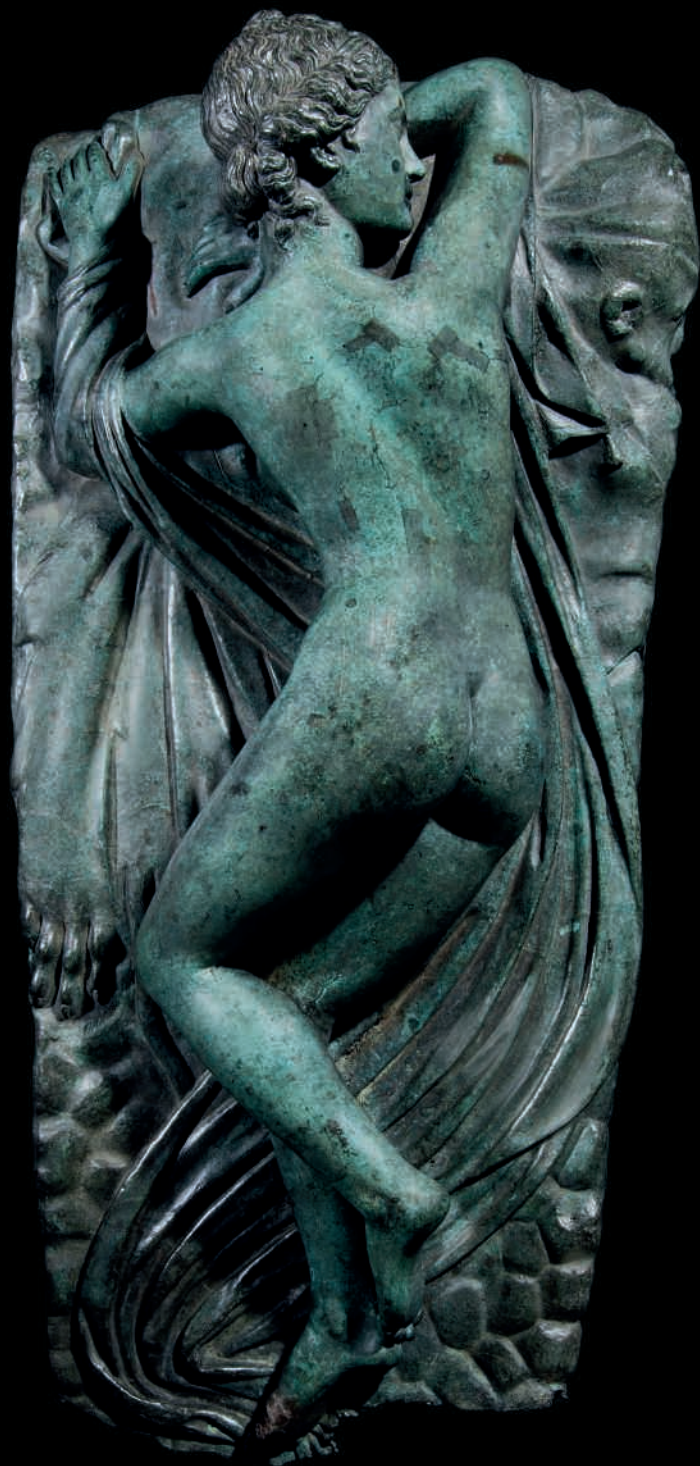


Despite a thermoluminescence test which suggests a later date of production, there are numerous reasons to support a 17th century date for the present bronze. First among these is the fact that it is known there are numerous factors which can affect thermoluminescence results, among them the type of clay that is used for the core, and whether the core is made of a clay and plaster mixture (Bassett, *op. cit.*, p. 36). Technical aspects of the casting also suggest an early dating. Analysis of the alloy shows there to be a high copper content (93%) but also numerous other trace elements including nickel, antimony and arsenic. This is an indication of a relatively unsophisticated refining process consistent with a pre-19th century date of production. The thick and uneven walls of the bronze, as well as the fact that the founder evidently had difficulties with the

pouring which resulted in the bronze not flowing properly into the mould are also consistent with an early dating. The founder had to patch the flaws extensively, including large rectangular sections of bronze inserted in the back, the buttocks and the proper right leg. By the later 18th and 19th centuries, the casting process had become so advanced and standardised that bronzes could be executed with thin, even walls - thereby saving money on the bronze - and rarely with any patches or plugs required. In the opinion of both Rupert Harris - a specialist in bronze conservation of over 30 years standing - and Dr. Charles Avery - art historian and former Deputy Keeper of Sculpture at the Victoria and Albert Museum - (on the basis of high quality photographs) the present bronze *Hermaphrodite* shows all the signs of having been cast in the 17th century.

The *Hermaphrodite* was displayed for a number of years in a private museum in Bad Ems, Germany. This museum was later closed and on the death of the owner the bronze passed to his descendants. It was eventually placed in the garden of their house, and photographs taken at this time show that the bronze exhibited a shiny dark surface. Over the years, exposure to the elements has resulted in the appealing, almost archaeological, patination seen today. It is a surface that is entirely appropriate for the subject and origin of the composition. The very existence of this impressive bronze is a testament to the enduring appeal of its antique subject matter.







PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 61-63 AND 78)

61
A BRONZE GROUP OF VENUS AND CUPID
 AFTER A MODEL BY CORNEILLE VAN CLEVE (1646-1732),
 FRENCH, FIRST HALF 18TH CENTURY

On a later green marble base
 9 in. (23 cm.) high; 13½ in. (33.4 cm.) high, overall

£3,000-5,000

\$3,700-6,100
 €3,400-5,600



62
A BRONZE FIGURE OF THE BELVEDERE ANTINOUS
 AFTER THE ANTIQUE, ITALIAN, LATE 17TH OR 18TH
 CENTURY

On a later square *Maurin Green* marble pedestal
 8¾ in. (22.7 cm.) high; 13 in. (33 cm.) high, overall

£3,000-5,000

\$3,700-6,100
 €3,400-5,600



63

**A BRONZE FIGURE OF VENUS
DRYING HERSELF**

AFTER GIAMBOLOGNA (1529-1608),
ITALIAN, LATE 18TH CENTURY

On a later marble base

12 $\frac{1}{8}$ in. (31 cm.) high; 14 $\frac{7}{8}$ in. (37.7 cm.)

high, overall

£4,000-6,000

\$4,900-7,300

€4,500-6,700

COMPARATIVE LITERATURE:

C. Avery, A. Radcliffe and M. Leithe-
Jasper eds., *Giambologna. Sculptor to the
Medici*, London, 1978, no. 1, p. 62

A. Radcliffe, *Giambologna's Cesarini
Venus*, exh. cat., Washington, 1993.



THE PROPERTY OF A GENTLEMAN

64

**A BRONZE FIGURE OF AN
EXECUTIONER**

WORKSHOP OF MASSIMILIANO
SOLDANI-BENZI (1656-1740),
FLORENCE, EARLY 18TH CENTURY

Depicted holding the head of St. John
the Baptist

15 $\frac{7}{8}$ in. (40.5 cm.) high

£12,000-18,000

\$15,000-22,000

€14,000-20,000

PROVENANCE:

Acquired by the grandmother of the
present owner, between 1905 and 1914,
probably in Florence on the Grand Tour.

COMPARATIVE LITERATURE:

Edinburgh, London and Vienna, Royal
Scottish Museum, Victoria and Albert
Museum and Kunsthistorisches
Museum, *Giambologna 1529-1608 -
Sculptor to the Medici*, A. Radcliffe, C.
Avery and M. Leithe-Jasper eds., 19 Aug.
1978 - 28 Jan. 1979, no. 49.

C. Avery, 'Soldani's mythological bronzes
and his British clientele', *Sculpture
Journal*, XIV, 2005, pp. 8-29, pl. 12.

Radcliffe (*loc. cit.*) remarks that the
example of the present composition
in Dublin is characteristic of Soldani's
work, in particular the fine matt-
punching in the hair, and the method of
fixing the bronze to the base, via large
bronze lugs and tapering iron pins. Avery
(2005, *loc. cit.*,) suggests that Soldani
added casts after Giambologna to his
repertory late in his career, including the
Dublin bronze, acquired by the 1st Earl
of Milltown in Florence in 1744-5, four
years after Soldani's death, and similar
in manufacture and size to the present
cast.



THE PROPERTY OF A LADY

■ 65

A BRONZE FIGURE OF AMPHITRITE

CAST FROM A MODEL BY MICHEL ANGUIER (1612-1686),
FRENCH,
18TH CENTURY

On an associated Sicilian alabaster octagonal base
21¼ in. (52.5 cm.) high; 26¼ in. (66.8 cm.) high, overall

£7,000-10,000

\$8,600-12,000

€7,800-11,000

PROVENANCE:

Purchased by Eugene Bureau, by whom given to the grandmother of the present owner, and thence by descent.

COMPARATIVE LITERATURE:

M. Charageat, 'La statue d'Amphitrite et la suite des dieux et déesses de Michel Anguier', in *Documents inédits sur l'art français du XVIIe siècle, Archives de l'art français*, XXIII, 1968, pp. 111-123.

I. Wardropper, 'Michel Anguier's series of bronze Gods and Goddesses, a re-examination', in *Marsyas*, XVIII, 1976, pp. 23-36. Paris, Galeries Nationales du Grand Palais. *Un temps d'exubérance. Les Arts décoratifs sous Louis XIII et Anne d'Autriche*, 9 April - 8 July 2002, entry by G. Bresc-Bautier, no. 301, pp. 426-431.

Paris, New York and Los Angeles, Musée du Louvre, Metropolitan Museum of Art and The J. Paul Getty Museum, *Cast in Bronze - French Sculpture from Renaissance to Revolution*, 22 Oct. 2008 - 19 Jan. 2009, G. Bresc-Bautier, G. Scherf and J. Draper eds., entries by I. Wardropper, pp. 204-225.

It is recorded by Guillet de Saint-Georges in a biography of 1690 that Anguier created a series of bronze statuettes of gods and goddesses in 1652. The text states that he created six figures and then goes on to mention seven, including '*une Amphitrite tranquille, fraîche, délicate, claire et transparente, son visage agréable et tout le reste de son corps de mesme... ses draperies seront amples délicates et ondées...*', which is identifiable with the present model. The crayfish in her hand and the dolphin at her feet identify her with her element, the Sea.

In the above biography, the bronze group was documented as being in the collection of 'M. Montarsis, joailler du roi', and although it is likely that Saint-Georges was referring to Pierre le Tessier de Montarsis, it is more than possible that the group was originally purchased by his father Laurent. Laurent le

Tessier de Montarsis was also Keeper of the Royal Jewels and the King's Jeweller and a man of taste and sophistication, with the means at his disposal to have commissioned the bronzes as a group. Amongst other items in the extensive collection were two Raphaels, the *Bridgewater Madonna* and the *Washington Saint George* (I. Wardropper, *op. cit.*, p. 23).

Of all Anguier's creations, the *Amphitrite* was to prove the most celebrated. In 1654, Anguier was commissioned by Nicolas Fouquet, Louis XIV's Finance Minister, to carve fourteen life-size figures in limestone, including the *Amphitrite*. A marble version was made by Massé for the gardens at Versailles, and bronzes of various sizes, often paired with male gods, are known. Of the series of fourteen, four have survived; the life-size *Amphitrite* is today in the Institute of Art in Toledo.





-66

AN IVORY PORTRAIT RELIEF OF A DUKE

BY DAVID LE MARCHAND (1674-1726),
LONDON, CIRCA 1700-1720

Signed 'D.L.M.' to the truncation of the
shoulder; in a silver-gilt frame with a
ducal coronet
3¾ in. (9.4 cm.) high, the relief; 7⅞ in.
(20cm.) high, overall

£8,000-12,000

\$9,800-15,000

€9,000-13,000

COMPARATIVE LITERATURE:

C. Avery, *David Le Marchand 1674-1726*
'An Ingenious Man for Carving in Ivory',
London, 1996, no. 80.

THE PROPERTY OF A GENTLEMAN

67

A TERRACOTTA BUST OF JOHN MILTON

ATTRIBUTED TO PETER
SCHEEMAKERS (1691-1781),
LONDON, CIRCA 1732-1743

On a later circular marble pedestal
9½ in. (24.1 cm.) high; 11¼ in. (29.9 cm.)
high, overall

£7,000-10,000

\$8,600-12,000

€7,800-11,000

COMPARATIVE LITERATURE:

I. Roscoe, 'Peter Scheemakers', *The*
Volume of the Walpole Society, Vol. 61,
1999, p. 163-360.



■ '68

**A COADE STONE BUST OF
ELIZABETH I**

THE MODEL ATTRIBUTED TO
JOHN BACON RA (1740-1799),
COADE, LAMBETH, CIRCA 1780

Depicted wearing jewels in her hair,
earrings and a necklace, and with a large
ruff; underside of base inscribed 'S'
21½ in. (54.5 cm.) high

£25,000-35,000 \$31,000-43,000

€28,000-39,000

PROVENANCE:

Private collection, UK.

COMPARATIVE LITERATURE:

*A Descriptive Catalogue of Coade's
Artificial Stone Manufactory*, London,
1784, no. 71, 'Queen Elizabeth Height
1 Foot 8 In.'

A. Kelly, *Mrs Coade's Stone*, 1980, p. 138.

Eleanor Coade's 'Artificial Stone
Manufactory' was established at
King's Arms Stairs, Lambeth in 1769.
Eleanor Coade was one of a handful of
independent women in the eighteenth
century who began their own businesses
and managed them successfully. The
business produced sculpture and
decorative architectural ornament
in a material - today referred to as
'Coade' stone - which could be cast in
complex forms and which was highly
resistant to damage from the elements.
Ms Coade employed the young and
talented sculptor John Bacon to create
models for the business, which he did
until his death. In a 1784 catalogue
advertising the firms wares, a 'Queen
Elizabeth Height 1 Foot 8 In.' is listed
priced 3 guinea's 3 shillings in a section
dedicated to busts.





69
A PAIR OF ALABASTER MASKS
OF BACCHUS AND THE
RONDANINI MEDUSA
ITALIAN, 19TH CENTURY

Each on a modern bronze stand
10 $\frac{7}{8}$ in. (27.5 cm.) high, the highest (2)
£5,000-8,000 \$6,200-9,800
€5,600-8,900

70
A MARBLE BUST OF PLAUTILLA
AFTER THE ANTIQUE, FLORENCE,
18TH CENTURY

On a circular marble socle
23 $\frac{1}{2}$ in. (59.8 cm.) high, overall
£8,000-12,000 \$9,800-15,000
€9,000-13,000

71

A MARBLE RECUMBENT LIONESSE

ENGLISH, CIRCA 1810-1830

14½ in. (37 cm.) wide

£5,000-8,000

\$6,200-9,800

€5,600-8,900



72

**AN ALABASTER MODEL OF A BOAR
AFTER THE ANTIQUE, ITALIAN, LATE
18TH OR EARLY 19TH CENTURY**

9¾ in. (25 cm.) high; 11 in. (28 cm.) wide

£1,500-2,500

\$1,900-3,100

€1,700-2,800

73

A MARBLE RECUMBENT LION

ENGLISH, FIRST HALF
19TH CENTURY

15½ in. (39.8 cm.) long

£3,000-5,000

\$3,700-6,100

€3,400-5,600



PROVENANCE:

Acquired by the present owner in
England in the 1970s.



■74

A PAIR OF COADE STONE URN FINIALS

COADE, LAMBETH, LATE 18TH CENTURY

31 in. (78.8 cm.) high, each (2)

£8,000-12,000

\$9,800-15,000

€9,000-13,000

The same lion's head feature is found on a coade stone garden urn at Address House, County Armagh, stamped 'COADE LONDON 1790'. It is also found on a coade stone urn at Basildon Park (NT 266942).

■75

A TERRACOTTA ALLEGORICAL FIGURE

FLEMISH, LATE 17TH CENTURY

Standing draped against a tree stump, with a scythe in his right hand, fruits in his left hand, with a goat skin over his left arm and a dog at his right side
21¼ in. (53.9 cm.) high

£6,000-9,000

\$7,400-11,000

€6,700-10,000





76

**A TERRACOTTA MODEL FOR A CLOCK DEPICTING
YOUNG LOVERS EMBRACING OVER AN ALTAR**

ATTRIBUTED TO CLAUDE MICHEL, KNOWN AS CLODION
(1738-1814), CIRCA 1790

Signed 'CLODION' above the aperture to the reverse; damages
and restorations

£25,000-35,000

\$31,000-43,000

€28,000-39,000

PROVENANCE:

Almost certainly:

Grand Pré sale; 16 February 1809, no. 175.

Anonymous sale [Payet]; Paris, 9 December 1811, no. 128 (270FF
to Coquille).

Walville; 23 October 1820, no. 155.

M. W. W. Hope; his sale, Paris, 4-16 June 1855, lot 754.

M. A. L. Odier; his sale, Paris, 16 June 1860.

Certainly:

Paris, Galerie Jean Charpentier, 25 June 1937, lot 66.

Paris art market, where acquired by the present owner.

LITERATURE:

H. Thirion, *Les Adam et Clodion*, Paris, 1885.

Sale catalogue, *Bronzes d'Art - F. Barbedienne*, Paris, 1886, p. 30.

Paris, Musée du Louvre, *Clodion 1738-1814*, 17 Mar. - 29 Jun.

1992, A. Poulet and G. Scherf eds.

The present terracotta model for a clock, signed to the reverse 'CLODION', appears to correspond to a group known to have been executed by the artist which appeared in numerous sales in the 19th century. The composition would eventually be subtly altered and cast by the firm Barbedienne but, until now, the original model was unknown.

Claude Michel, popularly known as Clodion, was one of the most successful sculptors in France in the late 18th century. He is particularly known for his small-scale terracottas on mythological themes which he produced for private patrons. The present terracotta corresponds to a number of sale catalogue descriptions, all of which may actually refer to the same piece. In the Grand Pré sale of 1809 (see provenance), no. 175 is a terracotta and is described in translation as 'Subject of the Fountain of Love, with clock movement'. This is particularly significant because two years later in the Payet sale of 1811, lot 128 is described thus: 'Precious group in terracotta, executed by Claudion [sic] from the conception of Fragonard, depicting the subject of the Fountain of Love. Piece of the most exquisite taste and the figures full of grace. In the hands of our able chisellers this charming group will present a new type of clock which will achieve a great success'. The *Fontaine de l'Amour* by the painter Fragonard (Getty Centre, Los Angeles) was painted circa 1785. Although different from the terracotta by Clodion in that the two figures run up to the fountain side by side, their general physiognomy and positioning would suggest that they could well be the inspiration for Clodion's sculptural model. Only nine years later, in the Walville sale, lot 155 is described as 'The Fountain of Love, Project for a clock by the same [Clodion]'. In the Hope sale of 1855, the description has slightly altered to become 'No. 754, a clock in terracotta by Clodion:

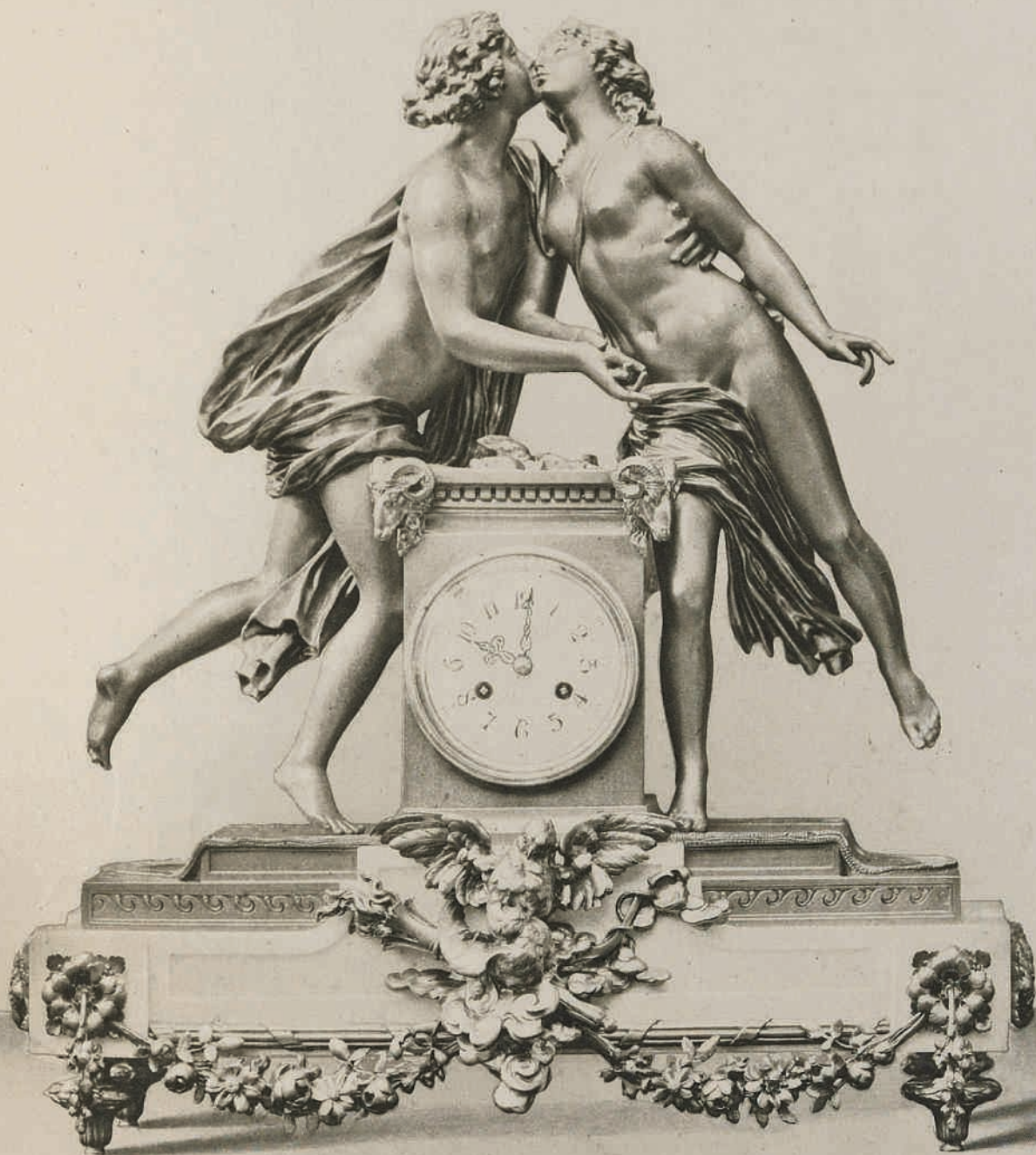
love and innocence', and five years later in the Odiot sale of 1860 there is a terracotta described as 'Cupid and Psyche. Two gracious figures. A young man and woman run and embrace above a flaming altar.' (all the above sales noted in Paris, *op. cit.*, p. 432).

It would appear that all these descriptions refer to the same composition, differently described by various auctioneers during the course of the 19th century. Certainly the final description from the Odiot sale corresponds extremely closely to the present group. The popularity of the composition is attested to by the fact that Barbedienne, the Paris founders took it as the basis for a bronze clock they were to produce in the later 19th century (Sale Catalogue, *loc. cit.*; see illustration). The seated Cupid has disappeared and the flaming incense burner has been replaced by a pair of doves. The base has also been embellished with garlands. However the overall conception is the same and the two figures are identical.

No other example of the present model is known to date which suggests it is the group referred to in the 19th century sale catalogues. X-rays of the terracotta reveal that it has been broken in the past, with dowels inserted to hold together various sections, some of which have been restored in plaster. The pains to which the restorer went suggests that this was not a group cast in multiples, but the record of an original composition worth saving.

Right: The bronze clock produced by Barbedienne based on the composition of the present lot.







THE PROPERTY OF A GENTLEMAN OF TITLE

77

**A BRONZE GROUP OF LOUIS XIV
ON HORSEBACK**

CAST FROM A MODEL ATTRIBUTED
TO FRANCOIS GIRARDON, 19TH
CENTURY

On a modern marble base

£8,000-12,000

\$9,800-15,000

€9,000-13,000

PROVENANCE:

Acquired in the 1950s by a private
collector, and thence by descent to the
present owner.

COMPARATIVE LITERATURE:

M. Martin, *Les monuments équestres de
Louis XIV*, pp. 92-117, pp. 211-216.

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION (LOTS 61-63 AND 78)

78

**A BRONZE FIGURE OF VENUS
DRYING HERSELF**

AFTER GIAMBOLOGNA (1529-1608),
FLEMISH, 18TH CENTURY

On a square bronze plinth
14 in. (35.8 cm.) high

£4,000-6,000

\$4,900-7,300

€4,500-6,700





PROPERTY FROM A FRENCH PRIVATE COLLECTION

■79

**A PLASTER BUST OF THE ACTOR
PIERRE-LOUIS DUBUS, CALLED
PREVILLE (1721-1799)**

BY GAETANO MERCHI (1747-1823),
FRENCH, 18TH CENTURY

On a circular socle inscribed 'PREVILLE'
30¼ in. (77 cm.) high, overall

£5,000-8,000

\$6,200-9,800

€5,600-8,900

COMPARATIVE LITERATURE:

S. Lami, *Dictionnaire des sculpteurs de
l'école française au dix-huitième siècle*,
Paris, 1910, vol. 2, pp. 130-1.

■80

A MARBLE BUST OF A YOUNG BOY

CIRCLE OF BARON FRANCOIS-
JOSEPH BOSIO (1768-1845), EARLY
19TH CENTURY

On a circular marble socle
17¼ in. (43.8 cm.) high, overall

£3,000-5,000

\$3,700-6,100

€3,400-5,600





■ 81
**A PAIR OF MARBLE BUSTS OF TERPSICHORE AND
 MELPOMENE**

CIRCLE OF CARLO ALBACINI (C. 1760-1807), ROME, LATE
 18TH CENTURY

Each with a votive index plaque inscribed 'TERSICORE' and
 'MELPOMENE' and on a circular marble socle
 19¾ and 19¼ in. (49.3 and 48.7 cm.) high, overall (2)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

LITERATURE:

G. Vaughn, 'Albacini and his English Patrons', in *Journal of the
 History of Collections*, III, pp. 183-197.

The daughters of Jupiter and Mnemosyne, Melpomene and
 Terpsichore were two of the nine Muses of dance and chorus.
 Melpomene was the muse of tragedy, and Terpsichore the
 muse of song and dance. Their present depictions bear close
 stylistic comparison with the work of Carlo Albacini. Albacini
 was one of the most prominent 18th century Roman sculptors
 supplying wealthy collectors with either highly restored
 antiquities, as he did for the King of Naples and Charles
 Townley, or independent works of art for Catherine the Great
 and Henry Blundell among others.

■ 182

**A MARBLE FIGURE OF THE
CROUCHING VENUS**

AFTER THE ANTIQUE, ENGLISH,
SECOND HALF 18TH CENTURY

34 in. (86.4 cm.) high

£8,000-12,000

\$9,800-15,000

€9,000-13,000



■ 183

**A MARBLE BUST OF THE
CAPITOLINE VENUS**

AFTER THE ANTIQUE, ITALIAN,
ROME, LATE 18TH CENTURY

On a later circular marble socle
23¾ in. (60.4 cm.) high, overall

£8,000-12,000

\$9,800-15,000

€9,000-13,000



■84

**A MARBLE FIGURE OF THE
CAPITOLINE VENUS**

AFTER THE ANTIQUE, ITALIAN,
LATE 18TH CENTURY

40¼ in. (102.2 cm.) high

£20,000-30,000 \$25,000-37,000

€23,000-33,000

The *Capitoline Venus* was first recorded by the antiquarian Pietro Santi Batoli in c. 1670-6, when it was believed to have been found in the gardens of the Stazi family, during the pontificate of Clement X. The antique marble was purchased by Benedict XIV in 1752 from the Stazi family and presented to the Capitoline Museum in Rome. Throughout the eighteenth century the statue gained favour at the expense of the *Medici Venus*, due to concern over the extensive degree of restoration to the latter.

■*85

**A MONUMENTAL MARBLE BUST OF
JUPITER OF OTRICOLI**

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

Together with an Italian giltwood
pedestal, probably contemporary
40 $\frac{7}{8}$ in. (104 cm.) high, overall;
72 $\frac{7}{8}$ in. (185.4 cm.) high, with pedestal

£30,000-50,000

\$37,000-61,000

€34,000-56,000

This impressive marble bust is after the celebrated antique original in the Vatican Museums, Rome. Known as the *Jupiter of Otricoli*, it was discovered during excavations financed by Pope Pius VI in 1775 in the town of that name, 70 km north of Rome. Immediately a popular subject, it remains an appealing depiction of the father of the ancient gods, imbued as he is with a sense of power conveyed by the strong facial features, the thick neck and the deeply carved, leonine hair.





THE COLLECTION OF SIR HOWARD HODGKIN, CH CBE

■ 86

**A PAIR OF MARBLE BUSTS OF
A GENTLEMAN AND LADY**
ENGLISH, LATE 18TH OR EARLY
19TH CENTURY

Each on a circular marble socle
26¾ and 24¼ in. (68 and 61.5 cm.) high,
overall (2)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

■ 87

**A PLASTER BUST OF A MAN,
PROBABLY THOMAS MOORE**

LORENZO BARTOLINI (1777-1850),
FLORENCE, CIRCA 1845

Signed 'BARTOLINI- FECE' to left
shoulder; on a circular plaster socle
28 in. (71 cm.) high, overall

£2,500-3,500

\$3,100-4,300

€2,800-3,900

Thomas Moore (1779-1852) was an Irish playwright who wrote the lyrics for *The Minstrel Boy* and *The Last Rose of Summer*. A close friend of Lord Byron, who also sat for Bartolini, he was responsible, with John Murray, for burning Byron's memoirs after his death. Two other versions of the current bust are known, one in marble, and another in plaster (*Beauty and Truth in Marble*, Lorenzo Bartolini, *Complete Works*, Uffizi Gallery, 2013, accessed 21 Oct. 2016).





88
**A BRONZE BUST OF PRINCESS
LOUISE OF PRUSSIA**
BY JOHANN GOTTFRIED SCHADOW,
CIRCA 1795

On a marble and gilt-bronze plinth
14 $\frac{1}{8}$ in. (36 cm.) high
£2,000-3,000 \$2,500-3,700
 €2,300-3,300

Compare the present bronze with the *Prinzessinnengruppe*: Schadow's famous marble statue of Frederica and Louise, the daughters of Frederick Wilhelm of Prussia in the Nationalgalerie, Berlin, and for a discussion see Beate Christine Mirsch, *Anmut und Schönheit: Schadows Prinzessinnengruppe und ihre Stellung in der Skulptur des Klassizismus*, 1998, nos. 42 and 44.



***89**
**A BRONZE BUST OF THE PSEUDO-
SENECA**
AFTER THE ANTIQUE, NAPLES, LATE
19TH CENTURY

On a circular portoro marble socle
16 $\frac{1}{2}$ in. (42 cm.) high, overall
£5,000-8,000 \$6,200-9,800
 €5,600-8,900



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION (LOTS 90 AND 91)

■ 90

A SET OF TWELVE PORPHYRY RELIEF PORTRAITS OF EMPERORS
ITALIAN OR FRENCH, BAROQUE STYLE, FIRST HALF 20TH CENTURY

Each set in a wood and coloured marble frame
7 in. (18 cm.) diam; 17½ x 15¼ in. (43.5 x 40 cm.) overall

(12)

£20,000-30,000

\$25,000-37,000

€23,000-33,000



■91

**A SET OF TWELVE PORPHYRY AND SARRANCOLIN MARBLE BUSTS
OF EMPERORS**

ITALIAN OR FRENCH, BAROQUE STYLE, FIRST HALF 20TH CENTURY

Each on a circular marble socle

18½ in. (47 cm.) high; 14½ in. (37 cm.) wide

(12)

£50,000-80,000

\$62,000-98,000

€56,000-89,000





END OF SALE

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a lot (A symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols below next to certain catalogue entries under the section of the catalogue called Symbols Used in this Catalogue.

(b) Our description of any lot in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** is our opinion and will be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a lot apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. Lots are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a condition report will not amount to a full description of **condition**, and images may not show a lot clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a lot. **Condition** reports are provided free of charge as a convenience to you, and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a lot in person or taking your own professional advice. It is your responsibility to ensure that if you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a lot, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the lots and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any lot at any time prior to or during the sale of the lot. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not carry out repairs for which your watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last year you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent documents) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lots in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of, or the criminal activity of, or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding pad at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/liveibidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You may bid a Written Bid Form at the back of our catalogues, at our Christie's office or by choosing the sale you wish viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a lot which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a lot for highest amounts, and at the auction these are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify lots that are offered without **reserve** with the symbol - next to the lot number. The reserve cannot be more than the lot's **low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots;
- (c) withdraw any lot;
- (d) divide any lot or combine any two or more lots;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If lots are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the lot. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a lot, the auctioneer may deem such lot unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

G COLLECTION AND STORAGE

- We ask that you collect purchased lots promptly following the auction **(but note that you may not collect any lot until you have made full and clear payments of all amounts due to us)**.
- Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- If you do not collect any lot promptly following the auction or can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse.
- If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.
 - we can at our option move the lot to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - we may sell the lot in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
 - Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it to.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol – in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. If we cannot confirm we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin works of conventional craftsmanship (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol – in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

(ii) For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

I OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, commercial value, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency conversion and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(e) If, in spite of the terms in paragraphs (a) to (d) and E2(i) above, you are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or if that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You do not use them without our prior written permission. We can offer you any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

We may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of England and Wales. Before or after you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will expressly try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authenticity: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;

(iii) a lot for a particular origin source if the lot is described in the Heading as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the hammer price.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', incidental' or consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed 'Qualified Headings' on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
 3. In order to receive

a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
 (a) have registered to bid with an address outside of the EU; **and**
 (b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a controlled export for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
 Tel: +44 (0)20 7389 2886.
 Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

o

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

—

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

? *, Ω α #, †

See VAT Symbols and Explanation.

■

See Storage and Collection Pages.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

o **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol o next to the **lot** number.

◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot**, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..." / "Dated..." / "Inscribed..." / "Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..." / "Bearing the date..." / "Bearing the inscription..." / "Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: csollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

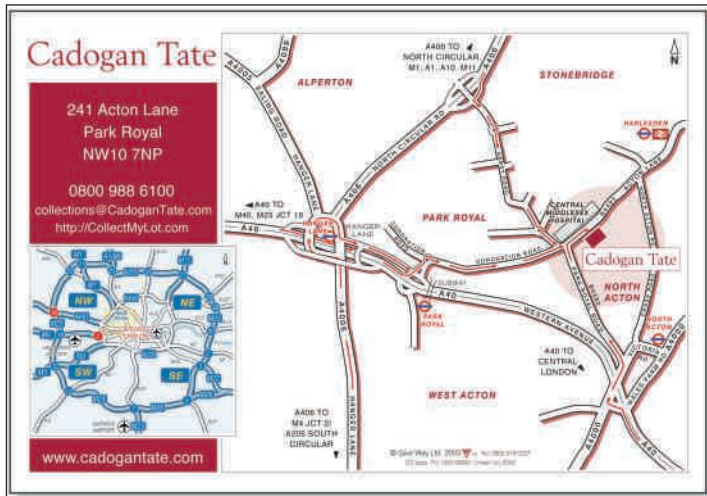
SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		



COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.

Cadogan Tate Ltd's Warehouse
241 Acton Lane,
Park Royal,
London NW10 7NP

A Roman marble torso of Cupid
c. 2nd century A.D.
£5,000 – 8,000



James Jacques Joseph Tissot
(1836 – 1902)
£120,000 – 180,000

Ernst Agerbeek
(1903 – 1945)
£30,000 – 50,000



An Attic red-figured column krater
c. 470 – 460 B.C.
£7,000 – 9,000



A bronze statue of Gaspar De Guzmán
Francesco Fanelli,
c. 1626 – 1640
£40,000 – 60,000



A monumental marble bust of Jupiter of Otricoli
Late 18th/early 19th century
£30,000 – 50,000



Francesco Guardi
(1712 – 1793)
£100,000 – 150,000

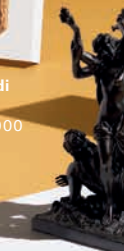


Arno Breker
(1900 – 1991)
Portrait bust of Salvador Dalí
£10,000 – 15,000
© DACS 2016

Salvador Dalí
(1904 – 1989)
& **Edward James**
(1907 – 1984)
Lobster Telephone
£150,000 – 250,000
© Salvador Dalí, Fundació Gala-Salvador Dalí,
© DACS 2016



A bronze group of Apollo and Daphne
François Lespingola,
first half 18th century
£25,000 – 35,000





**The Master of the
Countess of Warwick**
(active 1567 – 1569)
£40,000 – 60,000

**A Continental
model of an ostrich**
c. 1880
£3,000 – 5,000



Jacob Jordaens
(1593 – 1678)
£500,000 – 800,000



Pieter Brueghel II
(1564/5 – 1637/8)
£120,000 – 180,000

CLASSIC WEEK



This December, Classic Week at Christie's presents antiquities, Old Masters, sculpture, Japanese art and more. From Constable, Canaletto and Guardi to Burne-Jones, Tissot and Courbet, the auction series features masters of Western painting alongside Japanese prints and armour, Roman marbles, Florentine bronzes and iconic Surrealism. With prices starting at the surprisingly accessible, you might just take something home.

Sales run from 6 to 15 December at our London salerooms, with viewings from 2 December. You can also visit us at christies.com/classicart to view catalogues and take part in auctions online.

Antiquities

6 December, 10.30am

The Resandro Collection

6 December, 11.30am

European Sculpture & Works of Art

6 December, 2.30pm

Old Master & British Drawings & Watercolours

7 December, 1pm

From Ancient to Modern: A Distinguished Private Collection

7 December, 2pm

Art of Japan

8 December, 2pm

Old Masters Evening Sale

8 December, 7pm

Old Masters

Day Sale

9 December, 10.30am

19th Century European & Orientalist Art

13 December, 2pm

Victorian, Pre-Raphaelite & British

Impressionist Art

14 December, 2.30pm

A Surreal Legacy: Selected Works of Art from The Edward James Foundation

15 December, 10.30am

Topographical Pictures

15 December, 2pm



A BRONZE GROUP OF KING HENRI IV ASTRIDE A REARING HORSE
BARTHÉLÉMY PRIEUR (1536-1611)
FRENCH, CIRCA 1595-1610
€ 500.000-700.000

THE EXCEPTIONAL SALE

Paris, 30 November 2016

VIEWING

26 & 28-30 November 2016
9, Avenue Matignon
75008 Paris

CONTACT

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djohnston@christies.com
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CHRISTIE'S



LE GOÛT FRANÇAIS

INCLUANT LA COLLECTION DES PRINCES D'HÉNIN
PROVENANT DU CHÂTEAU DE BOURLEMONT

Paris, 30 November & 1 December 2016

VIEWING

26 & 28-30 November 2016
9, Avenue Matignon
75008 Paris

CONTACT

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CHRISTIE'S



FROM ANCIENT TO MODERN

A DISTINGUISHED PRIVATE COLLECTION

London, King Street, 7 December 2016

VIEWING

2-6 December 2016
8 King Street
London SW1Y 6QT

CONTACT

Andrew Waters
awaters@christies.com
+44 (0)20 7389 2343

A BRONZE EQUESTRIAN STATUE
OF FRANCISCO DE MONCADA,
MARQUIS OF AYTONA

Attributed to Francesco Fanelli,
circa 1630-1635

15¾ in. (40.1 cm.) high;
22 in. (56.2 cm.) high, overall
£60,000 - 90,000



CHRISTIE'S

EUROPEAN SCULPTURE & WORKS OF ART

TUESDAY 6 DECEMBER 2016 AT 2.30 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: AGNESIUS

SALE NUMBER: 12238

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the low estimate and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

Table with 2 columns: Bid Range and Increment. Rows include: UK£50 to UK £1,000 by UK£50s; UK£1,000 to UK£2,000 by UK£100s; UK£2,000 to UK£3,000 by UK£200s; UK£3,000 to UK£5,000 by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800); UK£5,000 to UK£10,000 by UK£500s; UK£10,000 to UK£20,000 by UK£1,000s; UK£20,000 to UK£30,000 by UK£2,000s; UK£30,000 to UK£50,000 by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000); UK£50,000 to UK£100,000 by UK£5,000s; UK£100,000 to UK£200,000 by UK£10,000s; Above UK£200,000 at auctioneer's discretion.

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- 1. I request Christie's to bid on the stated lots up to the maximum bid I have indicated for each lot.
2. I understand that if my bid is successful, the amount payable will be the sum of the hammer price and the buyer's premium together with any taxes chargeable on the hammer price and buyer's premium and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement. The buyer's premium rate shall be an amount equal to 25% of the hammer price of each lot up to and including £100,000, 20% on any amount over £100,001 up to and including £2,000,000 and 12% of the amount above £2,000,001. For wine and cigars there is a flat rate of 17.5% of the hammer price of each lot sold.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a lot for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the lot to the bidder whose written bid it received and accepted first.
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Form fields for Client Number (12238), Billing Name, Address, Daytime Telephone, Evening Telephone, Fax, and E-mail.

Please tick if you prefer not to receive information about our upcoming sales by e-mail. I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement.

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ROBERT DE BALKANY
The Côte d'Azur and Rome
London, King Street, 21-23 March 2017

VIEWING
16-21 March 2017
8 King Street
London SW1Y 6QT

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