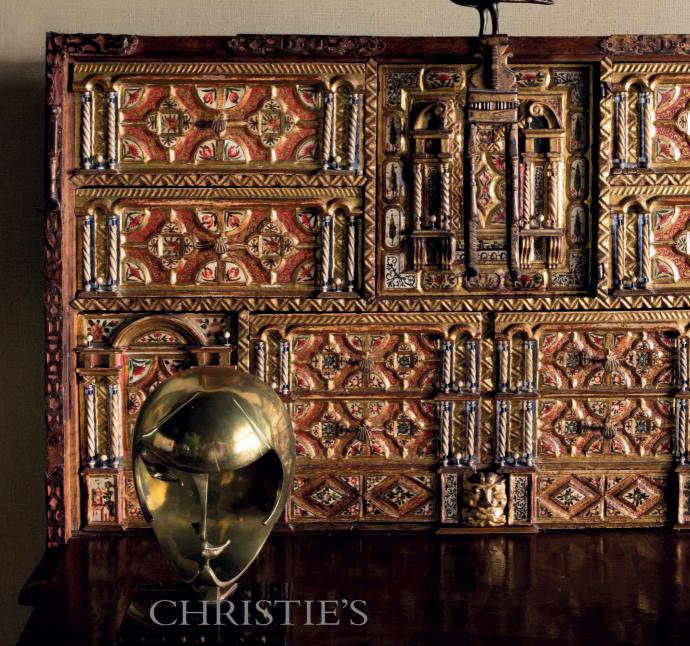
FROM ANCIE A DISTINGUISH

King Street 7 Decemb











FROM ANCIENT TO MODERN

A DISTINGUISHED PRIVATE COLLECTION

WEDNESDAY 7 DECEMBER 2016

AUCTION

Wednesday 7 December 2016 at 2.00 pm - Lots 1-125

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

VIEWING

Friday	2 December	9.00 am - 4.30 pm
Saturday	3 December	12 noon - 5.00 pm
Sunday	4 December	12 noon - 5.00 pm
Monday	5 December	9.00 am - 4.30 pm
Tuesday	6 December	9.00 am - 8.00 pm

AUCTIONEERS

Jussi Pylkkänen & Henry Pettifer

AUCTION CODE AND NUMBER

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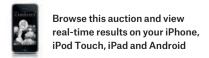
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Deputy Chairman,
Christie's International
ccator@christies.com
+44 (0)20 7389 2355



AMJAD RAUF
Director of Private Sales,
International Specialist,
Furniture and
Private Collections
arauf@christies.com
+44 (0)20 7389 2358



JUAN VAREZ
Presidente,
Christie's Spain
jvarez@christies.com
+34 91 53 26 626/7



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LIONEL GOSSET
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Collections, France
Igosset@christies.com
+33 1 40 76 85 98



DALIA PADILLA General Manager, Christie's Spain dpadilla@christies.com +34 91 53 26 626



FRANÇOIS ROTHLISBERGER International Senior Specialist, Furniture and Works of Art frothlisberger@christies.com +41 44 268 10 25



STEFAN DOEBNER International Senior Specialist, Furniture and Works of Art sdoebner@christies.com +31 20 575 59 18

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SPECIALISTS & CONTACTS FOR THIS AUCTION



PAUL RAISON Chairman, Old Master Paintings praison@christies.com +44 (0)20 7389 2086



CLEMENTINE SINCLAIR Old Master Paintings csinclair@christies.com +44 (0)20 7389 2306



ANDREW WATERS
Director of Sales & Head
of Private Collections, UK
awaters@christies.com
+44 (0)20 7389 2356



CHARLOTTE YOUNG Private Collections, UK cyoung@christies.com +44 (0)20 7389 2343



AMELIA WALKER Director, Specialist Head of Private Collections, UK awalker@christies.com +44 (0)20 7389 2085



MARCUS RÄDECKE Director, Head of Furniture, London mradecke@christies.com +44 (0)20 7389 2342



KEITH GILL Impressionist & Modern kgill@christies.com +44 (0)20 7389 2175



LAETITIA DELALOYE Head of Antiquities Idelaloye@christies.com +44 (0)20 7752 3018



DONALD JOHNSTON International Head of Sculpture djohnston@christies.com +44 (0)20 7389 2331



LOUISE BROADHURST Head of Rugs & Carpets Ibroadhurst@christies.com +44 (0)20 7389 2603



DOMINIC SIMPSON Head of European Ceramics & Glass dsimpson@christies.com +44 (0)20 7752 3268



KATHARINE COOKE Sale Coordinator kcooke@christies.com +44 (0)20 7389 2343



CARLIJN DAMMERS
Head of Sale
Management
cdammers@christies.com
+44 (0)20 7389 2482

EMAIL

First initial followed by last name @christies.com (eg. Katharine Cooke = kcooke@christies.com.) For general enquiries about this auction, email should be addressed to the sale coordinator.

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FROM ANCIENT TO MODERN A DISTINGUISHED PRIVATE COLLECTION

Eclectic, refined, contemplative, disciplined, dramatic, bold: these words evoke that connoisseur's treasure trove that revealed itself to those fortunate enough to be invited in. The private passion of one man – this remarkable collection reflects a collecting journey, inspired by scholarship and passion, that began in the 1950s and never drew breath. Faced with bare walls in a newly acquired family home, the touchstone for this Catholic ensemble was the acquisition of his very first painting – the beautifully observed panel depicting the Marriage at Cana by the Master of Belorado (lot 28); thus began a lifelong devotion to the pursuit of knowledge, scholarship and works of art from antiquity to the present day.

Masterpieces of painting, antique and modern sculpture, silver and more adorned the brushed-steel and mirrored walls of the house from the 1970s - and as you stepped over the threshold, you were confronted on arrival by outstanding moments from more than two thousand years of art history: a 3rd-century Roman mosaic, an Etruscan statue, a 15th-century Spanish altarpiece, bronzes by Henry Moore and Fernando Botero, a Coromandel lacquer Chinese screen, a 17th-century Spanish still life and a Persian rug - everything carefully placed for maximum effect, and dramatically lit at night.

At the heart of the collection were canvases by the greatest names of Spanish 17th-century painting: a monumental but deeply tender *St Joseph with the Child* by Murillo, an exemplary image of the charitable *St Thomas of Villanueva* by Zurburan, and a group of outstanding 17th-century Spanish still lifes by some of the most important exponents of that genre.

Despite a keen taste for the Baroque, the overall effect was never austere, and the outside world was let in by large windows bathing the collection in mellow daylight, overlooking rolling green lawns. The effect was further lightened by Rococo works from the 18th Century-including a joyous early canvas by Tiepolo showing the great painter of the Classical World Apelles, about to be rewarded with Alexander the Great's luscious concubine after falling for her while painting her portrait, as well as the luminous copper panel showing the Cantabrian Port of Bermeo painted by Luis Paret v Alcazar in 1783 - a composition that was subsequently copied in a pietra dura table top executed at Buen Retiro for the Royal Palace in Madrid.

Happily, for a few days at King Street in early December, having travelled to Mexico City and New York, we will all be given the chance to enjoy his remarkable and eclectic vision once more – before the works go out into the world again, hopefully serving as touchstones to new collectors.

Orlando Rock Chairman Christies UK International Paul Raison Co-Chairman Old Master Pictures





□i

A STONE RELIEF OF THE VIRGIN AND CHILD ENTHRONED

SPANISH, CIRCA 1380-1420

The central group flanked by kneeling angels, St. James of Compostela and St. John the Baptist; the angel with the letters 'AR/IA'; all under lobed crocketed arches; on a modern rectangular Perspex base

 $17\% \ x \ 37\%$ in. (96.1 x 44.1 cm.); 21½ x 39½ in. (54.5 x 100.7 cm.), overall

£15,000-25,000

\$19,000-30,000 €17,000-28,000



A PARCEL-GILT POLYCHROME WOOD AJOUREE RELIEF OF THE ENTOMBMENT HISPANO-FLEMISH, LATE 15TH OR EARLY 16TH CENTURY

53% in. (136.8 cm.) wide

£12,000-18,000

\$15,000-22,000 €14,000-20,000



A BYZANTINE SILVER RELIQUARY CROSS

CIRCA 9TH-12TH CENTURY A.D.

Made from two halves, hinged at the base and pinned to a suspension loop above, each arm of the cross terminating in small projecting knobs at the corners, one side engraved with the Virgin Orans, inscribed in Greek above "Progenitor of God," with star motifs at the end of each cross arm, the other side originally set with gems or glass in each arm and in the centre

4 in. (10.2 cm.) high

£15,000-25,000

\$19,000-30,000 €17,000-28,000

PROVENANCE:

Neil F. Phillips (1924-1997) collection. Property from the Estate of Neil F. Phillips, Esq., Q.C.; sold Christie's, New York, 18 December 1997, lot 304.

EXHIBITED:

British Museum, London, 1983-1989.

Neil Phillips was born in Montreal in 1924. He was interested in art and history all his adult life, which began at the early age of 18 when he joined the Royal Canadian Navy, serving on the HMCS Lethbridge from 1942-1945. Early on he recognized the global aspects of the post-war world and chose to pursue French-based and English-based law degrees from McGill University and Yale University. His 1952 book *United States Taxation of Foreign Entities* is still widely used.

Phillips developed a true "renaissance" enthusiasm for collecting. Although he had a natural instinct for beauty, he did not collect objects simply for the sake of their beauty, but rather, each work of art had to have a sense of history. This passion lead him into many fields of collecting, including European paintings, drawings and works of art, Chinese art, silver and coins, as well as antiquities. The spirit and scope of the Phillips collection recalls that of Henry Walters, founder earlier this century of the Walters Art Gallery in Baltimore. Phillips generously shared his passion with others, as works from his collection were loaned to major museums, such as the Metropolitan Museum of Art and the British Museum.





(underside)

A GILT-BRONZE AND ROCK-CRYSTAL PAPAL RING

ITALIAN, <u>15TH CENTURY</u>

Decorated with a papal tiara, cross-keys and four symbols of the Evangelists, and inscribed 'N.COLAVS.P.O' on the underside, with foil-backed rock-crystal

21/4 in. (5.3 cm.) high

£4,000-6,000

\$4,900-7,300 €4,500-6,700

Decorated with the arms of popes or cardinals, papal rings of the fifteenth century were made of gilt bronze or copper set with glass or crystal bezels, and distinguished by their great size. Their exact function remains a mystery, although it is thought they may have been given as credentials to an envoy from the pope or cardinal to the king, used as a sign of authentication for the wearer during their journey. Comparable papal rings are in the British Museum (inv. 1888,1201.3) and Victoria & Albert Museum (inv. 664-1871 and 667-1871).

5

A STONE FIGURE OF A BISHOP OR MONK SAINT

SPANISH, PROBABLY GALICIA, LATE 14TH OR EARLY 15TH CENTURY

Holding a bible and crozier with a Tau cross on his chest; the reverse hollowed out

47½ in. (120.6 cm.) high

£6,000-10,000

\$7,400-12,000 €6,700-11,000

COMPARATIVE LITERATURE:

E. Carbonell and J. Sureda, *Tesoros Medievales Del Museu Nacional D'art De Catalunya*, 1997, no. 319.







(detail of coat-of-arms)

AN ITALIAN BRASS AND WROUGHT-IRON FOLDING X-FRAME STOOL

16TH/17TH CENTURY

The rounded finials inset with a repoussé episcopal coat-of-arms, the seat covered in later crimson velvet with gilt-metal thread fringing, on shell-shaped feet

31 in. (79 cm.) high; 28½ in. (72.5 cm.) wide; 18 in. (46 cm.) deep

£10,000-15,000

\$13,000-18,000 €12,000-17,000

PROVENANCE

Anonymous Private Collection; sold Sotheby's, London, 18 June 1971, lot 129.



PEDRO BERRUGUETE (PAREDES DE NAVA, NEAR PALENCIA C. 1450-BEFORE 1504)

Adoration of the Magi oil on panel 42 x 31½ in. (106.8 x 71.8 cm.)

£200,000-300,000

\$250,000-370,000 €230,000-330,000

PROVENANCE:

Anonymous sale; Christie's, New York, 29 January 1998, lot 72 when acquired by the present owner.

EXHIBITED:

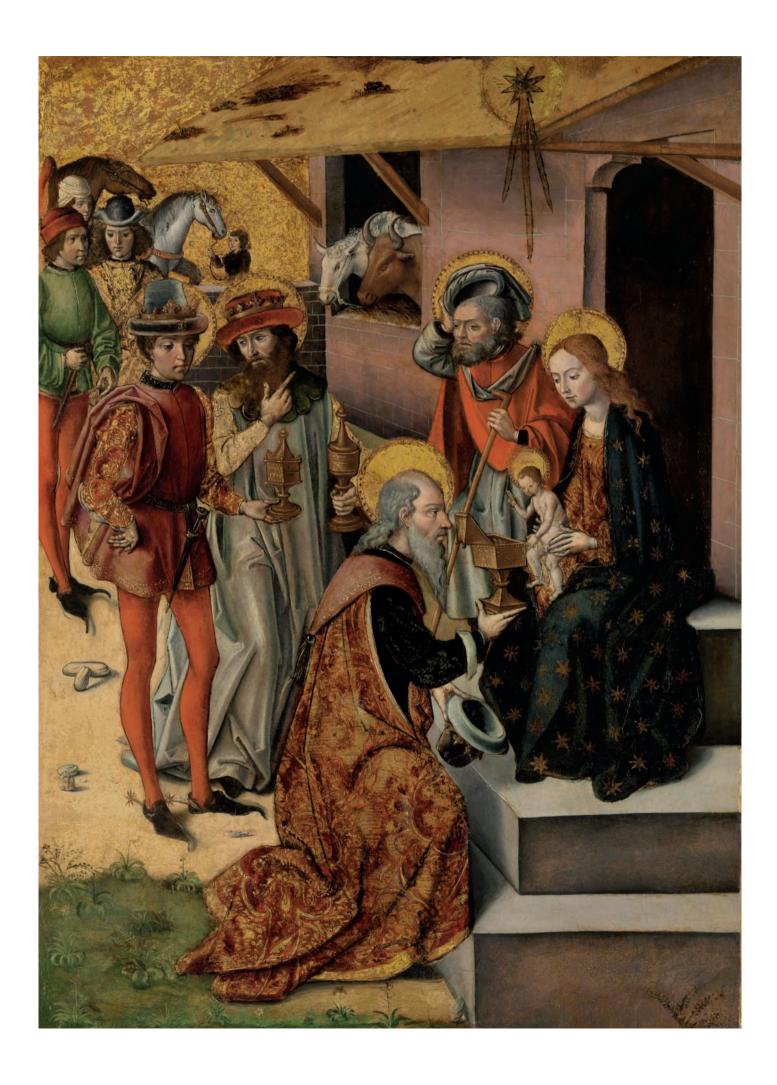
Paredes de Nava, Iglesia de Santa Eulalia, *Pedro Berruguete. El primo pintor renacentista de la Corona de Castilla*, 4 April-8 June 2003, no. 1.

Pedro Berruguete was a key exponent of the so-called 'Hispano-Flemish' style in Spain, and a leading figure in the artistic flourishing of the Iberian Peninsula during the fifteenth century. Berruguete probably trained somewhere in the Kingdom of Castile in northern Spain though little documentation survives to verify this. Indeed, little is known about his early career, but the publication of a (now-lost) document dated 1477 by the historian Luigi Pungileoni in 1822, referring to the work of 'Pietro Spagnuolo pittore' in Urbino, has provided a crucial piece of evidence about his life. During the 1470s, the Duke of Urbino, Federico da Montefeltro, launched a number of ambitious artistic projects across his palaces; redecorating his Urbino studiolo with a complex scheme of trompe-l'oeil intarsia panelling and a series of painted portraits of Famous Men (now Louvre, Paris and Galleria Nazionale delle Marche, Urbino); as well as commissioning seven larger paintings of the Liberal Arts (Music and Rhetoric, now National Gallery, London) for his summer palace at Castel Durante. For these ambitious decorative schemes he had employed the Netherlandish painter Justus of Ghent, also called Joos van Wassenhove, who had been summoned to Urbino by circa 1473-74 when he painted the Communion of the Apostles for the city's Confraternity of the Corpus Domini. Berruguete was apparently working in Urbino from circa 1475, and his hand has been identified in some of Justus' Famous Men, the compositions of which he later re-used after his return to Spain. Though the extent of his involvement in the projects has been debated, Berruquete's presence in Urbino seems certain and enabled him not only to hone his knowledge of Netherlandish painting, but also to see the work of great Italian masters like Piero della Francesca, who was also working in the Duke's employment.

The Adoration of the Magi is generally accepted as an early work by Berruguete, painted before his purported journey to Italy and a date of circa 1473-1475 would seem most likely. The sophistication of the style and composition in this panel shows that the artist was already a skilled and observant painter, even before his time in Urbino. From the 1440s onwards, painting in Spain had increasingly looked to the Netherlands as an arbiter of taste, artistry and technical brilliance. Paintings by artists like Jan van Eyck and Rogier van der Weyden were actively and avidly imported to Spain allowing local artists to study and copy Netherlandish examples, while journeys to Flanders, like that of the Aragonese court painter Lluís Dalmau from 1431, allowed painters to gain first-hand experience of the Netherlandish use of oil paint, which slowly began to replace egg tempera as a more painterly medium in southern Europe during the second half of the fifteenth century. Berruguete's Adoration provides further proof of the circulation of northern influences across the Mediterranean and its impact on artists working there. The composition of Berruguete's design possesses striking similarities with Martin Schongauer's engraving of the Adoration of the Magi of 1470-74 (fig. 1), which ultimately derived from Rogier van der Weyden's Columba Triptych of circa 1455 (Munich, Alte Pinakothek). This composition seems to have become relatively firmly entrenched in Spain by the 1480s with painters like Fernando Gallego continuing to use and adapt it as a model (Berruguete himself returned to the same composition for his Adoration in the Iglesia de Santa María in Becerril de Campos, Palencia). The popularisation of engravings and woodcuts during the second half of the fifteenth century increasingly allowed artistic designs to spread more rapidly across Europe (a phenomenon which peaked with the publication of Dürer's print series in the early 1500s). In the present work Berruguete copies, in reverse, the almost exact position of Schongauer's kneeling king, the Christ Child seated on the Virgin's lap, the young king wearing elegantly pointed shoes with large spurs, and the two figures in the royal entourage conversing in the background. Indeed, even the star, which shines low above the ruined roof of the stable is clearly an element which interested Berruguete and which he reused for his own composition.



Fig. 1. Martin Schongauer, Adoration of the Magi, circa 1474, engraving © Rijksmuseum, Amsterdam





THE PSEUDO-ZABOLINO (ACTIVE SPOLETO, SECOND HALF OF THE 15TH CENTURY)

The Adoration of the Magi fresco, laid down on panel 35% x 61% in. (91.1 x 155.9 cm.)

£25,000-35,000

\$31,000-43,000 €28,000-39,000

PROVENANCE:

Mantion de Courtenay, Bougival, by 1989.

LITERATURE:

F. Todini, La Pittura Umbra dal Duecento al primo Cinquecento, Milan, 1989, I, p. 336, no. 1049, II, p. 454, illustrated.

9

PERE ESPALARGUES (ACTIVE LÉRIDA 15TH CENTURY)

The entombment of Saint Anthony Abbot; and Pilgrims at the shrine of Saint Anthony Abbot tempera on panel, in an engaged frame 26% x 42% in. (68 x 107.4 cm.)

£15,000-25,000

\$19,000-30,000 €17,000-28,000

PROVENANCE:

George F. Harding, Chicago, by 1938. Anonymous sale; Sotheby's, New York, 6 June 1985, lot 34.

EXHIBITED:

Seville, Fundación Focus-Abengoa and Madrid, Real Academia de Bellas Artes de San Fernando, *Pintura española recuperada por el coleccionismo privado*, December 1996—April 1997, no. 5.

LITERATURE:

C.R. Post, A History of Spanish Painting, Cambridge, MA: Harvard University Press, 1938, VII, part I, pp. 294-296, fig. 95, as by Pedro de Benabarre.

J.A. Gaya Nuño, La pintura española fuera de España, Madrid, 1958, p. 152, nos. 808 and 809.





CIRCLE OF PEDRO GARCÍA DE BENAVARRE, OR BENABARRE (BENABARRE, HUESCA FL. 1445-1485)

oil on panel, marouflaged [?], arched top $35\% \times 23\%$ in. (89.1 x 58.6 cm.)

£25,000-35,000

\$31,000-43,000 €28,000-39,000

This composition relates to Niccolò Antonio Colantonio's *Descent from the Cross* (Naples, Museo di Capodimonte) made for the Chiesa di San Domenico Maggiore. Colantonio's picture was itself related to the design for a tapestry, or possibly canvas, forming part of a series made for Alfonso d'Aragona by Rogier van der Weyden.



THE MASTER OF TEJERINA (ACTIVE PAREDES DE NAVA, PALENCIA, 1515-1530)

The Adoration of the Magi oil on panel 33½ x 21¼ in. (84.7 x 53.8 cm.)

£20,000-30,000

\$25,000-37,000 €23,000-33,000

PROVENANCE:

(Possibly) with Artur Ramón.

LITERATURE

M. Díaz Padrón, 'Una Visitación de Juan de Tejerina en el Museo del Prado', *Boletín del Museo del Prado*, VI, 1986, p. 136. M. Weniger, *Sittow, Morros, Juan de Flandes: Drei Maler aus dem Norden am Hof Isabellas der Katholischen*, Kiel, 2011, pp. 289-90, no. 29, fig. 206, as School of Juan de Flandes.



CASTILIAN SCHOOL, 15TH CENTURY

The Mass of Saint Gregory
oil on panel, shaped top
15 x 13% in. (38.1 x 34.5 cm.)
with remains of the original gessoed reverse

£20,000-30,000

\$25,000-37,000 €23,000-33,000



A PARCEL-GILT POLYCHROME WOOD GROUP OF THE VIRGIN AND CHILD ENTHRONED

HISPANO-FLEMISH, PROBABLY CASTILE, CIRCA 1500-1510

Christ depicted holding a bird, both figures within an elaborate vaulted niche with tracery surround and columns with crocketed pinnacles

49¼ x 28 in. (125 x 71 cm.) overall

£30,000-50,000

\$37,000-61,000 €34,000-56,000 King Ferdinand and Queen Isabella were great supporters of religion and the arts. The building of churches increased and artists were commissioned to decorate the new buildings with monumental altarpieces, statues and elaborate carvings for walls and facades. Many of the artists were from Flanders, a region which was also staunchly Catholic. Flemish craftsmen travelled to Spain to work in the expanded art market. The influence or handiwork of these travelling sculptors can be seen in the sharp chin, small mouth, thin-bridged nose and high, arching eyebrows of both both figures, often seen in work originating in Malines (see A. Huysmans, La sculpture des Pays-Bas méridionaux et de la Principauté de Liège, exh. cat., 1999, nos. 66-67, 71-74). The present lot can be compared to a Castilian enthroned Virgin and Child group set within a decorated canopy in L. M. Agusti, El Conventet: coleccion de escultura, Barcelona, 1972, no. 92.







FERNANDO BOTERO (B. 1932)

Mujer Sentada (Seated Woman)

signed, numbered and stamped with the foundry mark 'Botero 3/9 Fonderia M Italy' (on the back of the base) bronze with dark brown patina 16¾ in. (42.5 cm.) high Conceived in 1981 and cast in an edition of nine

£120,000-150,000

\$150,000-180,000 €140,000-170,000

PROVENANCE:

Private collection, Miami. Anonymous sale; Christie's, New York, 28 May 1997, lot 52. Acquired at the above sale.

LITERATURE:

E.J. Sullivan, Botero Sculpture, New York, 1986, p. 101 (another cast illustrated).

Although Fernando Botero's sensual nudes transcend the two-dimensional limitations of the canvas, the monumentality of his figures is nowhere more fully appreciated than in his sculptural works. As Mujer Sentada (Seated Woman) demonstrates, it is in the powerful manipulation of plastic form that Botero's soft, sensual sitters gain their greatest weight. Indeed, though the voluptuous female form remains one of the artist's most emblematic subjects, it is in sculptural works such as these that the body most fully lends itself as a vehicle for the exploration of form. Thus, evidencing the perennial influence of the Italian Renaissance masters the artist so admired, Mujer Sentada (Seated Woman) goes beyond Michelangelo's corpulence, creating a playful visual reality that surpasses representational convention.







λ15

MARINO MARINI (1901-1980)

Satira (Small Satyr)

stamped with the artist's monogram 'MM' (on the side of the base) bronze with dark brown patina 18% in. (47.3 cm.) high Conceived *circa* 1926-1927 and cast in an edition

£18,000-25,000

\$22,000-30,000 €21,000-28,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 22 June 1966, lot 76 (titled 'Nuda').

Private collection, Pistoia, by 1973.

Anonymous sale; Sotheby's, London, 2 July 1974, lot 114 (titled 'Nuda').

Acquired at the above sale.

LITERATURE:

C. Pirovano, Marino Marini, Scultore, Milan, 1973, no. 3, p. 138 (illustrated).

Exh. cat., Marino Marini, Mitografia, sculture e dipinti 1939-1966, Verona, Galleria dello Scudo, 1994, p. 133 (the other cast illustrated).

Fondazione Marino Marini (ed.), Marino Marini, Catalogue Raisonné of the Sculptures, Milan, 1998, no. 16, p. 28 (the other cast illustrated).

The Marino Marini Foundation has confirmed the authenticity of this work.

A PARCEL-GILT POLYCHROME WOOD FIGURE OF MARY MAGDALENE

SPANISH, FIRST HALF 16TH CENTURY

Depicted kneeling at the foot of the Cross, her hands crossed and her ointment jar at her feet, the reverse hollowed out

36½ in. (93 cm.) high

£12,000-18,000

\$15,000-22,000 €14,000-20,000





A PARCEL-GILT POLYCHROME WOOD FIGURE OF THE **ANNUNCIATE VIRGIN**

SPANISH, 13TH CENTURY

Hollowed out to the reverse, on a square plinth, old paper label to reverse inscribed '373'

37% in. (95.9 cm.) high, overall

£6,000-9,000

\$7,400-11,000 €6,700-10,000

■18

A PARCEL-GILT POLYCHROME WOOD GROUP OF THE VIRGIN AND CHILD

HISPANO-FLEMISH, LATE 15TH OR EARLY 16TH CENTURY

The reverse simply finished

34¾ in. (88 cm.) high

£10,000-15,000

\$13,000-18,000 €12,000-17,000



ATTRIBUTED TO NICCOLÒ PISANO (PISA 1470-AFTER 1536)

The Madonna and Child oil on panel 21½ x 15½ in. (54.5 x 38.4 cm.) with inventory number '99' (lower right)

£20,000-30,000

\$25,000-37,000 €23,000-33,000





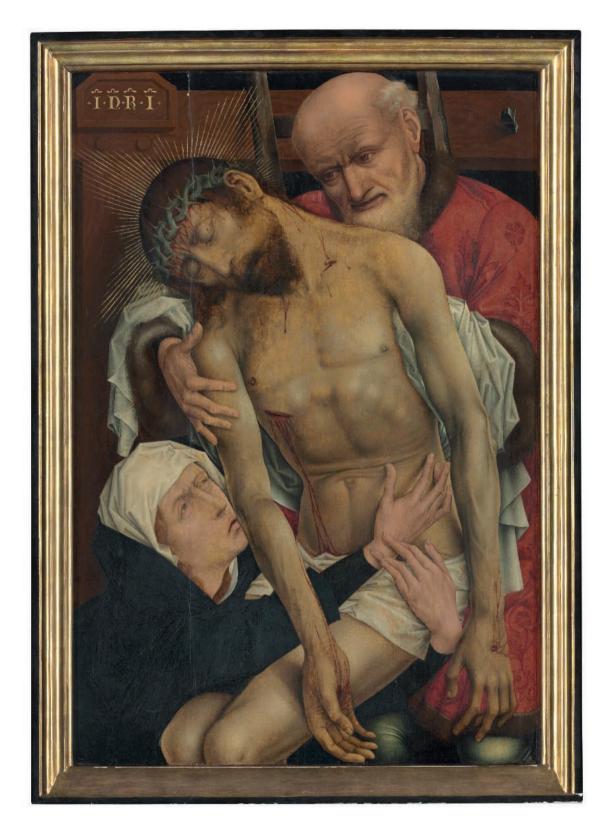
CIRCLE OF JAN PROVOOST (BERGEN-MONS, HENEGOUWEN C. 1465-1529 BRUGES)

A male saint holding a book, with an angel, in a niche - en grisaille oil on oak panel $35\% \times 26\%$ in. (90.8 × 67.7 cm.)

£20,000-30,000

\$25,000-37,000 €23,000-33,000





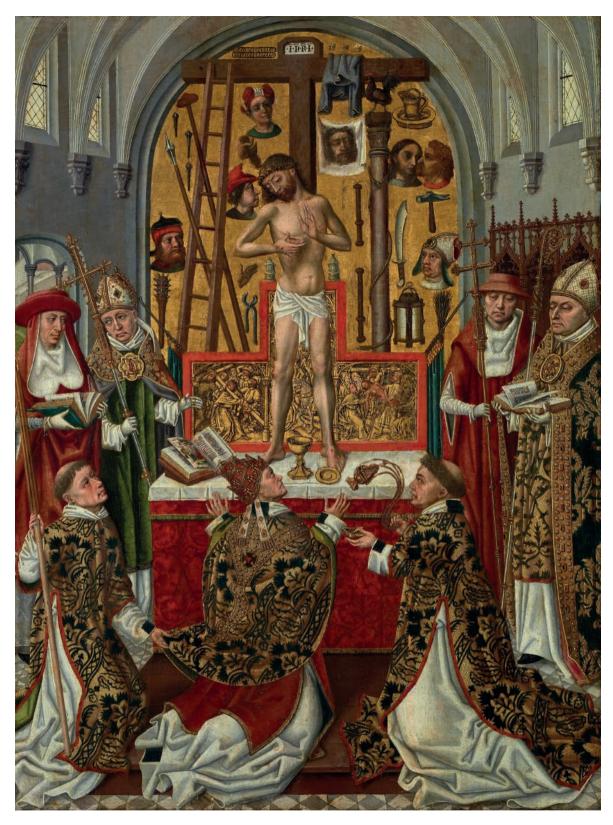
COLIJN DE COTER (ACTIVE ANTWERP AND BRUSSELS, C. 1480-1525)

The Descent from the Cross oil on oak panel 30% x 21% in. (77.3 x 54.4 cm.)

£30,000-50,000

\$37,000-61,000 €34,000-56,000

This composition relates to a now-lost prototype by the Master of Flémalle, which is known in many versions. Colijn de Coter worked in Brussels and Antwerp in the second half of the 16th century, and was much influenced by the Master of Flémalle and Rogier van der Weyden.



CASTILIAN SCHOOL, 15TH CENTURY

The Mass of Saint Gregory oil on panel 3334 x 2514 in. (86 x 64 cm.)

£60,000-80,000

\$74,000-97,000 €67,000-89,000



■23

A RECTANGULAR IRON STRONG BOX

SPANISH, 17TH CENTURY AND LATER

The interior inscribed 'CALLE/ N.7./ MADRID/ HERNAN CORTES' and 'JA' $15\frac{1}{2}$ in. (39.5 cm.) high; 28 in. (71 cm.) wide; 17 in. (43 cm.) deep

£4,000-6,000

\$4,900-7,300 €4,500-6,700

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AN IRON-MOUNTED RECTANGULAR CUIR CISELE COFFER

SPANISH, 15TH CENTURY

With double hinged locks and square lock plates, the leather with repeating roundel motifs

19 in. (48 cm.) high; 46 in. (117 cm.) wide; 22 in. (56 cm.) deep

£8,000-12,000

\$9,800-15,000 €9,000-13,000





AN ENAMEL AND ENGRAVED GILT-BRASS TABLE-TOP LECTERN

SPANISH, LATE 16TH CENTURY

With pierced strapwork decoration, the hinged support and base both centred by an armorial cartouche, the sides of the base set with enamelled oval cabochon motifs, on bronze feet

10% in. (26 cm.) high, open; 4% in. (12 cm.) high, closed; 13% in. (34 cm.) wide; 10% in. (27 cm.) deep

£8,000-12,000 \$9,800-15,000 €9,000-13,000

26

AN IRON-MOUNTED CUIR-BOUILLI COFFER

SPANISH, LATE 15TH OR 16TH CENTURY

With foliate decoration, the iron mounts terminating in scallop-shell motifs, with a faceted, hinged dome lid, and hinged lock with pierced turret decoration and iron handles

13½ in. (34 cm.) high; 26 in. (66 cm.) wide; 12¾ in. (32.5 cm.) deep

£8,000-12,000 \$9,800-15,000 €9,000-13,000





A SPANISH IRON-MOUNTED CRIMSON VELVET-COVERED MARRIAGE CHEST

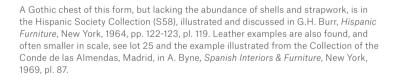
15TH CENTURY

Bound with straps terminating in scallop shells, the lid with a pierced gothic frieze, fastened with elaborate crocketed hasps and carrying handles, the interior lined with crimson damask, with a customs stamp to the underside, the velvet replaced, restorations and replacements to the mounts

27% in.(70 cm.) high; 45% in. (116 cm.) wide; 22% in. (57 cm.) deep

£10,000-15,000

\$13,000-18,000 €12,000-17,000





A similar example from the Hispanic Society Collection, New York



(detail)



THE MASTER OF BELORADO (ACTIVE BURGOS, EARLY 16TH CENTURY)

The Marriage at Cana oil on panel 46 x 28% in. (116.8 x 72.6 cm.)

£40,000-60,000

\$49,000-73,000 €45,000-67,000

LITERATURE:

 $C.R.\ Post, \textit{A History of Spanish Painting}, Cambridge, MA, 1933, IV, part I, pp. 308 \ and 311, fig. 118, as School of Burgos.$

The Master of Belorado worked predominantly in the style of the Master of the Catholic Kings, identified as Diego de la Cruz, the leading painter in Castile during the early years of the sixteenth century. As with many Burgos retables (from which the present work would originally have come) the names of the most important figures, excepting Christ, have been inscribed within their haloes. The naturalistic background of the scene, with its arcade and servants pouring water into a line of large terracotta pots, is reminiscent of Juan de Flandes's version of the same scene in the Metropolitan Museum of Art, New York, painted for Isabella of Castile *circa* 1500-1504.





THE MASTER OF TEJERINA (ACTIVE PAREDES DE NAVA, PALENCIA, 1515-1530)

Saint James of Compostela in a niche, with Saint Ursula attended by her Virgins, and the Charity of Saint Martin of Tours

inscribed 'SALVE·SATA·FACIES·NOS / TRI·REDEMPTORRI·INCAR / NA·ESPICIES·DIVINI·ES[...] / DORI·IN·PRESANT' (upper centre) and 'O LVS [...]ECVS·ISPANI [...] O[...]E·SAN' (centre) oil on shaped panel

57% x 72% in. (147 x 183.1 cm.)

£60,000-80,000

\$74,000-97,000 €67,000-89,000

PROVENANCE:

Vizconde de Roda, Madrid.

LITERATURE

C.R. Post, 'El Maestro de Roda', *Publicaciones de la Institución Tello Téllez de Menses*, II, 1954, pp. 137-8, fig. 1, as 'attributed to the Master of Roda'.

C. Pemán y Pemartín, *Catálogo del Museo Provincial de Bellas Artes de Cadiz. Pinturas*, Madrid, 1964, p. 84, as 'the Master of Roda'.

J. Camón Aznar, *La pintura española del siglo XVI*, Madrid, 1970, pp. 129 and 132, as 'the Master of Roda'.

M. Díaz Padrón and A. Padrón Mérida, 'Miscelánea de pintura española del s. XVI', *Archivo Español de Arte*, LVI, 1983, p. 200, fig. 10, as 'Juan Tejerina'.

M. Díaz Padrón, 'Una "Visitación" de Juan de Tejerina en el Museo del Prado', Boletín del Museo del Prado, VI, 1985, p. 136.

M. Díaz Padrón and A. Padrón Mérida, 'Cuatro versiones de la "Virgen con Niño" por cuatro maestros castellanos del siglo XVI', *Boletín del Seminario de Estudios de Arte y Arqueología*, LIV, 1988, p. 401.

M. Weniger, Sittow, Morros, Juan de Flandes: Drei Maler aus dem Norden am Hof Isabellas der Katholischen, Kiel, 2011, p. 301, no. 51, as School of Juan de Flandes.

This impressive panel has long been recognised as the work of a Spanish artist painting in the style of Juan de Flandes, a Netherlandish master documented working in the Iberian Peninsula from 1496 for Isabella of Castile who had a fundamentally important influence on Spanish art. The Master of Tejerina, probably identifiable with Juan Tejerina, is documented as working in Paredes de Nava, Palencia between *circa* 1515-1530. Here he would have had easy access to works by Juan de Flandes both at the Miraflores Charterhouse near Burgos and even in Palencia itself where Flandes had painted a *Crucifixion* for the high altarpiece of the city's cathedral (Madrid, Museo Nacional del Prado), in which the grieving women and horses of the centurions behind the Cross in that composition evidently had a strong influence on the St Ursula and her Virgins and mounted St Martin in the present work.







PABLO GARGALLO (1881-1934)

Espagnole à la mantille (Version I) cut and shaped iron with dark brown patina 18¼ in. (46 cm.) high, excluding the rectangular base Executed in 1930; this work is unique

£150,000-200,000

\$190,000-240,000 €170,000-220,000

PROVENANCE:

Dr Nahas, Paris.
Private collection, Paris, by 1960.
Galerie Claude Bernard, Paris, by 1971.
Artcurial, Paris.

Acquired from the above on 6 June 1986.

EXHIBITED:

Barcelona, Sala Parés, Gargallo, Exposició d'Escultures, December 1934.

Barcelona, Sala Parés, Exposició d'Homenatge a l'escultor Pau Gargallo, January - February 1935.

Madrid, Museo de Arte Moderno, *Pablo Gargallo*, *Escultor*, *Exposición póstuma de sus obras*, March 1935.

New York, Galerie René Gimpel, A Memorial Exhibition of Iron Sculptures by Pablo Gargallo, December 1936 - January 1937, no. 3 (titled 'L'espagnole').

Paris, Jardins du Petit Palais, *Exposition d'un ensemble de sculptures de Gargallo*, May 1947.

Massachusetts, Brandeis University, *Cubist Sculpture*, October 1961; this exhibition later travelled to Pennsylvania, Allentown Art Museum, November - December 1961; Michigan, Hackley Art Gallery, January 1962; North Carolina, University of North Carolina, Ackland Art Centre, February 1962; and Michigan, Kalamazoo Institute of Arts, April - May 1962.

Duisburg, Wilhelm-Lehmbruck-Museum der Stadt, *Gargallo*, November - December 1966, no. 60 (illustrated; titled 'Spanierin').

Paris, Musée Rodin, Pablo Gargallo, April - June 1970, no. 72 (illustrated).

Madrid, Museo Español de Arte Contemporáneo, *Gargallo*, *1881-1934*, October - November 1971, no. 55, p. 33 (illustrated p. 83); this exhibition later travelled to Barcelona, Palau de la Virreina, December 1971 - January 1972.

Paris, Musée d'art moderne de la ville de Paris, *Pablo Gargallo*, *1881-1934*, December 1980 - March 1981, no. 91 (illustrated; dated '1929-1930'); this exhibition later travelled to Barcelona, Palau de la Virreina, April - May 1981, no. 102, p. 182 (illustrated p. 142; dated '1929-1930').

Saint-Paul-de-Vence, Fondation Maeght, Sculpture du XXe siècle, 1900-1945, Tradition et ruptures, July - October 1981, no. 81, p. 106 (illustrated p. 104).

Madrid, Palacio de Cristal, Gargallo, October - November 1981, no. 157, p. 160 (illustrated pp. 86 & 160).

Paris, Artcurial, *Les noces catalanes, Barcelone-Paris, 1870-1970*, May - July 1985, no. 63, p. 106 (illustrated p. 57; medium stated as 'copper').

Barcelona, Fundació Caixa Catalunya, *Gargallo*, October 2006 - January 2007; this exhibition later travelled to Zaragoza, La Lonja, February - April 2007, no. 77, p. 294 (illustrated p. 189; medium stated as 'copper').

San Sebastián, Sala de Kubo Kutxa, *Pablo Gargallo*, July - September 2007, p. 72 (illustrated p. 73).

Madrid, Museo Nacional Centro de Arte Reina Sofía, *La Noche Española, Flamenco, Vanguardia y Cultura Popular 1865-1939*, December 2007 - March 2008.

LITERATURE:

 $P.\ Courthion\ \&\ P.\ Anguera-Gargallo,\ Pablo\ Gargallo,\ L'oeuvre\ complet,\ Milan,\ 1973,\ no.\ 132,\ p.\ 154\ (illustrated).$

P. Gargallo-Anguera, *Pablo Gargallo, catalogue raisonné*, Paris, 1998, no. 174, p. 182 (illustrated; medium stated as 'copper').

Growing up in Barcelona, Pablo Gargallo emerged from the same artistic heritage as his famed contemporary Pablo Picasso. Working in bronze and stone from the tender age of fourteen, like his fellow countryman, Gargallo was determined to discover a new sculptural medium that would not only rival the gravity and longevity of these revered, time-honoured materials, but one that would likewise come to symbolise the explorative nature of his avant-garde practice. To this effect, by 1907, the artist began working almost exclusively in iron, becoming particularly fascinated by the versatility of sheet metal which was at once both hard and soft, rigid and malleable. As *Espagnole* à *la mantille (Version I)* illustrates, Gargallo exploited the material possibilities of this new medium, layering thin, delicately shaped forms on top of another to create an unrivalled sense of three-dimensional volume and space.





THE MASTER OF OSMA (FL. 1490-1520)

The Assumption of the Virgin - a fragment on gold ground panel $32 \times 24\%$ in. (81.2 x 62.8 cm.)

£20,000-30,000

LITERATURE:

Archivio Español de Arte, October-December 1973, 184.

This panel is a fragment of what would have probably once formed the central part of a retable devoted to the Virgin. The image of the Assumption of the Virgin in late fifteenth and early sixteenth century Spain was much influenced by a now-lost monumental painting by Hans Memling and his workshop which occupied the entire apse wall of the monastery church of Santa María la Real in Nájera, of which only the surmounting <code>Musical Angels with God the Father</code> now survive (Antwerp, Koninklijk Museum voor Schone Kunsten).

\$25,000-37,000 €23,000-33,000





NICOLÁS FALCÓ (ACTIVE VALENCIA, 1503-1520)

A triptych: central panel: The Virgo Lactans before a cloth-of-honour held by two angels; the wings: musical angels playing a lute and a viola; outer faces: The Annunciation; the pinnacle: God the Father and the Holy Spirit with two angels

inscribed 'sata maria de puritate[?] cocepcionis' (on the wings, upper left and right); and 'ave gracia plena domi[...] tecum vi[...]' (outer wings)

on gold ground panel

open: 15¼ x 15¾ in. (38.8 x 40 cm.); closed: 8 x 15¾ in. (20.2 x 40 cm.)

£30,000-50,000

\$37,000-61,000 €34,000-56,000

PROVENANCE:

Soler y March collection, Barcelona, by 1935.

EXHIBITED:

Valencia, Museo de Bellas Artes de Valencia, La Edad de Oro del Arte Valenciano, 1 February-27 April 2009, no. 55.

LITERATURE:

C.R. Post, A History of Spanish Painting. The Valencian School in the Late Middle Ages and Early Renaissance, Cambridge, MA, 1935, pp. 364-6, fig. 153, as 'The Martínez Master or a Follower'.

A small devotional triptych in the Museo de Bellas Artes, Valencia, perhaps Nicolás Falcó's most famous work, shows the Virgin Lactans in the central panel with saints and an Annunciation across its wings, and bears a number of striking similarities to the present work. Its almost identical central subject, the similarly shaped top of the triptychs in which God the Father and the Holy Spirit appear and the brocade cloth-of-gold hangings behind the Virgin are all remarkably similar. Falcó is documented working in and around the city of Valencia during the sixteenth century for a number of public and private patrons. The small scale of the present work suggests that it was intended for private devotional use, and Post reports that it may have come from a convent at Albarracín near Teruel (op. cit., p. 366).



■ 33

A FLEMISH PERGOLA GAME PARK TAPESTRY

OUDENARDE, CIRCA 1560-80, THE RHINOCEROS AFTER ALBRECHT DÜRER

Woven in silks and wools, depicting a charging rhinoceros chased by two cheetahs, to the left a heron, and two children playing with two monkeys and a squirrel on the terraced foreground, in the background a huntsman and his hounds chasing a boar, a unicorn and a stag, within strapwork borders decorated with fruit and flowers with allegorical figures on a saffron ground; probably slightly reduced in size, localised minor repairs and reweaving throughout, including parts of the right-hand border and some of the foreground details

10 ft. 1 in. x 11 ft. 4 in. (308 x 346 cm.)

£30,000-50,000

\$37,000-61,000 €34,000-56,000

PROVENANCE:

The Vigo-Sternberg Collection; sold Sotheby's, London, 29 February 1996, lot 14.

This tapestry belongs to a small group attributed to the region of Oudenarde, which all feature various real, mythological and imaginary beasts in dense foliage with a pergola, balustrade and steps framing the foreground. The effect is almost that of a stage set, although there is no obvious story. Another from the group featuring a griffin attacking a unicorn is in the Artesia Bank Collection, Belgium. A further two previously with French & Co., New York were sold anonymously, Christie's, London, 12 December 1985, lot 59 and are illustrated in I. de Meûter, M. Vanwelden, *Tapiseries d'Audenarde du XVIe* au XVIIIe siècle, Tielt, 1999, pp. 138-139.

Dürer's famous engraving (1515) of the first recorded female rhinoceros to arrive in Portugal as a gift from Sultan Muzafar II, ruler of Gujarat, is probably the most iconic image that was created, reproduced and disseminated of the exotic beast. His distinctive, yet inaccurate, depiction of an armour-plated beast with almost reptilian scaled legs resonated for centuries afterwards, until more naturalistic images began to take hold after the 'Dutch' rhinoceros toured the continent between 1741 and 1749. A similar pergola game park tapestry, also featuring a rhino, was offered anonymously, Christie's, London, 10 November 2005, lot 125.

■34

A LATE GOTHIC OAK AND CHESTNUT CHEST

16TH CENTURY AND LATER

The front and sides carved with arched blind tracery panels flanked by crocketed spires, the back unusually carved with linenfold panels, constructed using some 15th/16th century elements

34 in. (86 cm.) high; 80 in. (204 cm.) wide; 31½ in. (80 cm.) deep

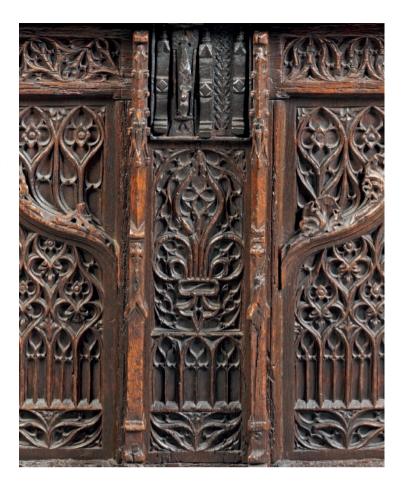
£10,000-15,000

\$13,000-18,000 €12,000-17,000

A comparable chest, albeit of smaller proportions, with blind tracery panels and crocketed spires carved in a similar spirit, is in the collection of the Victoria & Albert Museum (Inv. 2789-1856). Both bear comparison with Gothic choir stalls such as those found in Amiens Cathedral, France.



©Victoria & Albert Museum.







JUAN DE ARELLANO (SANTORCAZ 1614-1676 MADRID)

Rose, irises, morning glory and other flowers in a porcelain vase; and Parrot tulips, roses, lilies, lilacs and other flowers in a glass vase

the first signed 'Juan de Arellano' (lower right); and the second signed and dated 'Juan de Arellano / 1665.' (lower right) oil on canvas

33 x 24¾ in. (83.8 x 62.9 cm.)

£400,000-600,000

PROVENANCE:

Elizabeth Ida Tyrer (1880-1942), Plas Newton, Chester, by 1927, and by descent to her daughter,

Ida Tyrer (1880-?) (according to a label on the reverse).

Mrs T. Spens, by 1967. Mrs E.P. Johnson-Taylor, by 1981.

Anonymous sale; Christie's, London, 13 December 1985, lots 50 and 51, when acquired by the present owner.

\$490,000-730,000 €450,000-670,000



EXHIBITED:

Barnard Castle, The Bowes Museum, Four Centuries of Spanish Paintings, 1967, nos. 53 and 54.

London, National Gallery, *El Greco to Goya. The Taste for Spanish Paintings in Britain and Ireland*, 1981, nos. 57 and 58.

Seville, Hospital de los Venerables; Madrid, Real Academia de Bellas Artes de San Fernando, *Pintura española recuperada por el coleccionismo privado*, December 1996-April 1997, no. 42.

LITERATURE:

(The second) T. Crombie, 'The Spanish Exhibition at the Bowes Museum', Apollo, August 1967, p. 153, fig. 5.

A.E. Pérez Sánchez, *Juan de Arellano, 1614-1676*, Madrid, 1998, pp. 164-167, nos. 22 and 23.



Fig. 1. Juan de Arellano, Flowers, c.1665, oil on canvas ©Madrid, Museo Nacional del Prado

Born in Santorcaz, Madrid in 1614, Juan de Arellano entered the studio of Juan de Solis at the age of sixteen where he trained as a figure-painter of modest success. However, by the time he reached his thirties, he had begun to concentrate predominantly on flower-pieces, eventually producing a repertory of different formats, including vases, baskets and garlands. This genre had been explored by Spanish artists of the previous generation, most notably by Juan van der Hamen y León (1596-1631) and Juan Fernández, called El Labrador (active 1629-1636), who both incorporated flowers into their still life paintings. However, it was not until the mid-seventeenth century (and in part due to Arellano) that flower-pieces became a specialist field in Spanish art and an integral feature of the decoration of homes and church interiors in Madrid.

Arellano was strongly influenced by artists from the Spanish Netherlands, such as Jan Brueghel the Elder (1568-1625) and Daniel Seghers (1590-1661), yet as his career progressed in the 1660s the Baroque style of the Italian artist Mario Nuzzi, called Mario de' Fiori (1603-1673), increasingly appealed to the artist. Arellano became the leading exponent of flower painting in the Golden Age of Spanish art, with Antonio Palomino stating that: 'none of the Spaniards surpassed him in eminence of this skill' (A. Palomino de Castro y Velasco, Las vidas de los pintores y estatuarios eminentes españoles [abridged from Volume 3 of El museo pictórico y escala óptica, Madrid, 1715-24], London, 1742, p. 105).

The present two works display several characteristic features of Arellano's style, particularly in the use of the primary colours red, yellow, and blue. These dominant hues are harmoniously balanced and offset through the chiaroscuro generated from the white highlights and dark background. Whilst Arellano typically produced pairs of works, Alfonso E. Pérez Sánchez (op. cit.) believed that these two pictures were only united in the nineteenth century when they were given identical frames, citing the slight differences between them and the disparity in their dimensions. Arellano typically signed his paintings, yet unusually the second of these pictures is also dated to 1665, marking it as an important and particularly illuminating work in the artist's oeuvre. The loose, liveliness of the first undated picture prompted Pérez Sánchez to suggest a slightly later date. He compared the porcelain vase in the picture to those in the two paintings in the Abelló collection, dated 1667 (Pérez Sánchez, ibid., nos. 33-34). In both of the present works, Arellano chose not to include the insects which are common in his early works and which also recur in the later pictures; rather, the focus remains on the multitude of different species of flowers. Uprights of this size are rare and these pictures exemplify the middle period of Arellano's oeuvre and particularly the influence of Mario Nuzzi with their drama, lively sense of movement, bold colours, and Baroque grandeur.





A TALAVERA POTTERY DISH

EARLY 18TH CENTURY

Painted with a lioness in wooded landscape

16½ in. (42 cm.) diameter

£2,000-3,000

\$2,500-3,700 €2,300-3,300

PROVENANCE:

The Lucas Collection; sold Christie's, London, 27 May 1999, lot 162.

37

A MAIOLICA BLUE AND WHITE WAISTED CYLINDRICAL ALBARELLO

LATE 15TH CENTURY, PERHAPS SICILIAN

Painted with two registers of oval medallions decorated with *sgraffito* leaves against a ground of scrolls

11¾ in. (29.8 cm.) high

£1,500-2,000

\$1,900-2,400 €1,700-2,200

38

SIX TALAVERA POTTERY DISHES

17TH AND 18TH CENTURIES

One decorated with a lion rampant, two with deer, two painted with a coat-of-arms and another with a profile portrait

The largest - 14½ in. (36 cm.) diameter

(6)

£7,000-10,000

\$8,600-12,000 €7,800-11,000

39 No Lot





4(

A CARVED MARBLE UMAYYAD CAPITAL

ANDALUCIA, SPAIN, 10TH CENTURY

Of typical form developed from the Roman Corinthian order, with finely drawn floral motifs, with scrolling corners and central rosettes

13¼ in. (34 cm.) high; 14½ in. (37 cm.) wide

£25,000-35,000

\$31,000-43,000 €28,000-39,000

COMPARATIVE LITERATURE:

Granada and New York, Alhambra and The Metropolitan Museum of Art, *Al-Andalus: The Art of Islamic Spain*, March 18-June 7 1992 and July 1-Sept. 27 1992, J.D. Dodds (ed.), cat. nos. 37-40.

New York, The Metropolitan Museum of Art, *The Art of Medieval Spain, A.D. 500-1200*, Nov. 18 1993-March 13 1994, C.T. Little (ed.), pp. 28 and 85.

This example, with its highly carved and drilled decoration, is typical of capitals carved in Cordoba and nearby Medinat al-Zahra in the second half of the 10th century. Madinat al-Zahra was founded in 936 by Abd-al-Rahman III al Nasir, three miles northwest of Cordoba. According to the Arab biographer, Ibn-Khallikan (1211-1282), this royal residential city of the Umayyad dynasty contained 4,300 columns. There were major workshops producing such capitals in both cities, with craftsmen relying heavily on their trephine to produce such deeply carved floral motifs. They used abstract ornamentation to deliberately avoid confusion with Christian and Roman religious buildings, and yet the basic architectural vocabulary was derived from late antique forms.

Other examples with similar features can be found in Museo Arqueológico Provincial de Córdoba, Spain, (inv nos. 28.609 and 30.149), The Metropolitan Museum of Art (30.95.134), The Cincinnati Art Museum, Cincinnati, and Kuwait National Museum, Kuwait City (LNS 2 S).



PABLO GARGALLO (1881-1934)

Masque 'La Tragédie' cut and shaped iron with dark brown patina 13½ in. (34.4 cm.) high Executed circa 1915; this work is unique

£100,000-150,000

\$130,000-180,000 €120,000-170,000

PROVENANCE:

Anonymous sale; Salon du Franc, Paris, 29 October 1926, lot 48. Private collection, by whom acquired in the early 1930s, and thence by descent; sold, Christie's, London, 2 December 1991, lot 22. Acquired at the above sale.

EXHIBITED:

Paris, Palais Galliera, Salon du Franc, October 1926, no. 48 (titled 'Masque en fer forgé'). Barcelona, Fundació Caixa Catalunya, *Gargallo*, October 2006 - January 2007; this exhibition later travelled to Zaragoza, La Lonja, February - April 2007, no. 23, p. 254 (illustrated p. 99).

LITERATURE:

P. Gargallo-Anguera, Pablo Gargallo, catalogue raisonné, Paris, 1998, no. 61, p. 98 (illustrated).

The present lot is one of a series of four works Masques de comédie, of which La Risa is in the Museo Pablo Gargallo in Zaragoza.



Pablo Gargallo, *La rire, circa* 1915. Museo Pablo Gargallo, Zaragoza. © Ayuntamiento de Zaragoza, Museuo Pablo Gargallo.





JUAN DE VALDÉS LEAL (SEVILLE 1622-1690)

Portrait of the Cordoban intellectual and writer Don Enrique Vaca de Alfaro (1635-1685), bust-length, in a brown coat oil on canvas 231/8 x 181/2 in. (58.5 x 47 cm.)

£20,000-30,000

\$25,000-37,000 €23,000-33,000

PROVENANCE:

Private collection, Córdoba, until 1880. Anonymous sale; Christie's, London, 28 June 1974, lot 52, when acquired by the family of the current owner.

Birmingham, Alabama, Spanish Splats, 1951-52. Palm Beach, Florida, Spanish Painting, 1952, no. 23. Syracuse, New York, Spanish Art, 1952, no. 7.

Bordeaux, L'âge d'or espagnol, 1955, no. 31.

Denver, Collector's Choice, 1958, no. 61.

Madrid, Museo del Prado; Seville, Museo de Bellas Artes de Sevilla, Juan Valdes Léal, 1991, no. 11.

LITERATURE:

A. Palomino, Museo pictórico y escala óptica, Madrid, 1724, p. 1053.

J. Valverde, Dos pintores sevillanos en Córdoba, Sarabia y Valdés Leal, Madrid, 1963, p. 17.

D. Kinkead, Valdés Leal, New York, 1978, pp. 79 and 350-1.

E. Valdivieso, Historia de la pintura sevillana, Seville, 1986, p. 263.

E. Valdivieso, Juan de Valdés Leal, Seville, 1988, pp. 56-7 and 213, fig. 32, no. 24, where dated c. 1654-6, the artist's second Cordoba period.

This portrait is one of the first painted by Valdés Leal during his career in Córdoba. The sitter, Don Enrique Vaca de Alfaro, seems to have known the artist personally as a member of the city's cultured and intellectual elite. He was a cultivated man, born into a noble family, who had penned a number of historic and intellectual works including his panegyric Varones ilustres de Córdoba which detailed the lives of fifty-nine of the city's most illustrious figures and a volume of poetry, the Lira de Melpómene, printed in the city in 1666.



VALERIANO DOMINGUEZ BECQUER (SPANISH, 1834-1870)

Satirical representation of the 1854 Revolution in Madrid

inscribed 'EL PLANETA REMIANTE PUEBLO [?] Y MIRADLO.' (upper centre); and further inscribed 'LOS HIJOS DE JUNIO Y JULIO.1854.' (lower centre) oil on canvas $22\% \times 18$ in. (57.1 x 45.7 cm.)

£30,000-50,000

\$37,000-61,000 €34,000-56,000

PROVENANCE:

with Harari & Johns Ltd., London (as attributed to Eugenio Lucas).

The so-called 'Vicalavarda' was an attempted military coup, and popular uprising, that broke out during the reign of Queen Isabella II. It began in the town of Vicálvaro, near Madrid, on 28 June 1854 when Leopoldo O'Donnell, a Spanish general of Irish descent, led forces demanding an end to perceived corruption within the government. The coup attempt became known as 'La Vicalvarada', and although it failed, with O'Donnell and his troops retreating South, the Progressive movement did not lose momentum, issuing a manifesto in July 1854. These events marked the beginning of the *bienio progresista*, a two-year period (1854-56) that witnessed a great call for reform of the old political system. This picture would appear to be a satire on the Vicalvarada, and likely shows the two protagonists within the Progressive movement, O'Donnell and Baldomero Espartero, represented as the donkey and the fox.



STUDIO OF LUCA GIORDANO (NAPLES 1634-1705)

 $Lot\ and\ his\ Daughters\ with\ two\ angels,\ with\ the\ burning\ city\ of\ Sodom\ beyond$ with signature 'Jordan' (lower left) oil on canvas 65½ x 82¼ in. (166.4 x 208.7 cm.)

£15,000-25,000

\$19,000-30,000 €17,000-28,000

45 No Lot





λ46

HENRI LAURENS (1885-1954)

Femme debout

numbered 'V' (inside the base) terracotta 17% in. (45.6 cm.) high Conceived in 1930 and cast in an edition of ten

£40,000-60,000

\$49,000-73,000 €45,000-67,000

PROVENANCE:

Galerie Louise Leiris, Paris. Walter Hadorn, Bern. Anonymous sale; Christie's, London, 27 June 1995, lot 205. Acquired at the above sale.



A LARGE ETRUSCAN TERRACOTTA STATUE OF A GIRL

CIRCA 3RD CENTURY B.C.

Standing with weight on her right leg, and her left leg bent at the knee, wearing a himation tightly wrapped over a chiton, her left arm held at her side, her right arm bent up and the elbow and clasping her himation over her shoulder, her head held slightly forwards and turned slightly the her right, with sensitively modelled features including a dimpled chin, full lips, slender nose and articulated eyes with incised irises and pupils, her hair pulled back from her face and arranged in melon-coiffure with a knot at the back of her head, bound in place with ribbons forming a Herakles knot above her forehead

401/4 in. (102.2 cm.) high

£80,000-120,000

\$98,000-150,000 €90,000-130,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 9 July 1984, lot 252. South American private collection. Anonymous sale; Christie's, New York, 5 June 1998, lot 144.

Large scale figures like the above and lot 49 the bearded god, were produced in Southern Italy and Etruria predominately as votive offerings at sanctuaries. Their classical style of dress and facial features are remarkably reminiscent of Greek marble sculpture of the same period. For a comparable figure of a girl found in the Etruscan city of Capua and now in the Ny Carlsberg Glyptotek (inv: HIM3) see T. Fischer-Hansen, *Catalogue, Campania, South Italy and Sicily*, 1992, pp. 164-165. Similarities between the two figures include the pose of the arms and the fine details to the folds of the drapery at the front and a smooth un-worked surface to the back. For a male votive statue in every-day dress from northern Campania see Fischer-Hansen, *op. cit.*, pp. 176-177.





■λ48

ARNO BREKER (1900-1991)

Portrait bust of Salvador Dalí

signed, dated and stamped with the foundry mark 'Arno Breker 1974-75 Fondeur $H \cdot S \cdot D'$ (on the side of the neck) bronze with gold and black patina 35 in. (89 cm.) high Conceived in plaster *circa* 1974-1975 and cast in bronze in 1974-1975

£10,000-15,000

\$13,000-18,000 €12,000-17,000

PROVENANCE:

Anonymous sale; Koller Auktionen, Zurich, 2 November 1995, lot 4201. Anonymous sale; Christie's, London, 2 December 1996, lot 324. Acquired at the above sale.

LITERATURE:

V.G. Probst, Der Bildhauer Arno Breker, Eine Untersuchung, Paris, 1978, p. 61 (the plaster illustrated pl. 75; dated '1975').



A LARGE ETRUSCAN TERRACOTTA STATUE OF A BEARDED GOD CIRCA 3RD CENTURY B.C.

Standing with weight on his right leg, his left leg bent at the knee, wearing a mantle draped over his left shoulder and around his waist, his bare feet visible below the hem, his head turned slightly to the right, with luxurious curling hair, beard and moustache, with full lips and large lidded eyes with articulated eyes with incised pupils and irises

40 in. (101.6 cm.) high

£70,000-100,000

\$86,000-120,000 €78,000-110,000

PROVENANCE:

South American private collection. Anonymous sale; Christie's, New York, 18 December 1998, lot 96.

For more information on this lot please see the note for lot 47.

BARTOLOMÉ ESTEBAN MURILLO (SEVILLE 1618-1682)

Saint Joseph and the Christ Child oil on canvas 87½ x 64% in. (222.4 x 164.8 cm.)

£3,000,000-5,000,000

\$3,700,000-6,100,000 €3,400,000-5,600,000

PROVENANCE:

(Probably) Commissioned by Don Juan Francisco Eminente, Seville, from whom acquired by the following.

Don Francisco Artier, Madrid, by 1724.

Marqués de San Adriàn y Santiago, Madrid, by 1787, from whom acquired in 1808 by the following,

G. Augustus Wallis for William Buchanan and brought to England in November 1809, before being sold for £2,000 to the following,

Mr. Harris (died before 1824), Bond Street, London.

George 'Poodle' Byng (1764-1847), Wrotham Park, Middlesex, by 1842, and by descent in the family until 1990.

Sold by Order of Trustees from the Collection at Wrotham Park; Christie's, London, 14 December 1990, lot 31.

Anonymous sale; Sotheby's, New York, 30 January 1998, lot 45 when acquired by the present owner.

EXHIBITED:

London, British Institution, 1842, no. 184, as 'Saint Francis and the Infant Christ'. London, British Institution, 1863, no. 31, as 'Saint Francis and the Infant Saviour'. London, Royal Academy, *Exhibition of Works by the Old Masters*, January-March 1881, no. 170.

London, Royal Academy, Exhibition of Works by the Old Masters, January-March 1893, no. 113.

LITERATURE:

R. Cumberland, *Anecdotes of Eminent Painters in Spain during 16th and 17th centuries*, London, 1787 (2nd ed.), II, p. 126.

E. Davies, *The Life of B. Esteban Murillo, compiled from the writings of various authors*, London, 1819, p. lxiii.

W. Buchanan, Memoirs of Painting, with a Chronological History of Importation of Pictures by the Great masters into England since the French Revolution, London, 1824, pp. 222 and 234.

G.F. Waagen, *Galleries and Cabinets of Art in Great Britain*, London, 1857, p. 324, noted in the Second Drawing Room at Wrotham Park: 'Murillo - St. Joseph with a lily in his left hand, his right holding the boy Christ, who is walking beside him. Angels and angels' heads in the sky. Whole-length figures, life-size. An elevated expression of melancholy pervades the heads. The execution also is very careful in a silvery tone'.

W. Stirling-Maxwell, Essay towards a Catalogue of Prints engraved from the works of Diego Rodriguez de Silva y Velàzquez and Bartolomé Esteban Murillo, London, 1873, p. 74. C.B. Curtis, Velàzquez and Murillo, London, 1883, p. 176, under no. 146a, p. 238, nos. 300k and 300l, pp. 253-4, no. 348, and p. 255, no. 358.

A. Palomino de Castro y Velasco, *El Museo Pictorico y Escala Optica, Ill: El Parnaso español pintoresco laureado*, Madrid, 1947, p. 173; translated by N. Ayala Mallory as *Lives of the Eminent Spanish Painters and Sculptors*, Cambridge, 1987, p. 282.

D. Angulo Iñiguez, 'Quelques tableaux de Murillo', *Actas del XXII Congreso Internacional de Historia del Arte*, Budapest, 1972, II, p. 783.

D. Angulo Iñiguez, Murillo, Madrid, 1981, II, p. 252, under no. 304, p. 262, under no. 322, pp. 262-3, under no. 323, pp. 263-4, no. 324, and p. 483, no. 1.910.

F. Russell in *The Treasure Houses of Britain*, exhibition catalogue, Washington D.C., 1985, p. 375, under no. 308.

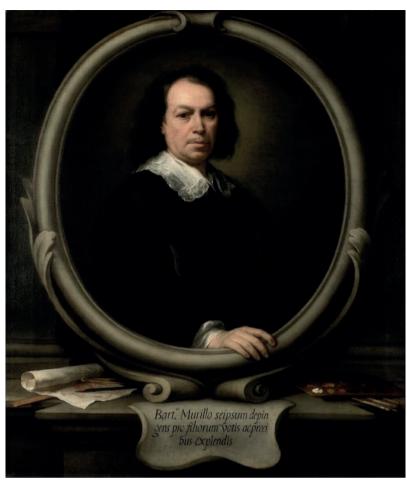
E. Valdivieso, Murillo: Catalogo Razonado de Pinturas, Madrid, 2010, p. 335, no. 102.

ENGRAVED:

Esteban Boix (b. 1774).







Bartolomé Esteban Murillo, *Self portrait*, c.1670-73, oil on canvas, National Gallery, London @Bridgeman Images.



Fig.1. El Greco (Domenico Theotocopuli), *St. Joseph and the Christ Child*, c. 1597-99, oil on canvas, Museo de Santa Cruz, Toledo, Spain © Bridgeman Images.

Murillo was one of the greatest artists of seventeenth century Spain. His fame rests not only on his sense of colour and light (which moved toward a paler and more restricted palette as he grew older), and his ability to luxuriate in the pure application of paint (something he must have learned from Titian and Rubens, whose work he would have seen in Madrid when he visited there in April to December of 1658), but also on his sure sense of composition. However, his greatest contribution to Baroque art was the shift he achieved from the strict interpretation of Catholic religious themes to an infinitely more sympathetic and human approach in his work. Nowhere in Murillo's *oeuvre* is this more evident than in the present *Saint Joseph taking the hand of the Christ Child*.

In an image essentially divested of narrative context. Murillo depicts a moment of familial tenderness - Saint Joseph gently holds the hand of the Christ Child as he presents Him to the viewer, both of their gazes engage us directly and unflinchingly. If the Council of Trent almost a hundred years earlier had declared Joseph *nutritoris domini*, a concept made obligatory by decree from Pope Gregory XV (Ludovisi) in 1621, it took an artist like Murillo to give the idea visualisation. Here, a strong and vigorous Saint Joseph, bearing a striking resemblance to the adult Christ, is presented as a model of parental authority both guiding and presenting the Christ Child, the paragon of filial obedience. The pair appear on a man-made plane - an incomplete stone pilaster to the left and a paved floor beneath their feet. However, as natural as Murillo makes his Holy family and the setting, their separation from the viewer is, nonetheless, maintained both by the glory of angels above as well as by the subtle nimbus of light which surrounds Christ's head and the halo on Saint Joseph's. The combination of the figures' tangible reality with a visionary other-worldliness made Murillo's interpretations of these isolated religious images immensely appealing and extremely popular.

The transformation of Saint Joseph's role in Catholic thought and art is an interesting one. Medieval theology held a somewhat precarious view of the Saint, something invariably reflected in the art it inspired. Concerns persisted that a younger looking Joseph would compromise the notion of the Virgin Mary's purity. In this way, imagery of Joseph increasingly portrayed him as an older man, always in a subsidiary, supportive role to his wife and Child. However, the spiritual developments of the sixteenth century gradually witnessed Saint Joseph become a more important figure in the Church, prompting a review of the way in which he was depicted in art.

The view of Joseph's vital role in Christ's childhood had been expounded by Ignatius Loyola in his *Spiritual Exercises* of 1548, and the idea that he acted as the earthly protector of the Virgin and Christ Child found particularly strong devotional support in Spain. The reform of artistic imagery which the Council of Trent propagated inspired authors like Gracián de la Madre de Dios to write tracts such as his 1597 *Grandeza y excelencias del glorioso San José*, which consequently influenced painters including El Greco in his *Saint Joseph and the Christ Child before a view of Toledo* painted for the Capilla de San José in Toledo (fig. 1; see *El Greco of Toledo*, 1982, pp. 164-68, fig. 95 and E. Mâle, *L'Art Religieux après le Concile de Trente*, 1932, pp. 313-325). The trend for undramatised depictions of saints, suppressing their often grisly martyrdoms, began to be understood as better conveying the mysteries of the Church and thus more likely to move the faithful to devotion. There was no one better in interpreting these new religious beliefs than Murillo.

Indeed, Murillo returned to depictions of St Joseph and the Christ Child numerous times throughout his career. These can invariably be divided into two groups: full length pictures where Joseph is usually shown tenderly holding the Child's hand, and more intimate half-lengths with Christ either sleeping or held in Joseph's arms (fig. 2). The softness and subtlety of Murillo's palette and style is perfectly matched with the tender nature of these works, and it is unsurprising that they formed such a popular commission for his patrons. The intimacy and charm of these paintings served to heighten the devotional impact of the works as patrons sought more personal expressions of faith.





Fig. 2. Bartolomé Esteban Murillo, *Saint Joseph with the Christ Child*, oil on canvas, Pushkin Museum, Moscow © Photo Scala, Florence.

A note on the provenance

Antonio Palomino (1655-1726), a working artist as well as a writer, records in his El Parnaso español pintoresco lauredo of 1724 that a Don Francisco Artier in Madrid owned five paintings by Murillo acquired from Don Juan Francisco Eminente. These pictures, each described as a 'marvel', consisted of 'a Glory with little angels cavorting with various flowers in different attitudes, which is glorious indeed to look at [Woburn Abbey, Bedfordshire]. The other is a vertical picture depicting the glorious Patriarch Saint Joseph with the Christ Child by the hand and a glory opening up above [the present work]. The other three are saint Francis of Assisi [unidentified], a Saint Francis of Paul [private collection, Sotheby's, London, 6 December 1989, lot 107], and a Saint Francis Xavier [Wadsworth Atheneum, Hartford], each one admirable in its own way'. Eminente was a significant patron of Murillo's and it is possible that the present painting had originally been commissioned by him. The purchaser, Don Francisco Artier, was associated by Waterhouse with the family of Sir Daniel Arthur, a merchant and banker who lived in Spain and who was significant for Murillo's fortuna in England. His widow later brought back to England a collection of Old Master paintings which included three Murillos (see E. Waterhouse, 'Murillo and Eighteenth Century Painting Outside Spain', in *Bartolomé Murillo 1617-1682*, Madrid/London, 1983, pp. 70-71), one of which was the Cherubs Scattering Flowers formerly belonging to the Eminente, and later, Artier group.

This painting was next recorded by the dramatist and author, Richard Cumberland, in 1782, in the collection of the marquis de Santiago in Madrid. He wrote that this, and the other Murillos owned by the marquis, were 'superior to all the works by this author in the royal collection' (op. cit.). Twenty-five years later, at the height of the Napoleonic Wars, the painting came onto the art-market and was acquired by William Buchanan via his agent, G. Augustus Wallis, in August 1808. It was shipped to England where it was sold to a Mr Harris, who died some time before 1824, and very soon after was acquired by George Byng (1764-1847). The painting hung at his house, Wrotham Park, and remained in the collection of his family, the Earls of Strafford, until its sale by order of the Trustees in 1990.



Wrotham Park © June Buck / Country Life Images



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

ATTRIBUTED TO FRANCESCO FANELLI, CIRCA 1630-1635

Depicted holding a hat in his right hand, on a moulded wood pedestal 15% in. (40.1 cm.) high; 22 in. (56.2 cm.) high, overall

£60.000-90.000

\$74,000-110,000 €67,000-100,000

PROVENANCE:

Cyril Humphries, Sotheby's, New York, 10 January 1995, lot 61, where acquired by the present owner.

I ITEDATIIDE

A. Darr, Catalogue of Italian Sculpture in the Detroit Institute of Arts, London, 2002, Vol. 2, cat. no. 134.

S. Stock, 'Fanelli, Francisco (b. 1577)', Oxford Dictionary of National Biography, Oxford University Press, 2004, online edn., Jan. 2008, [http://www.oxforddnb.com/view/article/9144, accessed 17 Oct 2016]

P. Wengraf, European Bronzes from the Quentin Collection, exh. cat., 2004, pp. 31-53 and 207-209.

COMPARATIVE LITERATURE:

J. Pope-Hennessy, 'Some Bronze Statuettes by Francisco Fanelli', Essays on Italian Sculpture, London, 1968, pp. 168-171.



Circle of Sir Anthony Van Dyck, Equestrian Portrait of Francesco de Moncada, Marquis of Aytona (1586-1635),

In his ground-breaking essay on Francesco Fanelli, John Pope-Hennessy cited two English sources who described the artist as the 'the one eyed Italian' (Pope-Hennessy, *loc. cit.*). Fanelli was born in Florence, but was in Genoa by 1605, and is recorded working in marble in Genoa in 1615. At some point after 1630 Fanelli moved to London, with documentation placing him there in March 1632 (Wengraf, *loc. cit.*). By 1635 Fanelli was the court sculptor of King Charles I, under whose patronage his reputation was established.

Fanelli executed a number of small bronzes for Charles I and for William Cavendish, 1st Duke of Newcastle (1592-1676), including 'a horse ambling' recorded at Cavendish's home, Welbeck Abbey, by George Vertue in 1727. This horse is significant because it is the same model as used for the present equestrian bronzes of Francisco de Moncada and Gaspar de Guzman (see following lot). It is not known when Fanelli first created this model of a pacing horse, but it is possible that it was done in Genoa.

Francisco de Moncada (1586-1635) was a Spanish diplomat, soldier and writer, who first served as ambassador to the Holy Roman Emperor Ferdinand II. In 1630 he was appointed commander-in-chief of the Spanish navy in the Netherlands, in 1632 he was put in charge of all Spanish forces in the Netherlands, and then in 1634 he was made interim-governor of the Spanish Netherlands. Moncada died in 1635 and it is reasonable to assume that the present bronze was commissioned whilst he was still alive and after his rise in status from 1630.

Stock has argued that the presence of this bronze of Moncada and the following bronze of Guzman indicate that Fanelli stayed in Flanders en route from Genoa to London (Stock, *loc. cit.*). The model of Moncada sitting up alert on horseback, with his right arm outstretched, and the stallion with its head inclined and locks of mane flowing down the right side of its neck, is seemingly based on Rubens' equestrian portrait of the Duke of Lerma of 1603, which Fanelli would likely have seen engraved.

In 1634 Van Dyck painted two portraits of Moncada in Flanders; a large equestrian portrait (Louvre, Paris, inv. no. 1240), also based on Rubens' portrait of the Duke of Lerma, and a three-quarter portrait (Kunsthistorisches Museum, Vienna, inv. no. GG 499). Fanelli and Van Dyck would have known each other at the court of Charles I, and it is possible that one artist secured the commission for the other, and that the composition composed by one artist was influential on the other.

The present bronze is the only known version of the model. As with the subsequent bronze of Gaspar de Guzman, the horse and the rider are cast separately; it is likely that this was done so that Fanelli could re-use the model of the horse for each commission.

For additional information, please see the catalogue note of the following lot.





A BRONZE EQUESTRIAN STATUE OF GASPAR DE GUZMAN. KNOWN AS THE COUNT-DUKE OF OLIVARES

ATTRIBUTED TO FRANCESCO FANELLI, CIRCA 1630-1635

Depicted carrying a baton in his right hand, on a moulded wood pedestal 15% in. (39 cm.) high; 21% in. (55 cm.) high

£40,000-60,000

\$49,000-73,000 €45.000-67.000

PROVENANCE:

Cyril Humphries, Sotheby's, New York, 10 January 1995, lot 62.

LITERATURE:

A. Darr, Catalogue of Italian Sculpture in the Detroit Institute of Arts, London, 2002, vol. 2, no. 134.

P. Wengraf, European Bronzes from the Quentin Collection, exh. cat., 2004, pp. 31-53 and 207-209.

S. Stock, 'Fanelli, Francisco (b. 1577)', Oxford Dictionary of National Biography, Oxford University Press, 2004, online edn, Jan 2008.



After Velázquez and Rubens, Portrait of Gaspar de Guzmán, Count of Olivares (1587-1645).



but the superior quality of the present bronze sets it apart from the latter two casts. The example in Detroit was first published by Bode in 1908, and has ever since been subject to debate amongst scholars. There have been a number of differences of opinion regarding the authorship and dating of this group of bronzes, but in 2002 Darr catalogued the Detroit version as 'attributed to Francesco Fanelli, circa 1630-1635' with the author noting that there was a consensus of opinion between himself, Avery, Hecht, Montagu, Radcliffe and Raggio that 'at least the better quality cast in Detroit

and the group formerly owned by Cyril Humphries, London, both date from the first half of the seventeenth century, as Bode,

Valentiner and others had argued' (Darr, loc. cit.).

The identification of the sitter as Don Gaspar de Guzman, Duke of San Lucar, known as the Count-Duke of Olivares (1587-1645) was made on the basis of comparison with Rubens' oil sketch of Olivares, and Paulus Pontius' engraving based on that sketch. This identification has been backed up by Darr and other scholars, overturning previous assumptions that the rider displayed was Philip IV. Olivares was Philip IV's First Minister from 1621 to 1643, and exerted huge influence on the King and largely directed Spain's foreign policy for those twenty-two years. The Detroit bronze has a traditional provenance to the ancestors of Ambrogio Spinola, 1st Marquis of the Balbases (1571-1630), a Spanish general and great military commander whom Olivares employed militarily on numerous occasions, and it has been subsequently suggested that a member of the Spinola family might have commissioned the original bronzes of both Olivares and Moncada (Darr, ibid).

For additional information, please see the catalogue note of the preceding lot.



■53

A FLEMISH MYTHOLOGICAL GAME PARK TAPESTRY

LATE 16TH/EARLY 17TH CENTURY

Woven in silk and wools, possibly depicting to the left Heracles and Theseus fighting Cerberus, within an elaborate fruiting floral border on a saffron ground, the central medallion to top and bottom borders with a musical party, the sides with pastoral scenes, the corners with allegorical figures

11 ft. 1 in. x 13 ft. (339 x 396 cm.)

£30,000-50,000

\$37,000-61,000 €34,000-56,000

PROVENANCE:

The Vigo-Sternberg Collection; sold Sotheby's, London, 29 February 1996, lot 42.





■ 54

A PAIR OF WROUGHT-IRON FLOOR-STANDING CANDELABRUM

SPANISH, 15TH OR 16TH CENTURY

Each with four nozzles and a central pricket candlestick, elements possibly later

56% in. (143.5 cm.) and 56% in. (143 cm.) high (2)

£4,000-6,000

\$4,900-7,300 €4,500-6,700 ■ 55

A PARCEL-GILT POLYCHROME WOOD TORCHERE-BEARING ANGEL

SPANISH, 16TH CENTURY

23¾ in. (60.5 cm.) high

£2,000-3,000

\$2,500-3,700 €2,300-3,300 ■ 56

A FRENCH WALNUT CHEST

16TH CENTURY AND LATER

The front and side panels carved with fleur-de-lys and blind tracery on a plinth base

25 in. (63.5 cm.) high; 62 in. (158 cm.) wide; 21¼ in. (54 cm.) deep

£5,000-8,000

\$6,100-9,700 €5,600-8,900

57 No Lot



■ 58

A PARCEL-GILT POLYCHROME WOOD GROUP OF SANTIAGO MATAMOROS

SPANISH, MID-17TH CENTURY

35 in. (89 cm.) high

£10,000-15,000

\$13,000-18,000 €12,000-17,000

PROVENANCE:

Jan Roelofs Antiquaires, 18 March 1998.

■ 59

A PARCEL-GILT POLYCHROME WOOD GROUP OF THE VIRGIN AND CHILD

HISPANO-FLEMISH, EARLY 16TH CENTURY

Depicted standing, with Christ in the Virgin's left arm and a pomegranate in her right

36½ in. (92.5 cm.) high

£8,000-12,000

\$9,800-15,000 €9,000-13,000

■60

A PARCEL-GILT POLYCHROME FEMALE WOOD FIGURE REPRESENTING ABUNDANCE

SPANISH, EARLY 17TH CENTURY

Holding grapes in her right hand and a basket of fruit in her left

40½ in. (103 cm.) high

£7,000-10,000

\$8,600-12,000 €7,800-11,000







■ 61

A CHINESE COROMANDEL LACQUER TWELVE-LEAF SCREEN

KANGXI PERIOD (1661-1722), DATED 1691

Decorated with a scene of courtly figures within a palatial landscape, the upper border decorated with flower-filled vessels, the lower border with scenes of mythical beasts, above a pierced cartouche, the reverse decorated with an inscription bordered by landscape scenes and floral studies, banded with auspicious symbols

Each leaf: 114 x 18 ½ in. (290 x 47 cm.)

£60,000-100,000

\$74,000-120,000 €67,000-110,000

PROVENANCE:

Commissioned in 1691 as a birthday gift for Governor Hao, who oversaw the Min region (modern day Fujian), as inscribed to the reverse.

Mme. Florine Langweil (1861-1958) Paris.

Purchased by Maria Luisa MacClure Ossandón Edwards (1855-1926), wife of Agustín Edwards Ross (1852-1897) in 1911 and thence by decent until Purchased by the present owners in Madrid 7 September 1973.

MADAME LANGWEIL

Madame Florine Langweil was a highly regarded and influential Parisian dealer of Asian works of art, who worked from 4 Boulevard Italiens and Place Saint-Georges in the 1890s, at a time when it was rare for a woman to have her own business. She gained an advantage over her competitors by sourcing works of art directly through French contacts living in China, amongst whom was a French Bishop, rather than buying stock in bulk.

Her well-honed eye and in-depth knowledge meant she was adept at selecting items for the distinctive Paris and London markets, and soon counted an impressive array of serious collectors amongst her clients and friends including Marquise de Ganay and his sister the Countess of Béhague, Gertrude Stein, Henri Rochefort and Robert de Montesquiou. Pope Pius XI also sought her advice on several pieces in the papal collection. Amusingly she is purported to have told another key client, the American financier and avid collector John Pierpont-Morgan, that he was not rich enough to purchase a superb gilt-ground screen from her stock.

Many pieces that were supplied by her can now be found in internationally renowned museums such as the Rijsmuseum and the Hermitage. In 1913 she decided to relocate to her home town in Alsace. As per her wishes upon her death at the age of 97 in 1958, her collection was dispersed at auctions held by Galerie Charpentier and Drouot in 1959.

According to family tradition this screen was purchased directly from Mme. Langweil in 1911 by Maria Luisa MacClure Edwards (1855-1926).

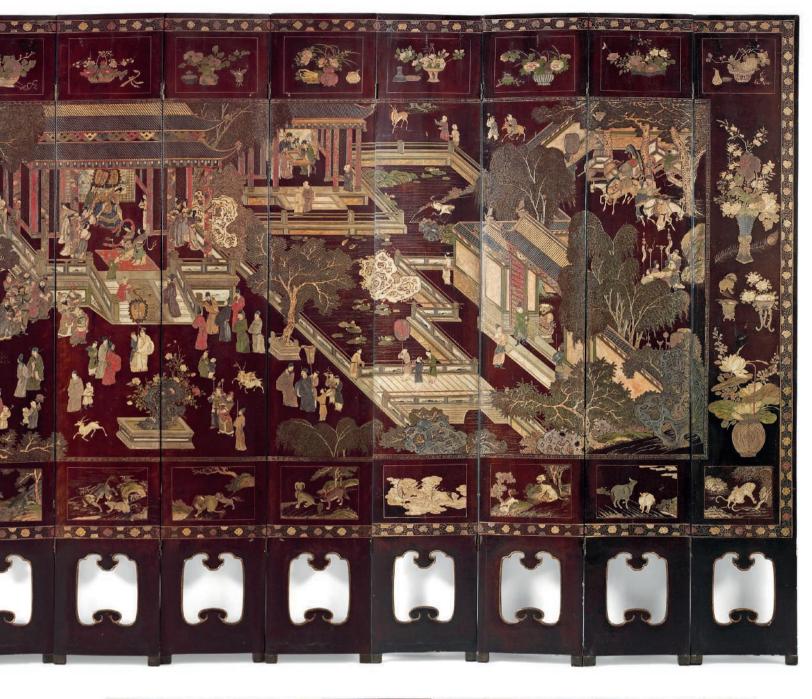
THE EDWARDS FAMILY, SANTIAGO, CHILE

Maria Luisa MacClure Ossandón (1855-1926) married Agustín Edwards Ross (1852-1897) thus uniting two influencial Chilean families, who had a great impact on the financial and political development of Chile from the early 19th century onwards.

The Edwards family presence in Chile can be traced to the British doctor George Edwards who married Chilean Isabel Ossandón e Iribárren in 1806. The most influential and successful of their children, Agustín settled in Valparaiso in 1850 and founded the bank A. Edwards; other sons had successful mining businesses and also embarked upon careers in politics.

Agustín Edwards Ross (1852-1897) is most famous for founding the national newspaper *El Mecurio* in Valparaiso and was later senator. His eldest son, also Agustín Edwards MacClure Ross (1878-1941) was plenipotiary to Great Britain in 1910-1920. It was another of his sons, Carlos Ricardo Edwards Ross (1880-?) and his wife Margarita (Margot) Mackenna Eyzaguirre, who apparently inherited this screen upon his mother's death. They resided in one of Santiago's grand *palacios*, Casa Edwards Mackenna, Alameda 2143. Agustín and Carlos' sister Maria Edwards MacClure (1893-1972) emigrated to Paris and it is possible that she provided the link to Madame Langweil, from whom the screen is said to have been purchased directly in 1911.











ANTONIO PONCE (VALLADOLID 1608-AFTER 1662?)

Flowers in a vase and fruit in a bowl on a ledge signed 'Anto Ponce / fe' (lower left) oil on canvas 24½ x 39% in. (62.2 x 100.7 cm.)

£250,000-350,000

\$310,000-430,000 €280,000-390,000

PROVENANCE:

Anonymous sale; Christie's, Monaco, 7 December 1987, lot 45, when acquired by the present owner.

EXHIBITED:

Seville, Hospital de los Venerables; and Madrid, Real Academia de Bellas Artes de San Fernando, *Pintura española recuperada por el coleccionismo privado*, December 1996-April 1997, no. 37

LITERATURE:

P. Cherry, *Arte y Naturaleza: El Bodegón Español en el Siglo de Oro*, Madrid, 1999, pl. Ll. W.B. Jordan and P. Cherry (eds), *Spanish still life from Velázquez to Goya*, exhibition catalogue, London, National Gallery, 1995.

Antonio Ponce was born in Valladolid and raised in Madrid where he began his career as a painter. Married to the niece of the great still life painter Juan van der Hamen y León, Ponce's early style owed much to his uncle by marriage, utilising the dark backgrounds and ordered, symmetrical compositions which had been frequently favoured by the earlier generation of still life painters in Spain. As his career progressed, however, he began to develop his own more distinct artistic identity and style, lightening the backgrounds of his paintings to allow for a more subtle rendering of light and shade, and arranging his compositions in a less formal way.

Signed 'Anto Ponce / fe', this work dates from the 1640s or1650s when Ponce's work increasingly became characterised by these lightened backgrounds and less regimented designs, often featuring baskets of fruit. To the left of the composition stands a round glass vase filled with sunflowers, morning glory and daffodils. To the right is a large white porcelain bowl, decorated with blue semi-circles, and filled with peaches, pomegranates, grapes and fresh dates. Between these lie two pomegranates, one of which is split open, and a large quince. Characteristically, each element is treated with particular care and a luminosity and clarity of style which exemplifies Ponce's works of this period. The open pomegranate, its seeds and pith spilling out onto the stone shelf, is especially precisely rendered, perfectly demonstrating the painter's observational and technical skills. A similar arrangement of fruit is found in a small canvas in the Prado, Madrid (fig.1), where once again Ponce painted both open and closed pomegranates on a stone ledge, carefully replicating their smooth exterior and complex interior structure in a clear and careful manner.



Fig. 1. Antonio Ponce, Pomegranates, second quarter of the 17th century, oil on canvas, @ Madrid, Museo Nacional del Prado











■ 63

A PAIR OF PARCEL-GILT POLYCHROME WOOD ARCHITECTURAL RELIEFS

SPANISH, EARLY 17TH CENTURY

Each with a later backing

80¾ in. (205 cm.) high

£3,000-5,000

■64

A SPANISH WALNUT CENTRE TABLE

17TH CENTURY

The rectangular top above three frieze drawers carved with square rosettes, on turned supports and bun feet joined by stretchers, the stretchers probably replaced

33 in. (84 cm.) high; 75¼ in. (191 cm.) wide; 32¼ in. (82 cm.) deep

£5,000-8,000 \$6,100-9,700 €5,600-8,900







■ 65

A SET OF HISPANIC POLYCHROME-DECORATED CARVED DOORS WITHIN A PANELLED FRAME

THE DOORS PROBABLY 17TH/18TH CENTURY, THE FRAMES LATER

Comprising a pair of central bi-hinged doors, flanked by a pair of single doors within a conforming surround, with two further small doors, refreshment to the decoration

The largest doors and frame: 87 in. (221 cm.) high; 52 in. (132 cm.) wide

£12,000-16,000 \$15,000-19,000

€14,000-18,000

■66

A SPANISH WALNUT MARRIAGE CHEST

CATALUÑA, 17TH CENTURY

The front, sides and inside of the lid carved with architectural panels and square rosettes enclosing a divided interior with a deep and a shallow compartment, above a cupboard door and two plinth drawers, on scrolled feet

 $26\,\text{in.}$ (70 cm.) high; $58\,\text{in.}$ (147 cm.) wide; $23\,\text{in.}$ (58 cm.) deep

£5,000-8,000 \$6,100-9,700 €5,600-8,900





λ67

BERNARD BUFFET (1928-1999)

Narcisses mauves

signed and dated 'B.Buffet 53' (lower left) oil on canvas $10\% \times 6\%$ in. (27.3 x 16.2 cm.) Painted in 1953

£12,000-18,000

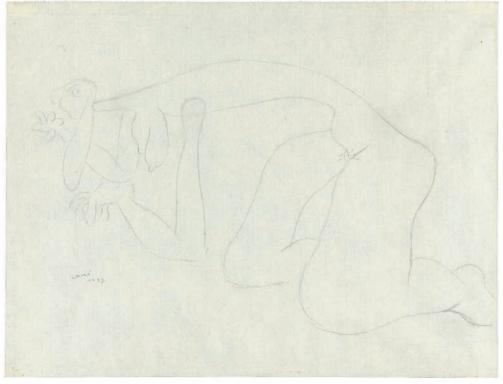
\$15,000-22,000 €14,000-20,000

PROVENANCE:

Galerie David et Garnier, Paris, no. J35. Walter Klinkhoff Gallery, Montreal. Anonymous sale; Christie's, London, 27 November 1995, lot 182.

Acquired at the above sale.

This work is recorded in the Maurice Garnier Archives.



λ68

JOAN MIRÓ (1893-1983)

Drawing from La Grande Chaumière

signed and dated 'Miró 1937.' (lower left) pencil on paper 10¼ x 13% in. (25.8 x 34 cm.) Drawn in 1937

£15,000-20,000

\$19,000-24,000 €17,000-22,000

PROVENANCE:

Richard L. Feigen & Co., Chicago. Anonymous sale; Sotheby's, New York, 19 February 1997, lot 89. Acquired at the above sale.

LITERATURE:

J. Dupin & A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné. Drawings*, vol. I, *1901-1937*, Paris, 2008, no. 722, p. 341 (illustrated).



A LARGE CUENCA CARPET

SPAIN, MID-17TH CENTURY

Worn throughout with associated areas of repiling, some localised surface stains, scattered restoration

22 ft. 8 in. x 10 ft. 10 in. (687 x 328 cm.)

£30,000-50,000

\$37,000-61,000 €34,000-56,000

The town of Cuenca, near Guadalajara appears, from surviving examples, to have been the most productive of the Spanish weaving centres in the 17th century. While the technique is the same as that of all of Spain, with knots tied onto single warps in alternating rows, the colours and designs are usually immediately recognisable. The palette consists of a golden yellow, cream, blue and green and the designs were inspired by carpets from Anatolia which were available at that time but at a great cost (D. King & D. Sylvester, *The Eastern Carpet in the Western World*, London, 1933, figs.18-20). For a further discussion on this group please see Sarah B. Sherrill, *Carpets and Rugs of Europe and America*, New York, 1996, p.48.





λ70

HENRY MOORE, O.M., C.H. (1898-1986)

Draped Seated Figure against Curved Wall bronze with dark brown patina 13% in. (34.9 cm.) wide Conceived in 1956-1957 and cast in an edition of twelve plus one

£250,000-350,000

\$310,000-430,000 €280,000-390,000

PROVENANCE:

Private collection, California, by whom acquired directly from the artist in August 1957; sold, Christie's, London, 21 June 1993, lot 45.

Waddington Galleries, London, by whom acquired at the above sale

Private collection, England; sold, Christie's, London, 23 June 1997, lot 41.

Acquired at the above sale.

LITERATURE:

W. Grohmann, *The Art of Henry Moore*, London & Berlin, 1960, no. 176, p. 8 (the plaster illustrated pl. 176; dated '1957').

Exh. cat., *Henry Moore, Sculpture 1950-1960*, London, Whitechapel Art Gallery, 1960, no. 53 (another cast illustrated; dated '1957').

I. Jianou, Henry Moore, Paris, 1968, no. 404, p. 82.

J. Hedgecoe & H. Moore, *Henry Moore*, New York, 1968, p. 288 (the plaster illustrated).

Exh. cat., *Henry Moore*, London, Tate Gallery, 1968, no. 100, p. 173.

R. Melville, *Henry Moore, Sculpture and Drawings* 1921-1969, London, 1970, no. 524, p. 359 (the plaster illustrated).

Exh. cat., Works on Paper and Sculpture, London, Waddington Galleries, 1993, no. 28, pp. 60 & 104 (another cast illustrated p. 61).

Exh. cat., Henry Moore, Sculpture from the 40s and 50s, London, Waddington Galleries, 1995, no. 17, p. 38 (another cast illustrated p. 39).

A. Bowness (ed.), *Henry Moore, Sculpture and drawings*, vol. III, *Sculpture* 1955-64, London, 1986, no. 423, p. 32. Exh. cat., *Henry Moore*, London, Waddington Galleries, 2006 (another cast illustrated).

Fascinated by the relationship existing between the figure and its architectural surroundings, during the 1950s Henry Moore explored the plastic possibilities of the seated and reclining figure set against a bench, or, in the case of the present lot, a curved wall. Illustrating the artist's ability to solve the problem of having to position his sculpture in front of large public buildings, which might otherwise detract from a work's impact, Draped Seated Figure against Curved Wall dates to the height of these explorations, ultimately leading to the large scale sculpture, UNESCO Reclining Figure of 1957-1968. Although Moore eventually decided to leave the UNESCO commission without a backdrop, the harmonious balance of smooth, curvilinear forms uniting the composition render the present lot one of the artist's most successful and fully resolved integrations.

Other versions of *Draped Seated Figure against Curved Wall* are housed in the collection of the Hirshhorn Museum and Sculpture Garden, Washington D.C., and the Fitzwilliam Museum, Cambridge.







£4,000-6,000

A PAIR OF STONE CORBELS EACH WITH A GROTESQUE FACE

SPANISH OR FRENCH, 13TH CENTURY

Each 13 x 161/8 x 10 in. (33 x 41 x 27 cm.)

10/8 × 10 111: (55 × 41 × 27 €111.)

\$4,900-7,300 €4,500-6,700

(2)











72

A PAIR OF STONE CORBELS EACH IN THE FORM OF A HUMAN FACE AND A STONE CORBEL IN THE FORM OF TWO HUMAN FACES SPANISH OR SOUTHERN FRENCH, 12TH OR 13TH CENTURY

The pair each $13 \times 16\% \times 10$ in. $(33 \times 41 \times 27 \text{ cm.})$ (3)

£5,000-8,000

\$6,100-9,700 €5,600-8,900



A STONE LATTICEWORK DOUBLE CAPITAL TOGETHER WITH A STONE CAPITAL

THE DOUBLE CAPITAL, SOUTHERN FRENCH, SECOND HALF 12TH CENTURY, THE CAPITAL, NORTHERN SPANISH, SECOND HALF 12TH CENTURY

The single capital depicting the story of Adam and Eve in the Garden of Eden

The double capital $13 \times 13 \times 19\%$ in. $(33 \times 33 \times 49 \text{ cm.})$

£6,000-9,000

\$7,400-11,000 €6,700-10,000

(2)

The lattice network of a striated and cord-like material of the double capital can be seen in a number of other double capitals originating from the middle or third quarter of the twelfth century from the Haute-Garonne region in southern France, which was part of the traditional pilgrims route to Santiago de Compostela (see J. Hayward and W. Cahn, Radiance and Reflection, Medieval Art from the Raymond Pitcaim Collection, Metropolitan Museum of Art, exh. cat., 1982, no. 12 and V.V.M Aubert, Gallia Romanica, 1955, no. 115).



AN APULIAN RED-FIGURED VOLUTE KRATER

ATTRIBUTED TO THE GANYMEDE PAINTER, CIRCA LATE 4TH CENTURY B.C.

Obverse with two youths in an ionic naiskos, one seated holding a phiale and the other with foot raised on an rocky outcrop holding a goose, the naiskos flanked by two seated youths holding phiale and winged helmet and two seated females holding a mirror and a phiale, the neck with the head of a woman in three-quarter view emerging from symmetrical scrolling tendrils and flowers, a band of flowering ivy tendril above; the reverse with a funerary stele tied the a black ribbon, flanked by four offering-bearers, to the right a seated youth holding a staff and wreath, above a seated female holding a casket and bunch of grapes, to the left a seated female holding a wreath, a mirror by her side, above a seated youth holding staff, casket and bunch of grapes, the neck with scrolling palmette and band of laurel above

28 in. (71 cm.) high

£10,000-15,000

\$13,000-18,000 €12,000-17,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 15 June 1988, lot 114.

LITERATURE

 $A.\ D.\ Trendall\ and\ A.\ Cambitoglou,\ \textit{Second Supplement to The Red-Figured Vases of Apulia},\ II,\ London,\ 1992,\ p.\ 244,\ no.\ 6a.$



(reverse)



AN ATTIC RED-FIGURED STEMLESS KYLIX

NEAR TO FLORENCE 78686, CIRCA MID-5TH CENTURY B.C.

The interior tondo with a nude athlete in profile to the right, holding a strigil in his lowered left hand, his right arm raised, a basin behind him with an aryballos suspended above

6½ in. (16.5 cm.) diameter excluding handles

£4,000-6,000

\$4,900-7,300 €4,500-6,700

PROVENANCE:

French art market prior to 1994. Anonymous sale; Christie's, London, 7 December 1994, lot 66. Beazley Archive no: 29137.



A GERMAN SILVER-GILT CUP

CIRCA 1600, STRUCK ONLY WITH A SPREAD EAGLE MARK, POSSIBLY FOR FRANKFURT

On spreading foot, the cast vase-shaped stem applied with three scroll brackets, the bowl chased with strapwork and later engraved with a band of foliate scrolls and the initials 'CE', marked on foot

5½ in. (14 cm.) high 4 oz. 15 dwt. (147 gr.)

£1,200-1,800

.

\$1,500-2,200

€1,400-2,000

A SPANISH SILVER INKSTAND

MARK OF NICOLÁS LEZCANO, MADRID, 1832

The stand oblong and on four winged lion mask feet, with openwork acanthus foliage and husk gallery, fitted with central vase and bell between three facetted cylindrical ink-wells and one pounce-pot, each with domed cover and bird finial, marked underneath stand, ink-wells, vase and bell handle

10% in. (26.5 cm.) long 53 oz. 19 dwt. (1,678 gr.)

£2,000-3,000

\$2,500-3,700 €2,300-3,300



A GREEK SILVER-GILT LOTUS BOWL

HELLENISTIC PERIOD, CIRCA 2ND CENTURY B.C.

Of hemispherical form with a gilded guilloche pattern below the outer rim, and radiating lotus petals with gilding down the central vein and between the petals, the base with concentric circle and a chased floral motif of six petals alternating with six acanthus leaves repeated on a larger scale

4¼ in. (10.8 cm.) high; 8¾ in. (22.3 cm.) diameter

£70,000-100,000

\$86,000-120,000 €78,000-110,000

PROVENANCE:

Private collection, London.

Anonymous sale; Christie's London, 7 December 1994, lot 123.

D. V. Bothmer, *A Greek and Roman Treasury*, The Metropolitan Museum of Art, Bulletin, 1984, no. 108, for a pyxis with parcel gilt foliate lid from the Bolsena Silver Hoard, and nos. 105-106, for a gilt guilloche below the rim. Also, three Graeco-Parthian silver vessels in the Shelby White and Leon Levy collection, exh. cat., *Glories of the Past*, The Metropolitan Museum of Art, New York, 1990, nos. 137-139, pp. 190-194; and M. Pfrommer, *Catalogue of Silver from the Hellenized East*, J. Paul Getty Museum, Malibu, 81. Am. 8416.

A GREEK PARCEL-GILT SILVER REPOUSSE ROUNDEL

HELLENISTIC PERIOD, CIRCA 2ND CENTURY B.C.

Decorated in repousse with the frontal bust of Artemis the Torchbearer, her hair swept back in an elaborate coiffure, with articulated eyes and arching brows, wearing a chiton with zigzag border, carrying a bow and quiver over her right shoulder and a torch in her raised left hand, framed within a circular rope work border, wide egg and double darts and a zigzag border around the outer edge

4¼ in. (10.8 cm.) diameter

£15,000-20,000

\$19,000-24,000 €17,000-22,000

PROVENANCE:

Private collection, London.

Anonymous sale; Christie's, London, 7 December 1994, lot 125.

In the East the character of Artemis was different from her Greek counterpart. At Ephesos she was worshipped as the great mother-goddess. She also had a lunar aspect, presiding over childbirth. In the above roundel she holds the symbols of her power over life and death, the torch and the bow and arrow. She could destroy mortals with her well-aimed arrows, as could her brother Apollo. Apollousa (the destructress) and locheaira (who likes to let fly her arrows) were two of her epithets. The cult of Artemis the Torchbearer was particularly strong at Ephesos where a number of statues were dedicated in the great temple there, cf. G. M. Rogers, The Sacred Identity of Ephesos, London, 1991, pp. 161-162.

The exact function of these roundels is uncertain; possibly they were used as phalerae, see Glories of the Past: Ancient Art from the Shelby White and Leon Levy Collection, exh. cat., The Metropolitan Museum of Art, New York, no. 140, p. 195.





THREE GREEK SILVER VESSELS

HELLENISTIC PERIOD, CIRCA LATE 4TH CENTURY B.C.

Including two calyx-form cups with hemispherical bodies and concave necks with flaring rims, each interior with a gilt silver boss, one with a lion's head, the other with human mask with long flowing hair; and a trefoil-lipped oinochoe on a flaring foot, carinated shoulder, the triple-reeded handle with a leaf-shaped terminal

Cups: 3 in. (7.6 cm.) high max.

Oinochoe: 5 in. (14 cm.) high

(3)

£40,000-60,000

\$49,000-73,000 €45,000-67,000

PROVENANCE:

German art market prior to 1999. Anonymous sale; Christie's, New York, 4 June 1999, lot 77. European private collection.

Similar Hellenistic cups, derived from Achaemenid prototypes, have been found in Macedonia, Bulgaria, South Russia and elsewhere. Compare the cup in the Kavalla Museum, no. 120 in N. Yalouris, et al, The Search for Alexander, Boston, 1980.

81 No Lot



GIAMBATTISTA TIEPOLO (VENICE 1696-1770 MADRID)

Alexander and Campaspe in the studio of Apelles oil on canvas 16% x 19% in. (41.5 x 49.9 cm.)

£250,000-350,000

\$310,000-430,000 €280,000-390,000

PROVENANCE:

with Heim Gallery, London, *Italian Paintings and Sculpture*, June-August 1966, no. 27. Anonymous sale; Sotheby's, London, 6 December 1972, lot 34.

EXHIBITED:

Madrid, Real Academia de San Fernando, *Tesoros de las colecciones particulares madrileñas: Pintura desde et siglo XV a Gova.* May-June 1987. no. 33.

LITERATURE:

A. Morassi, 'Un nouveau Tiepolo pour la National Gallery de Londres', *Connaissance des Arts*, CL, August 1964, pp. 32-9.

E. Martini, La Pittura del Settecento Veneto, Udine, 1982, fig. 149.

W. L. Barcham, The Religious Paintings of Giambattista Tiepolo: Piety and Tradition in Eighteenth-Century Venice, Oxford, 1989, p. 86.

K. Christiansen, in *Giambattista Tiepolo: 1696-1770*, exhibition catalogue, Venice and New York, 1996, pp. 85 and 86, note 1.

M. Gemin and F. Pedrocco, *Giambattista Tiepolo: i dipinti: opera completa*, Venice, 1993, p. 264, no. 98.

The story of Apelles and Campaspe is recounted in Pliny the Elder's *Natural History* (35:10-36). It tells how Apelles was asked by the Emperor to paint a portrait of his favourite concubine, the beautiful Campaspe, and how, while working on the commission, the artist fell in love with his sitter. In appreciation of the painter's work, Alexander gave Campaspe's hand to Apelles in marriage. For centuries, the romantic tale of Apelles and Campaspe provided a means by which painters could praise their courtly and noble art. Apelles of Kos himself was celebrated as the most gifted artist of the ancient world, with an unrivalled ability to create likenesses. Pliny wrote that 'he singly contributed almost more to painting than all the other artists put together' (35: 79).

This is the earliest of Tiepolo's treatments of this subject - a great reflection on the art of painting itself - and dates from the early- to mid-1720s. The design was adapted for a larger picture of the later 1720s, now in the Montreal Museum of Fine Arts (A. Morassi, A Complete Catalogue of the Paintings of G.B. Tiepolo, London, 1962, pp. 29-30): the positions of the artist, his head now turned to look backwards at Campaspe, and table are moved to the right, but the setting is little changed, with fluted pilasters, a different statue turned in the other direction, and the Palladian arcade of a type so loved by Veronese; the pictures in the painter's studio - Venus, and the Brazen Serpent in this canvas - are, however, changed. Campaspe, her face still in profile, is reversed and Alexander sits at her side, a less adolescent and more consciously heroic figure. Tiepolo's last picture of the subject, which measures 42 by 54 cm. and is thus similar in scale to the present canvas, was sold, Christie's, New York, 27 January 2000, lot 82 (\$2,000,000) and is now in the J. Paul Getty Museum. It is generally thought to date from the late 1730s and is radically different in composition. Nonetheless Tiepolo clearly took his earlier pictures as points de départ for, apart from such necessary details as the easel, the background elements depend on these: the fluted pilasters become fluted columns, while the arcade is more elaborate and enriched with sculpture. Despite its intimate dimensions this, Tiepolo's first rendition of the subject, is thus a revealing link between the formative phase in the 1720s, when Tiepolo emerged as the most versatile Venetian master of the younger generation, and the period of his full maturity.

Morassi suggested that, in this picture, the painter portrayed himself, with his wife Cecilia Guardi - and the angle of the head would indeed be possible for a self-portrait - but Christiansen considers that such a claim can only be convincingly made for the Montreal picture.





CORRADO GIAQUINTO (MOLFETTA 1703-1766 NAPLES)

Peace; and Magnanimity oil on canvas 29 x 21¼ in. (73.7 x 54 cm.)

£50,000-80,000

\$61,000-97,000 €56,000-89,000

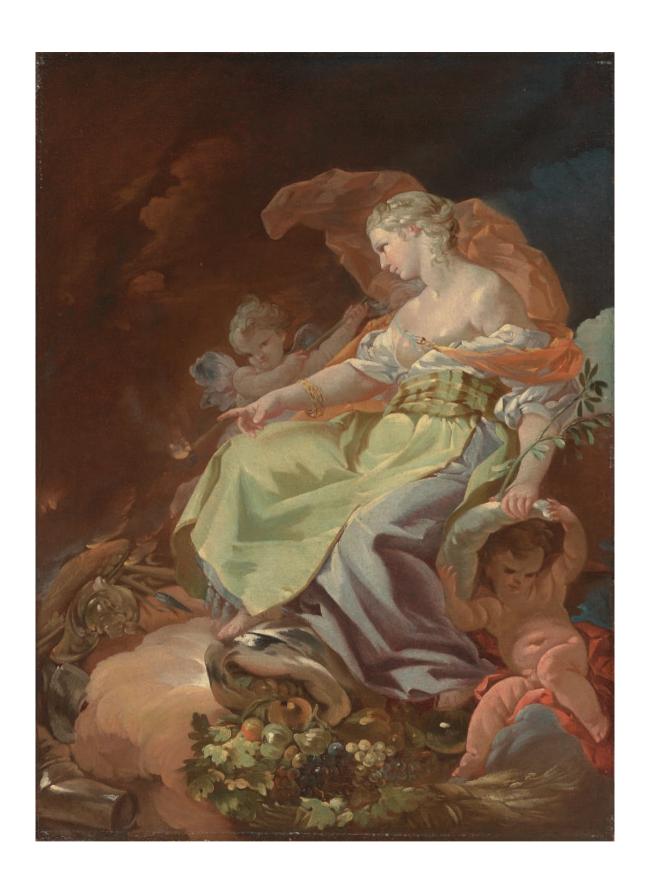
PROVENANCE:

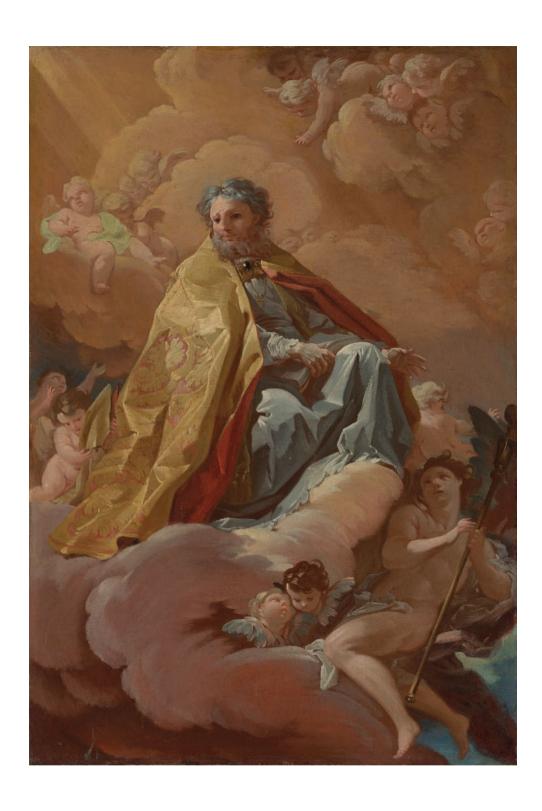
Don Pedro Henrique de Bragança, Duke of Lafões (d. 1761). Anonymous sale; Christie's, London, 26 November 1971, lot 83. with Herner Wengraf, 1972.

LITERATURE:

A. Ponz, *Viaje de España*, Madrid, 1947, pp. 527, 530 and 532. M. D'Orsi, Corrado Giaquinto, Rome, 1958, p. 104. M. Volpi, 'Traccia per Giaquinto in Spagna', Bollettino d'Arte, 1958, p. 329.

These canvases are *bozzetti* for the decoration of the Grand Staircase of the Royal Palace at Madrid, which Giaquinto executed in 1754.





CORRADO GIAQUINTO (MOLFETTA 1703-1766 NAPLES)

Saint Isidore oil on canvas 32% x 22¼ in. (82.8 x 56.3 cm.)

£30,000-50,000

\$37,000-61,000 €34,000-56,000

PROVENANCE:

Don Pedro Henrique de Bragança, Duke of Lafões (d. 1761). Anonymous sale; Christie's, London, 26 November 1971, lot 84, as a pair. with Julius H. Weitzner, from whom purchased by the present owners.

EXHIBITED

Madrid, Real Academia de Bellas Artes de San Fernando, *Tesoros de las colecciones* particulares madrileñas: *Pintura desde el siglo XV a Goya*, May-June 1987, no. 34.

LITERATURE:

The Art Quarterly, 1972, XXXV, p. XX, no. 1, pl. l. Archivo Español de Arte, 1972, p. 437.

J. Urrea Fernandez, *La pintura italiana del siglo XVIII en España*, Valldolid, 1977, p. 142. A.E. Pérez Sánchez, *Corrado Giaquinto y España*, Madrid, Palacio Real, 2006, p. 214, under no. 54.

This picture, and the following lot, are *bozzetti* for the pendentives of the cupola in the chapel of the Royal Palace in Madrid. Preparatory sketches of similar dimensions are also held at the Casita del Principe, San Lorenzo de El Escorial, Madrid. St Isidore was a key figure in the consolidation of Christianity in Spain, while the story of St Hermenegild alludes to the union of Church and Crown. Giaquinto completed the decoration of the chapel in 1754. We are grateful to Nicola Spinosa for confirming the attribution on the basis of photographs.



CORRADO GIAQUINTO (MOLFETTA 1703-1766 NAPLES)

Saint Hermenegild surrounded by angels and cherubs oil on canvas $32\% \times 22\%$ in. (82.6 x 56.4 cm.)

£40,000-60,000

\$49,000-73,000 €45,000-67,000

PROVENANCE:

Don Pedro Henrique de Bragança, Duke of Lafões (d. 1761). Anonymous sale; Christie's, London, 26 November 1971, lot 84, as a pair. with Julius H. Weitzner, from whom purchased by the present owners.

LITERATURE:

The Art Quarterly, 1972, XXXV, p. XX, no. 1, pl. l. Archivo Español de Arte, 1972, p. 437.

J. Urrea Fernandez, *La pintura italiana del siglo XVIII en España*, Valladolid, 1977, p. 142.

A.E. Pérez Sánchez, Corrado Giaquinto y España, Madrid, Palacio Real, 2006, p. 212, under no. 53.





LUIS PARET Y ALCÁZAR (MADRID 1746-1799)

The Harbour of Bermeo

signed and dated 'Luis Parét, a°. 1783.' (lower left) oil on copper 23% x 32% in. (60 x 83.5 cm.) with inventory number '219[?].' (lower left) in an English 18th century frame

£1,200,000-1,800,000

\$1.500.000-2.200.000 €1,400,000-2,000,000

PROVENANCE:

(Possibly) Palacio Real, Madrid, 1808.

Álvaro Darío López de Calle, Bilbao, 1927.

Mr Bertram Bell, Ireland, by 1957.

Anonymous sale; Christie's, London, 2 December 1983, lot 76.

Private collection, London,

Anonymous sale; Edmund Peel & Asociados, Madrid, 30 October 1990, lot 15, when acquired by the present owner.

Dublin, Municipal Gallery of Modern Art, Exhibition of Paintings from Irish Collections, May-August 1957, no. 75.

London, Colnaghi Gallery, Art, Commerce, Scholarship, a window onto the art world: Colnaghi 1760-1984, 7 November-15 December 1984.

London, National Gallery, Painting in Spain during the Later Eighteenth Century, 15 March-31 May 1989, no. 30. London, National Gallery, on loan, by 1989.

Bilbao, Museo de Bellas Artes de Bilbao, Luis Paret y Alcázar, 2 December 1991-31 January 1994, no. 19.

Madrid, Museo Nacional del Prado, Las Colecciones reales españolas de mosaicos y piedras duras, 27 June-26 September 2001, no. 32.

Madrid, Palacio Real Madrid, Carlos IV, Mecenas y coleccionista, 22 April-19 July 2009, no. 81.

LITERATURE:

- O. Delgado, Paret y Alcázar, Madrid, 1957, p. 258, no. 83.
- J. Milicua, 'Un paisaje de Luis Paret', Goya, no. 20, 1957, pp. 126-127.
- J.A. Gaya Nuño, 'Actualidad de Luis Paret. Bibliografía reciente. Datos nuevos y obras inéditas', Goya, no. 22, 1958, pp. 206-212.
- X. de Salas, 'Unas obras del pintor Paret y Alcázar y otras de José Camarón', Archivo Español de Arte, 1961, pp. 263-264,
- $M.\ Levey, Seventeenth\ and\ Eighteenth\ Century\ Painting, New\ York, 1986, p.\ 31.$
- J. González de Durana, K. Barañano, 'Puertos vascos en la obra pictórica de Luis Paret y Alcázar', Anuario del Museo de Bellas Artes de Bilbao, 1986, p. 33, no. 5.
- J.L. Morales y Marín, *Pintura en España*, 1750-1808, Madrid, 1994, p. 213.
- J.L. Morales y Marín, Luis Paret. Vida y obra, Saragossa, 1997, pp. 130-131, no. 42.



In 1775, Luis Paret y Alcázar was exiled from the court of Charles III of Spain, where he had been working since the beginning of the decade, on account of his perceived bad influence on the Infante Luis. Paret initially travelled to Puerto Rico, but returned to Bilbao in 1778 where he embarked on an ambitious series of views of towns and harbours along the Cantabrian coastline. These paintings, of which the present work was certainly a part, date from 1783 onwards and proved so popular that Paret was granted a royal pardon and authorised to return to Madrid, receiving a direct commission from the king for the entire series in 1786.

Paret's Cantabrian views are executed in his characteristically light and vibrant style, depicting the harbour towns with a combination of careful topographic accuracy and artistic design. While painted on copper, and a little smaller than some other paintings assigned to the series (including that in the Musée des Beaux-Arts, Caen, painted on canvas and measuring 31½ x 47½ in.), the composition, colouration, design and subject of The Harbour of Bermeo are all in keeping with the other examples in the group. Indeed, when offered in these Rooms in 1983, it was sold consecutively with another work by the artist of the same dimensions, depicting a View of El Arenal de Bilbao (London, National Gallery, fig. 1) which undoubtedly constitutes another of the harbour-scapes made during his exile in northern Spain. Though the official royal commission for the series was made in 1786, the present work is dated 1783 and Paret was evidently working on the project before this date, which may explain the somewhat disparate supports and scales of the paintings.

Bermeo was at the time a relatively important coastal town in northern Spain and, from the late fifteenth to the early seventeenth century, had been the capital of the province of Biscay. The increasing importance of larger cities, like Bilbao, however, had resulted in a decline in the town's significance by the eighteenth century. Paret depicts the town looking north-east over the main harbour; in the foreground, fisher men and women unload various cargos onto the shore, while a monk stands watching and blessing their endeavours. Paret expertly captures the play of light on the harbour, leaving the foreground under the shade of a passing cloud, while the town beyond is illuminated by the light of the sun and is reflected in the waterfront. The church of Santa Eufemia can be seen at the right of the composition, forming the main focal point of this area. Built in the late thirteenth century and renovated in the late fifteenth century, the tower with its pinnacled dome was constructed later in 1783, the year the present work is dated. The ruination of the church in Paret's work seems to suggest the artist had taken some artistic liberties with the scene in order to suit his own compositional objectives, though never losing the topographic accuracy of the view.

Paret's painting was evidently of great appeal to the royal family and was later copied for them in mosaicked stone as a decorative table top by the Real Laboratorio de Piedras Duras del Buen Retiro in Madrid (now Museo del Prado, Madrid, fig. 2).



Fig. 1. Luis Paret y Alcàzar, *View of El Arenal de Bilbao*, 1784, oil on canvas, ®National Gallery, London.



Fig. 2. After Luis Paret y Alcàzar, *View of Bermeo*, after 1783, hardstone, precious and semi-precious stones ©Madrid, Museo Nacional del Prado





A SPANISH GILT-IRON-MOUNTED, POLYCHROME-DECORATED AND BONE-INLAID WALNUT VARGUENO AND TAQUILLON

SALAMANCA, 17TH CENTURY

The vargueño with pierced scrolling mounts on geometric crimson velvet panels, the fall enclosing an architectural interior comprising an arrangement of drawers centred by a door enclosing a further three drawers, each geometrically moulded with spirally twisted bone columns and scallop-shell handles, the taquillón conformingly decorated, with lopers terminating in grotesque masks above two lozenge-carved drawers and conforming doors, on bun feet, with carrying-handles to both elements, refreshments to the decoration, restoration and replacements to the taquillón carcass

63% in. (161 cm.) high; 47% in. (120.5 cm.) wide; 22 in. (56 cm.) deep, overall

£30,000-50,000

\$37,000-61,000 €34,000-56,000 This form of writing desk on chest, most probably originating from Salamanca, is discussed by María Aguiló Alonso in *El Mueble en España* (Madrid, 1993). This, and a closely related example from the Museo Arqueológico Nacional, Madrid (Inv. 52.652), are identified as type 'C' (op. cit., p. 110, cat. 219), distinguished by the configuration of drawers and door, the use of Solomonic columns and the distinctive geometrically moulded drawers inlaid with bone plaques and decorated with polychrome flowers and gilding. Further related examples are illustrated and discussed in S.B Katz, *Hispanic Furniture: An American Collection from the Southwest*, Stamford, 1986, pp. 129-131, figs. 152-157. A related vargeuño on chest was sold Christie's. London, 10 February 2012, lot 785 (£115,250, including premium).





inscribed with the artist's monogram and numbered 'PG 4/7' (on the reverse) bronze with gold patina

10% in. (26.5 cm.) high

Conceived in 1928 in a numbered edition of seven, plus three artist's proofs, and four museum casts; this example cast by Grandhomme-Andro before 1930.

£80,000-120,000

\$98,000-150,000 €90,000-130,000

PROVENANCE:

(Probably) Theodore Schempp. Acquired from the above.

LITERATURE:

P. Courthion, Gargallo, Sculptures et dessins, Paris, 1937, no. 54 (another cast illustrated; dated '1932').

P. Courthion & P. Anguera-Gargallo, Pablo Gargallo, L'oeuvre complet, Milan, 1973, no. 113, p. 151 (another cast illustrated p. 150).

- J. Anguera, Gargallo, Paris, 1979, p. 123 (another cast illustrated pp. 128-129).
- B. Klüver & J. Martin, Kiki's Paris, Artists and Lovers 1900-1930, New York, 1989, p. 245 (another cast illustrated).
- R. Ordóñez Fernández, Catálogo del Museo Pablo Gargallo, Zaragoza, 1994, p. 128 (another cast illustrated p. 129).
- J.-P. Bouillon, P.-L. Rinuy & A. Baudin (eds.), L'Art du XXe siècle, 1900-1939, Paris, 1996, no. 113, p. 238 (another cast illustrated p. 239).
- P. Gargallo-Anguera, Pablo Gargallo, Catalogue raisonné, Paris, 1998, no. 158, p. 171 (another cast illustrated pp. 171 & 172).

Model and muse to some of the most influential artists of the twentieth century, Kiki de Montparnasse, née Alice Prin, rose from humble origins to become one of the central figures of the Parisian avant-garde. Finding her way as an artist's model from a tender age, Kiki soon became intricately woven into the fabric of the flourishing bohemian society of Montparnasse, posing for painters, sculptors and photographers by day, while frequenting the many cafés and roaring bars which lined the streets by night.

With her rebellious black bob and infamous joie de vivre, Kiki symbolised the liberated, no-holds-barred attitude of the early 1920s, becoming a fast favourite of artists such as Man Ray and Moïse Kisling - and eventually earning the title as the undisputed 'Queen of Montparnasse'.

Capitalising on the sharp angularity of her iconic bob and heavily kohl-rimmed eyes, Pablo Gargallo found in Kiki the perfect platform through which to fully explore the descriptive potential of negative space – a pursuit which had come to characterise his oeuvre from his earliest sheet metal constructions.

Reducing the figure to its most elemental attributes while still retaining the essential character of his sitter, Gargallo's exploration in bronze was immediately recognised as one of his most successful compositions, with notable examples in the Hirshhorn Museum and Sculpture Garden in Washington D.C. and Musée d'Art Moderne de la Ville de Paris.

Pierrette Gargallo-Anguera and Jean Anguera have confirmed the authenticity of this work.



Kiki de Montparnasse (Alice Ernestine Prin) in Man Ray's studio, Paris, mid-1920's. © Man Ray Trust/ADAGP, Paris and DACS, London 2016









AN OCTAGONAL BRASS AND WROUGHT-IRON BRAZIER

SPANISH, 16TH CENTURY

6 in. (15.5 cm.) high; 101/4 in. (26 cm.) diameter

£800-1,200

\$980-1,500

€900-1,300

90

A BRONZE OCTAGONAL MORTAR

SPANISH, 15TH CENTURY

Six sides with a teardrop motif, two sides with lions' heads 5 in. (12.5 cm.) high; 8 in. (20.3 cm.) diam.

£800-1,200

\$980-1,500 €900-1,300



91

A PARCEL-GILT POLYCHROME GESSO AND WOOD CASKET

ITALIAN OR SPANISH, LATE 14TH OR 15TH CENTURY

The hinged, shallow-domed lid with the remains of relief decoration with men on horseback, the sides with courtly figures, heraldic griffons and an eagle

7% in. (19 cm.) high; 11 in. (28 cm.) wide; 7 in. (18 cm.) deep

£3,000-5,000

\$3,700-6,100 €3,400-5,600

PROVENANCE:

Anonymous sale; Sotheby's, London, 16 June 1983, lot 84.

A PARCEL-GILT POLYCHROME WOOD CASKET

MOZARABIC, 14TH OR 15TH CENTURY

With hinged domed lid and interlaced geometric design, the lid with two cartouches containing symbols of the wounds of Christ

10 in. (25.5 cm.) high; 12¾ in. (32.5 cm.) wide; 10½ in. (27 cm.) deep

£6,000-10,000

\$7,400-12,000 €6,700-11,000



93

A SQUARE PARCEL-GILT POLYCHROME GESSO AND WOOD CASKET

SPANISH, 14TH CENTURY

The hinged shallow hipped lid with loop handle, with hinged lock, decorated overall with foliate bands of gothic script and the reverse with geometric design $\,$

8 in. (20 cm.) high; 9½ in. (24 cm.) wide; 8½ in. (21.5 cm.) deep

£4,000-6,000 \$4,900-7,300 €4,500-6,700

94

A RECTANGULAR BONE, WOOD AND PEWTER CASKET

SPANISH, 16TH CENTURY AND LATER

With hinged, hipped lid with iron loop handle, decorated overall with elaborate geometric marquetry

9 in. (23 cm.) high; 10% in. (26.5 cm.) wide; 7% in. (19 cm.) deep

£4,000-6,000 \$4,900-7,300 €4,500-6,700

PROVENANCE:

Anonymous sale; Sotheby's, London, 16 June 1983, lot 83.







A 'TRANSYLVANIAN' COUPLED-COLUMN PRAYER RUG

WEST ANATOLIA, SECOND HALF 17TH CENTURY

Corroded black, a few small scattered repairs, selvages rebound, some loss to either end, otherwise good condition

5 ft. 3 in. x 3 ft. 8 in. (158 x 111 cm.)

£20,000-30,000

\$25,000-37,000 €23,000-33,000

Anatolian coupled-column prayer rugs are an exceptional group of Ottoman court rugs, characterised by their elegant proportions and effortless melding of delicate architectural details and stylised floral elements. In her oft-cited article 'Coupled-column Prayer Rugs', May Beattie discusses the development of the design of this small group and traces their origins back to the great 16th century court rugs such as the Ballard Prayer Rug in the Metropolitan Museum ('Coupled-column Prayer Rugs', *Oriental Art*, vol. XIV, no. 4, Winter 1968, pp. 243-258). Most scholars think that the present design was brought by weavers to Central Anatolia with the earlier examples being made further west (J.Bailey, 'Ladik Prayer Rugs', *Hali*, no. 28, October-December 1995, p. 25).

A number of examples of this design have survived in Central Europe where they were exported in the 17th century (G. Vegh & K. Layer, *Turkish Rugs in Transylvania*, Museum of Applied Arts, Budapest, London, 1977 reprint, no. 23; F. Batari, 500 Years of Ottoman Turkish Carpet Weaving, exhibition catalogue, Budapest, 1986, nos. 45, 47 & 48; F. Batari, Ottoman Turkish Carpets, Budapest, 1994, pls. 66-68; A. Kertesz-Badrus, *Türkische Teppiche in Siebenburgen*, Bucharest, 1985, pl. 21). The dating of these rugs has in the past varied greatly, but is helped by Nicolaes van Gelder's inclusion of a coupled-column prayer rug of this group in his 1664 painting, *Still Life*, now in the Rijksmuseum, Amsterdam. A few related examples have appeared on the market (for example with Elio Cittone, *Hali*, vol. 5, no. 1, 1982, gallery p. I; and Christie's, New York, 15 March 1996, lot 144). The present lot relates closely to a number of coupled-columned prayer rugs illustrated in S. Ionescu, *Antique Ottoman Rugs In Transylvania*, Rome, 2005, pp. 162-163 but in particular cat. 200, an example from the Black Church, Brasov, inv. no. 227.

A SPANISH GILT-IRON MOUNTED BONE-INLAID AND PARCEL-GILT WALNUT PAPELERA

SALAMANCA, 17TH CENTURY

With an arrangement of six drawers centred by a door, enclosing two further drawers, decorated with spirally twisted columns and geometric mouldings, lacking feet

16½ in.(42 cm.) high; 26 in. (66 cm.) wide; 14¾ in. (38 cm.) deep

£2.500-4.000

\$3,100-4,900 €2,800-4,400

Please see christies.com for more information on this lot.



96

■ 97

A SPANISH GILT-IRON MOUNTED BONE-INLAID, PARCEL-GILT WALNUT AND PAROUETRY VARGUENO AND TAQUILLON

CASTILE, 17TH CENTURY,
THE TOP AND BASE ASSOCIATED

The vargueño with pierced mounts backed with velvet, the fall enclosing an architectural interior comprising an arrangement of drawers with two doors to each lower corner, each geometrically moulded with vine-wrapped columns and scallop-shaped handles, the taquillón with two lozenge-carved drawers above a pair of doors, flanked by stop-fluted pilasters, on bun feet, with carrying-handles to both elements, the sides later decorated to match, restorations

61¾ in.(157 cm.) high; 47¼ in. (120 cm.) wide; 19 in. (48 cm.) deep

£15,000-25,000

\$19,000-30,000 €17,000-28,000



The Lucas Collection; Christie's, London, 27 May 1999, lot 56.

The decoration of raised painted bone panels within the architectural interiors of the *vargueño* may have been inspired by the design for a façade by *Hernn Ruiz* in the *Libro de Arquitectura*, executed around 1600. This example has a closed base section with drawers with carved fronts, rather than an open stand. The latter is generally thought to be the earliest type, although both were probably executed throughout most of the 17th Century. Related examples are illustrated in G. Hardendorff Burr, *Hispanic Furniture*, New York, 1964, (2nd ed.), pp. 138-140, 146-147, 152-158, figs. 129, 132-133, 136-137, 142-148.



FRANCISCO DE ZURBARÁN (FUENTE DE CANTOS, BADAJOZ 1598-1664 MADRID)

The Charity of Saint Thomas of Villanueva oil on canvas 551/8 x 321/2 in. (140.1 x 82.4 cm.)

£300,000-500,000

\$370,000-610,000 €340.000-560.000

PROVENANCE:

Augustinian Convent of Las Magdalena, Alcalá de Henares, before 1936. Joaquín Chapaprieta, Madrid, 1936. Juan de Córdoba y Mirón, Madrid, 1964. Private collection, 1970.

EXHIBITED:

Madrid, Cason de Buen Retiro, Zurbarán en el III Centenario de muerte, November 1964-February 1965, no. 95.

Madrid, Museo Nacional del Prado, Zurbarán, 3 May-30 July 1988, no. 108. Seville, Museo de Bellas Artes, Zurbaran: IV Centenario, 8 October-9 December 1998,

Bilbao, Museo de Bellas Artes de Bilbao, Zurbarán: La obra final, 1650-1664, 10 October 2000-14 January 2001, no. 15.



Francisco de Zurbarán, *St Augustine*, c. 1660, oil on canvas, Private Collection, Madrid.

I ITED ATIIDE.

- J. Cascales, Francisco de Zurbarán: su época, su vida y sus obras, Madrid, 1911, p. 15. P. Guinard, Zurbarán et les peintures espagnols de la vie monastique, Paris, 1960, p. 271, no. 518.
- P. Guinard, Archivo Español de Arte, XXXVIII, 1964, p. 126.
- J. Gállego and J. Guidol, Zurbarán 1598-1664, London, 1977, p. 120, no. 536, fig. 476.
- S. Alcolea, Zurbarán, Barcelona, 1989, p. 127, fig. 110.
- A.E. Pérez Sánchez, De pintura y pintores: la configuración de los modelos visuales en la pintura española, Madrid, 1993, pp. 105 and 107.
- M.L. Caturla, Francisco de Zurbarán, Paris, 1994, pp. 197 and 206, note 104, illustrated p. 106. O. Delenda, Francisco de Zurbarán 1598-1664: Cátalogo razonado y crítico, Madrid, 2009, l. pp. 750-752, no. 279.

Francisco de Zurbarán was one of the most significant and prolific painters working in Spain during the seventeenth century and remains renowned for his perceptive, realistic depictions of monastic life and saints. Born in Fuente de Cantos in Badajoz, Zurbarán moved to Seville to train as a painter in 1614. His first major commission of 1626 saw the production of a large decorative cycle of paintings made for the Dominican monastery of San Pablo el Real in Seville. This project established his artistic career and from that point on Zurbarán produced a number of large, important commissions for monastic houses in and around Seville, before moving to Madrid in 1658. The artist's characteristic combination of Caravaggesque realism and chiaroscuro with his more local Spanish aesthetic was well suited to the ascetic sensibilities of his monastic patrons, whilst his incisive observation and carefully judged expression of faith made him a continually popular artist among the religious movements of central and southern Spain.

St Thomas of Villnueva was born Tomás García y Martínez in Fuentellana in 1488 and educated at Villanueva de los Infantes (from where he took his name) and later at the University of Alcalá de Henares. He joined the Augustinian Order at Salamanca in 1516 and was ordained as a priest two years later. By 1544, Thomas had been nominated Bishop of Valencia, receiving a sum of money to renovate his palace which he chose instead to distribute amongst the poor. For the remainder of his life, Thomas worked to alleviate the suffering of the destitute and needy in his diocese. After his death in 1555, his body was buried in Valencia cathedral, where it remains today, and just over a hundred years later, in 1658, he was canonised by Pope Alexander VII. Following this canonisation there resulted a rapid production of numerous depictions of the saint in Spain with some of the country's foremost painters, including Bartolomé Esteban Murillo, painting scenes of the Charity of St Thomas of Villanueva during the 1660s and 1670s. Zurbarán's St Thomas of Villanueva was painted at a relatively late stage in the artist's career. He shows the saint, whose face and hands are beautifully modelled, dressed in the black habit of the Augustinians and wearing a bishop's mitre, handing coins to two beggars before him. It has been suggested that Zurbaran's composition was itself modelled on an earlier example by Vicente Juan Masip (also known as Juan de Juanes) painted for Valencia cathedral in 1568, perhaps at the request of the patrons. While the prototype no longer survives, depictions of the saint's charitable acts were a constant feature of his iconography and formed the main focus for his veneration.

The numerous depictions of the saint which began appearing after his canonisation were usually commissioned and painted for the Augustinian Order, and the present work seems to have been one such example, made circa 1660. It was apparently first described by the painter and writer Antonio Ponz in his Viage de España (1772-1794) in the interior of the church in the Augustinian convent at Alcalá de Henares as one of 'los quadros colaterales del altar mayor son de Sebastian Rici' ('the paintings at the sides of the high altarpiece are by Sebastiano Ricci'). The paintings were later identified by Ceán Bermudez as works by José Claudio Antolínez, but it was not until 1960 that Guinard proposed the correct attribution to Zurbarán. The commission for the paintings, which represented St Thomas of Villanueva and St Augustine (private collection, Madrid, fig. 1), clearly held a place a great importance and significance in the Order and for their church at Alcalá de Henares. By commissioning Zurbarán to paint the lateral paintings for their high altar, they were placing themselves within a long tradition of monastic patronage.



ALEJANDRO DE LOARTE (?1595/1600-1626 TOLEDO)

A chicken, sausages and other cuts of meat hanging from hooks, with a cardoon and other vegetables on a stone ledge below

signed inscribed and dated: '+ / Alexandro. De Loarte, / ~f.at. 1625~' (lower centre, on the cartellino)

oil on canvas

321/8 x 421/2 in. (81.7 x 107.9 cm.)

£250 000-350 000

\$310,000-430,000 €280,000-390,000

PROVENANCE:

Private collection, Cáceres, by 1935.

EXHIBITED:

Madrid, Museo Nacional del Prado, Pintura Española de bodegones y floreros de 1600 a Goya, November 1983-January 1984, no. 10.

Fort Worth, Kimbell Art Museum; and Toledo, Ohio, Toledo Museum of Art, Spanish Still Life in the Golden Age-1600-1650, 11 May-3 November 1985, no. 10.

Rio de Janeiro, Museu Nacional de Belas Artes de Rio de Janeiro, Esplendores de España: de El Greco a Velázquez, 11 July-24 September 2000, no. 83.

Ciudad Real, Antiguo Convento de la Merced, El Arte en la España del Quijote, 4 November 2005-3 February 2006, no. 33.



Fig. 1. Juan Sánchez Cotán, *Still Life with Game, Vegetables and Fruit*, 1602, oil on canvas, Madrid, Museo Nacional del Prado, © Bridgeman Images

LITERATURE:

- J. Cavestany, Floreros y bodegones en la pintura Española, exhibition catalogue, Madrid. 1936-40 n 71
- J. Cavestany, 'Tres bodegones firmados, inéditos', Archivo Espanol de Arte, Vol. XV, no. 40, 1942, pp. 97-100, illustrated.
- D. Angulo Iñiguez and A.E. Pérez Sánchez, Historia de la pintura española: Escuela toledana de la primera mitad del siglo XVII, Madrid, 1972, pp. 209 and 221, no. 93 A.E. Pérez Sánchez, La Nature Morte Espagnole du XVIIe siècle à Goya, Paris, 1987, pp. 29 and 36, fig. 11.

Alejandro de Loarte, who lived and worked in Madrid before establishing himself in Toledo, was one of the most significant still life painters in the early years of the genre's development in Spain. The still life tradition had emerged in the Netherlands and Northern Italy during the last half of the sixteenth century, and by around 1600 its popularity had spread to Spain, gaining prominence through the work of artists like Juan Sánchez Cotán, whose work, including his Still Life with Game, Vegetables and Fruit in the Museo Nacional del Prado (fig. 1), served as the precursor to paintings like the present work. Loarte was a versatile painter as the inventory drawn up eight days after his death on 12 December 1626 clearly demonstrates. The paintings in his studio were itemised and nearly half of those listed were religious works, eight were portraits and fifteen were landscapes. In fact, of the 149 paintings recorded, only thirty-nine were listed as still lifes: 'lienzos de frutas'. Of these, it is likely some would have been bodegón paintings, showing everyday 'pantry' items arranged simply on a stone ledge or in a niche, of which the present work is a superb example. Loarte's still lifes, the genre in which he truly excelled as a painter, all date from the last four years of his life and mark the apogee of his career. They were evidently highly popular during his lifetime and his will makes claim to a payment for fifteen further still life pictures, twelve of which had already been delivered to his clients. Works by Alejandro de Loarte, particularly of the present quality, appear very infrequently on the market, partly owing to the limited period he spent working in the genre. Indeed, a work fully attributed to the artist has not been offered for sale at auction in more than thirty years.

The present composition is symmetrically arranged with a chicken, sausages and cuts of meat hanging from strings hooked onto a thin wooden bar above two heads of salad greens and a large cardoon arranged along a stone shelf below. This ledge motif, which is closed off at the top by the board from which the meat hangs, recalls the work of Loarte's esteemed contemporary Juan Sánchez Cotán, who remained a formative influence on the Spanish still life genre throughout the seventeenth century. Loarte's technique, however, shows a more direct, fluid and vigorous approach than that of his earlier contemporary. The restricted colour palette of Loarte's painting, consisting predominantly of subtle shades of brown, white and grey, heightens the dramatic impact of the work with the dark background bringing each of the hanging elements $% \left(1\right) =\left(1\right) \left(1\right)$ sharply into focus. The lower foreground of the painting is dominated by the cardoon, a vegetable related to the artichoke, which appears with regularity in early Spanish still life paintings. Either side of it lie two heads of salad leaves casting strong shadows over the edge of the shelf on which they have been placed. Loarte's technique of using broad brush-strokes to indicate light, shade and texture is particularly appreciable in areas like the tail feathers of the hanging chicken, the slight shine on the sausage skins and the carefully articulated stalks of the cardoon.

Painted at the height of the artist's powers in 1625, this painting shows Loarte's full mastery in composing and painting still lifes, as well as his key role in advancing and promoting the genre in Spain.











AN IRON AND LEATHER FOLDING LECTERN

SPANISH, 15TH CENTURY

With pierced top-rail and leather back support above an iron x-frame

631/4 in. (161 cm.) high; 231/2 in. (60 cm.) wide

£4,000-6,000

\$4,900-7,300 €4,500-6,700

■101

A WROUGHT-IRON ECCLESIASTICAL PRICKET CANDELABRUM

SPANISH, 15TH OR 16TH CENTURY

The triangular top surmounted by twenty-one prickets, with knopped shaft on three feet

74½ in. (189 cm.) high

£8,000-12,000

\$9,800-15,000 €9,000-13,000

■102

A SPANISH PINE CHEST

17TH CENTURY AND LATER

Geometrically carved to the front and sides, originally decorated

29¼ in. (74 cm.) high; 75¾ in. (193 cm.) wide; 24 in. (61 cm.) deep

£2,000-3,000

\$2,500-3,700 €2,300-3,300



A LATE ROMAN MARBLE MOSAIC PANEL

CIRCA 4TH-5TH CENTURY A.D.

The square panel decorated in red, white, black, green and ochre tesserae with a central rosette, an abstract motif in each corner

34 x 33 in. (86 x 84 cm.)

£5,000-8,000

\$6,100-9,700 €5,600-8,900

PROVENANCE:

Anonymous sale; Sotheby's, London, 11 July 1988, lot 187.

■104

A BYZANTINE MARBLE MOSAIC PANEL

CIRCA 5TH-6TH CENTURY A.D.

The rectangular panel decorated in pink, white, black, green, ochre and pale grey tesserae in an interlocking guilloche pattern bordered by bands of waves

76½ x 32 in. (193 x 81 cm.)

£10,000-15,000

\$13,000-18,000 €12,000-17,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 11 July 1988, lot 189. New York art market.

Anonymous sale; Christie's, New York, 5-6 December 2001, lot 687.

Private collection, South America.



103





AN ALCARAZ FRAGMENTARY WHEEL RUG

CENTRAL SPAIN, MID-15TH CENTURY

Unevenly worn throughout, a few surface spot stains, a few scattered holes, a number of repairs and reweaves

4 ft. 9 in. x 7 ft. 8 in. (233 x 144 cm.)

£15,000-20,000

\$19,000-24,000 €17,000-22,000

The Spanish 'Holbein' or 'Wheel' fragment offered here is a product of a commercial industry which existed in Alcaraz in the 15th century. Much of the design inspiration was provided by carpets from Anatolia that were available, although extremely costly, in Europe by the 14th century. A favoured type to be copied were 'large pattern Holbein' carpets in all their variety. The current lot is one of a group referred to by Dimand and Mailey as being the third variety of Spanish 'Holbein' carpets which often comprise large multiple repeats of the 'wheel' motif. Other rugs from this group differ in details of the design and in the number of squares (M.S. Dimand and Jean Mailey, Oriental Rugs in the Metropolitan Museum of Art, New York, New York, 1973, pp. 254-258). A single column fragment that sold Christie's, King Street, 21 April 2015, lot 49 shares the exact design and colouring of our example and it is likely that they originally emanated from a single carpet.

A MAMLUK RUG

PROBABLY CAIRO,
FIRST HALF 16TH CENTURY

Low pile throughout, areas of staining, a few cobbled repairs and reweaves, some loss to all four sides

6 ft. 5 in. x 4 ft. 5 in. (196 x 134 cm.)

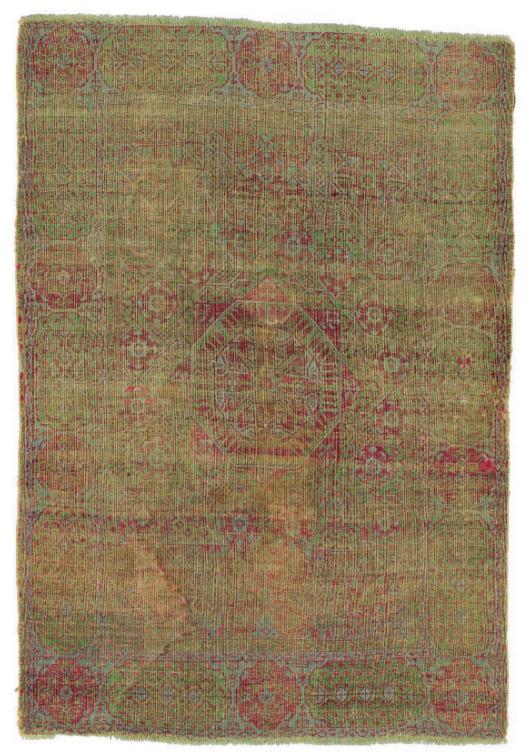
£25,000-40,000

\$31,000-49,000 €28,000-45,000

The interplay of geometric forms is one of the *leitmotifs* of Mamluk Egyptian art. Over the two and a half centuries that the two branches of this dynasty were in power in Egypt, the geometry used in all art forms became ever more complex. The straightforward geometry based on the octagon, which was the staple of the early Mamluk period, developed through the 15th century to include ten-sided and twelve-sided forms with much more complicated forms in the surrounding areas. Such geometry is found in window grilles and wooden constructions including doors and minbars. It is included in stone mosaic floors, covering the exterior of domes in polychrome ceilings, on the "carpet pages" of qur'ans, and on book covers. What unites all these different milieu is the strapwork which forms the boundaries between the various forms, which also forms a pattern that is endlessly repeatable.

What is remarkable about the Mamluk carpets is that they follow very different geometry from the other materials. The patterns are certainly not infinitely repeatable; on the contrary they are almost always very strongly centralised. There is also no strapwork dividing the geometric forms, so that their divisions are less clear. Such strapwork is only found in the borders of two Mamluk carpets, one in the Bardini Collection (A. Boralevi, Oriental Geometries - Stefano Bardini and the Antique Carpet, Livorno, 1999, p. 27), the other formerly in the same collection but now missing (Charles Grant Ellis, 'Mysteries of the misplaced Mamluks', Textile Museum Journal, II, 2, December 1967, p. 15, pl. 21). Thus in almost all examples there is almost a deliberate ambiguity about which areas form the field and which form motifs. These carpets share a limited palette and an intricate, almost kaleidoscopic design created by the juxtaposition of colour and form instead of the clearly delineated designs found in most other carpets. The creation of a Mamluk carpet cartoon must have been a complex process indeed.

A number of people have tried to establish a chronology within Mamluk carpets, but without complete success. The most comprehensive study still remains E. Kühnel & L. Bellinger, Cairene Rugs and Others Technically Related, Washington D.C., 1957. The construction of their designs makes comparisons with other art forms very difficult. It is generally accepted, however, that they were made in Cairo in the later 14th and first half of the 15th century, before the new designs created for the Ottomans in Istanbul put their complexity out of fashion (Kühnel & Bellinger: op cit.).





AN ALPUJARRA LOOP PILE RUG

SOUTHERN SPAIN, 18TH CENTURY

Woven in three panels, uneven areas of wear, a few holes and associated cobbled repairs, backed $\,$

7 ft. 9 in. x 6 ft. (235 x 181 cm.)

£5,000-8,000 \$6,100-9,700 €5,600-8,900

Please see christies.com for more information on this lot.



■108

A KASHAN CARPET

CENTRAL PERSIA, CIRCA 1920

Light overall surface dirt, some minor touches of old moth damage and associated repiling, overall very good condition

13 ft. 10 in. x 10 ft. 4 in. (420 x 314 cm.)

£3,000-5,000 \$3,700-6,100 £3,400-5,600



■109

A GHIORDES PRAYER RUG

WEST ANATOLIA, CIRCA 1800

Corroded black and brown, a few scattered repairs, a couple of splits and spot stains, nibbled ends $\,$

5 ft. 8 in. x 4 ft. 3 in. (172 x 128 cm.)

£2,000-4,000

\$2,500-4,900 €2,300-4,500



■ 110

AN ISFAHAN RUG

CENTRAL PERSIA, 17TH CENTURY

Uneven areas of wear, a few small splits and holes, scattered repairs and repiling, nibbled ends $\,$

6 ft. 4 in. x 4 ft. 6 in. (192 x 136 cm.)

£4,000-6,000

\$4,900-7,300 €4,500-6,700

AN ALCARAZ CARPET

CENTRAL SPAIN, MID-16TH CENTURY

Even low pile throughout, a number of rewoven areas and cobbled repairs, backed

9 ft. x 5 ft. 3 in. (272 x 158 cm.)

£10.000-15.000

\$13,000-18,000 €12,000-17,000

A number of Alcaraz 'Wreath' carpets have survived, all of which are variations on the same theme as seen here. There is a clear parallel between this group and the 15th century 'Wheel' carpets (see lot 105), although the previous Islamic stellar octagon design has become the classical oak-leaf wreath that is seen here, reflecting the Christianisation of the region. The earliest examples, such as a fragment in the Textile Museum, Washington D.C., exhibit a greater variety of colour than the bi-tonal palette of the present lot (E. Kühnel, *Textile Museum, Catalogue of Spanish Rugs, 12th Century to 19th Century*, Washington D.C., 1953, R84.2, p. 29, pl. XXVI). This colour scheme, which utilises the new cochineal dye from Mexico, is also seen in a comparable example from the Joseph Lees Williams Memorial Collection, Philadelphia Museum of Art, inv. no. 55-65-36 (C. Grant Ellis, *Oriental Carpets in the Philadelphia Museum of Art*, Philadelphia, 1988, no. 71, p. 260). The linked dragon motifs in the green *ton-sur-ton* border of the present lot are a charming addition.





111

■ 112

A KURDISH CARPET

NORTH WEST PERSIA, 18TH CENTURY

Scattered repairs and repiling, a number of reweaves, ends rewoven 15 ft. 9 in. x 7 ft. (479 x 212 cm.)

£10,000-15,000

\$13,000-18,000 €12,000-17,000

119

The origin of the design of the present lot, both the field and the border, is clearly linked to the Kirman 'Vase' carpets of Safavid Persia. The highly decorative border is seen in a 16th/17th century Southern Persian fragment published by F.R. Martin (A History of Oriental Carpets Before 1800, Vienna, 1908, pl. XX). A contemporaneous carpet is illustrated in Werner Grote Hasenbalg, Der Orientteppich - seine Geschichte und seine Kultur, Berlin 1922, vol. 3, pl. 62 and another was offered in Christie's South Kensington, 10 November 2004, lot 435. The group is discussed in depth, and a number of comparable carpets illustrated, by T. D. Cook and S. Belger Krody, 'A Persian Puzzle', Hali, 131, November-December 2003, pp. 88-92. Following their research Cook and Krody point to a South Persia attribution, although their basis for this is not clear. The technical characteristics found in these weavings, along with the well-documented movement of 'Vase' designs to North West Persia, gives a more probable origin for this small and unusual group of carpets.







AN HISPANIC GEOMETRICALLY MOULDED PINE CUPBOARD

19TH CENTURY, ALTERED IN SIZE

The pair of doors enclosing three shelves; together with a Spanish walnut low table, parts 18th century

70 in. (178 cm.) high; 37¾ in. (96 cm.) wide; 17¾ in. (45 cm.) deep

£1,500-2,500

\$1,900-3,000 €1,700-2,800

114

A WROUGHT-IRON LECTERN

SPANISH, 16TH CENTURY

The book support with turned spindles, above a knopped shaft with foliate decoration and three feet

48¾ in. (124 cm.) high

£3,000-5,000

\$3,700-6,100 €3,400-5,600

A PAIR OF SPANISH WROUGHT-IRON **AND BRASS TORCHERES**

FIRST HALF 20TH CENTURY, INCORPORATING EARLIER ELEMENTS

On scrolling tripod supports, drilled for electricity

65¾ in. (167 cm.) high

£2,000-3,000 \$2,500-3,700

€2,300-3,300



■ 116

AN ITALIAN WALNUT CHEST

PROBABLY 19TH CENTURY

The front panel carved with fleur-de-lys, with iron carrying handles

19% in. (50 cm.) high; 56% in. (144 cm.) wide; 27¼ in. (69 cm.) deep

£3,000-5,000

\$3,700-6,100 €3,400-5,600

AN ITALIAN BRASS AND WROUGHT-IRON FOLDING X-FRAME STOOL

PROBABLY 17TH CENTURY

With rounded ball finials on ring-turned supports and cross-supports, the chamfered frame centred by a roundel on square block feet, the rectangular crimson velvet seat and loose cushion later, formerly with stretchers

38½ in. (98 cm.) high; 30 in. (76 cm.) wide; 19½ in. (50 cm.) deep

£5,000-8,000

\$6,100-9,700 €5,600-8,900

PROVENANCE:

The Rous Lench Collection; sold Sotheby's, London, 7 July 1986, lot 952.

Anonymous sale; Sotheby's, London, 20 May 1994, lot 65.



■ 118

AN HISPANIC POLYCHROME-DECORATED AND REVERSE GLASS PAINTED CABINET-SETTLE

17TH CENTURY AND LATER, ADAPTED

The architectural and balustraded back with an arrangement of drawers centred by a door, decorated with putti and inset with panels depicting Saints, with secret sliding compartments behind, over a hinged seat with a green velvet squab cushion, the front panels decorated with figures, the cabinet lacking doors, refreshment to the decoration

63 in. (160 cm.) high; 57 in. (145 cm.) wide; 29½ in. (75 cm.) deep

£8,000-12,000

\$9,800-15,000 €9,000-13,000

PROVENANCE:

Anonymous sale; Christie's, New York, 2 June 1993, lot 17.





AN ITALIAN BRASS AND WROUGHT-IRON FOLDING X-FRAME STOOL

The finials engraved with guilloche and floral bands on turned supports with a later crimson velvet seat and loose cushion

32¼ in. (82 cm.) high; 27 in. (69 cm.) wide; 22 in. (56 cm.) deep

£3,000-5,000 \$3,700-6,100 £3,400-5,600



■ 121

A PAIR OF WROUGHT-IRON FIREDOGS

SPANISH, 19TH CENTURY

Each with four dragon heads and decorated with a shell motif 37% in. (95.5 cm.) high

£2,000-3,000

\$2,500-3,700 €2,300-3,300

(2)

PROVENANCE:

Anonymous sale; Sotheby's, London, 20 May 1994, lot 62.



120

A NORTH EUROPEAN OAK AND WALNUT BOX SETTLE

16TH CENTURY, ADAPTED IN SIZE

The panelled back and chest front with linenfold carved panels, the seat hinged

48% in. (123 cm.) high; 66% in. (169 cm.) wide; 17% in. (45 cm.) deep

£2,000-3,000 \$2,500-3,700 £2,300-3,300

■122

A SPANISH GREEN-PAINTED AND PARCEL-GILT TORCHERE

LATE 17TH/EARLY 18TH CENTURY

The baluster stem carved with acanthus leaves and grotesque masks, the square base with putti masks, one mask lacking to foot, decoration refreshed, later drilled for electricity

61 in. (155 cm.) high

£3,000-5,000

\$3,700-6,100 €3,400-5,600



A PAIR OF ORMOLU-MOUNTED CANTONESE FAMILLE ROSE BALUSTER VASES CONVERTED TO LAMPS

THE VASES LATE 19TH CENTURY, THE MOUNTS 20TH CENTURY

Each decorated with alternating scenes of courtiers and floral panels with butterflies and bird, with a pleated cream silk shade, fitted for electricity

61 in. (155 cm.) high, including shade; the vase 30 in. (76 cm.) high

£7,000-10,000

\$8,600-12,000 €7,800-11,000

(2)

■~124

A CARLOS IV AMARANTH, ROSEWOOD, MARQUETRY AND PARQUETRY CYLINDER DESK

LATE 18TH CENTURY

The roll top enclosing a sliding gilt-tooled dark green leather writing surface with an arrangement of drawers, over a long drawer and two short drawers on tapering square legs, the handles later

41½ in. (105.5 cm.) high; 32¼ in. (82 cm.) wide; 17¼ in. (44 cm.) deep

£2,000-4,000 \$2,500-4,900

€2,300-4,500





125

A LEATHER AND WROUGHT-IRON FOLDING LECTERN

SPANISH, 16TH CENTURY

With leather book support and simple iron X-frame 54½ in. (138 cm.) high; 20½ in. (52 cm.) wide

£3,000-5,000

\$3,700-6,100 €3,400-5,600

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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

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

REFORE THE SALE

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 found 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 are our opinion and not to 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.

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 our buyers 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 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

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.

IFWFI I FRY

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 quest 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 when 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. gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For iewellery sales, estimates are based on the (d) For Jewenery sates, 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

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 give a warranty that any 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).

REGISTERING TO BID

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 two years 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 document(s) 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.

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.

BIDDING ON BEHALF OF ANOTHER PERSON

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 **lot(s)** 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 any criminal activity 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.

BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle 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

(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/ livebidding 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 LIVETM terms of use which are available on **www**. christies.com

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and 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 identical 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.

AT THE SALE

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

ALICTIONEER'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

(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

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVETM (as shown above in Section B6);

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the

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 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 Christies LIVETM) 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.

8 SUCCESSEUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C₃ above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the hammer price and the buyer's premium. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies. com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any ${\bf lot}$ created by the artist is sold. We identify these ${\bf lots}$ with the symbol λ next to the ${\bf lot}$ number. If these laws apply to a ${\bf lot}$, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price (in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro. We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to

sell the lot, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by

If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the aution, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the purchase price paid by you. The meaning of authentic can be found in the glossary at the end of these Conditions of Sale. The terms of the authenticity warranty are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the authenticity warranty.

(b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the 'Heading'). It does not apply to any information other than in the Heading even if shown in UPPERCASE type.

(c) The authenticity warranty does not apply to any Heading or part of a Heading which is qualified. Qualified means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the section titled Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a Heading means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of Qualified Headings and a lot's full catalogue description before bidding.

(d) The authenticity warranty applies to the Heading as amended by any Saleroom Notice.

(e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the Heading either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The authenticity warranty does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity** warranty you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction:

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, in any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of

the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional warranty does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

 (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title:

(iv) lots sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

i) the **hammer price**; and

(ii) the buyer's premium; and

(iii) any amounts due under section D3 above; and (iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the 'due date').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (o)20 7839 9060 or fax on +44 (o)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the lot: or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the purchase price in full by the due date, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale.

resale;
(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the purchase price and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law; (v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other partpayment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller:

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property

we hold or which is held by another Christie's Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant Christie's Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

COLLECTION AND STORAGE

(a) 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 payment of all amounts due to us). (b) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the hidder registration staff or Christie's cashiers on +44 (0)20 7839 9060. (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

- (d) 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:
- (i) we will charge you storage costs from that date (ii) 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. (iii) we may sell the lot in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

TRANSPORT AND SHIPPING

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

(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@

(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, will make this clear in the lot description. In all other cases, 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.

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**.

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

(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 lot with regard to merchantability, for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, 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 telephone bidding services, Christie's LIVETM condition reports, currency converter 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) or E2(i) above, we 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.

OTHER TERMS

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 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 LIVETM 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 cannot us them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

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.

TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on 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.

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

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 we or 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 each 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

10 REPORTING ON WWW.CHRISTIES.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

authentic: 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 work for a particular origin source if the **lot** is described in the **Heading** as being of that origin
- (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 aleroom 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

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

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: 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 .	

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.
 No VAT amounts or Import VAT will be refunded where the total refund is under €100.
 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 reinvoicing 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@cliraties.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'.

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

Δ

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.

?, \star , Ω , α , #, \pm

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

Δ 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 Δ 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 ° 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 and, 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 $^{\circ} \blacklozenge$.

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

EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

FOR 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.

FOR SILVER

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE

A GEORGE II SILVER CUP AND COVER

mark of Paul de Lamerie,

London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year. Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER

circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

FOR JEWELLERY

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE and LIMITED WARRANTY.

1. By Boucheron

When maker's name appears in the title, in Christie's qualified opinion it is by that maker.

Jewellers beneath the description

2. Signed Boucheron

Has signature which in Christie's qualified opinion is authentic.

3. With maker's mark for Boucheron

Has a mark denoting a maker which in Christie's qualified opinion is authentic.

4. By Boucheron

In Christie's qualified opinion the object is by the jeweller although unsigned.

5. Mounted by Boucheron

In Christie's qualified opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

6. Mount only by Boucheron

In Christie's qualified opinion the mounting is by the jeweller, but either the gemstones have been replaced or the piece has been altered in some way after its manufacture.

Periods

1. Antique

Over 100 years old

2. Art Nouveau

1895-1910

3. Belle Epoque

1895-1914 4. Art Deco

1915-1935

s. Retro

1940s

FOR EUROPEAN CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein."A Prattware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original. "Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and authenticity warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*'Attributed to ...

In Christie's qualified opinion probably a work by the artist in whole or in part.

*'Studio of ...'/ 'Workshop of ...'

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*'Circle of ...

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*'Follower of ...

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*'Manner of ..

In Christie's qualified opinion a work executed in the artist's style but of a later date.

≮'After ...

In Christie's qualified opinion a copy (of any date) of a work of the artist.

'Signed ...'/'Dated ...'/'Inscribed ...

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

'With signature ...'/ 'With date ...'.
'With inscription ...'

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the authenticity warranty shall not be available with respect to lots described using this term.



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: cscollectionsuk@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

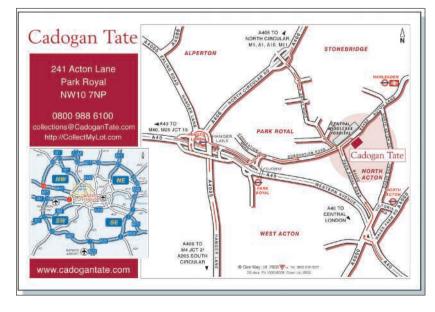
Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following 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 SMALL OBJECTS					
	E.g. Furniture, Large Paintings & Sculpture	E.g. Books, Luxury, Ceramics, Small Paintings				
1-30 days after the auction	Free of Charge	Free of Charge				
31st day onwards: Administration Fee Storage per day	£70.00 £8.00	£35.00 £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

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



FRANCISCO DE GOYA Y LUCIENTES (Fuendetodos 1746-1828 Bordeaux)

A Woman and Two Children by a Fountain - a sketch

Oil on Canvas

35.5 x 18.5 cm

£4,000,000-6,000,000

OLD MASTER & BRITISH PAINTINGS

EVENING SAL

London, King Street, 8 December 2016

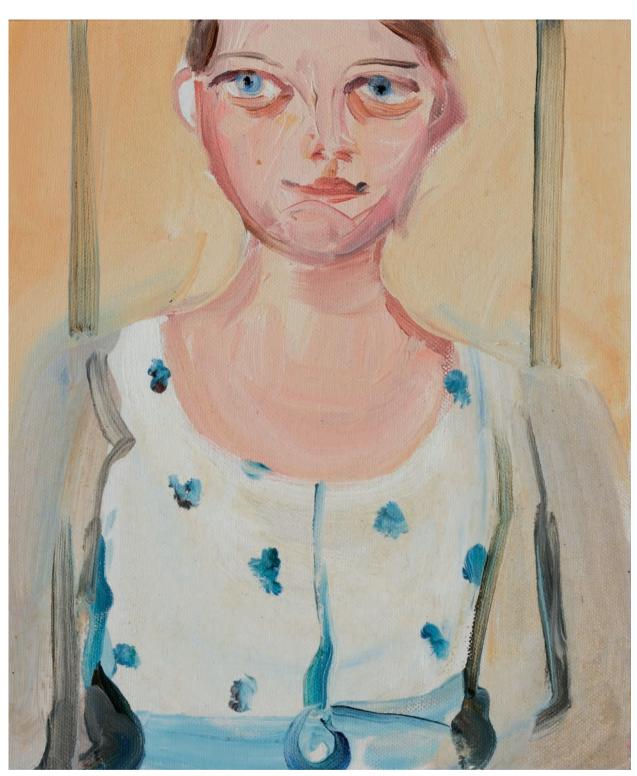
VIEWING

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

CONTACT

Paul Raison praison@christies.com +44 (0)20 7389 2086





CHANTAL JOFFE (B. 1969)

Moll
signed, titled and dated 'Moll Chantal Joffe 2012' (on the stretcher)
oil on canvas
12 x 10.1/8in. (30.5 x 25.8cm.)
Executed in 2012
£2,500 - £3,000

PORTFOLIO A PLACE TO EXPLORE A COLLECTIVE OF CREATIVE WORK

Online Auction, 22 November – 1 December 2016

CONTACT

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WRITTEN BIDS FORM

CHRISTIE'S LONDON

FROM ANCIENT TO MODERN A DISTINGUISHED PRIVATE COLLECTION

WEDNESDAY 7 DECEMBER AT 2.00 PM

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

CODE NAME: ATM SALE NUMBER: 12459

(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

UK£100.000 to UK£120.000

Above UK£200,000

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.

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 by UK£2,000, 5,000, 8,000 UK£30.000 to UK£50.000 (eg UK£32,200, 35,000, 38.000) by UK£5.000s UK£50.000 to UK£100.000

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

by UK£10.000s

at auctioneer's discretion

- 1. I request Christie's to bid on the stated ${f lots}$ up to the maximum bid I have indicated for each ${f lot}$.
- 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.
- 5. Written bids submitted on 'no reserve' lots will, in the absence of a higher bid, be executed at approximately 50% of the low estimate or at the amount of the bid if it is less than 50% of the low estimate.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

	12459
Client Number (if applicable)	Sale Number
Billing Name (please print)	
Address	
	Postcode
Daytime Telephone	Evening Telephone
Fax (Important)	E-mail
Please tick if you prefer not to receive inform	nation about our upcoming sales by e-mail
I have read and understood this written bid form	n and the Conditions of Sale - Buyer's Agreement
Signature	
example a utility bill or bank statement. business structures such as trusts, offsh Compliance Department at +44 (0)20 7 If you are registering to bid on behalf of Christie's, please attach identification do you are bidding, together with a signed who have not made a purchase from an	own on the ID document, proof of current address, for Corporate clients: a certificate of incorporation. Other hore companies or partnerships: please contact the '839 9060 for advice on the information you should supply.' someone who has not previously bid or consigned with ocuments for yourself as well as the party on whose behalf letter of authorisation from that party. New clients, clients by Christie's office within the last two years, and those is occasions will be asked to supply a bank reference. We ion below with your bank details:
Name of Bank(s)	
Address of Bank(s)	
Account Number(s)	
Name of Account Officer(s)	
Bank Telephone Number	

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

4/12/15



SALVADOR DALI (1904-1989) AND EDWARD JAMES (1904-1989)

Lobster Telephone (white aphrodisiac)

Made by Green & Abbott · synthetic material · 12½ in. (31.75 cm.) long

Executed in 1938

£150,000-250,000

A SURREAL LEGACY SELECTED WORKS OF ART FROM THE EDWARD JAMES FOUNDATION London, King Street, 15 December 2016

VIEWING

11-14 December 2016 8 King Street London SW1Y 6QT

CONTACT

Amelia Walker awalker@christies.com +44 (0)20 7389 2085



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