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LONDON | 9 APRIL 2019

P I C A S S O ' S
m e n a g e r i e

A Collector's Legacy





FRONT COVER
LOT 1

BACK COVER
LOT 12

THIS PAGE
PICASSO AND WHITE DOVES AT LA CALIFORNIE, CANNES, 1957. PHOTO DAVID DOUGLAS DUNCAN





PICASSO'S **m e n a g e r i e**

A Collector's Legacy

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9 APRIL 2019
SALE L19162
2 PM

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Fig. 1, Pablo Picasso, *Corrida et Pigeons*, 1890 © Succession Picasso/DACS, London 2019

picasso's menagerie

This important collection of ceramic, silver and gold editions represents Picasso's deep and enduring affection for the natural world. Picasso surrounded himself with animals—from dogs and cats to birds, owls and even goats—living in seemingly symbiotic relationships with them that played an incredibly fruitful role in much of his work.

The animals in Picasso's life became more visible in his *oeuvre* during the optimistic years following World War II, when the artist lived and worked in the

South of France. It was there that Picasso began working with ceramics, after visiting the Madoura pottery in Vallauris for the first time in 1946. At Madoura, under the guidance of the owners of the studio, Georges and Suzanne Ramié, Picasso combined his virtuosity in painting and sculpture to create unique and editioned works in clay.

Many of the creatures represented in Picasso's ceramics were of a deeply personal—and in some cases, lifelong—significance to the artist. The figures of

‘PICASSO MADE A GREAT SHOW OF HIS ANIMAL COMPANIONS, AND THERE EXIST NUMEROUS REFERENCES TO HIS ABILITY TO CHARM THEM, LIKE A MODERN-DAY ORPHEUS. PICASSO CHERISHED THE IMAGE OF HIMSELF IN THIS ROLE, AS THE VERY FIRST WORDS OF HIS FIRST PROSE-POEM, WRITTEN ON 18TH APRIL 1935, CLEARLY SHOW: “IF I WERE TO GO OUTSIDE THE WILD BEASTS WOULD COME AND EAT FROM MY HAND...”’

(COX AND POVEY, *A PICASSO BESTIARY*, P. 26)

the bull and the bird, for instance, became meaningful to Picasso at an early age; in fact a composite image (fig.1) depicting a bullfight under an inverted row of birds reveals just how formative these passions were. As Boris Friedewald explains: ‘It might just be a coincidence that the eleven-year-old Pablo sketched the scene of a bullfight on the same piece of paper as he had also sketched a few studies of doves. Maybe it was just to save paper, but this sheet reveals as no other which animals were most important to him during his childhood: doves and bulls.’ (Friedewald, *Picasso’s Animals*, p. 118)

While the bull carried with it a general but powerful cultural resonance for Picasso, it also invited specific memories from childhood—Picasso’s father, José Ruiz y Blasco, first took him to the *corrida* when he was eight or nine years old. Interestingly, birds encouraged similarly paternal associations from childhood, as José, also an artist, had favoured them above all other motifs in his work. As a result, canvases milling with pigeons and doves were a constant presence in Picasso’s home in his early years.

The owl and the goat entered the artist’s life relatively later and this time as individual, living characters: Picasso took an injured owl named Ubu into his care in the late 1940s, and at around the same time, he adopted a billy-goat. Both were apparently somewhat uncompliant house guests, and though Ubu remained nonetheless, Picasso’s partner, Françoise

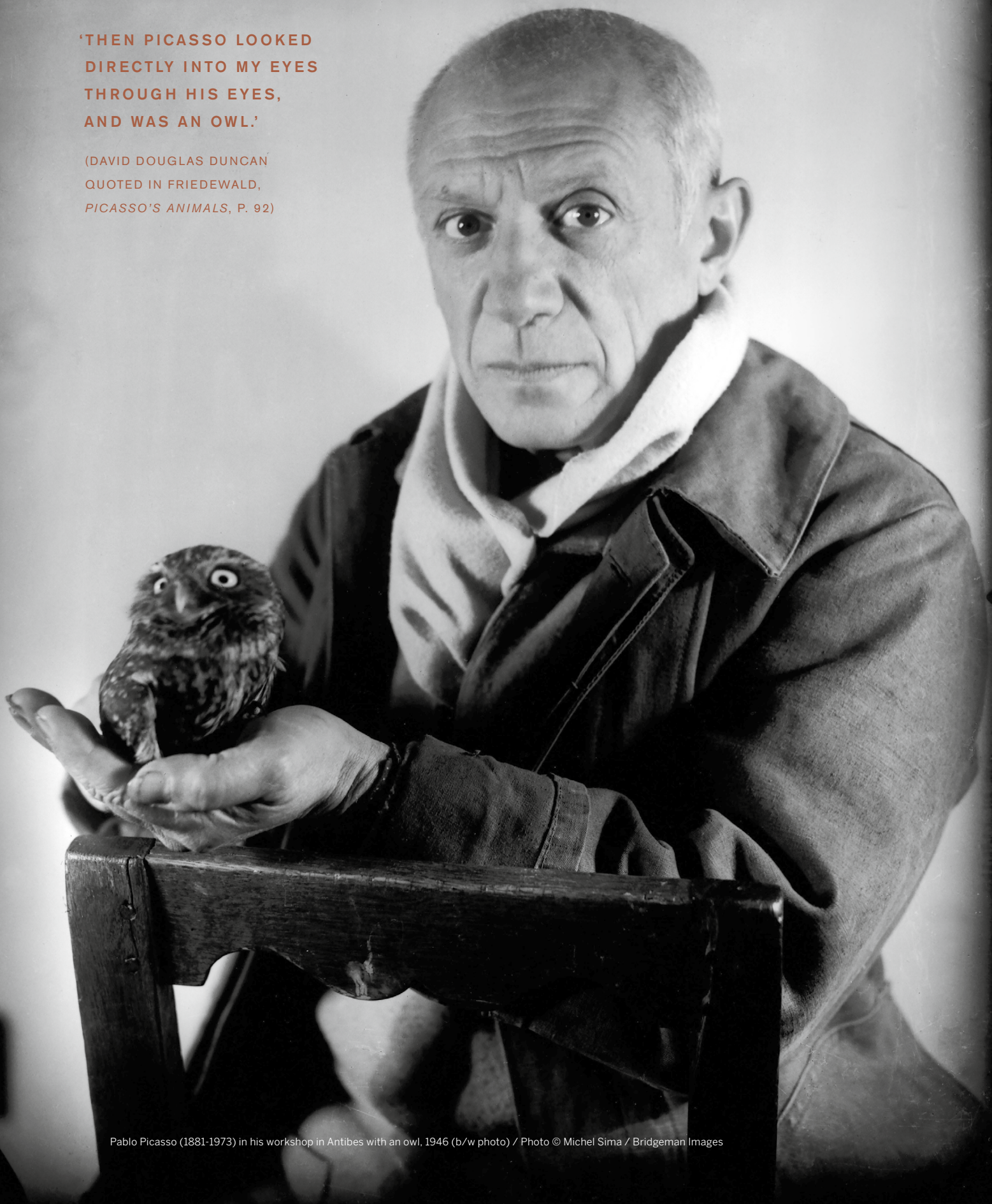
Gilot, gave the goat away. Picasso’s second wife, Jacqueline Roque, would later make up for this—in 1956, she gave Picasso a brown-spotted goat named Esmeralda.

Picasso’s time in the South of France also motivated imagery of more obscure, inaccessible or wholly imagined creatures. In 1946, Picasso moved into a studio at the Château Grimaldi in Antibes. The proximity of the studio to the Mediterranean invited an energetic exploration of otherworldly marine life; while the antique associations of the setting—the château was built upon the foundations of the ancient Greek town of Antipolis—provoked Picasso to recall the animism of classical myths. Mythological beings such as fauns and centaurs began to populate his works, often in celebratory or bewildering scenes alongside his great human muses of the period: Françoise and Jacqueline.

Each of these inspirations is represented in this expansive yet cohesive collection. The works offered here span almost the entirety of the artist’s ceramic *oeuvre*, and they range from the playful, small-scale objects Picasso envisioned being subsumed into everyday life to his most imposing, monumental and sculptural creations. Here one can sense the exuberance Picasso drew from the ceramic medium—a medium that provided a novel and fitting vehicle through which he could celebrate the world around him.

'THEN PICASSO LOOKED
DIRECTLY INTO MY EYES
THROUGH HIS EYES,
AND WAS AN OWL.'

(DAVID DOUGLAS DUNCAN
QUOTED IN FRIEDEWALD,
PICASSO'S ANIMALS, P. 92)



Pablo Picasso (1881-1973) in his workshop in Antibes with an owl, 1946 (b/w photo) / Photo © Michel Sima / Bridgeman Images

chouettes

'While Pablo was still working at the Musée d'Antibes, [Michel] Sima had come to us one day with a little owl he had found in the corner of the museum. One of his claws had been injured. We bandaged it and gradually it healed. We bought a cage for him and when we returned to Paris we brought him back with us and put him in the kitchen with the canaries, the pigeons, the turtledoves. We were very nice to him but he only glared at us. Any time we went into the kitchen, the canaries chirped, the pigeons cooed and the turtledoves laughed but the owl remained stolidly silent or, at best, snorted. He smelled awful and ate nothing but mice... Every time the owl snorted at Pablo he would shout, '*Cochon, Merde,*' and a few other obscenities, just to show the owl that he was even worse mannered than *he* was. He used to stick his fingers between the bars of the cage and the owl would bite him ... Finally the owl would let him scratch his head and gradually he came to perch on his finger instead of biting it, but even so, he still looked very unhappy.' (Gilot quoted in Cox and Povey, *A Picasso Bestiary*, p. 85)

Here Françoise Gilot relates the story of how she and Picasso came to adopt an owl they christened 'Ubu'. The name had dual connotations: it revealed an assonance with the French word for owl, *hibou*; while it also recalled the antihero of Alfred Jarry's late nineteenth-century play—of which Picasso was a great fan—*Ubu Roi*.

Though it appears that, at least initially, Ubu was a somewhat reluctant inhabitant of Picasso's and Gilot's home, it is clear in Picasso's work from the late 1940s onwards that his presence had a strong impact on the artist. In the collection offered here, the traditional forms of pitchers, plates and vases are embellished with Ubu's spherical, penetrating stare (not unlike Picasso's own). Other objects take on an owl's bodily features as well, such as the majestic *Hibou* (lot 8), and the proud *chouettes* (lots 4-7, 14, 16, 18-23), the forms of which were invented by Picasso at the Madoura studio.



1

1

PABLO PICASSO

1881 - 1973

Hibou marron noir (Alain Ramié 123)

Terre de faïence vase, 1951, from the edition of 300, inscribed 'Edition Picasso', with the Edition Picasso and Madoura stamps
height: 308mm 12½in

£ 4,000-6,000 € 4,550-6,900

'THE OWL CAN STAND FOR SIGHT, AND
ESPECIALLY A PIERCING PAINTER'S
INSIGHT THAT PENETRATES THE NIGHT
OF ORDINARY EXPERIENCE.'

(COX AND POVEY, *PICASSO'S ANIMALS*, P. 87)



2



3a



3b

2

PABLO PICASSO

1881 - 1973

Chouette (A. R. 48)

Terre de faïence dish, 1948, numbered
134/200, with the workshop numbering, with
the Edition Picasso and Madoura stamps
length: 387mm 15¼in

£ 4,000-6,000 € 4,550-6,900

3

PABLO PICASSO

1881 - 1973

Chouetton; and Chouette marron/noir (A. R. 135, 134)

Terre de faïence vase, 1952, from the edition of
500, inscribed 'Edition Picasso' and 'Madoura',
with the Edition Picasso and Madoura stamps;
and *terre de faïence* vase, 1952, numbered
56/100, inscribed 'Edition Picasso' and
'Madoura', with the Edition Picasso and
Madoura stamps
height (A. R. 135): 260mm 10¼in
height (A. R. 134): 300mm 11¾in
(2)

£ 7,000-9,000 € 8,000-10,300



4

4

PABLO PICASSO

1881 - 1973

Chouette (A. R. 602)

Terre de faïence vase, 1969, numbered 143/350, incised 'Edition Picasso' and 'Madoura', with the Edition Picasso and Madoura stamps
height: 284mm 11¹/₈in

£ 7,000-9,000 € 8,000-10,300



5

5

PABLO PICASSO

1881 - 1973

Chouette (A. R. 543)

Terre de faïence vase, 1968, numbered 103/500, incised 'Edition Picasso', with the Edition Picasso and Madoura stamps
height: 302mm 11⁷/₈in

£ 7,000-9,000 € 8,000-10,300



6

6

PABLO PICASSO
1881 - 1973

Chouette (A. R. 605)

Terre de faïence vase, 1969, numbered 191/500, incised 'Edition Picasso', with the Edition Picasso and Madoura stamps
height: 302mm 11⁷/₈in

£ 6,000-8,000 € 6,900-9,100



7

7

PABLO PICASSO
1881 - 1973

Chouette (A. R. 606)

Terre de faïence vase, 1969, numbered 20/500, incised 'Edition Picasso' and 'Madoura', with the Edition Picasso and Madoura stamps
height: 300mm 11³/₄in

£ 6,000-8,000 € 6,900-9,100



8

'THE VESSEL THAT, BEING
ORIGINALLY FUNCTIONAL, HAD
REACHED ITS GREATEST ARTISTIC
COMPOSITION AND ITS FULLEST
DEVELOPMENT IN THE DAYS OF
THE GREEK AND THE ROMAN
CIVILISATIONS, BECAME BODILY
WITH PICASSO, IT WAS GIVEN
STATURE AND BECAME AN OWL
OR A PIGEON.'

(MATHEY, *PICASSO CERAMICS*, P.38)



8

PABLO PICASSO

1881 - 1973

Hibou (A. R. 224)

Terre de faïence sculpture, 1953, numbered 23,
from the edition of 25, inscribed '*Edition Picasso*'
height: 328mm 12 7/8in

£ 40,000-60,000 € 45,500-68,500



9



9 underside

9

PABLO PICASSO

1881 - 1973

Hibou noir perché (A. R. 398)

Terre de faïence dish, 1957, numbered 24/100, with the workshop numbering, incised 'Edition Picasso', with the Edition Picasso and Madoura stamps
diameter: 432mm 17in

£ 5,000-7,000 € 5,700-8,000



10

10

PABLO PICASSO
1881 - 1973

**Hibou blanc sur fond rouge
(A. R. 395)**

Terre de faïence dish, 1957, numbered 19/200,
incised 'Edition Picasso', with the Edition
Picasso and Madoura stamps
diameter: 447mm 17⁵/₈in

£ 8,000-12,000 € 9,100-13,700



10 underside



11



11 alternate view

11

PABLO PICASSO

1881 - 1973

Visage et hibou (A. R. 407)

Terre de faïence vase, 1958, numbered 177/200, incised 'Edition Picasso' and 'Madoura', with the Edition Picasso and Madoura stamps
height: 246mm 9⅞in

£ 15,000-25,000 € 17,100-28,500



12



13a

13b

12

PABLO PICASSO
1881 - 1973

Cruchon hibou (A. R. 293)

Terre de faïence pitcher, 1955, from the edition of 500, inscribed 'Edition Picasso', with the Edition Picasso and Madoura stamps
height: 270mm 10½in

£ 5,000-7,000 € 5,700-8,000

13

PABLO PICASSO
1881 - 1973

Hibou; and Hibou (A. R. 252, 253)

Terre de faïence pitcher, 1954, from the edition of 200, with the d'Après Picasso and Madoura stamps; **and** *terre de faïence* pitcher, 1954, from the edition of 500, inscribed 'Edition Picasso', with the d'Après Picasso and Madoura stamps
height (A. R. 252): 127mm 5in;
height (A. R. 253): 250mm 9¾in
(2)

£ 5,000-7,000 € 5,700-8,000



14a



14b

14

PABLO PICASSO

1881 - 1973

Chouette aux taches; and Quatre visages (A. R. 120, 436)

Terre de faïence vase, 1951, from the edition of 300, inscribed 'Edition Picasso' and 'Madoura', with the Edition Picasso and Madoura stamps; and *terre de faïence* pitcher, 1959, numbered 280/300, inscribed 'Edition Picasso' and 'Madoura', with the Edition Picasso and Madoura stamps

height (A. R. 120): 295mm 11⁵/₈in;

height (A. R. 436): 230mm 9in

(2)

± £ 7,000-9,000 € 8,000-10,300



15

15

PABLO PICASSO

1881 - 1973

Petite chouette (A. R. 83)

Terre de faïence pitcher, 1949, a colour variant aside from the edition of 200, inscribed 'd'Après Picasso', with the Madoura stamp
height: 120mm 4¾in

£ 2,000-3,000 € 2,300-3,450



16

16

PABLO PICASSO

1881 - 1973

Chouette (A. R. 542)

Terre de faïence vase, 1968, numbered 125/500, with the workshop numbering, incised 'Edition Picasso' and 'Madoura', with the Edition Picasso and Madoura stamps
height: 298mm 11¾in

£ 7,000-9,000 € 8,000-10,300



17

17

PABLO PICASSO

1881 - 1973

Hibou mat (A. R. 284)

Terre de faïence dish, 1955, from the edition of 450, inscribed 'Edition Picasso' and 'Madoura', with the Edition Picasso and Madoura stamps
length: 396mm 15½in

± ⊕ £ 6,000-8,000 € 6,900-9,100



18

18

PABLO PICASSO

1881 - 1973

Chouette mate (A. R. 405)

Terre de faïence pitcher, 1958, numbered 39/200, inscribed 'Edition Picasso', with the Edition Picasso and Madoura stamps
height: 277mm 10⁷/₈in

£ 6,000-8,000 € 6,900-9,100



19

19

PABLO PICASSO

1881 - 1973

Chouette aux plumes (A. R. 122)

Terre de faïence vase, 1951, from the edition of 300, inscribed 'Edition Picasso', with the Edition Picasso and Madoura stamps
height: 297mm 11¾in

£ 5,000-7,000 € 5,700-8,000

'SOME DAY, AFTER HUNDREDS OF THOUSANDS OF YEARS [...] ON FINDING SO MANY CERAMIC REMAINS, HALLUCINATING EYES, OWLS, HORSES, BULLS, BREASTS, DOVES, DIFFICULT ARABESQUES, THEY WILL SAY: ONCE ON THIS EARTH THERE WAS A MARVELLOUS EPOCH WE'LL CALL PICASSIANA.'

(ALBERTI, *THE EIGHT NAMES OF PICASSO*, P. 83)



20



21

20

PABLO PICASSO

1881 - 1973

Chouette femme (A. R. 119)

Terre de faïence vase, 1951, from the edition of 500, inscribed 'Edition Picasso', with the Edition Picasso and Madoura stamps
height: 283mm 11¹/₈in

£ 5,000-7,000 € 5,700-8,000

21

PABLO PICASSO

1881 - 1973

Chouette visage de femme (A. R. 144)

Terre de faïence vase, 1952, numbered 207/300, inscribed 'Edition Picasso' and 'Madoura', with the Edition Picasso and Madoura stamps
height: 292mm 11¹/₂in

£ 5,000-7,000 € 5,700-8,000



22a



22b

22

PABLO PICASSO

1881 - 1973

Chouette; and Petite chouette (A. R. 603, 82)

Terre de faïence vase, 1969, numbered 90/250, incised 'Edition Picasso' and 'Madoura', with the Edition Picasso and Madoura stamps; **and** *terre de faïence* pitcher, 1949, from the edition of 200, with the d'Après Picasso and Madoura stamps
height (A. R. 603): 273mm 10¾in
height (A. R. 82): 135mm 5¼in
(2)

£ 7,000-10,000 € 8,000-11,400



23

23

PABLO PICASSO

1881 - 1973

Chouette (A. R. 604)

Terre de faïence vase, 1969, numbered 26/250, incised 'Edition Picasso' and 'Madoura', with the Edition Picasso and Madoura stamps
height: 297mm 11¾in

£ 6,000-8,000 € 6,900-9,100

'PICASSO HAD SEVERAL PERSONAL REASONS TO HONOUR THE BULL: FOR ITS SPECIAL SIGNIFICANCE IN SPAIN, AND THUS A TOKEN OF HIS OWN SPANISHNESS; FOR ITS VIRILITY; AND FOR ITS TRAGIC DESTINY IN THE BULLFIGHT.'

(COX AND POVEY, *A PICASSO BESTIARY*, P. 46)

taureaux

Picasso was around eight years old when his father took him to a *corrida* for the first time. Recalling his earliest experiences of bullfights, the artist explained: 'at that time, the bulls were different, massive. They attacked the horses again and again, up to twenty times. The horses dropped like flies.' (Quoted in Friedewald, *Picasso's Animals*, p. 117)

When Picasso moved to the South of France, the arena was again within easy reach, meaning that the artist could finally return to the *corrida* regularly. According to David Douglas Duncan, 'Picasso, Jacqueline at his shoulder, sat immobile during *corridas*, without visible emotion; without shouting, without gestures, without applause—nothing.

But, seated directly behind him, I could almost see the invisible bond connecting those flashes of pageantry in the arena to the artist's eyes, and heart.' (Quoted in Duncan, *Viva Picasso*, p. 143.)

Given his passion for the *corrida*, it is unsurprising that imagery of bulls and the arena re-emerged in Picasso's work at this time, especially





Picasso with a bull wicker mask originally intended for bullfighters' training, he becomes a living Minotaur. La Californie, Cannes 1959. Photo Edward Quinn, © edwardquinn.com

when the ceramic medium involves or invites materials and forms that are so befitting of the subject. Revelling in the illusionistic capacities of their circular or oval-shaped formats, Picasso decorated plates and dishes with bullfight scenes, letting the rims of the objects provide the arena stands upon which he illustrated the spectators, as in lots 24-26. He also took advantage

of the natural colouring of terracotta in works such as the *Service scènes de corrida* (lot 43). Here, the earthenware base evokes the hot, red earth of the arena and contrasts dramatically with the bulls and picadors delineated in black engobe decoration.

The artist also explored the potential of larger, three-dimensional objects. In *Arène* (lot 46), for example, the form of a

large cylindrical vase lends itself aptly to the spherical setting of the arena as well as the mobile nature of the *corrida* scene. The bulbous pitcher of *Taureau* (lot 35) is similarly appropriate, as it gives the charging bull a deservedly rotund and commanding stature. At the same time, the form enabled Picasso to illustrate his subject from behind and thus to emphasise his virility.

24

PABLO PICASSO

1881 - 1973

Taureau dans l'arène (A. R. 80)

Terre de faïence dish, 1948, from the edition of 450, inscribed 'Edition Picasso', with Suzanne Ramié's monogram, with the d'Après Picasso and Madoura stamps
length: 393mm 15½in

£ 5,000-7,000 € 5,700-8,000



24

25

PABLO PICASSO

1881 - 1973

Corrida verte (A. R. 81)

Terre de faïence dish, 1949, from the edition of 500, with the Empreinte Originale de Picasso and Madoura stamps
length: 366mm 14¾in

£ 3,000-5,000 € 3,450-5,700



25

PABLO PICASSO

1881 - 1973

Corrida aux personnages
(A. R. 104)

Terre de faïence dish, 1950, from the edition of 50, with the Empreinte Originale de Picasso and Madoura stamps
 diameter: 390mm 15³/₈in

£ 12,000-18,000 € 13,700-20,500



26 detail



27



28

27

PABLO PICASSO

1881 - 1973

L'estocado (A. R. 422)

Terre de faïence dish, 1959, numbered 50/50,
with the Empreinte Originale de Picasso and
Madoura stamps
diameter: 425mm 16¾in

£ 5,000-7,000 € 5,700-8,000

28

PABLO PICASSO

1881 - 1973

Banderilleros (A. R. 419)

Terre de faïence dish, 1959, numbered 50/50,
with the Empreinte Originale de Picasso and
Madoura stamps
diameter: 427mm 16⅞in

£ 5,000-7,000 € 5,700-8,000



29

29

PABLO PICASSO
1881 - 1973

Paseo (A. R. 416)

Terre de faïence dish, 1959, numbered 38/50,
with the Empreinte Originale de Picasso and
Madoura stamps
diameter: 423mm 16⁵/₈in

⊕ £ 5,000-7,000 € 5,700-8,000



30

30

PABLO PICASSO
1881 - 1973

Pase de muleta (A. R. 420)

Terre de faïence dish, 1959, numbered 13/50,
with the Empreinte Originale de Picasso and
Madoura stamps
diameter: 426mm 16³/₄in

‡ ⊕ £ 5,000-7,000 € 5,700-8,000



31



33



32

31

PABLO PICASSO
1881 - 1973

La pique (A. R. 103)

Terre de faïence dish, 1950, numbered 5/150, incised 'Edition Picasso' and 'Madoura', inscribed 'Empreinte Originale de Picasso', with the Edition Picasso and Madoura stamps
diameter: 390mm 15¼in

£ 5,000-7,000 € 5,700-8,000

32

PABLO PICASSO
1881 - 1973

Scène de tauromachie (A. R. 240)

Terre de faïence bowl, 1954, from the edition of 100, with the Madoura Empreinte Originale de Picasso stamp
diameter: 170mm 6¾in

£ 1,500-2,000 € 1,750-2,300

33

PABLO PICASSO
1881 - 1973

Picador et taureau (A. R. 197)

Terre de faïence plate, 1953, numbered 197/200, with the Empreinte Originale de Picasso and Madoura stamps
diameter: 235mm 9½in

£ 2,500-3,500 € 2,850-4,000



34

34

PABLO PICASSO

1881 - 1973

Corrida soleil (A. R. 199)

Terre de faïence dish, 1953, numbered 39/100, inscribed 'Edition Picasso' and 'Madoura', with the Edition Picasso and Madoura stamps
length: 365mm 14¼in

‡ ⊕ £ 5,000-7,000 € 5,700-8,000

PABLO PICASSO

1881 - 1973

Taureau (A. R. 255)

Terre de faïence pitcher, 1955, numbered 93/100, incised 'Edition Picasso' and 'Madoura', with the Edition Picasso and Madoura stamps
height: 307mm 12in

£ 50,000-70,000 € 57,000-80,000



'WE CAN BE CERTAIN THAT
WHENEVER PICASSO IDENTIFIES
HIMSELF WITH THE BULL IT IS
THE DANGEROUS SPANISH BULL –
A FORMIDABLE COMBATANT
RESISTING DEFEAT.'

(COX AND POVEY, *PICASSO'S ANIMALS*, P. 35)



35 alternate views





36

37

PABLO PICASSO

1881 - 1973

Taureau sous l'arbre (A. R. 159)

Terre de faïence plate, 1952, from the edition of 500, incised 'Edition Picasso', with the Edition Picasso and Madoura stamps
diameter: 195mm 7⁵/₁₆in

£ 1,200-1,800 € 1,400-2,050



37



38

36

PABLO PICASSO

1881 - 1973

Profil de taureau (A. R. 315)

Terre de faïence plaque, 1956, from the edition of 450, with the Empreinte Originale de Picasso and Madoura stamps
diameter: 250mm 9³/₄in

£ 2,000-3,000 € 2,300-3,450

38

PABLO PICASSO

1881 - 1973

Profil de taureau (A. R. 317)

Terre de faïence plaque, 1956, from the edition of 450, with the Empreinte Originale de Picasso and Madoura stamps
diameter: 257mm 10in

£ 2,000-3,000 € 2,300-3,450



39



40



41

39

PABLO PICASSO

1881 - 1973

Picador (A. R. 160)

Terre de faïence plate, 1952, from the edition of 500, with the Edition Picasso and Madoura stamps

diameter: 192mm 7½in

† ⊕ £ 1,250-1,800 € 1,450-2,050

40

PABLO PICASSO

1881 - 1973

Picador et taureau (A. R. 195)

Terre de faïence plate, 1953, one of a few copies produced, with the Empreinte Originale de Picasso and Madoura stamps

diameter: 255mm 10in

† ⊕ £ 1,500-2,500 € 1,750-2,850

41

PABLO PICASSO

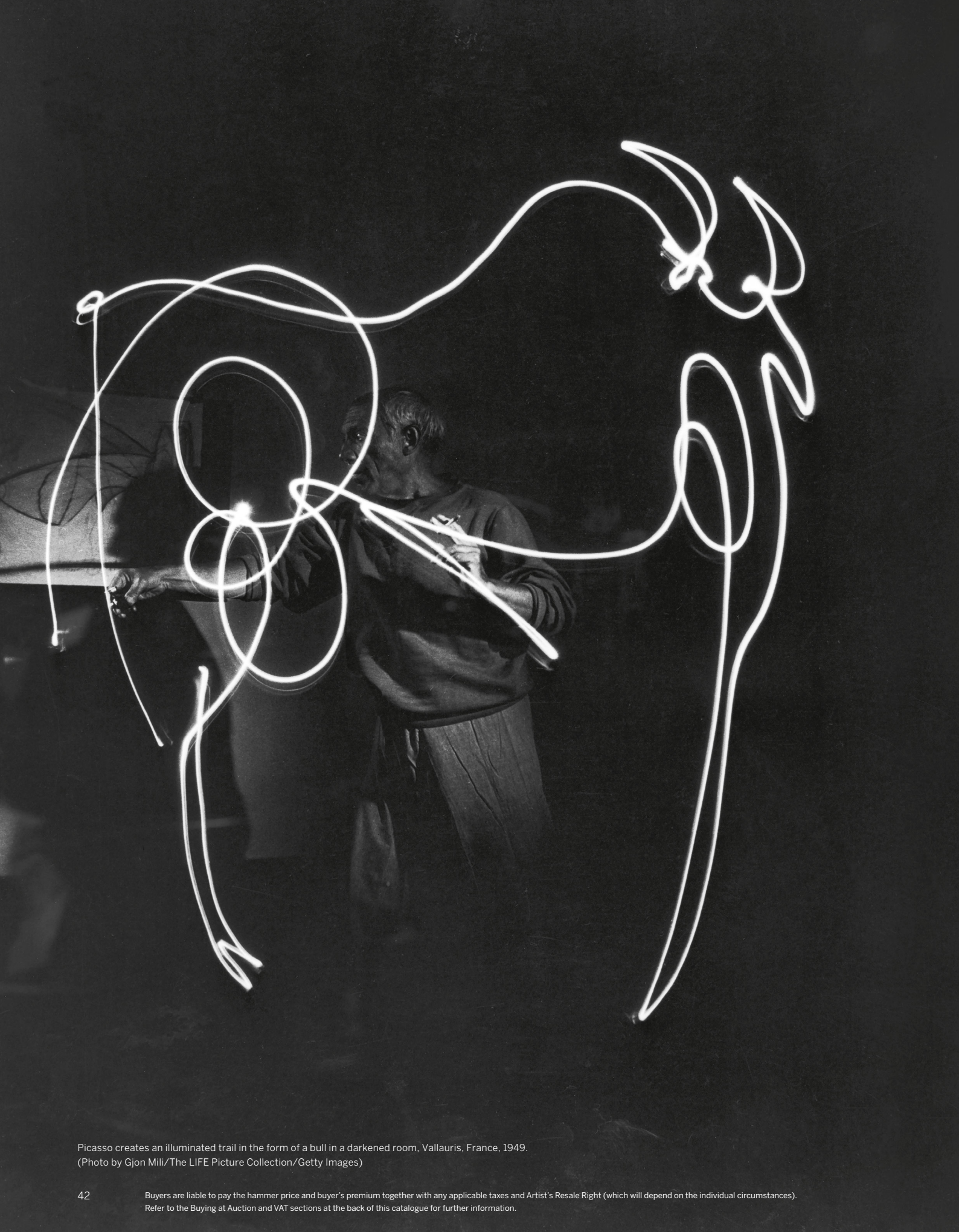
1881 - 1973

Picador (A. R. 201)

Terre de faïence plate, 1953, from the edition of 200, with the Empreinte Originale de Picasso and Madoura stamps

diameter: 242mm 9½in

† ⊕ £ 1,500-2,500 € 1,750-2,850



Picasso creates an illuminated trail in the form of a bull in a darkened room, Vallauris, France, 1949.
(Photo by Gjon Mili/The LIFE Picture Collection/Getty Images)

'LIKE THE BULLFIGHT ITSELF, THE
SYMBOLISM OF THE BULL IN
PICASSO IS UNDER CONSTANT
TRANSFORMATION FROM POLES OF
ABSOLUTE TERROR AND PITY, AND
USUALLY A MIX OF BOTH.'

(COX AND POVEY, *PICASSO'S ANIMALS*, P. 35)

PABLO PICASSO

1881 - 1973

Taureau gravé (A. R. 32)

Terre de faïence dish, 1947, numbered 44/200,
with the workshop numbering, with the Edition
Picasso and Madoura stamps
length: 377mm 14¾in

† ⊕ £ 5,000-7,000 € 5,700-8,000





Spanish matador Luis Miguel Dominguín (1926 - 1995) twirls his cape during a bullfight, Pamplona, Spain, 1947.
(Photo by Tony Linck/The LIFE Picture Collection/Getty Images)





43

PABLO PICASSO

1881 - 1973

Service scènes de corrida
(A. R. 424-431)

The complete set, comprising eight *terre de faïence* dishes, 1959, each numbered 7/50, with the Empreinte Originale de Picasso and Madoura stamps

each plate diameter: approx. 420mm 16½in

£ 40,000-60,000 € 45,500-68,500





44

PABLO PICASSO
1881 - 1973

**Scène de tauromachie
(A. R. 411)**

Terre de faïence dish, 1959, numbered 96/100,
with the Empreinte Originale de Picasso and
Madoura stamps
diameter: 423mm 16 $\frac{5}{8}$ in

† ⊕ £ 4,000-6,000 € 4,550-6,900

45

PABLO PICASSO
1881 - 1973

**Taureau, marli aux feuilles
(A. R. 394)**

Terre de faïence plate, 1957, numbered
193/500, with the workshop numbering, incised
'Edition Picasso' and 'Madoura', with the Edition
Picasso and Madoura stamps
diameter: 230mm 9in

† ⊕ £ 1,500-2,500 € 1,750-2,850



45



46



46 alternate view

46

PABLO PICASSO

1881 - 1973

Arène (A. R. 406)

Terre de faïence vase, 1958, numbered 50/100,
inscribed 'Edition Picasso', with the Edition
Picasso and Madoura stamps
height: 317mm 12½in

₣ ₤ £ 12,000-18,000 € 13,700-20,500



46 alternate view



47

47

PABLO PICASSO

1881 - 1973

**Plat espagnol au toros
(A. R. 403)**

Terre de faïence dish, 1957, numbered 82/100, incised 'Edition Picasso' and 'Madoura', with the Edition Picasso and Madoura stamps
diameter: 435mm 17½in

± £ 4,000-6,000 € 4,550-6,900



47 underside

48

PABLO PICASSO

1881 - 1973

Picador (A. R. 289)

Terre de faïence bowl, 1955, from the edition of 500, inscribed 'Edition Picasso' and 'Madoura' diameter: 130mm 5¼in

£ 1,200-1,800 € 1,400-2,050



48

49

PABLO PICASSO

1881 - 1973

**Corrida sur fond noir; and
Picador (A. R. 198, 162)**

Terre de faïence dish, 1953, from the edition of 500, inscribed 'Edition Picasso' and 'Madoura', with the Edition Picasso and Madoura stamps;
and *terre de faïence* pitcher, 1952, from the edition of 500, inscribed 'Edition Picasso' and 'Madoura'

length (A. R. 198): 390mm 15¾in

height (A. R. 162): 138mm 5½in
(2)

£ 5,000-7,000 € 5,700-8,000



49a



49b



50

50

PABLO PICASSO

1881 - 1973

Cogida (A. R. 429)

Terre de faïence dish, 1959, numbered 14/50, with the Empreinte Originale de Picasso and Madoura stamps
diameter: 413mm 16½in

£ 4,000-6,000 € 4,550-6,900

51

PABLO PICASSO

1881 - 1973

Picador (A. R. 162)

Terre de faïence pitcher, 1952, from the edition of 500, inscribed 'Edition Picasso' and 'Madoura'
height: 136mm 5⅜in

£ 1,200-1,800 € 1,400-2,050



51



51 alternate view



52

52

PABLO PICASSO

1881 - 1973

Picador et taureau (A. R. 439)

Terre de faïence dish, 1959, numbered 53/100, with the Empreinte Originale de Picasso and Madoura stamps
diameter: 425mm 16¾in

£ 4,000-6,000 € 4,550-6,900

53

PABLO PICASSO

1881 - 1973

Picador et taureau (A. R. 438)

Terre de faïence plate, 1959, numbered 71/100, with the Empreinte Originale de Picasso and Madoura stamps
diameter: 256mm 9¾in

£ 3,000-4,000 € 3,450-4,550



53



54

54

PABLO PICASSO

1881 - 1973

Corrida (A. R. 182)

Terre de faïence dish, 1953, one of only a few copies produced, with the Empreinte Originale de Picasso and Madoura stamps
diameter: 440mm 17³/₈in

£ 5,000-7,000 € 5,700-8,000

55

PABLO PICASSO

1881 - 1973

Tête de taureau (A. R. 329)

Terre de faïence dish, 1956, numbered 77/100, with the workshop numbering, with the Empreinte Originale de Picasso and Madoura stamps
diameter: 427mm 16³/₄in

£ 4,000-6,000 € 4,550-6,900



55



56 actual size

56

AFTER PABLO PICASSO

1881 - 1973

Taureau (Pierre Hugo 1413)

Gold medallion, conceived in 1956, executed after 1967, numbered 14/20, stamped with the artist's signature, stamped with the goldsmith's marks and numbered '1413', with the original wooden presentation box
diameter: 51mm 2in

Ω ⊕ £ 7,000-10,000 € 8,000-11,400



oiseaux

It has been said that one evening in La Coruña in 1895, when Picasso was fourteen years old:

‘José [Ruiz y Blasco] asked his son to help him finish the painting of a pigeon that had been giving him trouble. His eyesight was no longer sharp enough for the intricate bits, he said, so he chopped off the claws, nailed them to a board and

set Picasso to paint them. When don José returned from his evening stroll, he found the claws had been painted with such skill that there and then he handed over his palette, brushes and paints to his prodigy of a son. He declared that he would never paint again.’ (Richardson quoted in Cox and Povey, *A Picasso Bestiary*, p. 45)

Though this story is perhaps hyperbolic or even apocryphal, it is often remarked that Picasso’s father, himself an art teacher, specialised in painting doves and pigeons and that his imagery had a profound impact on Picasso during his formative years. For example, Picasso’s friend Jaime Sabartés describes that in recalling his father’s



Picasso and white doves at La Californie, Cannes, 1957. Photo David Douglas Duncan

painting of a dovecote, Picasso 'seemed to count these birds so dear to his father, as if he could see them in his mind's eye. There it was, the dovecote of his childhood illusions.' (Cox and Povey, *A Picasso Bestiary*, p. 80)

These childhood memories were enduring for the artist, who ultimately depicted birds more often than any

other animal in his *oeuvre*. Picasso shared this affection and recurring artistic interpretation with his friend and rival, Henri Matisse, from whom he received a gift of four white Milanese pigeons in the late 1940s.

White birds like these cherished gifts adorn several of the plates Picasso created at this time (lots 57, 58, 73 & 74),

and they emerge again in uncomplicated yet lyrical plates of the 1960s (lots 61, 62, 67 & 75). Polychrome and three-dimensional counterparts are also offered here: such as the diminutive *Sujet colombe, mat* (lot 70), and the monumental *Canard pique-fleurs* (lot 68) and *Gros oiseau Picasso* (lot 72).



57a

57

PABLO PICASSO

1881 - 1973

Colombe sur lit de paille; and Oiseau no. 76 (A. R. 79, 481)

Terre de faïence dish, 1949, from the edition of 300, inscribed 'Edition Picasso', with Suzanne Ramié's monogram, with the d'Après Picasso and Madoura stamps; **and** *terre de faïence* plate, 1963, numbered 115/200, titled, inscribed 'Edition Picasso' and 'Madoura' length (A. R. 79): 378mm 14⁷/₈in; diameter (A. R. 481): 258mm 10¹/₈in (2)

£ 5,000-7,000 € 5,700-8,000



57b



58

'PABLO LOVED TO SURROUND HIMSELF WITH BIRDS AND OTHER ANIMALS. GENERALLY SPEAKING, THEY WERE EXEMPT FROM THE MISTRUST THAT HE HAD FOR HIS HUMAN FRIENDS.'

(FRANÇOISE GILOT QUOTED IN FRIEDEWALD, *PICASSO'S ANIMALS*, P. 9)

58

PABLO PICASSO

1881 - 1973

Colombe sur lit de paille (A. R. 79)

Terre de faïence dish, 1949, from the edition of 300, inscribed 'Madoura' and 'nouvelle édition', with Suzanne Ramié's monogram, with the d'Après Picasso and Madoura stamps
length: 388mm 15½in

£ 3,000-5,000 € 3,450-5,700



59

59

PABLO PICASSO

1881 - 1973

Oiseau polychrome (A. R. 33)

Terre de faïence dish, 1947, numbered 10/200, with the Edition Picasso and Madoura stamps
length: 376mm 14¾in

£ 5,000-7,000 € 5,700-8,000

60

PABLO PICASSO

1881 - 1973

Oiseau de profil (A. R. 91)

Terre de faïence medallion, 1949, from the edition of 60, with the Madoura Empreinte Originale de Picasso stamp
diameter: 45mm 1¾in

£ 500-700 € 600-800



60 actual size

61

PABLO PICASSO

1881 - 1973

Oiseau no. 82; and Oiseau no. 91 (A. R. 482, 485)

Terre de faïence plate, 1963, numbered 8/150, titled, inscribed 'Edition Picasso' and 'Madoura'; and *terre de faïence* plate, 1963, numbered 87/150, titled, inscribed 'Edition Picasso' and 'Madoura'

diameter (A. R. 482): 260mm 10¼in;
diameter (A. R. 485): 255mm 10in
(2)

† ⊕ £ 3,000-5,000 € 3,450-5,700

62

PABLO PICASSO

1881 - 1973

Oiseau (A. R. 260)

Terre de faïence bowl, 1955, from the edition of 100, with the Madoura Empreinte Originale de Picasso stamp
diameter: 178mm 7in

† ⊕ £ 1,500-2,500 € 1,750-2,850





63



64



65

63

PABLO PICASSO

1881 - 1973

Sujet poule (A. R. 250)

Terre de faïence vessel, 1954, from the edition of 500, inscribed 'Edition Picasso' and 'Madoura', with the Edition Picasso and Madoura stamps
length: 155mm 6in

± ⊕ £ 1,500-2,500 € 1,750-2,850

64

PABLO PICASSO

1881 - 1973

Sujet colombe (A. R. 435)

Terre de faïence vase, 1959, numbered 420/500, with the workshop numbering, inscribed 'Edition Picasso' and 'Madoura', with the Edition Picasso and Madoura stamps
length: 230mm 9in

± ⊕ £ 2,000-3,000 € 2,300-3,450

65

PABLO PICASSO

1881 - 1973

Oiseau au ver (A. R. 172)

Terre de faïence ashtray, 1952, from the edition of 500, inscribed 'Edition Picasso', with the Edition Picasso and Madoura stamps
diameter: 155mm 6 1/8in

± ⊕ £ 1,000-1,500 € 1,150-1,750



66

66

PABLO PICASSO

1881 - 1973

Oiseau no. 96 (A. R. 488)

Terre de faïence plate, 1963, numbered 150/150, titled, inscribed 'Edition Picasso' and 'Madoura'
diameter: 255mm 10½in

† ⊕ £ 2,000-3,000 € 2,300-3,450

67

PABLO PICASSO

1881 - 1973

Oiseau no. 93 (A. R. 486)

Terre de faïence plate, 1963, numbered 111/200, titled, inscribed 'Edition Picasso' and 'Madoura'
diameter: 253mm 9¾in

† ⊕ £ 1,500-2,500 € 1,750-2,850



67



63



68

'BY TAKING STANDARD CERAMIC SHAPES... PICASSO SAW THE POTENTIAL OF REASSEMBLING THE COMPONENT PARTS IN ORDER TO CREATE THE BULLS, GOATS AND BIRDS OF HIS IMAGINATION. HANDLES BECOME WINGS AND SPOUTS BECOME HEADS, WHILE THE THROWN BELLIES OF POTS ARE TRANSFORMED INTO THE BODIES OF BIRDS AND OTHER ANIMALS'

(MCCULLY, *PICASSO, PAINTER AND SCULPTOR IN CLAY*, P.53)



68 alternate view



68

PABLO PICASSO

1881 - 1973

Canard pique-fleurs (A. R. 117)

Terre de faïence pitcher, 1951, numbered 26/50,
inscribed 'Edition Picasso' and 'Madoura'
height: 420mm 16½in

£ 40,000-60,000 € 45,500-68,500

69

PABLO PICASSO

1881 - 1973

Pichet aux oiseaux (A. R. 456)

Terre de faïence pitcher, 1962, numbered 5/200, inscribed 'Edition Picasso' and 'Madoura', with the Edition Picasso and Madoura stamps
height: 230mm 9in

£ 4,000-6,000 € 4,550-6,900

70

PABLO PICASSO

1881 - 1973

Sujet colombe, mat (A. R. 433)

Terre de faïence vase, 1959, numbered 82/100, inscribed 'Edition Picasso', with the Edition Picasso and Madoura stamps
length: 260mm 10¼in

£ 5,000-7,000 € 5,700-8,000



69



70

'DO YOU EVER KNOW WHAT THE
BIRDS ARE SINGING? YOU DON'T.
BUT YOU LISTEN TO THEM ANYWAY.
SO, SOMETIMES WITH ART, IT IS
IMPORTANT JUST TO LOOK.'

(PABLO PICASSO)

71

PABLO PICASSO

1881 - 1973

**Pichet gothique aux oiseaux
(A. R. 187)**

Terre de faïence pitcher, 1953, numbered
99/100, inscribed 'Edition Picasso', with the
Edition Picasso and Madoura stamps
height: 282mm 11in

† ⊕ £ 5,000-7,000 € 5,700-8,000



71



72



72 alternate view



72 alternate view

72

PABLO PICASSO

1881 - 1973

Gros oiseau Picasso (A. R. 185)

Terre de faïence vase, 1953, numbered 44/75, with the Edition Picasso and Madoura stamps
height: 560mm 22½in

⊕ £ 80,000-120,000 € 91,000-137,000

73

PABLO PICASSO

1881 - 1973

Colombe à la lucarne (A. R. 78)

Terre de faïence dish, 1949, numbered 15/200, inscribed 'Edition Picasso' and 'Madoura', with the Edition Picasso and Madoura stamps
length: 380mm 14⁷/₈in

£ 3,000-5,000 € 3,450-5,700



73

74

PABLO PICASSO

1881 - 1973

Colombe mate (A. R. 77)

Terre de faïence dish, 1948, from the edition of 450, with the Edition Picasso and Madoura stamps
length: 389mm 15¹/₂in

£ 3,000-5,000 € 3,450-5,700



74

'PICASSO'S FAVOURITE WHITE PIGEON ALWAYS KEPT HIM COMPANY WHILE HE WORKED. SOMETIMES IT FLEW ONTO HIS SHOULDER, OR EVEN PERCHED ON HIS HEAD. IT WAS A PRIVILEGE ENJOYED BY THE ARTIST ALONE. AS SOON AS A VISITOR APPROACHED, THE BIRD SHIED AND FLEW AWAY.'

(FRIEDEWALD, *PICASSO'S ANIMALS*, P. 15)

PABLO PICASSO

1881 - 1973

Oiseau no. 83; and Oiseau no. 86 (A. R. 483, 484)

Terre de faïence plate, 1963, titled, numbered 36/200, inscribed 'Edition Picasso' and 'Madoura'; and *terre de faïence* plate, 1963, titled, numbered 144/150, inscribed 'Edition Picasso' and 'Madoura', framed diameter (A. R. 483): 254mm 10in; diameter (A. R. 484): 256mm 10in (2)

£ 3,000-5,000 € 3,450-5,700



75 a



75 b

chèvres

All who visited Villa La Californie during Picasso's lifetime were struck by the grandeur and eccentricity of his Cannes home. Though it was furnished with masterful paintings and exotic talismans, former guests most often recall its most famous inhabitant: Picasso's pet goat, Esmeralda. '...we were all fascinated,' Lee Miller's son Anthony Penrose has revealed, '[Esmeralda] not only lived in the house, [she] lived outside Picasso's bedroom door. We used to rib him about this, and he said: 'Yeah, but you know, she's afraid of the dark and if she wakes up and she doesn't know where I am, she gets frightened, so I keep her close by.' (Quoted in National Museums Scotland, 25 October 2015)

A gift from Jacqueline Roque, Esmeralda rounded out the menagerie at Villa La Californie, which included Picasso's darling dachshund, Lump, and his oversized boxer, Yan. By all accounts, Esmeralda enjoyed preferential treatment. She was given more access to the house than most family members and was spoiled with fine cuisine. Her lack of housetraining was even forgiven.

Though Picasso rendered each of his beloved pets in paint and clay, goats feature most prominently in his

editioned ceramics. Their presence in his ceramic *œuvre* reflects their personal meaning to the artist, but also their significance to the various civilisations that inhabited Picasso's adopted home along the French Riviera.

In the classical era, the hardy goat symbolised lust and virility. Linked to Bacchus, Venus, and promiscuous fauns and satyrs, who also populate Picasso's ceramics, the caprine family was associated with unbridled passion. By the Early Modern period, the goat was largely associated with the romantic notion of an Arcadian paradise. Artists seeking to imbue their work with a sense of whimsy and playfulness might depict a goat, or *capre*, to which we owe the word 'capricious'.

Almost always happily munching away on thistle or branches, Picasso's cheerful goats breathe new life into otherwise modest ceramic forms. The sleek white plate and vase that form *Tête de chèvre de profil* (lot 83) and *Vase aux chèvres* (lot 76), for instance, are instantly enlivened by the profile of Picasso's most endearing muse. Paying homage to tradition and his personal life, Picasso turned the most unexpected creature into a timeless icon.



Picasso at Christmas with Esmeralda, the goat he received from Jacqueline. La Californie, Cannes 1956. Photo Edward Quinn, © edwardquinn.com



76



77

'PICASSO'S TENDER MEMORIES
OF HIS LITTLE WHITE GOAT
REMAINED AS VIVID AS EVER...'

(FRIEDEWALD, *PICASSO'S ANIMALS*, P. 95)



78

76

PABLO PICASSO

1881 - 1973

Vase aux chèvres (A. R. 156)

Terre de faïence vase, 1952, from the edition of 40, with the Empreinte Originale de Picasso and Madoura stamps
height: 192mm 7½in

£ 7,000-9,000 € 8,000-10,300

77

PABLO PICASSO

1881 - 1973

Vase aux chèvres (A. R. 157)

Terre de faïence vase, 1952, one of a few copies produced, with the Empreinte Originale de Picasso and Madoura stamps
height: 190mm 7½in

£ 10,000-15,000 € 11,400-17,100

78

PABLO PICASSO

1881 - 1973

Tête de chèvre de profil (A. R. 151)

Terre de faïence dish, 1952, from the edition of 100, with the Empreinte Originale de Picasso and Madoura stamps
diameter: 408mm 16in

£ 7,000-9,000 € 8,000-10,300



79

79

PABLO PICASSO

1881 - 1973

**Tête de chèvre de profil
(A. R. 110)**

Terre de faïence plate, 1950, from the edition of 60, with the Empreinte Originale de Picasso and Madoura stamps
diameter (A. R. 110): 262mm 10½in

† ⊕ £ 2,000-3,000 € 2,300-3,450



80



81

80

PABLO PICASSO
1881 - 1973

**Tête de chèvre de profil
(A. R. 145)**

Terre de faïence dish, 1952, from the edition of 250, with the Empreinte Originale de Picasso and Madoura stamps
length: 520mm 20½in

£ 7,000-10,000 € 8,000-11,400

81

PABLO PICASSO
1881 - 1973

**Tête de chèvre de profil
(A. R. 146)**

Terre de faïence dish, 1952, from the edition of 250, with the Empreinte Originale de Picasso and Madoura stamps
length: 517mm 20¾in

£ 6,000-8,000 € 6,900-9,100



82

82

PABLO PICASSO

1881 - 1973

**Tête de chèvre de profil
(A. R. 109)**

Terre de faïence plate, 1950, from the edition of 60, incised 'Cannes Avril 1959', with the Empreinte Originale de Picasso and Madoura stamps
diameter: 267mm 10½in

£ 2,000-3,000 € 2,300-3,450

83

PABLO PICASSO

1881 - 1973

**Tête de chèvre de profil
(A. R. 105)**

Terre de faïence plate, 1950, from the edition of 50, with the Empreinte Originale de Picasso and Madoura stamps
diameter: 257mm 10in

£ 2,000-3,000 € 2,300-3,450



83



84

84

PABLO PICASSO
1881 - 1973

**Tête de chèvre de profil
(A. R. 153)**

Terre de faïence dish, 1952, numbered 3/100,
with the Madoura and Empreinte Originale de
Picasso stamps
diameter: 410mm 16¼in

‡ ⊕ £ 8,000-12,000 € 9,100-13,700



Picasso savours his fish down to the bone, 1957. Photo David Douglas Duncan

m é d i t e r r a n é e

Picasso's friend and secretary, Jaime Sabartés, once explained, 'When [Picasso] comes back from his summer holiday, he always brings a load of things with him: pebbles, mussels, glass and porcelain worn by the tides, thorns, animal jaws, sometimes old skulls, just about everything that managed to attract his attention at the seaside'. (Friedewald, *Picasso's Animals*, p. 107) Everything about the sea intrigued Picasso, and given that he was born in Malaga, grew up in Barcelona, spent his summers in Antibes and later relocated from Paris to the South of France, it is unsurprising that he dedicated many of his works to marine life. As his grandson Bernard Ruiz-

Picasso noted on the opening of *Picasso - The Mediterranean Years* at Gagosian in June of 2010, 'My grandfather was a Spaniard in exile. The colours of nature in the South of France reminded him of Spain - and the light, the sea. He was able to reinterpret his past work'.

During his later years in Antibes and Vallauris, Picasso became fully invested in the study of Mediterranean life. In fact, Picasso's relationship with the Mediterranean and sea-life was so well-known that Werner Schröder, director of the Berlin Aquarium during the 1950s, named the colourful *Rhinecanthus aculeatus* from the triggerfish family the *Picasso fish*. Schröder even drew a



picture of the fish, which Picasso then hung on one of the walls of his Villa La Californie in Cannes.

Fish were among Picasso's favourite motifs, as their intricate patterns, diverse forms and wide spectrum of colours posed a challenge to the artist. Works such as *Mains au poisson* (lots 88, 89) and *Sujet poisson* (lot 92) attest to his mastery of the subject and also his talent in the ceramic medium—these Cubist fish exemplify the artist's deft illusionism, as the subjects can be seen simultaneously to be swimming and served for dinner.

Stylistically, Picasso's ceramic influences ranged from Mexican and

Peruvian heritage to more classical approaches of Roman and Greek origin. *Trois poissons sur fond gris* (lot 95) is a perfect example of his adaptation of Greek craftsmanship. The form of the plate was common in ancient Greek art; the vessel would typically be decorated with sea-life, such as fish or crustaceans, therefore inviting the name 'fish plates'. On this occasion, Picasso stayed true to the traditional Greek palette by using tones of terracotta red, white and grey; but in other examples such as *Quatre poissons polychromes* (lot 96), he modernised the design by adding his emblematic vibrant colours.



85 actual size

'ALTHOUGH I CAME FROM FAR AWAY,
I AM A CHILD OF THE SEA; I LONG
TO BATHE IN IT, TO GULP DOWN
THE SALTY WATER.'

(PABLO PICASSO)



86 actual size

85

AFTER PABLO PICASSO

1881 - 1973

Poisson (P. H. 1691)

Gold medallion, conceived in 1957, executed after 1967, numbered 15/20, stamped with the artist's signature, stamped with the goldsmith's marks and numbered '1481' and '1691', with the original wooden presentation box
length: 53mm 2in

Ω ⊕ £ 6,000-8,000 € 6,900-9,100

86

AFTER PABLO PICASSO

1881 - 1973

Poissons (P. H. 1411)

Gold medallion, conceived in 1956, executed after 1967, numbered *Exemplaire d'Artiste* 2/2, a proof aside from the edition of 20, stamped with the artist's signature, stamped with the goldsmith's marks and numbered '1411', with the original wooden presentation box
diameter: 51mm 2in

Ω ⊕ £ 6,000-8,000 € 6,900-9,100

87

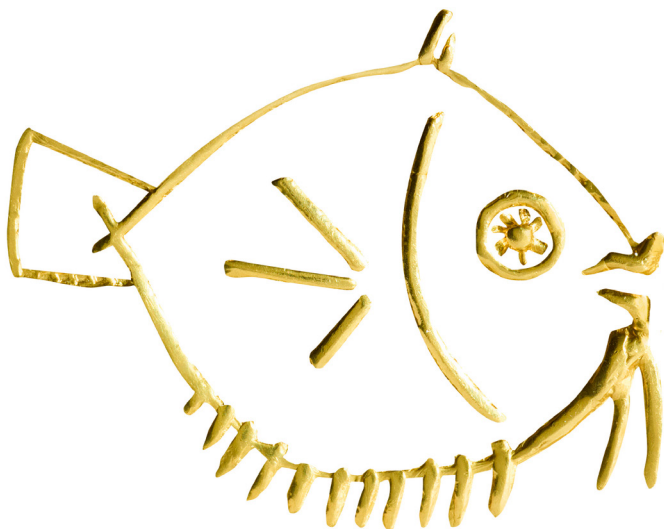
PABLO PICASSO

1881 - 1973

Vase deux anses poissons (A. R. 133)

Terre de faïence vase, 1951, one of a few copies produced, with the Madoura stamp
height: 205mm 8in

‡ ⊕ £ 12,000-18,000 € 13,700-20,500



86 detail



87

PABLO PICASSO

1881 - 1973

Mains au poisson (A. R. 215)

Terre de faïence bowl, 1953, numbered 46/250, with the Empreinte Originale de Picasso and Madoura stamps
 diameter: 296mm 11⁵/₁₆in

£ 4,000-6,000 € 4,550-6,900



88

PABLO PICASSO

1881 - 1973

Mains au poisson (A. R. 214)

Terre de faïence bowl, 1953, numbered 41/250, with the Empreinte Originale de Picasso and Madoura stamps
 diameter: 296mm 11⁵/₁₆in

£ 4,000-6,000 € 4,550-6,900



89



90

90

PABLO PICASSO
1881 - 1973

Poisson chiné (A. R. 170)

Terre de faïence dish, 1952, from the edition of 200, with the Empreinte Originale de Picasso and Madoura stamps
length: 422mm 16⁵/₈in

£ 6,000-8,000 € 6,900-9,100



91

91

PABLO PICASSO
1881 - 1973

Sauterelle sur une branche (A. R. 258)

Terre de faïence bowl, 1955, from the edition of 100, with the Empreinte Originale de Picasso and Madoura stamps
diameter: 182mm 7¹/₈in

£ 800-1,200 € 950-1,400



92



93



94

92

PABLO PICASSO

1881 - 1973

Grand poisson (A. R. 332)

Terre de faïence dish, 1956, numbered 22/100, with the workshop numbering, with the Empreinte Originale de Picasso and Madoura stamps

diameter: 426mm 16¾in

£ 2,500-3,500 € 2,850-4,000

93

PABLO PICASSO

1881 - 1973

Sujet poisson (A. R. 139)

Terre de faïence pitcher, 1952, from the edition of 500, inscribed 'Edition Picasso' and 'Madoura', with the Edition Picasso and Madoura stamps

height: 140mm 5½in

£ 2,000-3,000 € 2,300-3,450

94

PABLO PICASSO

1881 - 1973

Poisson de profil (A. R. 265)

Terre de faïence bowl, 1955, from the edition of 100, with the Empreinte Originale de Picasso and Madoura stamps

diameter: 178mm 6⅞in

£ 800-1,200 € 950-1,400

PABLO PICASSO

1881 - 1973

**Trois poissons sur fond gris
(A. R. 396)**

Terre de faïence dish, 1957, numbered 14/175,
incised 'Edition Picasso', with the Edition
Picasso and Madoura stamps
diameter: 404mm 15½in

£ 8,000-12,000 € 9,100-13,700



95 underside



96

PABLO PICASSO

1881 - 1973

**Quatre poissons polychromes
(A. R. 31)**

Terre de faïence dish, 1947, numbered 21/200, with the workshop numbering, with the Edition Picasso and Madoura stamps
length: 372mm 14½in

£ 3,000-5,000 € 3,450-5,700

97

PABLO PICASSO

1881 - 1973

Service poisson (A. R. 27)

Terre de faïence plate, 1947, from the edition of 300, titled, inscribed 'Edition Picasso', with Suzanne Ramié's monogram, with the d'Après Picasso and Madoura stamps
diameter: 232mm 9in

£ 2,000-3,000 € 2,300-3,450





98

98

PABLO PICASSO

1881 - 1973

Trois sardines (A. R. 34)

Terre de faïence dish, 1948, numbered 8/200, with the workshop numbering, with the Edition Picasso and Madoura stamps
length: 375mm 14¾in

£ 6,000-8,000 € 6,900-9,100



97 detail



99



100

99

PABLO PICASSO

1881 - 1973

Poisson fond blanc (A. R. 168)

Terre de faïence dish, 1952, numbered 33/200, with the workshop numbering, with the Empreinte Originale de Picasso and Madoura stamps

length: 423mm 16⁵/₈in

£ 4,000-6,000 € 4,550-6,900

100

PABLO PICASSO

1881 - 1973

Poisson bleu (A. R. 180)

Terre de faïence dish, 1953, numbered 185/200, with the workshop numbering, with the Empreinte Originale de Picasso and Madoura stamps

length: 390mm 15¹/₄in

£ 4,000-6,000 € 4,550-6,900



'WHEN HE COMES BACK FROM HIS SUMMER HOLIDAY, HE ALWAYS BRINGS A LOAD OF THINGS WITH HIM: PEBBLES, MUSSELS, GLASS AND PORCELAIN WORN BY THE TIDES... JUST ABOUT EVERYTHING MANAGED TO ATTRACT HIS ATTENTION AT THE SEASIDE, BECAUSE HE HAD SEEN THEM IN SOME PARTICULAR WAY; MAYBE THE SHAPE SAID SOMETHING TO HIM.'

(SABARTÉS QUOTED IN FRIEDEWALD, *PICASSO'S ANIMALS*, P.107)

101

PABLO PICASSO

1881 - 1973

Poisson fond bleu (A. R. 171)

Terre de faïence dish, 1952, a colour variant aside from the edition of 100, with the Empreinte Originale de Picasso and Madoura stamps
length: 415mm 16¼in

£ 4,000-6,000 € 4,550-6,900



Pablo Picasso with Françoise Gilot and his nephew Javier Vilato on the beach, August 1948. © Robert Capa © International Center of Photography/Magnum Photos

mythes et muses

Beyond his beloved pets, childhood pastimes, and Mediterranean surroundings, Picasso also captured in his ceramics the mystical, the mythological, and the personal. The artist paid homage to the women who were ever-changing yet ever-present in his life. He also recalled imaginary creatures of classical mythology, where human characters become animalistic oddities, half human, half goat or horse. Such beasts are the creations of ancient warriors and entertainers recorded in the legends of Greek and Roman history.

Immortalising mythological figures in clay and glaze, Picasso referenced the history and traditions of his newfound home in Vallauris, the ancient Roman pottery town. He returned to the light-hearted characters steeped in classical tradition that had first appeared during his time at Château Grimaldi in Antibes, such as the *Faune cavalier* (lot 107) and *Centaure et visage* (lot 110). Of Picasso's time in the South of France, Friedewald wrote, 'It was in this town on the Mediterranean that he rediscovered mythology... Nymphs, centaurs, and especially fauns, those lascivious half-human, half-goat, hybrids, populated the works of this period, which were pervaded by Arcadian insouciance.' (Friedewald, *Picasso's Animals*, p. 96)

In addition to mythological subjects, Picasso depicted those closest to him – be they [wo]man or beast. The elusive Françoise Gilot – an artist in her own right – was always depicted by Picasso as *Visage de femme* (lot 104) or *Tête de*

femme [couronnée de fleurs] (lot 103). He respected Françoise's wish to preserve her anonymity and took heed of her unwillingness to be thought of only in relation to himself. Picasso presents his partner of ten years with a thin straight nose, asymmetric eyes and a small, strong mouth, perhaps reinforcing the popular view of Françoise as independent, or unwilling to give all of herself to him.

Jacqueline Roque – Picasso's most enduring love, and the muse of his old age – on the other hand, is usually portrayed in profile, a classic Mediterranean beauty with a long neck and upright bearing – a figure of serenity – as seen in *Profil de Jacqueline* (lots 113, 114, 116, 119).

The power that Picasso's female muses held over the evolution of his style is evident in his wider *oeuvre*. As Rosenblum explains, 'perhaps the master's rapid succession of changing and often contradictory styles might best be defined by the names of the women who, one after another, had dominated his private life.' (Rosenblum, *Rapturous Masterpieces*, p. 3)

As demonstrated in this collection, Picasso moved seamlessly between his present and an imagined past. He interspersed his emotive portraits with the playful figures of myth: the bacchic faun and the amorous centaur. Interestingly, while seemingly very different subjects, Picasso's portrayal of both engages the same notes of nostalgia and classicism.

102

PABLO PICASSO

1881 - 1973

Femme du barbu (A. R. 193)

Terre de faïence pitcher, 1953, from the edition of 500, inscribed 'Edition Picasso', with the Edition Picasso and Madoura stamps
height: 380mm 15in

† ⊕ £ 12,000-18,000 € 13,700-20,500

103

PABLO PICASSO

1881 - 1973

Tête de femme couronnée de fleurs (A. R. 237)

Terre de faïence pitcher, 1954, numbered 56/100, with the workshop numbering, incised 'Edition Picasso' and 'Madoura'
height: 235mm 9½in

† ⊕ £ 12,000-18,000 € 13,700-20,500



102



103



104

104

PABLO PICASSO
1881 - 1973

Visage de femme (A. R. 220)

Terre de faïence dish, 1953, from the edition of 400, inscribed 'Edition Picasso', with the Edition Picasso and Madoura stamps
diameter: 393mm 15½in

† ⊕ £ 10,000-15,000 € 11,400-17,100

105

PABLO PICASSO

1881 - 1973

Bouteille gravée (A. R. 249)

Terre de faïence vase, 1954, numbered 147/300, incised 'Edition Picasso' and 'Madoura' height: 437mm 17¼in

† ⊕ £ 8,000-12,000 € 9,100-13,700

106

PABLO PICASSO

1881 - 1973

Têtes (A. R. 368)

Terre de faïence pitcher, 1956, from the edition of 500, incised 'Edition Picasso', with the Edition Picasso and Madoura stamps height: 148mm 5¾in

† ⊕ £ 2,000-3,000 € 2,300-3,450



105



106



107

107

PABLO PICASSO

1881 - 1973

Faune cavalier (A. R. 337)

Terre de faïence dish, 1956, numbered 11/100, with the workshop numbering, with the Empreinte Originale de Picasso and Madoura stamps
diameter: 427mm 16¾in

£ 4,000-6,000 € 4,550-6,900

108

PABLO PICASSO

1881 - 1973

Visage de faune tourmenté (A. R. 319)

Terre de faïence dish, 1956, numbered 70/100, with the workshop numbering, with the Empreinte Originale de Picasso and Madoura stamps
diameter: 420mm 16½in

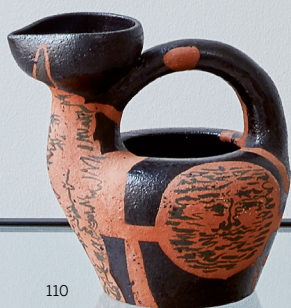
£ 3,000-5,000 € 3,450-5,700



108



109



110



109

PABLO PICASSO

1881 - 1973

Centaure (A. R. 339)

Terre de faïence dish, 1956, numbered 71/100, with the workshop numbering, with the Empreinte Originale de Picasso and Madoura stamps
diameter: 423mm 16⁵/₈in

£ 5,000-7,000 € 5,700-8,000

110

PABLO PICASSO

1881 - 1973

Centaure et visage (A. R. 188)

Terre de faïence pitcher, 1953, numbered 4/125, incised 'Edition Picasso', with the Edition Picasso and Madoura stamps
height: 262mm 10¹/₄in

£ 4,000-6,000 € 4,550-6,900



111 detail

'IT WAS IN THIS TOWN ON THE MEDITERRANEAN THAT PICASSO REDISCOVERED MYTHOLOGY.... NYMPHS, CENTAURS, AND FAUNS, THOSE LASCIVIOUS HALF-HUMAN, HALF-GOAT, HYBRIDS, POPULATED THE WORKS OF THIS PERIOD, WHICH WERE PERVADED BY ARCADIAN INSoucIANCE.'

(FRIEDEWALD, *PICASSO'S ANIMALS*, P. 96)



111 actual size

111

AFTER PABLO PICASSO
1881 - 1973

Centaure (P. H. 1439)

Gold medallion, conceived in 1956, executed after 1967, numbered 5/20, stamped with the artist's signature, stamped with the goldsmith's marks, numbered '1439', with the original wooden presentation box
diameter: 53mm 2in

Ω ⊕ £ 7,000-10,000 € 8,000-11,400

112

AFTER PABLO PICASSO
1881 - 1973

Faune cavalier (P. H. 1406)

Gold medallion, conceived in 1957, executed after 1967, numbered *Exemplaire d'Artiste* 2/2 aside from the edition of 20, stamped with the artist's signature, stamped with the goldsmith's marks, numbered '1406', with the original wooden presentation box
diameter: 52mm 2in

Ω ⊕ £ 7,000-10,000 € 8,000-11,400



112 actual size



113a



113b

113

PABLO PICASSO

1881 - 1973

Profil de Jacqueline; and Profil de Jacqueline (A. R. 383, 385)

Two *terre de faïence* plaques, 1956, both from the edition of 500, with the *Empreinte Originale de Picasso* and *Madoura* stamps
diameter (A. R. 383): 192mm 7½in;
diameter (A. R. 385): 186mm 7¼in
(2)

£ 6,000-8,000 € 6,900-9,100

'JACQUELINE WAS NEVER FAR FROM PICASSO AS HE WORKED.'

(DAVID DOUGLAS DUNCAN)



114 actual size

114

AFTER PABLO PICASSO

1881 - 1973

**Profil de Jacqueline
(P. H. 1492)**

Gold medallion, conceived in 1956, executed after 1967, numbered 3/20, stamped with the artist's signature, stamped with the goldsmith's marks, numbered '1492', with the original wooden presentation box
diameter: 53mm 2in

Ω ⊕ £ 8,000-12,000 € 9,100-13,700





115



116



117

115

PABLO PICASSO
1881 - 1973

**Jacqueline au chevalet
(A. R. 334)**

Terre de faïence dish, 1956, numbered 74/100, with the workshop numbering, with the Empreinte Originale de Picasso and Madoura stamps
diameter: 423mm 16⁵/₈in

£ 6,000-8,000 € 6,900-9,100

116

PABLO PICASSO
1881 - 1973

**Profil de Jacqueline
(A. R. 309)**

Terre de faïence dish, 1956, from the edition of 100, with the workshop numbering, with the Edition Picasso, Empreinte Originale de Picasso and Madoura stamps
diameter: 415mm 16¹/₄in

£ 7,000-9,000 € 8,000-10,300

117

PABLO PICASSO
1881 - 1973

**Jacqueline au chevalet
(A. R. 333)**

Terre de faïence dish, 1956, numbered 63/200, with the workshop numbering, with the Empreinte Originale de Picasso and Madoura stamps
diameter: 421mm 16¹/₂in

£ 15,000-20,000 € 17,100-22,800



118



119

118

PABLO PICASSO

1881 - 1973

**Femme aux cheveux flous
(A. R. 520)**

Terre de faïence plaque, 1964, numbered 62/100, with the Empreinte Originale de Picasso and Madoura stamps
327 by 255mm 12⁷/₈ by 10in

£ 10,000-15,000 € 11,400-17,100

119

PABLO PICASSO

1881 - 1973

**Profil de Jacqueline
(A. R. 457)**

Terre de faïence plate, 1962, numbered 23/100, inscribed 'Edition Picasso', with Suzanne Ramié's monogram, with the Edition Picasso and Madoura stamps
diameter: 363mm 14¹/₄in

£ 5,000-7,000 € 5,700-8,000



120



121

120

PABLO PICASSO
1881 - 1973

Petit buste de femme (A. R. 523)

Terre de faïence plaque, 1964, numbered
6/100, with the Empreinte Originale de Picasso
and Madoura stamps
330 by 257mm 13 by 10½in

£ 10,000-15,000 € 11,400-17,100

121

PABLO PICASSO
1881 - 1973

Tête de femme à la couronne de fleurs (A. R. 522)

Terre de faïence plaque, 1964, numbered
49/100, with the Empreinte Originale de
Picasso and Madoura stamps
326 by 252mm 12¾ by 9⅞in

£ 10,000-15,000 € 11,400-17,100



122

122

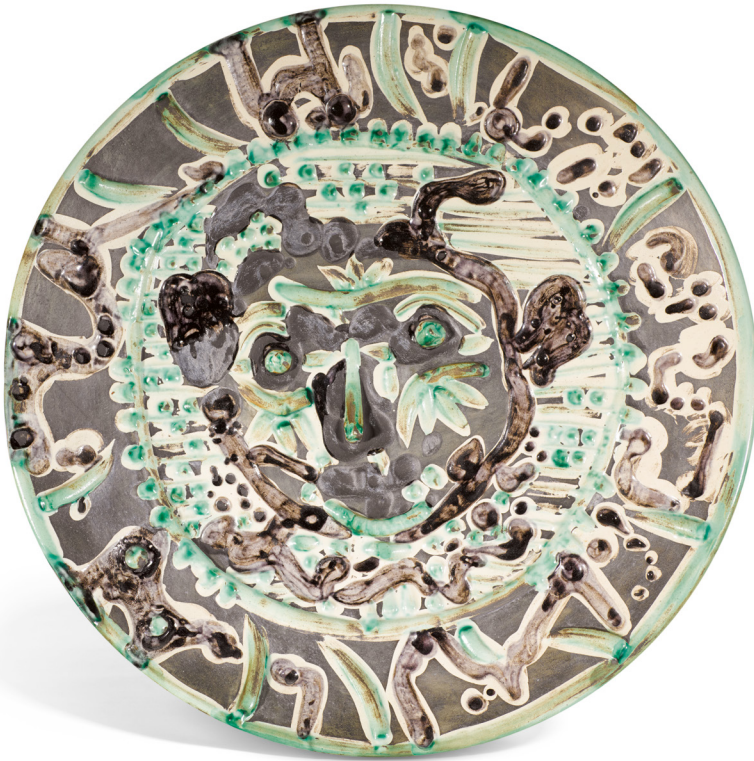
AFTER PABLO PICASSO

1881 - 1973

Centaure (P. H. 1432)

Silver plate, 1956, numbered 2/20, stamped with the artist's signature, stamped with the silversmith's marks, numbered '1432' and '1959', with the original wooden presentation box
diameter: 419mm 16½in

£ 20,000-30,000 € 22,800-34,200



123

123

PABLO PICASSO

1881 - 1973

**Visage de faune tourmenté
(A. R. 320)**

Terre de faïence dish, 1956, numbered
120/200, with the workshop numbering,
with the Empreinte Originale de Picasso and
Madoura stamps
diameter: 430mm 16⁷/₈in

£ 3,000-5,000 € 3,450-5,700

124

PABLO PICASSO

1881 - 1973

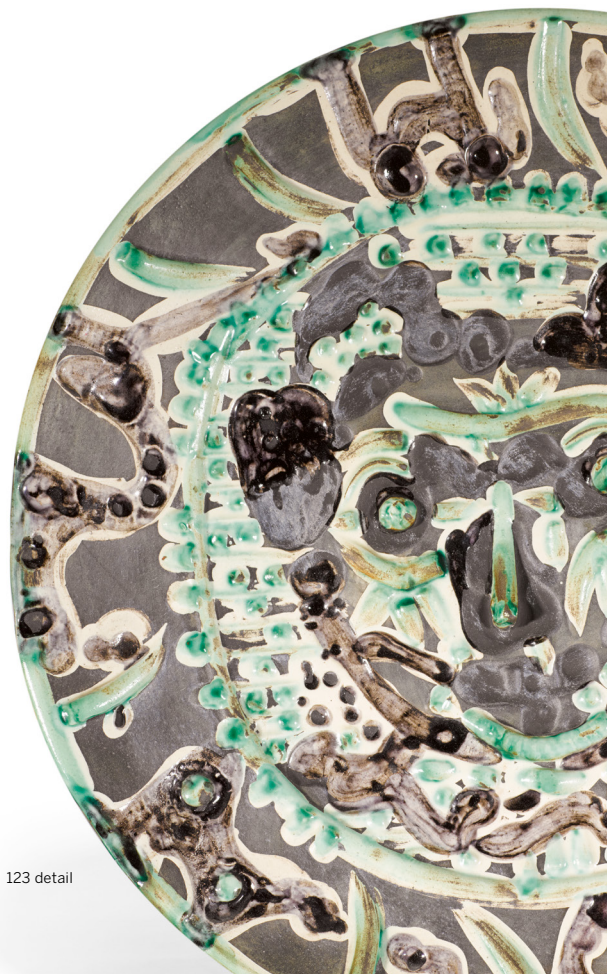
Centaure (A. R. 338)

Terre de faïence plate, 1956, numbered
29/100, with the workshop numbering, with
the Empreinte Originale de Picasso and
Madoura stamps
diameter: 425mm 16³/₄in

£ 3,000-5,000 € 3,450-5,700



124



123 detail



Picasso with Suzanne Ramié outside
the Madoura pottery, Vallauris 1953.
Photo Edward Quinn, © edwardquinn.com



figure et forme

Impressed by an exhibition of children's art, Picasso confessed, 'When I was their age I could draw like Raphael, but it took me a lifetime to learn to draw like them.' (According to Herbert Read in a letter to *The Times*, 26 October 1956). A precocious draughtsman, Picasso mastered figure drawing by the age of 13, making his father, the traditional academician José Ruiz y Blasco, very proud. Like all rebellious sons, he then devoted much of his career to manipulating and distorting the classical canons of proportion, experimenting with ways to reimagine and redefine the ideal human body.

Human forms and faces remained a central motif throughout Picasso's varied Neoclassical, Cubist, and Surrealist *oeuvre*. While many of his contemporaries abandoned figuration in the post-war era in favour of Abstract Expressionism, Picasso, who was endlessly inspired by the natural world, furthered his study of human features. His late foray into pottery allowed him to revisit the subjects he depicted in myriad paintings and works on paper, this time exploring diverse expressions and emotions in three dimensions. Building on his experience as a painter and sculptor, Picasso married paint and clay at Madoura. This allowed him to

push line and form to their limits, as seen in his unexpected pairings of reductive silhouettes on convex plaques (lot 126) and hour-glass figures on elongated pitchers (lots 131, 133, 139).

The medium lent itself particularly well to Picasso's renderings of the female figure. Critic Roberta Smith, upon visiting the Metropolitan Museum of Art's 1999 survey of Picasso's unique and editioned ceramics, mused, 'When is a vessel just a vessel? Almost never.' Picasso seamlessly transformed containers like *Vase deux anses hautes* (lot 135), with its graceful neck, brawny handles, and ample form, into confident, alluring women. His gendered ceramics owe much to the work of ancient potters, for whom vessels symbolised fertility.

Inspired by the long history of ceramic art, Picasso reinvented traditional forms, modernising them with his anthropomorphic and zoomorphic designs. *Visage* (lot 129) is Picasso's take on the ancient *lekythos*, while vessels such as the vibrant *Visage aux yeux rieurs* (lot 130) and the understated *Pichet gravé gris* (lot 127) mimic classical *oenochoe* and *olpe*. By applying his abstract anatomical patterns to early clay shapes, Picasso - always the rebel - honoured and paid tribute to classical tradition while still defying academic expectations.



125



126a



126b

125

PABLO PICASSO
1881 - 1973

Quatre profils enlacés (A. R. 88)

Terre de faïence plate, 1949, from the edition of 25, with the Empreinte Originale de Picasso and Madoura stamps
diameter: 270mm 10¾in

£ 7,000-9,000 € 8,000-10,300

126

PABLO PICASSO
1881 - 1973

Quatre danseurs (A. R. 313, 314)

Two *terre de faïence* plaques, 1956, both from the editions of 450, both with the Empreinte Originale de Picasso and Madoura stamps
diameter (A. R. 313): 250mm 9¾in;
diameter (A. R. 314): 247mm 9¾in (2)

£ 4,000-6,000 € 4,550-6,900

127

PABLO PICASSO
1881 - 1973

Pichet gravé gris (A. R. 246)

Terre de faïence pitcher, 1954, from the edition of 500, inscribed 'Edition Picasso' and 'Madoura', with the Edition Picasso and Madoura stamps
height: 290mm 11½in

£ 7,000-9,000 € 8,000-10,300



128



127

128

PABLO PICASSO
1881 - 1973

Grosse tête, profil droit (A. R. 536)

Terre de faïence sculpture, 1965, numbered
28/50, with the Edition Picasso and Madoura
stamps
height: 290mm 11³/₈in

† ⊕ £ 10,000-15,000 € 11,400-17,100



129a



129b

129

PABLO PICASSO

1881 - 1973

Visage; and Visage aux cercles (A. R. 611, 612)

Terre de faïence pitcher, 1969, numbered 87/500, incised 'Edition Picasso' and 'Madoura', with the Edition Picasso and Madoura stamps; **and** *terre de faïence* pitcher, 1969, numbered 94/500, incised 'Edition Picasso' and 'Madoura', with the Edition Picasso and Madoura stamps
height (A. R. 611): 307mm 12in;
height (A. R. 612): 285mm 11½in
(2)

£ 6,000-8,000 € 6,900-9,100

130

PABLO PICASSO

1881 - 1973

Visage aux yeux rieurs
(A. R. 608)

Terre de faïence pitcher, 1969, numbered 236/350, with the workshop numbering, incised 'Edition Picasso' and 'Madoura', with the Edition Picasso and Madoura stamps
height: 330mm 13in

£ 20,000-30,000 € 22,800-34,200



130



130 alternate views

131

PABLO PICASSO

1881 - 1973

Femme (A. R. 296)

Terre de faïence pitcher, 1955, a colour variant aside from the edition of 100, with the d'Après Picasso and Madoura stamps
height: 325mm 12¾in

£ 5,000-7,000 € 5,700-8,000



131

132

PABLO PICASSO

1881 - 1973

Figure de proue (A. R. 136)

Terre de faïence pitcher, 1952, numbered 65/300, inscribed 'Edition Picasso', with the Edition Picasso and Madoura stamps
height: 240mm 9½in

£ 4,000-6,000 € 4,550-6,900



132

'WHAT RIDDLES THEY WOULD POSE FOR ARCHAEOLOGISTS!'

(PICASSO TO BRASSAI)

133

PABLO PICASSO

1881 - 1973

Femme (A. R. 300)

Terre de faïence pitcher, 1955, numbered 75/100, inscribed 'Edition Picasso', with the Edition Picasso and Madoura stamps
height: 303mm 11¾in

£ 5,000-7,000 € 5,700-8,000



133

134

PABLO PICASSO

1881 - 1973

Lampe femme (A. R. 299)

Terre de faïence vase, 1955, numbered 148/200, inscribed 'Edition Picasso', with the Edition Picasso and Madoura stamps
height: 350mm 13¾in

£ 7,000-9,000 € 8,000-10,300



134



135

135

PABLO PICASSO
1881 - 1973

Vase deux anses hautes (A. R. 213)

Terre de faïence vase, 1953, from the edition of 400, with the Edition Picasso and Madoura stamps
height: 390mm 15¼in

£ 20,000-30,000 € 22,800-34,200

136

PABLO PICASSO
1881 - 1973

Pichet à glace (A. R. 143)

Terre de faïence pitcher, 1952, numbered 45/50, inscribed 'Edition Picasso' and 'Madoura', with the Edition Picasso and Madoura stamps
height: 330mm 13in

£ 20,000-30,000 € 22,800-34,200



136



137



138

137

PABLO PICASSO

1881 - 1973

Lampe femme (A. R. 295)

Terre de faïence vase, 1955, from the edition of 100, with the d'Après Picasso and Madoura stamps

height: 373mm 14⁵/₁₆in

± ⊕ £ 7,000-10,000 € 8,000-11,400

138

PABLO PICASSO

1881 - 1973

Cavalier et cheval (A. R. 137)

Terre de faïence pitcher, 1952, numbered 140/300, inscribed 'Edition Picasso' and 'Madoura', with the Edition Picasso and Madoura stamps

height: 225mm 8³/₄in

± ⊕ £ 6,000-8,000 € 6,900-9,100



139

139

PABLO PICASSO

1881 - 1973

Femme (A. R. 297)

Terre de faïence pitcher, 1955, from the edition of 100, inscribed 'Edition Picasso', with the d'Après Picasso and Madoura stamps
height: 322mm 12⁵/₁₆in

£ 6,000-8,000 € 6,900-9,100



140

140

PABLO PICASSO

1881 - 1973

Lampe femme (A. R. 294)

Terre de faïence vase, 1955, from the edition of 100, inscribed 'd'Après Picasso', with the Madoura stamp
height: 370mm 14¹/₂in

£ 7,000-10,000 € 8,000-11,400

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3

BROWSE THE E-CATALOGUE

Review descriptions, images, and condition reports throughout the duration of the auction. We encourage you to contact our specialists via the ‘request info’ link on each lot detail page to ask questions.

4

PLACE A BID

Through the online platform from the start of the auction until the lot closes by entering your maximum bid and letting the platform place incremental bids on your behalf up to your maximum.

5

WATCH YOUR BID

If you are subsequently outbid, you will be notified by email, and provided with a link to increase your bid.

6

WATCH THE AUCTION CLOSE

An end time will be displayed for each lot on the lot detail page. If you remain the highest bidder, you will receive an email at the auction’s close notifying you of your purchase.

7

AS THE HIGHEST BIDDER

You will receive an invoice shortly after the auction including your total charges along with payment and shipping instructions.



Picasso working on *linogravure rehaussée*. Mas Notre-Dame-de-Vie, Mougins 1964.
Photo Edward Quinn © edwinquinn.com © Succession Picasso/DACS, London 2019

PABLO PICASSO: INVENTIVE GENIUS

PRINTS BY PABLO PICASSO FROM THE COLLECTION OF MARINA PICASSO

The Marina Picasso collection of Picasso prints opens the door onto the fascinating creative processes explored by her grandfather, Pablo Picasso, in the world of printmaking. It has been said that for Picasso 'new printing techniques were like new lovers. They inspired him to take new approaches and renew his creative instincts'.¹

Picasso made over 2,200 prints, inventing techniques as he explored the individual media. This collection takes us through his development in etching, aquatint, lithography and linocut and includes striking examples of his innovation and experimentation. At each stage, this development was supported and encouraged by the most adventurous master craftsmen and technicians, which resulted in ground-breaking successes.

From the very beginning of his career, Picasso was interested in printmaking. This was printmaking as a form of expression, as a technique that could achieve results not possible through drawing or painting. In later years, he used the process of printmaking to record the development of his creativity, printing impressions of an image, before re-working the plate and printing the next image in the sequence. These sequences of images show the thought of an inventive genius.

When Picasso arrived in Paris in 1900, he had arrived in a city that was leading the world in print and publishing technology. After borrowing a large

copper etching plate from his neighbour, Joan Gonzalez, another Spanish artist working in the Bateau Lavoir, Picasso etched his first substantial work, *Le repas frugal*, in 1904. He then took this copper plate to the printer Auguste Delâtre, who printed the magnificent, rich impressions that were to encourage Picasso to experiment further. This was Picasso's first encounter with a master printer. It was only a short time after this in 1907, that Picasso bought his first printing press from the printer, Louis Fort.² The influence of these close relationships was to continue throughout Picasso's life. Evidence of this collaboration can be seen in the first lot in the collection: *Joie maternelle*, 1922, which was printed by Louis Fort and inscribed '*Une des deux épreuves tirées par Fort en 1930*'.

Now, with his own printing press, Picasso was able to investigate not only printmaking processes, but the printing itself, which gave him the flexibility to experiment at any time of day and night.

One of these experiments was the inking of the plate for *Baigneuses sur la plage*. IV, 1932 (lot 4). He inks the surface of the plate, as one would ink a woodblock, the effect is to print the image in negative. Another exploration of the theme of the bathers, *Sur la plage*. *Trois baigneuses*, 1932 (lot 6) was printed by Picasso himself. This subject is one of many bathers scenes that the artist made at this time. It has been suggested that these subjects may have been a reaction to an

incident in 1932 when his mistress Marie-Thérèse Walter contracted a potentially lethal virus while swimming in the Marne.

The 1930's was a time of enormous political upheaval in Europe as well a period of great innovation for the artist. On 26 April 1937, during the Spanish Civil War, German planes bombed the Basque town of Guernica. Shortly before, Picasso had met the printer Lacourière who had introduced him to the different techniques of the aquatint. He mastered this with rapid success and used it with great effect in the set of 'comic strip' etchings, *Sueño y mentira de Franco (Planche II)*, 1937, as a response to the bombing.

In September of that year, Picasso exhibited his masterpiece *Guernica* in the Spanish Pavillion at the Exposition Internationale, together with his etchings of the *Sueño y mentira de Franco (Planche II)*. These etchings were sold at the *Exposition* to raise funds for the Republican cause. The set comprised two sheets, each with nine postcard-sized images. The idea was to cut out the individual images and use them as postcards. There are five proofs of these powerful subjects included in the collection (lots 9-13). These impressions were printed with sugar lift aquatint, before the plates were steel-faced for the printing of the edition.

Picasso was to perfect the use of sugar lift aquatint in such series as *L'Aveille (L'Abeille)*, 1936 (lot 16), and *Toros en el campo*, 1957 (lot 33). The collection also includes a unique example of this technique, the witty composition *Visage et tauromachie*, 1960 (lot 34).

As Picasso mastered these new techniques, he would combine several techniques within the same image, so the wonderful portrait of his new wife Jacqueline on their wedding day, *Jacqueline en Mariée, de face. I*, 1961 (lot 35) combines aquatint with scraper, engraving and drypoint.

In 1945, Picasso's life was about to change again. The World War was over, Picasso had fallen in love with Françoise Gilot and he was ready for a new challenge. That year he met the great lithographer, Fernand Mourlot.

Lithography is the technique most similar to drawing and particularly expressive for portraits (see lots 18, 21, 26, 35 and 45).

After the War, Picasso moved to the South of France, leaving behind the great print studios of Paris. Initially, his printmaking was restricted to his visits back to Paris or a complicated system of sending the worked plates back to Paris and waiting for the printed impressions to be returned to the south. Although this system worked for a short time, it removed the spontaneity from the creative process.

It was not long before Picasso met the linocut printer, Hidalgo Arnéra in Vallauris. Picasso wanted to make a poster to advertise the Vallauris Art Exhibition, a local show, and approached Arnéra with the idea. Arnéra suggested that he experiment with the linocut technique and very soon Picasso had not only mastered the technique, he was pushing its boundaries. Initially restricted by the complexities of printing linocuts in colour, he devised the 'reductive technique' which enabled all the colours to be printed from the same block. Not content with this invention, he began to experiment with 'washed' linocuts. Once the image block had been printed, Picasso worked it with ink and then placed it in the bathtub. Then rolling up his sleeves, quite often with Jacqueline to help, he showered the prints with water, which removed the ink from the surface of the printed areas but left the residue in the unprinted areas. He enjoyed working on this process himself as each 'rinsing' was unique, the final image the result of chance (lots 27 – 30).

These experiments with printmaking were not only the product of a highly creative mind; they were also the results of great friendships with the printers and their technicians. Perhaps one of the greatest examples of these relationships is Picasso's friendship with the Crommelynck brothers.

Aldo Crommelynck had started work in the Lacourière studio, before setting up his own workshop with his brother Piero in 1955. They began working with Picasso on a series of etchings that would grow to number several hundred as Picasso's output increased. With this number of plates, it became impossible to print and proof the prints in Paris when the artist was living in the South of France. The problem was solved in 1963 when Aldo and Piero decided to set up their studio in Mougins. This gave Picasso access to a print studio and technicians whenever he needed them. This availability stimulated his work and he created several hundred etchings towards the end of his life (lots 45, 51 – 68).

The Marina Picasso collection of prints gives us a unique access to the explorations and experiments of the artist. It is possible to see the development of the printmaking techniques and to witness how the artist expanded the boundaries and made them his own. Many of the works are of great rarity and some are unique, but all capture the essence of a great artist.

Jonathan Pascoe Pratt, PhD.

1 Patrick Elliot, *Picasso on Paper*, National Gallery of Scotland, 2007, p.25

2 Baer, 1997, p.55



1



2

1

PABLO PICASSO

1881 - 1973

**Joie maternelle (Bloch 49;
Baer 66)**

Etching, 1921, with the inscription 'Une des
deux épreuves tirées par Fort en 1930' verso,
a rare proof impression printed by Fort in 1930
before the published edition of 50, on MBM
wove paper, with the Marina Picasso inkstamp
verso (Lugt 3698)

plate: 100 by 148mm 4 by 5⁷/₈in;
sheet: 280 by 378mm 11 by 14⁷/₈in

† ⊕ W £ 1,200-1,800 € 1,400-2,050



7

2

PABLO PICASSO

1881 - 1973

Les trois grâces. I (Ba. 104)

Etching, 1923, one of only three impressions of this subject, only this impression printed by Fort in 1930, there was no published edition of this subject, on MBM wove paper, with the Marina Picasso inkstamp verso (L. 3698)
plate: 120 by 60mm 4¾ by 2½in;
sheet: 380 by 280mm 15 by 11in

‡ ⊕ W £ 1,800-2,200 € 2,050-2,550

7

PABLO PICASSO

1881 - 1973

L'Étreinte. II (B. 259; Ba. 339)

Drypoint, 1933, from the edition of 55, printed by Lacourière, Paris, on Montval laid paper with the Vollard watermark, with the Marina Picasso inkstamp verso (L. 3698)
plate: 295 by 368mm 11⅞ by 14½in;
sheet: 343 by 450mm 13½ by 17¾in

‡ ⊕ W £ 2,000-3,000 € 2,300-3,450



27

27

PABLO PICASSO

1881 - 1973

**Femmes à leur toilette
(Ba. 1037; Picasso Project
L-016)**

Rinsed linoleum cut printed in cream and washed in black India ink, 1956, an unpublished trial proof as cited in Baer, there was no published edition of this subject, printed by Arnéra, Vallauris, on wove paper, with the Marina Picasso inkstamp verso (L. 3698) sheet: 750 by 620mm 29½ by 24¾in

£ 5,000-7,000 € 5,700-8,000



28

28

PABLO PICASSO

**Femmes à leur toilette
(Ba. 1037; PP. L-016)**

Rinsed linoleum cut printed in cream and washed in black India ink, 1956, dated '4.1.64', an unpublished trial proof as cited in Baer, there was no published edition of this subject, printed by Arnéra, Vallauris, on wove paper, with the Marina Picasso inkstamp verso (L. 3698) sheet: 750 by 620mm 29½ by 24¾in

£ 6,000-8,000 € 6,900-9,100



29



30

29

PABLO PICASSO

**Femmes à leur toilette
(Ba. 1037; PP. L-016)**

Rinsed linoleum cut printed in cream and washed in black India ink, 1956, an unpublished trial proof as cited in Baer, there was no published edition of this subject, printed by Arnéra, Vallauris, on wove paper, with the Marina Picasso inkstamp verso (L. 3698)

sheet: 750 by 620mm 29½ by 24¾in

† ⊕ W £ 5,000-7,000 € 5,700-8,000

30

PABLO PICASSO

**Femmes à leur toilette
(Ba. 1037; PP. L-016)**

Linoleum cut printed in brown, 1956, stamped with the artist's signature, with the inscription 'linogravure inédit', an unpublished trial proof as cited in Baer, there was no published edition of this subject, printed by Arnéra, Vallauris, on wove paper, with the Marina Picasso inkstamp verso (L. 3698)

sheet: 673 by 502mm 26½ by 19¾in

† ⊕ W £ 3,000-4,000 € 3,450-4,550



43



41



35

43

PABLO PICASSO
1881 - 1973

**Joseph et la femme de
Potiphar, d'après Rembrandt
et le Tintoret (Ba. 1334)**

The rare linoleum cut, 1962, one of three impressions of Baer's second (final) state, there was no published edition of this subject, printed by Arnéra, Vallauris, on glossy *simili* Japan paper, with the Marina Picasso inkstamp verso (L. 3698)

image: approx. 273 by 347mm 10¾ by 13⅝in;
sheet: 420 by 572mm 16½ by 22½in

‡ ⊕ W £ 3,000-5,000 € 3,450-5,700

41

PABLO PICASSO
1881 - 1973

**Femme nue pêchant des
truites à la main (Ba. 1327)**

Linoleum cut printed in black and caramel, 1962, with the artist's stamped signature, with the inscription 'Gravure inédite', Baer's first state (of three), one of 68 proof impressions, there was no published edition of this subject, printed by Arnéra, Vallauris, on Arches wove paper, with the Marina Picasso inkstamp verso (L. 3698)

image: 527 by 639mm 20¾ by 25⅞in;
sheet: 621 by 752mm 24½ by 29⅝in

‡ ⊕ W £ 4,000-6,000 € 4,550-6,900

35

PABLO PICASSO
1881 - 1973

**Jacqueline en Mariée,
de face. I (Ba. 1089)**

Aquatint with drypoint and engraving, 1961, one of only two impressions of Baer's state fifteen (of eighteen), there was no published edition of this subject, printed by Frélaut, Paris, on Arches wove paper, with the Marina Picasso inkstamp verso (L. 3698)

plate: 400 by 297mm 15¾ by 11¾in;
sheet: 507 by 403mm 20 by 5⅞in

‡ ⊕ W £ 8,000-12,000 € 9,100-13,700



10

10

PABLO PICASSO

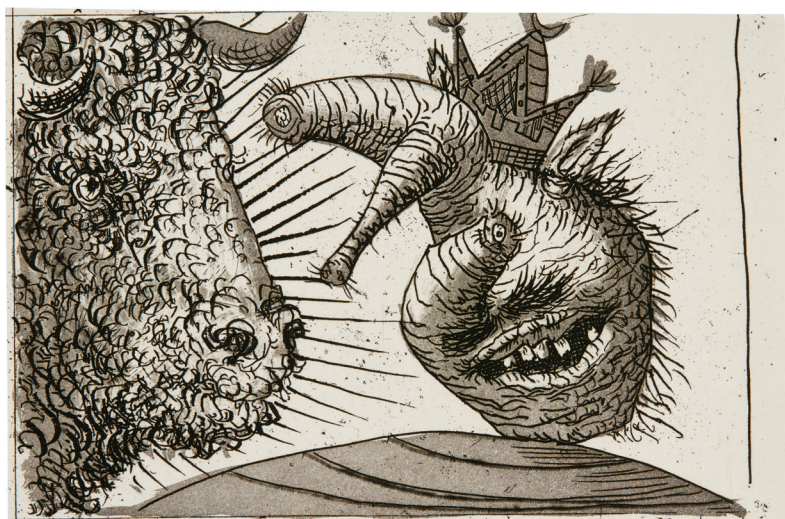
1881 - 1973

From Sueño y mentira de Franco (Planche II)
(see B. 298; Ba. 616)

Etching and aquatint, 1937, an illustration from 'Sueño y mentira de Franco', with the inscription 'avant aciérage' verso, an artist's proof before steel-facing, there was no published edition of the individual plates, printed by Lacourrière, Paris, on Montval laid paper, with the Marina Picasso inkstamp verso (L. 3698)

sheet: 95 by 140mm 3 $\frac{5}{8}$ by 5 $\frac{1}{2}$ in

£ 500-700 € 600-800



11

11

PABLO PICASSO

1881 - 1973

From Sueño y mentira de Franco (Planche II)
(see B. 298; Ba. 616)

Etching and aquatint, 1937, an illustration from 'Sueño y mentira de Franco', with the inscription 'avant aciérage' verso, an artist's proof before steel-facing, there was no published edition of the individual plates, printed by Lacourrière, Paris, on Montval laid paper, with the Marina Picasso inkstamp verso (L. 3698)

sheet: 94 by 140mm 3 $\frac{3}{4}$ by 5 $\frac{1}{2}$ in

£ 500-700 € 600-800



12

12

PABLO PICASSO

1881 - 1973

From Sueño y mentira de Franco (Planche II)
(see B. 298; Ba. 616)

Etching and aquatint, 1937, an illustration from 'Sueño y mentira de Franco', with the inscription 'avant aciérage' verso, an artist's proof before steel-facing, there was no published edition of the individual plates, printed by Lacourrière, Paris, on Montval laid paper, with the Marina Picasso inkstamp verso (L. 3698)

sheet: 95 by 143mm 3 $\frac{5}{8}$ by 5 $\frac{5}{8}$ in

£ 500-700 € 600-800



24

24

PABLO PICASSO

1881 - 1973

Maison close: le chocolat. I (Ba. 921)

Etching with engraving and aquatint, 1955, one of seven impressions of Baer's first state (of two), there was no published edition of this subject, printed by Lacourière, Paris, on Arches wove paper, with the Marina Picasso inkstamp verso (L. 3698)

plate: 495 by 646mm 19½ by 25½in;

sheet: 566 by 762mm 22¼ by 30in

Ω ⊕ W £ 5,000-7,000 € 5,700-8,000



ANDY WARHOL
Eva Mudocci (After Munch)
(F. & S. IIIA.59), 1984
Estimate £60,000–80,000

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Pluto Aged Twelve (Figura 91), 2000
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From Sueño y mentira de Franco II
Estimate £500–700



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Estimate \$300,000–500,000

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WILLIAM KENTRIDGE
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Estimate £30,000–50,000

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

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

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

2. DURING THE AUCTION

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

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

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

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

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

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

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

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

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

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service

is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders using any online platform are subject to the Additional Terms and Conditions for Live Online Bidding, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding

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

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

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

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

3. AFTER THE AUCTION

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

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a

passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

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

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

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

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

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

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

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

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

will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

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

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

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

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

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

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

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

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds
Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments

EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below: -

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

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

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 11 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

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

◊ Guaranteed Property

The seller of lots with this symbol has

been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ Property in which Sotheby's has an Ownership Interest

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

➤ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

✎ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot

may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

◻ No Reserve

Unless indicated by a box (◻), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (◻). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)

Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

¶ Monumental

Lots with this symbol may, in our opinion,

require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring reinvoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts

Department for assistance.

2. PROPERTY WITH A † SYMBOL

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

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

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

3. PROPERTY WITH A α SYMBOL

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

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

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

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

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

(VAT-registered buyers from the EU

should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

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

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

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

5. EXPORTS FROM THE EUROPEAN UNION

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

Property with no VAT symbol (see paragraph 1)

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

Property with a † symbol

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

Property with a ‡ or a Ω symbol

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

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

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the

property leaving its premises and so a VAT refund will not be possible.

Proof of export required

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

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

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

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

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

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

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

Claim forms are available from:

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

7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items

for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;

(iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and

(v) in respect of online bidding via the internet, the Conditions of Business for Live Online Bidding on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the

lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by

the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids are made subject to the Conditions of Business for Live Online Bidding available on the Sotheby's website or upon request. The Conditions of Business for Live Online Bidding apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and

advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. BIDDER'S / BUYER'S WARRANTIES

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

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

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

10. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

11. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

12. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns

and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

13. DATA PROTECTION

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

14. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

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

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

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

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

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

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

5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered

for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

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

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

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

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

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

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

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

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SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from: Sotheby's Property Collection

Opening hours:
Monday to Friday 9.00am to 5.00pm
34-35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility
Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto

Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

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

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

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

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

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

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

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

IMPORTANT NOTICES

ESTIMATES IN EUROS

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

£1 = €1.1371

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

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

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be

accepted at the rate prevailing on the day that payment is received in cleared funds.

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

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

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

COLLECTION OF LOTS MARKED 'W'

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

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

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

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

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

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

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



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

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

MADE IN BRITAIN
20 March 2019
London

PRINTS & MULTIPLES
26 March 2019
London

**PRINTS FROM THE
COLLECTION OF MARINA
PICASSO ONLINE**
20-27 March 2019
Online

PRINTS & MULTIPLES
29-30 April 2019
New York

MADE IN BRITAIN
September 2019
London

PRINTS & MULTIPLES
September 2019
London

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'WE HAD A MENAGERIE IN THE HOUSE. MY FATHER WAS LIKE ST. FRANCIS OF ASSISI - ANIMALS COULDN'T RESIST HIS AURA.'

Paloma Picasso

Sotheby's EST. 1744
Collectors gather here.