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19TH & 20TH
CENTURY
SCULPTURE

LONDON | 10 JULY 2019



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19TH & 20TH
CENTURY
SCULPTURE





19TH & 20TH CENTURY SCULPTURE

AUCTION IN LONDON
10 JULY 2019
SALE L19230
2 PM

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1

1

FRENCH OR ITALIAN, 19TH CENTURY AFTER THE ANTIQUE

Hermaphrodite

white marble

28 by 97 by 44cm., 11 by 38¼ by 17¼in.

'Sex to sweet sex with lips and limbs is wed' are the words with which Swinburne enshrined the iconic *Sleeping Hermaphrodite* in his poetry. Discovered in Rome before 1620, the ancient Roman marble - after a presumed Hellenistic bronze - was famously restored by Gianlorenzo Bernini, who added the quilted mattress upon which the sleeping figure rests. The *Hermaphrodite* was installed in the Villa Borghese as part of Cardinal Scipione Borghese's collection by 1638 and soon rose to fame as one of the most celebrated marbles in Rome. Its subject is Hermaphroditos, the son of Aphrodite and Hermes, whose form was merged with that of a water nymph, resulting in his androgynous status, which is laid bare in the statue. Viewers in the 17th and 18th centuries were inevitably compelled by the titillating composition, with reactions ranging from distaste and shame to admiration and amusement. Lady Townshend quipped that the model represented 'the only happy couple she ever saw' (Haskell and Penny, *op. cit.*, p. 235). The statue's fame resulted in the commissioning of various copies, of which some - unlike the present marble - omit the vital addition of the penis. The statue was frequently copied in bronze, and, more rarely, in marble, faithfully reproducing the Borghese model. Purchased by Napoleon in 1807, the Borghese *Hermaphrodite* is now among the main attractions of ancient statuary at the musée du Louvre, eclipsing in fame a number of other Roman versions of the subject.

RELATED LITERATURE

F. Haskell and N. Penny, *Taste and the Antique: The Lure of Classical Sculpture, 1500-1900*, London, 1981, pp. 234-235

W £ 12,000-18,000 € 13,600-20,400

2

AFTER ANTONIO CANOVA (1757-1822) FRENCH, CIRCA 1845-1865

The Hope Venus

bearing the signature: CANOVA / *Sculpt*^d and inscribed: GRAUX - MARLY. / *F DE BRONZE Paris*.

bronze, dark brown patina
135cm., 53¼in.

PROVENANCE

Heinrich Ueberall (1869-1939), Berlin; given by the above as collateral to the Dresdner Bank, Danzig; sold by the Dresdner Bank to the Gemäldegalerie, Staatliche Museen zu Berlin (inv. no. B II 76) in 1935; restituted by the Stiftung Preußischer Kulturbesitz to the heirs of Heinrich Ueberall in 2019

LITERATURE

B. Maaz (ed.), *Nationalgalerie Berlin: Das XIX. Jahrhundert, Bestandskatalog der Skulpturen*, vol. I, Leipzig, 2006, pp. 150-151, no. 157

The fine bronze is a reduction of Antonio Canova's celebrated *Hope Venus*, which was commissioned from the sculptor by the great patron of the arts, Thomas Hope (1769-1831), in Rome in 1816/1817. The original marble is now in the City Art Gallery, Leeds. Like many of Canova's models, the *Venus* enjoyed significant popularity across Europe in the 19th century. The present bronze was cast in Paris by the Graux-Marly foundry, which was active from 1845 but ceased production before 1864.

The present lot was restituted by Stiftung Preußischer Kulturbesitz to the heirs of Heinrich Ueberall in 2019, together with the painting *Sarah brings Hagar to Abraham* by Matthias Stomer, which is being offered in Sotheby's Old Masters Evening sale on 3 July (lot 25).

W £ 15,000-20,000 € 17,000-22,700

3

AFTER CHRISTOPHE-GABRIEL ALLEGRAIN (1710-1795)

FRENCH, CIRCA 1845-1865

Venus after the Bath

inscribed: GRAUX-MARLY. / *F DE BRONZE A PARIS*

bronze, black patina
130cm., 51¼in.

PROVENANCE

Heinrich Ueberall (1869-1939), Berlin; given by the above as collateral to the Dresdner Bank, Danzig; sold by the Dresdner Bank to the Gemäldegalerie, Staatliche Museen zu Berlin (inv. no. B II 297) in 1935; restituted by the Stiftung Preußischer Kulturbesitz to the heirs of Heinrich Ueberall in 2019

LITERATURE

B. Maaz (ed.), *Nationalgalerie Berlin: Das XIX. Jahrhundert, Bestandskatalog der Skulpturen*, vol. I, Leipzig, 2006, p. 47, no. 28

Like the preceding lot, the present bronze was cast by the Graux-Marly foundry, which was active from 1845 but ceased production before 1864. Also copying an iconic sculpture of Venus - in this case that by the 18th-century French sculptor Christophe-Gabriel Allegrain - it is likely to have been made as a pendant to the *Hope Venus* (see lot 2).

The present lot was restituted by Stiftung Preußischer Kulturbesitz to the heirs of Heinrich Ueberall in 2019, together with the painting *Sarah brings Hagar to Abraham* by Matthias Stomer, which is being offered in Sotheby's Old Masters Evening sale on 3 July (lot 25).

W £ 15,000-20,000 € 17,000-22,700



2



3



ITALIAN, 19TH CENTURY
AFTER THE ANTIQUE

Bust of Antinous

white marble
74cm., 29½in.

See *catalogue note* at SOTHEBYS.COM

W £ 30,000-40,000 € 34,000-45,400





5

**AFTER A MODEL BY MICHELANGELO
(1475-1564)**

ITALIAN, 19TH CENTURY

David

bronze, dark brown patina

93cm., 36 $\frac{5}{8}$ in.

See catalogue note at SOTHEBYS.COM

W £ 4,000-6,000 € 4,550-6,800

6

**AFTER DONATO DI NICCOLO DI
BETTO BARDI, CALLED DONATELLO
(CIRCA 1386-1466)**

ITALIAN, FLORENCE, 19TH CENTURY

Amor-Attis

bronze, dark brown and gilt patina, on a veined

green marble base

bronze: 99cm., 39in.

base: 23cm., 9in.

The original version of this enigmatic and compelling model by the great Renaissance sculptor Donatello is in the Museo del Bargello, Florence. Its iconography, whose precise meaning has not been resolved, appears to merge the Roman god of Love with the Phrygian god Attis.

W £ 10,000-15,000 € 11,400-17,000



6



7

7

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

Heron with a Salamander

white marble
39 by 23cm., 15½ by 9in.

A cast of the antique model (then located in a museum in Stuttgart) is illustrated in S. Reinach, *Repertoire de la statuaire grecque et romaine*, Paris, 1898, p. 772.

£ 6,000-8,000 € 6,800-9,100

□ 8

**PROBABLY ENGLISH, FIRST HALF
19TH CENTURY**

Dog with a Hare

white marble
42 by 65cm., 16½ by 25¼in.

W £ 3,000-5,000 € 3,400-5,700



8

PROPERTY FROM A DISTINGUISHED SPANISH PRIVATE COLLECTION

9

AFTER JOHANN HEINRICH VON
DANNECKER (1758-1841)
ITALIAN, 19TH CENTURY

Ariadne on the Panther

white marble
78 by 69cm., 30¾ by 27½in.

Ariadne on the Panther is undoubtedly the most famous model executed by Dannecker, court sculptor to the Dukes of Württemberg, and was widely copied during the 19th century. There are accounts dating back to 1805, of visitors queueing outside Dannecker's studio in order to see the widely discussed model in plaster. The prime version in marble, finished in 1814, is in the Liebieghaus Museum in Frankfurt (inv. no. 1569) - it was heavily damaged in World War II and has been restored. Curiously, Dannecker appears to have conceived the model without a commission, and is therefore indicative of his creativity and inventiveness as a sculptor.

RELATED LITERATURE

C. von Holst, *Johann Heinrich Dannecker*, Stuttgart, 1987, cat. nos. 100 and 101, pp. 285-94

W £ 15,000-20,000 € 17,000-22,700





10

10

OTHER PROPERTIES

AFTER CHARLES-ANTOINE BRIDAN
(1730-1805)

THOMAS BALL

American, 1819-1911

Small Boy Playing with a Bird

signed: T. BALL. SC / 1872

white marble

75cm., 29½in.

W £ 4,000-6,000 € 4,550-6,800



11

11

GALLERIA LAPINI

Italian, Late 19th/Early 20th Century

Apollo Belvedere

signed: LAPINI FIRENZE

white marble

72cm., 28¾in.

W £ 6,000-8,000 € 6,800-9,100

HOLME CARDWELL, AFTER THE ANTIQUE

British, 1813/1815 - 1895

Venus removing her Sandal

signed and dated: *HOLME CARDWELL Fc^t /*

ROME 1860

white marble

80cm., 31½in.

The motif of Venus, or Aphrodite, untying her sandal, developed from a Greek original from the Hellenistic period. Several antique interpretations are known, such as a small bronze, probably from Syria, in the Louvre Museum (inv. no. Br 4417) and a marble statuette in the British Museum (inv. no. 2000.0522.1). Sculptors in the age of Neoclassicism also took up the theme, particularly in the mid-19th century, and several versions of the present model are known from different sculptors, including Ivan Petrovich Vitali (1852) and Johann Ludwig von Hofer (1856).

Holme Cardwell has imbued the present marble with his skillful Neoclassicism. Compare in particular the face, and the discarded sandal, to his monumental *Diana*, sold in these rooms, 13 December 2017 (£357,000). Holme Cardwell was a Manchester native, but spent much of his working life in Rome, where he was part of an active milieu of British expatriate artists.

RELATED LITERATURE

I. Roscoe, E. Hardy and M. G. Sullivan, *A Biographical Dictionary of Sculptors in Britain, 1660-1851*, London, 2009, p. 194; 'Holme Cardwell', *Mapping the Practice and Profession of Sculpture in Britain and Ireland 1851-1951*, University of Glasgow History of Art and HATII, online database 2011 [http://sculpture.gla.ac.uk/view/person.php?id=msib2_1202169359, accessed 05 June 2019]

W £ 15,000-20,000 € 17,000-22,700





13

13

ANTOINE-LOUIS BARYE

French, 1795-1875

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

signed: *BARYE*, incised: *F BARBEDIENNE Fondeur*, and inscribed to the underside: 405, and incised: 44 and N° 703 and *FB*
bronze, dark green patina
29.5 by 32cm., 11½ by 12½in.

£ 12,000-18,000 € 13,600-20,400

14

ANTOINE-LOUIS BARYE

French, 1795-1875

Lion qui Marche (Walking Lion)

signed: *BARYE*, incised: *F BARBEDIENNE. FONDEUR.*, stamped with the gold *FB* and inscribed to the underside: N° 656 and *KK* and 45
bronze, green brown patina
23 by 41cm., 9 by 16½in.

£ 5,000-7,000 € 5,700-8,000



14



15

15

ANTOINE-LOUIS BARYE

French, 1795-1875

Indien monté sur un Éléphant
écrasant un Tigre (Man on an
Elephant crushing a Tiger)

signed: BARYE

bronze, dark brown patina
28.5 by 31cm., 11¼ by 12¼in.

RELATED LITERATURE

A. Richarme and M. Poletti, *Barye: Catalogue
raisonné des sculptures*, Paris, 2000, p. 90 no. F20

£ 15,000-20,000 € 17,000-22,700

16

AUGUSTE NICOLAS CAIN

French, 1822 - 1894

Lionne apportant un sanglier à ses
petits (Lioness Feeding her Cubs)

signed: A.CAIN, and inscribed: Susse F^{ES} Ed^{TS} Paris
bronze, light brown patina

35 by 47.5cm., 13¾ by 18¾in.

See catalogue note at SOTHEBYS.COM

W £ 3,000-5,000 € 3,400-5,700



16



17

17

ANTOINE-LOUIS BARYE

French, 1796 - 1875

Juno (Juno)

signed: *BARYE*
bronze, brown-green patina
28.5cm., 11¼in.

RELATED LITERATURE

A. Richarme and M. Poletti, *Catalogue raisonné des sculptures*, Paris, 2000, p. 104, no. F 29

£ 6,000-8,000 € 6,800-9,100

18

PIERRE JULES MÊNE

French, 1810 - 1879

Amazone (No. 1)

signed and dated: *P. J. MENE 1865*
bronze, dark brown patina
45 by 42cm., 17¾ by 16½in.

£ 6,000-8,000 € 6,800-9,100



18



19

19

JEAN-AUGUSTE BARRE

French, 1811 - 1896

Mary of Burgundy Hawking

signed: *Barre.*, and inscribed: *Susse F^{res}*
bronze, dark brown patina
51.5 by 49cm., 20¼ by 19¼in.

W £ 5,000-7,000 € 5,700-8,000

**JEAN-BAPTISTE, CALLED AUGUSTE
CLÉSINGER**

French, 1814-1883

Bust of Flora

signed and dated: J. CLESINGER / Rome. 1861
white marble, on a serpentine and yellow
marble column
bust: 74cm., 29½in.
column: 109.5cm., 43½in.

This allegorical bust of Flora encapsulates the Romantic Movement, reminiscent of the Rococo, in mid-19th century France. The smoothly sculpted surface contrasts with the delicate flowers, leaves, and refined locks of hair.

Lami records a bust entitled *La Femme à la Rose* (op. cit.) conceived in 1865 which may be identified with the present finely carved marble bust. Alternatively, another bust by Clésinger is recorded as *Les Roses* made in 1870, which is equally consistent with this model.

In 1832 Clésinger studied in the studio of Thorvaldsen in Rome. He first emerged in the Salon in 1847.

RELATED LITERATURE

S. Lami, *Dictionnaire des sculpteurs de l'école française*, vol. 1, Paris, 1916, pp. 401-402

W £ 15,000-20,000 € 17,000-22,700





21

21

ALBERT-ERNEST CARRIER-BELLEUSE

French, 1824 - 1887

Buste d'Algerienne (Bust of an Algerian Woman)

signed: A. CARRIER-BELLEUSE
terracotta, on an ebonised wood socle
69cm., 27 $\frac{1}{8}$ in. overall

See catalogue note at SOTHEBYS.COM

W £ 7,000-10,000 € 8,000-11,400

22

ALBERT-ERNEST CARRIER-BELLEUSE

French, 1824 - 1887

Bust of a Woman

signed: A. CARRIER-BELLEUSE
terracotta, on a glazed tile and ebonised wood socle
74cm., 29 $\frac{1}{2}$ in.

W £ 3,000-5,000 € 3,400-5,700



22

23

JEAN JULES CAMBOS

French, 1828-1917

La Cigale

signed and dated: J. CAMBOS. 1872., inscribed:
*La Cigale ayant chanté / Tout l'été, / Se trouva
fort dépourvue / Quand la bise fut venue:* and
dedicated: *à mon excellent ami C Lélégard,
souvenir affetueux. J CAMBOS* and with an old
information label to the base inscribed in pen
terracotta, on a wood base
terracotta: 79cm., 31 $\frac{1}{2}$ in.
base: 9cm., 3 $\frac{1}{2}$ in.

W £ 3,000-5,000 € 3,400-5,700



23

22

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24

24

ALBERT-ERNEST CARRIER-BELLEUSE

French, 1824 - 1887

Bust of Spring

signed: A CARRIER BELLEUSE
white marble
58cm., 22³/₄in.

W £ 4,000-6,000 € 4,550-6,800



25

25

JEAN-BAPTISTE, CALLED AUGUSTE CLÉSINGER

French, 1814-1883

Bust of Ariadne

signed and dated: J. CLÉSINGER Paris 1867
white marble
69.5cm., 27³/₈in.

PROVENANCE

Clésinger sale, Hôtel Drouot Paris, 6 April 1870, lot 27;

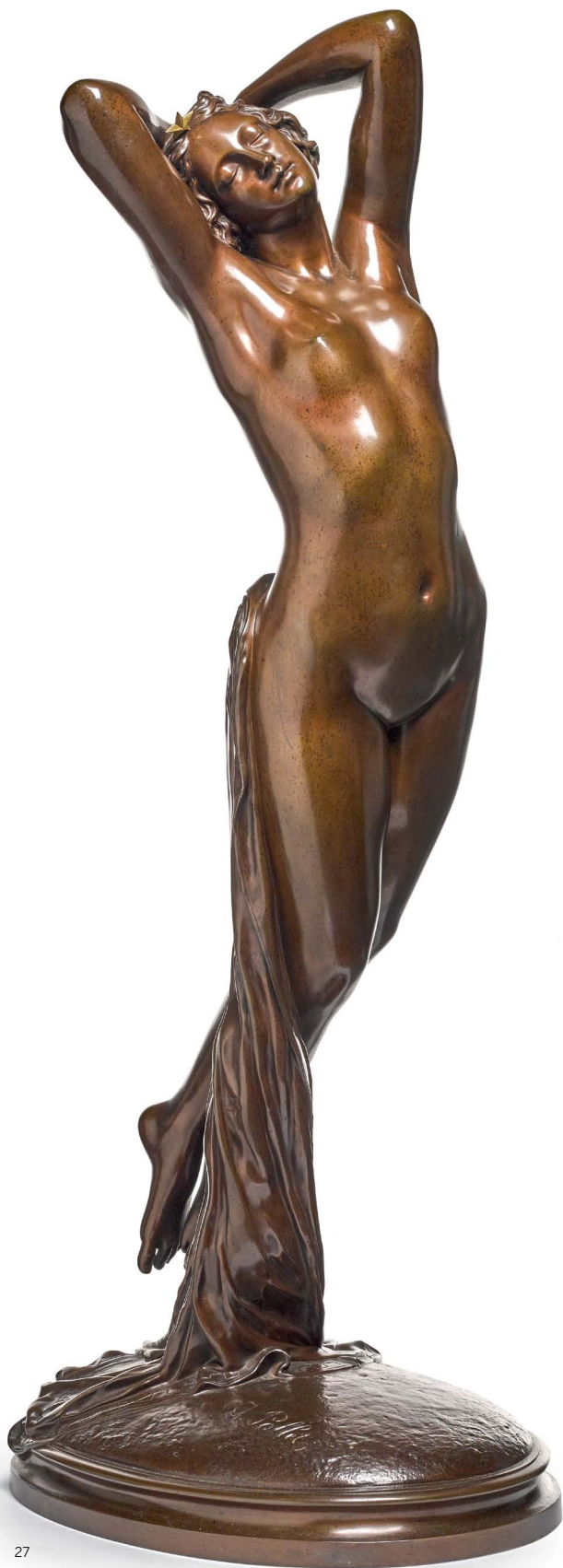
Emile de Girardin (1808-1881);
with Heim Gallery, London, 1978 (*Forgotten French Art* catalogue, Nov-Dec 1978, no. 41);
Christie's London, 3 April 1985, lot 242

LITERATURE

S. Lami, *Dictionnaire des sculpteurs de l'école française*, vol. 1, Paris, 1916, p. 402

See catalogue note at SOTHEBYS.COM

W £ 12,000-18,000 € 13,600-20,400



27



26

26

JOSEPH MICHEL-ANGE POLLET

French, 1814-1870

Une Heure de la Nuit (An Hour of the Night)

signed: *J. Pollet*.

bronze, dark brown patina, with a gilt bronze star
100cm., 39³/₈in.

See catalogue note at [SOTHEBYS.COM](https://www.sothebys.com)

W £ 15,000-20,000 € 17,000-22,700

27

JEAN-JACQUES PRADIER, CALLED JAMES

Swiss, 1790-1852

Phryne

signed: *Pradier*, inscribed: *Susse F^{RES}*, and stamped: *R*

bronze, dark brown patina
66cm., 26in.

W £ 5,000-7,000 € 5,700-8,000



28

28

PROSPER D'EPINAY

French, 1836 - 1914

Le Cyclone (The Cyclone)

signed: *P. D'Épinay*, and entitled: *LE CYCLONE*

alabaster

52cm., 20½in.

RELATED LITERATURE

P. Roux Foujols, *Prosper d'Épinay (1836-1914): Un mauricien à la cour des princes*, Mauritius, 1996, p. 50

W £ 10,000-15,000 € 11,400-17,000

29

EMILE JOSEPH NESTOR CARLIER

French, 1849 - 1927

La cruche cassée (The broken jug)

signed: *E. CARLIER*

white marble, on a partially gilt wood base

70cm., 27½in.

See *catalogue note* at SOTHEBYS.COM

W £ 15,000-20,000 € 17,000-22,700



29



30

30

ALBERT-ERNEST CARRIER-BELLEUSE

French, 1824 - 1887

Deux Bacchantes et un Hercule portant un Vase (Two Bacchantes and Hercules Supporting an Amphora)

signed: *CARRIER.BELLEUSE*

terracotta
90.5cm., 35 $\frac{5}{8}$ in.

See catalogue note at SOTHEBYS.COM

W £ 12,000-18,000 € 13,600-20,400



31

31

ALBERT-ERNEST CARRIER-BELLEUSE

French, 1824 - 1887

Psyche

signed: *A.CARRIER.*

bronze, green brown patina, on a gilt bronze
base
74cm., 29 $\frac{1}{8}$ in.

W £ 8,000-12,000 € 9,100-13,600



32

32

ALBERT-ERNEST CARRIER-BELLEUSE

French, 1824 - 1887

Allégorie de la Paix (Allegory of Peace)

signed: A. CARRIER-BELLEUSE

white marble

61cm., 24in.

W £ 6,000-8,000 € 6,800-9,100

33

ITALIAN OR BRITISH, 19TH CENTURY

Goddess of the Night

white marble, on a revolving white and grey marble column

figure: 119cm., 46⁷/₈in.

column: 86cm., 33⁷/₈in.

W £ 15,000-20,000 € 17,000-22,700



33



34



35

34

GIOVANNI MARIA BENZONI

Italian, 1809-1873

La Speranza (Allegory of Hope)

signed and dated: G. M. BENZONI. F. ROMA. A. 1857.

white marble, on a revolving veined grey and pink marble base

figure: 66cm., 26in.

base: 23.5cm., 9¼in.

See catalogue note at SOTHEBYS.COM

W £ 10,000-15,000 € 11,400-17,000

35

ITALIAN, 19TH CENTURY

Classical Maiden

white marble

69cm., 27½in.

W £ 8,000-12,000 € 9,100-13,600



36

36

LUIGI PAMPALONI

Italian, 1791 - 1847

Praying Boy

white marble
68cm., 26¾in.

See catalogue note at [SOTHEBYS.COM](https://www.sothebys.com)

W £ 6,000-8,000 € 6,800-9,100

37

CESARE LAPINI

Italian, 1848 - 1893

Cupid in Disguise

signed: C. Lapini.
white marble
94cm., 37in.

See catalogue note at [SOTHEBYS.COM](https://www.sothebys.com)

W £ 15,000-20,000 € 17,000-22,700



37



38

JOSEPH EDGAR BOEHM

British, 1834 - 1890

Eurydice

signed and dated: J. E. BOEHM. 1875, and
entitled: ΕΥΡΥΔΙΚΗ.
white marble
149cm., 58¾in.

This impressive marble figure of *Eurydice* is a rare large reduction of the monumental original, which has been on loan to the Victoria and Albert Museum. Boehm's original marble was presented to the Bristol Art Gallery at the end of the 19th century by the heirs of John Fuller but sold in 1959. Conceived around 1875, it appears to be Boehm's earliest known mythological subject. Stocker (*op. cit.*, p. 282) notes that, though the *Eurydice*'s pose is inspired by classical models such as the antique *Laocoon* group and Giambologna's *Venus*, her distinctly Victorian face is 'pure Boehm'. *Eurydice* was followed by the *Galatea* of 1877, and the *Nymph* of 1878.

In Greek mythology, the nymph Eurydice was the wife of Orpheus. Eurydice died suddenly after being bitten by a viper and descended into the Underworld. Orpheus followed her there and, using his music-making skills, pleaded with the god Hades to let his wife return with him. Hades granted his request, but with the condition that Orpheus must not look back at Eurydice during their ascent. Tragically, just as they were about to reach the safety of daylight, Orpheus turned to gaze at his wife, and she was lost to him forever. Boehm's marble shows Eurydice in the unwitting moment before her death, with a serpent twisted around her ankle.

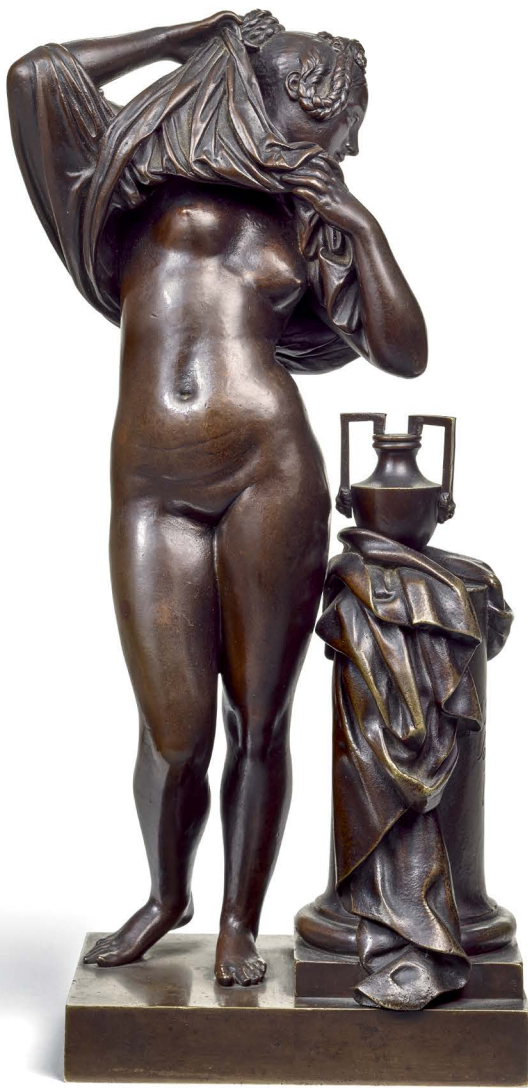
RELATED LITERATURE

M. Stocker, *Royalist and Realist: The Life and Work of Sir Joseph Edgar Boehm*, New York and London, 1988, pp. 281-282 and no. 300

W £ 25,000-35,000 € 28,400-39,700

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





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39

JEAN-JACQUES PRADIER, CALLED JAMES

Swiss, 1790-1852

**Femme Otant sa Chemise
(Woman Undressing)**

signed: *J. Pradier*, and inscribed: *Soyer et Ingé / fondeurs*

bronze, dark brown patina
28cm., 11in.

See catalogue note at SOTHEBYS.COM

£ 8,000-12,000 € 9,100-13,600



40

40

RAIMONDO PEREDA

Italian, 1840-1915

Bust of a Nubian boy

signed: *R. PEREDA / Milano*
bronze, dark brown patina, white marble and red marble, on a mottled green marble socle
55cm., 21¾in. overall

W £ 10,000-15,000 € 11,400-17,000



41

ARTHUR WAAGEN

German, 1833-1898

**Kabyle au Retour de la Chasse
(The Berber Hunter)**

signed: *Waagen*, and inscribed: *S Martin Fondateur*
bronze, dark brown patina, on an ebonised
wood base

bronze: 119 by 103cm., 46 $\frac{7}{8}$ by 40 $\frac{1}{2}$ in.

base: 77 by 128cm., 30 $\frac{1}{4}$ by 50 $\frac{3}{8}$ in.

RELATED LITERATURE

C. Payne, *Animals in Bronze, Reference and
Price Guide*, Woodbridge, 1986, pp. 284-285;
P. Kjellberg, *Bronzes of the Nineteenth Century*;
Dictionary of Sculptors, Atglen, 1994, p. 647

W £ 10,000-15,000 € 11,400-17,000

41

42

AIMÉ MILLET

French, 1819 - 1891

La Chasse au Lion (The Lion Hunt)

signed: *Millet*

bronze, brown patina

80 by 95cm., 31 $\frac{1}{2}$ by 37 $\frac{3}{8}$ in.

See *catalogue note* at SOTHEBYS.COM

W £ 12,000-18,000 € 13,600-20,400



42

ALESSANDRO RONDONI

Italian, born 1841

Sira, schiava di Fabiola (Syra, Fabiola's Slave)

signed: A. RONDONI / Roma

white marble

114cm., 44 $\frac{1}{2}$ in.

This dramatic marble representing the fictional slave girl Syra is a rare work by the accomplished Italian sculptor, Alessandro Rondoni. The model, of which a life-size version is housed in the Galleria Nazionale d'Arte Moderna in Rome, is arguably Rondoni's masterpiece. It was first shown in Naples in 1877, before being exhibited in Turin and Rome in 1880, and finally, in 1888, in London. Its subject is inspired by the popular 1854 novel, *Fabiola or, the Church of the Catacombs* by the English Cardinal Nicholas Wiseman. Set in the 4th century AD, the novel's eponymous heroine is a beautiful and privileged Roman girl whose slave, Syra, is a secret Christian, at risk of being persecuted by the Emperor's regime. When, in a fit of rage, Fabiola strikes and wounds Syra, the slave girl's humble and loyal conduct is deeply impressed upon her Roman mistress, resulting in her eventual conversion to Christianity.

Fabiola clearly enjoyed great popularity in Italy, where it was adapted into a film in 1918. The character of Syra provided an opportunity for Rondoni to represent not only a dramatic moment, but an exotic, historicising figure, appealing to the Orientalist vogue of his time. *Sira* captures the girl in her distress at having been wounded, her brow furrowed and fingers splayed, with large hoop earrings and a shoulder-baring dress highlighting her Eastern otherness. Rondoni's remarkable skill is seen particularly in the girl's intricately carved, abundant locks of hair and complicated folds of drapery.

RELATED LITERATURE

A. Panzetta, *Nuovo Dizionario degli Scultori Italiani dell'Ottocento e del Primo Novecento*, Turin, 2003, pp. 783-784

W £ 40,000-60,000 € 45,400-68,000



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



44

SCIPIONE TADOLINI

Italian, 1822 - 1892

**Eve dopo il Peccato
(Eve after the Fall)**

signed and dated: *EQ. SCIPIO. TADOLINI.*
ROMAE. 1867

white marble

59 by 43cm., 23¼ by 16⅞in.

See catalogue note at [SOTHEBYS.COM](https://www.sothebys.com)

W £ 10,000-15,000 € 11,400-17,000



44

45

CESARE LAPINI

Italian, 1848-after 1893

Bust of Cleopatra

signed and dated: *C:Lapini / Firenze 1889*

white marble

65.5cm., 25¾in.

W £ 5,000-7,000 € 5,700-8,000



45

ANTONIO TANTARDINI

Italian, 1829 - 1879

Bust of a Womansigned: ANT.^{NIO} TANTARDINI. MILANO

white marble

72cm., 28³/₈in.

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

W £ 20,000-30,000 € 22,700-34,000





47

47

SCIPIONE TADOLINI

Italian, 1822 - 1892

Schiava Greca (Greek Slave)

signed: *S. Tadolini R*
white marble
figure: 79cm., 31½in.

This elegantly conceived model of a *Greek Slave* is one of Scipione Tadolini's defining masterpieces. Though influenced by the celebrated tradition of idealised statuary established by Antonio Canova, the touching portrayal of a beautiful young girl enslaved, together with her orientalist guise, looks forward to the Romantic movement in 19th-century sculpture.

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

W £ 12,000-18,000 € 13,600-20,400



48

48

GIOVANNI BATTISTA LOMBARDI

Italian, 1823-1880

Middle Eastern Sorceress

signed: *GB Lombardi fece, Roma*
white marble
116.5cm., 45¾in.

See catalogue note at SOTHEBYS.COM

W £ 10,000-15,000 € 11,400-17,000

FILIPPO GNACCARINI

Italian, 1804-1875

Bacchus with a panther

signed and dated: *F. GNACCARINI. F. / ROMA. 1853.*
white marble
93.5cm., 36³/₄in.

LITERATURE

A. Crielesi, 'Filippo Gnaccarini, "Scultore Romano"', Note per un Catalogo', in *Strenna dei Romanisti*, Rome, 2017, p. 156

A Roman follower of Antonio Canova and Bertel Thorvaldsen, Filippo Gnaccarini is a rare sculptor on the market today. His important marble group, *Baccanale*, was sold at Sotheby's New York on 5 May 1999 (lot 70). The present marble exemplifies Gnaccarini's neoclassical style and his interest in Bacchic subjects. It is perhaps surprising that Gnaccarini also executed numerous religious works for Roman churches, including statues in the Basilicas of San Paolo and San Giovanni in Laterano. He was further responsible for the allegorical statue of *La Primavera* in Piazza del Popolo in Rome.

RELATED LITERATURE

A. Panzetta, *Nuovo Dizionario degli Scultori Italiani dell'Ottocento e del Primo Novecento*, Turin, 2003, p. 440

W £ 20,000-30,000 € 22,700-34,000





50

50

LOUIS-ROBERT CARRIER-BELLEUSE

French, 1848-1913

Wood Nymph with a Goat

signed: *Carrier Belleuse* and inscribed: *Boudet*

43 *boul. des Capucines*

white marble

70cm., 27½in.

The Maison Boudet, based at the Boulevard des Capucines from 1886 until 1908, sold a wide variety of items of decorative art, operating a prolific *magasin* in Paris.

W £ 6,000-8,000 € 6,800-9,100



51

51

A. CAMBI

ITALIAN, 19TH CENTURY

Bust of Venus and Cupid

signed and dated: *Prof. A. Cambi / Firenze.*

1882

white marble

67cm., 26¾in.

W £ 4,000-6,000 € 4,550-6,800





PROPERTY FROM A DISTINGUISHED SPANISH PRIVATE COLLECTION

52

FERDINANDO ANDREINI

Italian, 1843-1922

La Bagnante (the Bather)

signed: *F. Andreini*

white marble, on a revolving serpentine column
figure (with socle): 125cm., 49¼in.

column: 90.5cm., 35½in.

LITERATURE

A. Panzetta, *Nuovo Dizionario degli Scultori Italiani dell'ottocento e del primo Novecento*, vol. 1., Turin, 2003, fig. 42 (probably the same marble as illustrated)

Ferdinando Andreini was a student of Ulisse Cambi in Florence, and is well known for a bust of Victor Emmanuel for the Hall of the Grand Council of Florence. He mostly worked in Florence, and exhibited in various salons from 1861, both in Florence and in Turin.

The present marble belongs to a series of sculptures by Andreini, executed during the last quarter of the 19th century, focusing on nude or scantily-clad figures. Other examples from this period include a *Wood Nymph*, sold in these rooms, 20 March, 1992, and a *Psyche*, also Sotheby's London, 14 May 1999, lot 71. The present marble, with the single drape preserving the Bather's modesty, compares particularly well to an *Allegory of Spring (or Primavera)*, sold at Sotheby's New York, 6 November 2014, lot 29 (sold for \$209,000), which also shows a nude, seemingly weightless, balancing on one foot, as in the present marble.

With its delicate features, including the finely executed face and the flowing drapery and curls, the present marble is a prime example of Italian Romantic sculpture. The pure white unblemished marble adds to the overall impression of graceful elegance.

RELATED LITERATURE

V. Vicario, *Gli Scultori Italiani dal Neoclassicismo al Liberty*, vol. 1, Lodi, 1994, p. 28

W £ 70,000-100,000 € 79,500-114,000

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53

OTHER PROPERTIES

RAOUL CHARLES VERLET

French, 1857 - 1923

La Douleur d'Orphée (Orpheus' Sorrow)

signed: *Roaul VERLET*, inscribed: *F. BARBEDIENNE Fondateur. Paris*,
and stamped: *REDUCTION MECANIQUE A. COLLAS BREVETE*
bronze, brown patina
99.5cm., 39¼in.

See catalogue note at [SOTHEBYS.COM](https://www.sothebys.com)

W £ 7,000-10,000 € 8,000-11,400

54

AUSTRIAN, VIENNA, 19TH CENTURY

Oriental Dancer

cold-painted bronze, on a *nero portoro* marble base
55cm., 21¾in. overall

W £ 3,000-5,000 € 3,400-5,700



55

PIERRE EUGÈNE EMILE HÉBERT

French, 1828 - 1893

Bust of Semiramis

signed: *ÉMILE. HÉBERT*, and titled: *SEMIRAMIS*
partially gilt bronze, on a red marble base
69cm., 27½in. overall

See catalogue note at [SOTHEBYS.COM](https://www.sothebys.com)

W £ 4,000-6,000 € 4,550-6,800



EMMANUEL FRÉMIET

French, 1824 - 1910

Chatte et ses petits (Cat with her kittens)signed and dated: *FRÉMIET. 1848*

bronze, reddish brown patina

23.5 by 59cm., 9¼ by 23¼in.

See catalogue note at [SOTHEBYS.COM](https://www.sothebys.com)

W £ 5,000-7,000 € 5,700-8,000



56



57

RAOUL FRANÇOIS LARCHE

French, 1860 - 1912

La Prairie et le Ruisseau (The Meadow and the Stream)signed: *RAOUL. LARCHE* and stamped: *SIOT DECAUVILLE**FONDEUR PARIS*

bronze, dark brown patina

51cm., 20¾in. overall

W £ 3,000-5,000 € 3,400-5,700



58

VICTOR ROUSSEAU

Belgian, 1865-1954

Femme au Rocher (Nude Woman in a Hat)signed: *Victor Rousseau*, and inscribed: *FONDERIE NAT^{LE}
DES BRONZES / ANC^{NE} FIRME J PETERMANN / ST GILLES
BRUXELLES*

bronze, dark brown patina

37.5cm., 14¾in.

See catalogue note at [SOTHEBYS.COM](https://www.sothebys.com)

£ 5,000-7,000 € 5,700-8,000

59

JEAN-BAPTISTE CARPEAUX

French, 1827 - 1875

**Flore Accroupie
(Crouching Flora)**

signed: JB^{te}. CarPEAUX

white marble

52 by 31cm., 20½ by 12¼in.

See catalogue note at SOTHEBYS.COM

W £ 15,000-20,000 € 17,000-22,700



59

60

CHARLES-AUGUSTE FRAIKIN

Belgian, 1817 - 1893

**La Fée de l'eau
(Bust of the Water Fairy)**

signed: C. A. Fraikin.

white marble, on a marble and ormolu base

69cm., 27½in. overall

W £ 6,000-8,000 € 6,800-9,100



60

CESARE LAPINI

Italian, 1848-after 1893

Psyche Abandonned

signed and dated: *C.LAPINI / FIRENZE 1900*
white marble
96cm., 37³/₄in.

Exemplary of Lapini's oeuvre, the present *Psyche* reflects the sculptor's interest in allegorical figures. Considered one of the most celebrated Neoclassical models in Italy, the *Abandoned Psyche* has been copied and reinterpreted by numerous artists during the 19th century. The sculpture shows Psyche in a moment of true sorrow, where she is abandoned by Cupid for not honouring their sacred pact. Lapini remains truthful to the classic representation of the *Abandoned Psyche*, usually portrayed sitting on a rock with an empty gaze. However, the sculptor makes a small variation by bringing a hand to her cheek, enhancing Psyche's feeling of loss.

RELATED LITERATURE

A. Panzetta, *Nuovo dizionario degli scultori italiani*, Turin, 2003, p. 513

W £ 20,000-30,000 € 22,700-34,000





62

AIMÉ-JULES DALOU

French, 1838-1902

La Brodeuse, esquisse (Sketch of The Embroiderer)

terracotta, on an ebonised wood base
 terracotta: 29 by 23.5cm., 11 $\frac{3}{8}$ by 9 $\frac{1}{4}$ in.
 base: 3.5 by 24 by 19cm., 1 $\frac{3}{8}$ by 9 $\frac{1}{2}$ by 7 $\frac{1}{2}$ in.

PROVENANCE

Possibly Maurice Dreyfous (1843-1918);
 private collection, Europe, since the 1960s or earlier;
 thence by inheritance to the present owner

This beautiful terracotta appears to be near-identical to the plaster sketch of *La Brodeuse* made for the 1870 Salon, now in the Musées des Beaux-Arts de la Ville de Paris, Petit Palais, Paris (inv. no. PPS01271). The plaster was made in 1907 after a terracotta which belonged to Maurice Dreyfous. There is a tantalising possibility that the present terracotta could be that from the Dreyfous collection. Bronzes were cast from the plaster model by the Hébrard foundry.

RELATED LITERATURE

A. Simier, *Jules Dalou: Le sculpteur de la République*, exh. cat. Petit Palais - Musées des Beaux-Arts de la Ville de Paris, Paris, 2013, p. 345, no. 280

£ 10,000-15,000 € 11,400-17,000

63

AIMÉ-JULES DALOU

French, 1838 - 1902

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

signed: DALOU, inscribed: *Susse Fr^{es} Ed^{ts} Paris*
 and: *cire perdue*, and stamped: *SUSSE FRERES*
EDITEURS PARIS
 bronze, green patina
 32cm., 12 $\frac{5}{8}$ in.

PROVENANCE

Private collection, Germany

£ 8,000-12,000 € 9,100-13,600



PROPERTY FROM A BRITISH PRIVATE COLLECTION

LOTS 64-65

64

AIMÉ-JULES DALOU

French, 1838 - 1902

Baigneuse (jambes croisées)
s'essuyant le pied (gauche)
(Bather Drying her Left Foot)

signed: DALOU, inscribed: Susse ^{FRES} Ed^{TS} Paris,
and: Cire perdue Paris, and stamped: SUSSE
FRERES EDITEURS PARIS
bronze, rich brown patina
40cm., 15¾in. overall

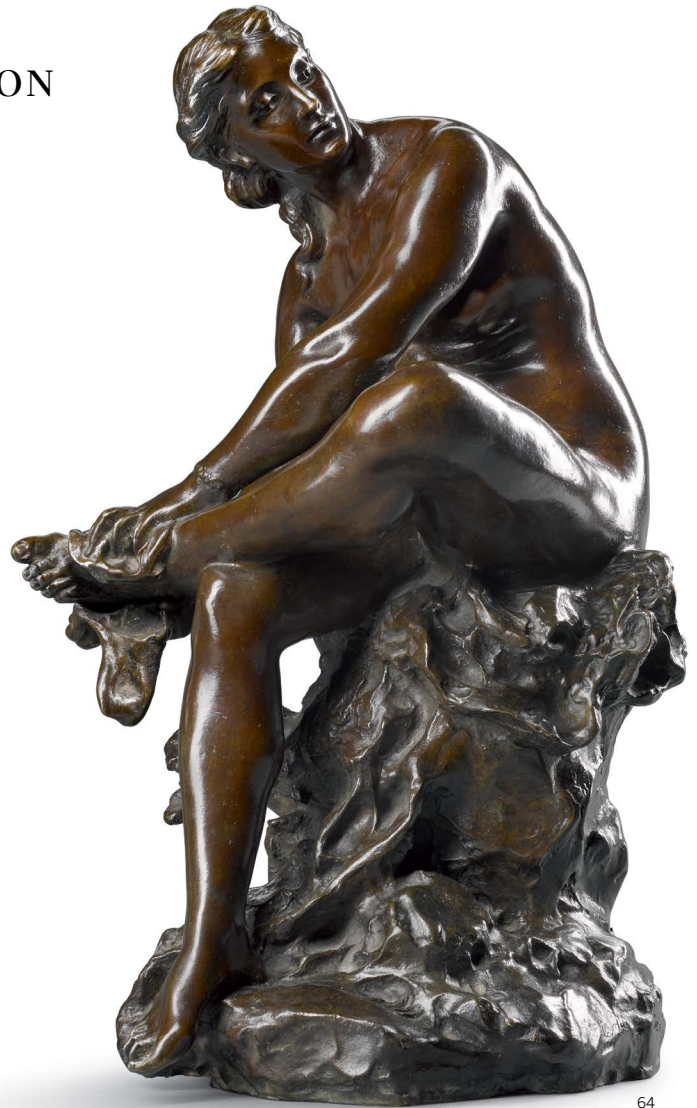
PROVENANCE

Peter Ward-Jackson (1915-2014), London,
United Kingdom;
thence by descent

RELATED LITERATURE

A. Simier, *Jules Dalou: le sculpteur de la
République*, exh. cat. Petit Palais - Musée des
Beaux-Arts de la ville de Paris, Paris, 2013,
pp. 386-7, no. 314

£ 15,000-25,000 € 17,000-28,400



64



65

65

AIMÉ-JULES DALOU

French, 1838-1902

La Vérité Méconnue (Truth
Unacknowledged)

signed: DALOU, and stamped: SUSSE ^{FRES} /
PARIS / CIRE PERDUE and: SUSSE FRERES
EDITEURS PARIS
bronze, dark brown patina
33.5cm., 13¼in.

PROVENANCE

Peter Ward-Jackson (1915-2014), London,
United Kingdom;
thence by descent

£ 8,000-12,000 € 9,100-13,600



JEAN-BAPTISTE CARPEAUX

French, 1827 - 1875

**L'Amour Désarmé, esquisse
(Sketch of Cupid Disarmed)**signed: JB^{te} Carpeaux, stamped: CIRE / PERDU
/ A. HÉBRARD, and numbered: (4)bronze, dark brown patina, on a black slate base
82.5cm., 32½in.**LITERATURE**M. Poletti and A. Richarme, *Jean-Baptiste
Carpeaux*, Paris, 2003, p. 153, no. ES 2
(mentioned in the footnote)

This sketch, also known as *Psyché désarmant l'Amour*, was posed for by Eugénie Fiocre, principal ballerina at the Paris Opéra from 1864 to 1875. Having met Mlle Fiocre at a dinner hosted by the Duc de Morny, Carpeaux modelled her portrait in 1869. The ballerina and the sculptor became friends and it was she who suggested that he model a full length figure of her in her famous role of Psyche. The plaster sketch for the model was exhibited at the Paris Salon by Carpeaux in 1870. The lifesize version in marble, however, was never executed. Carpeaux did produce a 'finished' model, in the same size as the sketch, which was edited by his atelier in bronze and terracotta.

The sketch model was only edited in bronze after the sculptor's death. The Hébrard foundry produced an exclusive edition limited to fifteen numbered casts: according to Poletti and Richarme (*op. cit.* p. 153), the Hébrard archives indicate that the present cast, numbered 4, was executed in July 1927, and sold by M. Moreau in September 1927. The editions were cast with the permission of Carpeaux's daughter, but it was proposed by A. A. Hébrard, as he felt that the sketch, considering the changes in fashion in the early 20th century, would be more *à la mode* than the finished model. His reasoning was certainly understandable: the present cast has a lightness of touch, produced by the quick modelling of the original plaster, which lends it a modernist aesthetic.

RELATED LITERATURES. Lami, *Dictionnaire des Sculpteurs de L'école
Française*, vol. I, Paris, 1914, p. 271;

W £ 40,000-60,000 € 45,400-68,000



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



67



68

67

ATTRIBUTED TO THOMAS WOOLNER (1825-1892)
BRITISH, 19TH CENTURY

Portrait of a Man, possibly Sir Stamford Raffles

plaster, in an ebonised wood glazed frame
41cm., 16½in. overall

£ 1,200-1,800 € 1,400-2,050

68

ALEXANDER MUNRO

British, 1825 - 1871

Portrait of Mrs Josephine Butler

plaster, in a gilt wood frame
roundel: 51.5 by 37.5cm., 20¼ by 14¾in.
69 by 55cm., 27¼ by 21½in. overall

W £ 2,000-3,000 € 2,300-3,400

69

CONRAD DRESSLER

British, 1856 - 1940

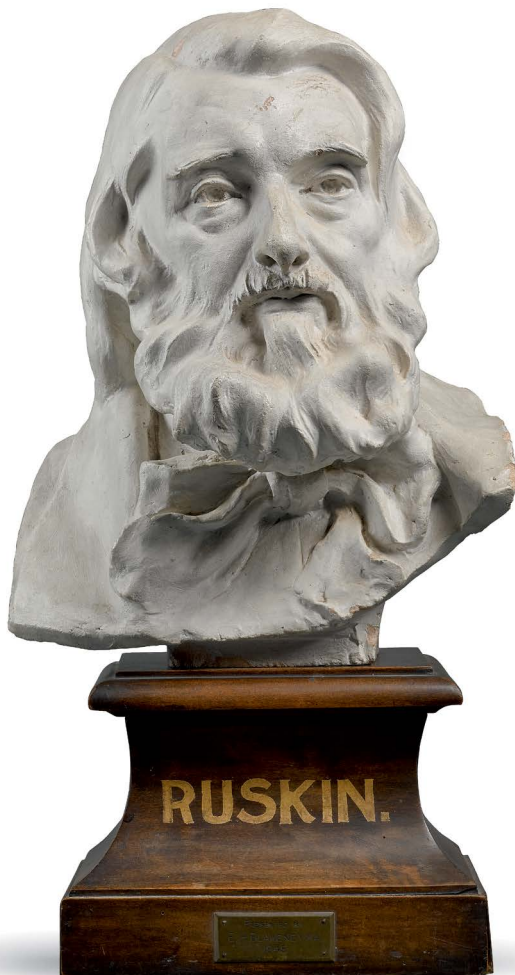
Bust of John Ruskin

signed and dated: *Conrad Dressler / 1886*, the base
inscribed: *RUSKIN.* and with a plaque to the base inscribed:
PRESENTED BY / E.H. BLAKENEY M.A. / 1945
painted terracotta, on a wood base
bust: 42cm., 16½in.
base: 19cm., 7½in.

PROVENANCE

Winchester Library, until 1977;
private collection, United Kingdom

£ 6,000-8,000 € 6,800-9,100



69

SIR JOSEPH EDGAR BOEHM R.A.

British, 1834-1890

**Bust of a Man, possibly Charles Darwin
(1809-1882)**

signed: J. E. BOEHM.

white marble

70cm., 27½in.

PROVENANCE

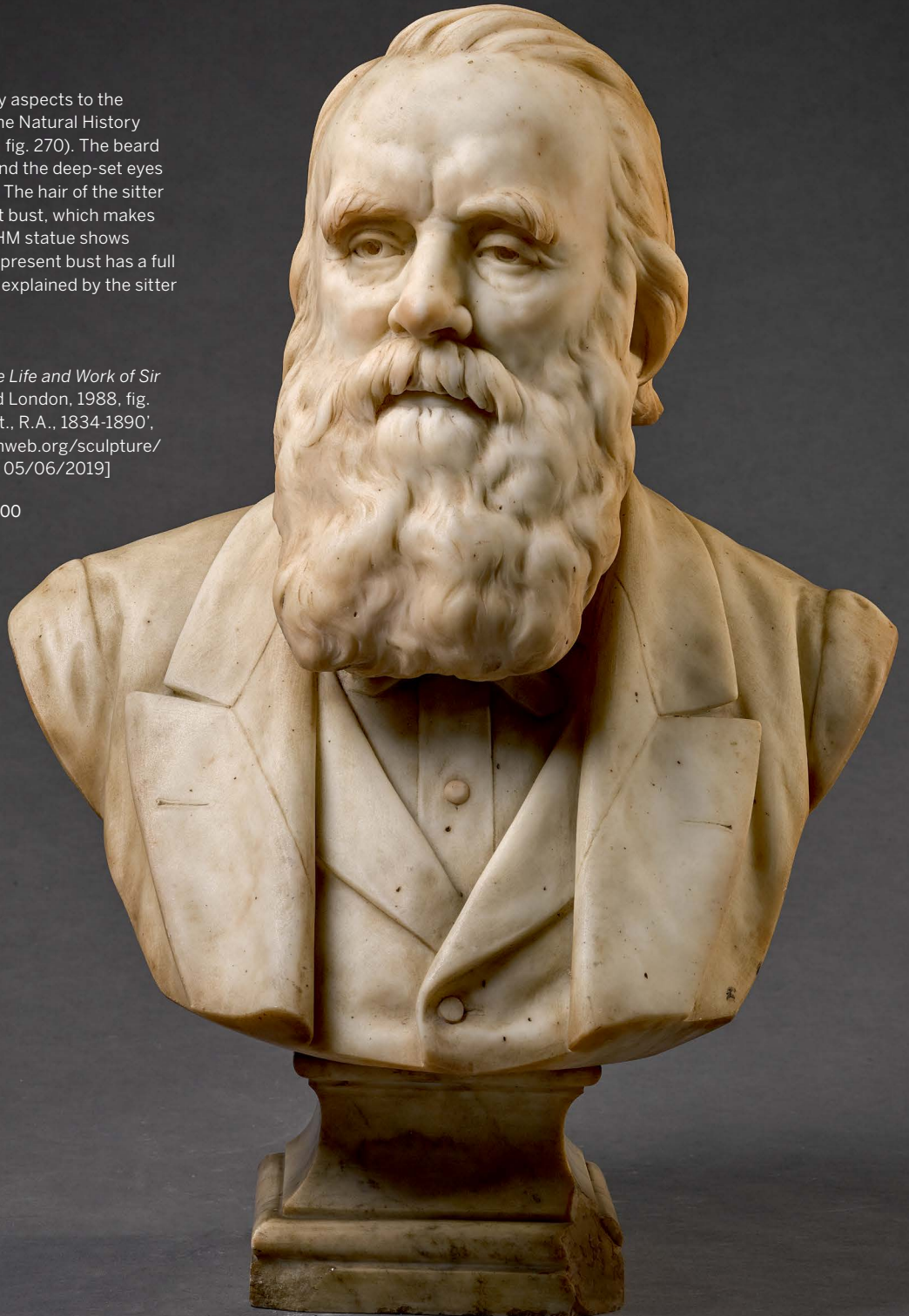
Private collection, United Kingdom

The present bust compares in many aspects to the marble seated figure of Darwin at the Natural History Museum in London (Stocker *op. cit.* fig. 270). The beard and costume are nearly identical, and the deep-set eyes and bushy eyebrows also compare. The hair of the sitter is, however, different on the present bust, which makes the identification uncertain - the NHM statue shows Darwin as a bald man, whereas the present bust has a full head of hair. This could possibly be explained by the sitter having worn a toupee.

RELATED LITERATURE

M. Stocker, *Royalist and Realist, The Life and Work of Sir Joseph Edgar Boehm*, New York and London, 1988, fig. 270; 'Sir Joseph Edgar Boehm, Bart., R.A., 1834-1890', *Victorian Web*, <http://www.victorianweb.org/sculpture/boehm/index.html> [page accessed 05/06/2019]

W £ 15,000-20,000 € 17,000-22,700





71

71

SIR GEORGE JAMES FRAMPTON R.A.

British, 1860-1928

Madonna of the Peach Tree

signed and dated: *GEO. FRAMPTON / 1910*

bronze, green brown patina, on an ebonised wood base

bust: 37cm., 14½in.

57cm., 22¾in. overall

George Frampton took the subject of this rare bust from a book of short stories written by Maurice Hewlett and published 1899. The story entitled *Madonna of the Peach Tree* tells of young Giovanna Scarpa 'fair haired and flushed, delicately shaped, tall and pliant'. Unfounded rumours led her to be stoned and chased out of the city of Verona with her baby boy. At dawn she came through the peach orchard outside the city walls to beg young shepherds for food. Such was her beauty that the boys believed they had seen a vision of the Virgin, and the town was filled with talk of apparitions and miracles.

RELATED LITERATURE

'Royal Academy Exhibition', 1910, *Studio*, July 1910, pp. 3-16

£ 6,000-8,000 € 6,800-9,100

72

THOMAS WOOLNER

British, 1825 - 1892

Relief Roundel with the profile of Alfred, Lord Tennyson

signed and dated: *T. Woolner Sc. / 1856*

bronze, light brown patina

25cm., 9⅞in. diameter

PROVENANCE

Private collection, United Kingdom

£ 3,000-5,000 € 3,400-5,700



72



73

73

GILBERT BAYES

British, 1872 - 1953

A Sea Frolic

signed: *GILBERT BAYES*

bronze, dark brown patina, in a wood frame

bronze: 36.5 by 20cm., 14¾by 8 in.

50 by 33cm., 19⅞ by 13in. overall

£ 1,500-2,000 € 1,700-2,300



74

74

ANTON VAN WOUW

South African, 1862 - 1945

Shangaan

signed and dated: *A van Wouw / S.A. Joh_burg / 1907* and
inscribed: *FouNDRY - G. MASSA - ROMA*
bronze, mid-brown patina
31cm., 12¼in.

See catalogue note at SOTHEBYS.COM

£ 15,000-20,000 € 17,000-22,700

75

GILBERT BAYES

British, 1872 - 1953

The Sea Urchin

signed and dated: *GILBERT / BAYES / 1932*, and inscribed:
MS 2/6
bronze, mid-brown patina
133cm., 52¾in.

W ⊕ £ 4,000-6,000 € 4,550-6,800



75

AUGUSTUS SAINT-GAUDENS

American, 1848 - 1907

Relief with Robert Louis Stevenson (for his Memorial in Saint Giles Cathedral)

inscribed: *ROBERT LOUIS STEVENSON* and further inscribed with a dedication and a prayer
 copper electrotype, in a wood frame
 relief: 30.5 by 36cm., 12 by 14½in.
 frame: 44.5 by 50.5cm., 17½ by 19⅞in.

This rare copper electrotype is a reduction of the memorial to Robert Louis Stevenson modelled by Saint-Gaudens between 1899 and 1903 and unveiled in the Church of St Giles in Edinburgh in June 1904. Stevenson had sat for Saint-Gaudens when he had visited the United States in 1887, in New York and in Manasquan, New Jersey. The writer was suffering from Tuberculosis and so he was depicted propped up in bed writing. Saint-Gaudens had been introduced to Stevenson's *New Arabian Nights* (1882) by his friend Will H. Low, who dedicated a poem to Stevenson, which Saint-Gaudens incorporated into the composition. Reductions were cast both in bronze and copper electrotype and the composition was converted by the artist into a circular version; see the bronze cast in the Metropolitan Museum of Art, New York (inv. no. 12.76.I). The St Giles memorial was initially cast by Barbédienne but the final version was cast by Gruet in Paris. The model differs from the earlier 1887-1888 portrait in that it features a more elaborate bed and the writer holds a pen rather than a cigarette. Although Dryfhout illustrates a bronze reduction, he does not mention the existence of a copper electrotype - though the use of this medium is consistent with Saint Gaudens, since the 1887-1888 model was made in copper from 1899 and again from 1902 (Dryfhout, 1982, *op. cit.*, p. 173).

RELATED LITERATURE

J. H. Dryfhout, *The Work of Augustus Saint-Gaudens*, Hanover and London, 1982, pp. 173-176, 261-263, nos. 132-133, 188; T. Tolles (ed.), *American Sculpture in the Metropolitan Museum of Art: Volume I. A Catalogue of Works by Artists Born before 1865*, New York, 1999, pp. 288-292, nos. 124-125

£ 12,000-18,000 € 13,600-20,400





77



78

PROPERTY FROM A DISTINGUISHED SPANISH PRIVATE COLLECTION

77

C. PITTALUGA
Italian, (XIX-XX)

Nymph Holding Flowers

signed: *PITTALUGA*
white marble
83cm., 32³/₄in.

See catalogue note at [SOTHEBYS.COM](https://www.sothebys.com)

W £ 7,000-10,000 € 8,000-11,400

78

OTHER PROPERTIES

HENRI-DÉSIRÉ GAUQUIÉ
French, 1858-1927

Female Nude

signed: *H. GAUQUIÉ*
white marble
81cm., 31⁷/₈in.

W £ 6,000-7,000 € 6,800-8,000

CESARE LAPINI

Italian, 1848-after 1893

Odalisca

signed: C. LAPINI / FIRENZE

white marble

99cm., 39in.

Lapini was a sculptor specialising in allegorical and genre subjects and models *all'Antica*, which he sold with great success from his Florence workshop to an elite global clientele. Lapini achieved outstanding effects of surface texture in his marble compositions with daring elaboration of painting and undercutting. The present marble is a fine example of his carving skill, visible especially in the *Odalisca*'s luxurious fan.

RELATED LITERATURE

A. Panzetta, *Nuovo dizionario degli scultori italiani*, Turin, 2003, p. 513

W £ 25,000-35,000 € 28,400-39,700



**RAFFAELLO BARTOLETTI**

Italian, 1852-1927

Bacchantesigned: *Prof.^{re} R. BARTOLETTI / Galleria P. Bazzanti / Firenze*
white marble, on a white marble fluted columnfigure: 185cm., 72⁷/₈in.column: 90cm., 35³/₈in.

This exuberant marble represents an exciting rediscovery from the little-known *oeuvre* of the Florentine sculptor, Raffaele Bartoletti. Its beautiful composition and brilliant technical execution reveal Bartoletti to have been an artist of remarkable skill and imagination.

Garlanded with vine and raising a cup with her right hand, whilst holding a tambourine in her left, the ravishing nude depicted by Bartoletti is clearly identifiable as a Bacchante. In Graeco-Roman mythology, Bacchantes - also referred to as Maenads - were the female followers of Bacchus, the god of Wine. Notorious for their ecstatic frenzy brought about by dancing and intoxication, Bacchantes were celebrated as well as feared in ancient discourse. In classical Greece they were frequently depicted on clay vessels used in symposia, stimulating the intoxicating proceedings with Bacchic imagery. The present marble thoroughly embodies the sense of euphoria associated with Bacchantes. Looking over her left shoulder with a triumphant smile, the woman strides forward and shows off her beautifully arched form, with the flimsiest of drapes concealing her modesty. Her genesis in the distant, classical past is evoked by her exotic arm bands and the beautifully carved foliate pattern adorning her drapery, which is held in place by an insubstantial girdle.

The *Bacchante's* raised right arm and dynamic pose are reminiscent of the celebrated *Hebe* by the great neoclassical sculptor, Antonio Canova. Bartoletti's marble is, however, a wholly Belle Époque statue, imbued with an exultant eroticism only the late 19th century could have produced.

Born in Pistoia, Raffaele Bartoletti enrolled at the Florentine Accademia di Belle Art in 1872, becoming a prizewinner in 1879 and graduating in 1881. He clearly went on to have a distinguished career as a sculptor, as he is recorded to have exhibited across Europe. In 1900 his work was shown in Paris, and the following year he exhibited in Munich as well as Florence, in the latter with a plaster group titled *Lezione d'amore* (Love Lesson), which indicates that his favoured subject matter was genre sculpture.

Pietro Bazzanti was a central figure in the production of Florentine sculpture at the end of the 19th century. His highly successful studio was established by Pietro's father, Niccolò Bazzanti, in 1822 and remains open today. Specialising in sculpture after the antique, as well as original allegorical and genre pieces, Bazzanti's studio attracted accomplished sculptors such as Cesare Lapini, Ferdinando Vichi, Guglielmo Pugi, and clearly also Bartoletti, all of whom executed works bearing the inscription: Galleria Bazzanti.

The sale of the *Bacchante* presents a rare opportunity to acquire a beautifully carved, life-size female nude from the golden age of Florentine marble carving.

RELATED LITERATURE

A. Panzetta, *Nuovo Dizionario degli Scultori Italiani dell'Ottocento e del Primo Novecento*, Turin, 2003, p. 74

W £ 150,000-200,000 € 170,000-227,000

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







PROPERTY FROM
A DISTINGUISHED
SPANISH PRIVATE
COLLECTION

81

CHARLES RAPHAEL PEYRE

French, 1872-1949

Frolicking putti

signed: *R.ch. Peyre.*

white marble, on an ormolu base, with a
modern green marble pedestal

group: 71 by 61cm., 28 by 24in. overall
pedestal: 90 by 70 by 40cm., 35½ by 27½ by
15¾in.

See catalogue note at SOTHEBYS.COM

W Ⓢ £ 15,000-20,000 € 17,000-22,700



81

82

OTHER PROPERTIES

ALFRED BOUCHER

French, 1850 - 1934

Le Baiser (The Kiss)

signed: *A. BOUCHER*

white marble, on a veined purple marble base
51 by 59cm., 20¼ by 23¼in. overall

RELATED LITERATURE

J. Piette, *Alfred Boucher 1850-1934*

"sculpteur – humaniste", ex. cat. Musée Paul
Dubois – Alfred Boucher, Nogent-sur-Seine,
2000, pp. 433-435, no. P4

W Ⓢ £ 4,000-6,000 € 4,550-6,800



82

HENRI PLÉ

French, 1853-1922

La Becquée (Girl feeding her chickens)signed: *Henri Plé*

white marble, on a mottled marble base

81cm., 31 $\frac{7}{8}$ in. overall

A Parisian by birth, Henri-Honoré Plé studied under Géricault and Mathurin Moreau. He exhibited figures and projects for memorials at the Salon from 1877, winning honourable mentions in 1879 and 1889, as well as third and second class medals in 1880 and 1898 respectively. He also received a bronze medal at the *Exposition Universelle* of 1900. This enchanting marble representing a pastoral subject forms a contrast to the proud and powerful masculine figures with which Plé is primarily associated.

† W £ 15,000-20,000 € 17,000-22,700



VICTOR DE HAEN

Belgian, 1866-1934

Nude on a Sea Turtlesigned and dated: *V. de Haen / 1912* and
inscribed: *ex. uni:*

white marble

58 by 44cm., 22 $\frac{7}{8}$ by 17 $\frac{1}{4}$ in.**LITERATURE**P. Verbraeken, *Living Marble: Belgian Sculptors
1800-1930*, Brussels, 2017, pp. 28-29

The son of a sculptor, Victor de Haen was awarded the coveted First Prix de Rome in 1894. His multifaceted oeuvre includes monumental sculpture such as *The Martyr* (1898) in the Botanical Gardens in Brussels. This sensual nude seated on a turtle represents an unusual subject that epitomises the fantastical *fin-de-siècle* imagination.

† W £ 15,000-20,000 € 17,000-22,700



FÉLIX-MAURICE CHARPENTIER

French, 1858-1924

Bello Matinado (Beautiful Morning)

signed: *F. Charpentier*, and entitled: *MATINADO*
 white marble
 107cm., 42½in.

Félix-Maurice Charpentier studied at the *École des Beaux Arts* under the celebrated sculptor and professor Pierre-Jules Cavelier (1814-1896) and exhibited at the Salons from 1884 onwards, winning several medals. He was regarded as one of the outstanding sculptors of his day. His sculpture was marked by freedom of expression and beauty of form and personified 'Modern Art'. Representing a young woman awakening from slumber, this beautiful marble exhibits Charpentier's exuberant treatment of the female form. One of Charpentier's most successful compositions, the original, monumental marble version of *Matinado* is housed in the Musée des Beaux-Arts in Arras.

† W £ 25,000-35,000 € 28,400-39,700





86

**AFTER ANTONIO CANOVA (1757-1822)
PROBABLY BELGIAN, FIRST HALF
20TH CENTURY**

Psyche

marble
153cm., 60¼in.

PROVENANCE

Private collection, a castle, Belgium, since
before the 1950s

The story of Cupid and Psyche, originally
from Apuleius' *Metamorphoses* or
The Golden Ass, has been a well-loved

iconography throughout the history of art.
Famous depictions in art include the ancient
Roman *Cupid and Psyche* in the Musei
Capitolini, the fresco cycle by Raphael in
the Villa Farnesina, and Antonio Canova's
Psyche revived by Cupid's Kiss, in the Musée
du Louvre. Often depicted with a butterfly as
a symbol for the soul and of innocence, as
on the present marble, sculptors frequently
depicted Psyche herself with butterfly wings,
to match the angelic ones of her lover Cupid.

At almost life-size, and with a smooth marble
surface and air of Neoclassicism, the sculpture
is certainly indebted to some of the masters of

the late 18th and early 19th century. Compare,
for example to Bertel Thorvaldsen's *Psyche
Holding the Flask for Venus*, which shows
Psyche in a similar pose and with a similar
up-do as the present lot (Thorvaldsens
Museum, inv. no. A821). However, the model
for the present marble is clearly Antonio
Canova's intimate group of *Cupid and Psyche
Standing* (Louvre, inv. no. MR 1776): although
lacking the figure of Cupid, the composition of
Psyche is nearly identical. The present marble
can be seen as an ode to Neoclassicism, and in
particular to Antonio Canova.

W £ 30,000-50,000 € 34,000-57,000





87

87

GIULIO TAMASSY (ACTIVE 20TH CENTURY)

La Mer (Sea Nymph)

signed: TAMASSY

white marble

59 by 93cm., 23¼ by 36½in.

W £ 10,000-15,000 € 11,400-17,000



88

88

V. FRANCESCHI
ITALIAN, DATED 1870

Bust of Flora

signed and dated: V. FRANCESCHI. 1870

white marble

47cm., 18½in.

W £ 3,000-5,000 € 3,400-5,700

ANTONIO FRILLI

Italian, late 19th / early 20th century

Female Nude

signed: A. FRILLI Florence

white marble, on a red Verona marble base
112cm., 44½in.

A Florentine artist of superb skill, Antonio Frilli belonged to a tradition of distinguished Italian carvers that included Pietro Bazzanti, Cesare Lapini and Cesare Fantacchiotti. His successful workshop in Florence produced sculptures in marble and alabaster, concentrating on elegant compositions and decorative works for the international market, which provided Frilli's main clientele. This beautifully carved marble showcases Frilli's technical excellence in the elaborate flower bed from which the figure emerges.

† W £ 20,000-30,000 € 22,700-34,000

90

NO LOT





91

91

JEAN-LÉON GÉRÔME

French, 1824 - 1904

Les Rameaux (Christ's Entry into Jerusalem)

signed: *JL GEROME*, stamped: *SIOT-DECAUVILLE / FONDEUR / PARIS*, and numbered: *E982*

bronze, brown and gilt patina
80.5 by 74cm., 31½ by 29½in.

RELATED LITERATURE

G. Ackerman, *Jean Léon Gérôme*, Paris, 2000, pp. 322-323, no. S. 40

W £ 12,000-18,000 € 13,600-20,400

92

ALBERT HINRICH HUSSMANN

German, 1874-1946

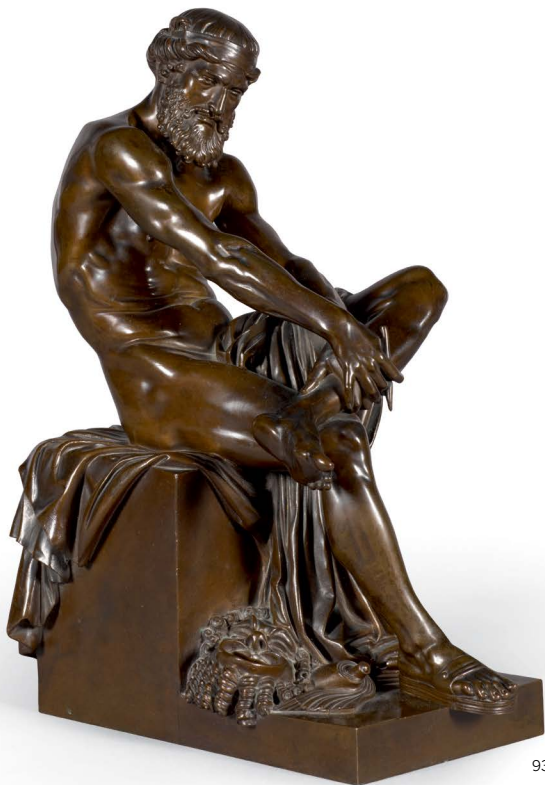
Valkyrie

signed: *Albert Hinrich Hussmann* and inscribed: *W. Nürnberg. / -Berlin-S. 42*
bronze, green brown patina
54 by 52cm., 21¼ by 20½in.

W £ 3,000-5,000 € 3,400-5,700



92



93

93

ITALIAN OR FRENCH, LATE 19TH
CENTURY

Dionysus

bronze, mid brown patina
39 by 30cm., 15 $\frac{3}{8}$ by 11 $\frac{3}{4}$ in.

£ 4,000-6,000 € 4,550-6,800

94

FRANZ VON STUCK

German, 1863 - 1928

Nautilus Cup

stamped: WMF / I/O / zg
silver plated alloy
48cm., 19in.

See catalogue note at SOTHEBYS.COM

£ 8,000-12,000 € 9,100-13,600



94



95



96

95

ANTONIO FRILLI

Italian, late 19th / early 20th century

Bust of Cleopatra

signed: A Frilli / Firenze
white marble
58cm., 22⁷/₈in.

† W £ 10,000-15,000 € 11,400-17,000

96

AFFORTUNATO GORI

Italian, Active 1895-1925

Girl with a Goat

signed: A. Gory / Paris
white marble
29 by 71cm., 11³/₈ by 28in.

See *catalogue note* at SOTHEBYS.COM

† W £ 10,000-15,000 € 11,400-17,000

97

AFFORTUNATO GORI

Italian, Active 1895-1925

Oriental Dancer

signed: A. Gori
white marble and gilt bronze
92cm., 36¹/₄in. overall

This lively dancer is the best-known of Affortunato Gori's figures. A practitioner of chryselephantine sculpture, Gori revelled in the contrasts of different materials, brought together to add vibrancy to his subject. Here the cool white marble of the girl's skin is set off against the glittering, fluttering drapery in gilt bronze.

† W £ 18,000-25,000 € 20,400-28,400



97



98

98

PIETRO BAZZANTI

Italian, 1842-1881

Nymph

signed: *P. Bazzanti Florence*

white marble

80cm., 31½in.

W £ 6,000-8,000 € 6,800-9,100



99

99

ARISTIDE PETRILLI

Italian, b. 1868

Bacchic Dancing Putti

signed: *Prof. APetrilli - Firenze*

white marble, on a serpentine marble base

70.5cm., 27¾in.

W £ 8,000-12,000 € 9,100-13,600

100

ITALIAN, LATE 19TH CENTURY

Nymph

indistinctly signed: *...Milano*

white marble

60cm., 23¾in.

W £ 4,000-6,000 € 4,550-6,800



100

101

DANTE ZOI

Italian, late 19th/early 20th Century

Nymph with a Star

signed: DANTE Zoi FIRENZE

alabaster

99cm., 39in.

Active in Florence, Dante Zoi was famous for his decorative alabaster sculpture. This *Nymph* dressed in diaphanous drapery and presenting a star relates to the sculptor's *Allegoria della notte*, illustrated in A. Panzetta, *Nuovo Dizionario degli Scultori Italiani dell'Ottocento e del Primo Novecento*, Turin, 2003, p. 1002, figs. 1998 and 1999

W £ 12,000-18,000 € 13,600-20,400



101



102

102

STEPHAN ABEL SINDING

Norwegian, 1846-1922

To Mennesker (Two Humans)

signed: *Stephan Sinding*

alabaster

26 by 32cm., 10¼ by 12½in.

RELATED LITERATURE

G. Grappe, *Stephan Sinding*, Paris, 1911, p. 25

£ 3,000-5,000 € 3,400-5,700

103

CONSTANTIN MEUNIER

Belgian, 1831 - 1905

Labourer

signed: *CMEUNIER* and inscribed: *B. VERBEYST.*

FONDEUR. / BRUXELLES

bronze, dark brown patina, on a green marble base

63cm., 24¾in. overall

See catalogue note at SOTHEBYS.COM

W £ 3,000-5,000 € 3,400-5,700



103

104

HENRY POOLE

British, 1873 - 1928

Maquette with Nereids

bronze, dark brown patina

55 by 40cm., 21¾ by 15¾ in. overall

The present bronze is a maquette for an architectural sculpture of *Nereids*, still visible on Cardiff City Hall to this day (see 'Henry Poole RA', *Mapping the Practice and Profession of Sculpture in Britain and Ireland 1851-1951*, University of Glasgow History of Art and HATII, online database 2011 [http://sculpture.gla.ac.uk/view/person.php?id=msib2_1210171348, accessed 02 Jun 2019]).

W £ 3,000-5,000 € 3,400-5,700



104

105

SANTO SACCOMANNO

Italian, 1833 - 1914

Female Nude

signed and dated: *SANTO SACCOMANNO fece*
1892 GENOVA, and inscribed: *ESTRADA FUSE /*
MILANO 1894

bronze, green brown patina, on a painted wood
base

bronze: 174cm., 68½in.

base: 50 by 88 by 58cm., 19½ by 34½ by 22⅞in.

This rare and impressive life-size bronze epitomises the *realismo* current in Italian sculpture at the close of the 19th century. Born and trained in Genoa, Santo Saccomanno was initially drawn to Romanticism before infusing his style with a realism referred to by Vicario as a '*virtuosismo descrittivo*'. Saccomanno established a reputation as an accomplished architectural and sepulchral sculptor, while also focusing on portraiture and historical or genre subjects. The present female nude may represent a mythological or legendary character, as is indicated by her nudity, antique jewellery, and the bow resting at her feet. Her dramatic expression and alarmed gesture are exemplary of Saccomanno's descriptive talent.

RELATED LITERATURE

V. Vicario, *Gli Scultori Italiani dal Neoclassicismo al Liberty*, vol. II, Lodi, 1994, pp. 936-937

W £ 25,000-35,000 € 28,400-39,700



105



PRINCE PAUL TROUBETZKOY

Russian, 1866-1938

Portrait of a Seated Lady

signed and dated: *Paul Troubetzkoy 1914-1* and stamped: *CIRE / PERDUE / C. VALSUANI*
bronze, dark brown patina
44 by 24 by 34cm., 17¼ by 9½ by 13⅜in.

Prince Paul Troubetzkoy was uniquely placed to capture the glittering world of the international elite at the turn of the nineteenth to twentieth centuries. His father was an aristocratic Russian diplomat, his mother an American opera singer. He was born at Lake Maggiore in Italy and he spent his professional life between Moscow, Paris

and New York. His social status and artistic accomplishment made him a celebrity in his own right, and he was very much part of the world he depicted.

The society portrait was his especial preserve, with a particular emphasis on the seated figure. The pose was an awkward proposition in three dimensions and in the relatively small scale of a statuette, but Troubetzkoy mastered it with aplomb and it became a trademark of his work. In these seated portraits the ease and informality of the pose allows the artist to capture the evanescent charm of a privileged age.

Dated to 1914, the present model is reminiscent of Troubetzkoy's celebrated

portrait of Marchesa Luisa Casati from the previous year (Piantoni, *op. cit.*, no. 168). Compare the elegantly elongated neck and limbs, as well as the women's hairstyles. A plaster version of the present model now housed in the Museo del Paesaggio in Verbania Pallanza (inv. no. 83) can be seen in a photograph of Troubetzkoy's *Gipsoteca* taken in 1966 (*ibid.*, p. 273).

RELATED LITERATURE

G. Piantoni and P. Venturoli (eds.), *Paolo Troubetzkoy, 1866-1938*, exh. cat. Museo del Paesaggio, Verbania Pallanza, 1990

£ 25,000-35,000 € 28,400-39,700





107

107

AFTER PRINCE PAUL TROUBETZKOY (1866-1938)
AMERICAN, CIRCA 1920S-1940S

Bust of Arturo Toscanini (1867-1957)

inscribed: *Paul Troubetzkoy / 1925*, and: *Carlo S[...].Jola / fuse*, and: *P*, and with the © symbol
 plaster

46cm., 18¹/₈in.

PROVENANCE

Acquired from the estate of Victor Anthony De Meo (1882-1947), Yonkers, NY

Toscanini took frequent vacations in Pallanza on Lake Maggiore, which was Troubetzkoy's hometown. The original plaster version of Troubetzkoy's bust of the legendary conductor is in the Museo del Paesaggio in Verbania Pallanza. Based on this, the bronze Monument to Toscanini was cast and erected in the gardens of the *Kursaal* in Pallanza. The present plaster may have been cast after another bronze version. It was acquired from the American studio of the Italian-born sculptor Victor Anthony De Meo (1882-1947).

£ 1,500-2,000 € 1,700-2,300

108

EMILIO ZOCCHI

Italian, 1835 - 1913

The Young Raphael

marble

50cm., 19⁵/₈in.

W £ 4,000-6,000 € 4,550-6,800



108



109

109

MARTHE SPITZER

French, 1877-1956

Bust of Claude Debussy

signed: *Marthe. Spitzer* and inscribed: *ALEXIS. RUDIER. / FONDEUR. PARIS.*

bronze, dark brown patina, on an onyx base

57cm., 22½in. overall

After exhibiting the bronze of the bust of Debussy in bronze at the Paris Salon in 1921, the French state commissioned a version in marble. This was placed in the Opéra Comique in Paris, where it is still visible today.

W ⊕ £ 5,000-7,000 € 5,700-8,000

PROPERTY FROM A DISTINGUISHED SPANISH PRIVATE COLLECTION

110

MARIANO BENLLIURE Y GIL

Spanish, 1862 - 1947

Bust of Francisco José de Goya y Lucientes

signed: *M.BENLLIURE*

bronze, green brown patina

bronze: 59cm., 23¼in.

The monumental bronze statue of Goya by Benlliure, which formed the model for the present bust, is outside the Prado Museum in Madrid.

RELATED LITERATURE

A. Blanco & M. Lorente, *Catálogo de la Escultura, Museo del Prado*, Madrid, 1981, p.223, no.407 (available online at [HTTPS://WWW.MUSEODELPRADO.ES/APRENDE/BIBLIOTECA/BIBLIOTECA-DIGITAL/FONDO/CATALOGO-DE-LA-ESCULTURA/31FA7970-8FA7-4DDA-873C-A3AE2A3F1E75](https://www.museodelprado.es/aprende/biblioteca/biblioteca-digital/fondo/catalogo-de-la-escultura/31fa7970-8fa7-4dda-873c-a3ae2a3f1e75) [page accessed 05/06/2019]); M. Gómez-Moreno, *Pintura y Escultura Españolas Del Siglo XIX*, vol. XXXV, Madrid, 1993, pp.106-113

W £ 7,000-10,000 € 8,000-11,400



110



111

OTHER PROPERTIES

PRINCE PAUL TROUBETZKOY

Russian, 1866-1938

Carlo Bugatti

signed and dated: *Paul TROUBETZKOY / Milano 1899*, dedicated: *All'amico Bugatti* and inscribed: *Robecchi fuse / Milano*
bronze, red-brown patina
45cm., 17¾in. overall

With his Russian and aristocratic origins, his travels around the world and residing for some time in Italy, Prince Paul Troubetzkoy is considered a fascinating personality of the 19th and 20th century. In his sculptures he captured figures from the glittering world of the international elite as well as artists, poets and friends, such as Gabriele d'Annunzio and Rodin.

The present portrait is exemplary of the sculptor's genius as a portraitist. The bronze shows Troubetzkoy's friend and distinguished Italian designer, Carlo Bugatti, in a standing pose. Troubetzkoy had always been close to Carlo Bugatti and his family, especially his son Rembrandt, so much that he portrayed him in another of his sculptures, now visible at the Museo del Paesaggio in Verbania (inv. no. 38).

The statuette of Carlo Bugatti, in a formal pose, is a fine example of Troubetzkoy's ability in modelling the material through his slick cut and shape, especially visible in Bugatti's coat and hat. Troubetzkoy has depicted Bugatti in his signature attire with very high-waisted trousers, held in place just under the arms by short suspenders, and covered by a long coat. Apparently Bugatti designed this distinctive garb due to medical problems that prevented him from belting trousers at the waist (Pappers *et al.*, *op. cit.*, p. 15).

RELATED LITERATURE

D. Pappers and W. Oude Weernink, *Bugatti: Auto's, Meubels en Beelden van de Familie Bugatti*, exh. cat. Beurs van Berlage, Amsterdam, 1998, p. 15; G. Piantoni and P. Venturoli, *Paolo Troubetzkoy 1866-1938*, exh. cat. Museo del Paesaggio, Verbania Pallanza, 1990, p. 162

£ 30,000-50,000 € 34,000-57,000

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





112

112

ALFREDO PINA

Italian, 1883-1966

Reclining Female Nude

signed: A. PINA

bronze, dark brown patina

17 by 56cm., 6 $\frac{5}{8}$ by 22in.

See catalogue note at SOTHEBYS.COM

W ⊕ £ 4,000-6,000 € 4,550-6,800



113

113

THÉOPHILE ALEXANDRE STEINLEN

Swiss, 1859 - 1923

Chat Angora Assis (Seated Angora Cat)

signed: Steinlen

bronze, dark brown patina

7.2cm., 2 $\frac{7}{8}$ in.

RELATED LITERATURE

C. Payne, *Animals in Bronze: References and Price Guide*, Suffolk, 1986, p. 162; P. Kjellberg, *Bronzes of the 19th Century: Dictionary of Sculptors*, Pennsylvania, 1994, pp. 620-621

£ 4,000-6,000 € 4,550-6,800

114

LOUIS DEJEAN

French, 1872 - 1953

Torso

signed: *Epreuve D'auteur / L. Dejean*

bronze, dark brown patina

126cm., 49 $\frac{5}{8}$ in.

See catalogue note at SOTHEBYS.COM

W ⊕ £ 30,000-50,000 € 34,000-57,000



114



115

JOSEPH-ANTOINE BERNARD

French, 1866 - 1931

La Danse des Roses

signed: J. BERNARD, stamped: CIRE PERDUE A.A. HEBRARD, and numbered: 6
bronze, dark brown patina
35 by 27cm., 13¾ by 10⅝in.

La Danse des Roses was first modelled in plaster in 1905. During the course of that year, Bernard had experimented frequently with different interpretations of the theme of dance, modelling fluid and dynamic figures in clay and plaster. Compare the present bronze to his *Danseur et Danseuse* (Jullian, *op. cit.* cat. no. 75) and

his *Danseuse Nue* (*op. cit.* no. 76), which is nearly identical to the dancer on the left side of the present group. The present group shows one dancer in several poses, with their hands laced together holding roses at the centre - it works almost as a series of stills from a motion picture, a montage of the same dancer in consecutive poses (Gomes Ferreira, *op. cit.*, no. 6). Bernard sold the exclusive rights for the bronze of the present model to the Hébrard foundry, who cast at least five versions, one of which is in the private collection of Jean Bernard, the sculptor's son. The bronze was first presented at the Salon d'Automne in bronze in 1912. In a series of photographs of the sculptor's workshop, taken in the early

years of the 20th century, the *Danse des Roses* in plaster is frequently visible in the background, showing its importance in the sculptor's oeuvre by its prominent position (see, for instance, Gomes Ferreira, *op. cit.*, fig. 6).

RELATED LITERATURE

R. Jullian, J. Bernard, L. Stoenesco and P. Grémont Gervais, *Joseph Bernard*, Fondation de Coubertin, 1989, p. 282, no. 78; M. T. Gomes Ferreira, *Joseph Bernard 1866-1931*, exh. cat. Museu Calouste Gulbenkian, Lisbon, 1992, pp. 32; 98-99, no. 6

£ 30,000-50,000 € 34,000-57,000

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1744

An English silver Aqua-Poesy VII vase,
Hiroshi Suzuki, London, 2018 (detail)

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JEAN-LÉON GÉRÔME
Baigneuse de la piscine de Brousse
Estimate £100,000–150,000*

19th Century European Paintings
AUCTION LONDON 9 JULY

EXHIBITION FREE AND OPEN TO THE PUBLIC 6 – 9 JULY

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

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Attributed to the Lewis Chessmen Workshop
Probably Norwegian, Trondheim, 13th century
A Warder
Estimate £600,000–1,000,000*

Old Master Sculpture & Works of Art

AUCTION LONDON 2 JULY

EXHIBITION FREE AND OPEN TO THE PUBLIC 29 JUNE – 2 JULY

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Know Your Worth.

Sotheby's Valuations Services provide bespoke valuations across all collecting categories that are recognised around the world by financial institutions, insurance brokers and government agencies.

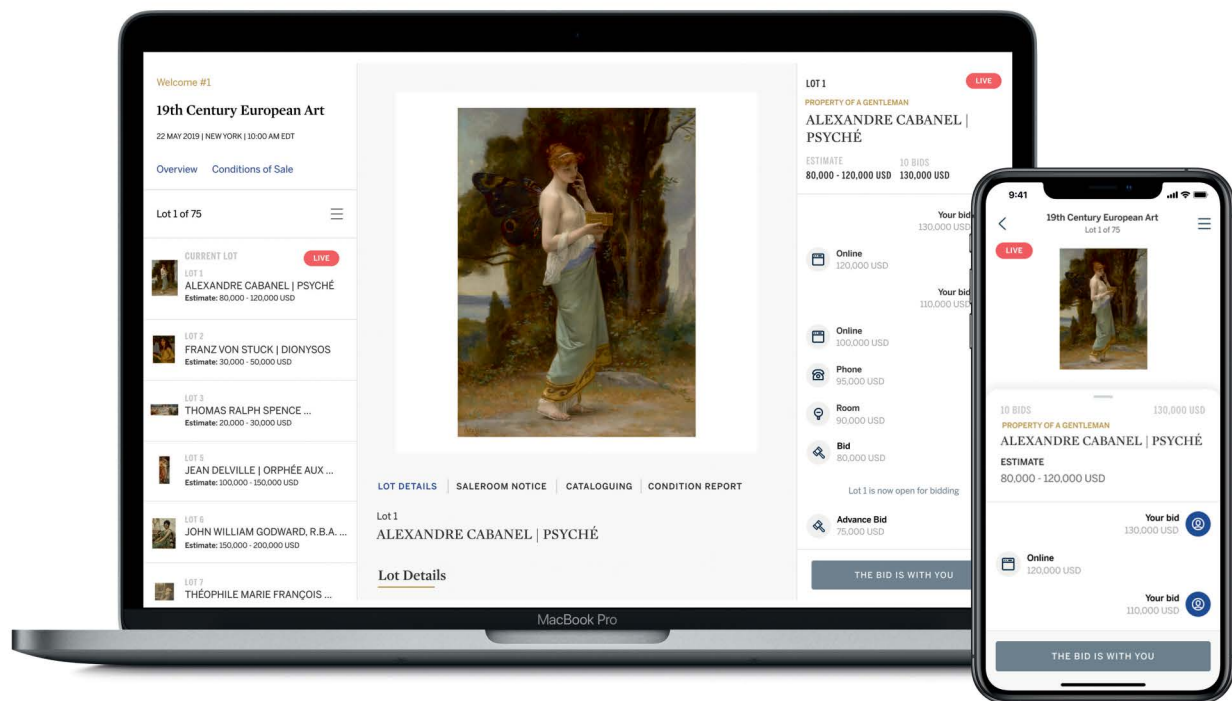
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How to Bid



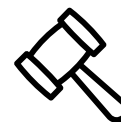
1. BROWSE

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TO VIEW AN AUCTION



2. REGISTER

SIGN UP TO PLACE BIDS.
YOUR ASSIGNED PADDLE
ALLOWS YOU TO BID ONLINE,
IN PERSON AND BY PHONE



3. BID

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

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Guide for Telephone Bidders

General

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

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

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

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

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

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

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

Registering to Bid

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

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

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

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

Please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

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

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

Conditions of Telephone Bidding

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

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

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

Data Protection

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

BUYING AT AUCTION

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

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

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

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

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

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates. It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates do not include the buyer's premium or VAT.

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

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

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

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

2. DURING THE AUCTION

Conditions of Business The live auction (of which any bidding in advance of the start of the live auction (via an Online Platform or otherwise) forms a part) is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the live auction (including by submission of a bid in advance of the start of the live action via

an Online Platform or otherwise) should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

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

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

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers published below.

Bidding in Person If you would like to bid in person at the live auction, you may register for a paddle prior to the start of the live auction through an Online Platform or by contacting the Bids Department. Alternatively, you may register for a paddle upon entering the saleroom. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

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

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

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

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

Telephone Bids If you cannot attend the live auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000. Please contact the Bids Department for further assistance.

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

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

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers published below.

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

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

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

3. AFTER THE AUCTION

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

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

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

Forms to facilitate this are available from the Post Sale Services Department.

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

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

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

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

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

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

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

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

Shipping Sotheby's offers a comprehensive

shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. If you are bidding via an Online Platform, our shipping calculator is available to help you determine the delivery charges in relation to the item of property on which you wish to bid.

For further assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
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

Sotheby's, upon request and for a n 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
EU LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

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

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

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see beside the lots of property included in this sale.

◊ Guaranteed Property

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

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

▲ Property in which Sotheby's has an Ownership Interest

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

➤ Irrevocable Bids

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

∟ Interested Parties

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

a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

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

⊕ Property Subject to the Artist's Resale Right

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

Portion of the hammer price (in €)	
Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

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

● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 11 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

⌈ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

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

the "VAT INFORMATION FOR BUYERS" printed below.

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

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

1. PROPERTY WITH NO VAT SYMBOL

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

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

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

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

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

2. PROPERTY WITH A ‡ SYMBOL

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

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

(VAT-registered buyers from other EU

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

3. PROPERTY WITH A α SYMBOL

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

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

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

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

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

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

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

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers),

or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a ‡ symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

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

5. EXPORTS FROM THE EUROPEAN UNION

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

Property with no VAT symbol (see paragraph 1)

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

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

Property with a ‡ or a Ω symbol
The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

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

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

Proof of export required

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

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

headed Property with a ‡ or a Ω symbol.

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

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

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

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

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

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

7. SALES AND USE TAXES

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

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

Clients who wish to have their purchased lots shipped to the US by Sotheby's are

advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

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

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

1. INTRODUCTION

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

(i) these Conditions of Business;

(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;

(iii) Sotheby's Authenticity Guarantee as published below;

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

(v) in respect of online bidding via an Online Platform, the Additional Terms and Conditions for Online Bidding published below and available on www.sothebys.com and the Sotheby's App, in each case as amended by any saleroom notice or auctioneer's announcement at the live auction.

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

2. COMMON TERMS

In these Conditions of Business:

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

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

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

“**Buyer's Premium**” is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an

amount in lieu of VAT;

“**Counterfeit**” is as defined in Sotheby's Authenticity Guarantee;

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

“**Purchase Price**” is the Hammer Price and applicable Buyer's Premium and VAT;

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

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

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

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

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

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

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

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

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

(d) Information provided to Bidders in

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

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

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

(i) the information provided to it by the Seller;

(ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

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

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

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

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

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

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made

by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

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

(b) Where available, telephone bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the live auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone bids may be recorded.

(c) Online bids are made subject to the Additional Terms and Conditions for Online Bidding (published below and available on www.sothebys.com or via the Sotheby's App) which apply in relation to bids submitted via an Online Platform, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

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

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

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

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

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

7. PAYMENT AND COLLECTION

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

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot

has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

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

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

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

8. REMEDIES FOR NON-PAYMENT

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

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

(b) cancel the sale of the lot;

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

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

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

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

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

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's

Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

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

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

9. BIDDER'S / BUYER'S WARRANTIES

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

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

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

10. FAILURE TO COLLECT PURCHASES

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

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

11. EXPORT AND PERMITS

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

or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

12. GENERAL

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

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

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

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

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

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

13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com 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 ONLINE BIDDING

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

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

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

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

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

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

By placing an Advance Bid on an Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

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

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

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

5. Online bidders are responsible for making themselves aware of all saleroom notices and announcements which will be accessible on the Online Platforms.

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

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

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a

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

9. Online bidding will be recorded.

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

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

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

COLLECTION FROM NEW BOND STREET

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

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

Collect your property from:
Sotheby's Property Collection
Opening hours:
Monday to Friday 9.00am to 5.00pm
34-35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

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

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

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

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

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

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

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

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

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

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

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

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

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

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

LIABILITY FOR LOSS OR DAMAGE

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

IMPORTANT NOTICES

ESTIMATES IN EUROS

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

£1 = €1.17

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

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

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

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

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

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

COLLECTION OF LOTS MARKED 'W'

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

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

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

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

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

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

SCULPTURE

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

11/10 NBS_SCULPTURE €

SOTHEBY'S AUTHENTICITY GUARANTEE

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

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

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

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

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

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

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

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

4/08 NBS_GUARANTEE MAIN

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

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

1 ANTONIO CANOVA

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

2 ATTRIBUTED TO ANTONIO CANOVA

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

3 WORKSHOP OF ANTONIO CANOVA

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

4 CIRCLE OF ANTONIO CANOVA

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

5 MANNER OF ANTONIO CANOVA

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

6 AFTER ANTONIO CANOVA

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

7 ITALIAN, 15TH CENTURY

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

8 PROBABLY ITALIAN, 15TH CENTURY

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

9 IN RENAISSANCE STYLE

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

10 The term signed and/or dated and/or inscribed means that in our opinion the

signature and/or date and/or inscription are original to the model or authorised by the sculptor's studio or editor but not necessarily from the hand of the artist.

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

12 Dimensions are given height before width

13 CONDITION OF LOTS

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

3/05 NBS_GLOS_SCULP WOA



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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3 July 2019
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3 July 2019
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