

SOUTH KENSINGTON

PREDATORS AND PREY
THE ANIMAL BRONZES OF
DYLAN LEWIS

*Monday 11 June 2007
at 2.00 pm*

CHRISTIE'S

CHRISTIE'S

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At the cross roads turn left, follow the road for 1 mile.
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Payment:

Please see page 71 titled **Buying at Christie's**.

Symbols and Images in the catalogue:

Some of the images in the catalogue are taken from examples of earlier editions in the various series of sculptures. Therefore there may be some variation in the hue of the patina between the item illustrated and the lot itself. In these instances the lots are marked with the following symbol ■.

The asterisk symbol (*) indicates that all lots have been imported from outside the EU under a temporary importation procedure and as such are subject to VAT payable at 5% on the hammer price and 17.5% on the buyers premium. Where a buyer has registered an EU address but wishes to export the lot or complete the import into another EU country he must advise Christie's immediately after the auction.

The sculptures in this sale, in the majority of cases, represent the last casts to be founded in each of the series. The only exceptions to this are the life-size editions (lots: 5, 10, 16 and 31) which form part of a series of 18 leopards of which there are two remaining editions. The two remaining editions may only be commissioned/sold as a full set of 18, subject to the permission of the owner of the original set of 18.

FOREWORD

I first became aware of Dylan Lewis's sculpture some twelve years ago when my wife gave me one of his leopard busts in bronze. At that stage he was a relatively unknown young artist, but it was noticeable that everyone who saw the sculpture on my desk remarked on its beauty. I subsequently asked Dylan to sculpt a leopard for a golf course called Leopard Creek, which I was developing at the time. Dylan came up with the idea of doing a series of leopards, one on each tee, which explores leopard form and movement.

It has been a pleasure and a privilege getting to know Dylan and his work over the years. He is a very versatile artist and changes everything in his world into an art form. He draws, paints, makes furniture and *objets*, but primarily, he sculpts. Dylan is happiest when outside, climbing a mountain or working '*en plein air*'. He believes that our separation from nature causes us great psychological distress and that each wall, window and city construction is a barrier which keeps us away from that which we need to be connected to, atavistically, for our well-being.

Dylan's Cat sculptures reflect the man himself. The shyness and reserve which one encounters when meeting him belie his true character. If you want to know the man, look no further than his sensitive and profound work. All of Dylan's art appeals to the viewer on an emotional level. Not only art connoisseurs and intellectuals appreciate his work. When people see his sculptures they have an immediate, visceral response to them. The lucky few may entertain the desire to own one. Having one, they might over time find they start to collect more. The sculptures never date and one never grows tired of looking at them.

Therein lies his superb talent.

Johann Rupert

Executive Chairman: Richemont



1

INTRODUCTION



For the last fifteen years, South African sculptor Dylan Lewis has focused extensively on the Cat, particularly the large wild Cats that still roam the remaining vestiges of Africa's wilderness areas. Over this time, Lewis has created a collection of animal sculptures that are now internationally collected. Through a series of exhibitions, in North America, London and South Africa, Lewis has acquired a reputation as an artist whose bronzes portray with a profound elegance the innate essence of nature's perhaps most beautiful creation. It is said that his sculptures define the very dynamics of the wild kingdom - predation and the predator, instinct and primeval impulse, life, death and rebirth. It doesn't require much time in the presence of Lewis's work to see why this artist has risen so rapidly from relative obscurity to the front rank of figurative sculpture internationally. His work effortlessly amalgamates both the dark forcefulness and exuberant playfulness that all cats have. They are an accurate comment on an ancient lineage as well as being simply lovely works of art. With considerable foresight, Lewis has always kept from sale the last cast of each major work. From the first he had ambitions to unite his most iconic work in one exhibition. With this auction, solely dedicated to the bronzes of Dylan Lewis, Christie's has allowed the artist to achieve that goal. This event will certainly further enhance Lewis's reputation as an outstanding figurative sculptor. No less, it provides the artist with an opportunity to express in real terms his abiding passion for wilderness. Mindful of the considerable threat posed to the unspoiled natural areas he loves and from where he draws his creative inspiration, he has generously decided to donate 10 percent of the proceeds of this event to WWF (South Africa), which will considerably help our work. WWF (SA) is the subcontinent's largest and most influential conservation organization, and confronts the ecological challenges posed by an area that is under considerable stress from human activity. As South Africa recovers from the ravages of apartheid, economic growth has accelerated remarkably. Every economically viable resource is now eagerly exploited by industry and agriculture, spurred by a government needing to provide employment for a vast workforce of formerly disadvantaged people. The consequence of this convulsive human activity is an alarming array of serious environmental problems. Rampant exploitation now threatens to irreparably damage the ecological integrity of one of the world's most biologically diverse and beautiful countries. Throughout South Africa, WWF is looked upon as gatekeeper of the nation's natural crown jewels. This is indeed a weighty responsibility.

Heartfelt thanks are due to both Dylan Lewis and Christie's for this magnificent gesture. A donation of this magnitude has never before been made by an artist emanating from southern Africa. It will certainly highlight the fact that individuals can have a profoundly positive impact on the natural environment.

Mark Read
Chairman WWF South Africa





***1**
LEOPARD GROOMING MAQUETTE
 10 $\frac{1}{4}$ in. (26cm.) high; 10in. (25cm.) wide; 18 $\frac{1}{2}$ in. (47cm.) long
 £2,500-4,000 US\$5,000-8,000
 €3,700-5,900



***2**
LEOPARD HEAD V
 19 $\frac{1}{4}$ in. (48.6cm.) high; 8in (22cm.) wide; 15 $\frac{1}{2}$ in. (39cm.) long
 £3,500-5,500 US\$7,000-11,000
 €5,200-8,100





4



3



3



3

*3

LEOPARD HEAD VI

17 1/4 in. (45 cm.) high; 10 in. (25 cm.) wide; 13 1/4 in. (35 cm.) long

£3,500–5,500

US\$7,000–11,000

€5,200–8,100



4

*4

LEOPARD LYING IN TREE MAQUETTE

13 3/4 in. (35 cm.) high; 11 1/4 in. (30 cm.) wide; 37 1/4 in. (96 cm.) long

£6,000–10,000

US\$12,000–20,000

€8,900–15,000

"This is a maquette done for a life-size piece and it explores an aspect of the leopard. Leopards spend a lot of time in trees during the day, just relaxing and watching the day pass. They are absolutely fluid, soft, relaxed, almost moulded around the trees. But at the same time the posture belies their alertness, and within a fraction of a second they can turn from this relaxed, soft being into a powerful, fierce animal. I am fascinated by this contrast and it is something I have experienced in all cats, even in domestic cats. In this composition the twists in the branch, the movement of the bark around the branch, echoes itself in the twist and the sinuousness of the leopard's body."

*5

LEOPARD LYING ON BACK

21 1/2 in. (55 cm.) high; 32 1/2 in. (83 cm.) wide; 79 1/2 in. (201 cm.) long

£15,000-20,000

US\$30,000-40,000

€23,000-29,000

"... This sculpture, along with lots 10, 16 and 31, is from the Leopard Creek set, a series of 18 sculptures in which I explore the leopard form in a progression of different attitudes (from a state of repose through to awakening, hunting, stalking and killing). It was a project that allowed me to explore the animal in depth in terms of its form and what it represented to me. Here I explore the suppleness of the relaxed cat, the curve of the tail echoing in the form of the stretched body."





6

*6

LYING LEOPARD MAQUETTE

8 7/8 in. (22.4 cm.) high; 4 1/4 in. (11.2 cm.) wide; 24 in. (61 cm.) long

£3,500-4,000

US\$7,000-8,000

€5,200-5,900

This piece explores the grace, the fluidity and the sensuality of the cat in repose. They have incredibly sinuous, sensual lines, but at the same time, underlying power and presence.

*7

STRETCHING CHEETAH MAQUETTE

9 5/8 in. (24.5 cm.) high; 3 in. (7.5 cm.) wide; 20 1/2 in. (52 cm.) long

£2,500-4,000

US\$5,000

€3,700



8

*8

STRETCHING LEOPARD MAQUETTE

9 in. (23 cm.) high; 4 in. (10 cm.) wide; 21 1/2 in. (55 cm.) long

£2,500-4,000

US\$5,000-8,000

€3,700-5,900

*9

CHEETAH SITTING ON HAUNCHES MAQUETTE

6 1/4 in. (17.1 cm.) high; 4 in. (10.3 cm.) wide; 22 1/2 in. (56.8 cm.) long

£3,000-5,000

US\$6,000-10,000

€4,500-7,400



7



9



*10■

STRETCHING LEOPARD

50in. (127cm.) high; 33in. (84cm.) wide; 71½in. (182cm.) long

£15,000-20,000

US\$30,000-40,000

€23,000-29,000

Once again, as with lots 5, 16 and 31, this is a sculpture from the Leopard Creek set, see quote on lot 5

" My sculptures explore different aspects of the cat. Some, like the busts and fragmented torsos, were much more abstract. The Leopard Creek pieces delve into more literal emotions or feelings. Here I can almost feel the stretch in my own body, and that was what I was trying to convey: the hunch of the head, the tension of the neck muscles and the relaxed curve of the back and sweep of the tail "





*11

WALKING LION MAQUETTE

11in. (28cm.) high; 3 1/2in. (8.5cm.) wide; 20 1/2in. (52cm.) long

£2,500-4,000

US\$5,000-8,000

€3,700-5,900

"This piece is a study of the stride of the lion, that powerful, purposeful stride as they walk through the African bush meaning business. I find it very sculptural and very powerful. I have explored it both here and in a life-size version of this maquette."



*12

WALKING LIONS MAQUETTE

12 1/4in. (31cm.) high; 9 1/2in. (25cm.) wide; 28 1/4in. (73cm.) long

£8,000-12,000

US\$16,000-24,000

€12,000-18,000

"Here I probe the relationship between the male and the female - the lion and the lioness. It is often amazing to me, watching these animals together, both immensely powerful, but with a sense of playfulness as they push and nudge each other. The playfulness, however, can quickly turn to aggression. This piece is about that dynamic - the whole composition is curved on the base, the cats are almost a semi-circle as they push against each other."





14 (plaster maquettes in Dylan Lewis' Studio, South Africa)



*13

LEOPARD BUST III

26³/₈ in. (68cm.) high, 14¹/₈ in. (36cm.) wide; 25⁵/₈ in. (65cm.) long

£5,000-8,000

US\$10,000-16,000

€7,400-12,000

"Unlike a portrait bust, which explores more of an intimate character, these busts investigate the power of the leopard as a form. I have done a whole series of six or seven which are conceived almost as standing stones in a circle. They interpret the power of the cat, of Africa, of rock, of earth."

*14

LEOPARD BUST IV

27¹/₈ in. (69cm.) high; 13¹/₈ in. (33cm.) wide; 19⁵/₈ in. (50cm.) long

£5,000-8,000

US\$10,000-16,000

€7,400-12,000





***15■**
LEOPARD SCRATCHING TREE MAQUETTE
 30½in. (77.5cm.) high; 10½in. (27cm.) wide;
 39in. (99cm.) long
 £7,000-10,000 US\$14,000-20,000
 €11,000-15,000

***16■**
LEOPARD SCRATCHING TREE
 47in. (119.5cm.) high; 18½in. (48cm.) wide; 64½in. (164cm.) long
 £15,000-20,000 US\$30,000-40,000
 €23,000-29,000

Once again, as with lots 5, 10 and 31, this is a sculpture from the Leopard Creek set, see quote on lot 5

"This is very typical of cat behaviour marking territory, scratching trees. In fact, all of the big cats do this, and sculpturally, I find it a very interesting pose and composition. The tension of the claws pulling on the bark translates to the forearms and shoulders of the leopard, and also to the curved back, and the arched tail."





17

*17

WALKING CHEETAH MAQUETTE

16½in. (42cm.) high; 4¼in. (12cm.) wide; 33in. (84cm.) long

£4,000-6,000

US\$8,000-12,000

€5,900-8,800

*18

WALKING CHEETAH I MAQUETTE

11½in. (29cm.) high; 3½in. (9cm.) wide; 17½in. (44cm.) long

£3,000-5,000

US\$6,000-10,000

€4,500-7,400



18



19

*19

WALKING LEOPARD MAQUETTE

8½in. (22cm.) high; 4in. (10cm.) wide; 19½in. (50cm.) long

£2,000-3,000

US\$4,000-6,000

€3,000-4,400

"This was a maquette done for a life-size study, and was one of the Leopard Creek pieces (see footnote lot 5). It explores the singular power of the striding leopard emerging, as it were, from the landscape and disappearing into it. The base and composition are about that emergence and disappearance. My experience in the African bush is that these cats are seldom seen as silhouettes, they are almost always seen as shadowy forms merging and disappearing into the landscape. The whole composition is about the power of that stride, the weight onto the front foot, the intent, the focus of that animal."

*20

SITTING CHEETAH MAQUETTE

9½in. (24.3cm.) high; 3½in. (8.5cm.) wide; 11½in. (30cm.) long

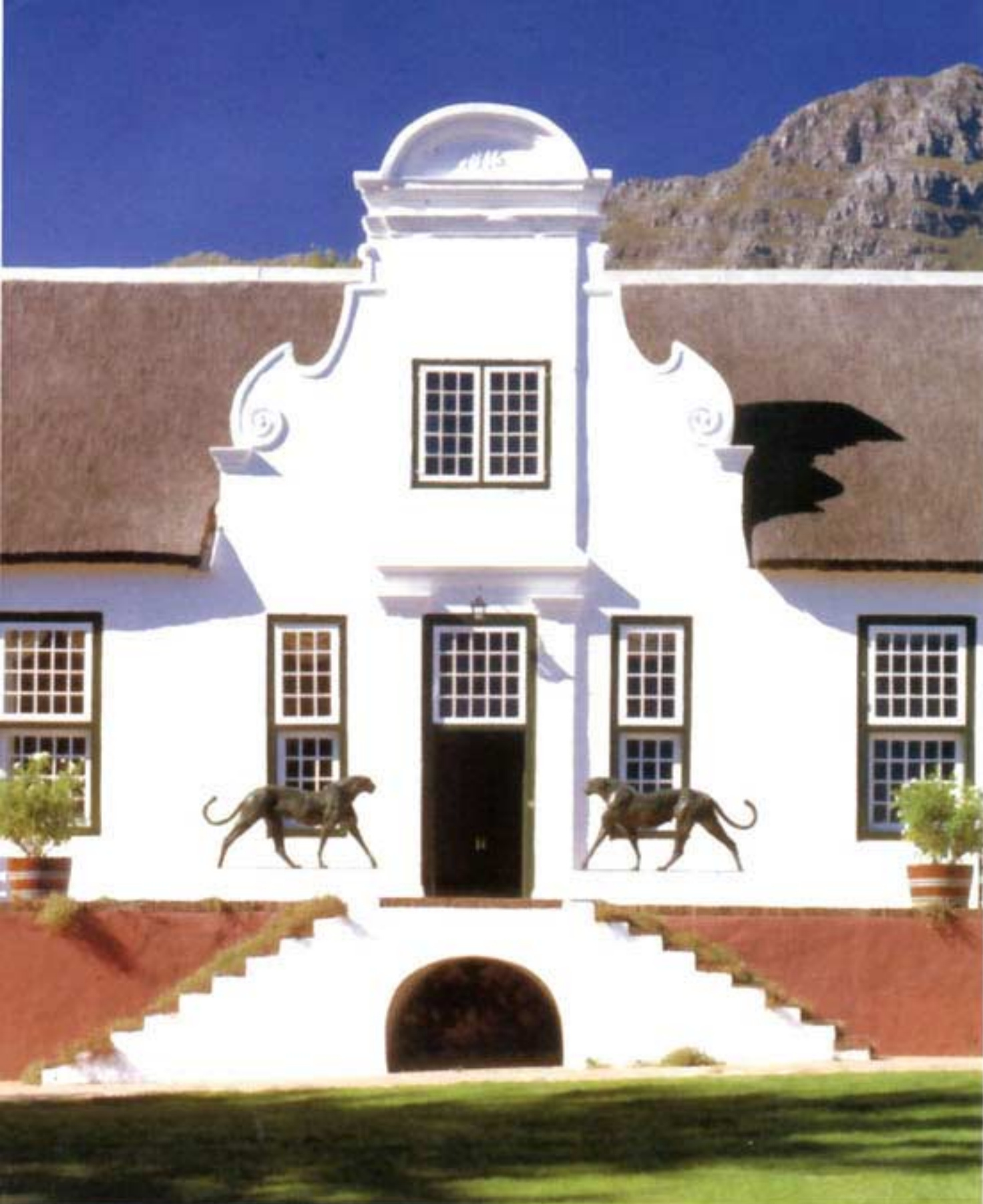
£2,500-4,000

US\$5,000-8,000

€3,700-5,900



20



*21

WALKING CHEETAH

41 1/4 in. (106 cm.) high, 9 7/8 in. (25 cm.) wide; 84 1/4 in. (214 cm.) long

£15,000-20,000

US\$30,000-40,000

€23,000-29,000

This piece studies the focus, the tension of the stalking cat. The head lowers, the muscles tense and there is a purposefulness to the walk. The whole animal is taut, like a bow string, focussed on the hunt. The textures of my sculptures are not about cat fur, but the textures of the landscape. They are really about the texture of grass, wood, rock, the textures of Africa.





***22**
CHEETAH BUST III MAQUETTE
 8 7/8 in. (21 cm.) high; 2 1/8 in. (6 cm.) wide; 4 1/8 in. (11 cm.) long
 £800-1,200

US\$1,600-2,400
 €1,200-1,800

23 NO LOT



***24**
RUNNING CHEETAH III MAQUETTE II
 19 1/8 in. (50 cm.) high; 13 in. (33.1 cm.) wide; 39 in. (99 cm.) long
 £4,000-6,000 US\$8,000-12,000
 €5,900-8,800

"This is a maquette for a larger-scale work and explores the speed of a running cheetah, the fastest animal on earth. The way its body coils up into a ball and then stretches out into a linear form. The tail is a very important part of the cheetah's anatomy in terms of stabilising it. During bursts of speed the tail almost becomes a rudder that balances the cat at speed. In this piece, too, the tail and the curve of the body thrust outwards from the base have both been explored in a compositional way to enhance that idea."



***25**

LEOPARD HEAD III

19 1/2 in. (50 cm.) high; 9 in. (23 cm.) wide;
17 1/2 in. (44.5 cm.) long

£4,000-6,000

US\$8,000-12,000

€5,900-8,800

" This piece and others like it are really portraits of the leopard. They are studies of the personality of the animal. They convey the mobility and the inscrutability of the cats. They have an intimate quality and, in that context, they are almost like portrait busts, exploring the leopard's character and its soul."

***26**

LEOPARD HEAD III MAQUETTE

15 1/2 in. (38.5 cm.) high; 6 1/4 in. (16 cm.) wide;
6 1/4 in. (17 cm.) long

£2,000-3,000

US\$4,000-6,000

€3,000-4,400

***27**

SITTING LEOPARD II MAQUETTE

8 1/4 in. (21 cm.) high; 5 1/2 in. (13 cm.) wide;
10 1/4 in. (26 cm.) long

£1,500-2,000

US\$3,000-4,000

€2,300-2,900

" This work, like many of the cat pieces, explores the sinuousness of the cat, the fluidity of its form. The tail is prominent, it has a white tip to it which is often the first thing that is seen in the bush. This piece delves into that in a sense, that upward flick creating a beautiful line or curve which is echoed through the body of the leopard."

***28**

SITTING LEOPARD MAQUETTE

13 in. (33 cm.) high; 5 1/2 in. (14 cm.) wide;
16 7/8 in. (43 cm.) long

£2,000-3,000

US\$4,000-6,000

€3,000-4,400



26



27



28



***29**
LEOPARD SITTING ON HAUNCHES MAQUETTE
 18 $\frac{1}{2}$ in. (48cm.) high; 10 $\frac{5}{8}$ in. (27cm.) wide; 44 $\frac{1}{2}$ in. (113cm.) long
 £7,000-10,000 US\$14,000-20,000
 €11,000-15,000



***30**
CHEETAH SITTING ON HAUNCHES MAQUETTE II
 15 $\frac{1}{8}$ in. (38.4cm.) high; 4 $\frac{3}{4}$ in. (12cm.) wide; 35 $\frac{1}{2}$ in. (91cm.) long
 £5,500-8,000 US\$11,000-16,000
 €8,100-12,000



*31■

DRINKING LEOPARD

31 $\frac{1}{2}$ in. (81cm.) high; 20 $\frac{7}{8}$ in. (53cm.) wide; 67 $\frac{3}{4}$ in. (171cm.) long

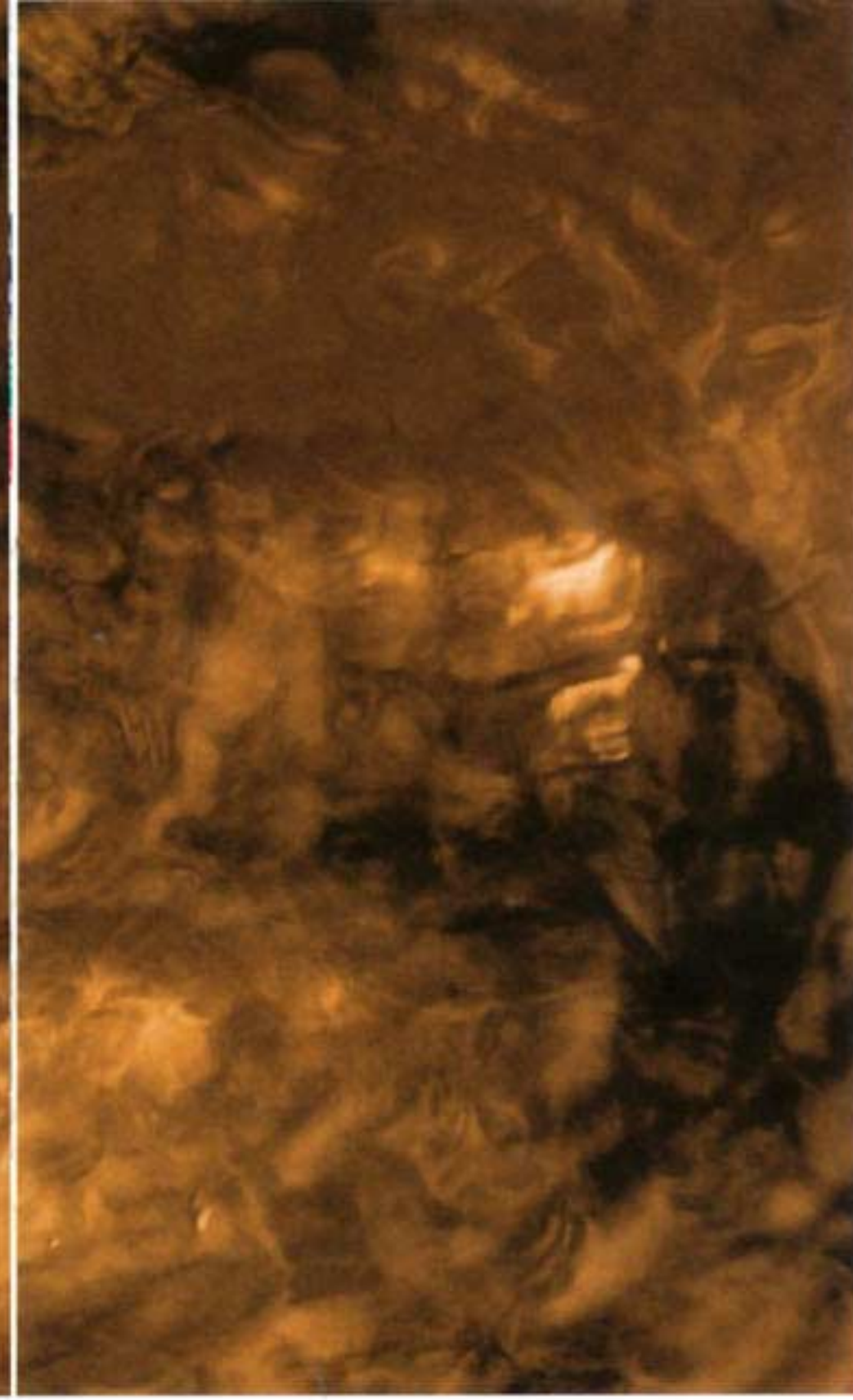
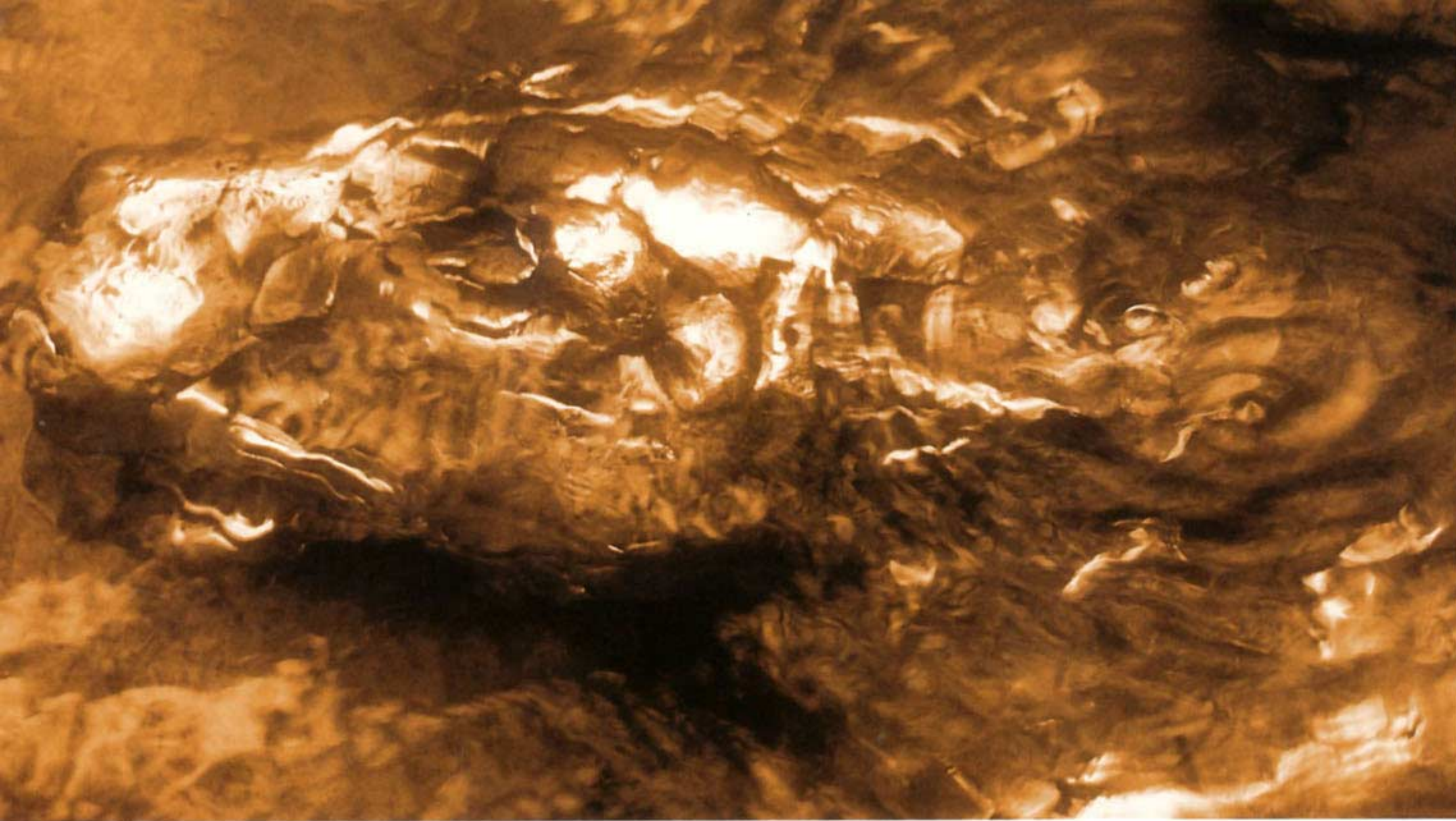
£15,000-20,000

US\$30,000-40,000

€23,000-29,000

See footnote to lot 5





***32**
RUNNING CHEETAH MAQUETTE
 21 1/4 in. (54 cm.) high; 12 1/2 in. (30.9 cm.) wide; 39 1/4 in. (101 cm.) long
 £6,000–10,000 US\$12,000–20,000
 €8,900–15,000



32

***33**
LEOPARD BUST MAQUETTE
 8 3/4 in. (22.3 cm.) high; 4 1/2 in. (11 cm.) wide; 6 in. (15 cm.) long
 £800–1,200 US\$1,600–2,400
 €1,200–1,800



33

Leopard bust IV (Lot 14)
 Submerged in mountain stream

***34**
WALKING CHEETAH II MAQUETTE
 20 7/8 in. (53 cm.) high; 9 1/2 in. (24 cm.) wide; 35 1/2 in. (90 cm.) long
 £6,000–10,000 US\$12,000–20,000
 €8,900–15,000



34

*35

WALKING CHEETAH II

48 7/8 in. (124 cm.) high; 19 in. (48 cm.) wide; 78 1/4 in. (200 cm.) long

£18,000–22,000

US\$36,000–44,000

€27,000–32,000



*39■

LEOPARD LYING ON ROCK

58½in. (149.1cm.) high; 36¼in. (93.5cm.) wide; 96in. (244cm.) long

£20,000-30,000

US\$40,000-60,000

€30,000-44,000

" Here I explore the habitat of the leopard. Although they do inhabit forested areas, generally they enjoy rock outcrops and it is there that they can lie and look around at the surrounding plains. In this piece the leopard is surveying its territory from the highest vantage point, from the coolness of a rock overhang. The rock itself is a compositional element of the sculpture. The shape and the form, almost a wedged form, is reminiscent of and evokes the power and angularity of the leopard lying on top of it. The textures of the rock are echoed, as always, in the textures of the cat itself."



*40

PAIR OF RUNNING CHEETAH MAQUETTE

19 1/2 in. (50cm.) high; 13 in. (33cm.) wide; 53 1/2 in. (135cm.) long

£5,000-8,000

US\$10,000-16,000

€7,400-12,000

This piece explores the speed and agility of the cheetah. One animal is coiled up, the other greatly extended outwards, portraying the extremes of body posture when cheetah run. The distance they cover is immense in each one of their strides. Again, they are emerging from the landscape in this work, and the base itself enhances that sense of forward speed and thrust.



40



41

*41

LEAPING LEOPARD MAQUETTE

11 in. (28cm.) high; 7 1/2 in. (20cm.) wide; 23 5/8 in. (60cm.) long

£2,000-3,000

US\$4,000-6,000

€3,000-4,400

This is an exploration into the explosive burst of speed and energy as the leopard leaps out of cover for its prey. As with all the pieces, the base is an integral part of the sculpture. The leopard emerges from the landscape. It leaps forward and the composition of the base enhances and interprets that sense of speed and surprise.



42

*42

LEOPARD STALKING II MAQUETTE

5 1/2 in. (13cm.) high; 3 in. (7.5cm.) wide; 13 1/2 in. (34cm.) long

£1,500-2,000

US\$3,000-4,000

€2,300-2,900

*43

LYING CHEETAH MAQUETTE

4 1/2 in. (11cm.) high; 9 1/2 in. (24cm.) wide; 13 1/2 in. (34cm.) long

£2,500-4,000

US\$5,000-8,000

€3,700-5,900



43



44

***44**
CHEETAH STANDING ON TREE MAQUETTE
 15 1/4 in. (38.8cm.) high; 7 1/4 in. (20cm.) wide; 22 1/4 in. (58cm.) long
 £3,500-5,000 US\$7,000-10,000
 €5,200-7,400

***45**
LEOPARD CRUSHING SERPENT MAQUETTE
 13 1/4 in. (35cm.) high; 5 in. (12.8cm.) wide; 18 1/4 in. (48cm.) long
 £2,000-3,000 US\$4,000-6,000
 €3,000-4,400



45



46

***46**
CHEETAH LYING ON ELBOWS MAQUETTE
 11 1/4 in. (29.5cm.) high; 10 1/4 in. (26cm.) wide; 28 1/4 in. (73.5cm.) long
 £4,000-6,000 US\$8,000-12,000
 €5,900-8,800

***47**
LEOPARD BUST II MAQUETTE
 12 1/4 in. (31cm.) high; 4 1/4 in. (12cm.) wide; 5 1/4 in. (14cm.) long
 £1,200-1,800 US\$2,400-3,600
 €1,800-2,600



47





***48**
PLAYING CHEETAHS II MAQUETTE
 14 7/8 in. (37 cm.) high; 5 1/2 in. (13 cm.) wide; 32 1/2 in. (82 cm.) long
 £4,000-6,000 US\$8,000-12,000
 €3,900-8,800



49

49
LEOPARD STALKING MAQUETTE
 13 in. (32.8 cm.) high; 7 1/2 in. (19 cm.) wide; 36 in. (91.5 cm.) long
 £5,000-8,000 US\$10,000-16,000
 €7,400-12,000



***50**
STALKING LEOPARD S MAQUETTE
 4 1/2 in. (11 cm.) high; 3 1/2 in. (8 cm.) wide; 12 1/2 in. (32 cm.) long
 £1,000-1,500 US\$2,000-3,000
 €1,500-2,200

Done as a maquette for the Leopard Creek collection (see footnote lot 5), this piece explores the tension of a stalking leopard the low crouch position, tight into the earth, hidden behind grasses, incredibly tense like a coiled spring just waiting for the moment to ambush its prey. Also, like all the pieces, here the leopard is merging into the earth, disappearing into the base of the sculpture, emerging out of the landscape - a tightly coiled, tense, crouching cat.



50

***51**
STALKING CHEETAH MAQUETTE
 15 1/4 in. (40.1 cm.) high; 32 1/2 in. (82.1 cm.) wide; 32 1/2 in. (40.1 cm.) long
 £7,000-10,000

US\$14,000-20,000
 €11,000-15,000



52

***52**
STALKING CHEETAH
 40 1/2 in. (102 cm.) high; 20 1/2 in. (53 cm.) wide; 72 1/2 in. (183.3 cm.) long
 £18,000-22,000
 US\$36,000-44,000
 €27,000-32,000

*53

MOTHER AND BABY BABOON

31 1/2 in (80cm.) high; 11 1/4 in (30cm.) wide; 35 1/2 in (90cm.) long
£8,000-12,000

US\$16,000-24,000
€12,000-18,000

* This piece is unusual in the sense that I certainly haven't done many studies of the baboon. Most of my focus is on the cat and bird forms, so here I'm really just conveying an animal that is very typical of Africa. The baboon is the trickster, they are very entertaining to watch, often in troupes and tribes. The way the babies ride on their mothers' backs is very engaging, and here I'm exploring a very comical, but also sometimes very dangerous, African animal.*



54

*54

PAIR OF STANDING SURICATES MAQUETTE

9 in. (23cm.) high; 6 1/2 in. (16.3cm.) wide; 7 1/2 in. (19.4cm.) long
£1,500-2,000

US\$3,000-4,000
€2,300-2,900

*55

SITTING ORIENTAL CAT MAQUETTE

4 1/4 in. (12cm.) high; 4 in. (10cm.) wide; 7 1/2 in. (20cm.) long
£800-1,200

US\$1,600-2,400
€1,200-1,800

*56

SITTING ORIENTAL CAT MAQUETTE

15 1/2 in. (38.5cm.) high; 6 1/2 in. (16cm.) wide; 8 1/2 in. (22cm.) long
£3,000-5,000

US\$6,000-10,000
€4,500-7,400

* This is a portrait of a cat I have at home, an oriental named Scarlatti. He is a muse of mine, certainly of domestic cats. I have done a couple of sculptures of him. I love the angularity of the bodies of these cats, their exaggerated ears and pointed features are very reminiscent of early Egyptian works.*



56



55



57

***57**
WAGTAIL II
25½in. (64.7cm.) high; 11½in. (28.2cm.) wide; 7in. (17.6cm.) long
US\$3,000-4,000
£1,500-2,000
€2,300-2,900



58

***58**
FINCH I
25½in. (64cm.) high; 4in. (10cm.) wide; 4in. (10cm.) long
US\$2,000-3,000
£1,000-1,500
€1,500-2,200

"These bird pieces explore the decorative side of my sculptures. A lot of the big cats, and other African animals, are very much about the power, the primal nature and the primitiveness of the African wilderness. The birds are in some ways closer to my furniture and decorative works of art. They are certainly also linked back to my father, who explored the bird form in his sculpture. So they are in contrast, often in extreme contrast, but still a very important part of my work."

***59**
FINCH II
18½in. (46cm.) high; 7½in. (20cm.) wide; 13½in. (35cm.) long
US\$3,000-4,000
£1,500-2,000
€2,300-2,900

***60**
SINGING WAGTAIL
17½in. (44cm.) high; 4½in. (12cm.) wide; 8½in. (21cm.) long
US\$3,000-4,000
£1,500-2,000
€2,300-2,900

"This piece represents the wagtail proclaiming his territory in the archetypal position at the top of the highest branch of a tree."

***61**
BURCHELLS STARLING
20in. (51cm.) high; 6½in. (17cm.) wide; 15½in. (40cm.) long
US\$3,000-4,000
£1,500-2,000
€2,300-2,900

"As with lot 58, here I am exploring the decorative element and lightness of the bird form. Birds were the first images I did as sculpture, based on my father's influence and certainly based on a love of the bird form. I find birds very special."



59



60



61



***62**
GREY HERON
 26 1/4 in. (68 cm.) high; 10 3/4 in. (27 cm.) wide; 14 1/4 in. (36 cm.) long
 £3,500-5,500 US\$7,000-11,000
 C\$5,200-8,100

"I find these birds very sculptural. I love the vertical composition, the angular lines and juxtaposition of the neck, and the droop of the wing."



***63**

WOOD OWL MAQUETTE

9 7/8 in. (25 cm.) high; 6 1/4 in. (16 cm.) wide; 6 1/4 in. (17 cm.) long

£2,000-3,000

US\$4,000-6,000

C\$3,000-4,400

"I've done a number of owls, I find their form very interesting, very sculptural. I love the softness of the rounded forms emerging from a branch. I like the echo of the form in the shape of the eyes and the rings around them."





64



65

*64

RUNNING GUINEA FOWL

15 1/4 in. (40cm.) high; 7 1/2 in. (20cm.) wide; 18 1/2 in. (47cm.) long

£2,000-3,000

US\$4,000-6,000

€3,000-4,400

*65

GREYWING FRANCOLIN MAQUETTE

10 3/4 in. (27cm.) high; 6 1/2 in. (17cm.) wide; 6 1/2 in. (17cm.) long

£1,500-2,000

US\$3,000-4,000

€2,300-2,900

"The call of the Francolin is very reminiscent of the African dawn or the African dusk. The various species in Africa stride as they call. The energy of that call, the stridency of it in welcoming the dawn or announcing the dusk, is very special, and this work explores that element, portraying the bird emerging from the grass, calling to the heavens."



*66

WADING SPOONBILL

22 in. (56cm.) high; 13 1/2 in. (34cm.) wide; 38 1/2 in. (97cm.) long

£4,000-6,000

US\$8,000-12,000

€5,900-8,800

"This is a study of the decorativeness of the spoonbill as well as the way they feed by sieving the water with their beaks as they wade, sometimes almost running through the water and sweeping their bills from side to side. It is also reminiscent in some ways of John James Audubon's drawings and paintings. I love his work and his description of form and decorativeness, and the unusual way in which it is portrayed. In many ways this piece is influenced by his drawings."



***67**

FISH EAGLE

41 1/8 in. (105 cm.) high; 15 1/4 in. (40 cm.) wide; 25 1/4 in. (65 cm.) long

£6,000-10,000

US\$12,000-20,000

€8,900-15,000

"The fish eagle and its call, which has a wonderful ringing tone, is very reminiscent of Africa's wild spaces. The lift of the eagle on thermals and the upward thrust of the bird, reaching up towards the heavens and calling, is explored here. The piece is cast in copper nickel, which has wonderful reflective qualities. It adds a visual lightness to the composition, a reflectiveness that is reminiscent of sky and air and the fluidity and power of these birds."

***68**

PREENDANCE II

14 1/8 in. (36 cm.) high; 5 1/8 in. (13 cm.) wide; 9 1/4 in. (24 cm.) long

£2,000-3,000

US\$4,000-6,000

€3,000-4,400

"This piece explores the fluidity of the avocet, particularly when they are preening. I find these birds very fluid, very sensual. In the metal itself, the copper nickel, with the reflective surface, is almost an echo of the water where the birds are often found, wintering in Africa on mudflats, estuaries and sandbanks."





***69**
YELLOW-BILLED DUCK
 16½in. (42cm.) high; 9½in. (24cm.) wide; 15in. (38cm.) long
 £2,000-3,000 US\$4,000-6,000
 €3,000-4,400

69



***70**
PAIR OF RISING RED-BILLED TEAL II
 24½in. (63cm.) high; 24½in. (62cm.) wide; 26½in. (67.5cm.) long
 £4,000-6,000 US\$8,000-12,000
 €5,900-8,800

"This piece explores the explosive burst of energy as duck rise off water, heading in different directions. They always surprise me, they are incredibly fast."

70



***71**
PAIR OF FLYING RED-BILLED TEAL
 32½in. (82cm.) high; 15½in. (39cm.) wide; 14½in. (37cm.) long
 £4,000-6,000 US\$8,000-12,000
 €5,900-8,800

"... This piece looks into the speed and agility of duck. They are very fast fliers and on coming into water, they often bank and curve. The wildness and speed of that bank and turn, also the beauty of the wing forms, and the calling as they land, are what inspired this work."



72

*72

TWO BUFFALO HEADS MAQUETTE

14 1/2 in. (36cm.) high; 10 1/4 in. (26cm.) wide; 14 1/2 in. (37cm.) long

£2,000-3,000

US\$4,000-6,000

€3,000-4,400

*73

LYING BUFFALO MAQUETTE

6 1/2 in. (17.5cm.) high; 8 1/4 in. (21cm.) wide; 11 1/4 in. (30cm.) long

£2,500-4,000

US\$5,000-

€3,700-

"As with lots 72 and 74, this sculpture was executed as part of a series of studies for a life-size buffalo piece, and explores a different aspect of the buffalo: not so much its power (as in the charging maquette lot 74), but its relaxed state. Relaxed in the African sun, wallowing in mud, lying in the shade, this massive animal, huge head, huge neck, is huge boss in terms of its presence. My experience is that in the heat of the day they lie extremely close to the ground, almost withdrawn, asleep but still very much aware of what is going on around them, and still very powerful."



73

*74

CHARGING BUFFALO MAQUETTE

10 1/2 in. (27cm.) high; 6 1/4 in. (17cm.) wide; 18 1/2 in. (46cm.) long

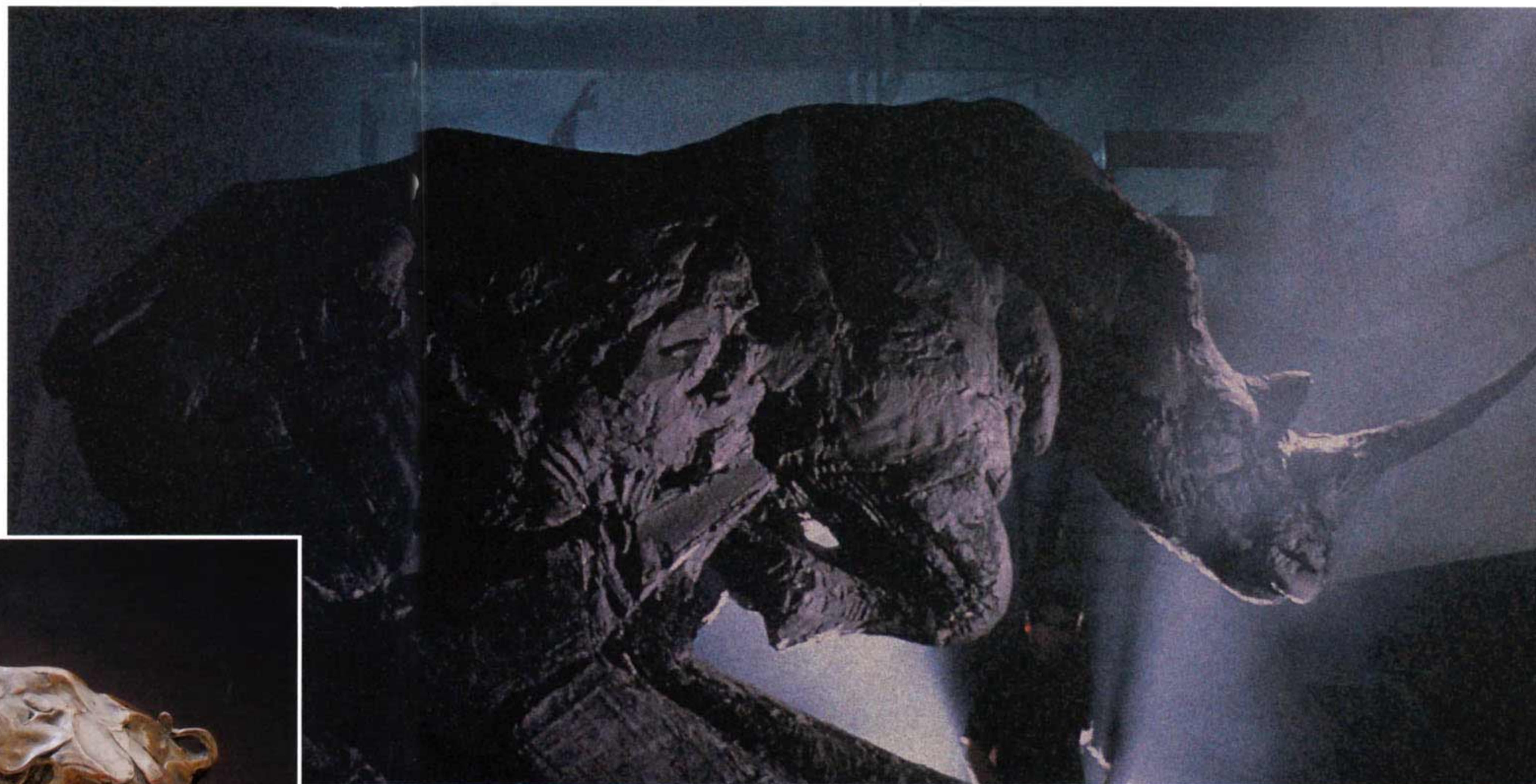
£2,500-4,000

US\$5,000-8,000

€3,700-5,900

"This was part of a series of three maquettes I did exploring ideas for a life-size buffalo study. The buffalo is very characteristic of Africa. Its form is massive, it is reminiscent of the earth itself. They often wallow in mud and almost become the earth in terms of the mud clinging to their coats. They are very powerful and very primitive animals and this charging buffalo is about exploring that power: its massive force, the forward thrust, the emergence out of the earth as it is connected to the base. In a lot of my works, the base becomes an integral part of the sculpture, and it's about exploring that connection to the earth and exploring the dynamics of the composition. The base can add a great deal of forward thrust, and I'm pleased with how well this works here."





White Rhino working model in Dylan Lewis Studio



*75

BLACK RHINO MAQUETTE

7 $\frac{1}{2}$ in. (20cm) high, 6 $\frac{1}{2}$ in. (17cm.) wide; 13 $\frac{1}{2}$ in. (34cm.) long

£2,000-3,000

US\$4,000-6,000

€3,000-4,400





*76■

BLACK RHINO

Lifesize

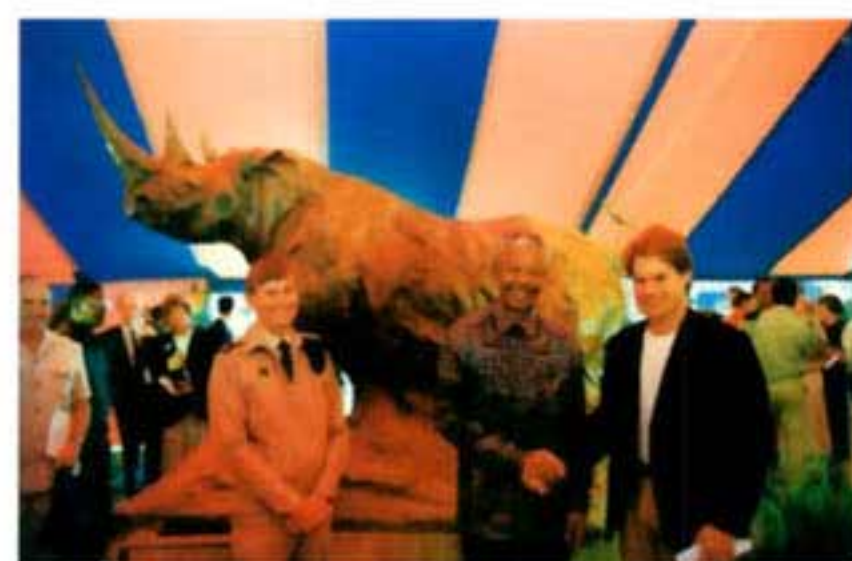
78in. (198cm.) high; 57in. (145cm.) wide; 114½in. (290cm.) long

£80,000-120,000

US\$160,000-240,000

€120,000-180,000

" This was a very important piece to me as it was my first large-scale commission. It was done for the centenary celebrations of the former Natal Parks Board (now Ezemvelo KZN Wildlife), one of the major parks' organisations in southern Africa. The Natal Parks Board was very involved in black rhino and white rhino conservation. This piece was unveiled by Nelson Mandela in a ceremony at the Hluhluwe Game Reserve. He was presented with a maquette of this work, which he now has in his private collection. This piece was done from life, I worked from black rhino in the game reserve. It was done in plaster of paris and, as in all my pieces, the form emerges from the landscape. The rhino powerfully thrusts outwards, bursting out of the bush, bursting out the ground from behind rock and the textures of the rhino are very much about enhancing that forward thrust. It has a rock-like texture which is reminiscent of these animals. When you first see them out of the corner of your eye in Africa they appear almost as rocks, and I explored that particularly in the textures of this piece."



Dylan Lewis meeting Nelson Mandela at The Parks Board Centenary Celebrations

END OF SALE



DYLAN LEWIS BIOGRAPHY

1964
Born in Johannesburg, South Africa.
1982
Studied Fine Art at Cape Technikon, Cape Town, South Africa.
1985 - 1989
Studied painting under Ryno Swart, Ruth Prowse School of Art, Cape Town, South Africa. Mastered taxidermy and museum display.
1995
Invited to Cordova, Alaska to represent South Africa at Artists for Nature Foundation Expedition.
Monumental sculpture of Black Rhino.
1996
Commenced work on The Cat Collection.

1997
Completed monumental sculpture of Cape Buffalo.
1998
Opening of Stellenbosch studio attended by HRH Prince Bernhard Netherlands.
2000
Commenced work for international travelling exhibitions.
2001
Completed monumental sculpture of White Rhino.
2004

IMPORTANT NOTICES

IMPORTANT NOTICES

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An export licence issued by the Department of the Environment will be required for the export of any item made of or incorporating (irrespective of percentage) animal material such as ivory, whalebone, tortoiseshell, rhinoceros horn, Rosewood and Lignum Vitae etc., and this may take up to eight weeks to obtain. Clients are advised to check with the regulating body in the country of importation regarding any possible restrictions on the importation of items within this category - some countries have an absolute ban on the importation of certain materials. For example, the U.S. generally prohibits the importation of articles containing species that it has

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Redemption Procedure: To receive reimbursement, Certificate Holders must provide 1) a valid Certificate(s) - that has the Holder's Proper Signature, as defined below; and 2) a valid remittance statement(s) from Christie's and/or Sotheby's (each statement must show a valid consignment, the auction date, and payment of reimbursable charges). A "Proper Signature" is a signature before a notary public or a consular official at a U.S. Embassy or Consulate, with the official stamp or seal of the notary public or consular official. To redeem a Certificate that has been transferred from its original Holder, the Certificate must also contain the Proper Signature of that Holder. The Certificate Administrator will not redeem Certificates without a Proper Signature. Upon receiving the documentation listed above, the Certificate Administrator will mail the Holder a check in U.S. dollars for the reimbursement amount within 10 days. If the full face value of the Certificate(s) is not used in a redemption transaction, the Certificate Admin-

istrator will issue a new Certificate for the remaining balance ("Certificate Change"). The Certificate Change may be used just as any other Certificate. If you are planning to consign property at Sotheby's or Christie's for non-internet auctions, you do not need to inform Sotheby's or Christie's that you intend to use Certificates in connection with the transaction. Cash Redemption: Subject to certain conditions, from May 15, 2007 until May 14, 2008, the Certificates and Certificate Change may be redeemed - without making a consignment - for the face amount of the Certificate in U.S. dollars. For a cash redemption, the Holder must follow the normal redemption procedures set forth above, but need not include any remittance statement. Certificate Exchange Procedure: The Certificates and Certificate Change are freely transferable to anyone. The Holder may request that any Certificate or Certificate Change be re-issued in different denominations, including smaller denominations. Anyone interested in buying or selling Certificates or Certificate Change must follow the procedures stated above. Each seller must execute the transferred Certificate with a Proper Signature as defined above. The Certificate Administrator will not redeem Certificates that do not contain a Proper Signature. For your protection, the Certificate Administrator recommends that you send the completed Certificate or Certificate Change to the Certificate Administrator in connection with each transfer. The Certificate Administrator will then issue a new Certificate in the name of the transferee/purchaser. This step is not necessary to complete the transfer, but if you do not follow this step, the Certificate Administrator will not replace a lost or stolen Certificate in the name of the new Holder.

DYLAN LEWIS SELECTED EXHIBITIONS

1991
International Wildlife & Natural History, Everard Read, Johannesburg.
1992
International Wildlife & Natural History, Everard Read, Johannesburg.
The Directors' Collection, Delta Park, Johannesburg.
1993
The AGREED Collection, Little Brenthurst, Johannesburg.
1995
Wildlife Art, Christie's London.
International Wildlife & Natural History, Everard Read, Johannesburg.
1996
Society of Wildlife Artists, Mall Galleries, London.
1999
Premiere of International Recent Cat Sculpture Exhibition, Everard Read, Cape Town.
Second International Recent Cat Sculpture Exhibition, Everard Read, Johannesburg.
'Art London' 1999, Everard Read, Duke of York's Barracks, London.
Third International Recent Cat Sculpture Exhibition, The Manx Museum, Douglas, Isle of Man.
2000
Fourth International Recent Cat Sculpture Exhibition, Everard Read, Cape Town.
Fifth International Recent Cat Sculpture Exhibition, Everard Read, Johannesburg.
Art London 2000, Everard Read, Duke of York's Barracks, London.
Dallas international Art & Antiques Fair 2000, Miriam Shiell Fine Art, Dallas.
Toronto Art Fair, Miriam Shiell Fine Art, Toronto.

2001
Sixth International Recent Cat Sculpture Exhibition, Everard Read, Town.
'Art London' 2001, Everard Read, Duke of York's Barracks, London.
Toronto Art Fair, Miriam Shiell Fine Art, Toronto.
Dallas international Art & Antiques Fair 2001, Miriam Shiell Fine Art, Dallas.
2002
The Cat Exhibition, Everard Read, Cape Town.
'Art London' 2002, Everard Read, Duke of York's Barracks, London.
The Cat Exhibition, Everard Read, Johannesburg.
Private Fund Raising Exhibition, Friends of Africa Foundation, G Residence, San Francisco.
2003
The Cat Exhibition, Everard Read, Cape Town.
'Art London' 2003, Burton's Court, London.
'Art London' 2003, Everard Read, Johannesburg.
2004
'Art London' 2004, Burton's Court, London.
2005
Up until now, Everard Read, Johannesburg.
2006
'Art London' 2006, Royal Hospital Chelsea, London.

EXPLANATION OF CATALOGUING PRACTICE

EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's South Kensington in this catalogue. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

Buyers are recommended to inspect the property themselves.

"Style ..."

in conjunction with a monarch

e.g. "A Louis XVI style ..."

in our opinion the piece is a later work (of any date) and not of the period.

"Recent manufacture ..."

in our opinion the piece is less than ten years old.

"By ..."

e.g. "By Benedetto Boschetti ..."

in our opinion the artist has been directly involved in the production of the work.

"Attributed to ..."

in our opinion the piece is probably a work by the artist in whole or in part.

"Workshop of ..."

in our opinion a work executed in the workshop of the artist, possibly under his supervision.

"Manner of ..."

in our opinion a work executed in the artist's style but of a later date.

"After ..."

in our opinion a later copy or aftercast (of any date) of a work of the artist.

"Labelled ..." and/or "Dated ..." and/or "Inscribed ..." and/or "Carved with ..." and/or "Signed ..." and/or "Stamped ..."

in our opinion the label/date/inscription/carving/signature/stamp is contemporary.

The term "Bears/bearing ..."

in conjunction with the above indicates that in our opinion the feature described is not by the artist or manufacturer or has been added at a significantly later date.

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Based upon prices recently paid at auction for comparable property, and take into account condition, rarity, quality and provenance. Estimates are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer's premium or VAT. Where "Estimate on Request" appears, please contact the Specialist Department for further information.

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The reserve is the confidential minimum price the consignor will accept and will not exceed the low pre-sale estimate. Lots that are not subject to a reserve are identified by the symbol * next to the lot number.

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Pre-auction viewings are open to the public free of charge. Christie's specialists are available to give advice and condition reports at viewings or by appointment.

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Prospective buyers should register for a numbered bidding paddle at least 30 minutes before the auction. New clients, or those who have not made a recent purchase at Christie's, will be asked to supply a bank reference to register. To avoid any delay in the release of purchases, please pre-arrange cheque or credit approval through Christie's Credit Department at +44 (0)20 7389 2862 or +44 (0)20 7389 2996 (London, King Street) or at +44 (0)20 7752 3137 or +44 (0)20 7752 3138 (London, South Kensington).

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The auctioneer accepts bids from those present in the saleroom, from telephone bidders, or by absentee written bids left with Christie's in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve. Bid steps are shown on the Absentee Bid Form at the back of this catalogue.

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Absentee bids are written instructions from prospective buyers directing Christie's to bid on their behalf up to a maximum amount specified for each lot.

Christie's staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve price. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. The auctioneer may execute absentee bids directly from the rostrum, clearly identifying these as "absentee bids", "book bids", "order bids" or "commission bids". Absentee Bids Forms are available in this catalogue, at any Christie's location, or online at christies.com.

TELEPHONE BIDS

Telephone bids cannot be accepted for lots estimated below £2,000. Arrangements must be confirmed with the Bid Department at least 24 hours prior to the auction at +44 (0)20 7389 2658 (London, King Street) or +44 (0)20 7752 3111 (London, South Kensington).

Arrangements to bid in languages other than English must be made well in advance of the sale date.

Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversation.

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Christie's South Kensington is not able to notify successful bidders by telephone. While Invoices are sent out by mail after the auction we do not accept responsibility for notifying you of the result of your bid. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges. Successful bidders will pay the price of the final bid plus premium plus any applicable VAT.

PAYMENT

Buyers are expected to pay for purchases immediately after the auction. Payment can be made by cash, cheque, sterling bank draft, direct bank transfer in sterling, credit card (Visa/MasterCard), debit cards (e.g. Switch/Delta) or bank wire transfer. To avoid delivery delays, prospective buyers are encouraged to supply bank references before the auction. It is Christie's Company policy not to make or accept single or multiple payments in cash or cash equivalents of more than £5,000 or the equivalent value in another currency.

Cheques and drafts should be made payable to Christie, Manson and Woods Limited (London, King Street) or Christie's South Kensington Ltd. Bank transfers should be made to: Lloyds TSB Bank plc, 72 Lombard Street, London EC3P 3BT. Sort code: 30-00-02. For the account of Christie, Manson and Woods Limited, A/C No. 0935862. Please quote invoice details. Payment by credit card will be subject to a surcharge of 1.5% administrative fee. There is no surcharge for debit card payments.

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Ω or †

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VAT payable at 5.001% on hammer price and at 17.5% on the buyer's premium

Ω or *

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α

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In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 17.5% will be added to the buyer's premium which is invoiced on a VAT inclusive basis. However, if the item falls under the HMCE category of "printed matter", the premium will also be free of VAT.

Book Auctions

As above except:

(no symbol)

No VAT charged.

#

In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 17.5% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.

Wine Auctions

As above except:

‡

Stock offered duty-paid, but available in bond. VAT at 17.5% on hammer price and buyer's premium (wine only).

VAT Refunds

Refunds cannot be made where lots have been purchased from an address in the EU.

Under all circumstances, lots must be exported outside the UK within 3 months of the date of sale and proof of export provided to Christie's in the appropriate form. No refund will be processed where the total amount is less than

£100 UK & EU private buyers cannot reclaim VAT. Christie's will charge £35 for each refund processed. In respect of Daggerted lots, Christie's are disallowed by HMC&E from refunding the VAT on the buyer's premium under any circumstances. For detailed information please see the leaflets available.

ARTIST'S RESALE RIGHT ("DROIT DE SUITE")

If a lot is affected by this right it will be identified with the symbol λ next to the lot number. The buyer agrees to pay to Christie's an amount equal to the resale royalty and we will pay such amount to the artist's collecting agent. Resale royalty applies where the Hammer Price is 1,000 Euro or more and the amount cannot be more than 12,500 Euro per lot. The amount is calculated as follows:

Royalty	For the portion of the Hammer Price (in Euro)
4.00%	up to 50,000
3.00%	between 50,000.01 and 200,000
1.00%	between 200,000.01 and 350,000
0.50%	between 350,000.01 and 500,000
0.25%	in excess of 500,000

Invoices will, as usual, be issued in Pounds Sterling. For the purposes of calculating the resale royalty the Pounds Sterling/Euro rate of exchange will be the European Central Bank reference rate on the day of the sale.

SHIPPING

A shipping form is enclosed with each invoice. It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Buyers should request an estimate for any large items or property of high value that require professional packing. For more information please contact the Shipping Department at +44 (0)20 7389 2712 for both London, King Street and London, South Kensington sales.

EXPORT OF GOODS FROM THE EU

If you are proposing to take purchased items outside the EU the following applies:

Christie's Shipper:

If you use a Christie's shipper you will not be required to pay the VAT at the time of settlement.

Own Shipper:

VAT will be charged on the invoice, refundable by the VAT Department upon receipt of the appropriate official documents sent to us by your shipper.

Hand-Carried:

VAT will be charged on the invoice. This will be refunded by the VAT Department upon receipt of the appropriate official document.

* or Ω

Starred and Omega lots – A C88 can be obtained from Christie's Shipping Department. This document must be stamped by UK Customs on leaving the UK.

or †

Margin Scheme and Daggerted lots – Please obtain VAT Notice 407 from the Cashiers. This document must be stamped by UK Customs on leaving the UK.

Under all circumstances lots must be exported within 3 months of the date of sale, and proof of export provided on the appropriate form.

EXPORT/IMPORT PERMITS

Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the rescission of any sale nor any delay in making full payment for the lot.

Christie's can advise buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. However, Christie's cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation. For more information, please contact Christie's Shipping Department at +44 (0)20 7389 2828 or the Museums, Libraries and Archives Council: Acquisitions, Export and Loans Unit at +44 (0)20 7273 8269/8267.

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms governing the legal relationship of Christie's and the seller with the buyer. You should read them carefully before bidding.

1. CHRISTIE'S AS AGENT

Except as otherwise stated Christie's acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

2. CATALOGUE DESCRIPTIONS AND CONDITION

Lots are sold as described and otherwise in the condition they are in at the time of the sale, on the following basis.

(a) Condition

The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

(b) Cataloguing Practice

Our cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice, which appear after the catalogue entries.

(c) Attribution etc

Any statements made by Christie's about any lot, whether orally or in writing, concerning attribution to, for example, an artist, school, or country of origin, or history or provenance, or any date or period, are expressions of our opinion or belief. Our opinions and beliefs have been formed honestly and in accordance with the standard of care reasonably to be expected of an auction house of Christie's standing, due regard having been had to the estimated value of the item and the nature of the auction in which it is included. It must be clearly understood, however, that, due to the nature of the auction process, we are unable to carry out exhaustive research of the kind undertaken by professional historians and scholars, and also that, as research develops and scholarship and expertise evolve, opinions on these matters may change. We therefore recommend that, particularly in the case of any item of significant value, you seek advice on such matters from your own professional advisers.

(d) Estimates

Estimates of the selling price should not be relied on as a statement that this is the price at which the item

will sell or its value for any other purpose.

(e) Fitness for Purpose

Lots sold are enormously varied in terms of age, category and condition, and may be purchased for a variety of purposes. Unless otherwise specifically agreed, no promise is made that a lot is fit for any particular purpose.

3. AT THE SALE

(a) Refusal of admission

Christie's has the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

(b) Registration before bidding

Prospective buyers must complete and sign a registration form with his or her name and permanent address, and provide identification before bidding. We may require the production of bank details from which payment will be made or other financial references.

(c) Bidding as principal

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

(d) Absentee bids

We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and provided that we have exercised reasonable care in the handling of written bids, the volume of goods is such that we cannot accept liability in any individual instance for failing to execute a written bid or for errors and omissions in connection with it arising from circumstances beyond our reasonable control.

(e) Telephone bids

If a prospective buyer makes arrangements with us prior to the commencement of the sale we will use reasonable efforts to contact them to enable them to participate in the bidding by telephone but we do not accept liability for failure to do so or for errors and omissions in connection with telephone bidding arising from circumstances beyond our reasonable control.

(f) Currency converter

At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter. Where these arise from circumstances beyond our reasonable control we do not accept liability to bidders who follow the currency converter rather than the actual bidding in the saleroom.

(g) Video or digital images

At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image. We do not accept liability for such errors where they arise for reasons beyond our reasonable control.

(h) Reserves

Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. If any lots are not subject to a reserve, they will be identified with the symbol * next to the lot number. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders.

(i) Auctioneer's discretion

The auctioneer has the right to exercise reasonable discretion in refusing any bid, advancing the bidding in such a manner as he may decide, withdrawing or dividing any lot, combining any two or more lots and, in the case of error or dispute, and whether during or after the sale, determining the successful bidder, continuing the bidding, cancelling the sale or reoffering and reselling the item in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary the sale record maintained by the auctioneer will be conclusive.

(j) Successful bid and passing of risk

Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

4. AFTER THE SALE

(a) Buyer's premium

In addition to the hammer price, the buyer agrees to pay to us the buyer's premium together with any applicable value added tax. The buyer's premium is 20% of the hammer price on each lot up to and including £250,000 plus 12% of any amount in excess of £250,000.

(b) Artist's Resale Right ("Droit de Suite")

If the Artist's Resale Right Regulations 2006 apply to the lot the buyer also agrees to pay to us an amount equal to the resale royalty provided for in those Regulations and we undertake to the buyer to pay such amount to the artist's collection agent. Lots affected are identified with the symbol λ next to the lot number.

(c) Payment and ownership

The buyer must pay the full amount due (comprising the hammer price, buyer's premium and any applicable taxes or resale royalty) immediately after the sale. This applies even if the buyer wishes to export the lot and an export licence is, or may be, required. The buyer will not acquire title to the lot until all amounts due to us from the buyer have been received by us in good cleared funds even in

circumstances where we have released the lot to the buyer.

(d) Collection of purchases

We shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has performed any other outstanding obligations. Subject to this, the buyer shall collect purchased lots within two calendar days from the date of the sale unless otherwise agreed between us and the buyer.

(e) Packing, handling and shipping

Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot and in selecting third parties for these purposes, we are not responsible for the acts or omissions of any such third parties. Similarly, where we suggest other handlers, packers or carriers if so requested, our suggestions are made on the basis of our general experience of such parties in the past and we are not responsible to any person to whom we have made a recommendation for the acts or omissions of the third party concerned.

(f) Export licence

Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export licence does not affect his or her obligation to make payment immediately after the sale nor our right to charge interest or storage charges on late payment. If the buyer requests us to apply for an export licence on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export licence is required.

(g) Remedies for non payment

If the buyer fails to make payment in full in good cleared funds within 7 days after the sale, we shall have the right to exercise a number of legal rights and remedies. These include, but are not limited to, the following:

- (i) to charge interest at an annual rate equal to 5% above the base rate of Lloyds TSB Bank Plc;
- (ii) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- (iii) to cancel the sale;
- (iv) to resell the property publicly or privately on such terms as we shall think fit;
- (v) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
- (vi) to set off against any amounts which we, or Christie's International plc, or any of its affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;
- (vii) where several amounts are owed by the buyer to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular

- (viii) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us;
- (x) to take such other action as we deem necessary or appropriate.

If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all reasonable costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under paragraph (v) above, the buyer acknowledges that Christie's shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

(h) Failure to collect purchases

Where purchases are not collected within two calendar days from the date of the sale, whether or not payment has been made, we shall be permitted to remove the property to a third party warehouse at the buyer's expense, and only release the items after payment in full has been made of removal, storage, handling, and any other costs reasonably incurred, together with payment of all other amounts due to us.

(i) Selling Property at Christie's

In addition to expenses such as transport, all consignors pay a commission according to a fixed scale of charges based upon the value of the property sold by the consignor at Christie's in a calendar year. Commissions are charged on a sale by sale basis.

5. LIMITED WARRANTY

In addition to Christie's liability to buyers set out in clause 2 of these Conditions, but subject to the terms and conditions of this paragraph, Christie's warrants for a period of five years from the date of the sale that any property described in headings printed in UPPER CASE TYPE (i.e. headings having all capital-letter type) in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery. The term "author" or "authorship" refers to the creator of the property or to the period, culture, source or origin, as the case may be, with which the creation of such property is identified in the UPPER CASE description of the property in this catalogue. Only UPPER CASE TYPE headings of lots in this catalogue indicate what is being warranted by Christie's. Christie's warranty does not apply to supplemental material which appears below the UPPER CASE TYPE headings of each lot and Christie's is not responsible for any errors or omissions in such material. The terms used in the headings are further explained in Important Notices and Explanation of Cataloguing Practice. The warranty does not apply to

any heading which is stated to represent a qualified opinion. The warranty is subject to the following:

- (i) It does not apply where (a) the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions; or (b) correct identification of a lot can be demonstrated only by means of either a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property;
- (ii) The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Christie's when the lot was sold at auction;
- (iii) The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party;
- (iv) The buyer's sole and exclusive remedy against Christie's and the seller, in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Christie's nor the seller will be liable for any special, incidental or consequential damages including, without limitation, loss of profits nor for interest;
- (v) The buyer must give written notice of claim to us within five years from the date of the auction. It is Christie's general policy, and Christie's shall have the right, to require the buyer to obtain the written opinions of two recognised experts in the field, mutually acceptable to Christie's and the buyer, before Christie's decides whether or not to cancel the sale under the warranty;
- (vi) The buyer must return the lot to the Christie's saleroom at which it was purchased in the same condition as at the time of the sale.

6. COPYRIGHT

The copyright in all images, illustrations and written material produced by or for Christie's relating to a lot including the contents of this catalogue, is and shall remain at all times the property of Christie's and shall not be used by the buyer, nor by anyone else, without our prior written consent. Christie's and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

7. SEVERABILITY

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

8. LAW AND JURISDICTION

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of England. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have submitted, for the benefit of Christie's, to the exclusive jurisdiction of the courts of the United Kingdom.

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ARMS AND ARMOUR
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AUSTRALIAN PICTURES
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SK: +44 (0)20 7752 3257

BRITISH ART ON PAPER
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NY: +1 212 636 2085

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SK: +44 (0)20 7752 3239

CLOCKS
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CONTEMPORARY ART
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SK: +44 (0)20 7752 3113

CORKSCREWS
SK: +44 (0)20 7752 3263

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SK: +44 (0)20 7389 2791

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MINIATURES
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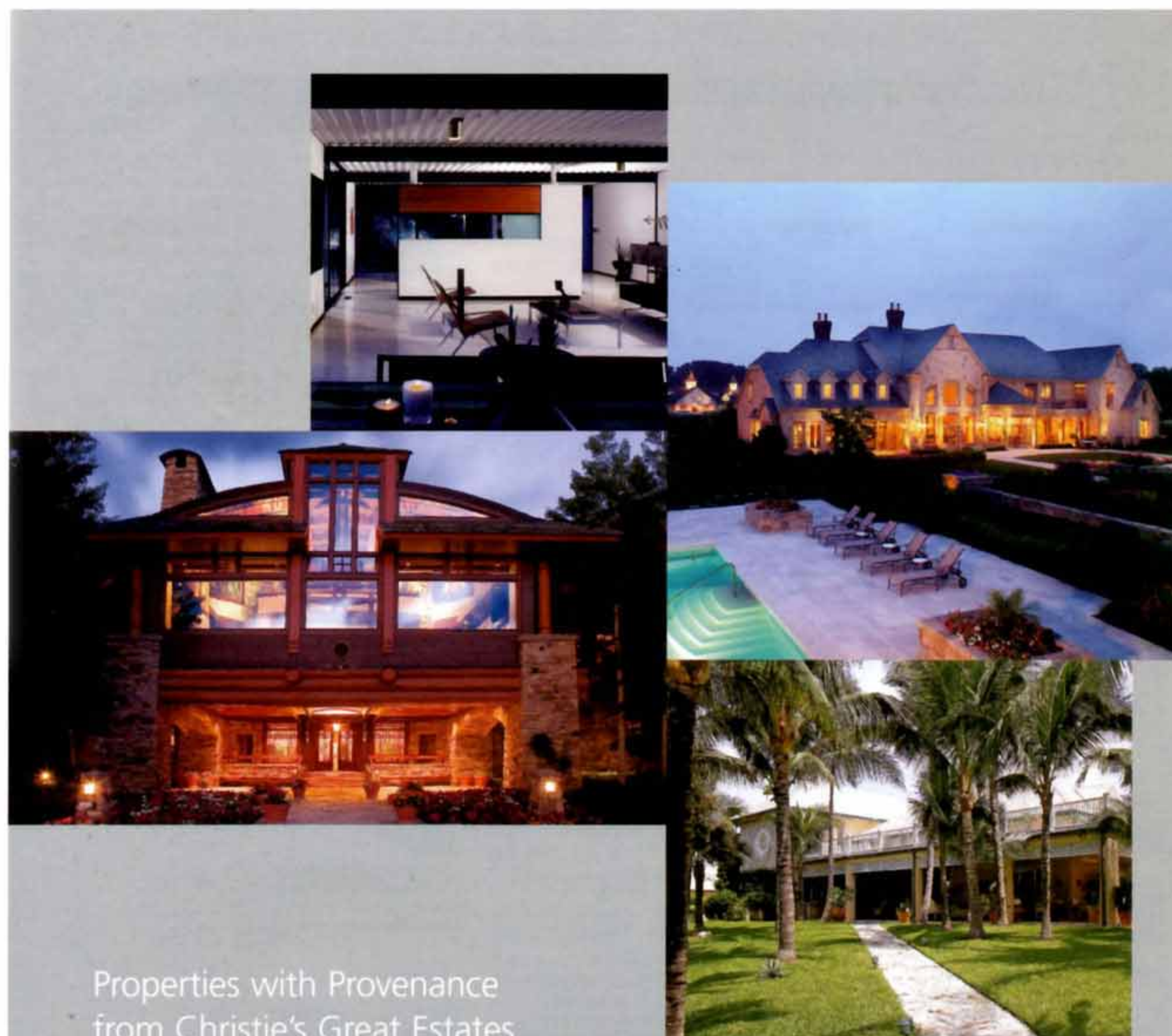
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UK£20,000 to UK£30,000	by UK£2,000s
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18/04/07

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COLLECTION**
LONDON, KING STREET

1 MAY
**FURNITURE AND
DECORATIVE OBJECTS**
LONDON, SOUTH KENSINGTON

2 MAY
**THE DR. JEAN-CLAUDE
CHOLET COLLECTION OF
CHESS SETS**
LONDON, SOUTH KENSINGTON

15 MAY
EUROPEAN GLASS
AMSTERDAM

WORLDWIDE

AMSTERDAM

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15 MAY
**EUROPEAN FURNITURE,
WORKS OF ARTS, TAPESTRIES
AND CARPETS**
LONDON, SOUTH KENSINGTON

17 MAY
CHINESE TEXTILES
LONDON, SOUTH KENSINGTON
20 MAY
THE SUNDAY SALE
LONDON, SOUTH KENSINGTON

23 MAY
**ELEMENTS-THE PROPERTY OF
MICHAEL ROBERTS**
LONDON, SOUTH KENSINGTON

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COUNTRY HOUSE SALES
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24 MAY
**BRITISH AND CONTINENTAL
GLASS AND 19TH CENTURY
CERAMICS**
LONDON, SOUTH KENSINGTON

24 MAY
**FINE EUROPEAN COSTUME
AND TEXTILES**
LONDON, SOUTH KENSINGTON

7 JUNE
**IMPORTANT ENGLISH
FURNITURE**
LONDON, KING STREET

7 JUNE
**TWENTIETH CENTURY
FASHION**
LONDON, SOUTH KENSINGTON

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7-8 JUNE
HOUSE SALE
NEW YORK

21 JUNE
**IMPORTANT MOBILIER ET
OBJETS D'ART, ORFÈVRE
CÉRAMIQUES EUROPÉEN
ET ART D'ASIE**
PARIS

26 JUNE
**EUROPEAN FURNITURE,
CLOCKS, SCULPTURE AND
WORKS OF ART**
AMSTERDAM

26 JUNE
**OAK, COUNTRY FURNITURE
AND WORKS OF ART**
LONDON, SOUTH KENSINGTON

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(eg. Nic McElhatton =
nmcelhatton@christies.com)
For general enquiries about this auction,
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administrator

Front cover: Lot 13
Back cover: Lot 13

PREDATORS AND PREY:

THE ANIMAL BRONZES OF DYLAN LEWIS

Monday 11 June 2007

AUCTION

Monday 11 June 2007
at 2.00 pm Lots 1-76
85 Old Brompton Road
London SW7 3LD

AUCTION CODE AND NUMBER

In sending absentee bids or making
enquiries, this sale should be referred
to as **SCARLATTI-5321**

VIEWING AT THE ROYAL GEOGRAPHICAL SOCIETY

1 KENSINGTON GORE, LONDON SW7 2AR

Friday	8 June	10.00 am - 5.00 pm
Saturday	9 June	10.00 am - 5.00 pm
Sunday	10 June	10.00 am - 5.00 pm
Monday	11 June	10.00 am - 12.30 pm

AUCTIONEER

Hugh Edmeades

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CLIENT ADVISORY

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Victoria Wolcough
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OF ALL LOTS

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PAYMENT

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CONSIGNORS

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Tel: +44 (0)20 7752 3178
Fax: +44 (0)20 7581 5295

SHIPPING

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STORAGE AND COLLECTION

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