

PROPERTY FROM THE ESTATE OF  
EUGENE V. THAW



CHRISTIE'S







VINCENT by Himself

PICASSO IN RETROSPECT

A DEALER'S RECORD

Private Collection  
DGAS

# PROPERTY FROM THE ESTATE OF EUGENE V. THAW

## AUCTION

Tuesday 30 October 2018  
at 2.00 pm (Lots 201-382)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Saturday	27 October	10.00 am - 5.00 pm
Sunday	28 October	1.00 pm - 5.00 pm
Monday	29 October	10.00 am - 5.00 pm

## AUCTIONEERS

Alexander Berggruen (# 2076498)  
Caroline Ervin (# 2076193)  
Robbie Gordy (# 2033717)  
Gemma Sudlow (#2016494)

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**Opposite:** Eugene V. Thaw, n.d. Photograph by Hans Namuth, Courtesy Center for Creative Photography, University of Arizona, © 1991 Hans Namuth Estate

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[30]

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21/06/16

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# CHRISTIE'S

13/03/2018









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Old Master Paintings



**GEMMA SUDLOW**  
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# EUGENE V. THAW

Eugene V. Thaw was born in Manhattan in 1927 and named after the Socialist icon, Eugene V. Debs. As the child of a heating contractor and schoolteacher, there was little in his early years to indicate or encourage an interest in art. But with classes at the Art Students League while a teenager, and trips to museums in Washington, D.C. when he was a student at nearby St. John's College in Annapolis, Maryland, a spark was lit that would not only transform his life, but also the lives of so many collectors, and museums with which he worked.

Thaw's ascendancy occurred before art fairs littered the calendar, before gallery districts in every city were the norm, before artists exhibited their works on Instagram. Thaw had a commercial space at the start of his career. At the Algonquin he exhibited mostly living artists – he had the first exhibition of works by Joan Mitchell, and other Abstract Expressionist artists – but Thaw's attention, and true passion, kept turning back to the Old Masters. A few years later, Thaw moved the gallery to Madison Avenue between 57th and 58th, and began trading in the secondary market for 20th Century artists, while making finds in the Old Masters field. In the 1960s, he moved to a new space at 50 East 78th while continuing to find Old Masters, often in partnership with other dealers to buy and sell, and saw clients only by appointment.

By the time the Thaws moved to 726 Park Avenue – which became both their home and professional space for the rest of their lives, Thaw had stopped producing exhibitions, and was dealing almost exclusively and privately with museums and private collectors. The space, like every previous one, was put together by the Thaws for the most part without the help of an interior designer. Visitors would have been enveloped in an interior that was inviting, eclectic and deeply personal, for in addition to being an art dealer, Thaw was becoming a collector as well. As Thaw's business grew so did his interest in varied categories of collecting. Encouraged by his wife Clare, who was his former gallery assistant, Thaw had been acquiring works that he particularly liked.

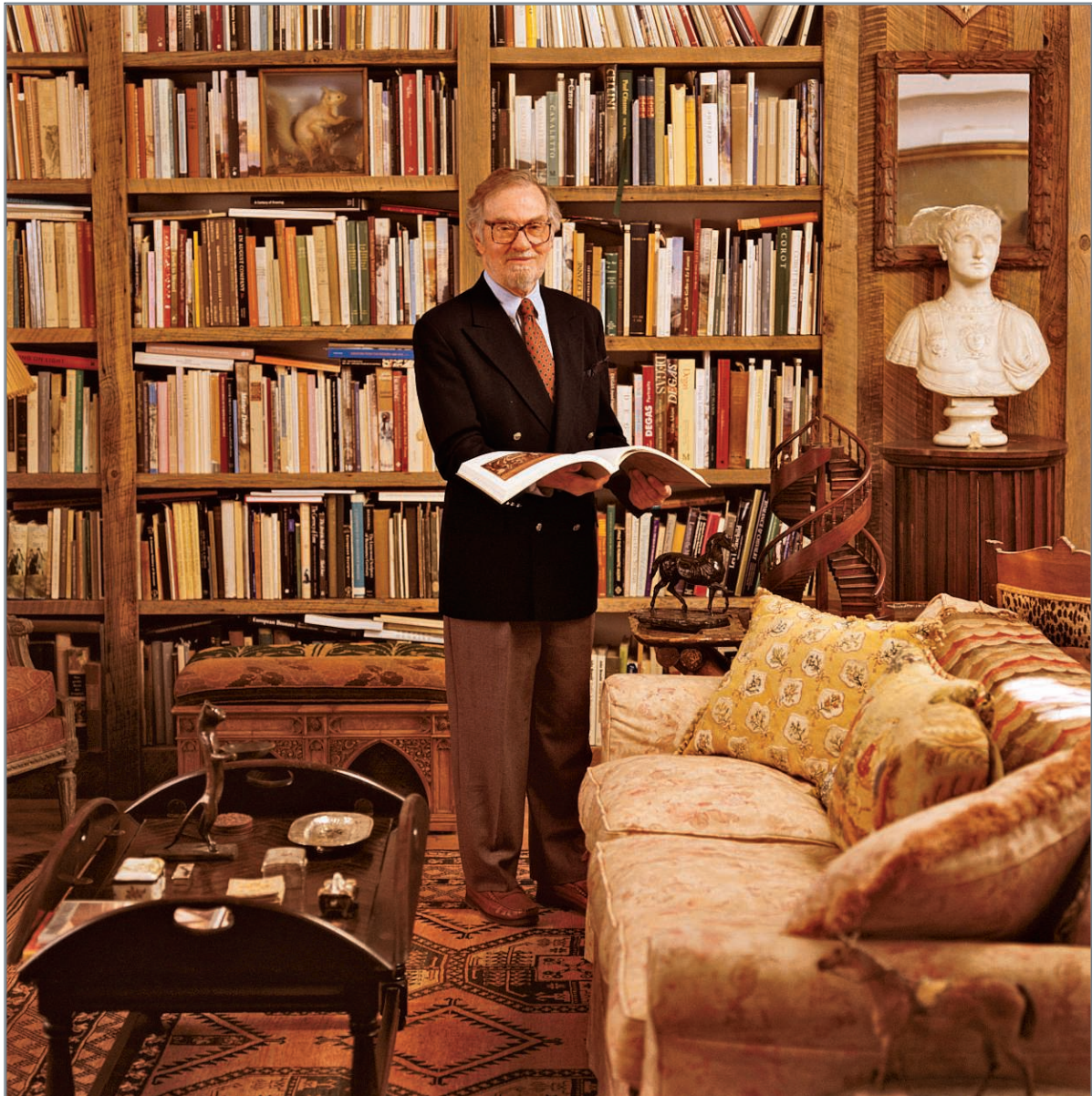
Thaw's activities in the art world were divided into three categories – works he acquired (often in partnership with other dealers) and sold to private and institutional clients; works acquired for his own collections; and works from his

own collection that he donated to several U.S. museums.

The Thaws' personal collections were extraordinarily varied. In addition to the over 400 drawings from Old Masters to the 20th Century that were donated to the Morgan Library beginning in 1968 and through to 2018, Thaw collected in depth 18th Century French faience, bronzes from the ancient Eurasian steppes, medieval European ornaments, Native American art, 19th Century European oil sketches, and architectural models. Their collecting activities were inextricably intertwined with his philanthropy. Many of these collections were amassed with an eye towards filling gaps in public collections to which they were later donated. In addition to the Morgan Library, the Metropolitan Museum of Art, the Cooper Hewitt in New York City, and the Fenimore Museum in Cooperstown, New York (near his country retreat in Cherry Valley) were all beneficiaries of the Thaws' largesse.

An additional aspect of the Thaws' philanthropy was the establishment of two Trusts to support various causes. In 1981 the Thaws established the Eugene V. and Clare E. Charitable Trust in order to support the arts, ecology and the environment, and animal rights and protection. The Thaw Charitable Trust continues to award grants, including to many of the same institutions that the Thaws made donations to in the form of works of art from their personal collection. For example, the Trust endowed curatorial positions at the Morgan Library and Fenimore Art Museum, museums which received the Thaws' Old Master Drawings, and Native American art collection, respectively. As the executor of the estate of Lee Krasner, the Abstract Expressionist artist and widow of Jackson Pollock, Thaw helped establish the Pollock-Krasner Foundation a year after Krasner's death in 1984, in order to support living artists. Thaw, who was co-author of the Pollock catalogue raisonné and a neighbour of Krasner's in East Hampton, created the foundation to carry out Krasner's wishes. The Foundation has awarded over 4,400 grants totalling over \$71 million to artists in 77 countries.

As the art world changed in the final decades of Thaw's life, he, for the most part, ceased his dealing activities. His decision to not exhibit publicly or advertise, to keep little inventory and instead place great works with targeted precision in public



Scott Frances, Architectural Digest © Conde Nast

and private collections, to focus on an artist or period in depth was, he felt, taken over by a high-speed commercialism that did not suit him. Having achieved great financial success thanks to his activities as an art dealer, he turned almost full-time to philanthropy. Thaw's legacy continues in the many museums throughout the United States which include works that passed through his hands – both as a dealer or from his personal collection, as well as through the generosity of the

Eugene V. and Clare E. Charitable Trust.

Christie's sale of Property from the Estate of Eugene V. Thaw offers a glimpse into the Thaws' very personal way of living, insight into a way of art dealing which hardly exists anymore today, and the indelible mark a confident and informed eye can make on both.

J.W.



Eugene and Clare Thaw. Thaw Archive, The Morgan Library & Museum.

## A PERSONAL REMINISCENCE

The first time I met Gene was in London in the late 1960s, instructed to show him some choice Old Master pictures ahead of a summer sale in what Christie's called the Special Viewing Room. He would have been only in his early forties, but had already established an eminent reputation as a picture dealer, beginning with contemporary and modern works but expanding his range into distinguished Old Masters. His style was unobtrusive, but authoritative. He was accompanied by Rudolf Heinemann, a famous connoisseur in this field, many years his senior, just one of several experienced dealers with whom Gene established cordial relations and was happy to work with. Gene was a man who preferred others to find the pictures which he then was a master at selling, counting the leading collectors of the day, such as Norton Simon and Paul Mellon, and many of the major museums among his customers. He was persuasive, honest and where necessary tough.

Heinemann was devoted to the Morgan Library and with Janos Scholz played an important role in fostering Gene's early interest in Old Master Drawings and in that venerable institution. Shortly before his death, Heinemann announced that the beautiful collection of Tiepolo drawings he had assembled with his wife Lore would go to the Morgan Library, and again in 1974 Gene's great friend and drawings mentor, Janos Scholz, revealed his own plan to give his very different collection of some 1500 largely 16th Century Italian sheets to the Morgan. These acts of munificence seem to have inspired Gene and his wife Clare, who from the start had encouraged him in collecting drawings, to make the Morgan likewise their beneficiary, and in effect their partner in this lifelong pursuit. As a result the Morgan's collection has been enriched by more than four hundred sheets of remarkable quality extending in date from the late 15th to the 20th Centuries, as

commemorated by the spectacular exhibition which opened in October of last year, and happily Gene lived to see. In addition the study and care and public exhibition of the entire drawings collection have been greatly facilitated by the gifts of the Clare Eddy Thaw Gallery and the superbly equipped Thaw Conservation Gallery.

It seems likely that Gene Thaw will be most remembered not so much for his brilliant success as a dealer but for the flair and taste with which he and Clare assembled their various collections, extending from drawings to Native American art, to romantic oil sketches, to bronzes from the Eurasian Steppes, to early medieval personal ornament, to staircase models, and then proceeded to present them to different museums and an appreciative public. They would surely have preferred it that way.

There was nothing ostentatious about their generosity. They rather shunned the limelight. Gene's occasional writings, mostly about the 'art world' and its vagaries, and his approach to collecting, should be sought out and savoured. I particularly remember an ironic article in the London Times hailing the opening of the greatly extended shop in the Metropolitan Museum in New York, which he claimed was offering so extended a range of artefacts as to spare the visitor the effort of penetrating the museum itself.

I also remember visits to the elegant premises on Park Avenue, week-ends at Sante Fe, scene of their beloved opera, and encounters in London, on one of which I could show him the ravishing Samuel Palmer watercolour of *Trees in Lullingstone Park*: he had to buy it and he did. That was in 2000. In 1980 in the Hatvany sale I had knocked down to him the Mantegna *Three Saints* of c. 1450, probably the earliest drawing in the collection, and my personal favourite, but saw him frustrated at the 1984 Chatsworth sale when he underbid Holbein's *Portrait of a Scholar*, and the Rembrandt landscapes also eluded him. He was able to catch one of the finest of these a few years later.

Gene's integrity led to frequent appointments as Executor for important estates. One of them was that of our mutual friend Lore Heinemann, widow of Rudolf, and it was a pleasure to work with him on the quite complicated ramifications of her Will which included bequests to several museums. There were plenty of opportunities for him to deploy his quiet humour and shrewd common sense. And having always admired Philip Koninck's 'flat landscapes' in the spirit of Rembrandt, he bought Lore's own fine drawing at the subsequent auction.

Like all true collectors, Gene had his preferences. He was attracted to finished drawings more than to the rapid sketch and he had little interest in the heavier manifestations of Italian baroque, while the Italian Renaissance is only lightly represented. Indeed his is the opposite of a representative collection. He liked assembling groups of drawings by his

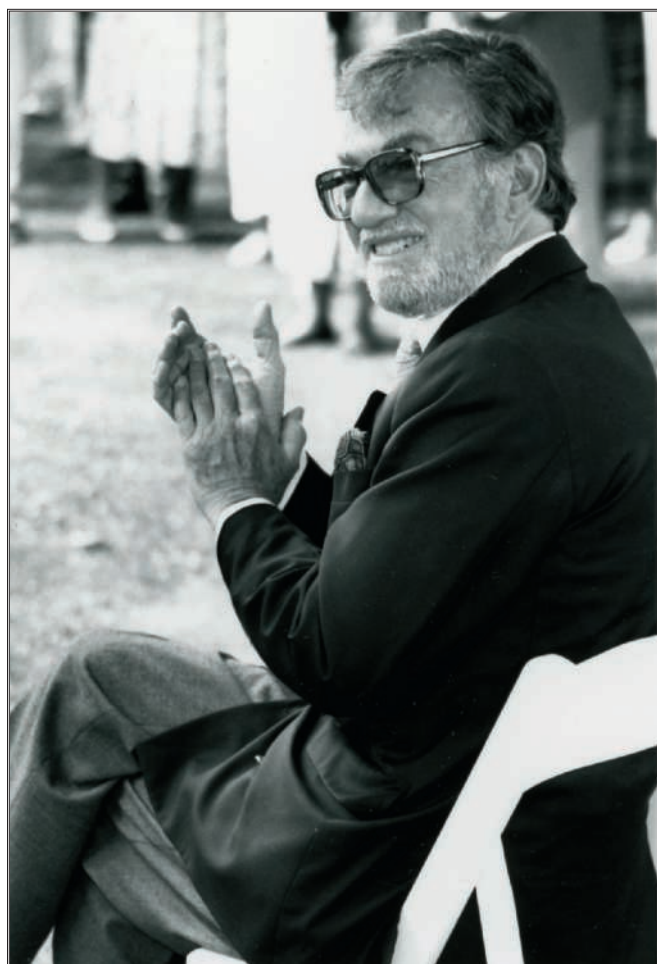
favourite artists. If an artist did not appeal to him, or he was not offered a fine example, he abstained. The resulting assembly was designed to transform the holdings at the Morgan, and it has.

For a much more detailed account of Gene's life as dealer and collector and philanthropist I should refer the reader to Jennifer Tonkovich's admirable introduction to the recent Morgan catalogue.

The sale which we are honoured to present here will, of course, be of great interest, and not only to Gene and Clare's legion of friends and admirers, but will also serve to illuminate the long life they spent together, extraordinary for its variety of shared enthusiasms and achievements.

It has been a pleasure and a privilege to know them.

Noël Annesley  
Honorary Chairman, Christie's UK



Courtesy of the Fenimore Art Museum, Cooperstown, New York.  
Photograph by Martha Leigh.



**201**  
**AN AMERICAN MAHOGANY, WALNUT AND MAPLE**  
**ARCHITECTURAL MODEL**

CIRCA 1896

In a contemporary glass case, dated 1896 to the fretwork  
 31 in. (79 cm.) high, overall

\$1,000–1,500

**PROVENANCE:**

Acquired from Cove Landing, New York, 2014.

This lot and the following lots are the remaining parts of an extraordinary collection of historic staircase models assembled by Mr. and Mrs. Thaw and gifted to The Cooper Hewitt museum in 2007. Originally created to test design theory, these models now serve as compelling examples of architectural design and craftsmanship.

By repute, this example was made by Andrew Dawes of Marlborough, Massachusetts and descended through his family.

**202**  
**FIVE ARCHITECTURAL MODELS**  
 MODERN

Three branded to the underside *AM*, one signed to the steps  
*D. DASILVA.96*  
 36 in. (92 cm.) high, the tallest

\$1,200–1,800

(5)



**203**  
**THREE WALNUT ARCHITECTURAL MODELS OF**  
**STAIRCASES**  
 MODERN

Two with banister rails, the other with a red edge  
 24¼ in. (61.5 cm.) high, 18 in. (46 cm.) diameter, the largest (3)

\$1,500–2,500





**204**

**AFTER THE MODEL BY ANTOINE-LOUIS BARYE (1795-1875)**

*A BRONZE BEAR, 20TH CENTURY*

Signed on the base *Barye*

Bronze, green patina

5½ in. (13.3 cm.) long

\$1,000–1,500

**PROVENANCE:**

Acquired from Graham Gallery, New York, 1990.

**205**

**CHARLES MARION RUSSELL (1864-1926)**

*Bear No. 2*

inscribed 'CM Russell/1925' with artist's skull device

and 'Roman Bronze Works·Inc·N·Y·' (along the base)--inscribed '4/7' (under the base)

bronze with reddish-brown patina

5 in. (12.7 cm.) high

Modeled *circa* 1925; cast after 1958.

\$3,000–5,000

**PROVENANCE:**

James Graham & Sons, Inc., New York.

**LITERATURE:**

F.G. Renner, *Charles M. Russell: Paintings, Drawings & Sculpture in the Amon Carter Museum*, New York 1974, p. 97, no. 68, another example illustrated.

R. Stewart, *Charles M. Russell: Sculptor*, New York, 1994, pp. 119-20, 124, 135n.228, 137n.241, another example illustrated.

The present work is cast no. 4 of an edition of 7 cast after 1958. There are at least 14 casts in total, all produced after the artist's lifetime. The original plaster model is included in the collection of the Amon Carter Museum in Fort Worth, Texas.







**206**

**CHARLES MARION RUSSELL (1864-1926)**

*Small Grizzly*

signed with initials and dated 'CMR/1925' with artist's skull device  
(lower left)

watercolor and ink on paper

3¼ x 5½ in. (8.3 x 13 cm.)

Executed in 1925.

\$10,000-15,000

**PROVENANCE:**

Haley Memorial Library, Midland, Texas.

Gerald Peters Gallery, Santa Fe, New Mexico, acquired from the above.

Acquired by the late owner from the above, 1995.

The present work has been assigned number CR.NE.177 by the  
Charles M. Russell *Catalogue Raisonné* Committee.



207

■ 207

**A GEORGE III STYLE GILTWOOD MIRROR**  
SECOND HALF 20TH CENTURY

With rectangular frame molded with fruiting laurel  
55 in. (140 cm.) high, 33 in. (84 cm.) wide

\$1,200-1,800

■ 208

**AN ENGLISH MAHOGANY SIDE TABLE**  
LATE 18TH CENTURY AND ADAPTED

With a later inset *verde antico* above a fluted apron,  
on scrolled cabriole legs  
30½ in. (77.5 cm.) high, 42¼ in. (107 cm.) wide, 21¼  
in. (54 cm.) deep

\$2,000-3,000



208





209

**209**

**A SMALL CHINESE BRONZE 'BOVINE HEAD' APPLIQUE**

NORTHERN CHINA, 1ST MILLENNIUM BC

Cast as the head of a bovine with hollow eyes and nostrils and small holes for attachment at the base of the horns, the reverse concave  
1¾ in. (4.5 cm.) high, stand

\$600-800

**PROVENANCE:**

Taylor A. Dale, Santa Fe, New Mexico, 1998.



210

**210**

**A SMALL CHINESE SILVER-BACKED SQUARE BRONZE MIRROR**

TANG DYNASTY (AD 618-907)

The back of the mirror inset with a silver sheet decorated in *repoussé* with the 'lion and grapevine' design, with a crouching lion in the center surrounded by four lions amidst grapevine within a raised border, and with birds amidst further grapevines in the outer field, with areas of malachite encrustation  
3½ in. (8.8 cm.) square, lucite stand

\$3,000-5,000

**PROVENANCE:**

S. Bernstein & Co., San Francisco, no. 2281, circa 1986.

**~ 211**

**A GROUP OF FIVE CHINESE SCHOLAR'S ROCKS**

The group includes a black *lingbi* rock, a yellow 'wax' stone rock, a horizontal grey *lingbi* rock, a soft brick-red stone rock and a lacquered wood 'rock'  
Largest 16¾ in. (42.5 cm.), each with a wood base

(5)

\$3,000-5,000



211



**212**

**A CHINESE PAINTED WOOD TORSO OF A YOUNG BOY**

SONG-MING DYNASTY, 13TH-16TH CENTURY

Carved as the torso of a laughing boy, with hair worn in five topknots, pierced ears and wearing a torque and a scarf around the shoulders, with traces of white and black pigment

26½ in. (67.3 cm.) high

\$4,000-6,000



**213**

**A SMALL CHINESE GILT-BRONZE FIGURE OF A FEMALE DAOIST IMMORTAL**

MING DYNASTY (1368-1644)

The seated figure shown holding an offering and wearing layered robes with decorative borders and a phoenix headdress hung with long trailing ribbons  
7 in. (17.8 cm.) high, lucite stand

\$6,000-8,000

**PROVENANCE:**

Ian Alsop, Peaceful Wind Gallery, Santa Fe, New Mexico.

214

**TWO CHINESE BLUE AND WHITE 'PHOENIX-TAIL' VASES**

KANGXI PERIOD (1662-1722)

Each vase decorated with the 'cracked ice and prunus' pattern within decorative borders, and each with a double circle in underglaze blue on the base

18 $\frac{1}{8}$  and 18 $\frac{3}{8}$  in. (46 and 46.7 cm.) high

(2)

\$10,000-15,000

**PROVENANCE:**

The H. O. Havermeyer Collection, according to label.











215

■ 215

**A GEORGE IV MAHOGANY BERGERE**  
CIRCA 1825

With curved back and seat upholstered in corduroy, on fluted legs ending in casters

\$1,500–2,500

■ 216

**TWO ENGLISH STOOLS**  
20TH CENTURY

Including a black-painted square stool incorporating 19th century elements and a carved oak 'Gothick' revival stool  
18 in. (46 cm.) high, 31 in. (79 cm.) wide, 17 in. (44 cm.) deep, the larger oak stool (2)

\$1,200–1,800

**PROVENANCE:**

Acquired from Bennison, London, 1986 (the Gothic stool).



216



**217**

**AN ITALIAN POLYCHROME-PAINTED  
TERRACOTTA BUST**  
SECOND HALF 19TH CENTURY

Signed and dated 1785 *Botteoni*  
24½ in. (62 cm.) high

\$1,000–1,500



217

**■ 218**

**AN AMERICAN LATE CLASSICAL  
GOTHIC REVIVAL WALNUT CENTER  
TABLE**

POSSIBLY NEW YORK, CIRCA 1830

The variegated white marble hexagonal top above  
an arched molded apron, supported by six columns  
above a scalloped tripartite base  
27½ in. (70 cm.) high, 43¼ in. (119.5 cm.) diameter

\$5,000–8,000



218



219

**219**

**A CHARLES X ORMOLU TWO-HANDLED VASE**

CIRCA 1825, MOUNTED AS A LAMP

With urn-form body above a rectangular plinth applied with trophy medallions, with a green tole shade

28 in. (71 cm.) high overall

\$1,200–1,800

**220**

**A PAIR OF PARIS (DIHL) BISCUIT PORCELAIN FIGURES OF OMPHALE AND VENUS**

CIRCA 1800, INCISED DIHL TO REVERSE OF PLINTH

Each wearing classical robes, Omphale with a lion pelt and club, Venus with a mirror, each on a plinth enriched in gilt and matte green ground in imitation of bronze

10¼ in. (26 cm.) wide

(2)

\$4,000–6,000

**PROVENANCE:**

Compare the pair from the Collections of Maréchal Berthier, Price of Wagram, sold Sotheby's, Paris, 29 April 2014, lot 167.



220

■ 221

**A LATE REGENCY BLACK AND GILT-DECORATED CENTER  
TABLE WITH ITALIAN SPECIMEN MARBLE AND MICRO-  
MOSAIC TOP**

THE BASE CIRCA 1820, THE TOP ASSOCIATED AND 19TH CENTURY

With circular top inlaid with porphyry, jasper and various other marbles,  
centered by a micromosaic of the forum, above an anthemion-decorated frieze  
on a fluted stem and tripartite base with scroll feet

\$8,000-12,000





■ 222

**A BIDJAR KILIM**

WEST PERSIA, CIRCA 1900

Approximately 5 ft. 9 in. x 3 ft. 8 in.  
(175 cm. x 112 cm.)

\$3,000–5,000



■ 223

**AN ERSARI CARPET**  
SOUTHEAST TURKMENISTAN,  
EARLY 20TH CENTURY

Approximately 21 ft. 9 in. x 11 ft. 1 in.  
(663 cm. x 338 cm.)

\$4,000–6,000



■ 224

**A PAIR OF GEORGE II WHITE-PAINTED BREAKFRONT BOOKCASES**  
PROBABLY IRISH, MID-18TH CENTURY AND LATER, ORIGINALLY  
ARCHITECTURAL FITMENTS

Each with broken triangular pediment above three glazed doors enclosing green-painted adjustable shelves, the lower section with three conforming doors and a wide plinth base, with old shipping label printed *PITT & SCOTT, LTD/MRS. THAW/NEW YORK/079*

91½ in. (232.5 cm.) high, 71 in. (180 cm.) wide, 21 in. (53.5 cm.) deep (2)

\$10,000–20,000

**PROVENANCE:**

Acquired from Geoffrey Bennison, London.







225

■ 225

**A VICTORIAN MOTHER-OF-PEARL-  
INLAID PAPIER-MACHE OCCASIONAL  
TABLE**

MID-19TH CENTURY

The tilting, shaped oval top decorated with a central floral spray, the baluster stem on a lobed circular base with paw feet, ink 5 to underside 27 in. (69 cm.) high, 28 in. (71 cm.) wide, 23½ in. (60 cm.) deep

\$1,000-1,500

■ 226

**A THREE-SEAT SOFA, ARMCHAIR AND  
OTTOMAN**

LATE 20TH CENTURY

With 'Honeysuckle' glazed chintz slip covers 35 in. (88.9 cm.) high, 85 in. (215.9 cm.) wide, 39 in. (99 cm.) deep, the sofa (3)

\$1,000-1,500



226



227

**DIRCK VAN BABUREN  
(WIJK BIJ DUURSTEDÉ, NEAR UTRECHT  
C. 1594/5-1624 UTRECHT)**

*Dorelia*

oil on canvas, laid down to board, a fragment, unframed  
24 $\frac{7}{8}$  x 17 $\frac{1}{2}$  in. (63.2 x 44.4 cm.)

\$20,000–30,000

**PROVENANCE:**

Acquired by the present owner before 1973.

**LITERATURE:**

- L.J. Slatkes, 'Additions to Dirck van Baburen', in *Album Amicorum J.G. van Gelder*, ed. J. Bruyn et al., The Hague, 1973, pp. 268, 272, note 11.
- B. Nicolson, *The International Caravaggesque Movement: Lists of Pictures by Caravaggio and His Followers throughout Europe from 1590 to 1650*, Oxford, 1979, p. 17, Pl. 117.
- A.M. Kettering, *The Dutch Arcadia: Pastoral Art and Its Audience in the Golden Age*, Montclair, NJ, 1983, p. 189, where erroneously said to represent only Dorelia's head.
- A. Blankert et al., *Nieuw licht op de Gouden Eeuw: Hendrick ter Brugghen en tijdgenoten*, exhibition catalogue, Utrecht and Braunschweig, 1986, p. 188, under no. 37.
- B. Nicolson, *Caravaggism in Europe*, ed. Luisa Vertova, Turin, 1989, I, p. 54, III, fig. 1068.
- P. van den Brink et al., *Het Gedroomde Land: Pastorale schilderkunst in de Gouden Eeuw*, exhibition catalogue, Utrecht, Frankfurt and Luxembourg, 1993, p. 89, under no. 4 (cat. by P. van den Brink).
- E. de Wilde et al., *Le Musée caché: À la découverte des réserves*, exhibition catalogue, Brussels, 1994, pp. 65-66, under no. 20 (cat. by H. Bussers).
- D. Weller et al., *Sinners & Saints: Darkness and Light: Caravaggio and His Dutch and Flemish Followers*, exhibition catalogue, Raleigh, Milwaukee and Dayton, 1998, p. 76, under no. 5.
- W. Franits, *The Paintings of Dirck van Baburen, ca. 1592/93-1624: Catalogue Raisonné*, Philadelphia, 2013, p. 156, no. A31A1, Pl. 31a.

This painting is one of two surviving fragments, the other of which is in an Irish private collection, from an autograph replica of van Baburen's *Granida and Daifilo* of 1623, now in a private collection. A further workshop version is also known (Koninklijke Museum voor Schone Kunsten, Brussels). The subject derives from the third scene of Act 1 in the acclaimed pastoral play, *Granida*, published in 1615 by the prolific Dutch playwright P.C. Hooft. The scene relays how Granida, the daughter of the King of Persia, comes upon Daifilo, a shepherd, and Dorelia, a shepherdess, asking where she can find water to quench her thirst. While the play ultimately climaxes in the marriage of Granida and Daifilo, artists—including Gerrit van Honthorst, Jacob Backer and Nicolaes Berchem—tended to depict their initial encounter, as van Baburen did here.





**228**

**GIOVANNI ANTONIO PELLEGRINI (VENICE 1675-1741)**

*Saint Peter; and Saint Paul*

oil on canvas

10 $\frac{7}{8}$  x 9 in. (27.6 x 22.8 cm.)

a pair (2)

\$20,000-30,000

**PROVENANCE:**

The Honourable William Morrison.  
Cyril Humphries, London.  
with Roy Fisher, New York, 1995.

**LITERATURE:**

G. Knox, *Antonio Pellegrini 1675-1741*, Oxford and New York, 1995, p. 248, nos. P.305 and P.306.



## 229

### PARIS BORDONE (TREVISO 1500-1571 VENICE)

*The Madonna and Child with Saints Anthony Abbot and Francis*

with signature 'O.PAR / BOR.' (lower left)

oil on canvas

26 $\frac{7}{8}$  x 35 in. (68.3 x 88.8 cm.)

\$100,000–150,000

#### PROVENANCE:

Gaspare Craglietto (1772-1838), Venice.

Cornelius Conway Felton (1807-1862), Boston, and by descent to

Thomas Cary Felton (1855-1898), Boston.

Robert and Bertina Manning, Forest Hills, New York, by 1957, from whom acquired by

Eugene Thaw (1927-2018), New York, by 2003.

#### EXHIBITED:

Boston, Museum of Fine Arts, November 1882 (on loan from Thomas Cary Felton).

New York, Finch College Museum of Art, *A Loan Exhibition of Venetian*

*Paintings of the Sixteenth Century*, 30 October–15 December 1963, no. 16.

#### LITERATURE:

*Quadreria di Gaspare Craglietto*, Venice, 1838, pp. 3-4, no. 7.

*Quadreria del fu Gaspare Craglietto*, Venice, 1840, p. 1, no. 7.

B. Berenson, *Italian Pictures of the Renaissance, Venetian School*, London, 1957, I, p. 47.

G. Canova, *Paris Bordon*, Venice, 1964, p. 85, fig. 122.

A. Jackson, *Not without Honour: Paris Bordon in Sixteenth-Century Venice and Beyond*, PhD thesis, University of Aberdeen, 2005, p. 93 and fig. 3.4.

A. Donati, *Tiziano, Bordon e gli Acquaviva d'Aragona: pittori veneziani in Puglia e fuoriusciti napoletani in Francia*, exhibition catalogue, Foggia, 2012, pp. 195, 200, fig. 49.

A. Donati, *Paris Bordone: catalogo ragionato*, Soncino, 2014, pp. 313-315, no. 90, illustrated (the provenance listed as Cornelius Conway Felton, Boston).

A. Jackson, *Paris Bordon: Not Without Honour*, forthcoming.

This elegant *Sacra Conversazione* dates to Paris Bordone's early maturity, a period in which he flirted with Mannerism. He first encountered Florentine Mannerism in the work of Rosso Fiorentino, who passed through Venice in 1530 following the Sack of Rome. Rosso promoted a courtly style of painting derived from Raphael and Giulio Romano, in which increasingly pliant human figures are used as a decorative device and often positioned to form a foreground relief, which is illogically alienated from the background, resulting in an air of unreality.

This picture is one of a group of five works dating to around the same period, which display Mannerist overtones and comparable iconography. In addition to this picture, the group comprises: the *Holy Family with Saint Catherine* in Santa Maria delle Grazie, Milan; the *Holy Family with Saint Catherine*, in the Szépművészeti Múzeum in Budapest; the *Madonna and Child with Saints Peter, Mary Magdalene and Catherine*, which last appeared on the art market in 1978; and the *Rest on the Flight to Egypt*, formerly in the Thomas J. Bryan Collection at the Historical Society in New York. In each, the Mannerist influence is visible in their bright palette, in the deliberate omission of a middleground, and in the figures situated close to the picture plane that appear to sway artificially towards one another.

This picture is almost certainly the one listed in the inventories of the Venetian naval officer and great 18th and early-19th-century art collector, Gaspare Craglietto. His collection comprised 15th and 16th-century Venetian, German and Flemish paintings, many of which came from the Farsetti and Grimani collections and from the suppressed churches (see P. Benussi, 'Gasparo Craglietto', in L. Borean and S. Mason, *Il collezionismo d'arte a Venezia: Il Settecento*, Venice, 2009, pp. 264-265.) The dimensions of 'Alto piedi 1, pollici 11  $\Omega$ ; largo piedi 2, pollici 7' (1'11  $\frac{1}{2}$ " high; 2'7" wide) listed in the 1938 inventory of Craglietto's collection correspond with those of the present work, as does the description:

*La Vergine col figlio e santi. Siede Maria alla destra del quadro guardando il suo Diletto. Egli monta sopra un chiuso libro ed ha la testa e le mani rivolte alla Genitrice. Quel volume serrato, dice che al venire Gesù in terra si compierono le profezie de' Veggenti. Francesco guarda l'infante celeste, mostrando l'aperta piaga del suo petto. Fa campo a Maria un verde panno, e alla manca l'occhio trascorre per largo prato fiorito. - Il fulgor delle tinte, e la verità viva e parlante nelle teste, e piu in quella singolarissima di Antonio abate, palesano la valentia del Bordone per la quale fu ascritto fra i migliori seguaci del gran Cadorino.*

(The Virgin with her son and saints. Mary sits at the right of the painting, looking at her beloved. He climbs onto a closed book and his head and hands are turned towards his mother. That closed book indicates that when Jesus came to earth the predictions of the prophets were fulfilled. Francis looks at the celestial infant, showing the open wound of his chest. A green cloth provides a background to Mary, and on the left the eye glances over a wide meadow with flowers. - The splendour of the colours, and the lively and pronounced verisimilitude in the (painted) heads, and moreover in the singularity of Anthony Abbot, reveal the courage of Bordone for which he was ascribed among the best followers of the great Cadorino.)

The painting later formed part of the collection of Cornelius Conway Felton, regent of the Smithsonian Institution and president of Harvard University. Felton also owned a copy after Bordone's *Mystic Marriage of St Catherine* in the Galleria di Palazzo Rosso, Genoa, which was bequeathed to the Museum of Fine Arts, Boston, by his widow. That picture came from the collection of Domenico Giobbe in Venice, and it is possible that the present painting may also have come from the same collection (W.G. Constable, 'Two Paintings of the Venetian Cinquecento' in *Bulletin of the Museum of Fine Arts*, Boston, XLI, June 1943, no. 244, p. 22).

We are grateful to Dr. Alexandra Jackson for her assistance in cataloguing this lot. This painting will be included in her forthcoming publication *Paris Bordon: Not Without Honour*.







**230**

**AFTER JOACHIM ANTHONISZ. WTEWAEEL**

*The Judgement of Paris*

oil on copper

6 $\frac{3}{8}$  x 7 $\frac{7}{8}$  in. (16.1 x 19.3 cm.)

\$4,000–6,000

**PROVENANCE:**

with Frederick Mont, New York.  
Private collection, New York.

**LITERATURE:**

A.W. Lowenthal, *Joachim Wtewael and Dutch Mannerism*, Doornspijk, 1986,  
p. 169, no. C-45.

The composition follows that of two autograph examples, also on copper,  
in the Cleveland Museum of Art and Staatliche Kunsthalle, Karlsruhe.



231

**GIOVANNI BATTISTA CROSATO (TREVISO C. 1697-1756 VENICE)**

*Allegorical figures amongst clouds - a bozzetto for a ceiling decoration, in a painted oval*

oil on canvas

15¾ x 13 in. (40.1 x 33.1 cm.)

\$15,000-20,000

**PROVENANCE:**

with Frederick Mont, New York, 1965.

This sketch for a ceiling decoration is characteristic of the light-filled, painterly style employed by Giovanni Battista Crosato in his finished canvases and frescoes. The reputation of the Venetian painter and stage designer has grown in recent times, following the reattribution to Crosato of his most important commission, the decoration of the ballroom in the Ca' Rezzonico, which had for years been wrongly attributed to Jacopo Guarana.



232

**FRANCESCO GUARDI (VENICE 1712-1793)**

*Architectural capriccio with Roman ruins*

signed 'Di Fran.co Guardi Veneziano' (on the reverse)

oil on panel

8 x 6¼ in. (20.3 x 15.8 cm.)

\$70,000–100,000

**PROVENANCE:**

Sir Cyril Clarke Graham (d. 1895), Dorking, Surrey,  
with Gallery D. Koetser, Zurich.

**LITERATURE:**

A. Morassi, *Guardi*, Venice, 1973, I, p. 444, no. 715; II, fig. 668.

L. Rossi Bortolatto, *L'opera completa di Francesco Guardi*, Milan, 1974, p. 134,  
no. 753, illustrated.

Dating to *circa* 1780-90, this capriccio view displays the light, bright palette and frenetic brushwork so characteristic of Francesco Guardi's mature period. At least four variants of the composition are known: the version sold recently at Christie's, London, 8 December 2017, lot 184; a second, offered at Sotheby's, London, 5 July 2012, lot 318; another, formerly in the collection of Alice Tully, and sold at Christie's, New York, 11 January 1995, lot 42; and the work formerly in the Seligman collection, Paris, sold at Sotheby's, London, 24 June 1970, lot 105 (see A. Morassi, *op. cit.*, Venice, 1973, I, p. 444, no. 716). Publishing it in 1973, Antonio Morassi singled out the present version for particular praise, describing it as "*bellissima, chiara, ben conservata*" ("beautiful, light, well preserved").

Preparatory drawings for the composition are recorded by Morassi as in a Milan private collection, and in the Museo Correr, Venice (A. Morassi, *Guardi: Tutti i Disegni*, Venice, 1975, p. 165, nos. 490 and 480, figs. 486 and 489).



233

**GASPARD DUGHET, CALLED GASPARD POUSSIN  
(ROME 1615-1675)**

*A pastoral landscape with a shepherd reclining, a fortified city  
beyond*

oil on canvas  
25 $\frac{1}{8}$  x 30 $\frac{1}{8}$  in. (63.8 x 76.5 cm.)

\$40,000–60,000

**PROVENANCE:**  
with Bob Haboldt, New York.

One of the most renowned and highly-sought after landscape painters working in Rome in the 17th century, Gaspard Dughet's paintings continued to enjoy significant fame in Britain long into the 18th century.

This pastoral landscape reveals a significant debt to the artists' brother-in-law, Nicholas Poussin, to whom he was apprenticed between 1631 and 1635. The older artist encouraged him to paint views of the Roman *Campagna*, often including classical ruins and small-scale figures in classical costume. Dughet's assemblage of buildings by a lake with a reclining figure recalls Poussin's celebrated, *Landscape with three men*, of around 1651, in the Prado, Madrid. While he drew on his natural surroundings for this painting, Dughet carefully structured the composition, using intersecting diagonals to suggest shifting patterns of light and shade across the terrain, and moving away from the more static, horizontal planes of his master.

We are grateful to Professor Giancarlo Sestieri for proposing the attribution to Gaspard Dughet on the basis of photographs.

## 234

### JEAN-HONORÉ FRAGONARD (GRASSE 1732-1806 PARIS)

#### *The Hurdy-Gurdy Player*

oil on canvas

17 x 12½ in. (43.3 x 30.8 cm.)

\$400,000–600,000

#### PROVENANCE:

(Probably) M...; Hôtel de Bullion, Paris, 9-10 January 1818, lot 16 (without indication of either size or support).

(Probably) Simonet collection, Paris; Hôtel Drouot, Paris, 7-8 May 1863, lot 34 (without indication of either size or support).

Gustave Rothan (1822-1890), Paris, by 1883; Galerie Georges Petit, Paris, 30 May 1890, lot 148 (12,000 FF to Reuter or Rutter).

Albert Lehmann (1840-1922), Paris, by 1897; Galerie Georges Petit, Paris, 8 June 1925, lot 201, citing Portalis (*loc. cit.*) who erroneously listed the present painting as two separate works.

Mrs. Edward Esmond, Paris, by 1934.

Private collection, France.

with Galerie Brame and Lorenceau, Paris, where acquired in 2006 by the present owner.

#### EXHIBITED:

Paris, Galerie Georges Petit, *L'Art au XVIIIe siècle*, December 1883-January 1884, no. 48 (without indication of either size or support).

Paris, Ecole des Beaux-Arts, *Portraits de Femmes et d'Enfants*, 30 April 1897, no. 61.

Paris, Pavillon de la Ville de Paris, *Exposition Universelle de 1900: Exposition Rétrospective de la Ville de Paris*, 1900, no. 123.

Paris, Galerie Georges Petit, *Chardin-Fragonard*, June-July 1907, no. 120.

Berlin, Royal Academy of Art, *L'exposition d'oeuvres de l'art français du XVIIIème siècle*, 1910, no. 52.

Paris, The Louvre, *Exposition d'oeuvres de J.-H. Fragonard*, 7 June-10 July 1921, no. 68, identifying the present work as the ex-Simonet painting.

Paris, Seligmann, *Réhabilitation du sujet*, 17 November-9 December 1934, no. 25, identifying the present work as the ex-Simonet painting.

Karlsruhe, Staatliche Kunsthalle, *Jean-Siméon Chardin: 1699-1779: Werk Herkunft Wirkung*, 5 June-22 August 1999, no. 119.

Paris, Musée Jacquemart André, *Fragonard: Les plaisirs d'un siècle*, September 2007, with erroneous citations and identifying the present work as lot 16 in the Hôtel de Bullion sale in 1818.

#### LITERATURE:

Baron R. Portalis, *Honoré Fragonard: sa vie et son oeuvre*, Paris, 1889., pp. 277, 282, erroneously listed as two separate works.

C. Mauclair, 'Fragonard', in *L'Art et les Artistes*, III, April-September 1906, p. 198, illustrated.

P. de Nolhac, *J.H. Fragonard*, Paris, 1906, p. 148-9, illustrated opposite p. 160, erroneously listed as two separate works and with the provenance conflated with ex-Vassal version, which is erroneously listed as on canvas.

P. de Nolhac, 'Fragonard et Chardin,' in *Les Arts*, LXVII, July 1907, p. 43.

L. de Fourcaud, 'Honoré Fragonard,' in *Revue de l'Art*, XXI, 10 January 1907, p. 294.

A. Dayot and L. Vaillat, *L'Oeuvre de J.-B.-S. Chardin et de J.-H. Fragonard*, Paris, 1908, p. XV, no. 115 bis., illustrated, as a separate work to the ex-Simonet painting.

G. Wildenstein, 'L'Exposition Fragonard au Pavillon de Marsan,' in *La Renaissance de l'art français et des industries de luxe*, January 1921, p. 362, illustrated.

H. Algoud, *Fragonard*, Monte-Carlo, 1941, pl. 27.

M. Pitsch, *Essai de catalogue sur l'iconographie de la vie populaire au XVIIIe siècle*, dissertation, Paris, 1952, p. 87, no. 292, quoting Portalis (*loc. cit.*) and Dayot and Vaillat (*loc. cit.*) who list this painting as two separate works.

L. Guerry-Brion, *Fragonard*, Milan, 1954, no. 56, illustrated.

L. Réau, *Fragonard: sa, vie et son oeuvre*, Brussels, 1956, p. 181, identifying the present work as the ex-Simonet painting.

G. Wildenstein, *The Paintings of Fragonard: Complete Edition by Georges Wildenstein*, London, 1960, p. 314, no. 505, fig. 211, with erroneous citations, including the lot number in the Lehmann sale, which is listed as 'Lot 20 (bt. by Guiraud)', and identifying the present work as the ex-Simonet painting.

J. Wilhelm, unpublished monograph, 1960, pp. 137-38.

G. Mandel, *L'opera completa di Fragonard*, Milan, 1972, no. 45, illustrated.

J.-P. Cuzin, *Jean-Honoré Fragonard: Vie et oeuvre*, Fribourg, 1987, p. 331, no. 365, erroneously listing the lot number in the Lehmann sale as 'Lot 20', and identifying the present work as the ex-Simonet painting.

J.-P. Cuzin, *Jean-Honoré Fragonard: Life and Work*, New York, 1988, p. 331, no. 365, erroneously listing the lot number in the Lehmann sale as 'Lot 20', and identifying the present work as the ex-Simonet painting.

P. Rosenberg, *Fragonard*, exhibition catalogue, Paris and New York, 1987, p. 566, under no. 297, fig. 9.

P. Rosenberg, *Tout l'oeuvre peint de Fragonard*, Paris, 1989, p. 104, no. 297, illustrated, identifying the present work as the ex-Simonet painting.

P. Rosenberg, 'The Blind Man of the Quinze-Vingts by Chardin and the Young Girl with a Marmot by Fragonard at the Fogg', in C.P. Schneider, W.W. Robinson, A.I. Davies, eds., *Shop talk: studies in honor of Seymour Slive: presented on his seventy-fifth birthday*, Cambridge, Mass., 1995, pp. 212-215, 393, ns. 21, 24, fig. 7.

G. Faroult, 'La Vieillesse par Marie-Anne Loir au musée de Riom: fortune d'une iconographie savoyarde, entre peinture et littérature au XVIIIe siècle,' *Bulletin de la Société de l'Histoire de l'Art Français: Année 2003*, 2004, p. 252-253, 256, ns. 57-58, fig. 9, erroneously identifying the ex-Vassal version with the present painting in the text, yet correctly identifying the ex-Vassal version with the painting on copper of smaller dimensions in the footnote.





Fig. 1

In this well-known, often published painting by Fragonard, a young girl wearing a tightly corseted dress, a dark-blue apron and a white scarf or *fanchon* tied under her chin, cranks out a tune on a hurdy-gurdy. At her waist is a dark blue sash to which the musical instrument is attached. The itinerant performer stands between a large marble column and a stone post (*borne*) to which a horse or carriage could be attached and around which hay and stones are strewn. A golden light emanating from the left is focused principally on the woman's head, while two spaniels play in the shadows at the base of the column. With her body turned to the left and one foot in front of the other as if she were about to start to dance, the woman turns her bright and smiling face towards the viewer. Such picturesque characters and their pets were commonly seen in the streets of 18th century Paris.

The best known of the female hurdy-gurdy players (*vielleuses*) in 18th century Paris was Françoise Chemin, nicknamed "Fanchon la vielleuse," who was apparently born in Savoy around 1737. Throughout the 18th century, thousands of men and women left the mountain regions of their native Savoy each desolate winter to migrate to the large cities of France, Italy and Germany, where they worked as chimney sweeps, knife-grinders, shoe-shine boys, or – like our Hurdy-Gurdy player – street entertainers. In Paris, most lived in poverty in their own communities, their primary concern being to send money back to their families; in the warm weather they returned home to tend their farms. They were popular subjects for French artists like Watteau and, later in the century, Greuze, Fragonard and Boilly, who were interested in the sympathetic study of 'exotic' types. The attraction of picturesque entertainers who roamed the streets of Paris would endure beyond the revolutionary period. As late as 1803, for example, a popular three-act musical comedy entitled *Fanchon la vielleuse*—with words by Jean

Nicolas Bouilly and Joseph Marie Pain and music by Joseph Denis Doche—was introduced to the public at the Théâtre du Vaudeville and was a popular sensation. The present painting has sometimes been identified as 'Fanchon la vielleuse' and described as depicting Fragonard's daughter Rosalie in the guise of the popular entertainer, but there is little reason to believe the legend, and the painting almost certainly predates the play by many years.

The present picture is far from Fragonard's only representation of a young Savoyard girl wearing a *fanchon*. Several bust-length and small full-length oil paintings and watercolors by the artist depict a similar female entertainer with a trained marmot in a wooden box that she would make dance, rather than playing a hurdy-gurdy. (Indeed, the style of the head scarf that she wears in the paintings was often referred to as 'à la marmotte' and was a type of kerchief worn by poor and working women.) Painted versions of the composition of a *Girl with a Marmot* are in the Fogg Art Museum, Cambridge, Mass. (gift of Grenville L. Winthrop); the State Pushkin Museum of Fine Arts, Moscow; Portland Art Museum, Portland, Oregon (paired with *A Little Boy with a 'boîte de curiosité'* [peepshow box]); and in a private collection (see J.-P. Cuzin, *op. cit.*, p. 217 and P. Rosenberg, *op. cit.*, p. 387 respectively).

However, the present composition exists in only one other known version, albeit with highly significant differences. This alternative version reappeared only recently, and was offered for sale in these rooms two years ago (Christie's, New York, 13 April 2016, lot 5; fig. 1). It is well-documented and was first recorded in the 1774 sale of the collection of Jean-Antoine-Hubert Vassal, called Vassal de Saint-Hubert (1741-1782), who had commissioned it from Fragonard as a pendant to a painting of a blind, elderly beggar by Jean-Simeon Chardin, dating from the 1750s, which was already in his collection. As Pierre Rosenberg first suggested (*loc. cit.*), the unexpected pairing was undoubtedly made to contrast 'blindness with sight and sound, age with youth, and even meditative absorption with gaiety'. Fragonard's painting for Vassal is much smaller than the Thaw painting – roughly half the size (11 7/8 x 7 3/4 in.) – and executed on a copper plate, with a much more controlled and miniaturist brushwork than is found in the looser and more painterly Thaw canvas. When it was featured in Vassal's sale in early 1774, the Fragonard copper was described with absolute precision and the exact dimensions and copper support of the painting were cited. The auctioneer praised, in particular, the refinement of Fragonard's drawing, the delicacy of his palette and the superb and intelligent effects of light in the painting. Gabriel de Saint-Aubin's personal copy of the Vassal de Saint-Hubert sale catalogue (Dacier 1038), which was published in 1773 by Rémy and the bookdealer Musier père (Bibliothèque nationale, Paris), contains on page 40 tiny black-chalk sketches of both the Fragonard and the Chardin pendants copied in the book's margins by Saint-Aubin.

A work of great vivacity and delicious charm, the Thaw *Hurdy-Gurdy Player* is characterized by the remarkably free brushwork, virtuoso handling and radiant luminosity found in the artist's best works of the 1770s. It is probable that the Thaw painting was sold in an anonymous sale in Paris, 10 January 1818, lot 16 - the auction catalogue described it as a 'finished sketch and very attractive', emphasizing the appealing rapidity of its execution - but its earliest history is yet to be discovered. The painting is undated, and it is difficult to ascertain whether it precedes or follows the Vassal copper in date, especially since the small-scale and uncharacteristic support of Vassal's painting necessitated Fragonard's working with an atypically high finish in that picture. It is, in any event, a completely different conception of the subject: larger, brushier and more painterly, the young musician's expression is more demure and traditionally pretty than in the Vassal version. The Thaw canvas has been dated as early as 1748-52 by Mandel (*loc. cit.*), as late as 1780-88 by Wildenstein (*loc. cit.*), around 1780 by Cuzin (*loc. cit.*), and circa 1772-74 by Rosenberg (*loc. cit.*); for this author, Rosenberg's positioning of the picture to the early or mid-1770s seems the most convincing, as it shows a marked similarity in handling to the various versions of the *Sultana Seated on a Sofa* (J.-P. Cuzin, *op. cit.*, pp. 266, 267, 268) and *The Visitation* (J.-P. Cuzin, *op. cit.*, pp. 269, 270, 271).





## 235

### LOUIS-LÉOPOLD BOILLY (LA BASSÉE 1761-1845 PARIS)

*Portrait of a child in exotic costume playing with toys, full-length, possibly Oscar Bernadotte (1799-1859), future King of Sweden*

oil on canvas

28½ x 23¾ in. (72.3 x 59.4 cm.)

\$120,000–180,000

#### PROVENANCE:

Art market, Paris, circa 1955, where acquired by the following with Edward Speelman, London, from whom acquired by a private collector, and by whom sold

[The Property of a Gentleman]; Sotheby's, London, 10 July 1968, lot 33 (£6,200).

Acquired by the present owner circa 1984.

Boilly was one of the best and most successful portrait and genre scene painters in France from the final years of the *ancien régime* until the middle of the 19th century. That he survived – much less thrived – from the reign of Louis XVI through the Revolution, to the Consulate, Napoleon's Empire, the return of the Bourbons to the throne in 1815, into the Restoration and July Monarchy is a testament to his nimble political skills, but also to his renowned talents as a painter. His highly finished technique rivaled the greatest Dutch masters of the 17th century and he worked at lightning speed, gifts that made him a valuable and sought-after chronicler of each political age. Indeed, he is known to have painted more than 4,000 postcard-sized, bust-length portraits and claimed to have been able to complete one in less than an hour.

He also produced a significant number of small-scale, full-length portraits, painted with the remarkable, highly polished, enamel-like finish for which he is still admired. Numbered among these are many of Boilly's most striking and memorable works, including the portraits of *Jan Anthony d'Averhoul* (1792; Centraal Museum, Utrecht), the paired portraits of an unidentified husband and wife, *Portrait of a Man* and *Portrait of a Woman* (c. 1805-1806; Musée des Beaux-Arts, Lille), and the ravishing double-portrait of Monsieur Gaudry and his daughter, known as *The Geography Lesson* (Salons of 1812 and 1814; Kimbell Art Museum, Fort Worth). To this distinguished group should be added the present *Portrait of a Child in Exotic Costume*.

A child of approximately five years of age is depicted kneeling on an embroidered carpet in front of a heavy, aubergine-colored velvet drape. The child looks with some apparent surprise directed at an unseen intruder who has come upon him as he plays with his toys. The child has a round face and candid expression, but it is his costume and accoutrements that seem to most captivate Boilly's interest, and the artist loving details every material, fabric and surface in the opulent room. The child would seem to be male,

as the lavish costume in which he plays dress up resembles the uniform of a Turkish or Greek hussar: a green velvet and white silk turban embellished with gold thread; a green and gold embroidered velvet waistcoat; ankle-height green leather boots. Boilly reproduces the child's toys with equally attentive precision: the harlequin-patterned ball he holds in his right hand, the rattle and marionettes – one modelled on the *commedia dell'arte* character Gilles – which he presses to his chest with the other. To his back is an upholstered Empire footstool on which he has deposited a half-eaten bar of candy and the discarded wrapper in which it had been packaged. Although the sitter has yet to be identified, Boilly has immortalized him in an unforgettable and universal image of childhood play.

Étienne Breton and Pascal Zuber, authors of the forthcoming catalogue raisonné of Boilly's works, have noted that a lost drawing by Boilly of Oscar Bernadotte, the French-born future king of Sweden, depicted the boy as "très jeune et coiffé d'un turban" (Breton & Zuber, cat.no. 2375 D). The drawing, made in *trois crayons*, appeared in the sale of Jules Boilly, the artist's son (Paris, 19-20 March 1869, lot 72, sold for 61 francs). As Breton and Zuber date the Thaw painting to approximately 1804-1808, the identification of the drawing and, therefore, perhaps, the possibly related painting is chronologically plausible, as Oscar Bernadotte was born in 1799, and the child appears to be around the age of five or six in the painting. Son of Jean-Baptiste-Jules Bernadotte, French Minister of War under Napoleon, and Désirée Clary, Bonaparte's one-time fiancée, Oscar Bernadotte (Paris 1799-1859 Stockholm) left France for Sweden in 1811, was made Crown Prince in 1818, and was crowned King of Sweden in 1844, following the death of his father, Charles XIII.

Our thanks to Pascal Zuber and Étienne Breton for their assistance with this entry. The painting will be included in their forthcoming catalogue raisonné of the works of Boilly, no. 702 P.



## 236

### JACQUES-LAURENT AGASSE (GENEVA 1767-1849 LONDON)

*A grey hunter in a wooded field*

signed 'JLA' (lower left)

oil on canvas

25 x 30 in. (63.5 x 76.3 cm.)

\$60,000-80,000

#### PROVENANCE:

Private collection, Zurich, 1982.

Dr. Peter Nathan, Zurich, by 1983.

Anonymous sale; Christie's, London, 12 July 1990, lot 93.

Anonymous sale; Christie's, New York, 26 January 2001, lot 156, where acquired by the present owner.

#### EXHIBITED:

Lausanne, Musée cantonal des Beaux-Arts Lausanne, *Fantaisie équestre: Exposition réalisée à l'occasion du Championnat du Monde de Dressage, 25-29 August 1982*, no. 6.

#### LITERATURE:

R. Loche and C. Sanger, *Jacques-Laurent Agasse, 1767-1849*, exhibition catalogue, Geneva, 1988, p. 90. under no. 25.

Jacques-Laurent Agasse was born into an affluent and politically influential Huguenot family in Switzerland. He began his artistic training in Geneva, before moving to Paris, where he joined the studio of the celebrated Neoclassical painter, Jacques-Louis David. He first visited England around 1790, at the invitation of the Hon. George Pitt, 1st Baron Rivers (?1722-1803), however, it was not until 1800 that he moved there permanently, with the intention of establishing himself as a sporting artist.

In England, he met with considerable success, thanks in part to Lord Rivers' generous introductions and commissions. Agasse painted a series of exquisite animal pictures for Lord Rivers, including the superb *The Stud Farm at Stratfield Saye*, in 1807 (Yale Center for British Art, Paul Mellon Collection). It was around this time, circa 1806-1807, that Agasse completed the present painting. Like the works in the Lord Rivers series, it is a masterpiece of animal portraiture. Agasse successfully combines extraordinary sensitivity and expression with an anatomical exactitude. The artist went to great lengths, studying dissection and veterinary science in an effort to correlate the underlying anatomy of the horse with its outward appearance.

This grey hunter bears strong similarities - particularly in the stance of the horse - to Agasse's *A Little Bay Stallion from Lord Heathfield's Stud*, of 1805, formerly in the Paul Mellon Collection, and *Grey Horse in a Meadow*, formerly in the Oskar Reinhart collection, which dates to the same period and formed part of the series of animal pictures painted for Lord Rivers (see J. Egerton, *British sporting and animal drawings, c.1500-1850: a catalogue*, London, 1978, no. 187 and R. Loche and C. Sanger, *Jacques-Laurent Agasse, 1767-1849*, exhibition catalogue, Geneva, 1988, p. 90. no. 25, respectively).





**237**

**ATTRIBUTED TO MELCHIOR D'HONDECOETER  
(UTRECHT 1636-1695 AMSTERDAM)**

*A study of a helmetshrike on a branch*

indistinctly signed with initials 'M.[d.H]' (lower right)

oil on panel

9 $\frac{1}{8}$  x 7 $\frac{1}{4}$  in. (23.1 x 18.4 cm.)

\$20,000–30,000

**PROVENANCE:**

Anonymous sale; Drouot, Paris, 24 March 1999, lot 33, as Dutch school, early 18th century.

with Bob Haboltd, New York, from whom acquired by the present owner in 1999.

We are grateful to Fred Meijer for suggesting an attribution to Melchior d'Hondecoeter on the basis of photographs.



238

**BARTHOLOMEUS BREENBERGH  
(DEVENTER 1598-1657 AMSTERDAM)**

*The Miracle at the Grave of Elisha*

signed and dated 'BBreenbergh 1639' ('BB' in ligature, lower right, on the sarcophagus)

oil on panel

16 $\frac{3}{8}$  x 21 $\frac{5}{8}$  in. (41.6 x 54.8 cm.)

\$15,000–20,000

**PROVENANCE:**

(Probably) Anonymous sale; Galerie Fievez, Brussels, 19 November 1927, lot 15, as 'La Résurrection du Christ'.

Private collection, Maryland, and by descent in the family, from whom acquired by the present owner in 1978.

**EXHIBITED:**

Poughkeepsie, Frances Lehman Loeb Art Center; Sarasota, John and Mable Ringling Museum of Art; Louisville, The Speed Art Museum, *Time and Transformation in Seventeenth-Century Dutch Art*, 8 April 2005–26 March 2006, no. 54, as 'Resurrection of Christ'.

**LITERATURE:**

M. Roethlisberger, *Bartholomeus Breenbergh: The Paintings*, Berlin and New York, 1981, pp. 77–78, no. 195, fig. 195, as 'Landscape with the Resurrection of Christ'.

Though both Marcel Roethlisberger and the curators of the 2005–2006 exhibition identified the subject of this painting as *The Resurrection of Christ*, it has recently been identified as *The Miracle at the Grave of Elisha*. The Old Testament story relays how several Israelites encountered a band of raiders while burying a man and threw his body in the tomb of the prophet Elisha. Upon touching Elisha's bones, the man immediately sprung back to life.

Roethlisberger points out that the main ruin with the large central apse, the extension on the left and the barrel-vaulted structure at far right are inspired by the Temple of Venus and Roma on the Forum and the nearby Basilica of Maxentius and Constantine (*loc. cit.*). These buildings also appear in a drawing by Breenbergh of 1639, while the composition can be compared to his *Landscape with Cimone and Iphigenia* in a private collection, Berlin (Roethlisberger, *op. cit.*, p. 76, no. 191).



**239**

**ATTRIBUTED TO PIETER VAN LAER (HAARLEM 1599-1641)**

*A white horse before the entrance to a cave*

oil on panel

9<sup>7</sup>/<sub>8</sub> x 15<sup>1</sup>/<sub>4</sub> in. (25 x 38.6 cm.)

\$8,000–12,000

**PROVENANCE:**

Gerald Bridgeman, 6th Earl of Bradford (1911-1981); Sotheby's, London, 28 November 1962, lot 80, where acquired for £400 by the following with Agnew's, London.





**240**

**PIETER CORNELISZ. VERBEECK (HAARLEM 1598/1602-1652/4)**

*A grey horse tied to a hitching post before an inn*

signed 'p. verbeeck.' (lower right, on the wall)

oil on panel

15¼ x 12¼ in. (38.5 x 31 cm.)

\$30,000–50,000

**PROVENANCE:**

with Galerie Müllenmeister, Solingen, 1974.

F.C. Butôt, Sankt Gilgen, Austria; Sotheby's, Amsterdam, 16 November 1993, lot 2.

with Bob Haboltd, New York, where acquired by the present owner.

**EXHIBITED:**

Munich, Sotheby's, *A Selection of Paintings and Drawings from the Collection of F.C. Butôt*, June 1989.

**LITERATURE:**

Lennart Publicity Calendar, 1978, illustrated.

K.J. Müllenmeister, *Meer und Land im Licht des 17. Jahrhunderts*, III, Bremen, 1981, p. 86, no. 483, illustrated.

L.J. Bol, G.S. Keyes and F.C. Butôt, *Netherlandish Paintings and Drawings from the Collection of F.C. Butôt by little-known and rare masters of the seventeenth century*, London, 1981, p. 62, no. 14, illustrated.

P. Sutton, 'The Noblest of Livestock', *J. Paul Getty Museum Journal*, XV, 1987, pp. 102-103, fig. 12.

Born in Haarlem, Verbeeck became a member of the Alkmaar painters guild in 1635 and spent several years in Utrecht before returning to his native city. This meticulously rendered and well-preserved painting reflects the influence of artists like the Utrecht-born Dirk Stoop and the Haarlemer Pieter van Laer, each of whom specialized in the depiction of idealized horses in landscape settings and whose works Verbeeck no doubt encountered in the early years of his career. Peter Sutton has suggested that the painting dates to the 1640s, around the time Verbeeck settled permanently in Haarlem (*loc. cit.*).



241

**241**

**NORTH ITALIAN SCHOOL, 17TH CENTURY**

*A lady pouring water from a pitcher*

oil on canvas, unframed  
46¾ x 40½ in. (118.8 x 102.8 cm.)

\$4,000–6,000

**242**

**JEAN-VICTOR BERTIN (PARIS 1767-1842)**

*A view in Essonnes*

oil on canvas  
13¾ x 11¼ in. (34 x 29.8 cm.)

\$12,000–18,000

**PROVENANCE:**

with Galerie Jacques Fischer, Paris, where acquired by the present owner in 2000.

Though numerous versions of this composition exist, this painting is comparable to a signed example with nearly identical dimensions sold at Christie's, Paris, 14 September 2016, lot 126 (€18,750).



242



■ 243

**A GEORGE II MAHOGANY SECRETAIRE-CABINET  
POSSIBLY BY WILLIAM HALLETT, CIRCA 1750**

With voluted scroll neck pediment above a door centered by scrolling sheaves and now with astragal bars probably replacing mirror glazing, enclosing adjustable shelves, the lower portion with a fall front, pull-out secretaire drawer enclosing pigeon holes and a leather writing surface, above three graduated long drawers, on bracket feet, the reverse inscribed twice in yellow chalk *E2637/THAW*, restorations  
94 in. (239 cm.) high, 34¼ in. (87 cm.) wide, 16½ in. (42 cm.) deep  
\$25,000–40,000

This George II mahogany cabinet is possibly by the royal cabinet-maker William Hallett based on several stylistic features. A cabinet currently with (August 2018) Ronald Phillips Antiques, described as "without doubt from the Hallett Workshop," shares the same use of carved acanthus and a tablet with identical raised scrolling sheaves above a horizontal band of repeat wave carvings. Another similar secretaire by William Hallett was in the collection of Percival D. Griffiths at Sandridgebury (see R. W. Symonds, *English Furniture from Charles II to George II*, 1929, pl. 209).





244

**244**

**ITALIAN, 16TH CENTURY**

*A FRAGMENTARY BRONZE TORSO OF A SATYR, IN THE STYLE OF SEVERO DA RAVENNA, TOGETHER WITH A BRONZE HEAD OF A MAN*

With a dark patina  
The head: 1¾ in. (4.5 cm) high  
The satyr: 5¾ in. (14.5 cm) high

(2)

\$2,000–3,000

**PROVENANCE:**

The satyr: Mathias Komor, New York.

**245**

**AFTER LEONARD KERN, GERMAN, 17TH OR 18TH CENTURY**

**AFTER FRANCOIS DUQUESNOY, FLEMISH, 19TH CENTURY**

*A BRONZE GROUP OF A CHILD CARRYING ANOTHER CHILD ON HIS BACK, TOGETHER WITH A BRONZE MODEL OF A SLEEPING CHILD*

With a dark brown patina  
The 'Kern': 4¼ in. (12 cm) high  
The 'Duquesnoy': 5 in. (12.5 cm) high

\$2,500–3,500

(2)



245



246

**246**

**FLEMISH, EARLY 18TH CENTURY**

*A PAIR OF BRONZE FIGURES OF A DRUNKEN MAN AND WOMAN*

8¼ in. (21 cm.) high

(2)

\$3,000–5,000

**247**

**ITALIAN, PROBABLY 17TH CENTURY**

*A BRONZE MODEL OF AN OSTRICH*

With a dark brown patina

5 in. (11.5 cm) high

\$2,000–3,000



247

**248**

**AFTER GABRIEL GRUPELLO, ITALIAN, LATE 17TH CENTURY/  
EARLY 18TH CENTURY**

*A PAIR OF SILVERED AND GILDED BRONZE FIGURES OF  
ATALANTA AND MELEAGER*

The figure of Atalanta holding a bow and carrying a quiver of arrows, Meleager  
carrying a boar's head

Atalanta, 12 in. (30 cm.) high on base

Meleager, 11¼ in. (29 cm.) high on base

(2)

\$5,000–8,000



248



249

**249**

**AN AMERICAN GILT-BRONZE  
CIGARETTE BOX**

BY EDWARD F. CALDWELL & CO., NEW  
YORK, CIRCA 1910

The velvet-lined exterior decorated with standing  
beasts, the underside signed *E.F. Caldwell & Co.,  
New York*

5½ in. (14 cm.) wide

\$1,000–1,500

■ **250**

**A REGENCY MAHOGANY LIBRARY  
TABLE**

EARLY 19TH CENTURY

With rectangular green tooled leather top above  
over three frieze drawers to each side, on reeded  
tapering legs, later locks stamped *Bramah 124  
Piccadilly*

30 in. (76 cm.) high, 60 in. (152 cm.) wide, 35¼ in.  
(89.5 cm.) deep

\$5,000–8,000



250





**251**

**A PAIR OF REGENCY GILT-BRONZE CANDLESTICKS**  
EARLY 19TH CENTURY

Each paneled tapering stem headed by masks, the circular base cast with anthemion and engraved with cockerel and opposing C's  
13 $\frac{5}{8}$  in. (35 cm.) high

(2)

\$3,000–5,000

■ 252

**AN ENGLISH OAK ALTAR TABLE**

PROBABLY SOUTH DEVON, CIRCA 1540-1550

The two-board rectangular top over a scalloped fishtail-cut frieze, the ringed round tapering legs joined by a box structure, the top apparently original and possibly reduced in depth

31 in. (79 cm.) high, 49 in. (124 cm.) wide, 24 in. (61 cm.) deep

\$7,000-10,000

**LITERATURE:**

M. Dann, *The English Smile, English Furniture and the Renaissance, 1490-1590*, Plymouth, 2005, p. 113-117, no. 19 (illustrated).







**253**

**CENTRAL ITALIAN SCHOOL, 16TH CENTURY**

*Portrait of a pope, half-length*

black chalk

10¼ x 7¼ in. (27 x 18 cm.)

\$8,000–12,000

**PROVENANCE:**

Unidentified collector (17th century) (L. 2908).  
Jonathan Richardson, Sr. (1665-1745), London (L. 2183).  
Jonathan Richardson, Jr. (1694-1771), London (L. 2170).  
William Mayor (d. 1874), London (L. 2799).

Possibly identifiable as a portrait of Saint Gregory the Great, this large study, confidently executed in black chalk, exhibits a strong character evocative of the style of Luca Signorelli and Raphael. The figural type, together with the free handling of the chalk, finds a close comparison in Timoteo Viti's study for Saint Sebastian in The Metropolitan Museum of Art, New York (inv. 66.53.5; J. Bean, L. Turčić, *15th and 16th Century Italian Drawings in The Metropolitan Museum of Art*, New York, 1982, no. 271, ill.). A note on the mount, possibly left by Jonathan Richardson, Jr., references an engraving by Francesco Villamena, but the present design cannot be connected to any of Villamena's known portrait prints.



254

**ATTRIBUTED TO FERDINAND BOL (DORDRECHT 1616-1680  
AMSTERDAM)**

*Mercury, Argus and Io*

pen and brown ink, brown wash, white bodycolor, framing lines in brown ink  
6 $\frac{5}{8}$  x 8 $\frac{1}{4}$  (12 x 20.3 cm.)

\$4,000–6,000

**PROVENANCE:**

Leo Franklyn, London.

Mr. and Mrs. Norton Simon, Los Angeles.

with Helene C. Seiferheld, New York, from whom acquired by the present  
owner, 24 January 1962.

**LITERATURE:**

O. Benesch, *The Drawings of Rembrandt*, III, London, 1955, no. 567a, ill. (as  
Rembrandt).

O. Benesch, *The Drawings of Rembrandt*, second edition, III, London, 1973, no.  
567a, ill. (as Rembrandt).

The subject of this drawing, taken from Ovid's *Metamorphoses*, was often treated by Dutch artists, but receives a particularly suspenseful treatment here: while at left stands the beautiful Io, one of Jupiter's lovers who was transformed in a white heifer, Mercury is about to draw his sword in order to kill the shepherd Argus, who has fallen asleep, leaning on his staff. Considered by Benesch to be by Rembrandt and dated by him around 1645 (*op. cit.*), the drawing style can be better compared to a group of drawings by or attributed to Ferdinand Bol (W. Sumowski, *Drawings of the Rembrandt School*, I, New York, 1979, nos. 170, 202, 203, 210, 256, 257, ill.). For some of these sheets (notably nos. 202 and 203), the attribution to Bol has been doubted (see W. Robinson, review of Sumowski, *op. cit.*, in *Master Drawings*, XX, 1982, no. 3, p. 284).

We are grateful to Peter Schatborn for suggesting the attribution and for his help in cataloguing this drawing.

**255**

**CLAUDE GELLÉE, CALLED CLAUDE LORRAIN (CHAMPAGNE  
1600-1682 ROME)**

*Eliezer and Rebecca at the well*

black chalk, framing lines in brown ink, watermark six-pointed star in a circle  
(close to Briquet 6089)

7 $\frac{3}{8}$  x 9 $\frac{3}{4}$  in. (18.7 x 24.7 cm.)

\$20,000–30,000

**PROVENANCE:**

Probably Queen Christina of Sweden (1626-1689); bequeathed to Cardinal  
Decio Azzolini (1623-1689).

Prince Livio Odescalchi (1652-1713), by descent and until 1845.

Private collection, Poland, 1939.

Private collection, Switzerland, where acquired by Georges Wildenstein in  
1960 (*Wildenstein Album*).

**LITERATURE:**

M. Roethlisberger, *Claude Lorrain. The Paintings*, I, *Critical Catalogue*, New  
Haven, 1961, p. 443.

M. Roethlisberger, *Claude Lorrain. The Wildenstein Album*, Paris, 1962, no. 50,  
ill.

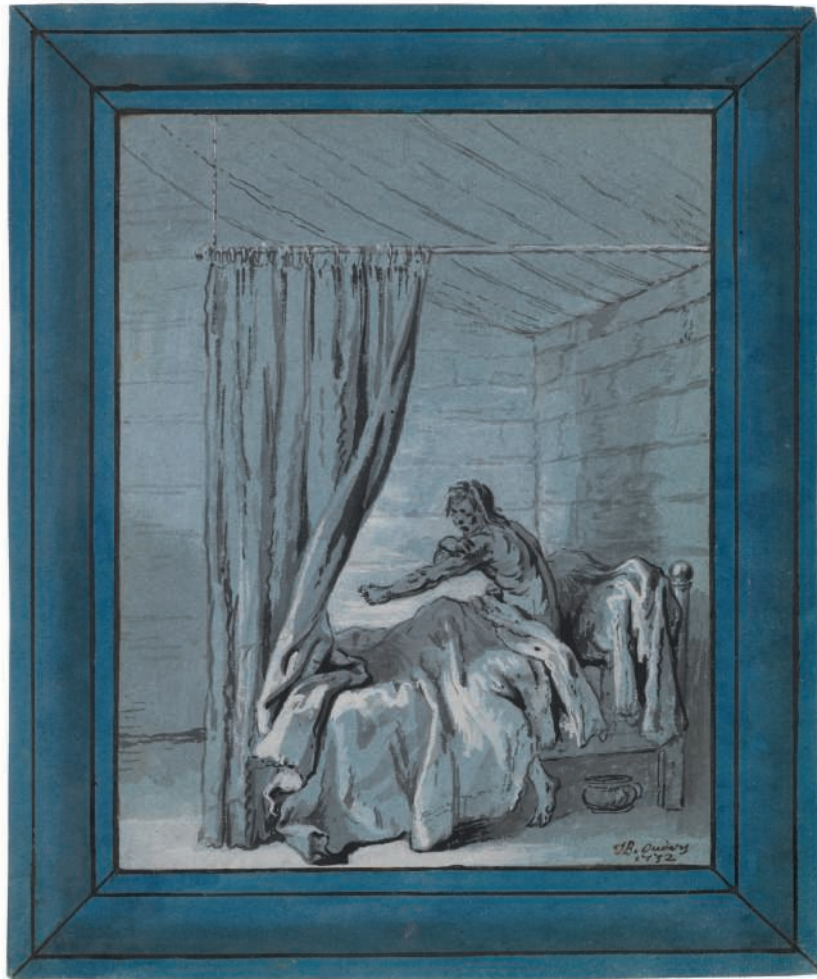
M. Roethlisberger, 'Les dessins de Claude Lorrain à sujets rares', *Gazette des  
Beaux-Arts*, no. 59, 1962, p. 153, 157, ill.

M. Roethlisberger, *Claude Lorraine. The Drawings. Catalog*, Berkeley and Los  
Angeles, I, 1968, no. 751, ill.

Limited to pure black chalk, this finished composition stands out in Claude's  
*œuvre* for the large scale of the figures, executed with a broad yet delicate  
handling of the medium. The artist covered the whole picture plane by  
expanding the few figural motifs – the two standing figures, the stone well  
and the two camels –, pushing them to the forefront and by limiting to a  
corner the presence of landscape, usually predominant in his work.

Dated by Marcel Roethlisberger to the mid-1650s, the present work recalls  
both the technique and the elongated figural types of Claude's *Rest on the  
Flight into Egypt* in the Teylers Museum (*op. cit.*, 1968, no. 747, ill.). Possibly  
inspired by Poussin's celebrated painting of 1648 (Musée du Louvre, inv.  
7270), Claude chose to depict the figure of Eliezer as a young man, thus  
differing from the Bible's account (*Genesis*, 24) where Abraham's servant is  
described as much older. The subject was reprised by Claude later in his life,  
as attested by a drawing in the British Museum, dated 1675 (*ibid.*, no. 1090),  
but neither sheet can be related to a painted work.





256

**JEAN-BAPTISTE OUDRY (PARIS 1686-1755 BEAUVAIS)**

'L'Homme et la puce' (*The man and the flea*)

signed and dated in brown ink 'J.B. Oudry / 1732', numbered '55' in graphite (verso)

pen and brown ink, gray wash, heightened with white, on blue paper  
12¾ x 10¼ in. (31 x 26 cm.)

\$7,000-10,000

**PROVENANCE:**

Sold by the artist to Jean-Louis Regnard de Montenault, *circa* 1751, part of two albums.

with Frères de Bure, Paris, by 1828 and then to J.J. de Bure, Paris; his sale, Paris, 1-18 December 1853, part of lot 344 (to Thibaudeau).

Comte Adolphe-Narcisse Thibaudeau, Paris, possibly given to Mrs Eugénie Doche, and then sold to Auguste Fontaine, where acquired by Félix Solar, Bordeaux; his sale, Charles Pillet, Paris, 19 November-8 December 1860, part of lot 627 (to Cléder for Baron Taylor).

Baron Isidore-Justin-Séverin Taylor (1789-1879), Paris.

with Morgand and Fatout, Paris, *circa* 1876, where acquired by Emile Péreire. Louis Olry-Roederer, Reims, 1877, then by descent to his nephew, Léon Olry-Roederer, Reims and Paris.

Thomas Agnews and Sons, London, where acquired by Dr. A.S.W. Rosenbach, Philadelphia, 1922, then sold to Raphael Esmérián, New York, 1946; his sale, Palais Galliera, Paris, 6 June 1973, part of lot 46.

Probably with Claude Virch, New York and Bermuda, as part of one album.

Bill Blass (1922-2002), New York; his sale, Christie's, New York, 12 January 1988, lot 106, where acquired by the present owner.

**LITERATURE:**

J. Locquin, *Catalogue raisonné de l'œuvre de Jean-Baptiste Oudry, Peintre du Roi (1686-1755)*, Paris, 1912, no. 1095.

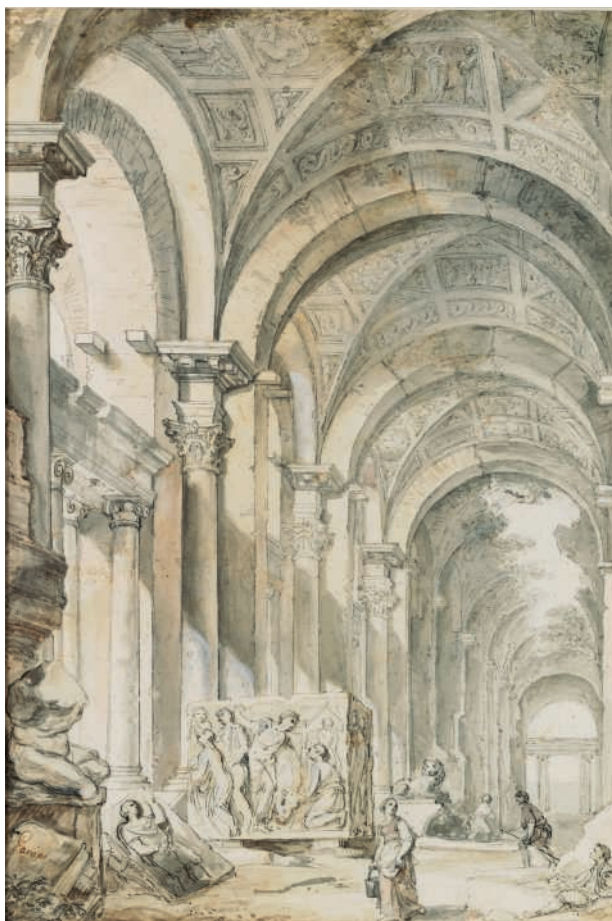
H. Opperman, *Jean-Baptiste Oudry*, Ph.D. diss., University of Chicago, 1972 (published New York and London, 1977), II, no. D. 382.

**ENGRAVED:**

by Benoît-Louis Prévost for Jean de La Fontaine, *Fables choisies*, III, Paris, 1756, pl. of fable V, between pp. 56 and 57 (Locquin, 'L'œuvré grave du peintre Jean-Baptiste Oudry', *Annuaire de la gravure française*, 1912, no. 1095).

This drawing is part of a group of 276 sheets, all in the same technique and on blue paper, most signed and dated, framed by a faux blue mount with black framing lines. Produced between 1729 and 1734 by the animal painter Oudry, they illustrate the 245 fables of Jean de La Fontaine (see Opperman, *op. cit.*, II, pp. 682-685; and *idem*, *J.-B. Oudry, 1685-1755*, exhib. cat., Paris, Galeries nationales du Grand Palais, 1982-1983, pp. 157-159). The two albums which contained the drawings were acquired by Jean-Louis Regnard de Montenault, who had Charles-Nicolas Cochin adapt them to be engraved for an illustrated edition published in four volumes in Paris between 1755 and 1759, under the title *Fables choisies*. The drawing offered here illustrates fable 5 of book 8: 'A flea that bit the shoulder of a fool/ The blanket gained, and hid among the wool' (translation by Robert Thomson).





257

**GIOVANNI PAOLO PANINI (PIACENZA 1691-1765 ROME) AND CHARLES-JOSEPH NATOIRE (NÎMES 1700 -1777 CASTEL GANDOLFO)**

*Architectural capriccio with figures and ruins, including the Belvedere Torso*

signed 'Panini' in brown ink (lower left)  
black chalk, pen and brown ink, gray and brown wash  
13 ¾ x 10 in. (35 x 25.4 cm)

\$15,000-20,000

**PROVENANCE:**

Possibly the artist's sale; Paris, 14 December 1778 and following days, part of lot 156 or 151.

Irwin B. Laughlin (1871-1941), Washington, D.C.; Sotheby's, London, 10 June 1959, lot 62 (2) (as Panini).

with Charles Slatkin Gallery, New York, 1960.

with Giancarlo Baroni, Florence, 1968.

**LITERATURE:**

P. Stein, 'Copies and Retouched Drawings by Charles-Joseph Natoire', *Master Drawings*, XXXVIII, no. 2 (Summer, 2000), pp. 180-183, 186, fig. 23.

S. Caviglia-Brunel, *Charles-Joseph Natoire, 1700-1777*, Paris, 2012, pp. 145, 498, 576, no. R6, ill.

First recognized by Perrin Stein (*op. cit.*) as a product of partnership between Natoire and Pannini, the present sheet depicts an ensemble of classical ruins, where figures are walking under a monumental arcade amongst real and imaginary antiquities. Born a decade apart, Panini and the younger Natoire knew each other well in Rome and joined their effort in producing

some drawings where the Italian artist masterfully designed the architectural settings and the French painter the graceful figures that inhabits them. Despite the final work being attributed only to 'Panini' at lower left, the statuary and the other ornaments adorning the ruins are unmistakably by Natoire's hand. As explained by Susanna Caviglia-Brunel, the two artists embraced a collaborative tradition that was particularly fashionable in eighteenth-century Rome, as attested by similar collaboration carried out by Jan Frans van Bloemen, called L'Orizzonte, with Carlo Maratti, Giuseppe Passeri, Filippo Lauri and Pompeo Batoni.

The present work shares provenance, stylistic and technical qualities with two drawings formerly in the collection of Richard P. Wunder (sold at Christie's, London, 7 July 1976, lots 148-149) and especially with one, featuring classical ruins and the Farnese Hercules, which is of same size and was similarly inscribed 'Panini' (S. Caviglia-Brunel, *op. cit.*, no. R7; sold at Sotheby's, New York, 29 January 2013, lot 26).

As noted by Stein, several drawings listed in the artist's 1778 estate auction are described as done by Giovanni Paolo Pannini "with figures by Natoire" (see *provenance*): the present one can be tentatively by identified as the one described as part of lot 151 ("Deux autres précieux dessins d'architecture, forme en hauteur & coloriés; dans l'un on voit un bas-relief & le Torse atique; l'autre, le Nil du Vatican"; see Stein, *op. cit.*, p. 183). Also pointed out by her is a copy of the lower section of the drawing executed by Hubert Robert and formerly on the art market (see *Le dessin en couleurs. Aquarelles, gouaches, pastels, 1720-1830*, Galerie Cailleux, Paris, 1984, no. 58, ill.).



258

**GIOVANNI BATTISTA TIEPOLO (VENICE 1696-1770 MADRID)**

*A man seen from behind*

with number '41' in ink (upper left)  
pen and brown ink, gray-brown wash  
7¼ x 4¼ in. (18.4 x 10.5 cm.)

\$7,000-10,000

Giovanni Battista's caricature drawings built on a tradition that can be traced to Annibale Carracci, who popularized the genre, and to Guercino who further developed it. Unlike some of the drawings produced by earlier artists, Giovanni Battista's drawings often depict types, like a lawyer or a priest, rather than individuals. Most of Tiepolo's caricature drawings have their corners cut as they were removed from albums. One of these albums, titled *Tomo terzo de caricature*, was sold at Christie's, London, 9 April 1943, lot 244, and contained 106 drawings. George Knox has dated these drawings to 1754-1762, a date which may also be applied to the present drawing. Knox also pointed out that there also must have been a *Tomo primo* and *Tomo secondo* with caricature drawings. Although these seem to have been lost, a catalogue from 1854 of the Algarotti-Corniani Collection did list 'due grossi libri' which contained 'una copiosa collezione di disegni umoristici del Tiepolo' (G. Knox, *Tiepolo. A Bicentenary Exhibition*, exhib. cat., Cambridge, Fogg Art Museum, 1970, under no. 87).

259

**JEAN-ROBERT ANGO (ACTIVE ROME, 1759-70, D. AFTER 1773)**

*The Sacrifice of Polissena, after Pietro da Cortona*

black chalk  
5½ x 8¾ in. (14 x 21.5 cm.)

\$2,000-3,000



Executed with Ango's distinctive chalk technique, this previously unattributed drawing is after a painting by Pietro da Cortona of 1623-24, formerly in the Sacchetti palace and now in Pinacoteca Capitolina, Rome (inv. 153). The cropped inscription at bottom left (possibly indicating the source and location of the work) and the original blue mount framing the drawing indicate that this sketch, like similar ones, always after Italian old masters, was originally commissioned and annotated by the Abbé de Saint-Non (1727-1791), who often used them for his publications *Recueil de griffonnis, de vuës, paysages, fragments antiques et sujets historiques* (1773) and *Voyage Pittoresque de Naples et la Sicile* (1781-1786).

Cropped with its mount at the bottom, the drawing can be here connected to its lower half, cropped at the top and donated in 1961 by Eugene Thaw to The Metropolitan Museum of Art (inv. 61.234; P. Rosenberg, B. Brejon de Lavergnée, *Panopticon italiano*, Rome, 1986, no. 109, ill.), featuring a copy after Giovanni Battista Ruggieri's *Moses and the Pharaoh* formerly in the Giustiniani palace. Details of Ango's life and work remain somewhat obscure, but his legacy of chalk copy drawings allows us to retrace the art of Rome's greatest palaces and churches.



260

**JACQUES-LOUIS DAVID (PARIS 1748-1825 BRUSSELS)**

*A Roman villa*

with inscription 'du bon côté'  
black chalk, gray wash on paper  
6.5 x 8.5 in. (16.6 x 21.6 cm.)

\$15,000-20,000

**PROVENANCE:**

Eugène (1784-1830) (L. 839) and Jules David (1783-1854) (L. 1437), their initials.

The artist's sale; Paris, 17 April 1826, part of lot 66 (withdrawn).

The artist's sale; Paris, 11 March 1835, part of lot 16.

Anonymous sale; Paris, 4-5 April 1836, part of lot 164.

Marquis and Marquise de Ludre; his sale, Galerie Charpentier, Paris, 15 March 1956, part of lot 11 (unsold), then by descent Marquise du Lau d'Allemans and Comtesse de Chaumont-Quitry, Versailles (part of an album).

with Jacques Seligmann & Co., New York, 1958.

Anonymous sale; Christie's, London, 7 July 1959, lot 45.

Anonymous sale; Christie's, London, 10 December 1991, lot 222.

**LITERATURE:**

A. Sérullaz, *David e Roma*, exhib. cat., Rome, Académie de France à Rome, 1981, pp. 58, 66, 70, fig. 25.

P. Rosenberg and L.-A. Prat, *Jacques-Louis David, 1748-1825. Catalogue raisonné des dessins*, Milan, 2002, I, no. 1068, ill.

This view of a mass of buildings bathed in sunlight belongs to one of twelve albums (10, sheet 13) made by David during his stay in Rome from 1775 onward, and dispersed by Jacques Seligmann & Co. in 1958. The artist drew from life in the Roman countryside in black chalk, adding gray wash back in his studio. As explained by Pierre Rosenberg and Louis-Antoine Prat, the inscription 'du bon côté' (*from the correct side*) connects the drawing to others from the same album, which David inscribed with similar inscriptions, such as 'du sens opposé' or 'du sens ordinaire' (*from the other side or from the usual side*; see Rosenberg and Prat, *op. cit.*, I, nos. 632-636, ill.). He inscribed his drawings to remind himself from which side the sun was coming in order to indicate the shadows correctly. A sheet from the same series and probably representing the same Roman villa, characterized by a square tower with a roof, is in the collection of the Art Institute of Chicago (inv. 1998.122; see *ibid.*, no. 1072, ill.).



**261**

**LOUIS-LÉOPOLD BOILLY (LA BASSÉE 1761-1845 PARIS)**

*Two boys and a dog*

black chalk, stumping  
5¼ x 3½ in. (13.2 x 8.5 cm.)

\$3,000–5,000

**PROVENANCE:**

Unidentified collector (L. 630).  
with Faerber and Maison Ltd., London.

**LITERATURE:**

S.L. Siegfried, *Louis-Leopold Boilly's L'entrée au jardin turc*, exhib. cat., New York, Stair Sainty Matthiesen, 1991, p. 29, fig. 20.

A study for the young street performer, playing a hurdy-gurdy (or vielle à roue), prominently featured in *The Entrance to the Jardin Turc*, painted by Boilly in 1812 (J. Paul Getty Museum, inv. 2010.11; E. Beeny, in *Boilly, 1761-1845*, exhib. cat., Lille, Palais des Beaux-arts, 2011, no. 136, ill.). While the central figure of the young boy was carefully modeled with chalk, the two attendants and the dog on the back were just delicately outlined. Given changes and similarities to the figure in the final painting, the drawing might have been executed after the highly finished *modello* (The J. Paul Getty Museum, inv. 2011.22).

We are grateful to Étienne Breton and Pascal Zuber for confirming the attribution on the basis of photograph.



**262**

**ATTRIBUTED TO LOUIS-LÉOPOLD BOILLY (LA BASSÉE 1761-1845 PARIS)**

*Portrait of a woman, bust length*

signed with the artist initials 'L.B.' (lower right)  
black and blue chalks, heightened with white, stumping, on buff paper  
10 x 6¾ in. (26.7 x 21.5 cm.)

\$3,000–5,000



263 (i)



263 (ii)

## 263

### JEAN-FRANÇOIS MILLET (GRUCHY 1814-1875 BARBIZON)

*Landscape near Vichy and the Auvergne (i); Landscape in Auvergne (ii)*

with inscription in ink '[...] vichy' (i); with illegible inscription (ii)  
 graphite, red and green chalks, pen and brown ink  
 6 x 4 in. (15 x 10 cm.) (i); 6½ x 4½ in. (16.5 x 11.5 cm.) (ii)

\$6,000–8,000

**PROVENANCE:**  
 the artist's estate (L. 1460).

(2) Formerly part of the same sketchbook, these two landscape drawings date to the period spent by Millet and his wife in the Allier and Auvergne regions, between 1866 and 1867, as evident from by the reference to Vichy on one of them. In Millet's career, the sojourn in Auvergne marked a fundamental shift towards painting and drawing pure landscapes, not seen as a mere setting for his peasant figures. Usually characterized by a subtle use of color, some of the drawings executed in the areas around Vichy and Cusset were translated into more finished pastel drawings, which Millet drew after he got back to Barbizon.

**264**

**EUGÈNE-VICTOR-FERDINAND DELACROIX (SAINT-MAURICE  
1798-1863 PARIS)**

*View of the mountains in Eaux-Bonnes*

with artist's stamp 'ED' (lower left)

black chalk, watercolor

6¾ x 11¾ in. (17.5 x 29.6 cm.)

\$30,000-50,000

**PROVENANCE:**

The artist's estate (L. 838a); Hôtel Drouot, Paris, 17-19 February 1864, probably part of lot 594 (Études de muletiers et de paysannes. Vues de montagnes.

Aquarelles et dessins. 27 feuilles'), where acquired by A. Richy, Paris.

Private collection, France.

with Galerie Schmit, Paris, where acquired by the present owner, 25 February 2000.

In 1845, Delacroix spent the Summer months in the spa town of Eaux-Bonnes in the Pyrenees, enjoying walks in the mountainous surroundings and producing a series of wonderfully evocative landscapes as well as figure and costume studies. In addition to an intact sketchbook, recently acquired by the Louvre (inv. RF 52997; see M.-P. Salé, *Eugène Delacroix, Carnet 'des Pyrénées'*, Paris, 2016), a number of loose sheets survive, of which the present work is an attractive example. Others can also be found at the Louvre (see M. Sérullaz, *Musée du Louvre, Cabinet des dessins. Inventaire général des dessins. École française. Dessins d'Eugène Delacroix, 1798-1863*, Paris, 1984, I, nos. 654-659, 1186-1192, ill.); one is a landscape given in 2002 to the Morgan Library and Museum in honor of Eugene Victor Thaw (inv. 2002.2; see Salé, *op. cit.*, I, p. 21, fig. 11; for more sheets from this group in public and private collections, see *ibid.*, pp. 72-73, n. 39).





265

**JEAN-BAPTISTE DESHAYS (COLVILLE 1729-1765 PARIS)**

*Achilles lamenting the death of Patroclus*

pen and black ink, oil on paper  
17½ x 23½ in. (44.5 x 59.5 cm.)

\$10,000-15,000

A pupil of Hyacinthe Collin de Vermont and Jean Restout, both exponents of the renewal of history painting in France, Deshays was far more indebted to the lush pictorial styles of Carle van Loo, his master at the *École des élèves protégés*, and François Boucher, whose elder daughter he married in 1758. A testament to these influences, this oil sketch was confidently executed with generous brushstrokes over a lively underdrawing, traced in pen and ink.

Stylistically, the work relates to a number of oil sketches by the artist, usually executed in preparation for larger paintings, such as *The last Communion of Saint Benedict* (Louvre, RF 1997-53) completed in the early 1760's for an altarpiece now in Orléans. Even closer stylistic and iconographic similarities can be established with his sketch for *Tobit burying the dead* (Paris, private collection; A. Bancel, *Jean-Baptiste Deshays, 1729-1765*, Paris, 2008, no. D.74, ill.), where Deshays developed a strikingly similar group composition in a theatrical setting. The identification of the present moonlit scene remains hypothetical, but it may relate to the touching passage in Homer's *Iliad* describing Achilles' reaction to the death of Patroclus.





266

266

**EDOUARD GIRARDET (LE LOCLE 1819-1880 VERSAILLES)**

*The battle of Habre, after Horace Vernet*

with inscriptions 'Horace Vernet pinx.' and 'Bataille de l'Habrah' (on the mount)  
graphite, pen and dark ink, gray wash, heightened with white  
10½ x 13¾ in. (26.7 x 35.1 cm.)

\$8,000–12,000

**PROVENANCE:**

Collection of the Marquis of Hertford at Château de Bagatelle, Paris;  
Sir Richard Wallace (1818-1890);  
John Murray Scott (1847-1912), and by descent.  
Jacques Seligmann, Paris (1858-1923);  
Germain Seligman, Paris (1893-1978) (L. 3863).

**EXHIBITED:**

Geneva, G. Seligmann & Cie., *Exposition de quelques dessins du XIX siècle*,  
1929, no. 26.

**LITERATURE:**

J. Richardson, *The Collection of Germain Seligman. Paintings, Drawings and Works of Art*, New York, 1979, no. 25, ill.

**ENGRAVED:**

by Paul Girardet

Illustrating the battle that took place on 3 December 1835, during the Algerian campaign, this highly finished drawing reproduces a celebrated painting by Horace Vernet (Musée National du Château de Versailles, inv. 8379).



267

267

**FRIEDRICH WILHELM MORITZ (HERBORN 1783-1855 NEUCHÂTEL)**

*The Loggia dei Lanzi in Florence*

signed 'F. W. Moritz' (lower left) and dated '1827' (lower right)  
pencil and watercolor  
8½ x 6¾ in. (21.5 x 17 cm)

\$2,000–3,000

**PROVENANCE:**

Unidentified collector's stamp (*verso*).

**EXHIBITED:**

London, Douwes Fine Art Gallery, *Master Drawings*, 26 June - 9 July 1990, no. 34 (catalogue by A. Stein).



**268**

**FRANCESCO PANINI (ROME 1745-1812)**

*View of the octagonal hall in the Baths of Otricoli and its floor mosaic*

watercolor over etched outlines  
27¾ x 18 in. (69.5 x 46 cm.)

\$1,000–1,500

In 1779 Giuseppe Panini was commissioned to reproduce the monumental octagonal floor mosaic unearthed in the Umbrian town of Otricoli, now in the Vatican Museums (inv. 45761). Assembling two different designs by his brother – the picturesque view of the Baths at Otricoli at the top and a rendering of the mosaic at the bottom – Francesco realized this hand-colored etching, which is known only

in one other version at the Victoria and Albert Museum, London (inv. E.743-1950), signed by Francesco only and accompanied by the inscription 'Disegno del Bel Pavimento di Musaico di pietre naturali con il Prospetto della Sala Ottagonale nelle Terme dell'an/ tica Citta' Otricolana ritrovato nell'Anno 1779/ Fatto da Franc.o Panini' (M.C. Cola, 'L'inventario di Francesco Pannini. Dipinti, disegni e contorni nello studio di Palazzo Moroni', *Rivista dell'Istituto Nazionale d'Archeologia e Storia dell'Arte*, XXV, no. 67, p. 206.)

We are grateful to Maria Celeste Cola for his assistance during the cataloguing of the present work.

**269**

**GEORGE PYNE, A.O.W.S. (LONDON 1800-1884 OXFORD)**

*A college room, Oxford*

graphite, watercolor, heightened with body color  
9¾ x 14¾ in. (25 x 37.5 cm.)

\$3,000–5,000



**270**

**FRANZ BARBARINI (ZNOJMO 1804-1873 VIENNA)**

*Interior of a sitting room*

signed in ink 'Fr. Barbarini' (lower left)  
watercolor with inscription in ink 'alles palais' (on the mount)  
7½ x 10½ (18 x 27 cm.)

\$1,000–1,500

**PROVENANCE:**

Schuler Auktionen, Zurich, 13 December 2013, lot 3123.



271 (i)



271 (ii)

**271**

**SAMUEL HOWITT (BRITISH, 1756/57-1822)**

*Cuniculus Paca*

black chalk, watercolor, signed Howitt, with inscription 'C. Paca/ Life.'  
8 in. x 6 ¾ in. (27.3 x 20.3 cm)

**CONTINENTAL SCHOOL, 19TH CENTURY**

*Four shells*

graphite, watercolor, with inscription in graphite 'C. Generalis. Frambeau  
(below) cone'  
7 ⅞ x 6 ¼ in. (18 x 15.7 cm)

**ATTRIBUTED TO JEAN JOUBERT  
(CA. 1643-1707 BOURBON-L'ARCHAMBAULT)**

*An agouti*

bodycolor on vellum  
10 ½ x 13 in. (26.6 x 33 cm)

\$6,000–8,000

(3)



271 (iii)

**272**

**A GREEK BRONZE HELMET OF CORINTHIAN TYPE**

ARCHAIC PERIOD, CIRCA EARLY 6TH CENTURY B.C.

9 in. (22.8 cm.) high

\$50,000–70,000

**PROVENANCE:**

with Bud Holland, Chicago.

with Eugene Chesrow, Chicago, acquired from the above, 1979.

Eugene V. Thaw, New Mexico and New York, acquired from the above, 1998.





**273**

**PADUAN, FIRST QUARTER 16TH CENTURY**

*A BRONZE MODEL OF A PACING LION*

On white-veined red marble base

With a light brown patina

3¼ (8.2 cm.) high

\$7,000–10,000

**PROVENANCE:**

Acquired from David Peel, London.







274

**274**

**ITALIAN, VENETIAN, EARLY 17TH CENTURY**

*A BRONZE INKWELL WITH THREE LION FEET*

With a dark patina  
3½ in. (8.8 cm.) high

\$3,000–5,000

**275**

**IN THE MANNER OF SEVERO DA RAVENNA (1495-1543)**

*A BRONZE CASKET, EARLY 16TH CENTURY*

With red inventory mark to underside 690  
9 in. (22.8 cm) wide

\$7,000–10,000

A nearly identical example sold at Christie's, Amsterdam, 26 March, 2013, lot 119 (8,750 Euros).



275





**276**

**NORTH ITALIAN, EARLY 16TH CENTURY**

*A BRONZE FIGURE OF HERCULES*

Hercules carrying a club in his left hand, cloaked in a lion's skin  
6 $\frac{7}{8}$  in. (17.5 cm.) high

\$6,000–9,000



277

**277**

**GERMAN, MID-17TH CENTURY**

**A TERRACOTTA GROUP OF HERCULES WRESTLING  
ACHELOUS**

Hercules sitting grabbing the horns of a bull representing Achelous  
8½ in. (21 cm.) high

\$5,000–7,000

**278**

**WORKSHOP OF GEORG LABENWOLF (D. 1585), GERMAN**

**A BRONZE MODEL OF A REARING STAG, SECOND HALF 16TH  
CENTURY**

8¼ in. (21 cm.) high

\$5,000–8,000

**PROVENANCE:**

Acquired from Blumka Gallery, New York, 1998.

**LITERATURE:**

K. Pechstein, *Die Jagd in der Kunst: Nürnberger Brunnenfiguren der Renaissance*, Hamburg and Berlin, 1967, p. 27 (illustrated, pl. 7).



278



**279**

**GERMAN, 17TH CENTURY**

*A LIFE-SIZED CARVED FRUITWOOD SKULL*

6 in. (15.3 cm.) high

\$6,000–9,000

**PROVENANCE:**

Acquired from K. J. Hewett Ltd., London, 4 July 1970.

280

PROBABLY ITALIAN, 17TH CENTURY

A BRONZE FIGURE OF A KNEELING WOMAN, PROBABLY  
SUSANNAH AT THE BATH

With a paper label to underside of base TR 1575 / 23.2a  
7 in. (17.7 cm.) high

\$7,000–10,000

**PROVENANCE:**

Previously in the Walter von Pannwitz Collection.  
Acquired from Rosenberg and Stiebel, New York.



281

NORTH ITALIAN OR SOUTH GERMAN, EARLY 17TH CENTURY

*A GILT BRONZE FIGURE OF HERCULES*

Hercules draped in the skin of a lion, holding a club in his right hand  
9½ in. (24 cm.) high

\$7,000–10,000





# THE BENJAMIN WEST GIAMBOLOGNA



**282**

**ATTRIBUTED TO GIAMBOLOGNA, ITALIAN, CIRCA 1550**

**A WAX BOZZETTO OF A STANDING MAN, POSSIBLY A MODEL FOR JULIUS CAESAR**

11. ½ in. (29.2 cm) tall

\$40,000–60,000

**PROVENANCE:**

Bernardo Vecchietti (1514-1590), Il Riposo, Bagno a Ripoli [possibly].  
William Lock (1732-1810), of Norbury Park, Surrey [possibly].  
Christie's, London, April 16, 1785, Lots 19 and 20 [possibly].  
Richard Cosway (1742-1821) or Joseph Nollekens (1737-1823) [possibly].  
Sir Benjamin West (1738-1820), President of the Royal Academy, Newman Street, London.  
By descent to his great-nephew, T. A. G. Margary.  
R. J. Emerson, Royal Society of British Sculptors.  
Sir Charles Thomas Wheeler, K.C.V.O., C.B.E and President of the Royal Academy (1892-1974) and sold, Christie's, London, 12 May, 1970, lot 27.  
Acquired from Arthur Kauffmann (1887-1983), Grafton Street, London.

**LITERATURE:**

C. Avery, *Giambologna's Julius Caesar and His Patron, the 'Magnifico' Bernardo Vecchietti*, Tomasso Brothers Fine Art, 2017 (illustrated, fig. 3).  
Comparative Literature:  
C. Krysza-Gersch, ed., *Schatten der Zeit: Giambologna, Michelangelo und die Medici-Kapelle*, Skulpturensammlung, Dresden, exh. cat. 23 June – 7 October, 2018, catalogue no. 19, pp. 168-173.  
A. ten Eyck Gardner, 'West's legacy,' *The Metropolitan Museum of Art Bulletin*, no. 7 (March, 1966), pp. 225-236.



Giambologna, as he became later known, travelled to Italy in 1550 to study the masterpieces of Antique and Renaissance sculpture. While in Rome, he met the Florentine collector and sculpture connoisseur, Bernardo Vecchietti. Vecchietti persuaded the young artist to stay in Italy and to live with him in Florence to continue his studies. It was Vecchietti that introduced Giambologna to Francesco de' Medici, who later appointed him as court sculptor and launched the young artist's career. Vecchietti's early recognition of Giambologna's talents are largely responsible for the survival of many of Giambologna's wax models, more of which exist than any other Renaissance sculptor. The collection is detailed in Raffaello Borgini's 1584 book *Il Riposo*, title after the name of Vecchietti's villa. Borgini describes a room filled with 'modelli by Giambologna, and statues by other great masters.' Vecchietti's collection remained relatively intact through 1770, when his heirs sold it to the connoisseur William Lock, who then sold these wax figures in two separate lots at Christie's in 1785, the first lot was described as 'Twenty-two wax models by Giov. Di Bologna...' and the second as 'Four ditto.' These lots were bought by the painter Richard Cosway and the sculptor Joseph Nollekens, respectively. The present wax, almost certainly part of one of these two lots, eventually made its way into the collection of the American painter and Royal Academy president, Sir Benjamin West.



This wax is clearly closely related to Giambologna's small lime wood figure of *Julius Caesar*, also part of Vecchiotti's collection and now in a private collection, and discussed by both Avery and Scholten and recently on-view in the Dresden exhibition (C. Avery and C. Kryszka-Gersh, *op. cit.*). This wax model was misattributed for decades, as the work of Michelangelo, and recent scholarship has now linked the work to Giambologna. Early in his career, Giambologna met Michelangelo, and as the story goes, presented the master with a completed wax model. 'Michelangelo took the model in hand, and immediately ruined it, but as seemed best to him, giving it a new attitude and resolving it, with marvelous bravura, into the opposite of what the young man had made, saying, 'Now, first go learn how to sketch [bozzare], and then how to finish.' This lesson resonated with Giambologna, evident in the development of his technique and his process. For the remainder of his career, Giambologna assiduously modeled his creations in wax before executing them in full scale.

This extremely rare and well-preserved wax *bozzetto* is, almost certainly, the work of Giovanni Bologna (ca. 1524-1608), a Flemish sculptor most notable for his work in Florence under the patronage of the Medici Grand Dukes. Wax was perhaps the most expressive and immediate material used by 16th and 17th century sculptors. And this sculpture, clearly not by coincidence, was in the collections of important 18th, 19th and 20th century artists, including two Presidents of the Royal Academy.





**283**

**ITALIAN, 19TH CENTURY**

*A PORPHYRY HEAD OF A MAN*

8½ in. (21.6 cm) high

\$2,000–3,000

**PROVENANCE:**

Previously with K. J. Hewett Ltd., London.



**284**

**PROBABLY NEAPOLITAN, 18TH CENTURY**

*A POLYCHROME AND GILTWOOD  
CARVED WOOD HORSE*

Wood

14 in. (35.6 cm) high

\$2,000–3,000

**PROVENANCE:**

Daniel Katz, London.



■ 285

**A GEORGE II REVIVAL MAHOGANY SIDE TABLE**  
LATE 19TH CENTURY

In the George II style, with an inset alabaster top with canted corners above a foliate-carved conforming frieze, with a Vitruvian scroll-carved apron centered by a mask, on shell-carved cabriole legs ending in paw feet, with indistinct chalk inscription *mun.* on the back rail

33 in. (84 cm.) high, 44½ in. (113 cm.) wide, 23 in. (85.5 cm.) deep

\$6,000–9,000





LINTORETTO

PIAN

BRIZZI BIVELLI

FRANCESCO DE TORNABONE

Georges de La Tour

Medicine Cosmétique

Barrocci

Barrocci

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THE THAW COLLECTION  
Master Drawings and  
New Acquisitions  
*Studies in Honor of Seymour Chwast*



**286**

NORTHERN ARTISTS – a group of 14 art reference works, comprising: STRAUSS, Walter L. (1922-1988). *The Complete Drawings of Albrecht Dürer*. New York: Abaris Books, 1974. **The first edition of the first complete catalogue raisonné of Durer's drawings.** Six volumes, folio (303 x 227mm). Original decorated boards (light soiling). [With:] BURCHARD, Ludwig (1886-1960). *Corpus Rubenianum*. London and Philadelphia: Harvey Miller and Heyden and Son, 1978. **The essential catalogue raisonné of the works of Rubens, assembled from the notes of eminent art historian Ludwig Burchard.** Seventeen volumes (of 26), quarto (257 x 177mm). Original cloth with dust jacket. [And:] 12 other reference works. (37)

\$300-500



**287**

EIGHTEENTH- & NINETEENTH-CENTURY ART – a group of 12 art reference books, comprising: NOLHAC, Pierre de (1859-1936). *François Boucher, premier peintre du Roi*. Paris: Goupil, 1907. **One of the best entires in the Goupil artistic series, with over fifty photogravures, some in color.** Folio (325 x 245mm). Contemporary blue morocco gilt (spine sunned, light wear to boards and hinges, cap peeling). [With:] BUTLIN, Martin (b. 1929). *The Paintings and Drawings of William Blake*. New Haven: Yale University Press, 1981. **The authoritative catalogue raisonné of Blake's paintings and drawings.** Two volumes, folio (294 x 208mm). Original cloth with dust jacket. [And:] 10 other reference works on similar topics. (20)

\$300-500



**288**

BERENSON, Bernard (1865-1959). *Italian Pictures of the Renaissance*. London: Phaidon, 1968. [With:] *The Italian Painters of the Renaissance*. London: Phaidon, 1959. **A group of works by the eminent art historian of the Italian Renaissance.** Eight volumes, quarto (265 x 183mm). Original cloth with dust jackets (jackets reinforced at upper corners and caps). [And:] FRIEDLÄNDER, Max Jakob (1867-1958). *Early Netherlandish Painting*. Translated by Heinz Norden. Brussels: Éditions de la Connaissance, 1967-1976. **The English edition of Friedländer's monumental survey of the period.** Fifteen volumes (of 16), quarto (271 x 203mm). Original cloth with dust jackets (some jackets chipped or slightly torn at spine). (23)

\$300-500

**289**

ZERVOS, Christian (1889-1970). *Pablo Picasso*. Paris: Cahiers D'art, 1957-1978. 34 volumes, folio (319 x 242mm). **A complete set, mixed editions, of the essential work on Picasso.** Modern blue cloth with red labels. [With:] 5 other reference works on Picasso. (39)

\$300-500

**290**

POLLOCK, Jackson (1912-1956), BAETJER, Katharine, et al. *The Jackson Pollock Sketchbooks in the Metropolitan Museum of Art*. New York: The Metropolitan Museum of Art, 1997.

**The first edition, reproducing Pollock's three earliest extant sketchbooks.**

Dating mainly from the late 1930s, the original sketchbooks were acquired by the Metropolitan Museum of Art in 1990. The three facsimile volumes are accompanied by a text volume in an edition limited to 500 copies (this is copy #2).

Four vols (various sizes, 280 x 205mm to 315 x 460mm). Spiralbound and printed wrappers; publisher's slipcase.

\$300-500

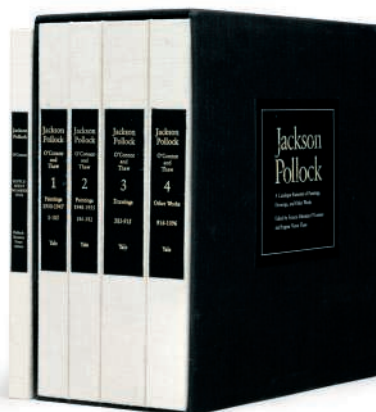
**291**

[POLLOCK, JACKSON.] O'CONNOR, Francis Valentine (1937-2017) and THAW, Eugene Victor (1927-2018). *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings, and Other Works*. New Haven and London: Yale University Press, 1978.

**The first edition of the Pollock catalogue raisonné.** When Jackson Pollock drafted his will in 1951, he asked that his work be kept "as intact as possible," and upon his death, Lee Krasner realized that publishing a catalogue raisonné would be the most practical way of fulfilling this request. The task of compiling and publishing a complete and authoritative catalogue of Pollock's work began in 1957 at the Sidney Janis Gallery. Ten years later Francis O'Connor signed on, but the project stalled due to funding until 1972 when Thaw undertook it, bringing it to completion in August 1976.

Four vols, quarto (277 x 280mm). Illustrated. Oatmeal cloth stamped in black and gilt (a few faint spots of very minor soiling to covers); cloth slipcase. [With:] *Supplement Number One*. New York: The Pollock-Krasner Foundation, Inc., 1995. (5)

\$1,200-1,800





**292**

**JACKSON POLLOCK (1912-1956)**

*Untitled (P13)*

engraving and drypoint in brown black, on wove paper, circa 1944, numbered 12/50, printed by Emiliano Sorini, 1967, with his blindstamp and the 'Estate of Jackson Pollock' blindstamp, with full margins, in generally very good condition, framed

Image: 11¼ x 9⅞ in. (299 x 251 mm.)

Sheet: 20 x 13¾ in. (508 x 349 mm.)

\$6,000–8,000

**LITERATURE:**

O'Connor & Thaw 1071





**293**

**JACKSON POLLOCK (1912-1956)**

*Untitled (P14)*

engraving and drypoint in brown black, on wove paper, circa 1944, numbered 12/50, printed by Emiliano Sorini, 1967, with his blindstamp and the 'Estate of Jackson Pollock' blindstamp, with full margins, in generally very good condition, framed

Image: 11¼ x 9⅞ in. (299 x 251 mm.)

Sheet: 20 x 13⅞ in. (508 x 346 mm.)

\$6,000–8,000

**LITERATURE:**

O'Connor & Thaw 1074



12/50

**294**

**JACKSON POLLOCK (1912-1956)**

*Untitled (P15)*

engraving and drypoint in brown black, on wove paper, circa 1944, numbered 12/50, printed by Emiliano Sorini, 1967, with his blindstamp and the 'Estate of Jackson Pollock' blindstamp, with full margins, in good condition, framed  
Image: 11¼ x 8⅞ in. (299 x 225 mm.)  
Sheet: 20 x 13⅞ in. (508 x 346 mm.)

\$4,000-6,000

**LITERATURE:**

O'Connor & Thaw 1075



295

**JACKSON POLLOCK (1912-1956)**

*Untitled (P16)*

engraving and drypoint in brown black, on wove paper, circa 1944-45, numbered 12/50, printed by Emiliano Sorini, 1967, with his blindstamp and the 'Estate of Jackson Pollock' blindstamp, with full margins, in good condition, framed

Image: 14¾ x 17⅞ in. (375 x 454 mm.)

Sheet: 19¾ x 27¼ in. (502 x 692 mm.)

\$10,000-15,000

**LITERATURE:**

O'Connor & Thaw 1078



**296**

**JACKSON POLLOCK (1912-1956)**

*Untitled (P18)*

engraving and drypoint in brown black, on wove paper, circa 1944-45, numbered 12/50, printed by Emiliano Sorini, 1967, with his blindstamp and the 'Estate of Jackson Pollock' blindstamp, with full margins, in generally very good condition, framed

Image: 11¼ x 8⅞ in. (299 x 225 mm.)

Sheet: 19¼ x 13⅝ in. (502 x 346 mm.)

\$10,000-15,000

**LITERATURE:**

O'Connor & Thaw 1081



**297**

**JACKSON POLLOCK (1912-1956)**

*Untitled (P19)*

engraving and drypoint in brown black, on wove paper, circa 1944-45, numbered 12/50, printed by Emiliano Sorini, 1967, with his blindstamp and the 'Estate of Jackson Pollock' blindstamp, with full margins, in generally very good condition, framed

Image: 15 $\frac{5}{8}$  x 23 $\frac{3}{8}$  in. (397 x 600 mm.)

Sheet: 19 $\frac{3}{4}$  x 27 $\frac{1}{4}$  in. (502 x 692 mm.)

\$5,000-7,000

**LITERATURE:**

O'Connor & Thaw 1082



**298**

**LEE KRASNER (1908-1984)**

Long Lines for Lee Krasner

the complete set of nine lithographs in colors, 1970, with justification page and text by Richard Howard, on Arches paper, signed and inscribed in pencil 'A' through 'I' respectively, numbered III/XV on the justification page (there were also two artist's proof examples), published by Marlborough Gallery, New York, the full sheets, in generally very good condition, pale light-staining, with the original tan linen portfolio case

Overall: 31 $\frac{1}{2}$  x 23 $\frac{1}{4}$  x  $\frac{5}{8}$  in. (803 x 591 x 16 mm.)

album (9)

\$8,000-12,000

**LITERATURE:**

see Landau p. 260

**299**

**LEE KRASNER (1908-1984)**

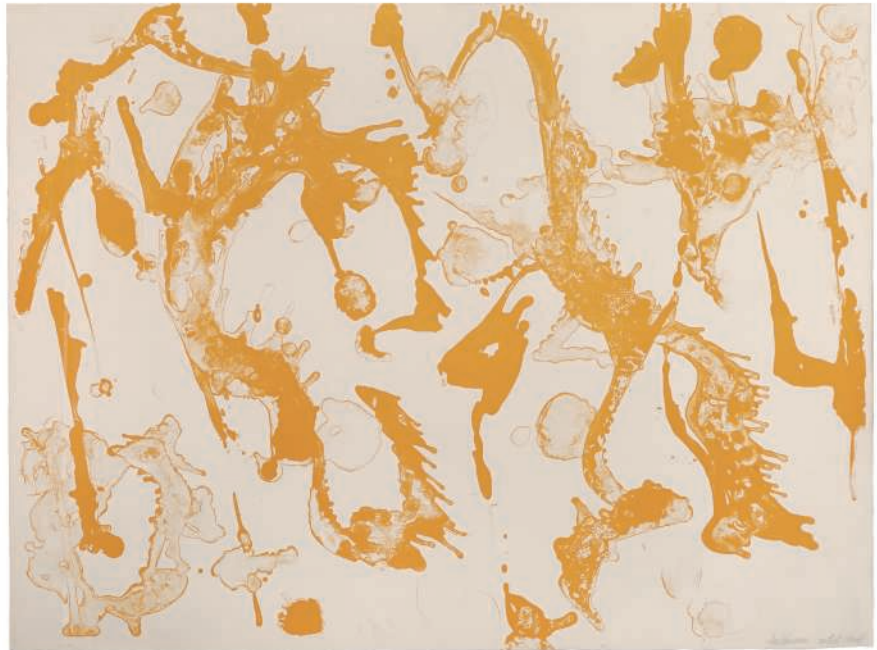
*Primary Series: Gold Stone*

lithograph in gold, on Arches paper, 1969, signed in pencil, inscribed 'artist proof' (the edition was 100), published by Marlborough Gallery, New York, the full sheet, the gold slightly attenuated, framed  
Sheet: 22½ x 30 in. (572 x 762 mm.)

\$1,500-2,500

**LITERATURE:**

Landau 533



**300**

**HENRI MATISSE (1869-1954)**

*Madeleine - Étude*

lithograph, on *Chine appliqué* Arches paper, circa 1950-51, signed in pencil, numbered 82/200 (there were also fifteen artist's proofs), with full margins, light- and time staining, framed  
Image: 8¾ x 7¾ in. (213 x 197 mm.)  
Sheet: 19 x 12⅞ in. (485 x 327 mm.)

\$5,000-7,000

**LITERATURE:**

Duthuit 645





**301**

**WAYNE THIEBAUD (B. 1920)**

*Chocolate Cake, from Seven Still Lives and a Rabbit*

lithograph in brown, on Arches paper, 1970-71, signed and dated '1971' in pencil, numbered 44/50 (there were also ten artist's proofs), published by Parasol Press, New York, the full sheet, in generally very good condition, framed

Sheet: 30 x 22½ in. (762 x 562 mm.)

\$6,000-8,000





(verso)

**302**

**ARSHILE GORKY (1904-1948)**

*Untitled*

double-sided—ink on paper

14 7/8 x 11 in. (37.7 x 27.9 cm.)

Executed *circa* 1930s.

\$20,000–30,000

**PROVENANCE:**

Estate of the artist

Private collection

Acquired from the above by the present owner

**EXHIBITED:**

Santa Fe, Gerald Peters Gallery, *Arshile Gorky: Three Decades of Drawings*, September–October 1990, no. 5 (illustrated).

This work is recorded in the Arshile Gorky Foundation Archives under number D0548A.



**303**

**ALFREDO CASTAÑEDA (MEXICAN, 1938–2011)**

*Señor, a entrar me obligas (Sir, when you enter you obligate me)*

signed and dated 'Castañeda 83' (lower right)

oil on board

10¼ x 10¼ in. (27.3 x 27.3 cm.)

\$3,000–5,000

**EXHIBITED:**

New York, Mary-Anne Martin Fine Art, *Private Heavens (Cielos Privados)*, 11 October - 18 November 1983.

**304**

**JIRI KOLAR (CZECH, 1914–2002)**

*Prázdny obraz*

signed, dated and titled 'Prázdny obraz, 1969 Jiri Kolar' (on the reverse)

collage--printed paper and wooden frame on panel

19¾ x 15¾ in. (50.2 x 40 cm.)

\$2,000–3,000



**305**

**ROBERT COURTRIGHT (AMERICAN, B. 1926)**

*Feuilles de Cardon; together with a companion work*

signed, dated and dated 'Feuilles de Cardon/ Courtright '77' (on the reverse); the companion signed 'Courtright' (lower right); signed again 'Courtright' (on the reverse)

leaf elements on paper laid on board in artist's frame; the companion acrylic and printed paper collage laid on board in artist's frame

12¼ x 12¼ in. (31.1 x 31.1 cm.); the companion 10¼ x 10¼ in. (26 x 27.3 cm.) (2)

\$2,000–3,000

**PROVENANCE:**

the companion work with Kouros Gallery, New York.

Acquired from the above by the present owner, 2001.



**306**

**WILL BARNET (1911-2012)**

*Study for 'Ariadne'*

signed and dated 'Will Barnett '80' (lower right)

mixed media on paper

image diameter, 17½ in. (44.5 cm.)

Executed in 1980.

\$4,000–6,000

**PROVENANCE:**

The artist.

Acquired by the late owner from the above, 1999.



**307**  
**ROBERT COURTRIGHT (AMERICAN,  
1926-2012)**

*Song/Ming dynasty*

printed paper and papier-mâché in a Plexiglas case  
11¼ x 7½ x 6¼ in. (29.9 x 19.1 x 15.9 cm.), overall

\$1,500-2,000



**308**  
**ROBERT COURTRIGHT (AMERICAN,  
1926-2012)**

*Untitled (mask)*

signed and numbered 'Courtright/ 1/5' (on the  
reverse)

bronze with brown patina  
8¾ x 11½ in. (22.2 x 29.2 cm.)

\$2,000-3,000

**PROVENANCE:**

with Gimpel/Weitzenhoffer Gallery, New York.  
Acquired from the above by the present owner,  
1991.



309

**309**

**ROBERT EDMOND JONES (AMERICAN, 1887-1954)**

*The Living Room: The Philadelphia Story*

signed, titled and dated 'THE PHILADELPHIA STORY/ (Act I. Act III)/ Robert Edmond Jones 1939' (lower right)

watercolor, gouache, pencil and metallic pigment on paper  
16¾ x 27½ in. (42.5 x 69.9 cm.), overall

\$2,000-3,000

**PROVENANCE:**

The Collection of Katherine Hepburn, New York.

**EXHIBITED:**

New York, The American Federation of Arts, *Robert Edmond Jones - Designs for the Theatre*, May 1958-May 1959, no. 60.

**310**

**BRITISH SCHOOL, 19TH CENTURY**

*A Rocky Outcropping by the Sea*

oil on canvas  
8 x 12¼ in. (20.3 x 31.1 cm.)

\$800-1,200



310



**311**

**LYONEL FEININGER (1871-1956)**

*Church of Gelmeroda with Tree*

dated '31 VII 13' (upper right)

charcoal on paper

7 $\frac{7}{8}$  x 6 $\frac{3}{4}$  in. (20.1 x 16.4 cm.)

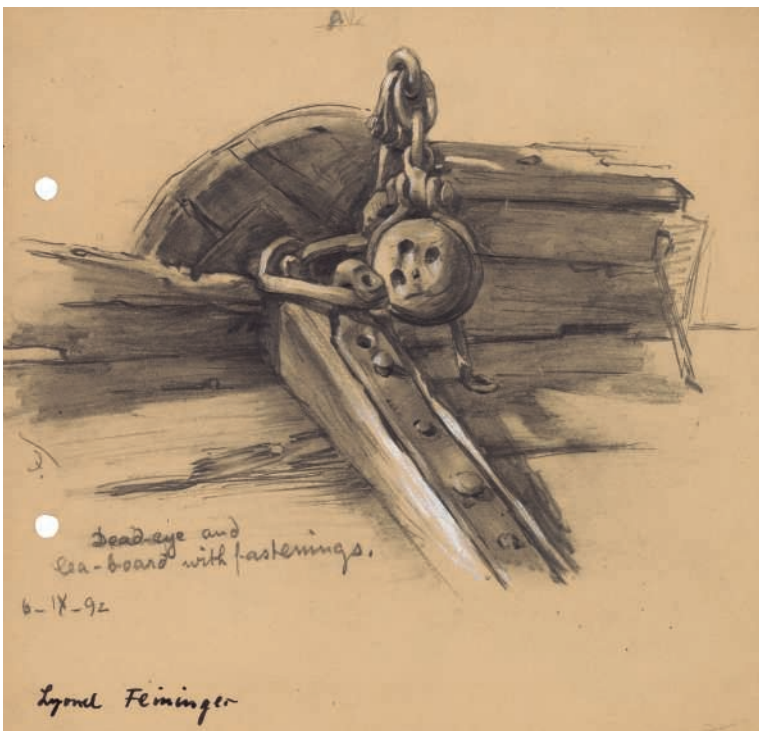
Drawn on 31 July 1913

\$2,000-3,000

**PROVENANCE:**

Julia Feininger, New York (by descent from the artist and until at least 1962).

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York - Berlin has confirmed the authenticity of this work, which is registered under no. 1497-07-27-18.



**312**

**LYONEL FEININGER (1871-1956)**

*Dead-eye and lea-board with fastenings*

titled, signed and dated 'Lyonel Feininger 6-IX-92

Dead-eye and lea-board with fastenings.' (lower

left)

charcoal, pencil and gouache on card

7 $\frac{3}{4}$  x 7 $\frac{3}{4}$  in. (18.8 x 18.8 cm.)

Executed on 6 September 1892

\$2,000-3,000

**PROVENANCE:**

Julia Feininger, New York (by descent from the artist and until at least 1962).

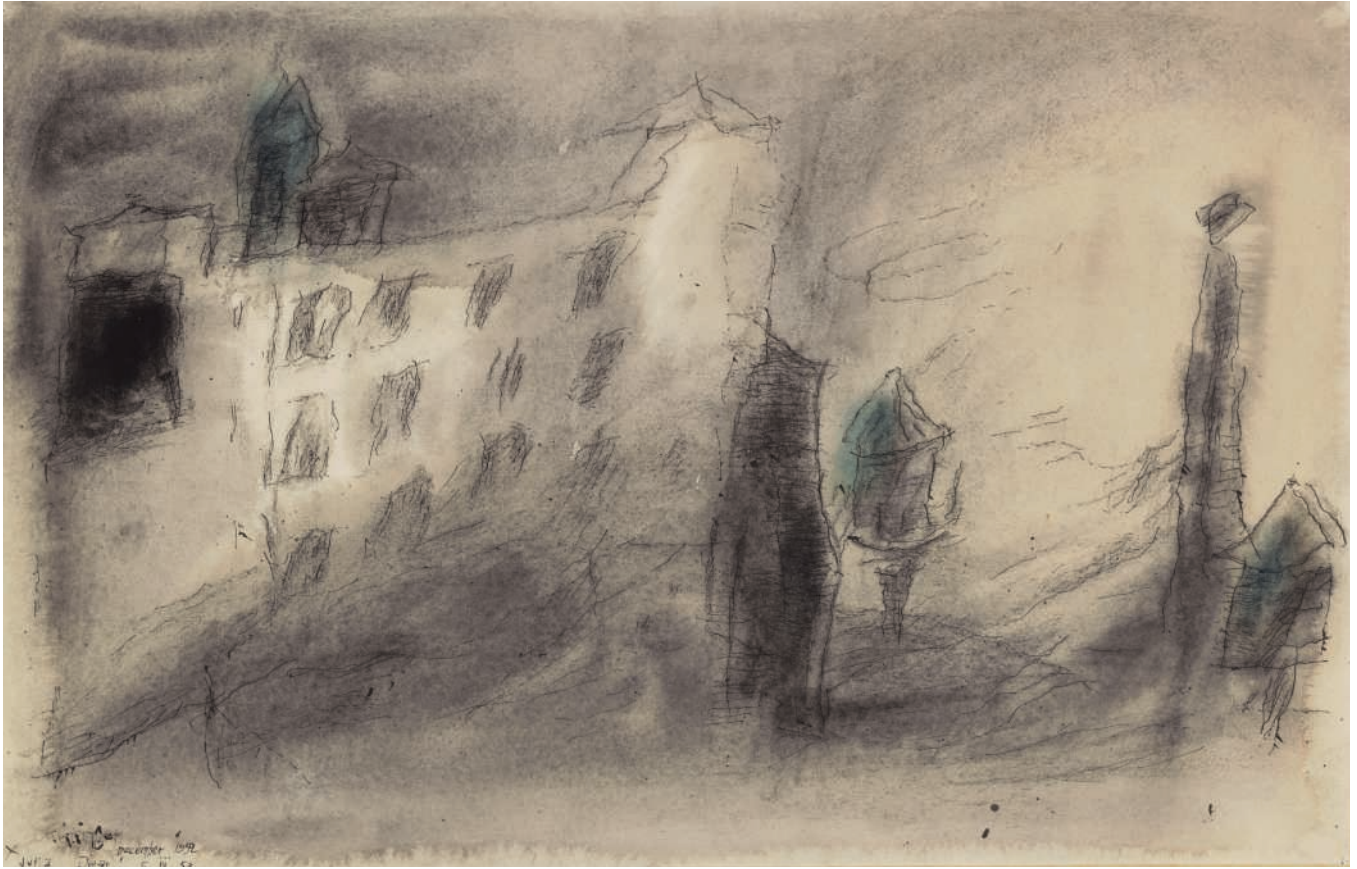
**EXHIBITED:**

Berlin, Amerika Haus and Dortmund, Museum am Ostwall, *Lyonel Feininger - Kleine Blätter: The Intimate World of Lyonel Feininger*, May-June 1962, no. 1.

**LITERATURE:**

E. Scheyer, *Lyonel Feininger: Caricature and Fantasy*, Detroit, 1964, p. 52, no. 13 (illustrated).

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York - Berlin has confirmed the authenticity of this work, which is registered under no. 1496-07-27-18.



**313**

**LYONEL FEININGER (1871-1956)**

*Rooftops with Water Towers*

signed, dated twice and titled 'Feininger Julia Dear! December 1952 5.iii.53'  
(lower left)

watercolor, charcoal and pen and India ink on paper

12½ x 19⅞ in. (31.8 x 48.6 cm.)

Executed in December 1952

\$10,000-15,000

**PROVENANCE:**

Julia Feininger, New York (by descent from the artist and until at least 1962).  
Private collection.

Achim Moeller Fine Art, Ltd., New York.

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New  
York - Berlin has confirmed the authenticity of this work, which is registered  
under no. 357-07-21-10.



**314**

**HANS UHLMANN (GERMAN, 1900-1975)**

*Loop*

inscribed 'tea', indistinctly numbered and stamped with 'H. NOACK BERLIN'  
foundry mark (on the base)

bronze with brown patina

5¾ x 3 x 3 in. (14.6 x 7.6 x 7.6 cm.), not including base

\$2,000-3,000



**315**

**HERBERT FERBER (AMERICAN, 1906-1991)**

*Untitled*

signed and dated 'Ferber 70' (on a plaque affixed to the edge)

painted corten steel

9½ x 10¾ x 11 in. (24.1 x 27.3 x 27.9 cm.)

\$3,000-5,000





**316**

**RALPH GOINGS (B. 1928)**

*Cafe de Palma Still Life*

signed, titled and dated 'Cafe de Palma Still Life RALPH Goings '88' (lower edge)

watercolor on paper

19 <sup>3</sup>/<sub>8</sub> x 26 <sup>1</sup>/<sub>4</sub> in. (49.2 x 66.6 cm.)

Painted in 1988.

\$10,000-15,000

**PROVENANCE:**

Jason McCoy Inc., New York

Acquired from the above by the present owner

**LITERATURE:**

L. Meisel, *Photorealism Since 1980*, New York, 1993, p. 248.



**317**

**MICHAEL GOLDBERG (AMERICAN, 1924-2007)**

*House*

signed and dated 'M. Goldberg/ '64' (on the reverse)

oil and paper collage on canvas

11 x 12 in. (27.9 x 30.5 cm.), unframed

\$8,000–12,000

**PROVENANCE:**

with B.C. Holland Gallery, Chicago.



**318**

**MICHAEL GOLDBERG (AMERICAN, 1924-2007)**

*Bottle and Glass*

signed and dated 'Goldberg/ '63' (on the reverse)

oil and paper collage on canvas

10 x 10 in. (25.4 x 25.4 cm.)

\$8,000–12,000

**PROVENANCE:**

with Martha Jackson Gallery, New York.



■ 319

**A PAIR OF LOUIS XVI STYLE BEECHWOOD FAUTEUILS AND A FRENCH WRITING TABLE**  
SECOND HALF 20TH CENTURY

Each fauteuil with brown leather back, arms and seat; the French parquetry writing table with brown tooled leather top; *together with* an American mahogany stepstool  
30½ in. (77.5 cm.) high, 56¼ in. (143 cm.) wide, 29¾ in. (75.5 cm.) deep, the desk (4)

\$1,000-1,500







320

**320**

**AUSTRIAN SCHOOL, 19TH CENTURY**

*Four boys playing marbles alongside a brick wall*

oil on canvas

12 x 10 1/8 in. (25.4 x 25.7 cm.)

\$4,000-6,000

**321**

**A VICTORIAN GOTHIC REVIVAL OAK, INDIAN EBONY AND AMARANTH DAYBED**

IN THE MANNER OF CHARLES BEVAN, CIRCA 1870-80

The padded back and seat upholstered in William Morris style fabric, the frame inlaid with geometric patterns

66 in. (168 cm.) long

\$1,500-2,500



321

322

**A SMALL CHINESE CLOISSONNÉ ENAMEL  
FIGURE OF A BUDDHIST LION**

19TH CENTURY

The lion shown seated with right paw resting on a playful cub and raised on a separate *cloisonné* rectangular base decorated as if draped with a cloth. Together with a *cloisonné* censer and cover, 19th century, decorated on the pedestal foot and body with the Eight Buddhist Emblems (*bajixiang*), the body flanked by a pair of scrolling leaf handles, and the cover surmounted by a lotus pod finial  
Lion 6½ (16.5 cm.) high overall; censer 10 in. (25.4 cm.) high (2)

\$1,500-2,500

**PROVENANCE:**

The Dellinger Collection.

**EXHIBITED:**

Syracuse, New York, Everson Museum, *The Dellinger Collection of Oriental Art*, 3 October - 1 November 1974.

**LITERATURE:**

V. Dellinger, R. M. Castillo-Kesper and R. H. Kesper, *The Dellinger Collection of Oriental Art*, Syracuse, 1974, lion: one of pair illustrated on cover, censer: no. 34.



322



323

**A CARVED WOOD MODEL OF POMEGRANATES**  
EDO PERIOD (19TH CENTURY)

Finely carved as a branch of two pomegranates with dark brown patina  
5 in. (12.7 cm.) long

\$1,000-2,000



323

324

**A SET OF FIVE JAPANESE ENAMELED  
KENZAN STYLE DISHES**

EDO PERIOD (18TH CENTURY), BEARING  
THE SIGNATURE KENZAN (OGATA KENZAN;  
1663-1743)

Each rectangular with flat base and straight, upright rims, decorated in the interior in colored enamels and iron-glaze with flowers, applied with a clear glaze.

4¼ x 5½ in. (10.8 x 14 cm.) (6)

\$2,000-3,000



324





■ 325

**A PAIR OF VICTORIAN 'GOTHICK' REVIVAL OAK HALL CHAIRS**

CIRCA 1860

Each lobed crest with pierced trefoil above a plank seat and square legs joined by a tracery-pierced apron (2)

\$800-1,200



325

■ 326

**A VICTORIAN OAK 'GOTHICK' SIDE TABLE**

MID-19TH CENTURY

The breakfront rectangular top over a conforming frieze carved with quatrefoil and fleur-de-lys ornament, the trestle base on paneled columnar supports and joined by downcurved legs with rod stretcher

32 in. (81 cm.) high, 58 in. (147 cm.) wide, 23½ in. (60 cm.) deep

\$1,000-1,500



326



■ 327

**A SET OF EIGHT ENGLISH 'GOTHICK' REVIVAL OAK DINING CHAIRS**

MID-19TH CENTURY

Each with pierced crest rail over column splats, an upholstered seat, on faceted legs, inscribed in chalk *Rayston* (8)

\$3,000–5,000

■ 328

**A CENTRAL EUROPEAN WROUGHT IRON TRADE SIGN**  
POSSIBLY AUSTRIAN, 18TH CENTURY

Depicting the bust of a Turk in a pierced frame  
35 in. (89 cm.) high, 24 in. (61 cm.) wide

\$5,000–7,000



328

■ 329

**A VICTORIAN OAK LIBRARY TABLE**  
MID-19TH CENTURY, ALTERED IN SIZE

With trefoil-inlaid rectangular top above a carved frieze, on foliate-carved  
trestle supports  
29 in. (74 cm.) high, 43 in. (109 cm.) wide, 46½ in. (118 cm.) deep

\$2,000–4,000



329

**330**

**JACQUES-LAURENT AGASSE (GENEVA 1767-1849 LONDON)**

*An Arab stallion in a field*

oil on board

11¼ x 14 in. (29.8 x 35.6 cm.)

\$20,000–30,000

We are grateful to Renée Loche for endorsing the attribution to Jacques-Laurent Agasse on the basis of photographs, and for suggesting a date of execution of around 1806/7. Agasse's *Livre de Vérité* indicates that the artist frequently made copies after his own works. The present work appears to be an autograph copy of an almost identical composition of very similar dimensions sold at Christie's, London, 20 November 2008, lot 529.





**331**

**EDMUND BRISTOW (BRITISH, 1787-1876)**

*A Black Horse in a Landscape, Windsor Castle Beyond*

signed and dated 'E Bristow 1826' (lower left)

oil on canvas

20 x 24 in. (50.8 x 61 cm.)

\$7,000–10,000

**PROVENANCE:**

The Honorable Sir Evan Edward Charteris (1864-1940) Jesmond Hill, Pangbourne.

with JD Green Ltd., London.

with Thomas Agnew & Sons, London.



**332**

**EDMUND BRISTOW (BRITISH, 1787-1876)**

*Bay Hunter with a Spaniel in a Landscape*

signed and dated 'E Bristow 1828' (lower right)

oil on canvas

25 x 30 in. (63.5 x 76.2)

\$10,000–15,000

**PROVENANCE:**

with Thomas Agnew & Sons, London.



**333**

**JOHN FREDERICK HERRING, SR. (BRITISH, 1795-1865)**

*A Grey Horse in a Stable*

signed and dated 'J. F. Herring. 1840' (lower right)

oil on canvas

28 x 36½ in. (71.1 x 92.7 cm.)

\$20,000–30,000

**PROVENANCE:**

Fletcher Roseberry Jones (1931-1972), Los Angeles.

His sale; Christie, Manson & Woods, Ltd., London, 21 November 1975, lot 127  
as *A Grey Hunter in a Stable*.

with Thomas Agnew & Sons, London, acquired at the above sale.

**LITERATURE:**

(probably) O. Beckett, *J. F. Herring & Sons*, London, 1981, p. 112, no. 122.



334

■ 334

**A PAIR OF EARLY VICTORIAN 'GOTHICK' REVIVAL MAHOGANY HALL CHAIRS**  
MID-19TH CENTURY

Each shaped crestrail with anthemion finials over tracery-carved slats, on ring turned tapering legs (2)

\$800-1,200

■ 335

**A VICTORIAN 'GOTHICK' REVIVAL OAK LIBRARY TABLE**  
THE BASE SECOND HALF 19TH CENTURY, THE TOP LATER

With a later rectangular top over carved frieze, on six cluster column legs joined by a box-stretcher 31½ in. (80 cm.) high, 72½ in. (184 cm.) wide, 34½ in. (88 cm.) deep

\$3,000-5,000



335









■ 336

**AN USHAK RUNNER**

WEST ANATOLIA, CIRCA 1900

Reduced in size

Approximately 28 ft. 1 in. x 3 ft. 4 in. (856 cm. x 102 cm.)

\$3,000–5,000

■ 337

**A VICTORIAN 'GOTHICK' REVIVAL OAK WRITING TABLE**

CIRCA 1860

With brown leather-lined rectangular top above a quatrefoil-carved frieze inset with two drawers, above paneled legs ending in casters

29 in. (74 cm.) high, 42 in. (107 cm.) wide, 26½ in. (67.5 cm.) deep

\$2,000–3,000



337



338

■ 338

**AN ITALIAN WALNUT TABLE CABINET**

17TH CENTURY, PROBABLY ADAPTED

The shaped rectangular top with hidden frieze drawers, above a door carved with an architectural facade enclosing an interior fitted with shelves, on bun feet, the underside with an old wax seal and inscribed in ink *All MMORMO SIE MONSANTALDI/ROMA*

24 in. (61 cm.) high, 25 in. (63.5 cm.) wide, 17½ in. (44.5 cm.) deep

\$2,000–3,000

**PROVENANCE:**

Acquired from Ronald A. Lee, London, 1988.

■ 339

**A SPANISH WALNUT AND WROUGHT IRON TABLE**

17TH CENTURY, TOP AND BASE ASSOCIATED

The rectangular top incised with early graffiti, the trestle supports joined by later metal supports, inscribed in yellow chalk to underside *50735/From/M/349* and a blue bordered paper label inscribed *5073/Macy's New York/Made in Spain*

32 in. (81.5 cm.) high, 67 in. (172 cm.) wide, 24 in. (61 cm.) deep

\$3,000–5,000

**PROVENANCE:**

With Macy's, New York.



339

**340**

**EARLY 20TH CENTURY**

*A PAIR OF GILT-METAL CANDLESTICKS*

9½ in. (24 cm.) high

(2)

\$1,500–2,500



340



341

**341**

**A SPANISH MAIOLICA BLUE AND WHITE  
ALBARELLO**

LATE 15TH CENTURY

Of typical waisted cylindrical form with striped of herringbone alternating with vertical bands, on an inset foot

11½ in. (29 cm.) high

\$1,000–1,500



342

**342**

**GERMAN, LATE 16TH OR EARLY 17TH  
CENTURY**

*A CARVED BOXWOOD FIGURE OF A  
SEATED ELDERLY WOMAN*

Wood

6¼ in. (15.8 cm.) high

\$2,500–3,500



343

**343**

**A PORTUGUESE PALISSY STYLE TROMPE L'OEIL CIRCULAR DISH**

CIRCA 1900, IMPRESSED CROWNED M(ANUEL) MAFRA, CALDAS

Applied with two lizards fighting a snake on a mossy frit ground  
7¼ in. (18.5 cm.) diameter

\$500-800

**344**

**A FRENCH PALISSY STYLE TROMPE L'OEIL OVAL PLATTER**

BY JOSEPH LANDAIS, CIRCA 1850-70, INCISED JL

Modeled with a large pike and two smaller fish swimming in a pond with shells at the bottom, the border applied with a two slithering snakes, a frog and a lizard

20 in. (51 cm.) long

\$1,500-2,500

**PROVENANCE:**

Acquired from Rainer Zietz Ltd., London, inventory no. SB258.



344

345

**TWO FRENCH PALISSY STYLE TROMPE L'OEIL OVAL DISHES**

LATE 19TH CENTURY, THE FIRST WITH BROWN PAINTED TS FOR THOMAS SERGENT

One naturalistically molded and applied with a lizard amidst leaves, a moth and shells; the other applied with a fish at the bottom of a muddy pond, a lizard, beetle and butterflies at the rim  
6 $\frac{3}{8}$  in. (16.5 cm.) long, the lizard dish  
7 $\frac{1}{8}$  in. (19.5 cm.) long, the fish dish (2)

\$1,000-1,500



345

346

**A FRENCH PALISSY STYLE OVAL PLATTER**

PROBABLY 19TH CENTURY

Molded with a crawfish, lizard, coiled snake, frog and shells on a 'muddy' ground, the underside sponged in pale blue and manganese, with old paper label inscribed *No 16958*  
12 $\frac{3}{4}$  in. (32.5 cm.) long

\$1,000-1,500



346



**347**

**AN ITALIAN MICROMOSAIC PLAQUE**  
FIRST HALF 19TH CENTURY

Depicting a black and white rabbit eating grasses  
9½ in. (24 cm.) high, 12 in. (30 cm.) wide

\$2,000–3,000





348

**348**  
**A FRENCH PATINATED BRONZE FIGURE OF A WOMAN**

CAST FROM A MODEL BY JEAN-BAPTISTE CARPEAUX (1827-1875), EARLY 20TH CENTURY

With foundry stamp *C. VALSUANI CIRE PERDUE*, signed and numbered *JB Carpeaux 4/10*  
13 in. (33 cm.) high

\$2,000–3,000

**349**  
**A SILVER-GILT FIGURE OF A BEAR PLAYING A FLUTE**

EARLY 20TH CENTURY

In late 16th century style, formed as a seated bear holding detachable flute in his front paws, the bear chased overall with tufts of fur, the detachable head with applied collar, *marked on flange of body with spurious marks for Nuremburg*

6 in. (15.2 cm.)  
8 oz. 4 dwt. (255 gr.)

\$2,000–3,000



349

**350**  
**ITALIAN, 17TH CENTURY, THE OTHER 17TH CENTURY STYLE**

*TWO BRONZE MODELS OF BULLS*

The bronze with a dark patina  
The gilt-bronze model: 7 in. (17.7 cm.) high  
The bronze model: 5 3/4 in. (13.6 cm.) high

(2)

\$5,000–7,000



350





351

**351**

**ITALIAN, FERRARA, POSSIBLY LATE 16TH CENTURY**

*A BRONZE FIGURE OF A SATYR*

Possibly formerly the base for a candlestick

With a dark patina

11 in. (28 cm.) high, the figure

\$4,000–6,000

**PROVENANCE:**

Camillo, Castiglione (1879-1957), Vienna and sold Frederike Muller & Cie., Amsterdam, 17-20 November 1925, Lot XXXIV.

**LITERATURE:**

L. Planiscig, *Sammlung Camillo Castiglione: Bronzestatuetten und Geräte*, Vienna, 1923, no. 34.

W. Wixom, *Renaissance Bronzes from Ohio Collections*, Cleveland, The Cleveland Museum of Art, 1975, no. 106.



352

**352**

**WORKSHOP OF ALESSANDRO VITTORIA (1525-1608),  
VENETIAN, 17TH CENTURY**

*A BRONZE MODEL OF JUPITER*

With a dark patina

13½ in. (34.3 cm.) high

\$4,000–6,000

**PROVENANCE:**

Palazzo Sagredo, Venice [possibly].

E. Jorseco, Chicago [by repute].





353

**353**  
**VENETIAN, 16TH CENTURY**

*A BRONZE FINIAL*

With a dark brown patina  
12 in. (30.5 cm) high

\$4,000–6,000

**PROVENANCE:**

John P. Heseltine, London.  
Germain Seligman, New York.

**LITERATURE:**

J. Richardson (ed.), *The Collection of Germain Seligman*, 1979, no. 112 (illustrated).

**354**  
**VENETIAN, 17TH CENTURY**

*A PAIR OF BRONZE BUSTS OF MARS AND VENUS*

With a brown patina  
5½ in. (14 cm.) high

\$2,000–3,000



354



355

**355**  
**NORTH ITALIAN, 16TH CENTURY**

*A BRONZE OIL LAMP IN THE FORM OF ATLAS*

With a dark brown patina  
7¼ in. (19 cm.) high

\$2,000–3,000



356



**356**

**VENETIAN, PROBABLY 17TH CENTURY**

*A PAIR OF BRONZE NOZZLE CANDLESTICKS*

6½ in. (17 cm.) high

\$2,000–3,000

**PROVENANCE:**

Acquired from Thomas Howard-Sneyd, New York, 1990 [probably].

**357**

**ITALIAN, PROBABLY EARLY 17TH CENTURY**

*A PAIR OF BRONZE CANDLE-STICK HOLDERS IN THE FORM OF SEATED PANTHERS*

(2)

With a dark patina  
3¼ in. (8.2 cm.) high

\$3,000–5,000

(2)



357



358

**358**  
**PADUAN, CIRCLE OF SEVERO DA RAVENNA, EARLY 16TH CENTURY**

*A BRONZE MODEL OF THE SPINARIO*

With a dark patina  
6¾ in. (17 cm.) high

\$2,500–3,500



359

**359**  
**ITALIAN, EARLY 17TH CENTURY**  
*A BRONZE INKWELL IN THE FORM OF ATLAS*

With a dark patina  
8 in. (19 cm.) high

\$4,000–6,000

**360**

**ITALIAN, SECOND HALF 16TH CENTURY**

*A BRONZE FIGURE OF LAOCOON*

The figure and base associated

With a dark patina

11 in. (28 cm.) high

\$10,000–15,000

**PROVENANCE:**

Otto Gutekunst, London [by repute].





361

**361**

**CAST FROM A MODEL BY  
GIAMBOLOGNA, ITALIAN, EARLY 17TH  
CENTURY**

*A BRONZE MODEL OF SUSANNAH AT  
THE BATH*

With a dark patina  
4¾ in. (12 cm.) high

\$4,000–6,000



362

**362**

**JEAN-LOUIS-ANDRE-THEODORE  
GERICAULT (1791-1824)**

*Cheval écorché*

with inscribed '4/15' on base and Valsuani foundry  
stamp, the model conceived circa 1820-22, this  
cast circa 1950

bronze, dark brown patina  
9¼ in. (24 cm.) high

\$7,000–10,000

Théodore Géricault's interest and fascination with equine beauty is evident across his personal life and his representative oeuvre, with *Cheval écorché* representing both a pedagogical work of self-interest as well as an expression of this animal grace. Géricault's anatomical fanaticism, perhaps greater recognized for his studies of body parts concretized in his *Le Radeau de La Méduse*, takes form in the tensed, erect horse whose sides have been seemingly peeled away to reveal the musculature and skeletal structure underneath. The bronze endowed with a gravitas and quietude echoes Classical equestrian statuary. Despite being wholly laid bare, the horse has a tangible solidity to the form which is mirrored in Géricault's similar treatment of the rigid horse of *Cheval dans la tempête* or similarly the tensed body of his *Nu masculin* in the Musée Bonnat. While this bronze archetypically demonstrates Géricault's style, it arguably points Janus-faced to the artist's personal biography. Antoine Étex, a noted 19th century artist who constructed the tomb of Géricault, noted in his *Sixième Leçon* of 16 December 1860, "Géricault, c'est le cheval incarné... Si on regarde sa tête, son masque moulé sur nature après sa mort, on trouve qu'il y a quelque chose qui se rapproche un peu de l'anatomie de la tête du cheval." The *Cheval écorché* becomes equally a portrait of Géricault himself as well as a prefiguration of how he would meet his untimely death. This integration of passion and biography speaks to the importance of the model and its enduring relevance, further reflected in the numerous plaster copies studied by the burgeoning Impressionists of the late 19th century. The artist's wax model of 1822 - a preliminary study to an equestrian group - and later plaster and bronze casts shown in the Salon was the subject of Edgar Degas's *Études d'après Théodore Géricault* of 1860 sold Christie's, Paris, 23 March 2017, lot 12.



**363**

**WORKSHOP OF GEROLAMO CAMPAGNA, CIRCA 1600**

*A BRONZE FIGURE OF VENUS*

With a black patina  
19½ in. (50 cm.) high

\$10,000–15,000





364

**364**

**TWO FRENCH PALISSY STYLE PIERCED SPICE DISHES**  
LATE 16TH/17TH CENTURY

The oval example with blue emplacements amongst pierced scrolls and flower-heads; the circular example pierced with panels of flowers and harebells, the border with a band of unusual rope decoration against a diaper pattern ground

10 $\frac{3}{8}$  in. (26.5 cm.) long, the spice dish  
7 $\frac{1}{2}$  in. (19 cm.) diameter, the bowl

(2)

\$2,500–3,500

**PROVENANCE:**

Olivier Wormser Collection, Paris (the oval dish).

Acquired from Rainer Zietz Ltd., London, inventory nos. SB248 and SB254.

For one of the few known examples with this rare rope border decoration, see the example in the Édouard de Rothschild collection, illustrated by G. de Rothschild and S. Grandjean, *Bernard Palissy et son école*, Paris, 1952, no. VIII, pl. 18.



365

**365**

**A FRENCH PALISSY STYLE TANKARD**  
LATE 16TH/17TH CENTURY

Molded with Orpheus flanked by a stag and a lion in a floral rinceau, the thumb-rest modeled as a ram's head, cover lacking  
7 $\frac{1}{4}$  in. (18.5 cm.) high

\$1,200–1,800

**PROVENANCE:**

Andrew Fountaine Collection, Narford Hall, Norfolk; Christie's, London, 16-19 June 1884, lot 105 (sold to "Lowengard").

Acquired from Rainer Zietz Ltd., London, inventory no. SB251.

**LITERATURE:**

H. Sauzay and H. Delange, *Monographie de l'oeuvre de Bernard Palissy*, Paris, 1862, pl. 25.

Rainer Zeitz notes that only other jug of this type extant was an example formerly in the Alphonse de Rothschild Collection.



366

**366**

**A FRENCH EARTHENWARE HEXAFOIL DISH**  
LATE 16TH/17TH CENTURY, SCHOOL OF PALISSY

The dish molded with six masks with leaf diadems; together with a Palissy style square pot molded with similar masks

9 in. (23 cm.) diameter, the dish  
3 $\frac{1}{4}$  in. (8 cm.) high, the pot

(2)

\$1,500–2,500

**PROVENANCE:**

Olivier Wormser Collection, Paris (the dish).

Acquired from Rainer Zietz Ltd., London, inventory no. SB252 (the dish).

Acquired from Arthur Davidson Ltd., London, 4 June 1984 (the pot).

For a dish with the same mask and flower border in the Édouard de Rothschild collection, see G. de Rothschild and S. Grandjean, *Bernard Palissy et son école*, Paris, 1952, no. XII, pl. 8.





367

**367**

**A FRENCH PALISSY STYLE OVAL DISH**

17TH CENTURY

Depicting the Beheading of St. John the Baptist, the underside splashed in manganese and cobalt oxides  
11½ in. (29 cm.) long

\$1,200–1,800

**PROVENANCE:**

The Renowned Collection of the Works of Art formed by the late Hollingworth Magniac, Esq.; Christie's, London, 2-4 July 1892, ill. facing p. 182.  
Acquired from Rainer Zietz Ltd., London, inventory no. SB253.

For a similar dish formerly in the Berwind Collection, see the Metropolitan Museum of Art, New York, accession no. 53.225.43.

**368**

**A FRENCH PALISSY STYLE OVAL DISH**

LATE 16TH/17TH CENTURY, POSSIBLY FONTAINBLEAU

Molded with the Baptism of Christ by Saint John the Baptist, with the Dove of the Holy Spirit above  
12¾ in. (32.5 cm.) long

\$2,000–3,000

**PROVENANCE:**

Acquired from Rainer Zietz Ltd., London, inventory no. SB249.

For a similar dish, see the Victoria & Albert Museum, London, museum no. 2430-1856.



368

**369**

**A FRENCH PALISSY STYLE OVAL DISH**

LATE 16TH/17TH CENTURY, POSSIBLY FONTAINBLEAU

The decoration *en suite* to the preceding lot  
10 in. (25.5 cm.) long

\$1,200–1,800



369

370

**A FRENCH PALISSY STYLE CIRCULAR  
FOOTED DISH**

LATE 16TH/17TH CENTURY

Depicting a mythological scene of figures in a  
landscape, with Zeus as an eagle in a cloud above,  
the underside sponged in blue and manganese  
10½ in. (27 cm.) diameter

\$2,000–3,000

**PROVENANCE:**

Acquired from Rainer Zietz Ltd., London, inventory  
no. SB256.



370

371

**A FRENCH PALISSY STYLE CIRCULAR  
FOOTED DISH**

LATE 16TH/17TH CENTURY

The decoration *en suite* to the preceding lot  
10½ in. (26.5 cm.) diameter

\$1,500–2,000

**PROVENANCE:**

Acquired from Rainer Zietz Ltd., London, inventory  
no. SB255.



371



372

**372**

**A FRENCH PALISSY STYLE PIERCED DISH**  
17TH CENTURY

With four pierced foliate roundels alternating with winged herms, the underside splashed in blue and manganese  
8 in. (20.5 cm.) diameter

\$1,500–2,000

**PROVENANCE:**

Olivier Wormser Collection, Paris.  
Acquired from Rainer Zietz Ltd., London, inventory no. SB250.

**373**

**A FRENCH PALISSY STYLE FOOTED OVAL DISH**  
LATE 16TH/17TH CENTURY, PROBABLY FONTAINBLEAU

The deep dish molded with Pomona seated beneath a tree, a manor house and formal gardens in the background, the underside sponged in blue, manganese and green

14½ in. (37 cm.) long

\$2,500–4,000

**PROVENANCE:**

Acquired from Rainer Zietz Ltd., London, inventory no. SB260.

The scene is based on an engraving by Philis Galle (1537-1612) after a composition by Marten de Vos (1532-1603). For a similar dish, see the Victoria & Albert Museum, London, museum no. 7170-1860. Also compare the example in the Édouard de Rothschild collection, see G. de Rothschild and S. Grandjean, *Bernard Palissy et son école*, Paris, 1952, no. XXI, pl. 24, here called 'La Belle Jardinière.'



373

**374**

**A FRENCH PALISSY STYLE CIRCULAR FOOTED DISH**

17TH CENTURY

Molded with figures emblematic of Charity embracing in a landscape, the underside sponged in cobalt and manganese

8¼ in. (21 cm.) diameter

\$800–1,200



374

**375**

**A FRENCH EARTHENWARE FOOTED DISH**

LATE 16TH/EARLY 17TH CENTURY, SCHOOL OF PALISSY

Molded with a figure emblematic of Summer, holding sheaves of wheat and a scythe, the underside sponged in blue and manganese

11¼ in. (27.5 cm.) long

\$2,500–3,500

For a similar dish, see the Victoria & Albert Museum, London, museum no. 4067-1901.



375



**376**

**HANS REINHART THE ELDER (D. 1581), CIRCA 1535**

*A SILVER-GILT MEDAL OF JOHANN FREDERICK, ELECTOR OF SAXONY (1502-1554)*

Depicting Johann Frederick, bearing a heavy chain around his neck and holding the elector sword of Saxony in his right hand, and the elector cap in his left hand; the inscription around the border reads *IOANNES.FRIDERICVS. ELECTOR.DVX SAXONIE.FIERI.FECIT.ETATIS SVAE.32* (Johann Friedrich, Elector of Saxony Caused this to Be Made at the Age of 32); on the reverse Johann Frederick's heraldic achievement; the inscription around the border on the reverse reads: *SPES. MEA. IN. DEO. EST. ANNO. NOSTRI. SALVATORIS. M.D.X.X.V* (My Hope Is in God, in the Year of Our Savior 1535); signed with initials 'HR'

2. 3/8 in. (6 cm.) in diameter

\$2,000-3,000

Hans Reinhart the Elder (1501-1581) is one of the most celebrated and innovative medalists of the 16th century. Originally a cabinet maker, Reinhart consciously experimented with and developed his techniques throughout his career. He was known for bold three-dimensional designs, considered unconventional in comparison to his South-German colleagues. Reinhart often created wooden models to cast his works and masterfully soldered the additional raised details onto the cast medal. The mold for this medal is in the collection of the Herzogliches Museum in Gotha, Germany.



376

**377**

**LIMOGES, 13TH CENTURY, THE FIGURE LATER**

*A GILT-COPPER AND POLYCHROME ENAMEL CROSS TERMINAL*

5 in. (12.7 cm.) high

\$2,000-3,000



377



378

**GERMAN, POSSIBLY LATE 17TH CENTURY**

*A GOLD, PEARL, EMERALD, ENAMEL AND RUBY-MOUNTED  
PENDANT IN THE SHAPE OF A FROG*

3½ in. (8.4 cm) high

\$5,000–7,000

**PROVENANCE:**

The Collection of M. Gutman; Parke-Bernet, New York, 17 October 1969, lot 90.

**EXHIBITED:**

The Baltimore Museum of Art, 1962-1968.

The fashion for jeweled animal pendants may be traced as far back as pre-Columbian civilization. The interpretation of animal forms, including the frog, symbolized diverse cultural significances. 'The frog for the Aztecs represented the rain God while for some South American native tribes the yellow tree frog is a source of poison...though for Christians, the frog was symbolic of the resurrection of the flesh.' (P. Muller, *Jewels in Spain*, 2012, p.34) The popularity of the jeweled frog pendant in European culture, often worn in the form of a pendant as protection against the 'evil eye,' marks the acknowledgement of early American traditions. A similar frog pendant, also from the Gutman collection, was listed in a Spanish Inventory of 1623, according to Estebán García Chico, 'Documentos para el estudio de arte en Castilla', Valladolid, 1963. (P. Muller, *Jewels in Spain*, 2012, p.34)





379

**379**

**HUNGARIAN, POSSIBLY CIRCA 1675**

*A SILVER-GILT, ENAMEL, TURQUOISE AND SEMI-PRECIOUS STONE MOUNTED CLASP*

With maker's mark only, probably AG in shaped cartouche for Andreas Gorgias, Brasso

4¾ in. (12 cm) in diameter

\$3,000-5,000

**PROVENANCE:**

The Collection of M. Gutman; Parke-Bernet, New York; 17 October 1969, lot 17.

**EXHIBITED:**

The Baltimore Museum of Art, 1962-1968

Please note, a similar clasp, or 'Heftel', was sold Christie's, New York, 17 May 2011, lot 112 (\$62,500). Another similar example is in The British Museum (AF.2884).



380

**380**

**PROBABLY SPANISH, 15TH CENTURY**

*A REPOUSSE GILT-COPPER PLAQUE OF CHRIST ENTHRONED*

11 in. (28 cm.) high

\$2,500-3,500



381



381 (verso)

**381**

**ITALIAN OR SPANISH, LATE 16TH/EARLY 17TH CENTURY**

**A GOLD AND ENAMEL RELIQUARY PENDANT CROSS**

Inscribed *QUARE QVANT*

2¾ in. (6 cm) high

\$5,000–8,000

**PROVENANCE:**

Acquired from Forman Piccadilly, Ltd., April 1986.

**■ 382**

**A VELVET-UPHOLSTERED PICTURE STAND,  
FOUR FRAMES AND A STEPSTOOL**

20TH CENTURY, THE FRAMES EARLIER

The picture stand wired for electricity

58½ in. (147.5 cm.) high, the picture stand

(6)

\$500–800









PROPERTY FROM THE ESTATE OF  
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Upcoming Auctions

POST-WAR AND CONTEMPORARY ART EVENING SALE  
LONDON, 4 OCTOBER 2018

**Contact:**

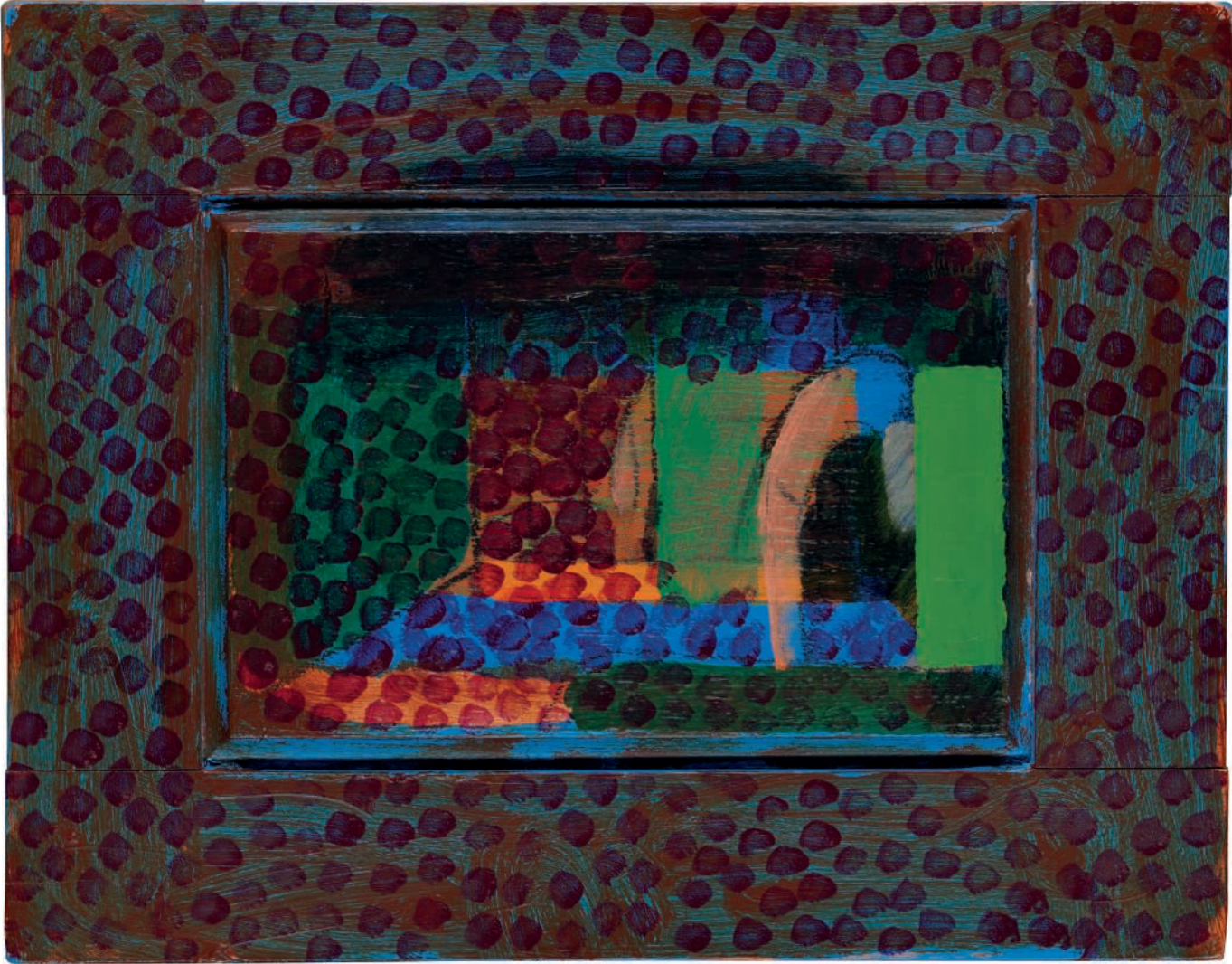
Katharine Arnold  
KArnold@christies.com  
+44 207 389 2024

**HOWARD HODGKIN (1932-2017)**

*Night and Day*

oil on wood  
14¾ x 18½ in. (37 x 47cm.)  
Executed in 1976-1977  
£120,000-180,000





AMERICAN ART

NEW YORK, 20 NOVEMBER 2018

Contact:

William Haydock

WHaydock@christies.com,

+1 212 707 5938



**GEORGIA O'KEEFFE (1887-1986)**

*Black Door with Snow*

signed with initials and dated '1/16/53/OK' (on the stretcher)

oil on canvas

36 x 30 in. (91.4 x 76.2 cm.)

Painted in 1953-1955.

\$1,000,000-1,500,000



**CHARLES MARION RUSSELL (1864-1926)**

*Weapons of the Weak*

inscribed 'CM/Russell' with artist's skull device and 'R·B.W.' (along the base)

bronze with brown patina

5¾ in. (14.6 cm.) high

Modeled in 1921; cast *circa* 1922-28.

\$40,000-60,000

IMPRESSIONIST AND MODERN ART EVENING SALE

NEW YORK, 11 NOVEMBER 2018

**Contact:**

Jessica Fertig, Max Carter

JFertig@christies.com. MCarter@christies.com

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**SALVADOR DALÍ (1904-1989)**

*A Trombone and a Sofa Fashioned Out of Saliva*

signed and dated 'Gala Salvador Dalí 1936' (lower right)

oil on panel

7½ x 9½ in. (19.1 x 24.1 cm.)

Painted in 1936

\$1,200,000-1,800,000



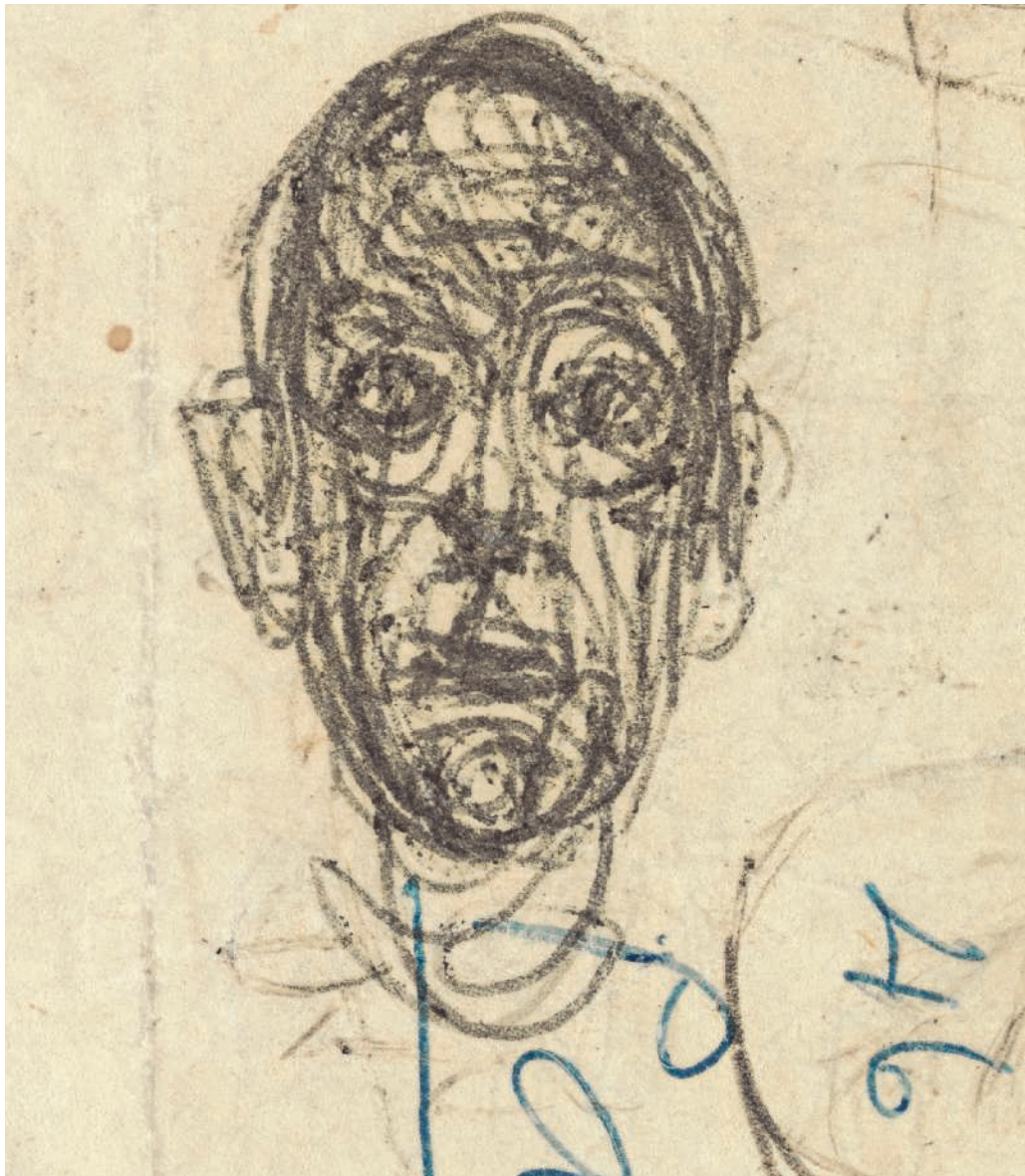
IMPRESSIONIST AND MODERN ART WORKS ON PAPER SALE  
NEW YORK, 12 NOVEMBER 2018

**Contact:**

Vanessa Fusco

VFusco@christies.com

+1 212 636 2050



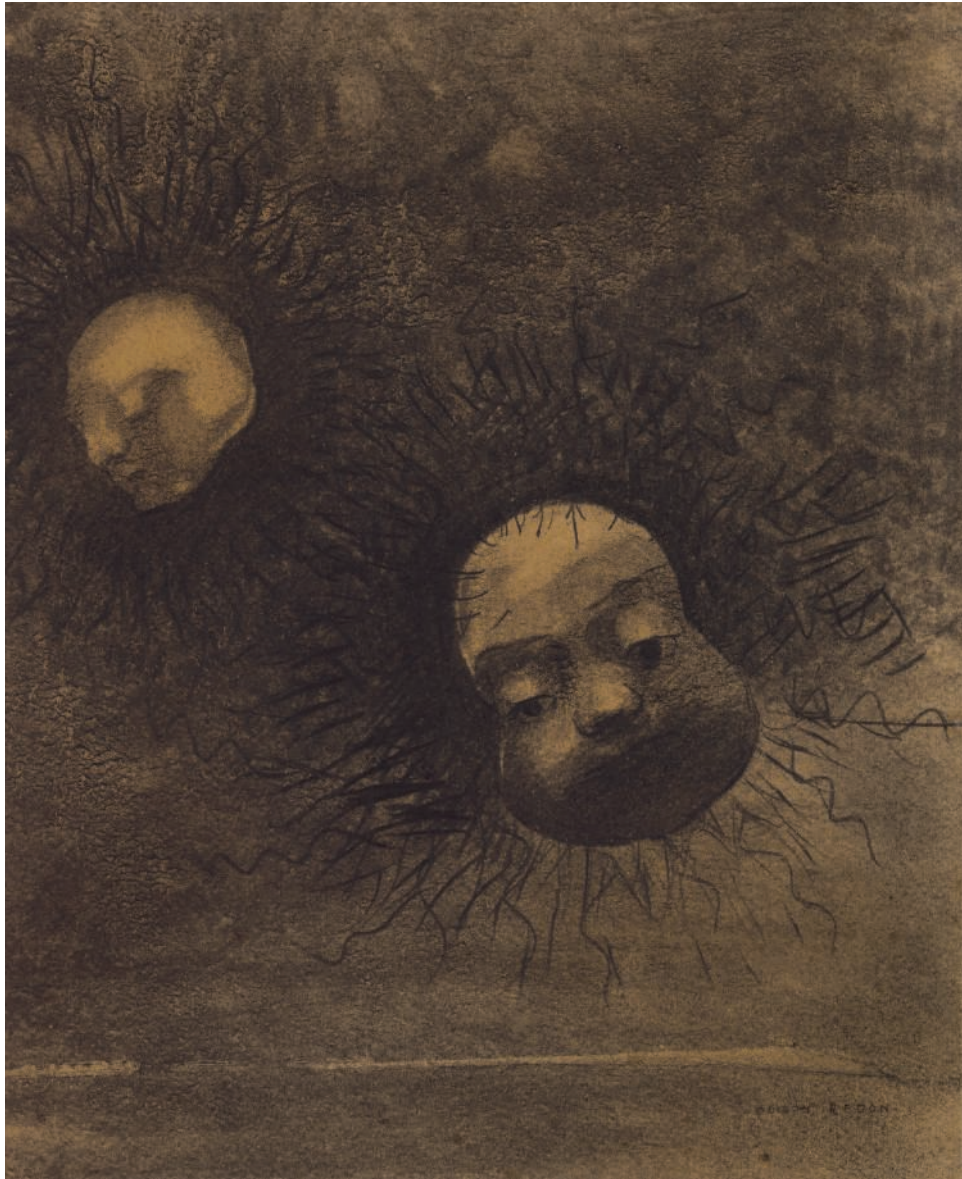
**ALBERTO GIACOMETTI (1901-1966)**

*Tête et inscriptions*

black ballpoint pen on paper

2 x 1¾ in. (5 x 4.4 cm.)

\$10,000-15,000



**ODILON REDON (1840-1916)**

*Les boues ou Dans la fange primitive ou Dans les boues primordiales*

signed 'ODILON REDON.' (lower right)

charcoal on paper

11 $\frac{1}{8}$  x 9 $\frac{1}{2}$  in. (29.5 x 24.2 cm.)

\$100,000-150,000



**ODILON REDON (1840-1916)**

*Quasimodo*

signed 'ODILON REDON' (lower left)

charcoal, white chalk and white heightening on paper

14½ x 12¾ in. (36.8 x 32.9 cm.)

Executed *circa* 1875-1880

\$120,000-180,000



IMPRESSIONIST AND MODERN ART DAY SALE  
NEW YORK, 12 NOVEMBER 2018

**Contact:**

Vanessa Fusco

VFusco@christies.com

+1 212 636 2050



**PAUL CÉZANNE (1839-1906)**

*Garçon assis*

oil on canvas

14¾ x 19¾ in. (37.5 x 49.2 cm.)

Painted in 1890-1895

\$300,000-500,000



**HENRI EDMOND CROSS (1856-1910)**

*Etude pour Paysage avec Le Cap Nègre*

oil on canvas

9 $\frac{3}{8}$  x 17 $\frac{3}{4}$  in. (25 x 45 cm.)

\$40,000-60,000



**EDGAR DEGAS (1834-1917)**

*Paul Valpinçon*

oil on paper laid down on canvas

12¾ x 9⅝ in. (32.5 x 24.3 cm.)

Painted *circa* 1868-1872

\$120,000-180,000



## EDGAR DEGAS (1834-1917)

### *Cheval faisant une descente de main*

stamped with signature, numbered and stamped with foundry mark  
'Degas 22/J AA HEBRARD CIRE PERDUE' (Lugt 658; on the top of the base)

bronze with brown patina

Height: 7¼ in. (18.5 cm.)

Length: 10¾ in. (27.3 cm.)

Original wax model executed in the late 1880s; this bronze version cast by  
1923 in an edition numbered A to T, plus one cast reserved for the  
Degas heirs marked HER

\$300,000-500,000



## EDGAR DEGAS (1834-1917)

### *Cheval au trot, les pieds ne touchant pas le sol*

stamped with signature, numbered and stamped with foundry mark  
'Degas 49/J AA HEBRARD CIRE PERDUE' (Lugt 658; on the top of the base)  
bronze with brown patina  
Height: 8¾ in. (22.3 cm.)  
Length: 10¾ in. (27.3 cm.)

Original wax version executed in the 1870s; this bronze version cast by 1931  
in an edition numbered A-S, plus two casts reserved for the Degas heirs and  
the founder Hébrard marked HER.D and HER respectively and a second cast  
marked 49/HER

\$150,000-200,000



## PAUL KLEE (1879–1940)

### *Figurine die Alte*

signed, dated and numbered 'Klee 1927 3 H 17' (lower left) and titled 'figurine die Alte' (lower center)

oil on paper laid down on card  
16½ x 12½ in. (40.9 x 30.8 cm.)

Painted in 1927

\$300,000-500,000



**ODILON REDON (1840-1916)**

*La princesse blanche*

signed 'Odilon Redon' (lower right)

oil on paper laid down on board

18½ x 15¾ in. (47 x 39 cm.)

\$30,000-50,000

POST-WAR AND CONTEMPORARY ART, MORNING SESSION  
NEW YORK, 16 NOVEMBER 2018

**Contact:**

Rachael White  
RRWhite@christies.com  
+1 212 974 4556



**LEE KRASNER (1908-1984)**

*Untitled*

signed with the artist's initials and dated 'LK. '75' (lower left);  
inscribed and dated twice '1975 "XMAS 1975"' (on the reverse)  
oil and paper collage on canvas  
40½ x 30 in. (101.9 x 76.2 cm.)  
Executed in 1975.  
\$500,000-700,000





**LEE KRASNER (1908-1984)**

*Jonas Gourd*

signed and dated 'lee Krasner '80' (lower left); titled 'Jonas Gourd'

(on a paper label affixed to the reverse)

oil, watercolor and paper collage on paper

22 ¼ x 30 in. (56.5 x 76.2 cm.)

Executed in 1980.

\$50,000-70,000

POST-WAR AND CONTEMPORARY ART  
UPCOMING AUCTIONS  
NEW YORK

**Contact:**

Rachael White  
RRWhite@christies.com  
+1 212 974 4556



**JOSEPH CORNELL (1903-1972)**

*Untitled (Medici Prince)*

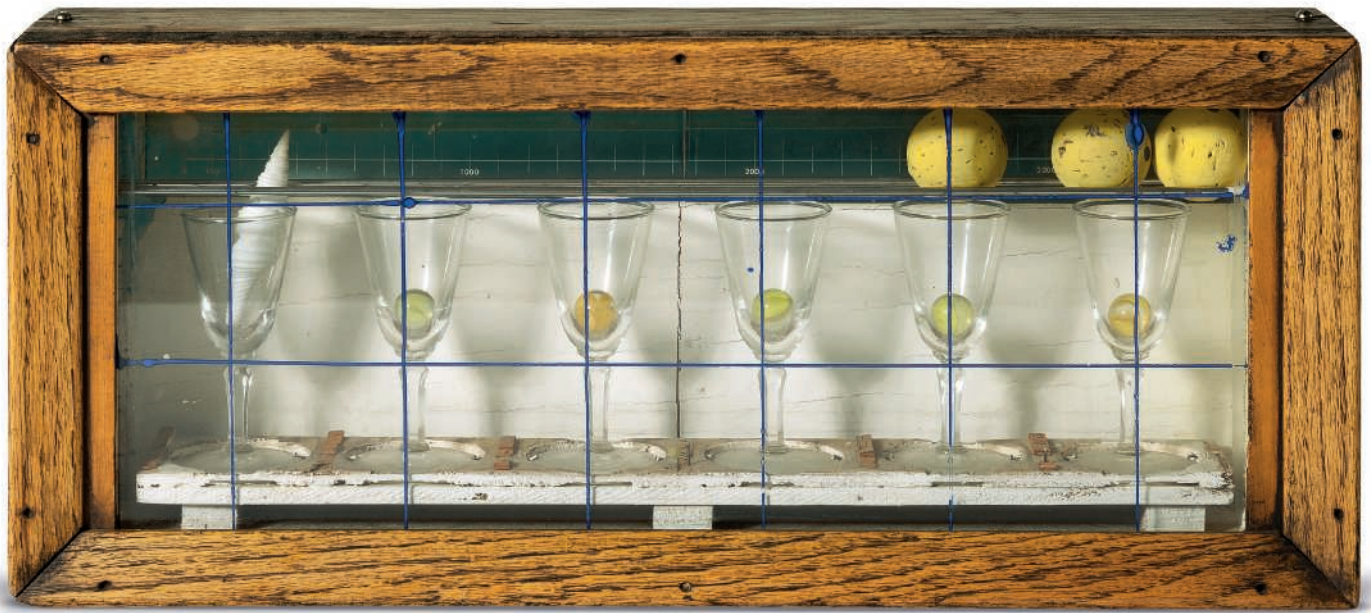
signed 'Joseph Cornell' (on a label affixed to the reverse)  
wood box construction—wood, paint, glass and printed paper collage  
17¼ x 10⅞ x 4 ¾ in. (43.8 x 27.6 x 11.1 cm.)  
Executed circa 1952.



**JOSEPH CORNELL (1903-1972)**

*Untitled (Grand Hotel Fontaine)*

signed 'Joseph Cornell' (on the reverse)  
wood box construction—paper, metal, spool,  
pastel, printed paper collage and paint  
18 ¾ x 12 ¾ x 4 ¾ in. (47.6 x 31.4 x 12 cm.)  
Executed *circa* 1955.



## JOSEPH CORNELL (1903-1972)

### *Solar Level*

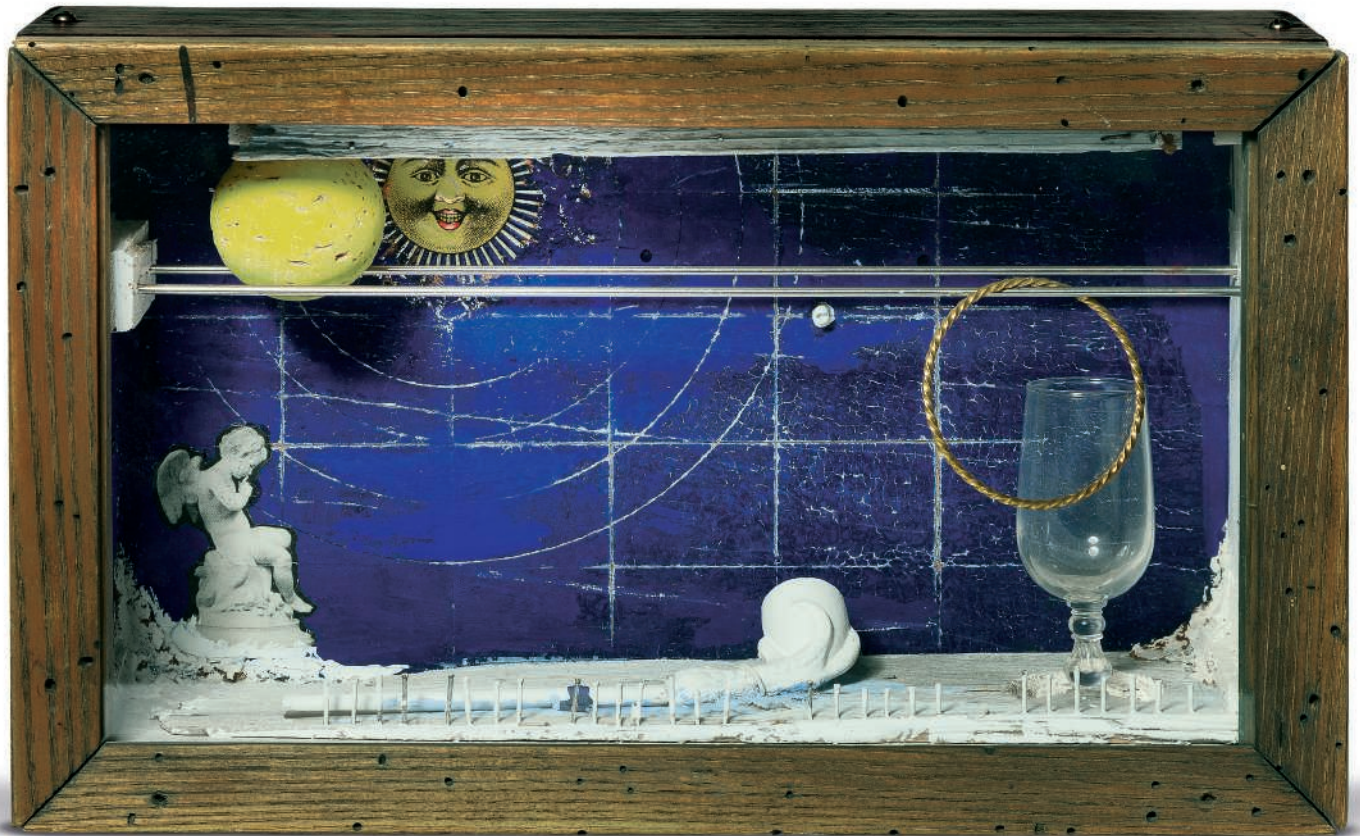
signed and titled 'Solar Level Joseph Cornell' (on the reverse)  
wood box construction—glass, marbles, cork, metal, ceramic shell,  
printed paper collage, nails and paint  
7 7/8 x 18 1/4 x 3 3/4 in. (20 x 46.3 x 9.5 cm.)  
Executed *circa* 1955.



## JOSEPH CORNELL (1903-1972)

### *Soap Bubble Set*

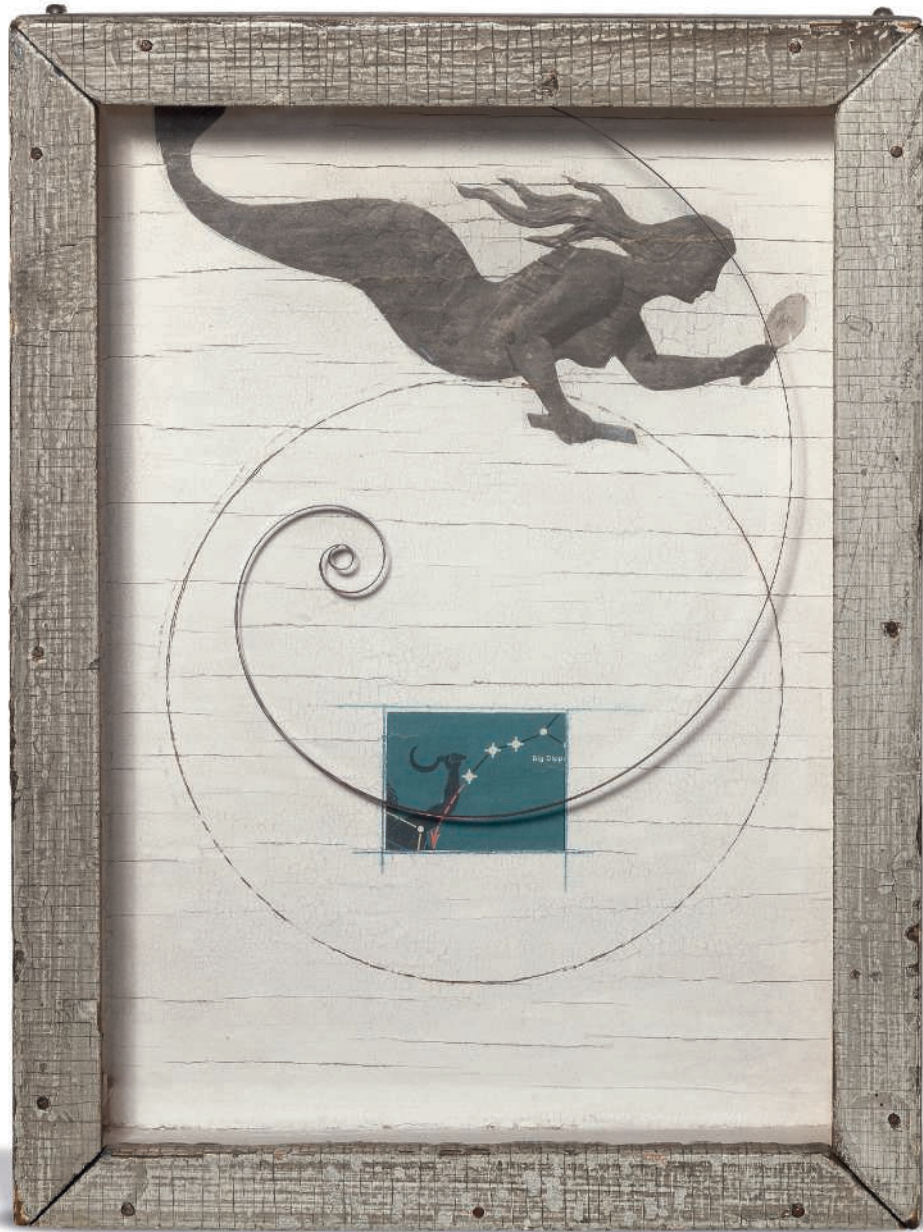
signed 'Joseph Cornell' (on a paper label affixed to the reverse)  
wood box construction—glass, cork, nails, clay pipe, metal, velvet,  
printed paper collage and paint  
9 ½ x 14 ¼ x 3 ¾ in. (24.1 x 36.1 x 9.5 cm.)  
Executed in 1950.



**JOSEPH CORNELL (1903-1972)**

*Untitled (Solar Soap Bubble Set series)*

signed 'Joseph Cornell' (on the reverse)  
wood box construction—cork, clay pipe, nails, brass, metal,  
printed paper collage and paint  
9 1/8 x 15 1/4 x 5 in. (23.1 x 38.7 x 12.7 cm.)  
Executed *circa* 1955.



**JOSEPH CORNELL (1903-1972)**

*Untitled (Nostalgia of the Sea Americana)*

signed 'Joseph Cornell' (on the reverse)

wood box construction—paint, printed paper collage, nails and metal spring

13 7/8 x 10 1/4 x 2 1/4 in. (35.2 x 26 x 5.7 cm.)

Executed circa 1955.

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
  - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +1 212-636-2490.

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

#### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

#### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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

### 9 LOCAL BIDDING LAWS

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



## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

## 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
  - (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
  - (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
  - (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
  - (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
  - (h) In order to claim under the **authenticity warranty** you must:
    - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
    - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
    - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
  - (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
  - (j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
    - (a) This additional **warranty** does not apply to:
      - (i) the absence of blanks, half titles, tissue guards nor advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
      - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
      - (iii) books not identified by title;
      - (iv) **lots** sold without a printed **estimate**;
      - (v) books which are described in the catalogue as sold not subject to return; or
    - (vi) defects stated in any **condition** report or announced at the time of sale.
  - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
  - (i) the **hammer price**; and
  - (ii) the **buyer's premium**; and
  - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

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

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

- (i) Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
- (ii) Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- (iii) Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- (iv) Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

## 2 TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

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

## 4 WHAT HAPPENS IF YOU DO NOT PAY

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

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - (vi) we can, at our option, reveal your identity and contact details to the seller;
  - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option:
  - (i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**  
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.
- (d) **Lots of Iranian origin**  
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot**

originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**  
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**  
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

## I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or  
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

### 2 RECORDINGS

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

## 3 COPYRIGHT

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

## 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

## 8 WAIVER

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

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

**authentic**: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

**condition**: the physical condition of a **lot**.

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

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

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

**Heading**: has the meaning given to it in paragraph E2. **lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

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

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

**provenance**: the ownership history of a **lot**.

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

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

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

**UPPER CASE type**: means having all capital letters.

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

# SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

■ See Storage and Collection pages in the catalogue.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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

18/05/17

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### Δ Property Owned in part or in full by Christie's

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

#### ◦ Minimum Price Guarantees

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

#### ◦ ◆ Third Party Guarantees/Irrevocable bids

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

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

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

#### Other Arrangements

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

#### Bidding by parties with an interest

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

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

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

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below.

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

#### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*Attributed to ..."

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

\*\*Studio of ..."/ "Workshop of ..."

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

\*\*Circle of ..."

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

\*\*Follower of ..."

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

\*\*Manner of ..."

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

\*\*After ..."

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

"Signed ..."/"Dated ..."/

"Inscribed ..."

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

"With signature ..."/ "With date ..."/

"With inscription ..."

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

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

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

### POST 1950 FURNITURE

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

18/05/17

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

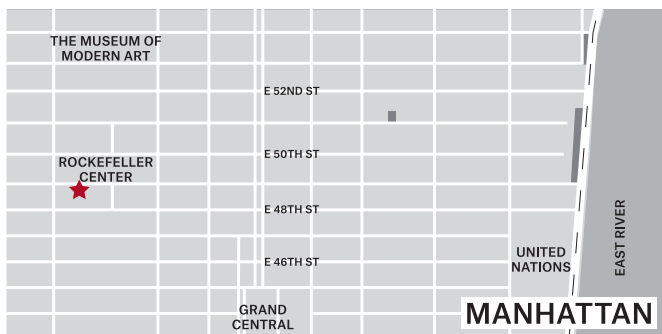
Email: PostSaleUS@christies.com

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



### Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

nycollections@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**



### Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

nycollections@christies.com

Main Entrance on Corner of Imlay and Bowne St

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**

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A Selection of Grand Tour Objects from the Collection of Piraneseum

**THE COLLECTOR: ENGLISH AND  
EUROPEAN 18TH AND 19TH CENTURY  
FURNITURE, CERAMICS, SILVER &  
WORKS OF ART**

*New York, 23 October 2018*

**VIEWING**

19-22 October 2018  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Casey Rogers  
crogers@christies.com  
+1 212 636 5912

**CONTACT**

Bliss Summers  
bsummers@christies.com  
+1 212 636 2207

**CHRISTIE'S**



Property from a Private Collection  
ATTRIBUTED TO RAFFAELLO SANZIO, CALLED RAPHAEL (1483-1520) OR A CLOSE ASSOCIATE  
*'The Peruzzi Madonna': Madonna and Child*  
oil on panel  
23  $\frac{3}{4}$  x 17  $\frac{3}{8}$  in. (60.3 x 44.1 cm.)  
\$400,000 – 600,000

**OLD MASTERS**

*New York, 30 October 2018*

**VIEWING**

25–29 October 2018  
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