



MODERN MEDICI

MASTERPIECES FROM A NEW YORK COLLECTION

OLD MASTER PAINTINGS, SCULPTURE AND WORKS OF ART

NEW YORK

27 JANUARY 2023

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FRIDAY 27 JANUARY 2023

AUCTION

Friday 27 January 2023
11.00am (Lots 201-225)

20 Rockefeller Plaza
New York, NY 10020

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Friday	20 January	By appointment
Saturday	21 January	10.00am - 5.00pm
Sunday	22 January	1.00pm - 5.00pm
Monday	23 January	10.00am - 5.00pm
Tuesday	24 January	10.00am - 5.00pm
Wednesday	25 January	10.00am - 5.00pm
Thursday	26 January	10.00am - 5.00pm

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MODERN MEDICI: A NEW YORK GRAND TOURIST WITH A MANHATTAN STUDIOLO

The appeal of Italy is eternal and this collection reflects this age-old tradition of visitors coming away from Italy enriched in every sense. The Grand Tour was an education in the glorious history, architecture and art of Italy. In the late 17th and 18th centuries, young men of fortune traveled to Italy to be exposed to all that the region, and its Antique past, had to offer. And no family was more in their minds than the Medici who played such an influential political, economic and, above all, cultural, role in Florence and indeed throughout Europe.

Possibly the most satisfying part of the Grand Tour was the ability to purchase works of art. Aristocrats from Stockholm to Sussex commissioned portraits of themselves surrounded by Florentine and Roman monuments and they also commissioned table tops of semi-precious stones as well as bronze and marble sculptures based on Ancient Greek and Roman models. All of these objects were then brought home to their town and country houses which were intended to suggest an Italian Arcadia that was somehow transplanted to their soggy, gray landscapes of the North.

While the Grand Tour is usually associated with 17th and 18th century North Europeans, it was adopted in the later 19th and early 20th centuries by North Americans with enthusiasm -- and tremendous resources. These merchant princes of the New World very consciously modeled themselves after the princes of the Italian Renaissance. New York's avenues are still lined with the palazzos constructed for Kahn, Carnegie, Frick and Morgan and New York's cultural institutions, with their staggering holdings of artistic treasures from Florence and Rome, further emphasize this robust cultural connection.

As the present collection illustrates, the Grand Tour continues to inspire contemporary collectors, even in 21st century Manhattan. However, the present collection is closer in spirit to the Renaissance studiolo, a private space for the contemplation and study of objects. The owner of the present collection, less interested in public affirmation or even acknowledgement, instead focused their energy on the search and study of serious and beautiful objects.

The sculpture -- which forms the core of the present collection -- are all either Florentine or directly influenced by the sculptors working in Medici Florence. Perhaps the most intimate sculpture in the collection is Giambologna's bust of 'Morgante,' a well-known figure at the court of Cosimo I de' Medici. And while Giambologna, who worked under three Medici Grand Dukes, is mostly celebrated for his public and monumental

sculpture in Florence, this sketch is intensely personal and intended for private appreciation, with the hand of the artist preserved in all the details of the clay. Susini, working in Giambologna's studio, also under Medici patronage, produced the 'Cesarini Venus,' a superlative example of Florentine bronze casting so precisely modeled that it is necessary to hold it in your hands in order to fully appreciate its detail. And Foggini, working later in the 17th century as the court sculptor to Grand Duke Cosimo III de' Medici, was responsible for 'Apollo flaying Marsyas,' another tour-de-force of bronze casting. Even Tetrode, whose mysterious 'écorché' is one of the most intriguing bronzes in the collection and who is hailed as one of the greatest sculptors of Northern Mannerism, is closely-connected to the Medici court as he spent almost twenty years studying and working Rome and Florence, most notably for Cosimo I.

The magnificent Raffaelli table, while created in the first years of the 19th century, channels Renaissance Florence with its dazzling pietre dure inlaid top which has a direct link to the celebrated Medici Grand Ducal lapidary workshops founded by Ferdinando I. The stones, collected from mines ranging from Siberia to Sicily, are a mineralogist's fever-dream and the gilt-bronze supports are astonishingly sculptural in their three-dimensionality and precisely-worked surfaces. Its visual impact is powerful -- but its restrained size and meticulous attention to detail demand close scrutiny and feels wholly appropriate for a modern studiolo.

The paintings in the collection also convey a sense of intimacy and erudition, again, the atmosphere of a studiolo. They are, for the most part, small-scale and to be appreciated for the quality of their brushstrokes and their beautifully-finished surfaces. And several, like the Naldini, Breughel and Giaquinto, are painted on copper, which emphasizes their almost luminescent jewel tones. But it is the Cranach, the portrait of an elegant woman with her exquisitely rendered gold collar, chain and the gold thread and dark-crimson velvet dress, that is perhaps the most luxurious example of this attention to detail and color. The majority of the pictures are from the 'Golden Age' of Dutch and Flemish painting and this small but select group includes the renowned names of Francken, Teniers, Claesz and Veerendael -- some of the most refined and sought-after artists of the 17th century.

While the collection of a 'Modern Medici' does indeed contain many pieces produced by artists working for the Florentine Grand Dukes, its definition has broadened over the centuries to mean much more than that: the search for, and appreciation of, the best and the most beautiful.



ABOVE: David Teniers the Younger, *Archduke Leopold Wilhelm in his Gallery*, (detail), Museo del Prado, Madrid.

201

FRANS FRANCKEN II (ANTWERP 1581-1642)

Death and the Miser

signed with initials 'D. [O.] ff.' (lower right)
oil on panel, the reverse with the panel maker's mark of François de Bont
(active Antwerp, 1637-1644)
8 7/8 x 6 3/4 in. (22.6 x 17 cm.)

\$150,000-250,000

£130,000-200,000
€150,000-230,000

PROVENANCE:

Private collection, Switzerland, by whom sold,
Anonymous sale; Koller, Zurich, 17 September 2010, lot 3047,
with Salomon Lilian, Geneva, where acquired by the present owner in 2012.

When this painting first emerged from a Swiss private collection roughly a decade ago, it became apparent that it was the prime version of a composition that had previously been known through at least nineteen works, all unsigned and on panel or copper and featuring almost identical compositions. Ursula Härting had presumed such a prime existed in her 1983 monograph on the artist, a hypothesis that was only confirmed when this painting came to light (see U. Härting, *Studien zur Kabinettbildmalerei des Frans Francken II. 1581-1642*, Hildesheim, Zurich and New York, 1983, p. 186). Härting has dated this painting to circa 1625, a few years before the autograph examples in the Kunstsammlungen der Universität, Göttingen,



fig. 1 Hans Holbein the Younger, *Death and the Miser*, Rijksmuseum, Amsterdam

and Historisches Museum, Frankfurt am Main (for these paintings, see U. Härting, *Frans Francken der Jüngere (1581-1642): Die Gemälde mit kritischem Œuvre*, Freren, 1989, p. 359, nos. 402 and 403). However, the artist's use of a panel with the maker's mark of François de Bont, who is only known to have been active from 1637 on, suggests it and the other panels may date to somewhat later in Francken's career.

Each of the paintings in this group depicts nearly identical compositions with only minute differences in detail within a vaulted interior. An old man is seated at a draped table on which can be seen coins, papers and a pair of spectacles. He holds a second pair of glasses in his right hand, gazing upward at Death personified as a skeleton. Death plays the violin and invites the man to participate in his final dance. With his left hand, the man points to his right foot resting on a stool, as if to indicate an affliction which is preventing him from joining. Death, in turn, rests his right foot on an hourglass, an indication that the man's time is nearly up. In the lower left foreground, a money bag rests against a chest. An arched opening in the back wall leads to another chamber showing a second figure of Death arguing with a seated young man. An Italianate landscape can be seen beyond.

In addition to this group of roughly nineteen identical or nearly identical paintings, several close variants are known. In three examples the cabinet along the back wall of the front room has been removed, the corbel of an angel has been replaced by a plain one, a sculpture replaces the landscape above the doorway, the poses of the two figures of Death have been altered slightly and the young man in the back room now stands. This variant appears to have subsequently provided the model for four prints, two by Jacob Gole and one each by Pieter Schenk and Bernard Lens II. A second, signed variant in a horizontal format is in the collection of the National Bank of Belgium in Brussels, while six further versions by Francken and his workshop – four in horizontal format – replace Death's violin with a lute.

The pictorial tradition of Death and the Miser ultimately derives from Hans Holbein the Younger's woodcut from his Dance of Death series (fig. 1), which was first published in Lyon in 1538. Several details from Holbein's print recur in Francken's composition, among them the money bags leaning against the chest, the vaulted interior space and the barred window. Like Holbein's woodcut, Francken's paintings belong to the tradition of the *memento mori* and remind the viewer of earthly transience. The paintings are also a warning against greed and avarice because earthly riches are of no use upon one's death. The old man's gesture to his ailing foot may also allude to the Dutch proverb 'De dans ontspringen,' or to get away with something.

Despite the evident popularity of the subject as indicated by the numerous extant autograph and studio versions, it only seems to appear once, in 1671, in Antwerp inventories of the seventeenth century. This has led Härting to perceptively suggest that these paintings may have been set into harpsichords made by the Ruckers family in Antwerp (U. Härting, 'Der Geigende Tod: zu einer Anzahl kleinformatigen Gemälde des Antwerpener Kleinfigurenmalers Frans Francken II (1581-1642)', in *Musikalische Ikonographie*, eds. H. Heckmann, M. Holl and H.J. Marx, Laaber, 1994, pp. 121-132). Indeed, the Ruckers family coat-of-arms includes an angel playing a harp, very much like that which features on the corbel of this painting. Moreover, the average size of these paintings accords with a fitting spot in these instruments. While no such *memento mori* scenes are known on harpsichords, their subject fits well with the fleeting nature of music.



actual size

202

NICOLAES VAN VEERENDAEL (ANTWERP 1640-1691)

A tulip, roses, iris and other flowers in a glass vase on a stone plinth

oil on panel
15 x 11 in. (38 x 28 cm.)

\$200,000-300,000

£170,000-250,000
€190,000-280,000

PROVENANCE:

with John Mitchell Fine Paintings, London, 1985.
[Property of a Private Collector, Los Angeles, California]; Sotheby's, New York, 2 June 1989, lot 24.
with Galerie de Jonckheere, Paris, where acquired by the following, Private collection, by whom sold,
[The Property of a Private Collector]; Christie's, New York, 27 January 2010, lot 9, where acquired by the present owner.

EXHIBITED:

Sydney, Martyn Cook Antiques, *The Inspired Spirit: Three Centuries of European Painting*, 1995, no. 17.



fig. 1 Nicolaes Van Veerendael, *Roses, a tulip, iris and other flowers in a glass vase on a ledge*, Private Collection.

The Antwerp-born still life painter Nicolaes van Veerendael trained with his father, Willem van Veerendael, and became a master in the city's Guild of Saint Luke by 1657, still in his mid-to-late teens. While several allegorical scenes with monkeys in the style of Jan Brueghel I and David Teniers II are known, van Veerendael specialized in floral still lifes. His earliest paintings are stylistically and compositionally indebted to Daniel Seghers, though employ stronger contrasts and richer detail. By the 1670s, van Veerendael's bouquets became less formal, while his late works from 1680 on exhibit greater freedom of brushwork.

The present painting is an early work, datable to the early 1660s on account of the delicate glazes used to model the highly composed floral bouquet and glass vase in which the artist cleverly depicted himself reflected before a window. Deceptively simple and understated in appearance, the composition evidently enjoyed broad appeal, for a somewhat more static variant on copper which is signed and dated 1662, is also known (fig.1). In addition to slight differences in the floral arrangement, the bouquet in the version on copper rests on a ledge which runs the width of the composition, includes a butterfly and lacks the reflected self-portrait.

We are grateful to Fred Meijer for endorsing the attribution on the basis of photographs and proposing a date of *circa* 1662.



203

DAVID TENIERS II (ANTWERP 1610-1690 BRUSSELS)

An elderly man with spectacles reading a letter - Allegory of Sight(?)

signed with initials 'DT. F.' (upper left)

oil on panel

7 x 5 in. (17.8 x 12.6 cm.)

\$150,000-250,000

£130,000-200,000

€150,000-230,000

PROVENANCE:

Private collection, France.

with Salomon Lilian, Geneva, where acquired by the present owner in 2012.

David Teniers II was the son of the Antwerp history painter David Teniers I, with whom he was also apprenticed. The younger Teniers became a master in the Antwerp Guild of Saint Luke in 1632-3 and was one of the most prolific painters in the Lowlands in the seventeenth century, owing in part to his strong relationships with Antwerp art dealers. Though he painted landscapes, small-scale religious scenes, portraits and still lifes, in his own time, much like today, he was chiefly known for his genre paintings. On account of his artistic success, in 1647 Teniers came into the employ of Archduke Leopold Wilhelm in Brussels, Governor of the Spanish Netherlands, and in 1651 was named court painter to the Archduke. Teniers' paintings were particularly prized in courtly circles, not simply in Brussels, but also at those of King Philip IV of Spain, the Dutch Stadholder William II in The Hague and that of Queen Christina in Sweden.

Fred Meijer has recently proposed a date of *circa* 1650, around the time Teniers was made court painter to the Archduke, for this well-preserved little panel (private communication, 22 November 2022). Unlike a large number of Teniers' compositions, which depict individuals of lower social status, here the man is identified as a man of means and learning through his fur-lined coat, spectacles and apparent literacy. Teniers regularly turned his brush to allegorical depictions of the Four Elements, times of day, Four

Seasons and Five Senses in single paintings or series (see, for example, the *'Palace Kitchen': Allegory of the Four Elements* [The State Hermitage Museum, Saint Petersburg, inv. no. 586]; the *Fishing in the Castle Pond (Morning)*; *Three Peasants in Conversation (Afternoon)* [Koninklijk Museum voor Schone Kunsten, Antwerp, inv. nos. 346 and 347]; *Cycle of the Four Seasons* [Dienst voor verspreide Kunstonderwerpen, The Hague, inv. nos. NK2413-2416] and the *Allegory of the Five Senses* [Koninklijke Musea voor Schoone Kunsten, Brussels, inv. no. 1257]). Given the overt allusions to sight here, it is tempting to suggest that this painting may once have formed part of a series of the Five Senses. Indeed, John Smith documented a series on copper of similar scale (8 x 5 in.) in the collection of Count Dubarry in 1774 which included a 'dealer in spectacles' for Sight (see J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, London, 1831, III, p. 273, under no. 47), while another small painting on copper datable to *circa* 1640 depicting an old man in spectacles looking at a young man writing was bequeathed as part of an intact series by Lord Samuel to the Guildhall Art Gallery in 1987 (inv. no. 3766).

We are grateful to Fred Meijer for endorsing the attribution on the basis of photographs.



actual size

204

A TERRACOTTA MODEL OF THE DWARF BRACCIO DA POGGIO FORNIONE, KNOWN AS MORGANTE, IN THE GUISE OF SILENUS
GIAMBOLOGNA (1529-1608), FLORENCE, CIRCA 1570-1580

4¼ in. (10.8 cm.) high

\$200,000-300,000

£170,000-250,000
€190,000-280,000

PROVENANCE:

Private collection, Rome.
with Trinity Fine Art, London, February 2018.
Acquired from the above by the present owner.

Giambologna, the Flemish-born student of Michelangelo (1475-1564), who came to shape, model, and cast the last great works of the Italian Renaissance, arrived in Rome in 1550. Perhaps best known for his *Rape of a Sabine* in the Loggia dei Lanzi of Florence, carved from the largest block of marble ever brought to Florence, Giambologna or Jean de Bologne, carried out the majority of his work under the patronage of Cosimo I de' Medici, Grand Duke of Tuscany (1519-1574).



fig. 1 Agnolo Bronzino, *Portrait of Nano Morgante*, Uffizi Gallery, Florence

As a student of Michelangelo, Giambologna began a career grounded in modeling an array of subject matter in wax and clay. Baldinucci notes his 'Notozie de' professori del disegno da Cimabue in qua' of 1846 that a young Giambologna with less than two years of study in Rome took a clay model to Michelangelo who quickly reworked the soft material and told him "now go and learn first to model and then to finish" (P. Barocchi, ed., Florence, vol. 2, p. 556). By all accounts, the young sculptor appears to have done just that as one of the most prolific master sculptors in wax and clay from either the Italian Renaissance or Baroque.

Much can be learned about Giambologna's artistic process from the studies for his larger works such as those for the *Rape of a Sabine* or *Florence Triumphant over Pisa*, which show his method of building up figures and compositions with soft materials around metal armatures (D. Zikos, catalogue note for Trinity Fine Art Ltd, c. 2018). Giambologna's tireless labor on these soft models provide insight in to the develop of critical hallmarks of Mannerism such as the circular composition. As Charles Avery noted 'Sculptural models, like the sketches of painters, are vital evidence of an artist's imagination at work, of his reaction to received ideas and his immediate response' (C. Avery, *Giambologna: The Complete Sculpture*, Oxford, 1987, p. 70).

From Cosimo I de' Medici, Grand Duke of Tuscany, Giambologna enjoyed dedicated patronage and mingled with members of the Duke's court. Giambologna would go on to render his patron's posthumous equestrian portrait which still stands today in the Palazzo della Signoria.

While in Cosimo's court, Giambologna would have been acquainted with Braccio di Bartolo da Poggio Fornione or 'Morgante'. This person of short stature, one of five in the Grand Duke's court, forged a unique place in the court of the Grand Duke, and later his daughter (D. Heikamp, 'Il Nano Morgante Tentative di un ritratto,' B. P. Strozzi and D. Zikos, eds., *Giambologna: gli dei, gli eroi*, Florence, 2006, p. 286). The dwarf's force of personality is attested to by his popularity in contemporaneous art and literature as well as his close personal relationship with the Duke. Morgante was known for his comforting presence to Cosimo, his wit, charm, dancing, and revelry. In response to his complex and engaging personality, Bronzino (1503-1572) depicted him in a two-sided painting *Ritratto del Nano Morgante* (fig. 1, circa 1553, inv. 5959) now at the Uffizi Gallery, Florence (Heikamp, pp. 286-290).



Giambologna portrayed Morgante on several occasions including the bronze now at the Museo Nazionale del Bargello and in his relief of the *Coronation of Cosimo I* at Piazza della Signoria. However, the present object has been interpreted by Dimitrios Zikos as a portrayal of Morgante in the guise of Silenus. According to Zikos, while the skull, mustache and beard are indicative of known portraits of the dwarf, the snub nose and left pointed ear are trademarks of Silenus, a mythological elderly and obese satyr in the retinue of Bacchus, often shown inebriated, riding a donkey. Indeed, both the sculptor and subject of this portrait were known for their shared enjoyment of the Bacchanalian drink.



fig. 2 Giambologna, *Turkey*, Museo Nazionale del Bargello, © Sailko

As a representation of the artist's mastery and experimentation in clay, the present object typifies his penchant for a worked, lively surface, mirrored in the motion and energy in his more complex compositions. The surface with its swirled and worked curls, pressed and applied dobs of clay built up to form the grizzled face and is similar to other known works of the sculptor in terracotta clay and cast bronze. Zikos notes the stylistic similarities to other works by Giambologna: *Grotesque masque*, (Victoria and Albert Museum, London, inv. 4107:1-1854) and *Diavolino* (Museo Bardini, Florence), among others that testify to the artist's dedication to naturalism and ability to mold dynamic surface with merely fingers and a stylus. To render his *Turkey* (fig. 2), once at Medici Villa di Pratolino and now at the Museo Nazionale del Bargello, Florence, the artist recalls working during the summer for his preferred weather conditions to working in clay (E. Dhanens, *Jean Boulogne. Giovanni Bologna fiammingo, Douai 1529-Florence 1608*, Brussels, 1956, p. 338). Zikos notes the similar effect of layering and built up strata of material to create the look of a surface that is lively and fresh.

Similar dedication to naturalism can be seen in the present object with its worked, earthy surface which allows a viewer to picture the hand, fingers, and stylus of the artist, pinching, pressing, and cutting in to the still wet clay, the frenzy of dobs, swipes, and delineated hairs forming gaunt eyes and a scraggly beard that ultimately allow one to understand the sculptor's creative process of building the material, the sitter's likeness, and the concept of the allegorical figure into an amalgamation focused on the expression of the sitter, an object never meant for public consumption, rather, the working sculptor's sketch.

Zikos has also points out that this work could be the 'head of a satyr made of terracotta' mentioned in the inventory of Bernardo Vecchiotti's Villa Il Riposo compiled on 11 August 1759 (listed as 'Una testa di Terracotta verniciata rappresentante un satiro con suo piedistallo d'ottone' F. Carrara in *Giambologna: gli dei, gli eroi*, p. 313). This inventory for the residence near Florence, which includes several models by Giambologna, was drafted immediately preceding the dispersion of the collection, much of which found its way into private English collections thereafter.

A thermoluminescence test dated 10 June 2008, Oxford Authentication Ltd, sample N108q42, dates the last firing 300 to 500 years prior.



°◆205

LUCAS CRANACH I (KRONACH 1472-1553 WEIMAR)

Portrait of a lady, three-quarter-length

signed with the artist's serpent device and dated '152[?]'

oil on panel

5¼ x 5½ in. (14.6 x 14.4 cm.)

with inscription: 'AGNES DVCISSA/Otthonis Magni Coniunx/Mater
Stematum/Vtriusq Serenissimae Dom/Electoralis/Bavaricae & Palatinae & c.'
(on the reverse)

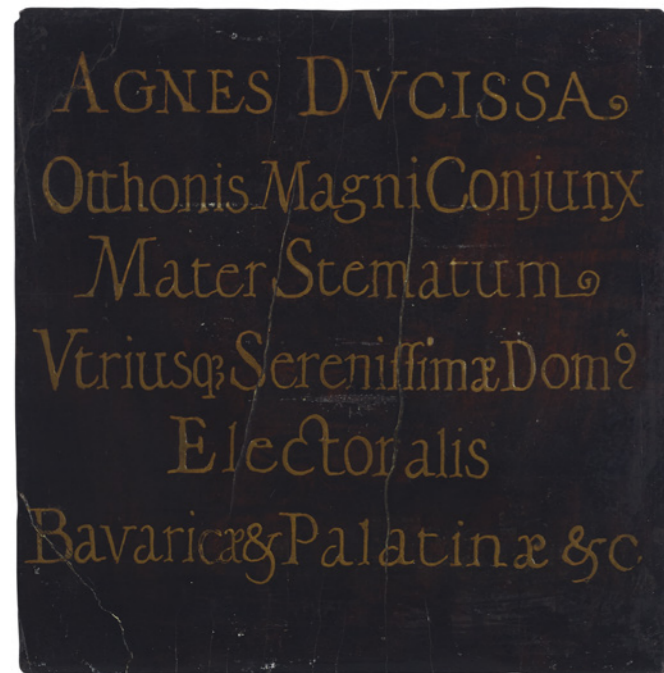
\$700,000-900,000

£580,000-740,000

€660,000-840,000

PROVENANCE:

(Possibly) brought from Saxony to Spain by Doña María Amalia of Saxony, wife of Charles III, King of Spain (1759-1789), and by descent to, Don Gabriel de Borbón y Sajonia, Prince of Spain and Portugal, and by descent to his son, Don Pedro Carlos de Borbón y Braganza, and by descent to his son, Don Luis de Borbón y Borbón, and by descent to his son, Don Manfredo de Borbón y Bernaldo de Quirós, Duke of Hernai (1889-1979), by whom gifted in 1968 to his nephew, and by whom sold, Sotheby's private sales, where acquired *circa* 2009 by the present owner.



The reverse of the present lot.



actual size



fig. 1 Lucas Cranach I, *Portrait of a woman*, The National Gallery, London.

Lucas Cranach the Elder painted this intimately-scaled portrait of a beautiful woman in the late 1520s, while working at the height of his powers at the Saxon court in Wittenberg. The artist had developed this new compositional type, in which he represented idealized women in elegant, courtly dress, set against black backgrounds only a few years earlier, around the middle of the third decade of the fifteenth century. These works are universally painted

on small panels and depict women in half-length to full-length poses. Max J. Friedländer and Jakob Rosenberg identified six paintings belonging to this group, including examples in the National Gallery, London (fig. 1), the Statens Museum for Kunst, Copenhagen and the Staatsgalerie, Stuttgart (M.J. Friedländer and J. Rosenberg, *The Paintings of Lucas Cranach*, London, 1978, nos. 171-5 and 178). Others, most notably the present work, have since come to light.

The precise function of these paintings remains unclear. Executed on a small scale, often without any indication of who the sitters might be, they may have been conceived as generalized depictions of feminine beauty. Some scholars have suggested that they actually are idealized portraits of specific ladies of the Saxon Court or, alternatively, concealed portraits of mistresses, whose features were intentionally perfected so that only their lovers would have recognize them (see B. Brinkmann, ed., *Cranach*, exhibition catalogue, Frankfurt and London, 2007-8, under no. 78, p. 278). The woman in the 1525-27 *Portrait of a Woman* in the National Gallery, London, for instance, wears a bodice decorated with pearls set into a pattern of repeated letter "M"s, which has been interpreted by some to be an indication of the sitter's name. Susan Foister has rightly observed that the M could equally refer to Saint Mary Magdalen, a reading that would suggest it is a disguised portrait. Foister notes, however, that it would be unlikely for anyone other than a courtesan to choose to be identified with such an erotically-charged saint (S. Foister, 'Lucas Cranach the Elder, *Portrait of a Woman*', published online 2015, from *The German Paintings before 1800*, London: forthcoming). Indeed, one would expect courtly women to prefer to be portrayed as heroines such as Judith, Saint Barbara or even Salome, all of whom were subjects favored by Cranach.

The woman in the present portrait is dressed according to the fashion of the highest society of the 16th-century Saxon court. She wears a red velvet dress with slashed sleeves and a gold, low-cut bodice adorned with an acanthus design, with matching bands on her sleeves and long cuffs. Similar gold material is used for her hairnet. A white undergarment is visible beneath black lacing that runs across her stomach. Her ensemble is completed by a large red hat and opulent jewelry, including a large, heavy gold chain and a close-fitting jeweled collar. Similar outfits are seen in the other portraits from this group, as well as several of the artist's subject pictures. Bathsheba and her ladies in waiting, for example, are similarly attired in Cranach's *David and Bathsheba*, painted in Wittenberg, 1526 (Gemäldegalerie, Berlin; fig. 2).

Here, Cranach portrays his sitter in a three-quarter pose. She tilts her head downward slightly, yet significantly, she raises her eyes to meet the viewer's gaze directly. As Foister has observed, though there are few surviving identifiable portraits of courtly women by Lucas Cranach the Elder, nearly all of them portray their sitters in three-quarter profile, with their eyes averted

from the viewer's gaze (*ibid.*). Two of the three Saxon princesses, Sibylla, Emilia, and Sidonia, in their triple portrait in the Kunsthistorisches Museum, Vienna, do look out at the viewer, as does Katharina von Bora in many of her portraits by Cranach and his workshop, but these images are completely different in conception and function. The sitter's direct gaze here may be an indication that the portrait was a highly personal object not intended for public display, or, that the woman depicted was not intended to be recognized as a specific individual.

Originally circular in format, as confirmed by x-radiographic imaging, the panel was at some early stage expanded into a square. It was presumably at that time that the backing panel, with its extensive inscription, was added to the reverse. The text reads:

'AGNES DVCISSA/Otthonis Magni Coniunx/Mater Stematum/Vtriusq
Serenissimae Dom/Electoralis/Bavaricae & Palatinae & c.'
'Duchess Agnes, wife of Otto the Great, Mother of the Genealogical Branch
of the Electoral Houses of Bavaria & The Palatinate & others.'

The identification of the sitter as "Duchess Agnes", is somewhat problematic, as the Holy Roman Emperor Otto the Great did not have a wife of that name. The inscription could, however, have been intended to identify the woman as Agnes of Loon (1150-1191), who was a duchess and wife of Otto I of Wittelsbach, Duke of Bavaria, or equally Agnes of the Palatinate (1201-1267), who wed Otto II of Wittelsbach, Duke of Bavaria. While either of these latter two identifications might be possible, the inscription might also be an apocryphal fantasy intended to enhance the painting's already fascinating history.

This painting has a distinguished provenance. It is thought to have been in the collection of Doña Maria Amalia of Saxony, who by tradition is said to have brought it to Spain on the occasion of her marriage to King Charles III (1759-1789). The painting would have then passed to her son, Don Gabriel de Borbón y Sajonia, Prince of Spain and Portugal, who married Doña Mariana Victoria de Braganza, daughter of Pedro III, King of Portugal. It was inherited by their son, Don Pedro Carlos de Borbón y Braganza, who married Doña Maria Teresa de Braganza y Borbón, Princess of Spain. It was then inherited by their son, Don Luis de Borbón y Borbón, who wed Doña Germana Bernaldo de Quirós y Muños, and later by their son, Don Manfredo de Borbón y Bernaldo de Quirós, Duke of Mernani, who gave it to his nephew on the occasion of his marriage in 1968. It remained in that collection until it was acquired by the present owner.

The attribution to Lucas Cranach the Elder was endorsed by Dieter Koepplin and Werner Schade on the basis of photographs (written communication, 27 February 2001 and 7 October 2009, respectively).



fig. 2 Lucas Cranach I, *David and Bathsheba*, Staatliche Museen zu Berlin, Gemäldegalerie

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CORRADO GIAQUINTO (MOLFETTA 1703-1766 NAPLES)

The Holy Trinity with an archangel freeing enslaved people, a bozzetto

oil on copper, shaped top
19 x 9¾ in. (48.4 x 24.8 cm.)

\$100,000-150,000

£82,000-120,000
€94,000-140,000

PROVENANCE:

Commissioned from the artist by Ferdinand VI of Spain in 1746.
Private collection, Europe, by at least the early 19th century, by whom sold,
[Property from a European Private Collection]; Sotheby's, London, 7 July 2010, lot 44, where acquired by the present owner.



The present lot framed

This painting is a *bozzetto* for an altarpiece, dated 1749, in the Chiesa della Santissima Trinità degli Spagnoli in Rome. It depicts Giaquinto's preliminary design, with another later sketch revealing the development of the upper section of the altarpiece (Pinoteca Comunale, Montefortino; see C. Strinati and E. Gabrielli, *Giaquinto. Capolavori dalle Corti in Europa*, exhibition catalogue, Bari, 1993, p. 148, no. 16, fig. A). Built for Ferdinand VI of Spain, the church and convent of Santissima Trinità degli Spagnoli can be seen as a turning point in Giaquinto's career. The success of the interior's decorative scheme, including the altarpiece, resulted in the artist being summoned to Spain to decorate the interior of the Palacio Real in 1753. From here, Giaquinto became First Painter to the King, Director of the Real Academia de San Fernando and Director of the Royal Tapestry factory of San Barnaba.

A number of changes are evident between this sketch and the final altarpiece. The viewpoint is slightly higher in the final altarpiece, the peripheral figures are slightly different and the slave at the archangel's feet in the altarpiece holds the chain with his left hand to his chest, while here the chains are attached to his wrist. There are also further changes to the figure of Christ, who is seen more in profile and has a darker beard. Here, God the Father tucks His left arm under His mantle and holds the staff while His right hand is lifted in a gesture of benediction. This is reversed in the final composition, and his sign of benediction to the slave below becomes more outstretched than raised.



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A BRONZE FIGURE OF A SEATED NUDE WOMAN BRAIDING HER HAIR

BARTHÉLEMY PRIEUR (C. 1536-1611), *CIRCA* 1600-1610

On a rectangular molded ebonized wood base, inscribed in white paint '31289.39'

7½ in. (18.7 cm.) high

\$400,000-500,000

£330,000-410,000

€380,000-470,000

PROVENANCE:

Anna Hyatt Huntington (1876-1973) and Archer Milton Huntington (1870-1955), New York, Redding, CT and Brookgreen Plantation, SC.

The Charleston Museum, Charleston, 1931 (acc. no. 1931.289.39), gifted by the above.

de-accessioned and sold; Parke-Bernet Galleries, New York, 28 October 1967, lot 25, as *Netherlandish Figure of Venus*.

Peter Guggenheim (1927-2012) and John Abbott (1925-2020), New York and Warwick, NY, acquired at the above sale.

Their sale; Christie's, New York, 28 January 2015, lot 62.

Acquired at the above sale and now offered from the estate of the purchaser.

EXHIBITED:

Charleston, Charleston Museum, Huntington Room, *circa* 1941.

San Francisco, The Fine Arts Museums of San Francisco, *Renaissance and Baroque Bronzes from the Abbott Guggenheim Collection*, 3 March-11 September 1988, pp. 170-171, no. 90, illustrated, as *Seated Nude Braiding her Hair*.

LITERATURE:

M. Schwartz, ed., *European Sculpture from the Abbott Guggenheim Collection*, New York, 2008, pp. 170-171, no. 90, illustrated, as *Seated Nude Braiding her Hair*.

COMPARATIVE LITERATURE:

J. G. Mann, *Wallace Collection Catalogues: Sculpture...*, London, 1931, S 128, p. 48, plate 35.

W. Bode, *The Italian Bronze Statuettes of the Renaissance*, ed. and rev. by J. Draper, New York, 1980, p. 106, CCXV.

Musée du Louvre, *Les Bronzes de la Couronne*, exhibition catalogue, Paris, 1999 and 2001, p. 182, no. 321.

G. Bresc-Bautier, G. Scherf and J. Draper, eds., *Cast in Bronze: French Sculpture from Renaissance to Revolution*, exhibition catalogue, New York, 2009, pp. 102-147.



This bronze is, quite simply, Prieur, at his very best. The smooth, almost molten, surface glistens, the patina a gorgeous blend of milk-chocolate brown and copper and this is contrasted with the sharp, almost photographic, detail of the woman's braids. The extended braid is also the great bravura moment of the sculpture as this thin thread of bronze is almost miraculous – both because of the technical difficulties when it was originally cast and the fact it has survived intact for well over 400 years. This bronze is also northern Mannerism at its most sophisticated: quiet, contemplative and exquisite without any theatricality or exaggeration.

Compositionally based on the ancient marble *Nymph 'alla Spina'*, Prieur's *Seated Nude Braiding Her Hair* is one of a small number of elegant bronze statuettes of simple 'genre' subjects that have been successfully placed in the oeuvre of Henri IV's court sculptor.

The model is known in other examples including the Walters Art Museum, Baltimore, the Huntington Collection, San Marino, the Metropolitan Museum of Art, New York, the Louvre and the Wallace Collection, London. Of these, the latter is considered the finest cast, and the present version is closely aligned in the detailed folds of the drapery, delicately rendered braided hair and facial features, contrasting with the expanses of smooth skin. However, present figure is more upright and less languid than the Wallace version, in which a slight tilt of the neck exaggerates the arch of the nude figure's back.

Prieur first came to the attention of Henri IV when the King visited Sedan, in northern France, where Prieur was working in the autumn of 1591. After witnessing his talents, Henri IV soon entrusted Prieur with creating works intended to glorify him across Europe. The group of genre subjects Prieur created, virtually unique at that time, were first associated with each other by Bode and then Weihrauch, and later accredited to Prieur after comparison to his documented bronze allegories on the monument to Anne, duc de Montmorency, which was in the Parisian church of the Celestines. In particular the oval facial of *Nude Woman Braiding Her Hair*, with her high rounded forehead and long nose, is typical of Prieur.

André Le Nôtre, who created the gardens and park of both Vaux Le Vicomte and Versailles, owned a version of the bronze, and it appears in the 1693 inventory of his collection as '*une femme assise qui tresse ses cheveux*'. Prieur's great reputation as a small-scale bronze modeler and caster is based on the meticulous attention given to individual details which bring his simple, elegant compositions to life. In the present bronze the elongated individual fingers curl around the flowing locks of unbraiding hair and the little toe of her right foot gently lifts upwards, suggesting that the figure is sitting still, but that her hands and feet are in unconscious motion as she pauses, lost in thought.



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DAVID TENIERS II (ANTWERP 1610-1690 BRUSSELS)

Allegory of Spring

oil on panel
8¼ x 12 in. (21 x 30.5 cm.)

\$60,000-80,000

£50,000-66,000
€57,000-75,000

PROVENANCE:

Archduke Leopold Wilhelm of Austria, Governor of the Spanish Netherlands, Brussels.
Faigneau collection, Brussels.
C.H. Francolet, Brussels; (!), H. Vleminckx, Brussels, 10 September 1764, lot 19, as one of a series of the Four Seasons (800 florins).
James Christie (1730-1803), London; (!) his sale, Christie's, London, 27 May 1820 (=2nd day), lot 62, as one of a series of the Four Seasons (126 gns. to Bolton).
Alfred Fletcher, Esq., Allerton, Liverpool; (!), Christie's, London, 23 June 1922, lot 136, as 'Bassano (After) The Seasons, by D. Teniers—a set of four', where acquired for 110 gns. by,
Mrs. Mosscockle, Clewer Park, Windsor; (!), Christie's, Derby House, 26 November 1943, lot 55, as one of a series of the Four Seasons and with erroneous dimensions (260 gns. to Schubert).
with William Hallsborough, Ltd., London.
Private collection, Canada.
Anonymous sale; Parke-Bernet, New York, 13 February 1958, lot 13 (\$8,000 for three from the series).
Henry A. Rudkin, Southport, CT; Sotheby's, London, 2 December 1964, lot 26, where acquired for £1400 by the following,
with Leonard Koetser, London.
with Gooden & Fox, Ltd., London, where acquired in 1965 by,
Christian B. Peper, Sr.
Anonymous sale; Christie's, New York, 26 January 2012, lot 260, where acquired by the present owner.

EXHIBITED:

New York and Maastricht, Noortman & Brod Ltd., *Adriaen Brouwer, David Teniers the Younger: A Loan Exhibition of Paintings*, 7 October-11 December 1982, no. 39 (with Winter).
Saint Louis, Saint Louis Art Museum, *A Gentleman Collects*, 25 October 2002-5 January 2003, unnumbered.

LITERATURE:

D. Teniers, *Theatrum pictorium*, Antwerp, 1658, 2nd ed., 1660, no. 163.
J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters*, III, London, 1831, p. 293, under no. 121.
'On Land and water at the Leonard Koetser Gallery', *Connoisseur*, CLVIII, March 1965, p. 185, fig. 3.

ENGRAVED:

J. van Troyen, circa 1658.

This refined, small-scale copy after Francesco Bassano once formed part of a set of the Four Seasons (for Winter, see the following lot). The catalogue to the 1958 Parke-Bernet sale records a letter from Dr. Ludwig Burchard dated 21 June 1955 in which the scholar praises the set's perfect preservation, noting that they 'are still today in mint state,' praise which is equally valid today. In these scenes, figures are engaged in activities associated with the particular season, such as the sheering of sheep in Spring and the splitting of wood in Winter. Teniers made these works in preparation for his groundbreaking publication *Theatrum Pictorum*, or *Theater of Painting* (Antwerp, 1658). This illustrated catalogue of paintings, the first of its kind, documented 243 major Italian pictures from the collection of Teniers' patron, Archduke Leopold Wilhelm, Governor of the Spanish Netherlands from 1646 until 1656. In 1651, already an established and successful artist, Teniers had begun working for Leopold Wilhelm as both painter and overseer of his art collection, composed of around 1,300 items that included works by Raphael, Giorgione, Titian and Bassano, among many others; it later became the basis of the Kunsthistorisches Museum, Vienna.

Teniers made multiple paintings of Leopold Wilhelm's gallery: in a work now in the Bayerische Staatsgemäldesammlungen, Neue Schloss Schleissheim, Oberschleissheim, Bassano's Spring, the model for the present painting, is visible (fig.1). In compiling the works for the *Theater of Painting*, Teniers painted copies of the selected pictures, including the present works, in 1656. These copies served as models for the group of twelve engravers who assisted him on the project. *Theater of Painting* was highly popular, prompting the publication of four later editions. Among its owners were prominent artists, including Sir Joshua Reynolds, whose copy is now in the British Library.

In the nineteenth century, Teniers' series of the Four Seasons after Bassano belonged to James Christie, at whose 1820 estate sale they featured. All four paintings remained together until at least 1943, though by 1958 Summer had been separated from the other three panels. The panel depicting Summer last sold Hampel, Munich, 8 December 2007, lot 1805, while that of Autumn sold Lempertz, Cologne, 19 November 2016, lot 1060.



fig. 1 David Teniers II, *The picture gallery of Archduke Leopold Wilhelm*, Bayerische Staatsgemäldesammlungen, Neue Schloss Schleissheim, Oberschleissheim

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A BRONZE FIGURE OF AN ÉCORCHÉ MAN

CAST FROM A MODEL BY WILLEM DANIELSZ. VAN TETRODE
(C. 1525-1580), LATE 16TH / EARLY 17TH CENTURY

17 in. (43.2 cm.) high, the figure
20 in. (50.8 cm.) high, with base

\$800,000-1,200,000

£660,000-980,000

€760,000-1,100,000

PROVENANCE:

Private collection, Europe.
Their sale, Sotheby's, New York, 22 January 2004, lot 160.
Peter Guggenheim (1927-2012) and John Abbott (1925-2020), New York and
Warwick, NY, until 2015.
Acquired from the above by the present owner.

EXHIBITED:

London, National Gallery, *Rubens, A Master in the Making*, 26 October 2005-15
January 2006, p. 102, no. 34, as *Écorché*.

LITERATURE:

M. Schwartz, ed., *European Sculpture from the Abbott Guggenheim Collection*,
exhibition catalogue, New York, 2008, pp. 140-141, no. 72, as *Écorché Figure
of a Man*.

M. Leithe-Jasper and P. Wengraf, eds., *European Bronzes from the Quentin
Collection*, exhibition catalogue, New York, 2004, p. 232 and p. 237, note 2.

COMPARATIVE LITERATURE:

Hamburg Museum für Kunst und Gewerbe, *Sechs Sammler Stellen Aus*, exh.
cat. 1961, p. 31, no. 69.

H. R. Weirauch, *Europäische bronzestatuetten, 15-18 Jahrhundert*,
Braunschweig, 1967, pp. 377 and 382, ill. 460.

S. E. Zuraw, M. G. Barberini, et. al., *Masterpieces of the Renaissance and
Baroque Sculpture from the Palazzo Venezia*, exhibition catalogue, Rome, 1996,
pp. 78-79, no. 20.

M. Kemp and M. Wallace, eds., *Spectacular Bodies – The Art and Science of the
Human Body from Leonardo to Now*, exhibition catalogue, London, 2000, no.
284, pp. 81 and 229.

F. Scholten, ed., *Willem van Tetrode, Sculptor (c.1525-1580)*, exhibition
catalogue, New York, 2003, pp. 34, 40-41, 125-126, no. 31.



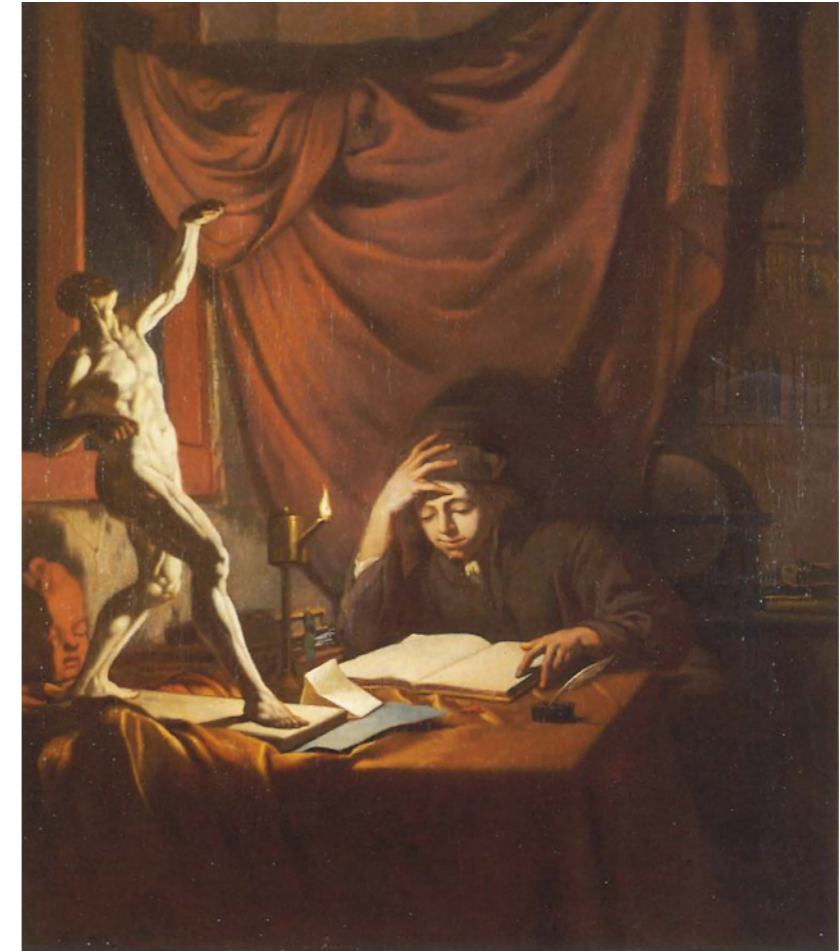


fig. 1 Job. Adriaensz. Berckheyde, *A Young Scholar in His Study*, private collection

Tetrode is now known as a sculptor of dramatic compositions and his *écorché*, together with his *Hercules Pomarius* and *Striding Warrior*, are his three most celebrated models. The exaggerated body, with long legs and abbreviated torso, and most notably, the visually dazzling musculature, are unlike any other sculptor's modeling. The *écorché*, however, stands apart in the artist's *oeuvre* as a wildly original sculpture; it is technically complex, scientifically-oriented and balletically elegant but, above all, it is the sculptor's abstracted vision of the beauty of the human form.

Willem Danielsz. van Tetrode was a native of Delft but by 1548 he had moved to Florence where he is recorded in the workshop of Benvenuto Cellini. He would later move to Rome and Vasari tells us that he worked for Guglielmo della Porta, although no known work from this period survives. In circa 1558 he executed what was perhaps his first independent commission, an architectural cabinet adorned with numerous bronzes after antique subjects for Gianfrancesco Orsini, Count of Pitigliano. Known as the Pitigliano Cabinet, it was eventually presented as a gift to Cosimo I de' Medici. The bronzes – which were separated from the cabinet but survive (apart from one) in the Bargello, Florence – serve as the touchstone for much of Tetrode's early work.

The time Tetrode spent in the service of the Orsini was of enormous influence, and many of the sculptor's bronzes are based on antique marbles in the Orsini collection. His experience in Rome and the restoration of antique statues under della Porta further strengthened his understanding of classical sculpture. When Tetrode returned to Delft in 1567, and later worked in Cologne, he was therefore of crucial importance in the transmission of contemporary Italian innovations in sculpture to the north (*Willem van Tetrode, op. cit.*, p. 72).

The present bronze *écorché* is nearly identical to another model owned by the Hearn Family Trust, New York, and this example was exhibited at the ground-breaking Tetrode exhibition at the Rijksmuseum and the Frick Collection in 2003. And just a few months later the present version surfaced and was sold at auction in New York, when it was purchased for the Abbott-Guggenheim collection. So the present version was not included in the 2003 catalogue or exhibition. Other versions include a variant bronze example, with the addition of drapery used as a support (Palazzo Venezia, Rome, inv. no. PV 10822), a variant lead example (formerly Castiglione Collection, now Kunsthistorisches Museum, Vienna, inv. no. KK. 10141) and another closely related figure who is clearly an archer originally holding a bow and arrow (Kunstmuseum, Copenhagen).



fig. 2 P.P. Rubens, *Anatomical Studies*, c. 1600-1605, pen and brown ink, J. Paul Getty Museum, Los Angeles



fig. 3 P.P. Rubens, *An écorché study of the legs of a male nude, with a study of the right leg (recto); Sketch of the muscle of a leg (verso)*. Sold at Christies, 14 October 2021.

When the Hearn Family Trust bronze was included in the Hamburg exhibition, *Sechs Sammler stellen aus*, in 1961 it was attributed to Ludovico Cardi, known as Cigoli. However, when the same bronze was included in the London exhibition, *Spectacular Bodies*, Wengraf identified the author as Tetrode, an attribution which has since been universally accepted. Wengraf discusses Tetrode's *écorché* model further in the Quentin Collection exhibition catalogue and relates it to Tetrode's magnificent terracotta of *Hercules* (*Op. cit.*, no. 24, p. 232). Wengraf notes the similar, and incredibly distinctive, musculature and the powerful, and yet balletic stances of these two Tetrode compositions.

The composition enjoyed widespread popularity in the 17th century and, as Scholten noted in 2003, was studied by multiple artists and appears in both drawings and paintings, perhaps the most literal representation being Berckheyde's *A Young Scholar in his Study* (reproduced in *European Bronzes*, *op. cit.*, p. 236, fig. 3, and sold Sotheby's, New York, 27 May 2004, lot 22). As Wengraf notes, the *écorché* depicted in the Berckheyde painting is either of plaster or terracotta and provides evidence that Tetrode was working on this exact model in other mediums.

However, it is in the study of anatomy where Tetrode's *écorché* made such an impact. As Scholten discussed in his 2003 exhibition, the study of the internal structure of the human body, specifically musculature, accelerated hugely in the 16th century and continued throughout the 17th century. Rubens, in particular was obviously fascinated with Tetrode's *écorché*, and made multiple sketches of the model, one of the most dramatic being his *Anatomical studies*, of 1600-1605, now in the J. Paul Getty Museum. Another Rubens drawing, sold by Christie's, New York, 14 October 2021, lot 9, also illustrates Rubens' interest in Tetrode's *écorché* along with his ability to infuse these studies with life. Exactly as Tetrode was able to accomplish in the far more difficult medium of bronze. And while the anatomical studies of Rubens were influenced by other sources, including such titans of the Renaissance as Leonardo and Michelangelo, as Jaffé and others have noted, it was this particular model by Tetrode, that seems to have captivated the attention and close study of Rubens.

Three decades ago the name of Tetrode was barely known. But now Tetrode is acknowledged as one of the most innovative and influential sculptors working at the end of the 16th century and his *écorché* remains one of his most iconic works – as mysterious and modern-appearing to a 21st century viewer as it would have been to the Renaissance prince.



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JAN BRUEGHEL I (BRUSSELS 1568-1625 ANTWERP)

A wooded river landscape with hunters

signed 'BRV[E]G[...]' (lower center)

oil on copper, stamped on the reverse with the maker's mark of Pieter Stas
(active Antwerp, c. 1587-1610)

5 x 7 in. (12.6 x 17.9 cm.)

\$120,000-180,000

£99,000-150,000

€120,000-170,000

PROVENANCE:

with Agnews, London.

Private collection, England, 1957-1997.

with David Koetser, Zurich, where acquired by a private collector on 15 March
1997, by whom sold,

[Property from an American Collection]; Sotheby's, New York, 29 January
2009, lot 10.

LITERATURE:

K. Ertz and C. Nitze-Ertz, *Jan Brueghel der Ältere (1568-1625): Kritischer
Katalog der Gemälde*, IV, Lingen, 2008-2010, p. 1630, no. Add. 5, illustrated.

This beautiful, refined copper is a testament to Jan Brueghel the Elder's abilities as a painter of wooded landscapes. Brueghel had treated such subjects as early as the first half of the 1590s in paintings like those today in the Kunsthistorisches Museum, Vienna (inv. no. 458), and Städel Museum, Frankfurt am Main (inv. no. 1285), both of which are datable to *circa* 1593. These early works, however, only found full expression in the early years of the seventeenth century in paintings like this, which Klaus Ertz dates to *circa* 1605 (*loc. cit.*).

Ertz considers the present painting to be a variant of the example in Vienna (*loc. cit.*). Here, as in the example in Vienna and, to a lesser degree the one in Frankfurt, Brueghel employed a broken tree trunk that leans diagonally over the water and guides the viewer's eye deeper into the composition. Further painted details, including the hunter and his dogs, the deer, the yellow waterlilies, the stork in the painting's middle ground and the yellow light emanating from upper left all reinforce the connection with the earlier works. Brueghel's application of thin glazes to define minute details in the foliage further enhances the painting's sense of spatial depth and intensely naturalistic appearance, while its small scale lends it a precious, jewel-like quality.



actual size

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DAVID TENIERS II (ANTWERP 1610-1690 BRUSSELS)

A landscape with lightning

signed in monogram 'DT . F.' (lower center, on the rocky outcropping)

oil on panel

6½ x 11¼ in. (16.5 x 28.5 cm.)

\$70,000-100,000

£58,000-82,000

€66,000-94,000

PROVENANCE:

[Sold by the Order of the Executors of Mrs. Heywood Johnstone, deceased, late of Bignor Park, Pilborough]; Christie's, London, 20 February 1925, lot 94, as D. Teniers (33 gns. to Raham).

Anonymous sale; Galerie Fischer, Luzern, 6 July 1925, lot 271.

Charles Kiefer-Hablitzel, Dreilinden Castle, Luzern, by whom donated in 1951 to,

Kunstmuseum Luzern (inv. no. 461), by whom deaccessioned in 1983.

Private collection, Bonn.

with Jack Kilgore & Co., Inc., New York and Salomon Lilian Old Master Paintings, Amsterdam, where acquired by the present owner in 2009.

EXHIBITED:

Cologne, Klaus Edel Gallery, *Ausstellung Gemälde alter Meister*, 9 November-4 December 1987, no. 16.

LITERATURE:

T. Grütter and M. Kunz, *Kunstmuseum Luzern: Sammlungskatalog der Gemälde / Permanent Collection of Paintings, Luzern, Luzern, 1983*, p. 38, fig. 11.



fig. 1 David Teniers II, *Landscape with castle and gentlefolk*, Szépművészeti Múzeum, Budapest

Though known today largely for his genre paintings, David Teniers painted a number of landscapes in the 1640s in Antwerp and early 1650s in Brussels. Teniers moved to Brussels in 1650, having been named court painter to Archduke Leopold Wilhelm and keeper of his collection. On account of the use of muted tones and Teniers' treatment of the figures, this painting has traditionally been dated to the early 1650s, contemporaneous with one of the artist's greatest successes in this genre, the *Landscape with castle and gentlefolk* in the Szépművészeti Múzeum, Budapest (fig. 1). The paintings share dramatic cloud formations pierced by light, the prominent castle rising above the landscape and the gesticulating figures in the foreground. In both instances, these figures provide the only source of local color in the compositions.

Only a handful of Dutch and Flemish artists, among them Jan van Goyen (1642; Christie's, London, 5 July 2007, lot 12) and Aelbert Cuyp (c. 1645; Emil Bührlé collection, Zürich), took on the technically difficult task of capturing a landscape illuminated by a momentary flash of lightning. Fewer still rendered it so successfully and with such freshness of touch as Teniers has here. The delicate coloring and subtle perception of nature evident in his small landscapes lends them a distinctive charm, one that made them extremely popular with French collectors in the eighteenth century. Depending on the time of day depicted, they were given names like 'Après-Midi' and 'Après-Dîner'. The painter, collector and dealer Jean-Baptiste-Pierre Lebrun famously described in his *Galerie des Peintres Flamands, Hollandais, et Allemands* (Paris and Amsterdam, 1792-96), albeit with a romantic flourish, the charm and magnetic appeal of these little paintings:

'Teniers' "Afternoons" are well-known; they are little pictures with few figures that he usually did in the afternoon, in order to relax after the large compositions he worked on in the morning. He intended them for his friends, whom he could not satisfy otherwise' (quoted in Klinge, *op. cit.*, p. 216, under no. 74).

At the time the owner acquired the work, it was accompanied by a letter from Margret Klinge dated 3 February 1986 endorsing the attribution. We are grateful to Fred Meijer for endorsing the attribution on the basis of photographs. He has proposed the panel dates to a somewhat later period in Teniers' career than has previously been suggested, dating it to *circa* 1660.



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JAN ABRAHAMSZ. BEERSTRAATEN (AMSTERDAM 1622-1666)

A winter landscape with figures skating and playing kolf on a frozen river before a church

signed and dated 'F.B. fecit A. 1657' (lower center, on the tower)

oil on canvas

35¾ x 46½ in. (91 x 118 cm.)

\$100,000-150,000

£82,000-120,000

€94,000-140,000

PROVENANCE:

with F. Enneking, Amsterdam, before 1966.

with Alfred Brod, London, 1968, as Anthonie Beerstraaten, where acquired by a private collector, and by whom sold,

Anonymous sale; Christie's, Amsterdam, 11 May 1994, lot 179.

Private collection, Europe.

EXHIBITED:

Delft, Het Prinsenhof, *18de Antiekbeurs*, 1966.

Jan Abrahamsz. Beerstraaten was the most prominent member of a family of artists from Amsterdam. In addition to his depictions of southern seaports and sea battles, Beerstraaten was famed for his winter landscapes. From about 1659 on, the artist began to depict topographically accurate views of mid-seventeenth century Holland, particularly in and around Amsterdam.

Beerstraaten's winter landscapes, of which the present painting is a particularly fine example, are characterized by their somewhat romantic atmosphere. His color scheme in these paintings tends to be tonal in nature, with subtle modulations of color to create the play of light across the crisp, snowy landscape. The sense of atmosphere is enhanced by the comparatively low horizon line in which one-third or more of the composition is given over to sky, while space, as here, is established through diagonally receding frozen waterways with various figures cavorting on the ice.





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PIETER CLAESZ (BERCHEM 1597/8-1660/1 HAARLEM)

An overturned silver tazza, a partly peeled lemon and an olive on a silver plate, walnuts, hazelnuts and a knife on a draped table

signed in monogram 'PC' ('PC' linked, lower center, on the knife)

oil on panel

15½ x 22 in. (39.8 x 56 cm.)

\$800,000-1,200,000

£660,000-980,000

€760,000-1,100,000

PROVENANCE:

M. Vicolié.

Gravin Bertier de Sauvigny, Antwerp, 1935, by descent to,

M.P. de Bertier.

with Edward Speelman Ltd., London, by 1990.

with Richard Green, London, 1996, where acquired by a private collector and

by whom sold,

[Property from an Important European Private Collection]; Sotheby's, London,

4 July 2007, lot 38.

with Sotheby's private sales, where acquired in 2010 by the present owner.

EXHIBITED:

Antwerp, Antwerpsche Propagandawerken, *Tentoonstelling schilderkunst (2e*

Reeks), 10 August-22 September 1935, no 193, as Cornelis de Heem.

Béziers, Musée des Beaux-Arts, *Collections Privées de Béziers et sa région*,

July-September 1967, no. 25, as Cornelis de Heem.

LITERATURE:

M. Brunner-Bulst, *Pieter Claesz.: der Hauptmeister des Haarlemer Stillebens*

im 17. Jahrhundert: kritischer Œuvrekatalog, Lingem, 2004, pp. 178, 243, no. 69,

illustrated.

Dated to 1636 both Martina Brunner-Bulst and Fred Meijer, this refined work is a beautiful example of Claesz's semi-monochromatic *ontbijtjes* ('breakfast pieces'). The composition of a simple, pared back arrangement of carefully selected objects revolves around the central motif of an overturned *tazza* and is entirely in keeping with the artist's approach in the period. The same *tazza* recurs in several paintings Claesz produced around the same time, including those today in the Mauritshuis, The Hague; Gemäldegalerie, Berlin and Ashmolean Museum, Oxford (all dating to 1636-7). The *tazza* may even have been owned by Claesz himself, his contemporary Willem Claesz Heda (who included it in a still life of 1633 in the Frans Hals Museum, Haarlem) or a local silversmith who made it available to both artists.

Pieter Claesz was born in the Flemish town of Berchem and began his career as a painter in Antwerp, joining the city's Guild of Saint Luke in 1620. In the same year, however, Claesz moved to Haarlem. The city had become popular with emigres from Flanders in the early seventeenth century, attracted by the region's growing prosperity and economic expansion under the Twelve Years Truce, which had begun in 1609. Though little is known about Claesz's career before he arrived in the city, it is likely that the artist was familiar with the work of Flemish still life painters like Osias Beert and Clara Peeters. His assimilation of their use of color and composition with the native pictorial traditions of Haarlem rapidly established him as a leading still life painter in the city. Claesz introduced a heightened degree of realism to the Haarlem still life school. Instead of adopting the high viewpoint and wider variety of colors which were favored by an earlier generation of Haarlem still life painters like Floris van Dijck and Floris van Schooten, Claesz's paintings employ a low viewpoint, their compositions unified through subtle color schemes comprised mostly of earth tones.

Despite its deceptively simple composition, the painting was likely intended to draw out far more learned references from the knowledgeable viewer. Claesz's still lifes must be viewed 'with the understanding that they are not a transcription of reality', but that they are carefully structured and arranged images that encourage contemplation from their viewers (H.D. Gergory, 'A Repast to Savor: Narrative and Meaning in Pieter Claesz's Still Life', *Pieter Claesz: Master of Haarlem Still Life*, P. Biseboer and M. Brunner-Bulst, eds., exhibition catalogue, Haarlem, Zurich and Washington, 2005, p. 99). Many of the items in Claesz's paintings were costly luxury objects. Lemons and olives, for example, were imported from the Mediterranean and likely were only available to people of the social strata from which Claesz drew his patrons. Others contained a clear moralizing message. The overturned *tazza*, for example, could be seen as an admonishment against excess, while the oysters, regarded as an aphrodisiac, are relegated to the dark recesses of the composition.





A PIETRA DURA MASTERPIECE BY GIACOMO RAFFAELLI

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A MAGNIFICENT ITALIAN ORMOLU, WHITE MARBLE AND SEMI-PRECIOUS HARDSTONE-INLAID CENTER TABLE

THE MARBLE TOP ATTRIBUTED TO GIACOMO RAFFAELLI, ROME OR MILAN, CIRCA 1800-1810, THE BASE POSSIBLY BY FRANCESCO RIGHETTI, ROME, CIRCA 1770-1775

The rectangular white marble top inset with various semi-precious hardstones including amethyst, Sicilian and Corsican jasper, German agate, sardonyx agate, carnelian and lapis lazuli, arranged in a lozenge pattern around a central oval panel of German agate, within two narrow borders of Sicilian jasper and a gilt-bronze beaded outer rim, the frieze of the base inset with rectangular panels of red, green and rose jasper, supported by uprights in the form of male herms, two with beards, two without, each flanked by twinned female caryatids, each long frieze centered by flower and fruit-filled cornucopias, the tapering herms terminating in hoof feet, with extensive numbering and lettering throughout, the iron stretcher under the top pounced with the letter S twice, the back of the male herms' loincloths on each leg with a pierced hole, originally intended to house connecting rods to attach internally the two main elements of the leg
33. 3/4 in. (86 cm.) high, 30 1/4 in. (77 cm.) wide, 23 in. (58.5 cm.) deep

Estimate on request

PROVENANCE:

Private Collection, Narbonne, France; sold Maître André Meyzen, Narbonne, 31 March, 2001, lot 14 (€975,673).
With Steinitz, Paris.
Private American Collection, Los Angeles.

EXHIBITED:

New York, The Metropolitan Museum of Art, 1 July-21 September 2008, *Art of the Royal Court: Treasures in Pietra Dure from the Palaces of Europe*, no. 122.

LITERATURE:

W. Koeppe and A.M. Giusti, et al., *Art of the Royal Court: Treasures in Pietra Dure from the Palaces of Europe*, New York, 2008, pp. 312-314, no. 122 (illustrated).

A. González-Palacios, *The Londonderry Table Top, The Exceptional Sale*; Christie's, London, 10 July 2014, p. 12, note 4.

A.M. Massinelli, *Giacomo Raffaelli: Maestro di Stile e di Mosaico*, Firenze, 2018, pp. 290-293, figs. 345, 348.

A veritable tour de force of Italian craftsmanship of the early nineteenth century, every element of this splendid table is a magnificent piece of art in itself. It sumptuously combines a highly-sculptural base entirely conceived in gilt bronze with a rich combination of chased and burnished surfaces, supporting a marble top elaborately-inlaid with some of the most colorful semiprecious stones available to artists of the time of its creation. Works including an array of exceptional and rare semiprecious stone specimens were highly sought-after in the eighteenth and early nineteenth centuries and were sometimes accompanied by printed materials identifying each stone, as was the case with the luxurious snuff boxes of Johann Christian Neuber. Similarly, this table could have served as a microcosm encompassing ancient history, geology, science and geography, all united by exceptional design and superb craftsmanship in one magnificent work of art. It was this artistic environment in which Giacomo Raffaelli learned his craft and honed his artistic sensibilities, which made him one of the most successful mosaicists and marble-workers of his generation.

GIACOMO RAFFAELLI (1753-1836) LAPIDARY MASTER

Anna Maria Massinelli

‘Giacomo Raffaelli whom I have already named, and who I will name again as the one who combines the possession of rare and precious stones with sublime merit in the art of mosaic’ (Faustino Corsi, 1833)

This pietra dura specimen top is a celebration of Giacomo Raffaelli’s fascination for the mineral world and his virtuosity as a lapidary artist. The stunning lapidary palette of the table features a rich specimen of semiprecious stones inlaid on a white Carrara statuary marble background. The geometrical pattern comprises one hundred and thirty stones, dominated by the large central slice of agate whose internal microcrystalline formation is brightened by a gold foil underneath. This specimen maintains the natural irregular pebble shape and is immersed in a large border constituted by slices of amethyst. The surrounding stones are arranged symmetrically around a lozenge formed by a sequence of rectangular panels (including Sicilian and Corsican jasper and other rare stones) and a row of round and oval cut agates that frame the central amethyst and agate.

Giacomo, born in Rome in 1753, was a descendant of a family of glass makers. In 1775 he achieved renown with a successful mosaic exhibition held in his studio in Salita San Sebastianello, near the Spanish steps. Contemporary sources crowned Giacomo as the inventor of a new way to use glass mosaic in *objets de vertu*, such as boxes, small plaques and jewelry. Archival research shows that, while he achieved fame as a glass mosaicist, he was also very involved with a different range of productions, in particular lapidary works, which enchanted the Grand tourists during their stay in Rome.

In 1794, writing a letter to *Friedrich Ludwig von Sckell*, architect of the Elector of Mainz, Raffaelli announced the opening of his pietra dura workshop in Rome. He asked for some samples of German stones, and ‘pietre nicolate’ (sardonix agate) to carve cameos. He offered in exchange some of his mosaics. It is not known if he succeeded in this specific request, but we know that his lapidary collection was hugely increased at this time.

The celebrated Roman connoisseur and marble collector, Faustino Corsi (1711-1846), described the Raffaelli workshop as a special place where one could find a large assortment of rare stones and specimens, and pointed out that Raffaelli’s son Vincenzo was also a refined lapidary connoisseur. Corsi described an antique, huge specimen of spato-fluore, remarkable for its size, vivacity and variety of the colors and an enormous block of rock crystal, weighing eight hundred and seventy pounds.

Raffaelli’s fame as a lapidary artist quickly widespread and in 1784 he received an important commission from the Florence resident George Clavering-Cowper, 3rd Earl Cowper via the Scottish painter Jacob More, who resided in Rome, for a pair of marble and pietra dura table tops, to incorporate two Florentine Grand Ducal workshop panels already in the Earl’s collection, depicting an interior view of the Coliseum and the harbor in Leghorn. It is significant that Cowper, living in Florence, turned to Raffaelli, rather than the Grand Ducal workshop, for these tables, which included a variety of *marmora romana*, porphyry, granites, lapis lazuli and Sicilian jasper.

In the early 19th century, Raffaelli renewed the technique and style of his lapidary works. In a letter to Vincenzo Mora, who was traveling in the south of Italy trying to sell luxury objects to the Bourbon court, Raffaelli described a chimney piece and a pair of tables from his workshop, in statuary marble inlaid in rare stones. The chimney piece was eventually acquired by Pope Pius VII and in 1803 he sent it as a present to Napoleon, who had it installed in the Salon Doré at Malmaison. In the letter which accompanied the chimney Raffaelli listed 126 rare stones in the frieze including agate, carnelians, lapis lazuli, jasper, 177 stones in the pilasters, 151 amethyst stones around the light of the chimney, everything framed in gilt bronze. The frieze included also three micromosaic plaques with Herculaneum subjects (these and most

of the stone decoration were removed and dispersed during the Franco-Prussian war in 1870). Giacomo sent to Napoleon the descriptions of the two inlaid tables that matched the chimney and he attached the design showing the top and the stand of one of them (Paris, Bibliothèque Nationale), although the tables were never sent.

In 1804 Raffaelli moved to Milan, capital of the Napoleonic Italian Kingdom, invited by the viceroy Eugenio de Beauharnais to open a mosaic school, at which time the two still unfinished tables were shipped with the rest of his properties. He was able to complete them, with some changes, only ten years later when they were exhibited, in 1814, at the annual exhibition in Brera. They are described in a printed brochure and only about three decades later when Vincenzo inherited them they were sent to St. Petersburg and are now in the Hermitage Museum. The tops are profusely inlaid with rare marbles, hardstones and with micromosaic panels of allegories of the arts and Cupids, while the remarkable stands are similarly inlaid with hardstones in white marble

The interest of Giacomo for vases, clocks and many other different kind of decorative objects in marble and semiprecious stones is very well documented. He referred to different stonecutters in Rome, one of them was "Domenico scalpellino" who supplied marble vases, in different sizes and stones, and sculptures in "rosso antico". A repertoire of designs for vases, remained between Giacomo papers, it shows some common shapes: urns, craters, amphorae, columns vases. Raffaelli was able to transform these traditional vases into something completely new: he inset the white curved surface of the vases with pietra dura and micromosaic plaques, a very sophisticated technique invented and perfected by Giacomo himself.

In 1803, the year before he moved to Milan, Giacomo met the Duke Francesco Melzi d’Eril and he showed him the design of a monumental centerpiece, or *dessert*, a triumph of the Roman style with *retour d’Egypte* accents. The Duke was enchanted and he soon ordered it, following with a second commission of a larger centerpiece for the Royal Palace in Milan to set the table in honour of Napoleon for his coronation as king of Italy on May 26 1805 (Palazzo Reale, Milan). This masterwork, together with his marble pieces donated by the Pope to Napoleon, established his reputation at the Napoleonic court and guaranteed him a very good commitment and compensation during his time in Milan.

As soon as he was settled, he began a close correspondence with his son Vincenzo who remained in Rome to organize the final move of the studio and of the rest of the family. The letters exchanged with his son between 1803-1804 are a precious source of information about his private life, his works, patrons and collaborators. He was immediately planning to open an ‘antique store’ in Milan to sell his own art works, jewelry and different objects imported from Rome. In one of the first letters to Vincenzo he wrote: ‘hopefully we can do some business, not with the mosaics, that they don’t know it here, but only with marbles and other genres’.

In fact, along with the organization of the mosaic school, Raffaelli focused his private production on the lapidary works. Writing to his wife in Rome, he described how ‘I am sitting here with Giuseppe [his assistant and stone cutters], night and day, trying to arrange stones on papers to make tables’.

His concentration on lapidary works at this time is testified by the lists of objects shipped by the sculptor Pietro Marchetti (1766-1846) from Carrara from 1805 to 1815. These included several pieces of marbles cut for table tops of different size, bases for ‘deserts’, frames for chimneys. Raffaelli was very demanding about the quality of the statuary marble. Marchetti sometime explained how difficult it was to find immaculate white marble as Raffaelli required, but he also remarked that he can easily hide some spots with the inlaid colored stones.

Although the canonical repertoire of *marmora romana* was adopted enthusiastically by Raffaelli, he was also fascinated by more exotic hard stones, of which he was a voracious researcher and buyer and was especially curious about the most recently mined minerals, including labradorite,



which he often inserted in his lapidary works. While in Milan, Giacomo intensified his research of stones and traveled across the Alps in search of famous German jaspers and agates. In 1809 he was in touch with the Caesar Demeaux Gottlie Scriba & Comp workshop based in Idar-Oberstein for the purchasing of hardstone vases and rough stones. The business relationship did not last too long because the German workshop was unable to meet Raffaelli's demanding requests, but nevertheless Giacomo loved the translucent and unique palettes of the agates found there. An undated autograph notebook seems to be a kind of traveler diary where he listed various purchases of stones during one of his trips to Germany. From this we learn, for example, of the purchase of agates, of a red and crystalline stone, petrified wood, several small stones and 'niccoli' (sardonix agate), suitable materials for cameos; also a piece of jade from a Frankfurt dealer in exchange for various stones. The vast specimens collected exceeded two thousand samples, accurately described in the inventory drafted in 1821 when Giacomo relocated to Rome: by then, the vast assortment was equal to the most important contemporary lapidary collections. These remarkable jewel-like stones collected by Raffaelli, with their enchanting chromatic variations, added a touch of novelty and richness to his lapidary work.

Raffaelli's concentration on hardstones during his time in Milan, and his days spent accommodating colorful stones on the papers, is evident in a distinctive group of table tops created during this period, of which the spectacular example examined here is a significant example.

One can certainly recognize his skill, derived from such tireless questing for rare hardstones, in the present table, composed exclusively of semiprecious stones, suggesting the important destination of this sophisticated specimen. The top can be compared for the geometrical pattern, size and use of similar stones, with a pair of Raffaelli tables at the Hermitage Museum (of which one is illustrated here) which together with agates, jaspers and carnelians also include a refined selection of *marmora romana* (unlike the table studied here which is composed exclusively of hardstones).

Two other larger tables are related to this distinctive production by Raffaelli. One belongs to the Spanish Royal collection and was purchased in Rome shortly before 1800 by the watchmaker François-Louis Godon, whose widow would later sell it to Charles IV of Spain in 1803 (Madrid, Palacio Real, see A. González-Palacios, *Las Colecciones Reales Españolas de Mosaicos y Piedras Duras*, Madrid, 2001, pp.240-3, illustrated here fig.3). The other was acquired by Charles William Vane, 3rd Marquis of Londonderry (1778-1854) when British ambassador at the Habsburg court in Vienna between 1814 and 1822. According to documents which I discovered, Giacomo was coincidentally in the same city between 1818 and 1819, after an adventurous trip with a caravan of more than one hundred wagons to bring the monumental mosaic of the Last Supper, after the celebrated fresco of Leonardo da Vinci, the mosaic masterpiece that Giacomo produced during his stay in Milan (Wien MinoritenKirche). From the correspondence exchanged with Vincenzo, who remained in Milan, we know that Giacomo opened a small gallery in his Viennese house and he sent to his son a list of mosaics and tables to ship soon in order to display it and try to make good business in the Imperial city. Possibly during his stay in Vienna he had the opportunity to meet Lord Londonderry who bought his outstanding table (see Massinelli *op.cit.*, pp. 287-293).

In 1821 after relocating to Rome in October 1820, Giacomo shipped 195 boxes filled with finished and unfinished objects, tools, etc. and more than 2000 different stones carefully listed. He went back to his native town as a wealthy artist and merchant, and he bought a building in Via del Babuino where he lived until his death in 1836. Giuseppe Valadier, the celebrated *bronzier* and designer, remodeled the house for Raffaelli, providing him with a design for the house inscribed to 'Sig. Giacomo Raffaelli Consigliere di S.M. Imperatore delle Russie', emphasizing his connections to the Russian Imperial Court.

Here, in his old age, he was finally able to make his dream true and he founded a 'grande opificio', running it with his son Vincenzo, whose production was very much oriented toward lapidary works.



fig. 1 Hardstone-inlaid marble top attributed to Raffaelli in the collection of the Hermitage, Saint Petersburg



fig. 2 Hardstone-inlaid marble top attributed to Raffaelli, acquired by Charles William Vane, 3rd Marquis of Londonderry (1778-1854). Courtesy of Sarti Gallery, Paris



fig. 3 Hardstone-inlaid marble top attributed to Raffaelli in the Spanish Royal Collections



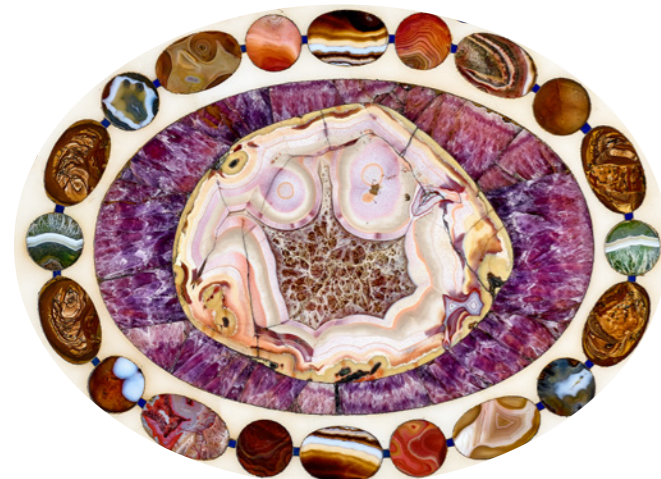
THE BASE

The spectacular base, entirely conceived in gilt-bronze and inset with further precious stones in the frieze (although of different sources to those of the top), is a veritable tour de force of sculpture and chasing and sumptuous gilding. This base, inspired by ancient iconographic sources, is formed of four herms of younger and older males embracing two figures of caryatids which grasp towards opulent cornucopias on the long side of the table. The construction of the table base, which is entirely made of metal, is ingenious, with the legs formed of two sections which slot into each other and joined by an inner iron rod which is hidden at the base by the hoof feet. The sculptor responsible for the magnificent base remains a mystery. There is no documentary evidence that it was conceived by Raffaelli himself, and the existence of an identical base, with later porphyry top, in the Invernizzi collection, Milan (illustrated in A. González-Palacios, *Il Tempio del Gusto, Roma e il Regno delle Due Sicilie*, Milan, 1984, vol. II, fig. 146), suggests that the two tables may have originally been conceived as a pair, suggesting a commission of considerable importance.

When publishing it in 1984, González-Palacios dated the Invernizzi table to 1770-1775 while Anna Maria Giusti, who first published the present table in 2008, advanced an attribution to Righetti based on possible stylistic references to works by the famous Roman bronze artist and dated the base to the early 19th century. She compares the figures on these tables to those found on a lectern by Righetti in San Giorgio Maggiore in Venice, see Koeppel and Giusti, *op.cit.*, pp. 313-314. The figures' distinctive combination of highly chased and burnished finishes also features in his 1819 reliefs of Saint Francesco and Saint Ferdinando at the Palazzo Reale in Naples (see E. Colle, A. Griseri, and R. Valeriani, *Bronzi decorative in Italia: Bronzisti e fonditori italiani dal Seicento all'Ottocento*, Milan 2001, p. 238, no. 67).

She also suggested a connection between this base and documentary references to some bronze caryatids received by Raffaelli in 1804. More recent archival researches demonstrate that the many mentions related to these bronzes are instead referring to smaller scale caryatids for the four candelabra that dominated the monumental centerpiece in the Royal Palace in Milan.

Different 'metallari' provided bronzes and models that Giacomo intended to cast himself while planning to found his proper foundry. 'Angelo metallaro' supplied the caryatids through 'Domenico' scultore, other suppliers mentioned in the documents were Conti, Giosuè, Marcandetti, 'Gislacho' and a 'metallaro in Porta Nuova'. Giacomo also explored the techniques of creating gilt-bronzes himself and in 1803 before leaving for Milan urged his son Vincenzo to discover how to make the distinctive beaded rim he often used to frame his marble tops, as on the example studied here and those in the Hermitage, for which Vincenzo created an 'ordigno', a special tool for this component.



The documents show a dense network of artisans in whose workshops the celebrated late eighteenth-century models of Luigi Valadier (1726-1785) were still circulating together with those of Luigi Righetti (1780-1852). Giacomo often used these models which he then reworked on his own, creating something completely new. His deference to the creations of Valadier and Righetti is especially testified by his extraordinary centerpieces. It is of course interesting to note that Giuseppe Valadier remodeled Raffaelli's house in Rome, and the remarkable à l'antique caryatids of this base, their arms straining towards the frieze, certainly recall the supports of the celebrated 17th century table reset by his father Luigi in 1774, now in the Sacro Militare Ordine di Malta, Rome and the pair of tables supplied by Giuseppe to the Biblioteca Apostolica Vaticana in 1789-1792 (see A. González-Palacios, *Luigi Valadier*, New York, 2018, p. 424, fig.9_27 and p. 457, figs. 10_3 and 10_4).

It cannot therefore be excluded that the bronzes on the present base were conceived in the context of the circulation of models by the two leading sculptors in bronze on the Roman art market of the late eighteenth and early nineteenth century.

The documents mentioned in this essay are from the Raffaelli Archive, Negro Foundation, Rome.

The references and transcriptions are in: A.M. Massinelli, with contributions from M.Alfieri, L.Biancini, E. Yakovleva, G.Tassinari, *Giacomo Raffaelli: Maestro di Stile e di Mosaico*, Firenze, 2018

Further references are also made to: F. Corsi, *Delle pietre antiche di Faustino Corsi Romano*, II ed. Tipografia Salviucci, Roma, 1833

Prof. Anna Maria Massinelli teaches modern art history at the Academy of Fine Art of Brera, Milan. She has a particular interest in the history of the Medici dynasty and the art of hardstones, and has written and edited a number of books on the subject including *Il Tesoro dei Medici*, 1992; *Il Mobile Toscano*, 1993; *Scagliola. L'arte della pietra di luna*, 1997; *The Gilbert Collection: Hardstones*, 2000; the recent monograph on Raffaelli: *Giacomo Raffaelli Maestro di stile e di mosaico*, 2018 and most recently *De Lapidibus. Il trattato delle pietre di Giuseppe Antonio Torricelli*, 2019, a comprehensive study of this Grand Ducal lapidary artist.

**Sources for the identification of the stones
(See following page)**

I am grateful to Dorothy Asher, Curator of the Lizzadro Museum of Lapidary Art, Oak Brook, Illinois and to Madison Hill, independent mineralogist, for discussing with me the stones in this table

Corsi Collection of Decorative Stones <http://www.oum.ox.ac.uk/corsi/about/rome>
G. Borghini, *Marmi Antichi*, Roma 1989
Descrizione di una tavola rotunda di marmo bianco statuario ...essa tavola fu comprata il giorno 8 del mese di marzo 1831 dall'illustrissimo Signore Erskine, in: Massinelli 2018, pp. 141-143
L. Di Mucci "Per uso et servitio particolare del Palazzo e della casa", in: *La Fabbrica delle meraviglie. La manifattura di pietre dure a Firenze*, edited by Anna Maria Giusti, Firenze, 2015, pp. 95-122
G. Montana, V.G. Briuccia, *I marmi ed i diaspri del Barocco siciliano*, Palermo 1998
C. Napoleone, *Delle Pietre Antiche di Faustino Corsi romano*, Milano 2001
M.T. Price, *Decorative Stone. The complete sourcebook*, London 2007
F. Toso, "Vaghe belle ed utili pietre". Le riserve dell'Opificio, in: *La Fabbrica delle meraviglie. La manifattura di pietre dure a Firenze*, edited by Anna Maria Giusti, Firenze, 2015, pp. 191-256
W. Quellmalz, *Die Edlen Steine Sachsens*, Leipzig 1990
K. Thalheim, "The Breteuil table: A Saxon Mineralogical Journey", in: Gold, Jasper and Carnelian. *Johann Christian Neuber at the Saxon Court*, A. Kugel ed., London 2012, pp. 330-333



Table of Hardstones

- 1-Described in the Erskine table as: 'banded oriental sardonyx Agate'. Also called also 'niccolo', much prized in antiquity and used for carving cameos and vases (Toso, p. 224)
- 2-In the Erskine table there are a few varieties of this so-called oriental alabaster. A precious stone used in antiquity for luxury artifacts and known in many variations, banded, flowery and golden when, as in this case, intense yellow-orange tones prevail (Borghini, pp. 142, 143; Napoleone, tav.XII)
- 3-Lapis lazuli, apparently the same variety as the one defined in the Erskine table as coming from Persia
- 4-Amethyst from Idar-Oberstein in Germany, the richest deposit in Europe since the XVI century (Corsi n. 712, Quellmalz, pp. Toso, p. 250). In the Erskine table described as 'oriental amethyst quartz'
- 5-German agate from Idar Oberstein, the famous center in the Palatinate for the extraction and cutting of hardstones, along the river Nahe (Toso, p. 227). Raffaelli travelled to Oberstein to search for and buy colorful agates and other stones. A large variety of these agates are included in the Londonderry table
- 6-Described in the Erskine table as: oriental 'veined *cotognino*' was an ancient precious stone from Egypt (Borghini pp. 140-141; Napoleone, tav. X, n. C3)
- 7-In the Erskine table: 'yellow agatized jasper from sicily'. Yellow brecciated Sicilian Jasper from Giuliana (San Carlo) near Palermo (Montana p. 11 6, n.171), or from Selinunte, near Marinella, Trapani (Corsi n. 734)
- 8- Green Corsican Jasper, smaragdite from Monte San Petrone, Corsica. Described in the Erskine table as 'green *plasmato* from Corsica'. In Raffaelli inventory 'Green from Corsica' (Corsi, n. 700; Price p. 196). Used in both the Londonderry and Hermitage tables
- 9-Brecciated red jasper from Giuliana, near Palermo (Corsi n. 745, Montana, p. 116, n. 170)
- 10-Described in the Erskine table as: 'Banded alabaster from Agra'. Used as the large central medallion in the Hermitage top. To be compared also with the agate from Siena used in Florentine mosaics, showing the same tiny stripes (Toso p. 226)
- 11- Described in the Erskine table as 'carnelian from China', the orange color is enhanced by gold leaf underneath. This variety of agate had been used since the antiquity for carving gems (Price, p. 243, Toso, p. 224)
- 12- *Astracane* or yellow *lumachella* a fossiliferous limestone from India, or Egypt. Erskine table: '*Lumachella astracane* from Agra', in Raffaelli's list of stones 'yellow *lumachella* from Egypt' and 'golden *lumachella astracane* with mother of pearl'. (Corsi n.279, Napoleone, tav. VI, C3; tav. VII, B4)
- 13- German banded brownish agate from Königsbrück near Dresden? (Quellmalz, pp. 44, 185, fig. 66)
- 14- Described in the Erskine table as: 'jasper or *ciottolo* (pebble) from Egypt'; landscape Jasper from Egypt, one of the favorite souvenir for Grand Tourists traveling to Egypt (Price, p. 250)
- 15- Brecciated orange-brown Sicilian jasper from Monreale or Altavilla (Corsi, nn. 734, 977, Montana, pp. 107, 109, n. 134, 142)
- 16-Possibly chalcedony of Volterra, widely used in the grand-ducal workshop (Di Mucci, p. 178, n. 214)
- 17- Red *stellaria*, agatized coral (Price, p. 172). Described in the Erskine table as: 'Astoido coralloide from Euganei Hills'; in Raffaelli's list of stones: 'red *stellaria* from Verona'
- 19- The coral jasper described in the Raffaelli inventory, possibly red Jasper from Altenberg in the Erzgebirge? (Thalheim, p. 324)
- 20- Described in the Erskine table as 'green basalte from Corfù'
- 21- Eudialyte, from Kola peninsula, Russia (Price, p. 272)
- 22-Green and yellow banded jasper from Giuliana, Palermo (Corsi n. 764; Montana, p. 116, n.169, Price, p. 246)
- 23- Described in the Erskine table as: 'banded jasper from Arcangelo in Siberia', referring to the Russian city of Arkhangelsk.
- 24-Red Brownish chalcedony, 'eye agate' from Schlottwitz in the Erzgebirge (Thalheim, p.327, Toso, p. 227, fig. n. 284)
- 25- Sicilian banded jasper from Giuliana, near Palermo (Corsi n. 981)
- 26 - Described in the Erskine table as: ' green agate jade from China'
- 27-Orange -red Sicilian brecciated Jasper, from Giuliana, Palermo (Corsi n. 776, Montana, p. 116, n. 170)
- 28- German green-grey banded agate
- 29-Described in the Erskine table as ' agate *occhiuta* [with eye] from Germany'
- 30- Described in the Erskine table as 'red agate from the Appennine mountains'
- 31- Palombara sardonicated cloudy alabaster (Borghini, p. 148; Napoleone, tav. IX, n. B9) or Sardonyx agate, see n.1
- 32-Described in the Erskine table as 'clear transparent agate from Germany'
- 33-Described in the Erskine table as 'oriental clear onyx agate'
- 34- White statuary marble from Carrara. The sculptor Pietro Marchetti from Carrara was one of Raffaelli's major suppliers of white statuary marble



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THE CESARINI VENUS

ATTRIBUTED TO ANTONIO SUSINI (1558-1624), FROM A MODEL BY
GIAMBologna (1529-1608), CIRCA 1585-1600

9¾ in. (24.8 cm.) high

14 in. (35.5 cm.) high, overall

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

£820,000-1,200,000

€940,000-1,400,000

PROVENANCE:

Fernand Adda (1890-1965).

His sale; Palais Galliera, Paris, 29 November-3 December 1965, lot 397,

illustrated, as *Venus après le bain*.

Djanhanguir Riahi (1914-2014), acquired at the above sale.

By descent to his heirs.

Their sale; Christie's, London, 10 July 2014, lot 50.

Acquired at the above sale by the present owner.

LITERATURE:

J. von Schlosser, *Werke der Kleinplastik in der Skulpturensammlung des A. H. Kaiserhauses*, Vienna, vol. 1, 1910, p. 10.

C. Avery and A. Radcliffe, eds., *Giambologna (1529-1608): Sculptor to the Medici*, London, 1978, p. 62.

C. Avery, *Giambologna: The Complete Sculpture*, Frome, Somerset, 1987, pp. 97-107.

A. Radcliffe, *Giambologna's Cesarini Venus*, exh. cat., Washington, D.C., 1993, p. 15-16.

A. Radcliffe, 'Giambologna's "Venus" For Giangiorgio Cesarini: A Recantation,' *La Scultura: Studi in Onore Di Andrew S. Ciechanowiecki*, A. González-Palacios, vol. II, 1996, pp. 64.

S. Sturman, 'A Group of Giambologna Female Nudes: Analysis and Manufacture,' *Small Bronzes in the Renaissance*, New Haven and London, 1998, pp. 131, 133.

M. Leithe-Jasper and P. Wengraf, *European Bronzes from the Quentin Collection*, exh. cat. New York, 2004, pp. 146-157, no. 12.

W. Seipel, ed., *Giambologna: Triumph des Körpers*, exh. cat., Vienna, 2006, p. 198.



The present bronze, one of just four known casts on this scale, is an exceptional example of the work of master Renaissance sculptors Giambologna (1529-1608) and his principle assistant Antonio Susini (fl. 1580-1624). Many of Giambologna's most celebrated compositions are believed to have been executed by Susini, combining the former's ingenious compositions with the latter's unparalleled technical ability in bronze production. Their combined talents are exemplified in this cast of the *Cesarini Venus* which is delicately finished with a rich patina that became the hallmark of the finest Florentine bronzes of the period.

Small bronzes like the present lot were in high demand among noble patrons in the late 16th and early 17th centuries and were often given as diplomatic gifts. To meet this demand, Giambologna trained a series of assistants who assimilated his style and were able to execute bronzes from the master's models. Antonio Susini is known to have trained in Giambologna's workshop between circa 1580 and 1600 and specialized in preparing moulds of Giambologna's models for casting and finishing these statuettes when cast (Avery, 1978, *op. cit.*, p. 157). After 1600 he left to work independently, becoming successful in his own right. He continued to cast bronzes from models by his former master in addition to designing his own original compositions. Even after he set up on his own, Susini's style remained very close to that of Giambologna meaning that it is not always easy to distinguish between the sculptures of the assistant and those of the master as their works are both stylistically and compositionally intertwined. However, several elements of the present bronze, in particular the finely chiseled surface, sharp, angular folds of the drapery, and defined pupils and irises are all characteristic of the work of Susini, Giambologna's principal assistant.

The composition of the present lot is related to a marble figure carved by Giambologna in Florence in the period 1580-1583, today known as the *Cesarini Venus*. A letter dated 28 July 1580 records that Grand Duke Francesco I de' Medici promised Giangiorgio II Cesarini, Marquis of Civitanova, that he would allow Giambologna, the most brilliant artist of his court, to undertake the carving of a marble statue for the Villa Ludovisi, Cesarini's palace in Rome, as soon as he had completed all his existing commissions (Wengraf in Seipel, *op. cit.*, p. 118). On 9 April 1583 the Duke of Urbino's ambassador Simona Fortuna wrote to the duke, Francesco Maria II della Rovere, stating that the sculptor then had the figure of Venus in hand (*'fra mano'*), suggesting that the sculpture was then in the process of being carved (Radcliffe, 1996, *op. cit.*, p. 60). Presumably completed in 1583, it was installed in the Villa Ludovisi, where it still stands today, the villa now housing the American Embassy. In 1616 the marble was broken into many pieces and restored. During the restoration it was set into the present, circular base which, along with the more elaborate coiffure, differentiates it from our bronze model (Wengraf in Seipel, *op. cit.*, pp. 119-120).

The present bronze is known in only three other examples of the same scale: one in the Kunsthistorisches Museum, Vienna (24.8 cm, inv. no. 5874, engraved 'IOANNES / BOLOGNA . BELGA' to base of pedestal); one previously belonging to the Hearn family trust, New York (24.9 cm); and



another in the Statens Museum for Kunst, Copenhagen (inv. no. 5523). The Vienna example is the best known version and has been examined for several exhibitions and publications. It is first recorded with certainty in Schloss Ambras, where it was documented in an inventory of 1730 (Leithe-Jasper and Wengraf, *op. cit.*, p. 151). The present bronze was examined next to the Vienna example in 1994 when it was suggested that the two were probably cast from the same piece-moulds (Private correspondence from D. Ekserdjian to D. Riahi, 14 April 1994). Sturman's technical analysis that showed the Vienna bronze to be an indirect cast leaves open this possibility (Sturman, *loc. cit.*). The most notable differences are that in the present example the left breast is more modestly covered, the details of the plaiting in the coiffure and curls of hair and the channelling of the folds of drapery vary slightly, while the right foot is slightly counter-sunk into the surface of the base, which possibly accounts for the millimeter difference in the overall heights of the two statuettes.

The dating of this group of bronzes, and their relation to Giambologna's marble figure has been subject to prolonged debate. In 1584 Giambologna's biographer Borghini described a diplomatic gift from Cosimo I de' Medici to Emperor Maximilian II in 1565 of 'una figurina pur di metallo' which von Schlosser associated with the bronze model of *Venus Drying Herself* (Schlosser, *loc. cit.*). This assumption led scholars to the conclusion that the bronzes had to pre-date the marble Venus and that for Cesarini's commission Giambologna transformed a small model he made twenty years earlier into a life-size marble, reversing his more typical process of making bronze reductions of his marbles as collectors' pieces (Radcliffe, 1996, *loc. cit.*). As Radcliffe argued, at the time of Cesarini's commission Giambologna was exceptionally busy (*ibid.*). Re-working an earlier model would have been a time-saving device. However there must be some doubt whether Giambologna would have been content to reproduce an old model for one of his more important commissions. Previous translations of Borghini's note as 'a female figure also of metal' (Wengraf in Seipel, *op. cit.*, p. 118) may also be misleading, as 'figurina' literally translates into English as 'figurine' and is therefore not gender specific. The gift to the Emperor could have been either a male or female figure. More recently, scholars have suggested that the creation of the first examples in bronze must have been contemporary with the carving of the marble in the early 1580s (Kryza-Gersch in Seipel, *op. cit.*, no. 3, pp. 195-198).

Although the early provenance for the present lot is not known there are several descriptions of the composition in sixteenth and early seventeenth century inventories which could describe the present bronze. For example, in 1586 Ferdinando de' Medici sent Emperor Rudolf 'Una Venere di mano di Giovanni Bologna, simile a quella del S.or Cesarini' ('a Venus from the hand of Giambologna similar to that of Signor Cesarini'). By the 1607-1611 inventory of Rudolf's Kunstkammer, the Emperor had seemingly acquired a second cast. A third cast of this model is also recorded in inventories of the Villa Medici in 1588 and 1671 (Wengraf in Seipel, *op. cit.*, pp. 118-120).

The bronze offered here is the result of the artistic talents of two of the most celebrated sculptors working in late Renaissance Italy at the height of their powers to create a piece of exceptional technical quality, beauty and artistic innovation.



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GIOVANNI BATTISTA NALDINI (FIESOLE C. 1537-1591
FLORENCE)

Christ Carrying the Cross

oil on copper, *tondo*
5½ in. (14 cm.), diameter

\$40,000-60,000

£33,000-49,000
€38,000-56,000

PROVENANCE:

with Colnaghi, London, from whom acquired by,
Robert M. Edsel (b. 1956), Oak Park, IL; Sotheby's, New York, 30 January 2014,
lot 103, where acquired by the present owner.

This exquisite small copper by Giovanni Battista Naldini relates to the painter's first important commission as an independent painter, an altarpiece in the Badia in Florence, which can be dated to 1566. Christ is seen carrying the Cross, while a soldier just behind him pulls at it and Saint Veronica kneels with a cloth with which she is about to wipe Christ's face at his right. The main difference in composition between the tondo and altarpiece is the placement of Christ; here we see him on both knees, crouching, with both hands on the cross. As here, in the altarpiece, Christ looks to Saint Veronica, but he leans back, not fully on his right knee, with his left hand around the cross and the right reaching toward the kneeling saint. The standing soldier at right in both paintings also changes stances, with his body turned to the right in the tondo, but facing left in the altarpiece. Two preparatory drawings for this composition are in the British Museum, London (inv. nos. P 1856-0712-9 and P 1856-0712-10).



actual size

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A BRONZE GROUP OF APOLLO FLAYING MARSYAS

GIOVANNI BATTISTA FOGGINI (1652-1725), FLORENCE, C/CA 1691-1700

on a naturalistic base inscribed in red with the inventory number '1136.'

23½ in. (59.8 cm) high

\$800,000-1,000,000

£660,000-820,000

€760,000-940,000

PROVENANCE:

Private collection, Europe, by descent for at least three generations.
Acquired from the above in 2018, and now offered from the estate of the purchaser.

COMPARATIVE LITERATURE:

H. Weihrauch, *Die Bildwerke in Bronze und anderen Metallen*, Munich, 1956, pp. 183-184, no. 222.

K. Lankheit, *Florentinische Barockplastik – Die Kunst am Hofe der letzten Medici 1670-1743*, Munich, 1962, p. 80-81, figs. 118-119, 124.

Gli Ultimi Medici – Il tardo barocco a Firenze, 1670-1743, exhibition catalogue, Florence, 1974, pp. 64-65, no. 27.

V. Krahn, ed., *Von allen Seiten schön – Bronzen der Renaissance und des Barock*, exhibition catalogue, Berlin, 1995, pp. 606-607, no. 240.

G. Pratesi, *Repertorio della Scultura Fiorentina del Seicento e Settecento*, Turin, 1993, vol. II, figs. 212 and 213.

J. Warren, *Beauty and Power: Renaissance and Baroque Bronzes from the Peter Marino Collection*, London, 2010, cat. no. 21.



The bronze tells the story from Greek mythology of how the satyr Marsyas, renowned for playing the double flute (or syrinx), and the god Apollo competed in a musical battle between flute and lyre. Whoever won could choose the penalty for the loser. The contest was judged by the Muses, the goddesses of creative inspiration in song, poetry and other arts, and the companions of Apollo. Not surprisingly, the god was deemed the winner and he chose to have Marsyas flayed alive. Here Marsyas has been tied to a tree, and Apollo, armed with a knife, has just made the first cut. Apollo's lyre lies abandoned on the ground, but Marsyas' syrinx is missing from this cast.

The sculptor Giovanni Battista Foggini was born in Florence in 1652 and was later sent to Rome by Grand Duke Cosimo III, where he studied under Ecole Ferrata. On his return, he became the leading Florentine sculptor, bringing with him the exuberant Baroque style that had evolved in Rome. A gifted portrait artist, Foggini was appointed Grand-Ducal Sculptor in 1687, which gave him access to the foundry in the Borgo Pinti used by his predecessors Giambologna and Pietro Tacca. His elaborate bronzes mark the transition from the intimate small Renaissance bronze to larger-scale decorative and theatrical Baroque works. The dramatic movement and flowing drapery evident here are typical of his style.

The four other known casts in bronze of the present composition are listed below. Two are in the collection of the Victoria and Albert Museum, London, one of which was a gift from Cosimo III to the painter Hyacinthe Rigaud in 1716. An example now in Munich was given by Cosimo to his son-in-law, the Elector Johann Wilhelm von der Pfalz and his wife Anna Maria Luisa de' Medici. In 1962 Klaus Lankheit first proposed a chronology for the (then) known casts (*op. cit.*, p. 81). He suggested that the Munich version pre-dates the Victoria & Albert Museum version that was given to Rigaud in 1716 on technical grounds. In the Munich version Marsyas is cast separately from the tree, but by the time Foggini cast the V & A Museum version he had refined the technical process to the extent that Marsyas could be cast integrally. The present bronze is also cast separately from the tree suggesting that it pre-dates the V & A/Rigaud version. The Munich example may have been given as a wedding gift by Cosimo for the ceremony that took place in 1691 and it has therefore been suggested that it dates from the 1690s.

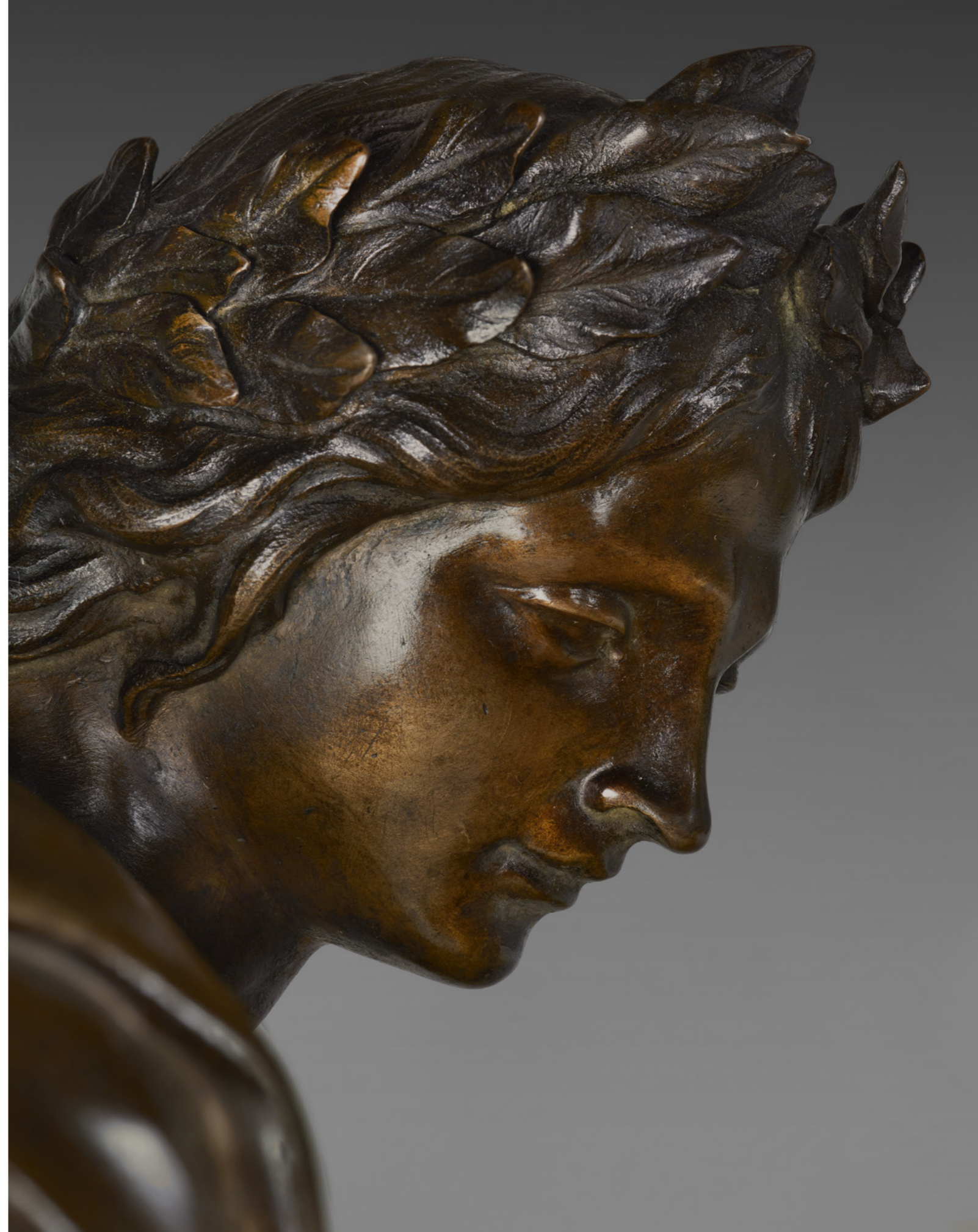


There are variations in the execution and modelling of each cast. For example, in the Rigaud version in the V & A Museum, Apollo leans back in preparation to cut Marsyas skin, but in the present version Apollo has already commenced this gruesome task and is deep in concentration as he holds part of the cut skin in his left hand. In his entry on the Marino version of this composition, Jeremy Warren proposes a further refinement of the possible sequence of the casts of *Apollo and Marsyas* based on a combination of the casting process and the immediacy of the central narrative – the flaying of Marsyas (*op. cit.*, pp. 230-232). He argues that there is a progressive ‘sanitisation’ of the process, with knives becoming smaller and more distanced, and the flayed skin becoming less obvious. If one accepts this analysis then the present group would be among the first three of the five known casts, probably after the Munich example and roughly contemporary to the earlier of the two London casts.

Although Warren suggests that the Marino cast might be identifiable with an example known to have existed in the collection of Giuseppe Borri (*ibid.*, p. 232), it is equally possible that the present bronze once belonged to the Florentine collector. Borri and his brother Ferdinando had amassed an extensive group of works by Foggini, including 17 bronzes and 26 terracottas (see *ibid.*, p. 233, notes 16 and 17). These were offered for purchase, along with the rest of the extensive collection of paintings and sculpture, to the Florentine state in 1779, although it appears the transaction never took place.

The four other known versions are:

1. Bayerisches Nationalmuseum, Munich (inv.-No. R 3233). This version was given by Cosimo III to Elector Johann Wilhelm von der Pfalz (1658-1716), probably circa 1691 and first recorded in the Dusseldorf Gallery in 1719.
2. Victoria & Albert Museum (inv. A.2-1967), which was given by Cosimo III de’ Medici, Grand-Duke of Tuscany to Hyacinthe Rigaud in 1716 in exchange for a self-portrait by the artist.
3. Victoria & Albert Museum (inv. A.9-1954), another version, this one of lower quality. The earliest provenance known is a Christie’s sale of 1912.
4. The Peter Marino Collection, USA (Warren, *loc. cit.*) Acquired by Andre Fabius in Paris in 1946. Purchased by Baron Rodolphe Hottinguer from Fabius in 1952 and subsequently sold from the Hottinguer collection at Christie’s, Paris, 2-3 December 2003, lot 80, where it was acquired for the collection of Peter Marino.



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CORNELIS SAFTLEVEN (GORINCHEM 1607-1681 ROTTERDAM)

The Temptation of Saint Anthony

oil on panel
16¼ x 20½ in. (41.5 x 52 cm.)

\$60,000-80,000

£50,000-66,000
€57,000-75,000

PROVENANCE:

Private collection, France.
with Johnny Van Haeften, Ltd., London, where acquired by the present owner.

Cornelis Saftleven's most original contributions to Dutch painting were his representations of Hell and supernatural figures, of which this treatment of the Temptation of Saint Anthony is a related subject. Wolfgang Schulz identified five autograph paintings of this subject, not including the present example (see W. Schulz, *Cornelis Saftleven, 1607-1681: Leben und Werke*, Berlin and New York, 1978, pp. 184-185, 195, nos. 508-511, 533). The earliest known owner of a painting of this subject by Saftleven was the Flemish artist Sir Peter Paul Rubens, who occasionally collaborated with the Dutch artist (for Rubens' ownership of a painting of this subject, see J.M. Muller, *Rubens: The Artist as Collector*, Princeton, 1989, p. 142, no. 293).

Here, the hermit saint is shown kneeling at left, a crucifix in his right hand. Behind him are pigs and in front an open book and skull. Various fantastic monsters are visible at center and right. A devil chases a naked woman in the right middle ground. Behind them is a long-necked, dragon-like beast, on which rides a monkey, a common symbol of lust and greed. In the deep background, various hellish monsters are seen before a fire.

Another version of this composition, attributed to Cornelis Saftleven, is today in the Bowes Museum at Barnard Castle, Durham (inv. no. B.M.197).



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

Allegory of Vanity

signed and indistinctly dated 'BBreenberg F. Ao 1647' ('BB' linked, lower left);
inscribed with an inventory number '[2]295.' (upper left)

oil on panel
14½ x 18¼ in. (36 x 46.5 cm.)

\$70,000-100,000

£58,000-82,000
€66,000-94,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 26 January 2006, lot 25, where
acquired by a private collector, and by whom sold,
[Property from an American Collection]; Sotheby's, New York, 28 January
2010, lot 273, where acquired by the present owner.

When this painting first resurfaced in 2006, its attribution was confirmed by
Professor Marcel Roethlisberger, author of the artist's catalogue raisonné.
He noted in particular the similarities in style and subject with two paintings
by Breenbergh of similar size, also dated 1647, representing Diana and her
Nymphs, one in the Musée de Grenoble (see M. Roethlisberger, *Bartholomeus
Breenbergh: The Paintings*, Berlin and New York, 1981, p. 88, no. 226, fig. 226)
and another in a private collection (see M. Roethlisberger, *Bartholomeus
Breenbergh*, exhibition catalogue, New York, 1991, no. 24).

Roethlisberger further suggested that, in contrast to the painting in Grenoble,
the central classical female figure in the present painting does not represent
a specific mythological figure. The subject of the painting has more recently
been identified as an Allegory of Vanity on account of the old woman combing
the young woman's hair and the putto blowing bubbles, both of which allude
to the transience, particularly as it relates to earthly beauty. Images of putti
blowing bubbles – often accompanied by a skull – enjoyed special appeal in
print culture at the end of the sixteenth and early seventeenth centuries, while
Jan Miense Molenaer allegorized Vanity in similar fashion in a painting from
1633, today in the Toledo Museum of Art (fig.1).



fig.1: Jan Miense Molenaer, *Allegory of Vanity*, Toledo Museum of Art

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A BRONZE GROUP OF THE LAOCOÖN

ITALIAN, POSSIBLY ROMAN, AFTER THE ANTIQUE, SECOND HALF
17TH CENTURY

on a modern ebonized base
20¼ in. (51.4 cm.) high
22¼ in. (56.5 cm.) high overall
inscribed 'S/74PG' (on the underside of the figure)

\$400,000-600,000

£330,000-490,000
€380,000-570,000

PROVENANCE:

Private Collection, England.
with Butterworth & Zock, Ltd., London, 22 January 2015.
Acquired directly from the above by the present owner.

On the 14th of January, 1506, a group of ancient statues was accidentally discovered by a farmer digging in his vineyard on the Esquiline Hill in Rome, among which was the celebrated Laocoön.

The rediscovery of the *Laocoön* in 1506 had a profound impact on Italian Renaissance art. Sangallo recounts that the sculptural group was instantly recognizable due to Pliny the Elder's glowing description of it in his

first-century *Natural History*, which at the time was considered the most important and trusted account of the lost artistic treasures of ancient Rome. According to Pliny, the Laocoön was "a work superior to any painting and any bronze" [*Natural History* 36.37]. The sculpture was all the more praiseworthy, he continues, because it was the result of a collaboration between three sculptors--Hagesandros, Polydorus, and Athenodorus of Rhodes--and was carved out of a single block of marble. To Michelangelo and his fellow artists, its reemergence must have been understood as divine providence: precisely at a time when they were striving to equal or even surpass the great achievements of their ancient predecessors, a fabled masterpiece literally reappeared out of the ground before their eyes. Immediately upon its discovery, Michelangelo and his companions began to draw the statue and converse about its relationship not only to other wonders of Antiquity, but also to the great works of their own day. Soon after the *Laocoön* resurfaced, Pope Julius purchased it and had it transferred to the Cortile Belvedere. The boldly-carved statue (fig. 1), with its emotionally-charged figures in contorted, twisting poses, proved a powerful source of inspiration not only for Michelangelo, but also for his great contemporaries Raphael and Titian and numerous other painters and sculptors from the Renaissance to the present day.

The most famous account of the tragic death of the high priest Laocoön and his sons was Virgil's *Aeneid*. The ancient Roman poet describes how during the Trojan war the mainland Greeks, having feigned retreat, hid inside a great wooden horse they had left on the battlefield. Suspecting treachery, Laocoön warned his fellow Trojans. Shortly thereafter, while Laocoön was preparing to sacrifice a bull according to his priestly duties, the gods sent two enormous serpents from the sea to attack him and his sons. The Trojan's interpreted Laocoön's horrific death as a sign of the divine disapproval of their refusal of the Greek's gift, and so they brought the wooden horse into their city, leading to its sack.

The present bronze, an unusually large example, was probably an important purchase for a Grand Tourist visiting Italy, intent on bringing back some of its glories to Northern Europe. Not only is this bronze of exceptionally large size but, dating from the 17th century, it is an unusually early example as well. By the mid-18th century, and accelerating in the 19th century, small-scale bronze and marble versions of the famous Antique sculptures were being produced in large numbers. But at this early date, only the most intrepid and sophisticated – and wealthy – collectors were able to commission or purchase such a bronze as the present version. This bronze is also distinguished by a dramatic departure from the original marble – as the serpent is not biting Laocoön's thigh – but lays alongside it looking forward. Possibly this was a specific request by the patron who commissioned this bronze, a request to depict a slightly less anguished scene. The inventory numbers, even though probably dating from the 20th century, are tantalizingly vague and have not yet provided any further clues to this mysterious and magnificent bronze. But this composition remains as powerfully emotive today as it was to the astonished Renaissance viewer.



fig. 1 Laocoön, prior to 20th century restoration, with extended arm (marble), Greek / Vatican Museums and Galleries, Vatican City / Alinari / The Bridgeman Art Library.







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A PAIR OF FRENCH ORMOLU-MOUNTED EBONIZED AND BOULLE BRASS AND PEWTER-INLAID AMARANTH MEUBLES-D'APPUI

AFTER A MODEL BY PIERRE-ETIENNE LEVASSEUR OR LEVASSEUR THE YOUNGER, 20TH CENTURY, POSSIBLY INCORPORATING EARLIER ELEMENTS

Each with molded veined liver and white marble top, the frieze with a continuing border of ormolu sunflowers flanked and separated by acanthus leaves, the front with three drawers veneered with *première-partie* Boulle marquetry incorporating foliate scrolls in pewter, on an amaranth ground outlined with pewter banding and mounted with ormolu handles incorporating keyhole escutcheons, cast with masks of Apollo flanked by ebonized columns with ormolu capitals; the ebonized sides fitted with ormolu putti, the rectangular base with gadrooned ormolu border raised on spirally-fluted feet headed by ormolu *paterae*

40 in. (102 cm.) high, 32¼ in. (82 cm.) wide, 19½ in. (49.5 cm.) deep

\$50,000-100,000

£41,000-82,000

€47,000-94,000

PROVENANCE:

Anonymous Sale; Christie's, New York, 21 November 1984, lot 207.

Anonymous Sale; Christie's, London, 12 December 2002, lot 23.

This sumptuous pair of *meubles d'appui* is almost *en suite* with a pair of cabinets stamped by Levasseur in the collection of the Duke of Wellington at Stratfield Saye, Berkshire. Illustrated in F.J.B. Watson, 'The Great Dukes Taste For French Furniture', *Apollo*, Vol. CII, July 1975, p. 47, fig. 8, these latter cabinets - together with a further set of four *bibliothèque basses*, two *meubles d'entre-deux* and four pedestals all by Levasseur - were acquired by the triumphant 1st Duke of Wellington from Le Chevalier Féréol de Bonnemaïson, *circa* 1817. An otherwise little-documented *marchand-mercier*, Le Chevalier is now thought to have been responsible for supplying much of the 'Buhl' furniture that found its way into English collections in the early nineteenth century, possibly working alongside Edward Holmes Baldock (d.1843). This includes a further pair of closely related cabinets by Levasseur in the collection of the Duke of Buccleuch at Boughton House, Northamptonshire, as well as a larger pair of *bas d'armoire* formerly in the Buccleuch collection, which now form part of the Grog Bequest to the Musée du Louvre. It is interesting to note, therefore, that Buccleuch, like Wellington, is known to have been in Paris shortly after Waterloo. Another pair of *bas d'armoire*, originally from the Marquess of Londonderry's collection and now in a Parisian private collection, were also probably supplied by Le Chevalier. A related set of four stamped by Levasseur was sold anonymously at Sotheby's New York, 7 May 1983, lot 212 and is illustrated in A. Pradère, *French Furniture Makers*, Paris, 1989, p. 309. Geoffrey de Bellaigue suggests that the design of the marquetry on the drawers may have been inspired by or copied from engravings of a garden *parterre de broderie*, which were published in eighteenth-century books on architecture and gardens by Blondel, Liger, d'Aviler and others, see G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor*, London, 1974, Vol. I, p.190.



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SALOMON DE BRAY (AMSTERDAM 1597-1666 HAARLEM)

Portrait of an elegant lady, bust-length, in a gown and black veil

signed and dated 'S. Bray. 16[3]9' (lower left)

oil on panel, circular

9⅞ in. (25 cm.) diameter

\$80,000-120,000

£66,000-98,000

€76,000-110,000

PROVENANCE:

with Gallery Dr. Schäffer, London, 1935.

Dr. Merz, Bern, by 1938.

Private collection, Switzerland.

Anonymous sale; Koller, Zurich, 18 March 2008, lot 3026.

with Salomon Lilian, Amsterdam, where acquired by the present owner in 2010.

LITERATURE:

J.W. von Moltke, 'Salomon de Bray', *Marburger Jahrbuch für Kunstwissenschaft*, XI-XII, 1938-39, pp. 358-359, 386, no. 81, fig. 48.

The painter, draftsman, designer, architect, urban planner and poet Salomon de Bray is largely known today for his numerous depictions of religious and historical scenes but equally produced landscapes and a small but distinguished group of roughly thirty portraits. J.W. von Moltke memorably described de Bray's rare portraits as some of the artist's most original works (*op. cit.*, p. 353). Though Salomon lived and worked exclusively in Haarlem, his success as a portraitist is illustrated by the high social status and geographic range of his known sitters, which included the humanist Hugo Grotius; Melchior Moretus, son of the famed Antwerp publishers Jan Moretus and Martina Plantin, and the Leiden burgomaster Johann Rippertsz. van Groenendyck.

Salomon's portraits are generally small in scale and are frequently executed on oval or round supports that recall conventions established by Hendrick Goltzius in his engraved portraits of a few decades earlier. They equally suggest the influence of Haarlem's greatest portraitist, Frans Hals, whom de Bray likely knew on account of his 1628 addition of the portrait of a small girl in Hals' *Portrait of the van Campen family in a landscape* (early 1620s; Toledo Museum of Art). Indeed, von Moltke specifically referenced the Halsian qualities of the costly dress in this portrait, a work he praised for its 'powerful, sure modelling' (*op. cit.*, p. 358). Toward the end of the 1630s, Salomon appears to have become increasingly aware of Rembrandt's contemporary contributions to portraiture, evident here in the more harmonious play of light and shadow when compared with works like the dramatically lit *Study of a young woman in profile* of 1636 (Museum of Fine Arts, Boston).



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PHILIPS WOUWERMAN (HAARLEM 1619-1668)

A hunter saddling his horse and a shepherd family, an extensive landscape beyond

signed in monogram 'PHIL W' ('PH' and 'IL' linked, lower right, on a rock)

oil on panel

9½ x 12¾ in. (24.1 x 32.7 cm.)

\$100,000-150,000

£82,000-120,000

€94,000-140,000

PROVENANCE:

Anonymous sale; Hôtel Drouot, Nantes, 13 June 1996.

Dimitri Mavrommatis, London; Sotheby's, London, 5 December 2007, lot 42, with Richard Green, London.

LITERATURE:

Gazette de l'Hôtel Drouot, 21 June 1996, pp. 159-160.

This painting it first came to light in 1996 but remained unknown to Birgit Schumacher at the time of her catalogue raisonné a decade later. When the painting reappeared at auction in 2007, Schumacher dated it to circa 1642-3 on account of its similarities with a slightly larger painting in the Schilderijenzaal Willem V, The Hague (inv. no. 222; see B. Schumacher, *Philips Wouwerman: The Horse Painter of the Golden Age*, I, Doornspijk, 2006, p. 242, no. A181; II, pl. 170). Both paintings depict a small group of figures saddling a horse at the center, with a wooded area to the left and dogs overlooking the landscape to the right. They likewise employ a similar monogram and palette of muted tones. These features can be found in a number of works datable to the early 1640s, including Wouwerman's *Halt of two riders* in the Kunsthau, Zurich (inv. no. 42; see Schumacher, *op. cit.*, I, pp. 306-307, no. A340; II, pl. 41 and 312). The greater development of the landscape evident in this painting when compared with those in The Hague and Zurich led Schumacher to suggest that it probably dates to a slightly later period in Wouwerman's career.

In this early period, Wouwerman's paintings were strongly influenced by those of Pieter van Laer, who had settled in Haarlem in 1641 and whose drawings, according to Arnold Houbraken, Wouwerman acquired following the elder artist's death in 1642. The close resemblance between this painting and van Laer's work of a few years earlier further substantiates the early dating of this panel.



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JACOB BILTIVS (THE HAGUE 1633-1681 BERGEN OP ZOOM)

A trompe l'oeil with two quails, a kingfisher, a bird net and a whistle

signed and dated 'J. biltius · fecit · / 1666' (lower right)

oil on canvas

21¼ x 15¾ in. (55.4 x 40 cm.)

\$50,000-70,000

£41,000-57,000

€47,000-66,000

PROVENANCE:

Private collection, The Netherlands (with its pendant), from whom acquired by the following, with Rob Smeets, Milan, by 2002; Sotheby's, New York, 20 January 2006, lot 104 (with its pendant), where acquired by a private collector, by whom sold, Anonymous sale; Sotheby's, London, 9 December 2010, lot 160, where acquired by the present owner.

Jacob Biltius specialized in game still lifes and is most known today for his *trompe-l'oeils*, which frequently include hunting instruments. Born in The Hague, Biltius was active in Amsterdam (1661-c. 1666; 1671), Maastricht (1666-70), Antwerp (1671-8), Leeuwarden(?) and Bergen op Zoom (by 1681). In 1660, he joined the Confrerie Pictura in The Hague, an artist's association founded in 1656 by a group of artists who were dissatisfied with the city's painters' guild. Sometime between 1672 and 1673 he became a member of the Guild of Saint Luke in Antwerp. His son, Cornelis, continued to produce *trompe-l'oeil* paintings in a similar style, principally in the German cities of Bonn and Cologne.

The pendant to the present painting was sold Sotheby's, London, 8 December 2011, lot 242 (fig. 1).

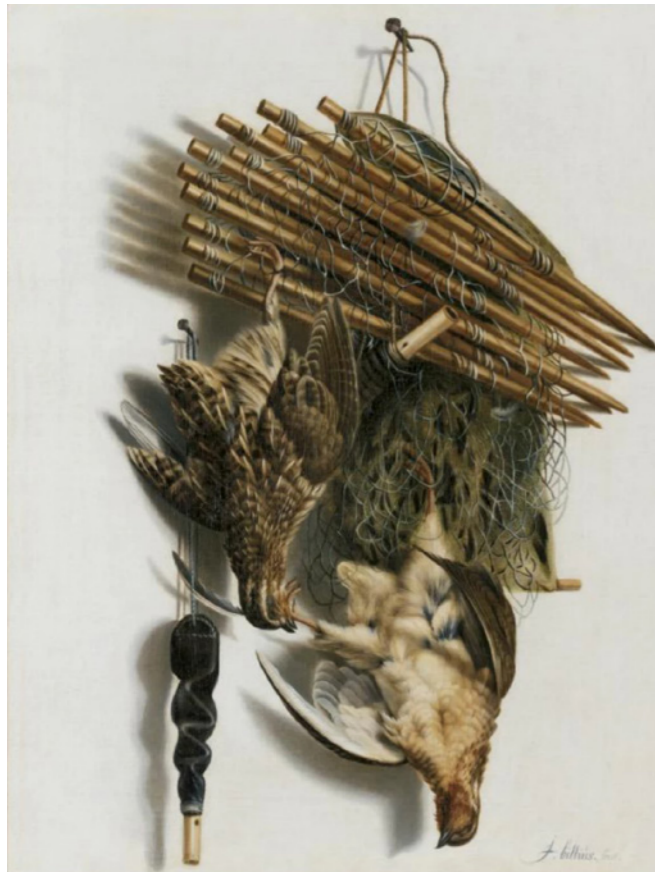


fig. 1 Jacob Biltius, *A trompe-l'oeil still life with two quails, a bird-net and a whistle*, sold Sotheby's, London, 8 December 2011, lot 242



END OF SALE

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. As well as these Conditions of Sale, **lots** in which we offer **Non-Fungible Tokens** are governed by the Additional Conditions of Sale – **Non-Fungible Tokens**, which are available in Appendix A herein. For the sale of **Non-Fungible Tokens**, to the extent there is a conflict between the “New York Conditions of Sale Buying at Christie’s” and “Additional Conditions of Sale – **Non-Fungible Tokens**”, the latter controls.

Unless we own a **lot** in authen or in part (A symbol), Christie’s acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

5 ESTIMATES

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction 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:
- (i) 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);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

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 Client Services Department at +1 212-636-2000.

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 or in person. For help, please contact the Client Service Department on +1 212-636-2000.

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 at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.
- (c) **Written Bids**
You can find a Written Bid Form at any Christie’s office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid 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 CONDUCTING 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 a **reserve** with the symbol “-” next to the **lot** number. The **reserve** cannot be more than the **lot**’s low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve**

will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol “◆”.

3 AUCTIONEER’S DISCRETION

The **auctioneer** can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer**’s decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie’s ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through Christie’s LIVE™ (as shown above in paragraph B6); and
- (d) 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.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies 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 26% of the **hammer price** up to and including US\$1,000,000, 20% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

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.
- (c) 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 if any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This additional **warranty** does not apply to:
- (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (iii) books not identified by title;
- (iv) **lots** sold without a printed **estimate**;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 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 E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the “**Subheading**”). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 NO IMPLIED WARRANTIES EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE’S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) Where you are bidding on behalf of another person, you warrant that:

- (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
- (ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

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.
- (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.
- (iv) **Bank Checks**
You must make these payable to Christie’s Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
- (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.

(f) Cryptocurrency (if applicable): You may either pay for a **lot** in the currency of the sale or by a cryptocurrency permitted by us. The invoice will set forth the **purchase price** in the currency of the sale and where permitted by us, a specified cryptocurrency. Partial payment in cryptocurrency is not permitted. Where the **purchase price** is payable in a specified cryptocurrency, the invoice will include both the amount due in the currency of the sale as well as a cryptocurrency amount. The cryptocurrency amount will be calculated by us based on the most recent published CME CF Ether-Dollar Reference Rate (BRR and ETHUSD_RR) index rate as determined by us, and will be disclosed in the invoice. The amount of cryptocurrency specified in the invoice is the amount of cryptocurrency that must be paid to us if that is the payment option you select regardless of whether the conversion rate at the time of auction or when you pay the invoice or at any other time is different. In the event that we are required to return any amounts to you hereunder, you agree to receive such amounts in the fiat amount of the **saleroom**.

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

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**.
 - (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** 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 would be happy to assist in making shipping arrangements on request. 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 **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping. 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 gettingt 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 Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie’s exports or imports the **lot** on your behalf, and if Christie’s pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie’s.

- (c) **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.

- (d) **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.

- (e) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, 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 ♻ 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 for 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**; and (ii) we do not 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 l(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, **other 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 : (i) any of your warranties in paragraph E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe 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** and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at **https://www.christies.com/about-us/contact/ccpa**.

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, nor 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** (the “Dispute”) 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.CHRESTIES.COM

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

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie’s.

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 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**, 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.

subheading: has the meaning given to it in paragraph E2.

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.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property in which Christie’s has an ownership or financial interest

From time to time, Christie’s may offer a **lot** in which Christie’s has an ownership interest or a financial interest. Such property is identified in the catalogue with the symbol Δ next to its **lot** number. 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.

◊ 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 sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **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 continue to bid for the **lot** above the irrevocable written bid.

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**.

✖ Bidding by interested parties

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot’s reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ✖. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie’s Conditions of Sale, including paying the **lot’s** full **buyer’s premium** plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie’s may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made

Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has advanced money to consignors or prospective purchasers 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.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under ‘**Qualified Headings**’ is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie’s opinion a work by the artist.

QUALIFIED HEADINGS

“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.

CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie’s opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the Heading of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL 18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie’s opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie’s opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie’s opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or The Ming-style bowl is decorated with lotus scrolls...

In Christie’s **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND PROBABLY OF THE PERIOD

In Christie’s **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND POSSIBLY OF THE PERIOD

FABERGÉ

QUALIFIED HEADINGS

“Marked Fabergé, Workmaster ...”: in Christie’s **qualified** opinion a work of the master’s workshop inscribed with his name or initials and his workmaster’s initials.

“By Fabergé ...”: in Christie’s **qualified** opinion, a work of the master’s workshop, but without his mark.

“In the style of ...”: in Christie’s **qualified** opinion a work of the period of the master and closely related to his style.

“Bearing marks ...”: in Christie’s **qualified** opinion not a work of the master’s workshop and bearing later marks.

JEWELLERY

“Boucheron”: when maker’s name appears in the title, in Christie’s opinion it is by that maker.

“Mount by Boucheron”: in Christie’s opinion the setting has been created by the jeweller using stones originally supplied by the jeweller’s client.

QUALIFIED HEADINGS

“Signed Boucheron / Signature Boucheron”: in Christie’s **qualified** opinion has a signature by the jeweller.

“With maker’s mark for Boucheron”: in Christie’s **qualified** opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

HANDBAGS

Condition Reports

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. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold “as is,” in the condition they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie’s or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

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.

△

Properties in which Christie's or another **Christie's Group** company has an ownership or financial interest. 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.

✎

A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**.

•

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.

φ

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the **estimated** amount of the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a foreign address the buyer will not be required to pay the import tariff, but the shipment may be delayed while awaiting approval to export from the local government. If the buyer instructs Christie's to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer's premium and sales tax will be collected as per The Buyer's Premium and Taxes section 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.

10/08/2022

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



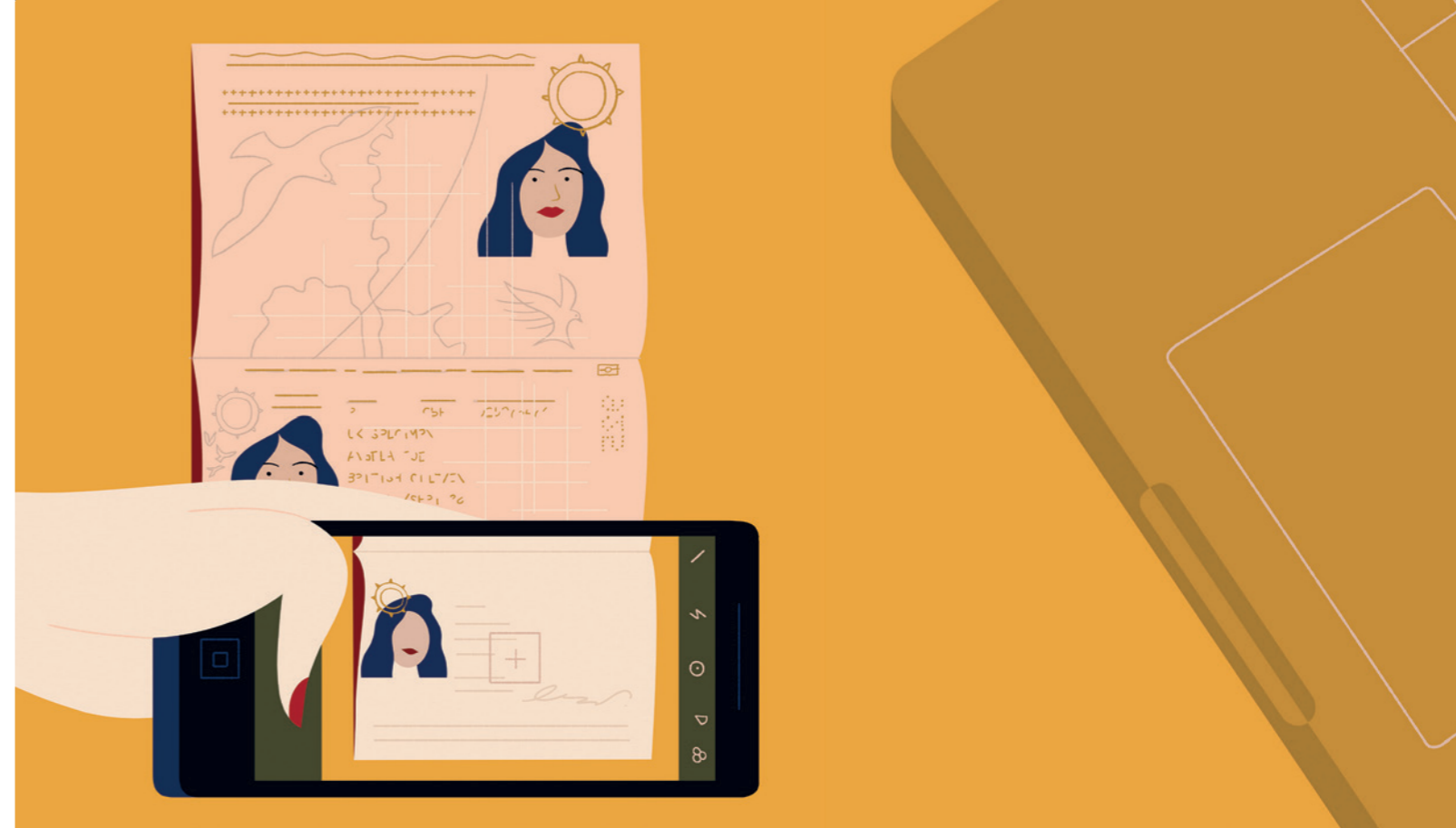
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20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
PostSaleUS@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
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02/08/19



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

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LUCAS CRANACH II (WITTENBERG 1515-1586)

Portrait of Prince Christian I of Saxony (1560-1591), full-length; and Portrait of Princess Marie of Saxony (1562-1566), full-length
oil on panel

49½ x 24½ in. (125 x 61.5 cm.), each

\$3,000,000-5,000,000 | £2,500,000-4,100,000 | €2,900,000-4,700,000



DIRCK HALS (HAARLEM 1591-1656)

A musical company in an interior

Oil on canvas

40½ x 52¾ in. (103 x 134 cm.)

\$60,000-80,000 | £51,000-67,000 | €58,000-77,000

OLD MASTERS

New York, 25 January 2023

VIEWING

20 January 2023 (By appointment)
21-25 January 2023
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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**OLD MASTER PAINTINGS AND
SCULPTURE ONLINE**

New York, 23-31 January 2023

VIEWING

20-26 January 2023
20 Rockefeller Plaza
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THE EXCEPTIONAL SALE

New York, 27 January 2023

VIEWING

21-26 January 2023
20 Rockefeller Plaza
New York, NY 10020

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A CONSULAT ORMOLU-MOUNTED
MAHOGANY AND DIORITE OBICULAIRE
GUERIDON

ATTRIBUTED TO JACOB FRERES, CIRCA 1800
29 in. (74 cm.) high, 18¾ in. (48 cm.) diameter
\$120,000-180,000 | £99,000-150,000 |
€120,000-170,000

CHRISTIE'S



JAN SANDERS VAN HEMESSEN (HEMIKSEM C. 1500-1556/7 ANTWERP)

A Vanitas: As we are born, we die
oil on panel

26¾ x 36 in. (67 x 91.5 cm.)

\$1,000,000-1,500,000 | £820,000-1,200,000 | €950,000-1,400,000

**REMASTERED: OLD MASTERS FROM THE
COLLECTION OF J.E. SAFRA**

New York, 25 January 2023

VIEWING

20 January 2023 (By appointment)
21-24 January 2023
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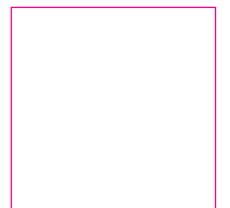
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