



THE QUENTIN  
COLLECTION

MASTERPIECES OF RENAISSANCE  
AND BAROQUE SCULPTURE

CHRISTIE'S

THE QUENTIN  
COLLECTION





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# THE QUENTIN COLLECTION

MASTERPIECES OF RENAISSANCE  
AND BAROQUE SCULPTURE

### AUCTION

Tuesday, 30 January 2024  
at 10.00am (Lots 1-15)

20 Rockefeller Plaza  
New York, NY 10020

### VIEWING

Friday	26 January 2024	10am-6pm
Saturday	27 January 2024	10am-5pm
Sunday	28 January 2024	1pm-5pm
Monday	29 January 2024	10am-6pm

### AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as  
**QUENTIN-22504**

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FRONT COVER:  
Lot 10 (detail)  
INSIDE FRONT COVER  
Lot 10 (detail)  
FOLLOWING PAGE  
Lot 3 (detail)  
OPPOSITE INTRODUCTION:  
Lot 5 (detail)  
INSIDE BACK COVER:  
Lot 12  
BACK COVER:  
Lot 3 (detail)



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# CHRISTIE'S



## Claudia Quentin was a child when she first heard the name of the great Medici Sculptor Giambologna.

Her grandfather, the German-born Argentine businessman and collector Alfredo Hirsch, was sharing with her his bronze model of the Medici courtier known as Morgante, sculpted by the master. Always drawn more to sculpture than to paintings, she clearly paid very close attention to her grandfather. Decades later, she would assemble one of the most important private collections of Renaissance and Baroque sculpture in the world – with one of Giambologna’s finest bronzes, *Mars*, as its dazzling centerpiece.

It has taken Mrs. Quentin over forty years to build the collection, with meticulous research and a great deal of thought going into the acquisition of each piece. Having spent years studying the most important sculpture collections, particularly those in her husband’s native Florence, and in Vienna, where he was later posted as a diplomat, she has also benefitted from the counsel and friendship of art-historians, curators, and dealers at the highest level: Sir John Pope-Hennessy, the Italian Renaissance scholar and director of the Victoria and Albert Museum as well as the British Museum; legendary New York dealer Ruth Blumka; Sam Sachs, director of the Detroit Institute of Art and the Minneapolis Institute of Art, among other major museums; Manfred Leithe-Jasper, curator of the Vienna Kunstammer; sculpture scholar and Frick Museum director Anne Poulet; and Denise Allen, the former Frick Curator of Sculpture who is now at the Metropolitan Museum of Art. The most important person has been the London-based sculpture dealer Patricia Wengraf, who over the course of forty years has been a friend and advisor to Claudia.

The collection is rich both in the number of artists represented and in the variety of many models. There are outstanding pieces by artists working in Padua, Mantua, Venice and Milan, as well as sculptures by some of the most famous names of the North European late-Renaissance, artists either trained in or influenced by Italy, such as Tetrode, de Vries, and Prieur (lots 9, 13 and 2). But it was in Florence that the most accomplished and sought-after bronzes of the late 16th and 17th century were being produced and it is the Florentine bronzes that are the stars of the Quentin Collection.

Giambologna, the court sculptor to the Medici Grand Dukes, was the master of the small-scale bronze. *Mars* (lot 10) and *Sleeping Nymph* (lot 12) are both from Giambologna’s celebrated studio and the differences between them show his hugely talented emotional and compositional range. While both share the virtuosic modeling and brilliant technical details, *Mars*, striding forward, emanates confidence and a controlled sense of power, while the *Sleeping Nymph* presents a more private scene of luxury and ease. The legacy of Giambologna was carried into the 17th century by his principal assistant Antonio Susini, represented in the collection by the jewel-like *Cowherd* (lot 15) and Antonio’s nephew, Gianfrancesco Susini, whose dynamic *Hercules Slaying the Centaur* (lot 4) is the polar opposite of the contemplative *Cowherd*.

While some of the models reference the Antique, most are merely inspired by Antique examples to yield refreshingly original visions, and,

in some cases, like Palagio’s spectacular *Venus Withholding a Heart from Cupid* (lot 3) or Roccatagliata’s sweet and slightly mysterious *Venus in the Guise of Silence* (lot 1), these are the only models known.

However, it is the North Italian *Trotting Horse* (lot 14) that perhaps links the collector most personally to what she has collected. Having raised horses for over 40 years on her farm in Argentina, she has, like any serious horse breeder closely studied their anatomy and movement. So this bronze of a *Trotting Horse*, with the subtle observations depicted in bronze – and so similar to Leonardo’s horse drawings – feels particularly meaningful.

Claudia Quentin is a private person, and the collection has largely been hidden away at New York City’s River House, high above the East River, with the iconic neon Pepsi-Cola sign twinkling from the opposite bank. Yet there have been many moments of great generosity that have made the sculptures available to the general public, most recently a showcase of seven sculptures from this sale at the Metropolitan Museum of Art from 2017 to 2021, and a more comprehensive exhibition of the entire collection at The Frick in 2004, a watershed moment for the art world in general, but especially for scholars, collectors, and lovers of sculpture.

An enormously important scholarly contribution to the study of Renaissance and Baroque sculpture, the catalogue accompanying the 2004 exhibition of the Quentin collection at The Frick Collection would prove, from the moment of its printing, a critical resource in the field. All of the works in this sale were included in this catalogue, with the exception of the Bertos bronzes (lot 11). And while the Circle of Riccio *Seated Faun with Syrinx* (lot 7) was included in the exhibition itself, it was not included in the catalogue, as it had just been purchased and was thus too late to include in the publication. It was, however, to return to The Frick four years later for Denise Allen’s triumphant Riccio exhibition.

All of the entries in this sale catalogue are adapted from The Frick exhibition catalogue, which was co-written by Manfred Leithe-Jasper and Patricia Wengraf, who also edited it. Christie’s would like to acknowledge the impressive research involved in that publication. In the almost twenty years since the Frick catalogue was published, she has continued her studies on the Quentin Collection and the sculptures included in this sale have benefitted from this additional research. Christie’s would like to thank Ms. Wengraf both for her past work on the collection as well as for her contributions over the last twelve months in the preparation for this sale. Her decades-long connection to the works in this sale, along with her erudition, energy, keen eye and her dry sense of humor, have been greatly appreciated by all of us here at Christie’s.

While this has been expressed by many other scholars, art historians, collectors, curators and students over many decades, we would like to take this opportunity to thank Claudia Quentin for her magnificent contribution to the study and appreciation of Renaissance and Baroque sculpture.

WILLIAM B. RUSSELL, JR.

The patinas of time have never, could never change  
the intentions of eternal sculptures of this civilization.  
Claudia has recognized and gathered these touchable  
pieces of Shakespeare, Velasquez, Chopin, in bronze.  
We bow to this beauty, and to Claudia.

JOEL ROSENTHAL



1

**NICOLÒ ROCCATAGLIATA**

(GENOA, *CIRCA* 1560-1636 OR BEFORE, VENICE)

***VENUS IN THE GUISE OF SILENCE***

bronze  
9½ in. (23.2 cm.) high, the bronze

\$70,000-100,000



**PROVENANCE:**

Trivulzio, Milan.  
with Trinity Fine Art, Ltd., London, 1988 (attributed to Aspetti).  
with Daniel Katz, London (attributed to Aspetti).  
Züblin, Switzerland.  
with Patricia Wengraf, Ltd., London, acquired from the above.  
Acquired from the above, 2000.

**EXHIBITED:**

London, Trinity Fine Art, Ltd., *An Exhibition of European Sculpture and Works of Art*, 30 November-10 December 1988, pp. 26-27, no. 23, attributed to Aspetti, as *Standing Figure of Venus*.  
New York, The Frick Collection, *European Bronzes from the Quentin Collection*, 28 September 2004-2 January 2005, pp. 102-107, no. 7.

**LITERATURE:**

F. Scholten, *L'Amour menaçant or Menacing Love: a statue by Falconet*, Amsterdam, 2005, p. 16, fig. 18, illustrated with a detail.

This delightful bronze is as charming as it is mysterious. Venus is perhaps gesturing, or requesting silence, from an off-stage companion, possibly *Cupid*, as suggested in the 2004 exhibition catalogue from The Frick Collection. Her coquettish contrapposto posture suggests some amorous complicity.

No other cast of the present composition is known. However, there is a closely related group by Nicolò Roccatagliata of *Astronomy* in the Robert H. Smith Collection, now donated to the National Gallery of Art, Washington. Another similar figure, illustrated in the 2004 Frick catalogue, is the Roccatagliata group *Venus Chastising Cupid*, now in the Museo del Castello Buonconsiglio, Trentino. As Wengraf also notes in the Frick catalogue, these figures were previously attributed to Tiziano Aspetti, but Radcliffe subsequently proposed an attribution to Aspetti's contemporary in Venice – the sculptor Roccatagliata – an attribution which has now been universally accepted. All of these female figures, with their wonderfully high arched eyebrows and heavily lidded eyes and dense, tied-up hairstyles are whimsically original and specific, as noted by Wengraf, but the present bronze, as a single figure rather than a larger composition, with her tall, turning body, presents an incredibly elegant and appealing composition.

Please note a scanned copy of the full catalogue entry from the catalogue of the 2004 Quentin Collection exhibition at The Frick Collection, New York is available upon request.





2

**BARTHÉLEMY PRIEUR**

(BERZIEUX, 1536-1611, PARIS)

***A BOY PLAYING A FLUTE***

brass

9¾ in. (24.8 cm.) high, the figure

\$200,000-300,000



**PROVENANCE:**

Gerald Edward Coke (1907-1990) and Patricia Coke (1916-1995), Jenkyn Place, Hampshire. Their sale; Christie's, London, 17 October 1996, lot 183. with Patricia Wengraf, London (then trading as Alex Wengraf, Ltd.), acquired at the above sale. Acquired from the above, 1996.

**EXHIBITED:**

New York, The Frick Collection, *European Bronzes from the Quentin Collection*, 28 September 2004-2 January 2005, pp. 290-293, no. 34.

The composition of the young *Boy Playing a Flute* seems ultimately to be derived from the bronze *Putto con Delfino (Putto with a Dolphin)* created by the Renaissance master Andrea del Verrocchio (1435-1488) in the last quarter of the 15<sup>th</sup> century. Originally designed for the gardens of the Villa Medicea di Careggi, the group by Verrocchio was later placed in the courtyard of the Palazzo Vecchio in Florence. The present figure adopts a similar torsion of the body, with his head turned slightly to his right and his proper right leg stretched backwards. The facial features are precise and the gaze invites the viewer to observe him from different points of view. Several such Mannerist compositions from the late 16th and early 17th centuries can be traced back to Barthélémy Prieur, in particular through parallels in the stylised treatment of the body type, but also by comparing bronze subjects described in André Le Nôtre's 1693 posthumous inventory. Number 350 of this inventory records 'une autre figure de bronze representant Mercure jouant de la fluste, posée sur son pied d'ébeyne, prisée 40L' ('another bronze figure representing Mercury playing the flute, placed on its ebony base, valued at 40L'), possibly corresponding to the *Mercury playing the Flute* attributed to Prieur in the former Abbott Guggenheim collection (Christie's, New York, 28 January 2015, lot 91, now in a private collection), whose composition is related to the present lot. Only one other example of this model is known and is of the same dimensions - it was sold Sotheby's, London, 6 July 2007, lot 110.

Barthélémy Prieur was appointed *Sculpteur du roi* of King Henry IV in 1591. He worked on the decoration of the façades of the Palais du Louvre and created several funerary monuments, some of the most famous of which are now in the Musée du Louvre following the destruction of Parisian churches during the Revolution. These include the monument to the heart of the Connétable and Duc Anne de Montmorency (inv. MR 1658) and parts of the monument to Jacques-Auguste de Thou (inv. MR 1684).

This bronze was part of the collection assembled by Gerald Edward Coke (1907-1990) and Patricia Coke (1916-1995) in Jenkyn Place, Hampshire. A major industrialist and financier with a passion for music, Gerald Edward Coke built up a fine collection of art including bronzes. He also created the Gerald Coke Handel Collection including manuscripts and works of art about the German-British Baroque composer Handel and his contemporaries.

Please note a scanned copy of the full catalogue entry from the catalogue of the 2004 Quentin Collection exhibition at The Frick Collection, New York is available upon request.





3

**CARLO DI CESARE DEL PALAGIO**

(FLORENCE, 1540-1598, MANTUA)

***VENUS WITHHOLDING A HEART FROM CUPID***

bronze  
30 in. (76.2 cm.) high, the bronze

\$1,000,000-2,000,000





**PROVENANCE:**

Eugen Gutmann (1840-1925), Berlin, by 1912, with Bachstitz Gallery, Berlin and the Hague, on consignment from the above, 1921-1924. Fritz B. Gutmann (1886-1944), Amsterdam, returned by the above, 29 July 1924. with I Rosenbaum NV, Amsterdam, on consignment from the above, 10 December 1937.

The Lieutenant Colonel The Hon. Mildmay Thomas Boscawen, D.S.O., M.C. (1892-1958), Moa, Tanganyika and London, acquired directly from the above (through Copper & Adams, London), July 1939, until before 1959.

with Copper & Adams, London, acquired directly from the above, before 1959. Sylvia Phyllis Adams (1907-1998), London, acquired directly from the above. Her sale; Bonham's, London, 15 December 1999, lot 95.

with Patricia Wengraf Ltd., London. Acquired from the above, 2000.

**EXHIBITED:**

The Hague and Berlin, La Galerie Bachstitz, *The Bachstitz Gallery Collection 3: Objects of Art and Paintings*, 1921, no. 21. New York, The Frick Collection, *European Bronzes from the Quentin Collection*, 28 September 2004-2 January 2005, pp. 218-225, no. 22. Munich, Bayerisches Nationalmuseum, *Bella Figura: Europäische Bronzekunst in Süddeutschland um 1600*, 6 February-25 May 2015, pp. 232-233, no. 28, as *Venus enthält Cupido ein Herz vor*.

**LITERATURE:**

O. von Falke, *Die Kunstsammlung Eugen Gutmann*, Berlin, 1912, p. 64, no. 197, pl. 51, attributed to de Vries, as *Venus und Amor*. D. Diemer, 'Small Bronzes by Hubert Gerhard: A Review of Recent Scholarship', *Small Bronzes in the Renaissance, Studies in the History of Art*, vol. 62, Washington, D.C., 2001, pp. 202-203, figs. 11, 12, as *Venus and Cupid*. D. Diemer, *Hubert Gerhard und Carlo de Cesare del Palagio, Bronzeplastiker der Spätrenaissance*, Berlin, 2004, vol. I, pp. 243, 280, no. 697, vol. II, pp. 170, 495-496, no. C 8, pls. 311a-c, 312a-b, as *Venus und Cupido*. V. Avery, 'Unless they were really first class, I did not care to have them: Lieutenant Colonel Boscawen and his collection of sculpture', *Sculpture Journal*, vol. XII, London, 2004, pp. 90, 94, fig. 8, illustrated.

*Venus withholding a Heart from Cupid* is a marvelous study in contrasts. For a late 16<sup>th</sup> century bronze, it is impressive in size, with Venus towering over Cupid and, indeed, the viewer as well. Yet it is an intimate scene, almost familial, and could be viewed as a mother gently, but firmly, teaching a lesson to a spoilt child who is furious at not getting what he wants. There are contrasts even between the bold modeling and the delicately executed details of the bronze as well. The unlined face of Venus, with her chiseled, almost Art Deco profile, and the large, smooth passages of Venus' body are juxtaposed against the intricate braids on Venus' head, the dazzling feathers on Cupid's wings, the rippled, chunky legs of Cupid and the distinctive feet of Venus, with the large spread toes which root her firmly to the base.

The present bronze has been long-associated with both Adriaen de Vries and Hubert Gerhard, as Wengraf notes in 2004. It was still being attributed to 'de Vries' as late as 1939 when it was sold to the well-known collector Lt-Col. M. T. Boscawen. It was Diemer who has convincingly attributed the present bronze to Palagio (Diemer, *op. cit.*, 2001, 2004 and 2015). Palagio was recorded working for Giambologna from 1560 at the Florentine Grand Ducal court of the Medici and he also worked with Hubert Gerhard in Augsburg and Munich from the early 1580s. But it was perhaps his work for the Saxon court at Dresden, specifically on bronzes supplied to the burial chapel of the Elector Christian I (1560-1591) at Freiberg, that relate most closely to the present lot. As Diemer notes, Palagio worked in Dresden from 1590-93 and proposed this bronze might date from that moment (Diemer, *op. cit.*, 2015). The present work may also be linked to a slightly different model of *Venus and Cupid*, at the time attributed to Gerhard and on loan to the Kaiser-Friedrich-Museum in Berlin during the 1<sup>st</sup> two decades of the 20<sup>th</sup> century and now lost, which is known only through illustrations. Another bronze mentioned by Wengraf in 2004 that could also be linked to the present model is the figure of *Hebe* in the Detroit Institute of Arts that has, unsurprisingly, also been attributed to both de Vries and Gerhard.

The provenance of the present bronze quite neatly encapsulates the arc of both the study and the collecting of Renaissance bronzes from the late

19<sup>th</sup> century through to the present day, starting in Berlin in the early 20<sup>th</sup> century, continuing in English collections for much of the mid-late 20<sup>th</sup> century and eventually ending, in New York where some of the most important collections of Renaissance and Baroque bronzes still reside. The modern study of Renaissance bronzes could be considered to have started in earnest in late 19<sup>th</sup> century Berlin and continued there for the first three decades of the 20<sup>th</sup> century. This ground-breaking new approach to the study of painting, sculpture and the decorative arts – modern art history – was led by the art historian and museum director Wilhelm von Bode (1845-1929) who was named the General Director of the Berlin State Museums in 1905. In 1920, von Bode was succeeded by Otto von Falke (1862-1942). It was von Falke who first published the present bronze in 1912 when it was in the collection of Eugen Gutmann of Berlin. Then as the German Empire collapsed and Germany was convulsed by the dramatic changes of the 1920s and 1930s, the Gutmann family moved to Holland with the present bronze and eventually sold *Venus withholding a Heart from Cupid* to Colonel Boscawen, through Copper and the young Sylvia Adams. Remarkably, Wengraf and The Frick Library have recently discovered documentation that precisely dates the purchase of the present bronze from Gutmann by (through) Rosenbaum NV in Amsterdam on 24 October, 1939 for £250 (on a check from Westminster Bank, London) with the receipt/ payment going to Gutmann on 8 November 1939. With this purchase, the bronze was sent to Colonel Boscawen's storied collection of bronzes at Moa, his vast sisal estate in remote north-east Tanganyika (now Tanzania). And while most of Boscawen's bronzes are now at the Fitzwilliam Museum, Cambridge, the present bronze entered the personal collection of Sylvia Adams in 1999, the legendary London dealer who had originally sold Boscawen the bronze exactly 60 years before.

As Wengraf plainly states in the 2004 Frick exhibition catalogue: 'No other casts of this model are known.' And while Diemer's work linking the present bronze to Palagio's oeuvre has been a revelation, *Venus withholding a Heart from Cupid* is such a wildly original composition and modeled and finished by such an unconventional hand, that we long to know more about this sculptor Palagio.

Please note a scanned copy of the full catalogue entry from the catalogue of the 2004 Quentin Collection exhibition at The Frick Collection, New York is available upon request.

**4****GIANFRANCESCO SUSINI**

(FLORENCE, 1585-1653)

**HERCULES SLAYING THE CENTAUR**

bronze  
15¾ in. (39.1 cm.) high, the bronze  
inscribed with white paint '1983.312'

\$500,000-800,000



**PROVENANCE:**

John Howard Gibbons (1929-2015) and Mary Ann Hobart Gibbons (b. 1930), The Plains, Virginia. Duke University, Museum of Art, Durham, NC, gifted from the above, 1983, inv. no. 1983.31.2. Their sale; Sotheby's, New York, 23 May 2003, lot 58. with Hall & Knight, Ltd., London. with Patricia Wengraf Ltd., London, acquired from the above, 2004. Acquired from the above, 2004.

**EXHIBITED:**

New York, The Frick Collection, *European Bronzes from the Quentin Collection*, 28 September 2004-2 January 2005, pp. 166-175, no. 15.

A treatise in complicated balance, Gianfrancesco Susini's stunning composition of one of the most popular subjects of the time epitomizes the spiraling compositions of the era, only fully understood when viewed in the round. This example includes extensive traces of the original reddish-gold patina only achieved by Florentine foundries during this period.

In this bronze, Gianfrancesco imaginatively combines elements from a number of existing groups in bronze and marble. These include his predecessor Giambologna's models of this same subject as well as *Samson Slaying a Philistine*. Along with compositional elements taken from the *Lion Attacking a Horse* created by his uncle, Antonio Susini, Gianfrancesco's new interpretation of the theme results in a composition steeped in the pressures of a tense battle. Of the compositions of this subject created by Giambologna and his successors, scholars have identified three variant types; the present variant with the centaur's hindquarters on the ground being known in only seven examples, each varying in the size of the ground and in the finish of the club. Versions of this powerful model fascinated viewers in Italy starting with Giambologna's completion of six silver statuettes for the *Tribuna* of the Uffizi in 1589 and were a favorite to use as courtly gifts from the Florentine Medici dynasty as early as 1611.

This bronze features a rich variety of techniques employed by Gianfrancesco both in the wax, such as the highly defined veins, musculature and hand pressing into the flesh of Hercules' chest, as well as an impressive degree of technical application after casting such as the punched ground and highly polished surface.

Please note a scanned copy of the full catalogue entry from the catalogue of the 2004 Quentin Collection exhibition at The Frick Collection, New York is available upon request.







5

**GIOVANNI BANDINI**

(CASTELLO, 1540-1599, FLORENCE)

***MARS AND VULCAN***

bronzed terracotta  
30 in. (76.2 cm.) high, to top of heads

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





**PROVENANCE:**

Francesca Maria II delle Rovere, Duke of Urbino (1549-1631), commissioned from the artist, by November 1585 (almost certainly).

Anonymous sale; Finarte, Rome, 21 October 1987, lot 527. The Mari Cha Collection, New York.

with Chaucer Fine Arts, London, acquired from the above, 2002.

with Patricia Wengraf, Ltd., London, acquired from the above, 2002.

Acquired from the above, 2002.

**EXHIBITED:**

New York, The Frick Collection, *European Bronzes from the Quentin Collection*, 28 September 2004-2 January 2005, pp. 188-193, no. 17.

New York, The Metropolitan Museum of Art, 2017-2021, on long-term loan, no. 2017.40.6 and 2017.40.7.

Giovanni Bandini trained originally under the sculptor Baccio Bandinelli, and in the early decades of his career he worked so extensively for the Florentine cathedral works that he came to be known as 'Giovanni dell'Opera.' He eventually made a name for himself as an important sculptural portraitist and in 1582, he was called by the Duke of Urbino, Francesca Maria II della Rovere, Duke of Urbino, to work for him in Pesaro. Bandini worked for the Duke until 1595, when he took up an important commission for the cathedral at Pisa.

The present figures are rare surviving examples of bronzed terracotta with a technique of applying coppery metal foil over the surface to resemble bronze. They can almost certainly be connected to a payment made by the Duke to Bandini in November 1585 for statues of Mars and Vulcan ('le statue di Marte e Vulcano'). This commission for the last Duke of Urbino, evokes the distinct style Bandini reserved for use in the court at Urbino. Both highly expressive, Mars with his armor and fierce gaze appears to depict the patron's father, Duke Francesco Maria I della Rovere, an important military commander whom Bandini represented in portraiture on other occasions; Vulcan's visage appears slightly older and an equal *tour de force* with his slender nose, sage and considered gaze, finely articulated wrinkles and full locks of hair.

No other versions of these models are known in any medium. However, if these figures were conceived as studies for later works, the medium would likely have been marble. The supports included beside the legs of each figure would provide the necessary strength for the figures to be carved in marble but would not be needed for a bronze cast to remain free-standing.

A thermoluminescence test dated 23 September 1993, Research Laboratory for Archaeology and the History of Art, University of Oxford, sample 581k86, dates the last firing of *Mars* 450 to 700 years prior, i.e.1293-1543. Another thermoluminescence test dated 25 November 1993, Research Laboratory for Archaeology and the History of Art, University of Oxford, sample 581m75, dates the last firing of *Vulcan* 300 to 500 years prior, i.e. 1493-1693.

Please note a scanned copy of the full catalogue entry from the catalogue of the 2004 Quentin Collection exhibition at The Frick Collection, New York is available upon request.



6

**ATTRIBUTED TO MASO FINIGUERRA**

(FLORENCE, 1426-1464)

***HERCULES AND ANTAEUS***

brass

10 in. (25.5 cm.) high

14 in. (33.5 cm.) high, overall

on a polychrome and gilt-walnut base with the Ricasoli coat of arms,  
late 15<sup>th</sup> century, with a circular ink export stamp to the underside

\$600,000-1,000,000



**PROVENANCE:**

Albertaccio Corsini (1460-1545) who married Lucrezia di Rinieri Ricasoli in 1486, and by descent, with Giovanni Pratesi Antiquario, Florence, acquired from the heirs of the above.  
with Patricia Wengraf, London (then trading as Alex Wengraf Ltd.), acquired from of the above, 1998.  
Acquired from the above, 1998.

**EXHIBITED:**

New York, The Frick Collection, *European Bronzes from the Quentin Collection*, 28 September 2004-2 January 2005, pp. 54-67, no. 1.  
New York, The Metropolitan Museum of Art, 2017-2021, on long-term loan, no. 2017.40.10.

**LITERATURE:**

P. Wengraf, ed., *Renaissance & Baroque Bronzes from the Hill Collection*, exh. cat., New York, 2014, no. 3, pp. 90-99.

When the present bronze was included in the Frick exhibition in 2004/2005 it was anonymously attributed to a north Italian artist of the early 16<sup>th</sup> century. However, subsequent research by Wengraf on another cast of the composition in the Hill collection (*loc. cit*) has resulted in an attribution to the Florentine goldsmith, niellist and draughtsman Maso Finiguerra (1426-1464). In her entry for the Hill bronze, Wengraf discusses the history of sculptural representations of the battle of Hercules and Antaeus, in particular the tradition of both the 'chest to chest' and 'back to chest' depictions. Her conclusion that 'back to chest' representations - such as the present example - existed in Florence much earlier than previously believed, opened the door to a wider range of artistic possibilities. Ultimately, it was stylistic comparisons to both drawings by Finiguerra as well as to several casts of the bronze known variously as Marsys or the *Gnudo della paura* (frightened nude man) that led to the attribution to Finiguerra. His predilection for emotionally expressive compositions, strong silhouettes and attenuated limbs would appear to confirm this attribution.

Apart from its compositional beauty, the present bronze is also particularly notable for the preservation of its 15<sup>th</sup> century parcel-gilt wood base which formerly bore the arms of the Corsini and Ricasoli families. This must surely refer to the couple - married in 1486 - Albertaccio Corsini and Lucrezia di Rinieri Ricasoli. Their ownership further strengthens the hypothesis of a Florentine origin for the bronze.

The battle of Hercules and Antaeus is one of the Twelve Labours of Hercules. Hercules was able to overcome the Libyan giant Antaeus - the son of Poseidon and the earth goddess Gaia - by realising that he could defeat his opponent by lifting him from the ground, thereby depriving him of the strength provided by his mother.

Please note a scanned copy of the full catalogue entry from the catalogue of the 2004 Quentin Collection exhibition at The Frick Collection, New York is available upon request.





7

## CIRCLE OF ANDREA RICCIO

(CIRCA 1470–1532) PADUA, CIRCA 1530

### SEATED FAUN WITH SYRINX

bronze with silver-inlaid eyes

7¾ in. (19.7 cm.) high; 7½ in. (19.1 cm.) long, the bronze

\$250,000-350,000

#### PROVENANCE:

Sir Richard Wallace (1818-1890), Neuilly-sur-Seine and Paris, (almost certainly).

His sale; Hôtel Drouot, Paris, 27 February 1857, lot 128, as *Une figurine de Satyre assis jouant de la flûte de Pan*.

de Cambourd, acquired at the above sale.

Georges Salmann, Paris.

Anonymous sale, Sotheby's, London, 9 July 2004, lot 37.

Acquired at the above sale.

#### EXHIBITED:

New York, The Frick Collection, *European Bronzes from the Quentin Collection*, 28 September 2004-2 January 2005, not in exh. cat.

New York, The Frick Collection, *Andrea Riccio: Renaissance Master of Bronze*, 18 October 2008-18 January 2009, pp. 246-251, no. 24.

#### LITERATURE:

B. Jestaz, 'Desiderio da Firenze: Bronziera à Padoue au XVIe siècle, ou le faussaire de Riccio,' *Monuments et mémoires de la fondation Eugène Piot* 84, Paris, 2005, 166-168, figs. 74 and 75, illustrated.

J. Warren, *The Wallace Collection: Catalogue of Italian Sculpture*, London, 2016, vol. 1, pp. 11, 23, no. 128.

Andrea Riccio, born Andrea Briosco in Padua circa 1470, was a formative figure in the early development of Italian bronzes. Riccio is known for his smaller works, such as the present lot which is also known in three related casts. All four casts were included in the important exhibition devoted to Riccio at The Frick Collection, New York, in 2008/2009, which permitted a close comparison of the bronzes. While all four are possibly derived from an antique marble, the prime bronze version is the cast that sits in the Musée du Louvre, Paris (inv. OA 6311). Discussions which took place at the time of the exhibition suggested that the Quentin cast was qualitatively closest to and probably derived from the Louvre example, while an example in The Walters Art Museum, Baltimore, is similar to the Quentin cast but probably slightly later in date. The fourth bronze, in the Ashmolean Museum, Oxford, was thought to be an even later and inferior cast. Compositionally, the Baltimore bronze is closest to the Quentin example while the other casts differ slightly in arrangement – the Louvre example lacks the syrinx entirely – and the Ashmolean model is devised as an inkstand with a bowl. The Quentin bronze is notable for its naturalism in pose, a quality for which Riccio is highly celebrated, and for the finely worked and hammered surface.

The subject of the present bronze is derived from Ovid's *Metamorphosis* and recalls the story of Pan, who pursued the nymph Syrinx. Not willing to succumb to Pan's amorous pursuit, at her request Syrinx was transformed into reeds to hide at the edge of the river Ladon. However Pan cut the reeds to form the pipes which he plays in the composition offered here.









**8**  
**FRANCESCO SEGALA**

(PADUA, CIRCA 1535-1592)

***HERCULES***

bronze  
25½ in. (64.2 cm.) high, the bronze  
inscribed in white paint '103' (reverse of base)

\$800,000-1,200,000

**PROVENANCE:**

A Noble Collection, Gemany, probably acquired in the 18<sup>th</sup> century.  
with Patricia Wengraf Ltd., London, acquired from the heirs of the above, 2003.  
Acquired from the above, 2003.

**EXHIBITED:**

New York, The Frick Collection, *European Bronzes from the Quentin Collection*, 28 September 2004-2 January 2005, pp. 82-89, no. 4.

The earliest known reference to Francesco Segala is in 1559 recording his marriage in Padua. By this date he was already an independent sculptor although key details of his early training, such as to whom he was apprenticed, are not known. Paduan contemporaries including Tiziano Minio (1517?-1552) and Agostino Zoppo (c. 1520-1572) have been suggested as early influences on his style, as have the sculptures of the Florence-born Jacopo Sansovino. Segala enjoyed a successful career both in his native city where he was patronized by prominent figures like Alvise Cornaro but also in other key artistic centers in northern Italy. In Mantua, for example, he was entrusted with creating the figural decoration in stucco for the Sala dei Marchesi in the Palazzo Ducale (1578-79). In Venice he crafted the marble allegories of *Abundance* and *Charity* for the Scala d'Oro in the Doge's Palace (c. 1581) and the bronze figure of *John the Baptist* for San Marco (1565). A very rare example of Segala's artistic output in colored wax survives in the Kunsthistorisches Museum, Vienna, in the form of a relief portrait of Archduke Ferdinand II. The work is signed by the artist and was likely created for the sitter's renowned *Kunstkammer* (c. 1580).

The attribution of the model for the present lot to Segala was first proposed by Lauts in 1936 and this suggestion is now widely accepted. Based on stylistic comparison, the date of execution is placed at *circa* 1565. The composition relates to the immense stone *Hercules* created by Bartolomeo Ammannati for Marco Mantova Benavides in 1545 that still dominates the courtyard of his former Paduan palazzo. Other known variants of the present bronze are housed in the Musei Civici in Padua, the Szépművészeti Múzeum in Budapest, the Royal Collection at Hampton Court, the Kunstgewerbemuseum, Berlin (lost since 1945) and in the collection of Robert H. Smith († 2009) now donated to the National Gallery of Art, Washington.

The present bronze is closest in its meticulous treatment of the surface to the Smith version, employing extensive cold chiseling, chasing and filing to achieve the resulting character in the hair and skin. These exceptional life-inducing details evoke enormous power and strength in the visage and render the Quentin bronze distinct among the known variants. This present *Hercules*, like several of the other extant versions, probably originally surmounted an andiron and was one half of a pair, accompanied perhaps by a figure of Omphale.

Please note a scanned copy of the full catalogue entry from the catalogue of the 2004 Quentin Collection exhibition at The Frick Collection, New York is available upon request.







9

**WILLIAM DANIELSZ. VAN TETRODE  
KNOWN AS GUGLIELMO FIAMMINGO**

(DELFT, CIRCA 1525-1580, WEDINGHAUSEN)

***HERCULES***

polychrome terracotta  
18½ in. (47 cm.) high

\$400,000-800,000

**PROVENANCE:**

Private Collection, Belgium.  
with Kunsthandel Jacques Fijnaut, Amsterdam, 1999.  
with Chaucer Fine Arts, London, 2001.  
with Patricia Wengraf Ltd., London.  
Acquired from the above, 2003.

**EXHIBITED:**

New York, The Frick Collection, *European Bronzes from the Quentin Collection*, 28 September 2004-2 January 2005, pp. 232-237, no. 24.  
New York, The Metropolitan Museum of Art, 2017-2021, on long-term loan, no. 2017.40.11.  
New York, The Metropolitan Museum of Art, *Like Life: Sculpture, Color and the Body (1300-NOW)*, 21 March-22 July 2018, pp. 80, 81, 94, 95 and 281, no. 12.

Three decades ago the name Willem Danielsz. van Tetrode was barely known. However, today Tetrode is acknowledged as one of the most innovative sculptors working in the 16<sup>th</sup> century. Of Netherlandish origin, Tetrode trained and worked in Italy between 1545 and circa 1567, first with Benvenuto Cellini – with whom he collaborated on the base of the celebrated Perseus bronze (Loggia dei Lanzi, Florence) – and later with Guglielmo della Porta in Rome. His series of bronzes for the Italian connoisseur Gianfrancesco Orsini, Count of Pitigliano (now Museo Nazionale del Bargello, Florence), form a touchstone for the sculptor's work.

Tetrode is noted for the way he sculpted the human form in elegant and exaggerated positions with spectacular, but sometimes anatomically impossible, musculature. The Quentin terracotta can be added to Tetrode's small, highly original and visually arresting models, with others including the *Hercules Pomarius*, the *écorché* or *Anatomical Figure of a Falling Man*, and the *Mars Gradivus*. These figures, with their long legs, abbreviated torsos and visually dazzling musculature, are unlike any other sculptor's modeling. The Quentin Hercules stands apart from all the other Tetrode models as no other terracottas attributed to Tetrode appear to have survived. The fact that it lacks the necessary structural support to be translated into marble suggests that it was a model for either an unidentified or destroyed example in bronze, or it was always intended to be a finished work of art in its own right.

While it was the ground-breaking Tetrode exhibition at the Rijksmuseum and The Frick Collection in 2003 that introduced Tetrode to a world-wide audience and the Quentin Collection exhibition at The Frick Collection a year later that introduced the present terracotta into Tetrode's oeuvre, it was another New York exhibition that brought the Quentin terracotta into an entirely new context. This was the Metropolitan Museum of Art's daring and original exhibition *Like Life...* of 2018. As Bowyer vividly describes in the catalogue, 'the extreme naturalism...of Tetrode's painted *Hercules* hits one like a punch to the gut...'

So it was unsurprising, that the Quentin terracotta, with its bold nakedness and dramatic pose – highlighted by the life-like painted surface and so different from the cool bronzes and marbles of the Renaissance – was a centerpiece of the exhibition and appeared on posters and on the sides of New York City buses making their way down 5<sup>th</sup> and Madison Avenues.

Please note a scanned copy of the full catalogue entry from the catalogue of the 2004 Quentin Collection exhibition at The Frick Collection, New York is available upon request.







10

**GIAMBOLOGNA**

(DOUAI, 1529-1608, FLORENCE)

CAST BEFORE 1577

PROBABLY *CIRCA* 1566 BY ZANOBI PORTIGIANI

***MARS***

bronze

15½ in. (39.6 cm.) high, the bronze

\$7,000,000-10,000,000





“Once one has seen this Mars, one can never forget it,  
because of its supreme quality and overwhelming presence.”

CLAUDIA QUENTIN



**PROVENANCE:**

Sir William Henry Bennett (1852-1931), London.  
His estate sale; American Art Association, New York, 30 April 1932, lot 160, as *Mars Holding a Sword*.  
H. H. Pomeroy, acquired at the above sale.  
Private Collection, USA.  
with Patricia Wengraf, London (then trading as Alex Wengraf, Ltd.).  
Acquired from the above, 1998.

**EXHIBITED:**

New York, The Frick Collection, *European Bronzes from the Quentin Collection*, 28 September 2004-2 January 2005, pp. 120-133, 311-312, 323, no. 10.  
Vienna, Kunsthistorisches Museum, *Giambologna, Triumph des Körpers*, 27 June-17 September 2006, pp. 106, 220-226, no. 12.  
New York, The Metropolitan Museum of Art, 2017-2021, on long-term loan, no. 2017.40.3.

**LITERATURE:**

M. Leithe-Jasper, *Giambologna: gli dei, gli eroi. Genesi e fortuna di uno stile europeo nella scultura*, exh. cat., Museo Nazionale del Bargello, Florence, 2006, pp. 209-213.

Mars, god of war, was the son of Jupiter and Juno, and one of the twelve Olympian gods. He is associated with the Greek god Ares, however the latter was considered to be a more destructive god, whereas Mars was honoured as a god whose military achievements could lead to lasting peace. The month of March is derived from his name as it was traditionally the beginning of the season of military campaigns, as well as farming, of which Mars was also considered to be a guardian.

The authorship of this iconic composition is firmly documented. It was created by Jean (de) Boulogne, a Flemish sculptor who was born in Douai in 1529 and whose name would later be italicized to Giovanni da Bologna or Giambologna. Giambologna had his early training in the north under the tutelage of Jacques du Broeucq but moved - like many northern European artists - to Italy in 1550 in order to study classical antiquities. He would eventually be enticed to work for the Medici rulers of Florence, who recognized his talent and appreciated his business-like approach to commissions. As court sculptor to the Grand Dukes of Tuscany he created many monumental masterpieces in marble and bronze which still embellish public spaces and museums in Florence. These include his *Abduction of a Sabine Woman*, his *Hercules and Centaur* (both Loggia dei Lanzi), St. Luke (Orsanmichele), and the equestrian bronze of Cosimo I de' Medici (Piazza della Signoria). Giambologna's works were not only technically brilliant in terms of finish, they were equally admired for their compositional three-dimensionality, and the fact that they demanded to be observed from numerous viewpoints.

Perhaps more importantly for Giambologna's legacy, he was also a master of the small scale bronze, a talent which endeared him to his Medicean patrons who recognised the diplomatic value of sending his jewel-like creations to fellow European rulers with whom they wished to curry favour. The appearance of these bronzes in numerous courts across the continent meant that Giambologna's artistic influence was widespread and long-lasting.

Among the earliest and most popular of these bronzes is the figure of Mars. Striding forward purposefully, he is confident in the beauty of his mature, naked, muscular body. The forward motion indicated by the positioning of the legs and the intent gaze is made more complex by the torsion of the upper body and the proper right arm which reaches out commandingly. It has been suggested that Giambologna may have been influenced in his choice of stance by a drawing executed by Leonardo da Vinci, today in the Biblioteca Reale, Turin (inv. no. 15577, illustrated in Leithe-Jasper and Wengraf, *op. cit.*, fig. 12, p. 131).

As noted in the entry on this bronze in the Frick exhibition catalogue (*ibid.*, no. 10, pp. 120-133), there are thought to be five 16<sup>th</sup> century casts including the present example, and a number of 17<sup>th</sup> century casts, some of which are of high quality (*ibid.*, p. 120). The earliest documented bronze is a cast sent by Giambologna by 1587 to Christian I, Elector of Saxony (purchased privately in 2018 from Bayer AG by the German state for the Staatliche Kunstsammlung, Dresden). The other three include a signed gilt example (private collection, Canada), an example in Berlin (Staatliche Museen, Skulpturensammlung, inv. no. 4/65) and one formerly with Hall and Knight, New York.

The Dresden bronze post-dates the arrival of Giambologna's most famous assistant, Antonio Susini, who joined the Florentine workshop in 1580. Susini is known for the high attention he paid to the filing and chiseling of a bronze, although some connoisseurs feel that the technical brilliance of this finish occasionally obscures the freshness of the original model. The Dresden bronze appears to be from Susini's hand, and in the catalogue entry it is argued that both the Berlin and New York casts have a similar surface, thus dating them to the 1580s at the earliest.

The Quentin bronze, alternatively, retains all the freshness of the original wax model produced by Giambologna and must pre-date the arrival of Susini, thus dating it to the 1560s or 1570s when Giambologna was working more frequently with the bronze caster Zanobi Portigiani. Wengraf is grateful to Dimitri Zikos for noting that Zanobi Portigiani would be the likely founder at this time. Like the signed example in Canada, there is a greater freedom to the details, almost none of which required 'cold' work (that is, chiselling after the bronze had come out of the mold). The skill of the caster was such that even the finest details such as the veins on the temples did not need to be emphasized or re-defined but were reproduced directly as they appeared in the original wax created by Giambologna himself. Despite the lack of early documentation, it would therefore seem that the Quentin bronze and the signed bronze in Canada are the earliest examples of this model, and the most faithful to Giambologna's original conception. Certainly the Quentin bronze cast of Mars is a masterpiece of composition and technical brilliance. It is the ultimate trophy for collectors of Mannerist bronzes and of Giambologna in particular.

Please note a scanned copy of the full catalogue entry from the catalogue of the 2004 Quentin Collection exhibition at The Frick Collection, New York is available upon request.



11

## FRANCESCO BERTOS

(DOLO, 1678-1741)

### **A PAIR OF EQUESTRIAN GROUPS ONE POSSIBLY DEPICTING THE CONVERSION OF ST. PAUL AND THE OTHER A WARRIOR BRANDISHING A SWORD**

bronze

12¾ in. (32.3 cm.) and 13 in. (33 cm.) high, the bronzes

\$120,000-180,000

**PROVENANCE:**

Private collection, Europe.  
His sale; Sotheby's, London, 10 December 2004,  
lot 81.  
Acquired at the above sale.

**EXHIBITED:**

London, Hazlitt, Gooden & Fox, *Italian Sculpture,  
Paintings and Drawings from the Renaissance  
and Baroque*, 2003, no. 17, as *A Pair of Equestrian  
Groups*.

**LITERATURE:**

C. Avery, *The Triumph of Motion: Francesco Bertos  
(1678-1741) and the Art of Sculpture*, Turin, 2008,  
pp. 241-243, nos. 157 and 158.

Francesco Bertos, whose work is compositionally indebted to prototypes of the late Renaissance and Mannerist periods, was nevertheless an extremely inventive sculptor whose distinctive style was highly sought after by contemporary collectors. He worked principally in Venice, and his groups – usually executed in bronze but occasionally also in marble – often depict elaborate allegorical groups in pyramidal forms. The figures, often accompanied by horses or other creatures, have extended limbs, distinctive facial types, and convey an overall feeling of weightlessness by virtue of the sculptor's extensive use of 'negative space' between the individual elements of each composition.

In the present bronze groups, Bertos shows his distinctive style through theatrical elements such as the freely modeled S-shaped whirling of the tails, and outreaching forelegs of the rearing stallions. These broader compositional elements, with their powerful silhouettes, are counterbalanced by extremely fine details including the descriptive saddle tack, finely braided chains and the strained veins on the horses' back legs.

The subjects of this pair have provoked some discussion. Charles Avery and others have convincingly argued that the bearded man in Roman armor with his hand stretched up may be St. Paul, stunned in the moment of conversion, a theory strengthened by the fact that his eyes are closed, suggesting his temporary blindness. Avery suggests the other figure may be an unidentified warrior saint, although it has been plausibly suggested that he is simply a companion of St. Paul whose horse has also been frightened by the holy apparition. Regardless of the subjects, when viewing the present bronzes one is captivated by the motion, apparent weightlessness, and virtuosity of the casts, the elegant movement of which can be understood from any angle.







12

**GIAMBOLOGNA**

(DOUAI, 1529-1608, FLORENCE), PROBABLY CAST IN 1584

***SLEEPING NYMPH***

bronze  
8¼ in. (20.5 cm.) high; 13½ in. (34.3 cm.) long, the bronze

\$800,000-1,200,000







**PROVENANCE:**

Cardinal Ferdinando de' Medici (1549-1609), Villa Medici, Rome, acquired from the artist (almost certainly). Sotheby's, Florence, circa 1979 (probably). with Black & Nadeau Gallery, Monte-Carlo, 1980-circa 1982. John Ryan Gaines (1928-2005), Lexington, Kentucky, acquired from the above, circa 1982-June 1993. with Patricia Wengwraf, London (then trading as Alex Wengraf, Ltd.). Acquired from the above, 1995.

**EXHIBITED:**

Monte Carlo, Black-Nadeau, *Sculpture and Works of Art: 1500 to 1900*, 1980, no. 5, as *Reclining Nymph*. New York, The Frick Collection, *European Bronzes from the Quentin Collection*, 28 September 2004-2 January 2005, pp. 134-145, no. 11. New York, The Metropolitan Museum of Art, 2017-2021, on long-term loan, no. 2017.40.4a, b.

**LITERATURE:**

C. Avery, *Giambologna 1529-1608. Sculptor to the Medici*, exh. cat. Royal Scottish Museum, Edinburgh and Victoria & Albert Museum, London, 1978, p. 120, under no. 72.  
C. Avery, *Giambologna, 1529-1608. Ein Wendepunkt der europäischen Plastik*, exh. cat., Kunsthistorisches Museum, Vienna, 1978, p. 164, 'b' under no. 72.  
C. Avery, *Jean Bologne: La Belle Endormie*, Paris, 2000, p. 34, no. A.4, figs. 14, 27, 59, attributed as 'after Giambologna', as *La belle endormie*.

A conception of subtle eroticism, Giambologna's model of a *Sleeping Nymph* juxtaposes a smooth and elongated body with exquisitely fine details, the carefully relaxed torso complementing the more complex compositional elements of both the drapery and the couch on which the nymph rests. First recorded in a document dated 7 April 1584, the authorship of the model is given to the Medici court sculptor Giambologna in numerous early sources has never been questioned. Inspiration for the composition is likely to have come from multiple sources to which the sculptor would have had access, notably the ancient marble of *Ariadne* (Vatican Museum, inv. 548), the marble sarcophagus relief of the *Discovery of Ariadne* (now Blenheim Palace but formerly Palazzo della Valle, Rome), as well as painted sources such as Giorgione and Titian's reclining nudes.

Of the known versions of this model, including those which entered royal collections across Europe during the artist's lifetime, many include a second figure of a satyr whose lurid presence accentuates the overt eroticism of the reclining nude. Among these, the cast recorded in the collection of the Elector Christian I of Saxony in 1587 is closest to the present bronze both stylistically and technically. However, a number of details such as the slightly smaller dimensions of the base of the Dresden bronze suggest that it may be a later cast of the present bronze. The version originally cast for Cardinal Ferdinando de' Medici in 1584 - mentioned above - was first described just as a sleeping nude but was recorded in a later inventory as two figures, a Venus being watched by a satyr. The drilled - not cast - holes in the integral base of the present bronze suggest that a later figure may have been added, and was subsequently lost. When combined with the likelihood that the Quentin cast pre-dates the Dresden bronze of 1587, there is a strong case to suggest that the present bronze is the cast recorded in the collection of Cardinal Ferdinando de' Medici in 1584.

With nuanced details and differing variations of line from every angle, the sensual nature of the composition is embellished by a *vanitas* mask under the curve of the head of the bed. This winged skull would invoke death to a contemporary viewer for both moralizing effect and to draw a comparison between sleep and death. Some of the other known versions alternately feature a bat in lieu of the skull seen here.

Please note a scanned copy of the full catalogue entry from the catalogue of the 2004 Quentin Collection exhibition at The Frick Collection, New York is available upon request.



13

**ATTRIBUTED TO ADRIAEN DE VRIES**

(THE HAGUE, 1556-1626, PRAGUE), OR CIRCLE OF, CIRCA 1600

***HERCULES OVERCOMING NEREUS  
ON HIS WAY TO THE GARDEN OF THE HESPERIDES***

bronze  
7¼ in. (18.4 cm.) high, the bronze

\$400,000-600,000





**PROVENANCE:**

Private collection, Europe.  
with Patricia Wengraf Ltd., London, acquired from  
the above.  
Acquired from the above, 2002.

**EXHIBITED:**

New York, The Frick Collection, *European Bronzes  
from the Quentin Collection*, 28 September 2004-2  
January 2005, pp. 176-187, no. 16.  
New York, The Metropolitan Museum of Art, 2017-  
2021, on long-term loan, no. 2017.40.5.

This superb, and highly inventive, bronze has long  
been the focus of discussion both concerning the  
iconography and its authorship. When included  
in the exhibition of the Quentin Collection at The  
Frick Collection in 2004/2005 it was described  
as an 'Allegorical Deity Seated on Grotesques'.  
It was only in 2008 that Anthea Brooke plausibly  
suggested that the scene represented is actually  
'Hercules Overcoming Nereus'. Nereus, the 'Old  
Man of the Sea' and the father of the Nereids,  
had the gift of prophecy as well as the ability  
to change forms. In the course of his Twelve  
Labours, Hercules sought out Nereus in order  
that he might help Hercules in his journey to  
the Garden of the Hesperides. Nereus at first  
declined and a battle ensued, with Nereus  
changing forms in his attempts to escape.  
Hercules eventually overcame the sea god and  
found the garden.

The traditional attribution of the bronze is to the  
great Dutch sculptor Adriaen de Vries (*circa* 1545-  
1626). However, in the Frick exhibition catalogue  
the co-authors – Patricia Wengraf and Manfred  
Leithe-Jasper – offered separate entries for the  
same bronze with different conclusions. Leithe-  
Jasper felt the evidence for a full attribution to de  
Vries was not strong enough, and discussed the  
possibility that it was a bronze cast of a model by  
an as-yet-unidentified goldsmith. Alternatively,  
Wengraf supported the traditional attribution to  
de Vries. She notes that the obscure iconography  
as well as the inventive use of grotesques were  
both typical of the court of the Holy Roman  
Emperor Rudolf II, for whom de Vries worked  
for much of his career, and she cites numerous  
stylistic similarities between the figure of  
Hercules and documented works by the sculptor.  
Among these, one of the most compelling is the  
facial similarity between the Hercules and de  
Vries's figure of Neptune in the Nationalmuseum,  
Stockholm (inv. No. Drb Sk 49). Certainly, the  
author of the bronze offered here had a rare,  
inventive artistic ability consistent with what we  
know of the oeuvre of Adriaen de Vries.

Please note a scanned copy of the full catalogue  
entry from the catalogue of the 2004 Quentin  
Collection exhibition at The Frick Collection, New  
York is available upon request.



14

**CIRCLE OF LEONARDO DA VINCI**

(NEAR VINCI, 1452-1519, AMBOISE), NORTHERN ITALY  
EARLY 16TH CENTURY

***TROTting HORSE***

bronze

6¼ in. (16 cm.) high; 7½ in. (18.1 cm.) long, the bronze

\$350,000-500,000



**PROVENANCE:**

Carlo de Carlo, Florence.  
His sale; Semenzato, Florence, 19 April 2001,  
lot 70, as *Bottega Padovana*.  
with Patricia Wengraf Ltd., London.  
Acquired from the above, 2002.

**EXHIBITED:**

New York, The Frick Collection, *European Bronzes from the  
Quentin Collection*, 28 September 2004-2 January 2005,  
pp. 68-77, no. 2.  
New York, The Metropolitan Museum of Art, 2017-2021,  
on long-term loan, no. 2017.40.2.

In both antiquity and in the modern era, the horse has consistently been represented either alone or with a rider. This is no doubt due to man's general appreciation for equine beauty, but also the horse's association with the power it bestowed on any rider. Horses have long been associated with social and political superiority.

No other cast is known of this model which conveys such a thorough understanding of equine anatomy. While aware of antique sources such as the highly influential *Horses of San Marco*, the creator of the present bronze demonstrates an even greater sense of realism and movement than any of these prototypes. Its flared nostrils and open mouth create a sense of immediacy, and the knotted tail, clipped mane and carefully defined fetlocks suggest a specificity lacking in most other depictions of horses, either sculptural or pictorial.

However, it is the observation of the horse's anatomy in the process of movement that is most extraordinary. The author of the Quentin bronze had clearly studied horses in motion at great length, and incorporated these characteristics in this composition. As noted in The Frick exhibition catalogue of 2004/2005, the author of this bronze realized two uniquely observed points: first, that when a horse lifts one of its rear legs, the hind-quarter of that leg (in this case on the proper left side) drops slightly in relation to the opposite hind-quarter which temporarily supports the weight. The second observation is that when trotting, some horses flick their hooves out to the side. This movement, known as 'dishing', is seen here in the proper right foreleg.

Both of these observations are only found among the many horse studies that Leonardo da Vinci (1452-1519) made in the late 15<sup>th</sup> and early 16<sup>th</sup> centuries. Two sheets in particular, today in the Musée du Louvre, Paris (inv. no. 781 DR) and Fitzwilliam Museum, Cambridge (inv. no. PD.121-1961) seem to illustrate these observations, respectively. Leonardo is known from numerous contemporary sources to have worked as a sculptor in a variety of media including bronze, although there is nothing today that has gained widespread acceptance as a work from his hand. However the author of the present bronze certainly shares Leonardo's fascination with horses, his sense of proportion, and his minute observation of horses in motion.

Please note a scanned copy of the full catalogue entry from the catalogue of the 2004 Quentin Collection exhibition at The Frick Collection, New York is available upon request.



Leonardo da Vinci, *Studies of Horses*, drawing, Paris, Musée du Louvre, collection Rothschild (inv. No. 781 DR).





15

**ANTONIO SUSINI**

(FLORENCE, 1558-1624)

AFTER A MODEL MADE BY GIAMBOLOGNA BEFORE 1601

***A COWHERD LEANING ON HIS STAFF***

bronze

5 in. (12.7 cm.) high, the bronze

\$120,000-180,000



**PROVENANCE:**

Anonymous sale; Sotheby's, London, 16 April 2002, lot 51.  
Acquired at the above sale.

**EXHIBITED:**

New York, The Frick Collection, *European Bronzes from the Quentin Collection*, 28 September 2004-2 January 2005, pp. 158-161, no. 13.

While the subject matter of this bronze is derived from daily life rather than the tales of gods and heroes of mythology, the *Cowherd* is portrayed with an equal grace and complexity. His downward gaze is suggestive of a moment of quiet introspection or is perhaps intended to represent a glance at a faithful dog who has assisted the day's labor. This finely finished sculpture exemplifies Antonio Susini's unparalleled technical ability in the creation of small-scale bronzes. The fine chasing and detailing of the eyes and fingernails reveal his precise goldsmith-trained hand at work.

Surviving documentation from the early 17<sup>th</sup> century referencing versions of this model has led to broad scholarly consensus that the authorship of the composition should be ascribed to Giambologna. The initial creation of the model is dated to prior to 1601 based on a reference to a silver version of the *Cowherd* in a group of sculptures loaned from the Uffizi to Antonio Susini that year. In 1609, an inventory of Benedetto Gondi's Florentine collection describes the model as 'Un pastorino' and records Giambologna as its maker. Mentions of versions outside Italy at the dawn of the 17<sup>th</sup> century are also extant including in the famed *Kunstammer* of Rudolf II in Prague (inventoried 1607-11) and as part of a group of gifts to Henry Prince of Wales from the Grand Duke of Tuscany in March 1611. When the latter bronze was subsequently inventoried in the collection of Henry's brother, Charles I, it was described in English as 'a little Sheppard in a hatt leaning upon his left elbowe holding in his hand a Sheppards drincking bottle...'.<sup>1</sup>

Please note a scanned copy of the full catalogue entry from the catalogue of the 2004 Quentin Collection exhibition at The Frick Collection, New York is available upon request.





# 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 whole or in part (Δ symbol), Christie’s acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

### 4 VIEWING LOTS PRE-AUCTION

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

## 7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.
- 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.
- Certain weights in the **catalogue description** are provided for guidance purposes only as they have been **estimated** through measurement and, as such, should not be relied upon as exact.
- 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. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.
- For jewellery sales, **estimates** are based on the information in any gemmological report, or if no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

- 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](http://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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute 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:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments.

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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

### 9 LOCAL BIDDING LAWS

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

### D THE BUYER’S PREMIUM AND TAXES

#### 1 THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US\$1,000,000, 21.0% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 15.0% 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:

- 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
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F(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:

- 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**.
- 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**.
- 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.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.

- 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.

- 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**.

- 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.

- In order to claim under the **authenticity warranty** you must:
  - 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;
  - 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
  - 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.

- 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.

- 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:

- This additional **warranty** does not apply to:
  - 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;
  - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
  - books not identified by title;
  - lots** sold without a printed **estimate**;
  - books which are described in the catalogue as sold not subject to return; or
  - defects stated in any **condition** report or announced at the time of sale.

- 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.

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie’s does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie’s will refund to the original buyer the **purchase price** in accordance with the terms of Christie’s **Authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

- 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

- 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.

- Where you are bidding on behalf of another person, you warrant that:
  - 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;
  - 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;
  - 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

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer’s premium**; and
  - 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**”).

- 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.
- 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:
  - 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.

- 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.

- Cash** We accept cash payments (including money orders and traveller’s checks) subject to a maximum global aggregate of US\$7,500 per buyer.

- 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.

- Checks** You must make checks payable to Christie’s Inc. and they must be drawn from US dollar accounts from a US bank.

- Cryptocurrency** With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol ✦ may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Additional Conditions of Sale - Nonfungible Tokens set out at Appendix A to these Conditions of Sale.

- 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.

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

### 2 TRANSFERRING OWNERSHIP TO YOU

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

### 3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- 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

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
- charge you storage costs at the rates set out at **www.christies.com/storage**.
  - 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.
  - 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 getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie’s 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, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. 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. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. Handbags containing endangered or protected species material are marked with the symbol ♻ and further information can be found in paragraph H2(H) below. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported 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 the export or import of property containing such protected or regulated material.

- (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**.

- (h) **Handbags**  
A **lot** marked with the symbol ♻ next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. Please note, Christie’s cannot facilitate the shipment of any **lot** containing python, alligator or crocodile into the State of California. The term “hardware” refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms “Gold Hardware”, “Silver Hardware”, “Palladium Hardware”, etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

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

### I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller’s warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; 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 I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, 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. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** (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.CHRISTIES.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:

- 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;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- 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.

**▲ ♦ Property in which Christie’s has an interest and Third Party Guarantee/ Irrevocable bid**

**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

**▲ 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 **lot** is identified in the catalogue with the symbol ▲ 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 **lot**. 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**.

**▲ ♦ Property in which Christie’s has an interest and Third Party Guarantee/ Irrevocable bid**

Where Christie’s has a financial interest in a **lot** and the **lot** fails to sell, Christie’s is at risk of making a loss. As such, Christie’s may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol ▲ ♦ next to the **lot** number.

Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie’s may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie’s has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie’s has a financial interest that is subject to a contractual written bid, 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

If Christie’s enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

### 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

### JEWELLERY

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

“Mounted 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

“Attributed to”: in Christie’s **qualified** opinion is probably a work by the jeweller/maker but no **warranty** is provided that the **lot** is the work of the named jeweller/maker.

Other information included in the catalogue description

“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

### WATCHES

#### Removal of Watch Batteries

A **lot** marked with the symbol ⌚ next to the **lot** number incorporates batteries which may be designated as “dangerous goods” under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the country in which the saleroom is located, the batteries will be removed and retained by us prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

### 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 …”:

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found in paragraph K, Glossary, of the section of the catalogue headed 'Conditions of Sale'.

○

Christie's has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

○◆

Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

△

Christie's has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information..

△◆

Christie's has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

⌘

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**.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale for further information.

≈

Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.

∞

**Lot** incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

Ψ

**Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale for further information.

➤

**Lot** is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

Ⓛ

**Lot** contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

■

See Storage and Collection pages in the catalogue.

❖

With the exception of clients resident in Mainland China, you may elect to make payment of the purchase price for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the **lot** notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information

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 this 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 an 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 the shipment 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.

19/10/2023

## STORAGE AND COLLECTION

### PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

### COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

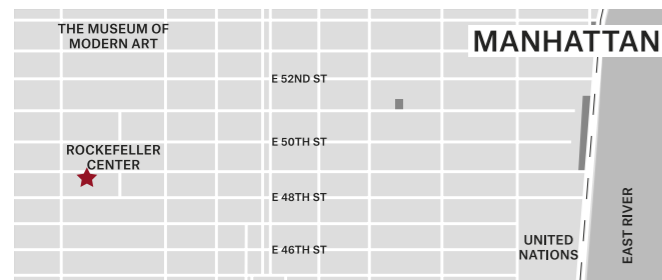
Email: PostSaleUS@christies.com

### SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

### STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



#### Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

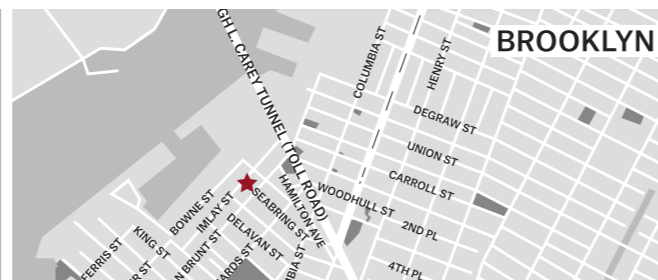
PostSaleUS@christies.com

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

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



## 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.

# CHRISTIE'S



DOMENICO TIEPOLO (VENICE 1727-1804)  
*A BEARDED MAN WEARING A TURBAN*  
oil on canvas  
23 $\frac{7}{8}$  x 19 $\frac{1}{8}$  in. (60.6 x 50.4 cm)  
\$700,000-1,000,000

**OLD MASTERS**

*New York, 31 January 2024*

**VIEWING**

26-30 January 2024  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

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joreilly@christies.com  
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Important English Ceramics From a Private New York Collection  
A WEDGWOOD AND BENTLEY BLACK BASALT FIGURE OF THE  
INFANT HERCULES WITH THE SERPENT  
CIRCA 1770-1775  
22 in. (55.9 cm.) high  
\$150,000-250,000

**THE EXCEPTIONAL SALE**

*New York, 1 February 2024*

**VIEWING**

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20 Rockefeller Plaza  
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