CHRISTIE'S

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NEW YORK | 23 MAY 2024







FRONT COVER Lot 12 INSIDE FRONT COVER Lot 21 **OPPOSITE** Lot 11 INSIDE BACK COVER Lot 38 **BACK COVER** Lot 1

OLD MASTER and EUROPEAN PAINTINGS from a PRIVATE COLLECTION | SELLING WITHOUT RESERVE

AUCTION

Thursday, 23 May 2024 2.00pm (Lots 1-53)

20 Rockefeller Plaza New York, NY 10020

VIEWING

Saturday 18 May 1.00pm - 5.00pm Sunday 19 May 1.00pm - 5.00pm Monday 20 May 10.00am - 5.00pm Tuesday 21 May 10.00am - 5.00pm Wednesday 22 May 10.00am - 5.00pm

AUCTIONEER

Adrien Meyer

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Special thanks to Clare Smith and Meredith Horan for their work on this catalogue.

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JOHAN CHRISTIAN CLAUSEN DAHL (BERGEN 1788-1857 DRESDEN)

Evening near Dresden, Poplars in the Foreground signed and dated 'Dahl/11 Juli 183[?]' (lower right); inscribed, dated and signed 'Landskape i aftenstemning Dresden 1842./J.C. Dahl.' (on a label on the reverse) oil on paper laid down 5½ x 7½ in. (14 x 19.1 cm.)

SELLING WITHOUT RESERVE

\$25,000-35,000

£20,000-28,000 €24,000-32,000

PROVENANCE:

•1

Anonymous sale; Bruun Rasmussen, Copenhagen, 31 August 1999, lot 105, as *Aftenstemning nær Dresden, i forgrunden popler.* Acquired at the above sale by the present owner.

By the time he executed the present painting, Johann Christian Clausen Dahl had long since departed his native Norway to travel the Continent. He ultimately settled in Dresden in 1824, where he accepted a post at the Academy and taught an illustrious generation of painters that included his fellow Norwegians Thomas Fearnley and Peder Balke as well as the German landscapist Christian Friedrich Gille. It was also during this period that Dahl's work shifted almost entirely to landscape painting, often, as here, Romantic depictions of Dresden and its environs. Marie Lødrup Bang notes that Dahl's late views of Dresden are conceived as *Stimmungslandschaften* in which the topography is deemphasized to highlight the complex plays of light and shadow (M. L. Bang, *Johan Christian Dahl, Life and Works*, II, Oslo, 1987, pp. 67-68), as is brilliantly demonstrated in the present work. The foreground of poplars and other treetops serve as a frame to draw the viewer's attention to the beautifully modulated light in the sky, where passages of free and fluid brushwork alternate between dark scudding clouds and warm sunset tones breaking through from behind. To define the distant landscape, the artist uses the inverse of this technique, overlaying the blue tones delineating the topography with the warm colors from the sky to emphasize the reflection of the sunset light within the loosely rendered features of the landscape.



·2 ANTHONIE JANSZ. VAN DER CROOS (ALKMAAR 1606-1662 THE HAGUE)

A panoramic landscape, presumed to be Frankfurt inscribed and dated 'IC 1655' (lower left, on the rock)

oil on panel 27¼ x 35¾ in. (68.9 x 90.8 cm.)

SELLING WITHOUT RESERVE

\$50,000-70,000

£40,000-56,000 €47,000-65,000

PROVENANCE:

with Saam Nystad, The Hague, by 1951, where acquired by the following Private collection, Sittard, and by descent. [Property of a Collector]; Sotheby's, New York, 11 January 1996, lot 34, where acquired by the present owner.

LITERATURE:

H.-U. Beck, *Künstler um Jan van Goyen; Maler und Zeichner*, 1991, p. 110, no. 278 (B21), illustrated.

Anthonie van der Croos primarily painted landscapes influenced by Jan van Goyen. Van der Croos spent most of his career in The Hague, where he became a member of the Guild of Saint Luke by 1647. He also, however, became a founding member of the Confrerie Pictura in 1656, an organization created by painters unhappy with their local guild. In the wake of the Reformation, the organizers felt a more robust approach was needed to counteract the loss of church commissions and the protections the church offered, as well as to manage the influx of painters from cities like Antwerp.

Frankfurt's strategic position on a hill overlooking the river meant the walled city was naturally well defended. It was a bustling city of art and trade from the 16th century onwards bolstered further by the invention of the printing press in nearby Mainz. By 1655, when van der Croos depicted Frankfurt, it had been declared an Imperial Free City, a privilege which accorded the city a degree of autonomy and representation in the Imperial Diet.



·3 ADRIEN MANGLARD (LYON 1695-1760 ROME)

The waterfront at Naples with fishermen and merchants in the foreground and Castel dell'Ovo beyond

oil on canvas

19¼ x 29½ in. (48.8 x 74.9 cm.)

SELLING WITHOUT RESERVE

\$40,000-60,000

£32,000-48,000 €38,000-56,000

PROVENANCE:

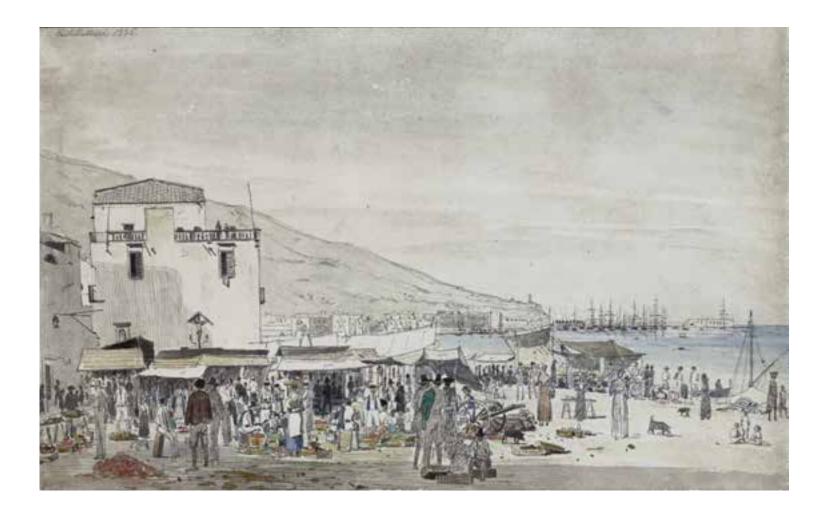
Anonymous sale; Christie's, London, 1 December 1978, lot 63, as Luca Carlevarijs. Anonymous sale; Christie's, London, 20 February 1986, lot 172, as Circle of Luca Carlevarijs.

Dr. Carlo Croce, Philadelphia; [The Property of Dr. Carlo Croce, Philadelphia], Christie's, New York, 14 January 1993, lot 113, where acquired by the present owner.

Although this picture was formerly associated with Luca Carlevarijs (1663-1730), an artist frequently credited with 'inventing' the genre of view painting, it was recognized as a characteristic work by the French marine painter Adrien Manglard when it last appeared on the art market, more than 20 years ago. Manglard, who spent much of his working life in Italy, specialized in painting seascapes and is best remembered today for having taught Claude-Joseph Vernet.







WOLFGANG-ADAM TÖPFFER (GENEVA 1766-1847 MORILLON)

L'embarquement (esquisse pour Joséphine)

oil on canvas 23% x 26½ in. (59.4 x 67.3 cm.) Painted before 1814.

SELLING WITHOUT RESERVE

\$10,000-15,000

•4

PROVENANCE:

£7,900-12,000

€9,300-14,000

The artist, commissioned by Empress Joséphine, but not completed before her death in 1814. His estate sale; Geneva, 1847, no. 69. Private collection, Geneva. Gustave Martin, Geneva. Anonymous sale; Sotheby's, Zurich, 27 November 1984, lot 40. Patrice de Weck, Geneva. Anonymous sale; Christie's, Zurich, 17 June 1991, lot 254, as *L'embarquement pour la* noce. Private collection, Switzerland. Their sale; Sotheby's, Zurich, 5 June 1996, lot 30, as *L'embarcation de la noce*. Acquired at the above sale by the present owner. LITERATURE:

L. Boissonnas, Wolfgang-Adam Töpffer (1766-1847): catalogue raisonné des peintures, Bern, 2011, p. 168, no. LBP 82, illustrated.

•5

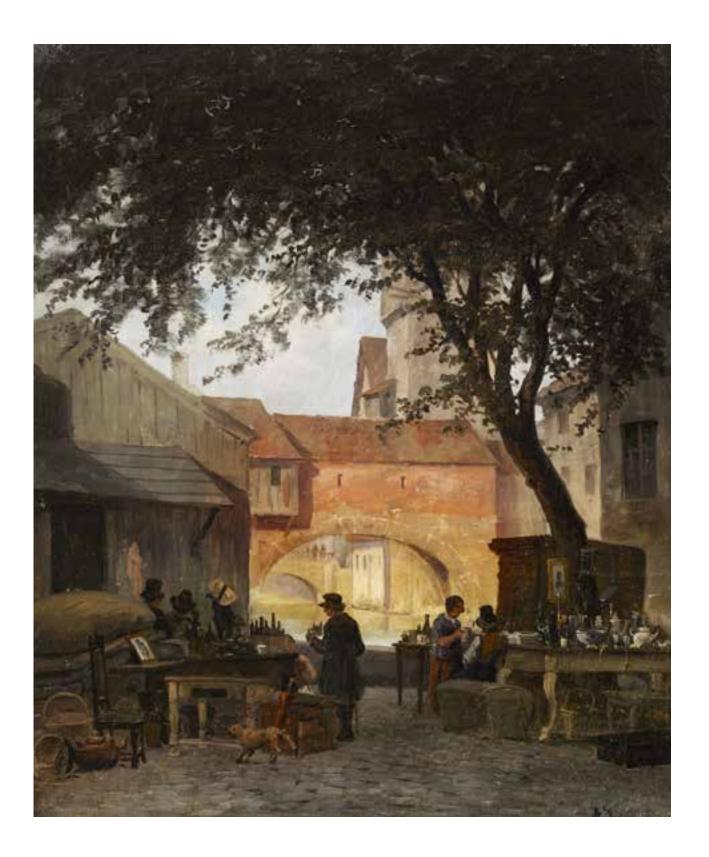
MARTINUS CHRISTIAN WESSELTOFT RØRBYE (DRAMMEN 1803-COPENHAGEN 1848)

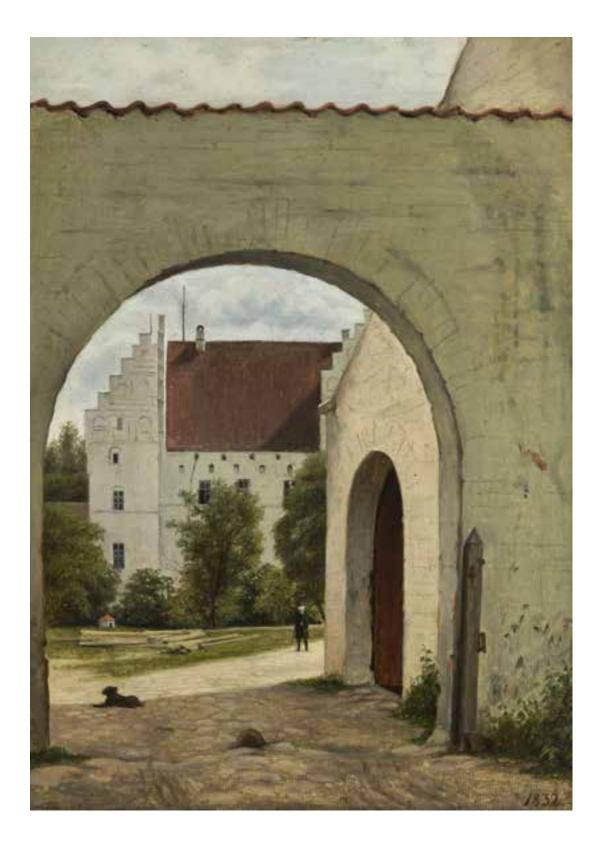
Fra Castellamare (At Castellamare) inscribed and dated 'Castellamare 1835.' (upper left) watercolor over pencil on paper laid down 9½ x 15¼ in. (24.1 x 38.7 cm.)

SELLING WITHOUT RESERVE \$4,000-6,000

PROVENANCE: Anonymous sale; Bruun Rasmussen, Copenhagen, 19 November 1990, lot 114. Acquired at the above sale by the present owner.

£3,200-4,700 €3,700-5,500





ANDREAS JUUEL (COPENHAGEN 1817-1868)

Gadescene fra Nürnberg (Street Scene in Nuremberg)

signed 'A Juuel' (lower right) oil on canvas 13¾ x 11⅔ in. (34.9 x 28.6 cm.) SELLING WITHOUT RESERVE

\$5,000-7,000

PROVENANCE:

General Consul Johan Hansen (1838-1913) and Emma Hikens Hansen (1838-1918), Copenhagen.

His estate sale; Winkel & Magnussen, Copenhagen, 5 October 1932, lot 80. Anonymous sale; Winkel & Magnussen, Copenhagen, 13 October 1949, lot 153, as *Gadescene i Nürnberg*.

Anonymous sale; Museumsbygningen, Copenhagen, 5 March 1998, lot 3. Acquired at the above sale by the present owner.

•7

MARTINUS CHRISTIAN WESSELTOFT RØRBYE (DRAMMEN 1803-COPENHAGEN 1848) Bråbyporten ved Gisselfeld (The Gate 'Braby' at Gisselfeld) dated '1832' (lower right) oil on canvas 13½ x 9¾ in. (34.3 x 24.8 cm.) SELLING WITHOUT RESERVE \$10,000-15,000

£4,000-5,600 €4,700-6,500

PROVENANCE:

Marie Ringberg, until April 1905. Anonymous sale; Kunsthallen, Copenhagen, 29 August 1996, lot 177, as *Bråbyporten* ved Gisselfeld, på gårdspladsen spadserende mand med stok. Acquired at the above sale by the present owner.

EXHIBITED:

Copenhagen, Kunstforeningen, Fortegnelse Over M. Rørbyes Arbejder som Vejledning ved Udstillingen i Kunstforeningen, March-April 1905, p. 8, no. 35a, as Braabyporten.

•8 ATTRIBUTED TO CORNELIS VAN POELENBURCH (?UTRECHT 1595/5-1667)

A capriccio of the Campo Vaccino with merchants selling cattle and a washerwoman at a fountain in the foreground, and the Castel Sant'Angelo beyond

inscribed 'MCXX' (on the fountain) oil on silvered copper 16¼ x 22 in. (41.3 x 55.8 cm.)

SELLING WITHOUT RESERVE

\$50,000-70,000

£40,000-56,000 €47,000-65,000

PROVENANCE:

[The Property of Mrs. J.S. Braddel]; Christie's, London, 2 July 1965, lot 2, as Bartholomeus Breenbergh, where acquired for 3,600 gns. by the following, with Edward Speelman, London, where acquired by, Sir Charles Clore (1904-1979), London. Anonymous sale; Sotheby's, London, 11 December 1985, lot 122, as Cornelis van Poelenburgh. Anonymous sale; Christie's, London, 8 December 1989, lot 27, as Cornelis van

Poelenburgh, where acquired by the present owner.

LITERATURE:

Nederlandse 17e eeuwse Italianiserende landschapschilders, exhibition catalogue, Utrecht, 1965, p. 64-65, under no. 11, as Cornelis van Poelenburgh.
Le siècle de Rembrandt: tableaux hollandais des collections publiques françaises, exhibition catalogue, Paris, 1970-71, p. 156, under no. 157, as Cornelis van Poelenburgh.
M. Roethlisberger, Bartholomeus Breenbergh: The Paintings, Berlin and New York, 1981, p. 30, under no. 12; p. 31, no. 16, as Cornelis van Poelenburgh.
N. Sluijter-Seijffert, Cornelis van Poelenburgh, 1594/5-1667: The paintings, Amsterdam and Philadelphia, 2016, p. 367, under no. 231, as a copy of a version in the Musée du Louvre, Paris.

This composition must have been popular among Cornelis van Poelenburch's patrons as he repeated it on at least six occasions. Marcel Roethlisberger counted five of these versions as autograph - including the present work - noting that while none of them are signed, their high quality justifies an attribution to the master in full (*loc. cit.*, p. 30). More recently, Nicolette Sluijter-Seiffert revisited this group and considers only the version on copper, now in the Musée du Louvre, Paris (inv. no. 1084), to be by the artist's own hand (*op. cit.*). It seems unusual, however, for a copy to have been executed on such an expensive medium as silvered copper and to have been completed with such fine detail.







DAVID VAN DER PLAS (AMSTERDAM 1647-1704)

An elegant company seated around a table, playing music and drinking

oil on canvas 28¼ x 23¼ in. (71.7 x 59 cm.) SELLING WITHOUT RESERVE

\$30,000-50,000

PROVENANCE:

[The Property of a Gentleman]; Christie's, London, 20 May 1938, lot 70, as J. Verkolje. with Nystad Antiquairs, Lochem and 's-Gravenhage.

P.A. Huët, The Hague, by 1957. Anonymous sale; Sotheby's, Amsterdam, 8 February 1988, lot 68, as Caspar Netscher (76,000 guilders).

[Property of a Private Collector]; Sotheby's, London, 16 December 1999, lot 52, where acquired by the present owner.

EXHIBITED:

£24,000-40,000

€29,000-47,000

Dordrecht, Dordrechts Museum, Mens en Muziek: nederlandse meesters uit vijf eeuwen, 13 July-1 September 1957, no. 58, as Caspar Netscher.

LITERATURE:

M.E. Wieseman, Caspar Netscher and Late Seventeenth-Century Dutch Painting, Doornspijk, 2002, p. 353, no. C78.

•10

DUTCH SCHOOL, 17TH CENTURY

Portrait of a woman, formerly identified as Elizabeth Cromwell, three-quarter-length, holding a fan, before a curtain with a landscape beyond oil on canvas 40 x 32% in. (101.6 x 82.8 cm.) SELLING WITHOUT RESERVE \$30,000-50,000

PROVENANCE:

(Possibly) Acquired in the early 19th century by Dr. Joseph Carlyle, and by descent. Sir Fitzroy Maclean, BT., K.T., his deceased sale; Christie's, London, 13 December 1996, lot 262, as Caesar van Everdingen, where acquired by the present owner.

£24,000-40,000 €28,000-46,000 When this painting first appeared at auction in 1996, it was thought to be a work by the Alkmaar-based portraitist, Caesar van Everdingen, and bore an indistinct inscription reading 'Elizabeth Cromwell / [...] der Helst Pinxit'. Both the attribution and identification of the sitter have since come into question. The woman's clothing does provide us with a clue, as her distinctive black bodice, with its voluminous sleeves, and the fine linen collar covering her shoulders are both consistent with those worn in the 1660s.

-11 JAN WEENIX (AMSTERDAM 1641-1719)

A young gentleman courting an elegant lady beneath a statue of Venus on a quay, with figures merrymaking and boarding a ferry beyond

signed and dated 'J. WEENIX 1675' (lower right on the stone block) oil on canvas

50½ x 42¾ in. (128.2 x 108.6 cm.)

SELLING WITHOUT RESERVE

\$50,000-70,000

£40,000-56,000 €47,000-65,000

PROVENANCE:

Anonymous sale; William Ford, The Exchange, Manchester, 8-10 May 1822, lot 433. W. R. Preston, Sidmouth; [The Property of a Gentleman in the Country], Christie's, London, 25 June 1850, lot 55 as Weenix. with Martin Colnaghi, London, by 1894. Arnold Friedlaender (according to label on reverse). Major and Mrs. Goodliffe, Birdtown, Burnfoot, Co. Donegal, by 1957. [Property of a Gentleman]; Christie's, London, 4 July 1997, lot 58, where acquired by the present owner.

EXHIBITED:

Utrecht, *Catalogus der Tentoonstelling van Oude Schilderkunst*, 20 August-1 October 1894, no. 228.

Dublin, Municipal Gallery of Modern Art, *Exhibition of Paintings from Irish Collections*, 20 May-25 August 1957.

LITERATURE:

A. Van Wagenberg-Ter Hoeven, *Jan Weenix The Paintings: Master of the Dutch Hunting Still Life*, Zwolle, 2018, pp. 117-118, no. 32.

Taught by his father, Jan Baptist Weenix, Jan Weenix became a member of the Utrecht guild by 1664. While known primarily for his game and hunting still lifes, Weenix painted several scenes of elegantly attired figures in Italianate harbors. These early paintings were largely inspired by his father's landscape paintings of Italy and focus on vertical compositions anchored by a sculpture on a pedestal towering over figures against the backdrop of a port (A. Van Wagenberg-Ter Hoeven, *op. cit.*, p. 89). This painting dates from 1675, a period within which Weenix gained confidence in his own invented schemes and play of light within his compositions.

Late afternoon light falls strongly on the figural group at the base of the pedestal, illuminating the seated girl as she delicately feeds a parrot. Richly dressed, she focuses on her pet despite her equally elegant companion's vain attempt to draw her attention in the direction of his outstretched hand, perhaps to warn her that she may literally miss the boat. A well dressed couple at right prepares to embark on the gondola with dogs at their feet, while figures to the left cavort and smoke in the dim light. The asymmetry is emphasized by the receding composition on either side of the statue, pulling the eye into the stately and bustling harbor as imagined by Weenix. Weenix may have injected a moralizing element to the two distinct sides of life on either side of the stoic and enduring statue, a warning against the distraction of fleeting entertainment.



CIRCLE OF GIUSEPPE CADES

(ROME 1750-1799)

An exterior of a palace with elegant figures playing chess on a balcony

oil on canvas 40% x 40% in. (102.5 x 103.5 cm) SELLING WITHOUT RESERVE

\$50,000-70,000

£40,000-56,000 €47,000-65,000

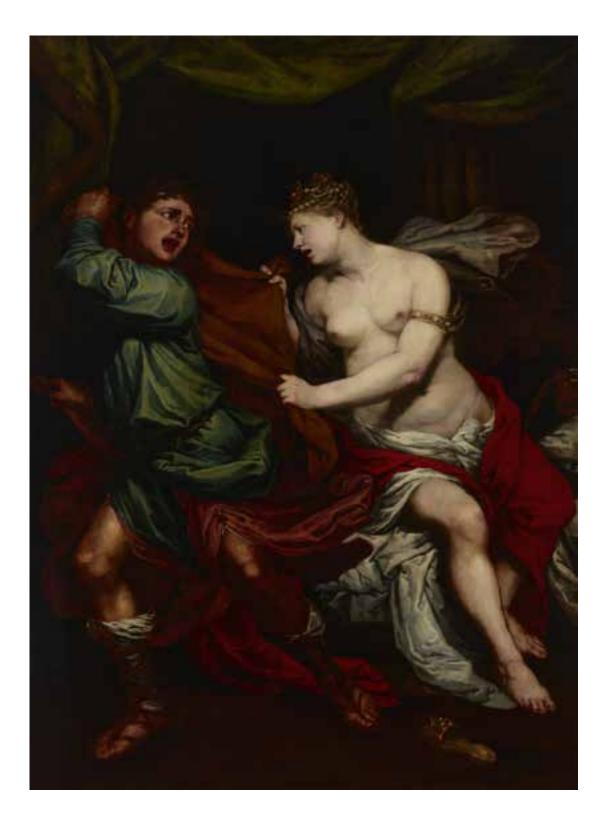
PROVENANCE:

•12

Vaughan collection, Combe Grove Manor, Bath, and by descent to, William Vaughan-Jenkins, Bath; [Property from the Estate of the Late W. Vaughan-Jenkins], Sotheby's, London, 3 July 1991, lot 67, as 'Giuseppe Cades,' where acquired by the present owner.

This as-yet unidentified artist shares some stylistic and compositional elements with the Roman painter Giuseppe Cades. Cades trained with Domenico Corvi until the age of sixteen, when he won the first prize at the Accademia di San Luca. In the following years, he dedicated himself to making drawings after the Antique, which he sold to foreign travelers. This painting shows in its fresh colors a definite neo-classical tendency, yet the composition and the vivid depiction of the figures reflect the influence of late Roman Baroque painting on this anonymous artist.







•13 GIOVANNI BATTISTA LANGETTI (GENOA 1635-1676 VENICE)

Joseph and Potiphar's wife oil on canvas, unframed 76 x 55½ in. (193 x 141 cm.) SELLING WITHOUT RESERVE \$20,000-30,000

PROVENANCE:

Anonymous sale; Christie's, London, 5 July 1996, lot 416, where acquired by the present owner.

LITERATURE:

M.S. Mantovanelli, Giovanni Battista Langetti: Il Principe dei Tenebrosi, Soncino, 2011, pp. 180-181, no. 66, fig. 46.

According to Marina Stefani Mantovanelli, this painting had been offered as the work of a seventeenth-century Flemish hand (*loc. cit.*). By the time of its sale in £16,000-24,000 €19,000-28,000 1996, however, it had been recognized as the work by the North Italian Baroque painter Giovanni Battista Langetti (loc. cit.).

•14

BARTOLOMEO GUIDOBONO (SAVONA 1654-1709 TURIN) The Creation of Eve oil on canvas 36¼ x 45% in. (92 x 115.2 cm) SELLING WITHOUT RESERVE \$20,000-30,000

PROVENANCE:

Anonymous sale; Christie's, New York, 29 January 1998, lot 228, where acquired by the present owner.

LITERATURE: M. Newcome Schleier, *Bartolomeo e Domenico Guidobono*, Turin, 2002, p. 110, no. P35, pl.XXXII.

£16,000-24,000 €19,000-28,000

GIACOMO CERUTI

(MILAN 1698-1767)

A shepherdess with a cow and a sheep in a rocky landscape

oil on canvas 46% x 35% in. (119 x 90.8 cm.) SELLING WITHOUT RESERVE

\$80,000-120,000

120,000

£64,000-96,000 €75,000-110,000

PROVENANCE:

Robert L. Manning (1924-1996) and Bertina Suida (1922-1992), New York. Anonymous sale; Christie's, London, 24 May 1991, lot 67, where acquired by the present owner.

LITERATURE:

R.L. Manning, *Painting in Italy in the Eighteenth Century: Rococo to Romanticism*, Chicago, 1970, p. 26, no. 5.

M. Gregori., *Giacomo Ceruti*, Milan, 1982, pp. 407-409 and 473, no. 251, illustrated. F. Frangi., *Giacomo Ceruti, il Pitocchetto*, exhibition catalogue, Brescia, 13 June-31 October 1987, p. 194, no. 84.

E. Strocchi, Settecento Lombardo, exhibition catalogue, Milan, 1990, p. 142, l.108.

Giacomo Ceruti was a leading figure in a distinguished line of artists from Lombardy that Roberto Longhi classed as 'i pittori della realtà' ('painters of reality'). This trend began in the late sixteenth century with pioneers of portraiture such as Moretto da Brescia and Moroni, and continued through to the eighteenth century, with Ceruti becoming arguably the greatest exponent of genre painting in his time. His portrayals of humble, quotidian figures, uncompromising in their realism, helped forge his reputation as an exceptional observer of the everyday. Although he did produce altarpieces, notably in Padua and Piacenza, cities where he spent several years, as well as some still lifes, it was his work as a portraitist and as a 'painter of reality' that ensured his standing to the present day.

This canvas belongs to a group of mature works from the 1760s that explore pastoral themes. Ceruti's interest in this subject matter reflects the influence of Cornelis Bloemaert's set of sixteen prints after his father Abraham Bloemaert (see M. Gregori, *op. cit.*, p. 60, figs. 72-77); in particular this composition relates closely to the eighth in the series, which also shows a peasant girl holding a distaff (see A. McNeil Kettering, *Dutch Arcadia, Pastoral Art and its Audience in the Golden Age*, 1983, fig. 109). Mina Gregori suggests that Ceruti's *A mother and her child milking a cow in a landscape* (sold Sotheby's, New York, 30 January 2019, lot 58, \$1,300,000; *ibid.*, pp. 404-406, no. 250) may have originally been a pendant to the present picture, while other works from the series include *A spinner and farmer with a basket* (Milan, Castello Sforzesco) and *A shepherdess* (formerly with Colnaghi, London).







LOUIS-RÉMY MATIFAS (AMIENS 1847-1896 PARIS) AND CHARLES-ÉMILE JACQUE (PARIS 1813-1884)

Jeune bergère gardant ses moutons, printemps signed and dated 'Matifas/1881' (lower left) oil on canvas 41½ x 29 in. (105.4 x 73.7 cm.) SELLING WITHOUT RESERVE

\$8,000-12,000

PROVENANCE:

T. Williams, 1927. Anonymous sale; Christie's, New York, 24 May 1989, lot 287. Acquired at the above sale by the present owner.

LITERATURE:

P.-O. Fanica, Charles Jacque, 1813-1894: Graveur original et peintre animalier, Montigny-sur-Loing, 1995, p. 269.

The background of the present work was painted by Matifas with the animals and figure painted by Jacque. The arrangement of the ewe and lamb is a replica of Jacque's Jeune berger gardant ses moutons, été, formerly in the Doheny collection, which is included in this sale as lot 52.

·17

CHARLES-ÉMILE JACQUE (PARIS 1813-1884) Jeune berger gardant ses moutons, été signed 'Ch. Jacque' (lower left) oil on canvas 42 x 30¼ in. (106.7 x 76.8 cm.) SELLING WITHOUT RESERVE \$10,000-15,000

£6,400-9,500 €7,400-11,000

PROVENANCE:

Ellen Burdett Slater (1858-1941) and William Albert Slater (1857-1919), Washington, D.C. with M. Knoedler & Co., New York, acquired directly from the above, 30 November 1910.

Edward Laurence Doheny (1856-1935) and Carrie Estelle Betzold Doheny (1875-1958), Los Angeles, acquired directly from the above, August 1914. Her estate sale; Christie's, New York, 3 February 1988, lot 186W, as *Shepherd, Sheep*

and Lamb.

Anonymous sale; Christie's, New York, 12 October 1993, lot 55. Acquired at the above sale by the present owner.

£7,900-12,000 €9,300-14,000



PETER VILHELM ILSTED (SAXKØBING 1861-1933 COPENHAGEN)

Figure in a Summer Landscape

signed with the artist's monogram 'PI' (lower left); dated 'Juli 81' (lower right) oil on canvas

131⁄8 x 23¾ in. (33.4 x 60.3 cm.)

SELLING WITHOUT RESERVE

\$10,000-15,000

£7,900-12,000 €9,300-14,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 27 March 1990, lot 143. Acquired at the above sale by the present owner.



·19

FREDERIK HANSEN SØDRING (AALBORG 1809-1862 HELLERUP) Solan bryder frem genrem skyerne (Sun Breaks Out Through the Clouds)

signed and dated 'Sødring 1833.' (lower left); with inscription and date 'Dahl[?]/1833' (on the reverse) oil on canvas 7¾ x 11‰ in. (19.7 x 30.2 cm.) SELLING WITHOUT RESERVE

\$8,000-12,000

PROVENANCE:

Anonymous sale; Bruun Rasmussen, Copenhagen, 31 August 1999, lot 107. Acquired at the above sale by the present owner.

£6,400-9,500 €7,400-11,000

•20 LOUIS DERICKX (ANTWERP, 1835-1895) Deux femmes dans une clairère

signed and dated 'Louis. Dericks 64.' (lower left) oil on canvas, unframed 31½ x 39% in. (80 x 100 cm.)

SELLING WITHOUT RESERVE

\$20,000-30,000

£16,000-24,000 €19,000-28,000

PROVENANCE: Anonymous sale; Sotheby's, New York, 22 February 1989, lot 250. Acquired at the above sale by the present owner.







•21 **OLE RING** (BALDERSBRØNDE 1901-1972 KØGE)

A Village in Early Winter signed 'Ole Ring' (lower right) oil on canvas 29¾ x 44 in. (75.6 x 111.8 cm.)

SELLING WITHOUT RESERVE

\$10,000-15,000

PROVENANCE: Anonymous sale; Sotheby's, London, 28 March 1990, lot 237. Acquired at the above sale by the present owner.

£7,900-12,000 €9,300-14,000

•22

HENRI-JOSEPH HARPIGNIES (VALENCIENNES 1819–1916 SAINT-PRIVÉ)

L'entrée de l'école signed and dated 'hj harpignies. 1860.' (lower left) oil on canvas 9% x 12¾ in. (24.6 x 32.4 cm.) SELLING WITHOUT RESERVE

\$10,000-15,000

Anonymous sale; Hôtel Drouot, Paris, 17 November 1969, lot 94, as La rentrée des classes. with Galerie Philippe Reichenbach, by 1970. Julia McGuire Blewer (1903-1989) and Francis Livingston Blewer (1900-1990), New York, acquired directly from the above, 1970. Her estate sale; Sotheby's, New York, 23 May 1990, lot 31. Acquired at the above sale by the present owner. EXHIBITED:

£7,900-12,000 €9,300-14,000

PROVENANCE:

Paris, Galerie Philippe Reichenbach, *Peintres du XIXe connus et moins connus*, 23 April-30 May 1970, no. 1.

·23 BERNHARD KEIL, CALLED MONSÙ BERNARDO (HELSINGÖR 1624-1687 ROME)

The schoolroom oil on canvas, unframed 42% x 56½ in. (108.2 x 143.5 cm.)

SELLING WITHOUT RESERVE

\$30,000-50,000

£24,000-40,000 €29,000-47,000

PROVENANCE:

Private collection, United States, by 1924, as Antonio Amorosi. Anonymous sale; Sotheby's, London, 8 July 1992, lot 48, where acquired by the present owner.

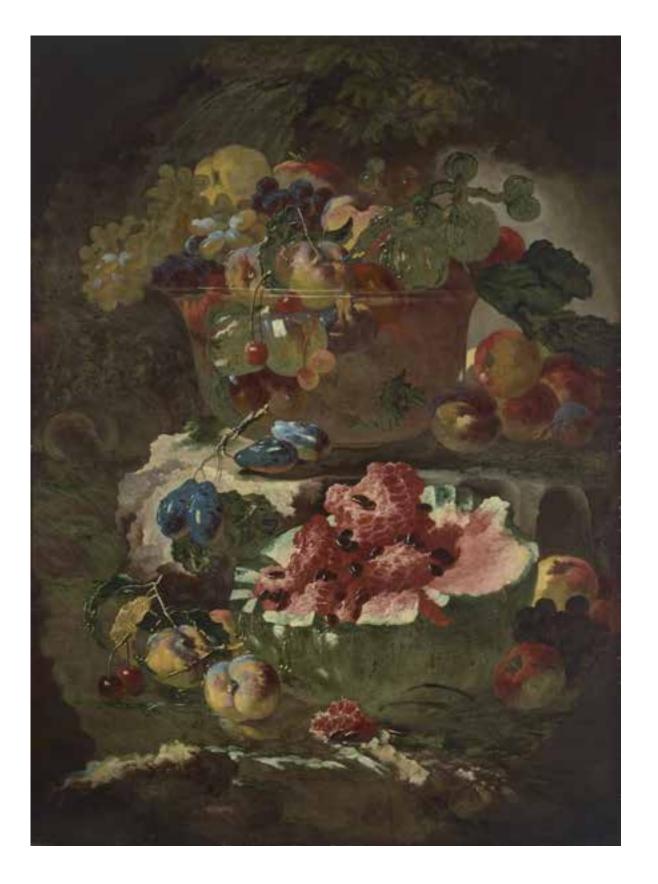
LITERATURE:

H. Voss, *Die Malerei des Barock in Rome*, 1924, p. 637, pl. 400, illustrated, as Antonio Amorosi.

M. Heimbürger, *Bernardo Keilhau detto Monsù Bernardo*, Rome, 1988, p. 239, no. 172, illustrated.

Formerly attributed to Antonio Amorosi, whose work was often confused with that of Keil, the present picture was first given to Keil by Minna Heimbürger in her 1988 catalogue raisonné (*loc. cit.*). Heimbürger reproduces a variant of the composition which includes a dog in the right foreground in place of the alphabet, the whereabouts of which is unknown (*op. cit.*, no. 172a, illustrated). In these pictures, Keil, who worked in Holland before moving to Venice in 1651 and finally to Rome in 1656, anticipates the intimate genre scenes of Giuseppe Maria Crespi in Bologna.





•24 GIOVANNI PAOLO CASTELLI, CALLED **SPADINO** (ROME 1659-1730)

Peaches, plums, grapes and other fruit in a glass bowl on a rocky ledge, with a watermelon and other fruit before it oil on canvas

37½ x 27½ in. (95.3 x 69.8 cm.)

SELLING WITHOUT RESERVE

\$20,000-30,000



[Property of a Lady]; Sotheby's, London, 24 April 2008, lot 109, where acquired by the present owner.

·25 STUDIO OF CHARLES-JOSEPH NATOIRE (NÎMES 1700-1777 CASTEL GANDOLFO) Diana surprised by Actaeon oil on canvas, unframed 361⁄8 x 291⁄4 in. (91.7 x 74.2 cm) SELLING WITHOUT RESERVE

\$25,000-35,000

£16,000-24,000 €19,000-28,000



PROVENANCE:

Anonymous sale; Sotheby's, Monaco, 7 December 1990, lot 41, where acquired by the present owner.

LITERATURE:

S. Caviglia-Brunel, Charles-Joseph Natoire: 1700-1777, Paris, 2012, p. 228, p. 41, as a copy.

£20,000-28,000 €24,000-33,000

ROMAN SCHOOL, EARLY 18TH CENTURY

The Finding of Moses oil on canvas, unframed 95 x 135% in. (241.5 x 344.5 cm.) SELLING WITHOUT RESERVE

\$40,000-60,000

£32,000-48,000 €38,000-56,000

PROVENANCE:

Private collection, Brussels, by 1984, and by whom sold, [Property of a Gentleman]; Sotheby's, London, 8 July 1999, lot 70, as 'Attributed to Carlo Maratti,' where acquired by the present owner.

The attribution of this sprawling enigmatic painting has alluded scholars since it appeared at auction in 1999, where described as attributed to Carlo Maratti. Stylistically, it is, indeed, inspired by Carlo Maratti's fluent classicism which represented the culmination of a long stylistic tradition that had begun with Raphael and was then reinvigorated by the expressive naturalism of Annibale Carracci, the compositional and dramatic clarity of Domenichino, and the refined understatement of Andrea Sacchi. Maratti's influences spread amongst late seventeenth and early eighteenth-century Roman painters, today known as the *Maratteschi*.

This *Finding of Moses* has been related to three of Maratti's drawings in Berlin-Dahlem: two head studies (inv. no. KdZ 15 221) and a study of a hand (inv. no. KdZ 23 055). There are also close parallels with frescoes by Niccolò Berrettoni, one of Maratti's most successful pupils, including those at the Palazzo Altieri, Rome and the Villa Falconieri, Frascati (not unanimously accepted as autograph). Stylistic affinities with the Roman painter Luigi Garzi are also evident and point to a date of circa 1710.







CARSTIAN LUYCKX (ANTWERP 1623-AFTER 1657)

A vanitas still life with an hour glass, a candle, a lira da braccia and bow, a deck of cards, dice, a musical manuscript, a skull crowned with a laurel wreath and other objects on a partially draped table

oil on canvas, unframed 23¾ x 20¼ in. (60.3 x 51.4 cm.) SELLING WITHOUT RESERVE \$20,000-30,000

PROVENANCE: Anonymous sale; Phillips, London, 2 December 1997, lot 60, as 'Simon Renard de St. André', where acquired by the present owner.

We are grateful to Fred G. Meijer for proposing the attribution on the basis of photographs (private correspondence, 8 April 2024).

•28

AELBERT JANSZ. VAN DER SCHOOR (UTRECHT 1602-1672)

A musical party signed and dated 'AV Schoor/ 1643' ('AV' linked, lower right, on the vessel) oil on canvas 55½ x 68¼ in. (140.9 x 173 cm.) SELLING WITHOUT RESERVE

\$40,000-60,000

£16,000-24,000 €19,000-28,000

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 12 May 1992, lot 157 as 'Abraham van der Schoor', where acquired by the present owner.

LITERATURE: P. van den Brink, 'Aelbert van der Schoor, een Utrechts schilder en zijn werk,' Oud *Holland,* CVIII, 1994, p. 54, fig. 10. P. van den Brink, 'Aelbert van der Schoor, een Utrechts schilder en uijn werk,' Jaarboek Oud Outrecht, 1998, pp. 139-167, no. 15.

£32,000-48,000 €38,000-56,000





LEONAERT BRAMER

(DELFT 1596-1674) The discovery of Pyramus and Thisbe signed in monogram 'L.B.' (lower right) oil on panel 15¼ x 21¼ in. (38.5 x 54 cm) SELLING WITHOUT RESERVE

\$20,000-30,000

£16,000-24,000

€19,000-28,000

PROVENANCE: The Royal Family, Poland, and by whom gifted to the following, Prince Léon Radziwill (1880-1927), Monte Carlo (according to a label on the reverse). Anonymous sale; Leo Spik, Berlin, 11-13 Dec 1986, lot 425. Private collection, Germany, by 1990.

Private collection, Netherlands, by 1994. Anonymous sale; Phillips, London, 4 July 1995, lot 70. Anonymous sale; Sotheby's, New York, 16 May 1996, lot 148, where acquired by the present owner.

LITERATURE:

J. Foucart, 'Le Pyrame et Thisbé de Leonaert Bramer,' Revue du Louvre et les Musées de *France*, XL, 1990, p. 373, fig. 7.

P. Huys Janssen, et. al., Leonaert Bramer: Ingenious Painter and Draughtsman in Rome and Delft, exhibition catalogue, Zwolle and Delft, 1994, p. 299, cat. no. S223.1.

Leonaert Bramer depicted the tragic story of Pyramus and Thisbe on at least twelve occasions. Here he represents an episode not included in the story, in Ovid's *Metamorphoses* (IV: 55-166); this is the moment when the deceased bodies of the ill-fated lovers are discovered by their parents. Bramer illustrates the same scene in a similar manner, on copper, in a version now in the Musée du Louvre, Paris (inv. no. RF 1989 7).

•30

DUTCH SCHOOL, 17TH CENTURY The philosopher Chilon

inscribed and dated '[in Greek letters: GNOTHI SAUTON] AYTON 1627 Nosce teipsum / Chilon Philosophus Spartanus' oil on panel, unframed 20% x 14% in. (51.8 x 36.5 cm.) SELLING WITHOUT RESERVE \$10,000-15,000

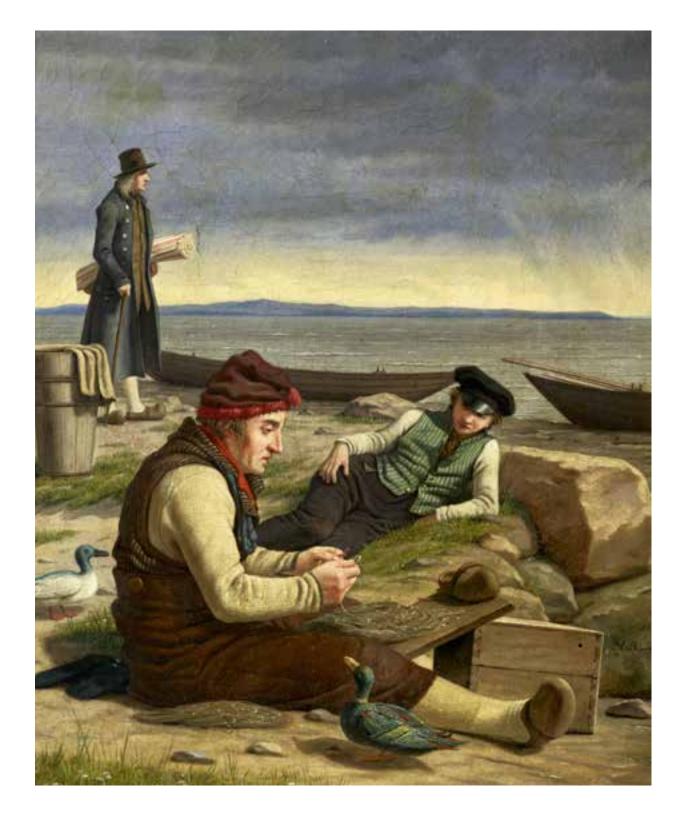
PROVENANCE:

Anonymous sale; Sotheby's, New York, 18 October 2000, lot 132, where acquired by the present owner.

£8,000-12,000 €9,400-14,000

Chilon was a Spartan philosopher known as one of the 'Seven Sages of Greece', a group of statesmen renowned in the early sixth century B.C. for their wisdom. Here, Chilon is shown holding a mirror, almost certainly a reference to his proverb 'know thyself', which is echoed in the Greek and Latin inscriptions on the trompe l'oeil frame. Although the picture is clearly dated 1627, its composition is based on an earlier engraving of 1596 by Jan Harmensz. Muller (see W.L. Strauss, The Illustrated Bartsch, 1980, IV, p. 455).





•31 JOSEPH BAIL (LIMONEST 1862-1921 PARIS)

Sa première cigarette or Jeune fumeur signed 'Bail Joseph' (lower right) oil on canvas 11¼ x 15 in. (28.6 x 38.1 cm.)

SELLING WITHOUT RESERVE

\$10,000-15,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 23 May 1997, lot 61. Acquired at the above sale by the present owner.

EXHIBITED: (possibly) Paris, Salon, 1889, no. 91, as Jeune fumeur.

£7,900-12,000 €9,300-14,000

•32 MARTINUS CHRISTIAN WESSELTOFT RØRBYE (DRAMMEN 1803-COPENHAGEN 1848) *Fiskere ved Limfjorden (Fishermen at Limfjorden)* dated and signed with artist's initials '1832./M.R.....' (on the rock, lower right) oil on canvas 14¾ x 117⁄8 in. (37.5 x 30.2 cm.)

SELLING WITHOUT RESERVE

\$15,000-20,000

PROVENANCE:

J. J. Holm, until April 1905. Anonymous sale; Sotheby's, London, 19 November 1997, lot 89, as *Baiting the Lines*, Limfjorden. Acquired at the above sale by the present owner.

EXHIBITED:

Copenhagen, Kunstforeningen, Fortegnelse Over M. Rørbyes Arbejder som Vejledning ved Udstillingen i Kunstforeningen, March-April 1905, p. 9, no. 39.

£12,000-16,000 €14,000-18,000 A related compositional sketch can be found in the artist's travel diary from 1830 (G. Nygaard, *Maleren Martinus Rørbyes Rejsedagbog 1830*, Copenhagen, 1930, p. 56).

•33 JULIUS FRIEDLÆNDER (COPENHAGEN 1810-1861)

Outside the Lottery, Copenhagen

signed with the artist's monogram and dated 'IF/17.X9./1836' (lower left) oil on canvas 24 x 27¼ in. (61 x 69.2 cm.)

SELLING WITHOUT RESERVE

\$15,000-25,000

£12,000-20,000 €14,000-23,000

PROVENANCE:

The artist.

The artist. Kunstforeningen, Copenhagen, acquired directly from the above. Hans Caspersen (1782-1865), Copenhagen, acquired directly from the above in a lottery, 1837, until at least 1845. Robert Fraenckel, Copenhagen. Anonymous sale; Sotheby's, London, 24 June 1998, lot 25. Acquired at the above sale by the present owner.

EXHIBITED:

Copenhagen, Charlottenborg, 1837, no. 46, as *En Scene udenfor en Tallotterie-Collection.*





CHRISTOFFER WILHELM ECKERSBERG (BLÅKROG 1783-1853 COPENHAGEN) Den goden Moder (The Good Mother)

oil on canvas 17% x 13¼ in. (44.2 x 33.7 cm.) SELLING WITHOUT RESERVE

\$8,000-12,000

PROVENANCE: The artist.

Michael Classen (1758-1835), Danish Consul General for Paris, gifted by the above, 7 November 1816.

Anonymous sale; Christie's, London, 19 June 1981, lot 91. Anonymous sale; Kunsthallen, Copenhagen, 9 September 1998, lot 46. Acquired at the above sale by the present owner.

LITERATURE:

£6,400-9,500

P. Weilbach, Maleren Eckersberg Levned of Vaeker, Copenhagen, 1872, p. 218. E. Hannover, Maleren C.W. Eckersberg, Copenhagen, 1898, no. 133, as Den goden €7,400-11,000 Moder.

S. Minister, J.A. Simmons, M. Strawser, Kierkegaard's God and the Good Life, Bloomington, 2017, illustrated on the cover.

•35

CHRISTEN KØBKE (COPENHAGEN 1810-1848) En Pergola paa Capri (A Pergola on Capri)

oil on canvas 27½ x 22% in. (69.9 x 58 cm.) Painted in 1848.

SELLING WITHOUT RESERVE \$15,000-20,000

PROVENANCE:

The artist. Hans Peter Carl Købke (1841-1823), Copenhagen, his son, by desce Juliane Emilie Købke (1845-1926), Copenhagen, his sister, by desce 1912. Erling Bache, by 1953. Anonymous sale; Bruun Rasmussen, Copenhagen, 30 September 141.



| ;) | Count Carl Adam Greve Moltke (1908-1989), Christiansholm. His sale; Bruun Rasmussen, Copenhagen, 18 April 1989, lot 46, as <i>En Pergola på Capri.</i> Anonymous sale; Sotheby's, London, 28 March 1990, lot 96. Acquired at the above sale by the present owner. |
|---|--|
| | EXHIBITED: Copenhagen, Kunstforeningen, <i>Malerier og Studier af Christen Schiellerup Købke,</i> 1884, no. 119. Copenhagen, Kunstforeningen, March-April 1912, no. 198. Copenhagen, Kunstforeningen, 31 January-28 February 1953, no. 113. |
| £12,000-16,000 €14,000-18,000 | LITERATURE: E. Hannover, <i>Maleren Christen Købke: en studie i dansk kunsthistorie</i> , Copenhagen, 1893, pp. 123, 154, no. 165. |
| ent, until at least 1884. cent, until at least April | M. Krohn, <i>Maleren Christen Købkes Arbejder</i> , Copenhagen 1915, p. 88, no. 201. H. E. Nørregård-Nielsen, <i>Guldaldermaleren Christen Købke</i> , Umbra, 1980, p. 40. K. Monrad and L. B. Ronberg, <i>Kunstvoerkets tilblivelse</i> , Copenhagen, 1994, p. 68, 70, fig. 12, illustrated, as <i>En pergola på Capri</i> . |
| -5 October 1970, lot | H. E. Nørregård-Nielsen, and K. Monrad, <i>Christen Købke 1810-1848, exh, cat.,</i> Statens Museum for Kunst, Copenhagen, 1996, pp. 308, 380, no. 201, fig. 218, illustrated, as <i>A</i> <i>Pergola on Capri</i> . |
| | |





FRANCIS DANBY, A.R.A. (WEXFORD, IRELAND, 1793-1861 WEXMOUTH, DEVON) *Winter - Sunset: A Slide*

signed, dated and inscribed 'F DANBY. 1850. RA' (lower left) oil on canvas 28 x 42 in. (71.1 x 106.7 cm.) SELLING WITHOUT RESERVE

\$20,000-30,000

PROVENANCE:

The artist.

Elizabeth Steen Gibbons (d. 1889), London, commissioned by her late husband, acquired directly from the above in 1851, until at least 5 May 1883. Thomas Edwal Samson (1898-1979), Newport, Wales, by 9 June 1951. His sale; Christie's, London, 3 July 1964, lot 80. with Leggatt Brothers, London, acquired at the above sale. Private collection, United Kingdom. Anonymous sale; Sotheby's, London, 14 July 1993, lot 93. Acquired at the above sale by the present owner.

EXHIBITED:

£16,000-24,000 €19,000-28,000 €19,000-28,000 €19,000-28,000 £19,000 £19,0000 £19,000 £19,000 £19,000 £19,000

LITERATURE:

W. G. Strickland, *Dictionary of Irish Artists*, Shannon, 1913, vol. 1, p. 258. *The Connoisseur*, vol. 160, no. 644, New York, October 1965, p. XIII, illustrated.
E. Adams, *Francis Danby: Varieties of Poetic Landscape*, New Haven, 1973, pp. 120, 127-128, 183, no. 68, fig. 87, illustrated.

•37 CHARLES LEES, R.S.A. (CUPAR 1800-1880 EDINBURGH) Moonlit Scene in Yorkshire

signed and dated 'C. Lees. R.S.A./1858' (lower left) oil on canvas 21 x 30 in. (53.3 x 76.2 cm.) SELLING WITHOUT RESERVE \$8,000-12,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 2 September 1998, lot 1378. Acquired at the above sale by the present owner.

EXHIBITED:

Edinburgh, The Royal Scottish Academy, 1858, no. 329.

£6,400-9,500 €7,400-11,000

•38 FREDERIK HANSEN SØDRING (AALBORG 1809-1862 HELLERUP) Parti ved Hintersee i Tyrol, Studie efter Naturen

indistinctly inscribed and signed '[Wildnis?] bei Hinter See [Bjorglandskab?]/Studi efter Naturen in Tyrol/gemalet/von/Frederick Södring.' (lower right) oil on canvas

oil on canvas 28¾ x 437 in. (73 x 111.3 cm.)

SELLING WITHOUT RESERVE

\$15,000-25,000

PROVENANCE:

Anonymous sale; Bruun Rasmussen, Copenhagen, 15 November 1990, lot 186, as *Parti* fra Tyrol med bjerge og brusende flod. Anonymous sale; Bruun Rasmussen, Copenhagen, 31 August 1999, lot 140, as *Partie af*

Lilleland i Øvre Tellemarken i Norge. Acquired at the above sale by the present owner.

EXHIBITED:

(probably) Copenhagen, Charlottenburg, Fortegnelse over de ved det Kongelige Akademie for de skiönne Kunster, 1847, no. 52, as Et Parti ved Hintersee i Tyrol. Studie efter Naturen.

LITERATURE:

(probably) L. Vestergaard, 'Landskabsmaleren Frederik Sødring', *Kunstmuseets årsskrift*, vol. LXIV-LXVII, Copenhagen, 1981, p. 72, no. 167, as *Parti ved Hintersee i Tyrol, Studie efter Naturen.*





PEDER MØRK MØNSTED (GRENAA 1859-1941 FREDENSBORG)

Morgen ved Genfersøen (Vevey)

signed and dated 'Mønsted. 1895.' (lower left); inscribed 'Morgen ved Genfersøen (Vevey)' (on the reverse) oil on canvas

11½ x 39¾ in. (28.6 x 101 cm.)

SELLING WITHOUT RESERVE

\$25,000-35,000

£20,000-28,000 €24,000-32,000

PROVENANCE: Anonymous sale; Bruun Rasmussen, Copenhagen, 31 August 1999, lot 94. Acquired at the above sale by the present owner.

•40 LOUIS LE BRETON (DOUARNENEZ 1818-1866 PARIS)

The 'Astrolabe' and 'Zélée' in a Swell in the Antarctic signed and dated 'L. LE BRETON/1844' (lower left) oil on canvas

31% x 50½ in. (79.7 x 128.3 cm.)

SELLING WITHOUT RESERVE \$30,000-50,000

\$30,000 30,000

£24,000-39,000 €28,000-46,000

PROVENANCE:

Anonymous sale; Christie's, London, 29 April 1999, lot 148. Acquired at the above sale by the present owner.

Louis Le Breton initially joined Jules Dumont d'Urville's 1837-1840 expedition to the Antarctic on the aptly named Astrolabe and the Zélée as a surgical assistant, his family profession. Before the expedition left Hobart, Australia, Le Breton befriended the expedition artist Ernest Goupil and when Goupil died on 1 January 1840, Le Breton assumed his duties of visually documenting the trip. The expedition was the first French crossing of the Antarctic circle and the last major French sailing exploration. The two ships underwent the treacherous journey through icy waters and placed the tricolore on the Antarctic ice near Pointe-Géologie to claim the land in the name of the King. When the expedition returned to France, Le Breton was knighted as a Chevalier de la Légion d'Honneur and transferred to the Department of Maps and Charts. Le Breton's drawings of the Antarctic expedition were published as lithographs in Atlas *Pittoresque*, volume II. The accounts of Dumont d'Urville and other members of the expedition, which also documented the north coast of New Zealand and other areas, were published and illustrated in a series of volumes titled Voyage au Pôle Sud et dans l'Océanie, sur les corvettes "l'Astrolabe" et "la Zélée" 1837-1840. Le Breton went on to visit and document locations around the world for the rest of his life. Notably, his illustrations also appeared in Jacques Collin de Plancy's Dictionnaire Infernal, a volume dedicated to documenting the superstitious and demonic lexicon. Though the artist was far more prolific in other media, here he rendered the Antarctic expedition in oil, illustrating the ships navigating the treacherous waters near an iceberg, as documented on 18 January 1840 and seen on plate 166 in Atlas Pittoresque, volume II.



CHRISTOFFER WILHELM ECKERSBERG (BLÅKROG 1783-1853 COPENHAGEN)

Udsigt mod syd fra Helsingørs Rhed, med en dansk Korvet til ankers samt nogle andre mindre skibe dels under sejl og dels til ankers (View to the South from the Road of Elsinore with a Danish Corvette at Anchor and Smaller Ships, Some Under Sail and Some at Anchor)

signed with the artist's initial and dated 'E. 1830.' (lower right)

oil on canvas 22¼ x 34¼ in. (56.3 x 86.8 cm.)

SELLING WITHOUT RESERVE

\$70,000-100,000

£56,000-79,000 €65,000-92,000

PROVENANCE:

Christopher M. Mundt (1844-1925) and Antonie Sophie Nathalie Mundt (1851-1920), Copenhagen, by October 1895.

Holger Mundt (1887-1957), their son, and Harriet Mundt (1889-1975), his wife, Copenhagen, by descent.

Anonymous sale; Winkel & Magnussen, Copenhagen, 19 October 1933, lot 179. Anonymous sale; Bruun Rasmussen, Copenhagen, 1 December 1998, lot 225. Acquired at the above sale by the present owner.

EXHIBITED:

Copenhagen, Kunstforeningen, *Udstillingen af C.W. Eckersberg's malerier*, October-November 1895, no. 238.

LITERATURE:

E. Hannover, *Maleren C. W. Eckersberg*, Copenhagen, 1898, pp. 375-376, no. 431. V. Villadsen, *C. W. Eckersbergs dagbører, 1810-1837*, Copenhagen, 2009, vol. 1, pp. 415, 418, under 3rd and 29th September 1830.

Christoffer Eckersberg's fascination with shipping and the sea – the primary subject of his paintings in the 1830s and the 1840s – traced its roots back to his childhood upbringing on the Jutland coast, and a brief but early apprenticeship with a local craftsman, Jes Jessen. Jessen had a sideline in the relatively new genre of ship portraiture, which demanded the accurate rendition of a ship's manifold individual characteristics. The present painting also bears witness to Eckersberg's rigorously classical training under Nicolai Abildgaard, under whom the artist developed a strong fascination with perspective. The spatial relationship of the ships to the waves, and to each other is particularly complex, with each ship not only of a different type, but also depicted at a completely different angle to the viewer. Despite its carefully constructed and almost geometric nature, Eckersberg has dissembled his artifice in an almost photographic snapshot, in which even the speed and direction of the wind can be clearly discerned.

The present work is noted in Eckersberg's diary, 3rd September 1830 ('Started on a new painting, a seascape') and 27th September 1830 ('Finished a seascape today, which shows a view from the road of Elsinor, with a Danish corvette and some other ships sailing or at anchor'). Helsingør, better known as Elsinore in English because of its association with Shakespeare's Hamlet, is located at the narrowest point on the strategic Øre Sound between Denmark and Sweden. For many years ships passing through the sound had to stop in Helsingør to pay taxes to the Danish Crown, creating a bustling trade port in addition to its miliary importance.







•42 PEDER MØRK MØNSTED (GRENAA 1859-1941 FREDENSBORG)

Aftenhimmel ved Furesøen (Evening Sky by the Furesøen)

signed and dated 'P Mønsted. 1892.' (lower right) oil on canvas 13% x 21% in. (34.5 x 55.4 cm.) SELLING WITHOUT RESERVE

\$10,000-15,000

£7,900-12,000 €9,300-14,000

PROVENANCE: Anonymous sale; Bruun Rasmussen, Copenhagen, 1 December 1998, lot 70. Acquired at the above sale by the present owner.

•43

CHARLES-FRANÇOIS DAUBIGNY (PARIS 1817-1878)

Barques et canards au bord de la rivière signed and dated 'Daubigny 1873' (lower right) oil on canvas 23¼ x 33¼ in. (59.1 x 84.5 cm.) SELLING WITHOUT RESERVE \$12,000-18,000

PROVENANCE:

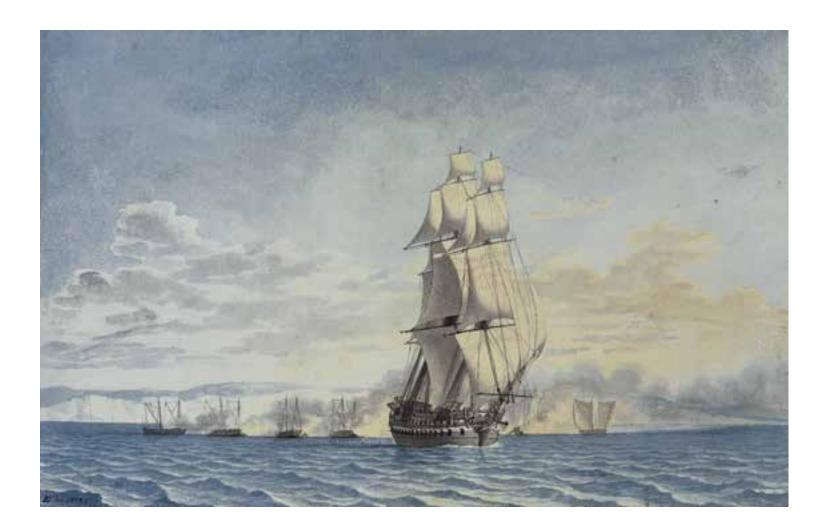
Timothy Corser Eastman (1821-1893), New York, acquired in Paris *circa* 1873-1880. By descent to his heirs. Their sale; Christie's, London, 16 June 1995, lot 125, as A Wooded River Landscape with Figures in Boats.

Acquired at the above sale by the present owner.

LITERATURE:

R. and A. Hellebranth, Charles-François Daubigny, 1817-1878: Supplément, 1996, p. 63, no. 166, illustrated.

£9,500-14,000 €12,000-17,000





•44 CHRISTOFFER WILHELM ECKERSBERG (BLÅKROG 1783-1853 COPENHAGEN) Danish gunboats attacking H.M.S Tigress at Agersø

signed with the artist's initial and dated 'E. del. 1808.' (lower left); with inscription 'Danske Kanonbaade under Kaplt. Schønheyden/og Suenson samt Lieutn. Chr. Wulff erobrer Or/logsbriggen the Tigress, 1808. underfor Agersøe, 1808.' and 'G.' (on reverse) watercolor and pencil on paper 10% x 16% in. (26.4 x 41.1 cm.)

SELLING WITHOUT RESERVE

\$8,000-12,000

PROVENANCE:

Private collection, Denmark. Their sale; Kunsthallen, Copenhagen, 21 April 1999, lot 85, as *Marine.* Acquired at the above sale by the present owner.

LITERATURE:

E. Hannover, Maleren C. W. Eckersberg, Copenhagen, 1898, p. 23.

£6,400-9,500 €7,400-11,000

•45

CARL GUSTAV CARUS (LEIPZIG 1789-1869 DRESDEN) Abend an der Elbe oil on panel 8¼ x11¼ in.(21 x 28.4 cm.) SELLING WITHOUT RESERVE

\$15,000-20,000

PROVENANCE:

The Krug von Nidda und von Falkenstein family, Schloss Frohburg, Saxony, from whom confiscated during the Russian occupation. Museum der bildenden Künste, Leipzig (inv. no. 1791), 1952. Restituted to the Krug von Nidda family, November 1997. Their sale; Sotheby's, London, 24 June 1998, lot 27, as *Moonlight on the Elbe*. Acquired at the above sale by the present owner.

LITERATURE:

£12,000-16,000 €14,000-18,000 M. Prause, *Carl Gustav Carus, Leben und Werk*, Berlin, 1968, p. 101, no. 61, illustrated. F. Richter, *Carl Gustav Carus: Der Malerfreund Caspar David Friedrichs und seine Landschaften*, Husum, 2009, p. 48, no. 45, illustrated.

LAURITS ANDERSEN RING (RING 1854-1933 SANKT JØRGENSBJERG)

I teglværket (At the Brickyard)

signed and dated 'L A Ring/92' (lower left)

oil on canvas 30½ x 40½ in. (77.5 x 102.9 cm)

SELLING WITHOUT RESERVE

\$30,000-50,000

.

£24,000-39,000 €28,000-46,000

PROVENANCE:

Hans Christian Christensen, by 1910. Anonymous sale; Bruun Rasmussen, Copenhagen, 3 March 1998, lot 168. Anonymous sale; Bruun Rasmussen, Copenhagen, 6 October 1998, lot 289. Acquired at the above sale by the present owner.

EXHIBITED:

Copenhagen, Kunsthalle Charlottenborg, *Fortegnelse over de ved det kongelige Akademi for de skjønne Kunster offentligt udstillede Kunstværker*, 1893, no. 396, as *Teglværksarbejdere*.

LITERATURE:

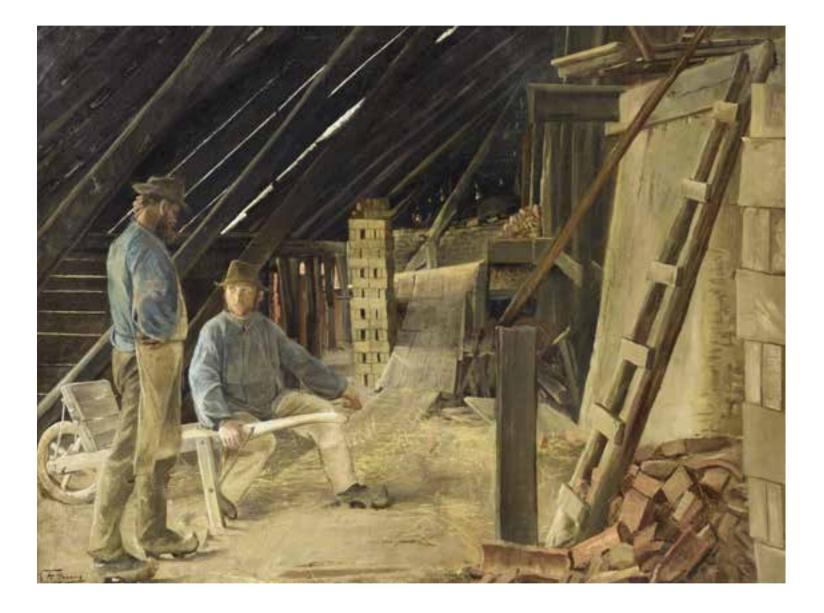
H. C. Christensen, Fortegnelse Over Malerier Og Studier Af L. A. Ring I Aarene 1800-1910, Copenhagen, 1910, p. 40, no. 264.
C. M. Woel, L. A. Ring et Levnedsrids med Nogle Billeder, Copenhagen, 1937, p. 68,

C. M. Woel, *L. A. Ring et Levnedsrids med Nogle Billeder*, Copenhagen, 1937, p. 68, illustrated.

Born in Ring in rural Sjaelland, Denmark into a family of smallhold farmers, Laurits Andersen Ring's fascination with rural life and landscape was strengthened by his move to Copenhagen as a young man to pursue his artistic career. After an apprenticeship as a house painter and a brief spell at the Royal Danish Academy of Fine Arts, the artist returned to his parents' home where he began to develop the unique vocabulary of the landscape and genre scenes that would come to dominate his *oeuvre*. At once timeless and historic, they capture traditional Denmark at the moment of crossing the threshold of modern life. Telephone poles and rail tracks wire through his white-chalked villages and cornfields as early harbingers of the ongoing and irreversible process of industrialization. Together with his refined figure studies, Ring's work is at once symbolist and realist, vernacular and universal, and justly recognized as a hallmark of late nineteenth century painting in Northern Europe.

From 1890-92, when his friend and fellow artist H. A. Brendekilde set off for Europe and the Middle East, Laurits Andersen Ring instead focused his attention locally, traveling widely through his home country to execute a remarkable series of paintings depicting skilled craftsmen in their workplaces. Painted in 1892, toward the end of this series, *I teglværket (At the Brickyard)* was probably painted on the island of Fyn, just to the east of Jutland, Denmark's mainland. Another work depicting brickmakers, *Brickmakers. Ladby Brickworks* (Vejen Kunstmuseum, Denmark) was also executed this same year. Perhaps among his most Realist compositions, the works from this series remain a compelling record of the changing nature of life and work at the end of the 19th century.

Brickmaking in the late 19th century was a process so far little changed by industrialization, and was backbreaking, difficult labor. *Brickmakers. Ladby Brickworks* depicts the first stages of the process, with horses in the background mixing clay, sand and water in a ring pit until it reached the right consistency for molding. The raw mixture was then brought to the skilled craftsman in the foreground who molded the bricks to the correct shape and stacked them to dry. *I teglværket (At the Brickyard)* picks up the production at a later stage of the drying process, with the bricks brought inside to be kiln-fired over the course of several days. While the molder wears working clothes identical to the two workers in *I teglværket*, his shoes are leather instead of the traditional Scandinavian wooden clogs seen in the present painting, a testament to the physical danger of their work compared with his.



LAURITS ANDERSEN RING (RING 1854-1933 SANKT JØRGENSBJERG) Village Street

signed and dated 'L. A. Ring 93' (lower left) oil on canvas 1914 x 2334 in. (48.9 x 60.3 cm.) SELLING WITHOUT RESERVE

\$20,000-30,000

£16,000-24,000 €19,000-28,000

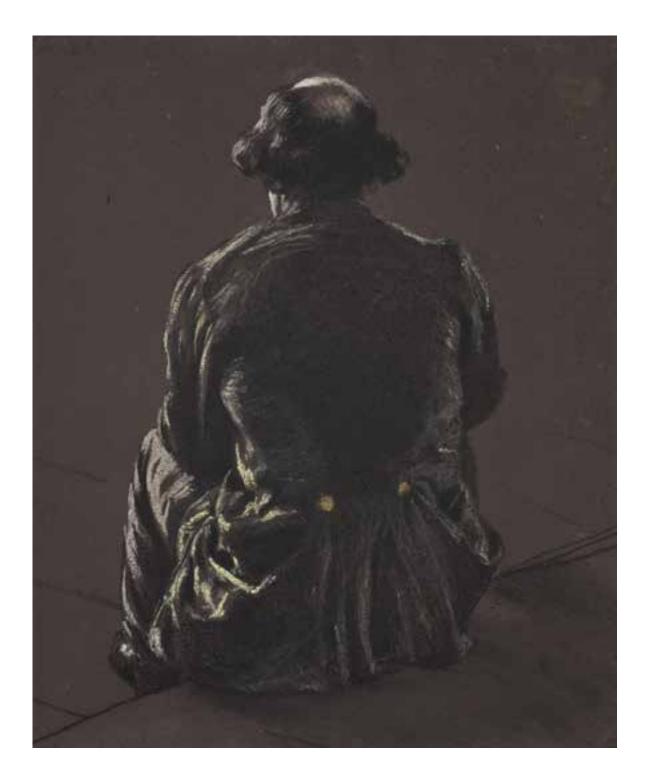
PROVENANCE:

•47

Anonymous sale; Christie's, London, 29 March 1990, lot 124. Acquired at the above sale by the present owner.

Henry Wivel praised L. A. Ring as 'the painter of roads *par excellence* within Danish art' (H Wivel, *L.A. Ring*, Copenhagen, 1997, p. 50). Roads were a recurring motif in Ring's *oeuvre*, and in the present work the sandy-colored earthen road cutting centrally through the picture plane occupies the entire width of the canvas where it intersects at the lower edge. However, the focus of the artist does not fall on the road alone, but also on the painter's relationship to this inviting track stretching off into the distance. In laying the road at our feet, Frederiksen suggests that Ring is not simply inviting the viewer forward, but characterizing 'his own role in the landscape as that of a *wayfairer*, to signify that he perceives himself as being constantly on the move' (F. T. Frederiksen 'Ring's Roads' in ed. P.N. Larsen, *L.A. Ring On the Edge of the World*, Copenhagen, 2006 p.150). In doing so, the depicted scene communicated not only a certain place in time, but the buildings and landscape become timeless while Ring shows himself not 'as resting *in* the landscape, but wandering or moving *through* it' (*ibid.*, p151).





ADOLPH VON MENZEL (BRESLAU 1815-1905 BERLIN) Figurenstudie

inscribed '4615' (on the reverse) black chalk heightened with white on paper 91/8 x 71/2 in. (23.3 x 19.1 cm.) Executed in 1850.

SELLING WITHOUT RESERVE

\$12.000-18.000

PROVENANCE:

£9,500-14,000

€12,000-17,000

The artist. By descent to his heirs, until at least 1905. (possibly) His estate sale; Rudolph Lepke, Berlin, 10 May 1905, lot 191, 199, 227, 232, or 234. with Kunstsalon Abels, Cologne. Private collection, Cologne. Anonymous sale; Kunsthaus Lempertz, Cologne, 18 May 1996, lot 1454, as *Ein von* hinten gesehener sitzender Herr. Wolfgang Ratjen Foundation, Vaduz, Liechtenstein. with Kunsthandel Katrin Bellinger, Munich, by 31 October 2007. Acquired directly from the above by the present owner. LITERATURE:

H. von Tschudi, Adolph von Menzel, Abbildungen Seiner Gemälde und Studien, Munich, 1905, pp. 184-185, no. 236, illustrated.

•49 SALLY RUBEN HENRIQUES (COPENHAGEN 1815-1886) *Florentine Standing Before a Mirror*

signed and inscribed 'Sally Henriques/20 - 10/41' (lower right) oil on canvas 34¹/₈ x 25 in. (86.8 x 63.5 cm.)

Painted in August-September 1861.

SELLING WITHOUT RESERVE

\$20.000-30.000

PROVENANCE:

Anonymous sale; Bruun Rasmussen, Copenhagen, 3 September 2002, lot 1419, as Kvindelig model foran et spejl. Acquired at the above sale by the present owner.



LITERATURE:

Bruun Rasmussen Bredgade, International Auktion 727, Copenhagen, 9 December 2003, p. 30, under lot 1225, illustrated, as Modellen Florentine. E. Fabritius, The Ambassador John L. Loeb Jr. Danish Art Collection, New York, 2005, pp. 360, 362, under no. 113, illustrated, as Female Model Standing Before a Mirror. P. Stokes, The Naked Self: Kierkegaard and Personal Identity, Oxford, 2015, pp. 72-73.

£16,000-24,000 €19,000-28,000

Florentine was a model at the Royal Danish Academy in 1840 and 1841. In the summer of 1841, she was painted in two poses which were seen from various angles around the room by students of the Academy including C. W. Eckersberg, L. A. Smith, J. C. Dahl, H. J. Hammer, Sally (Salomon) Henriques and his brother Nathan, among others. The present work depicts the second pose, which she stood for from August 9th to September 18th. Eckersberg appears to have been standing just to the left of Sally Henriques while painting his version of Florentine in this pose, a painting which is now in the Hirschsprung Collection, Copenhagen.

PAUL FISCHER (COPENHAGEN, 1860-1934, GENTOFTE) *The Three Bathers*

signed 'PAUL/FISCHER' (lower left) oil on canvas 22¾ x 29% in. (57.8 x 74.6 cm.) SELLING WITHOUT RESERVE

\$20,000-30,000

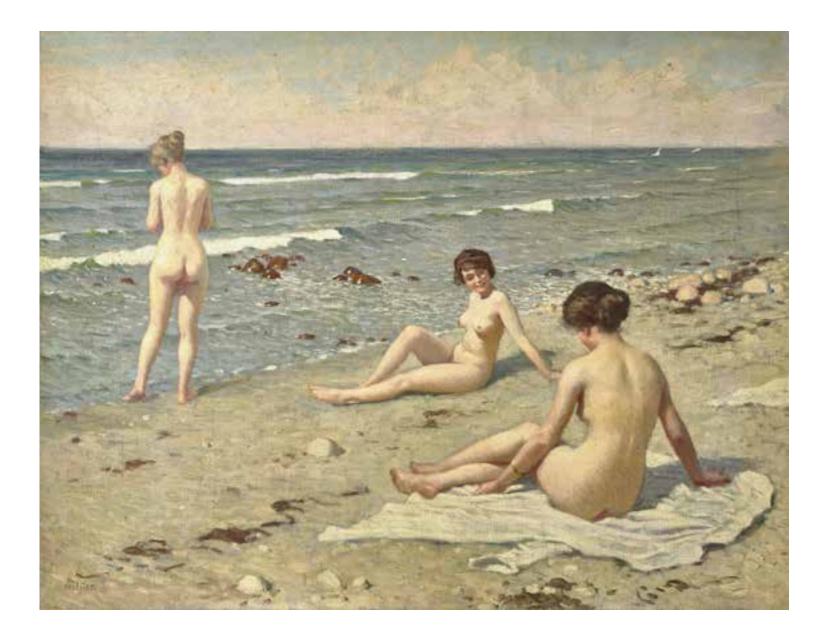
£16,000-24,000 €19,000-28,000

PROVENANCE:

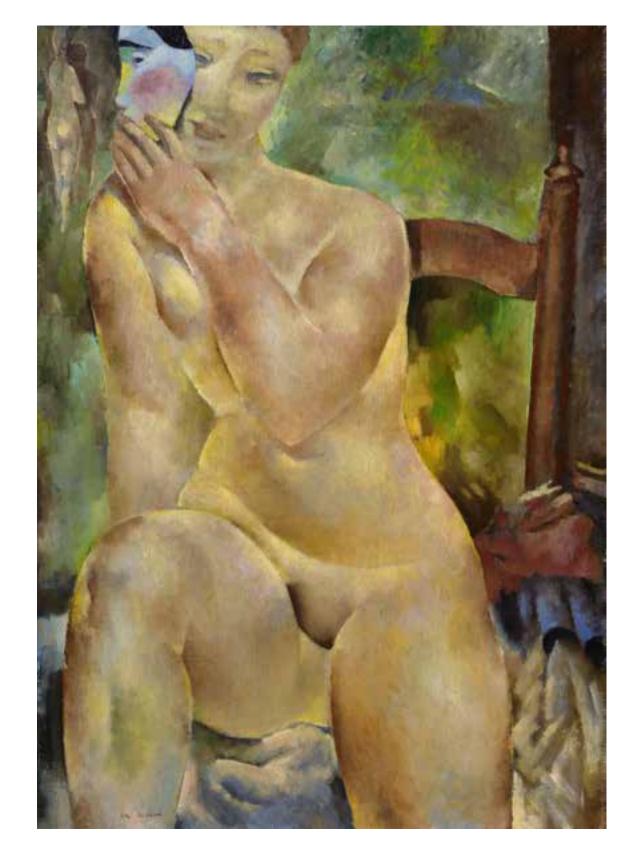
·50

Anonymous sale; Sotheby's, London, 27 November 1991, lot 69. Anonymous sale; Sotheby's, London, 16 June 1993, lot 91. Acquired at the above sale by the present owner.

Although a pupil of the Copenhagen Academy of Fine Arts, Paul Fischer largely rejected the traditional teaching of his era. Instead, he followed in the footsteps of a group of younger artists including Krøyer, Locher and Tuxen, whose stylistic tendencies and subject matter were heavily influenced by their travels and studies in Paris in the late 1870s and 1880s and who subsequently heralded a new era in Danish art. Despite the immense influence of Parisian artistic trends at the end of the 19th century on the development of Danish art, Fischer's paintings remain quintessentially Danish. Taking his inspiration largely from everyday scenes of daily life, his paintings display a vitality and a sense of immediacy in their subject matter and execution that many of his contemporaries were seeking abroad. His beach scenes in particular demonstrate the influence of the Skagen School, with the dynamism of the sea and sky as much the subject of the painting as his figures.







·51

ERNST JOSEPHSON (STOCKHOLM 1851 - 1906) Självporträtt - Klädd som Adelsman (Self-Portrait -Dressed as a Nobleman) signed 'Ernst Josephson' (upper right) gouache, oil, and pencil on paper 14 x 8% in. (35.6 x 21.9 cm.)

SELLING WITHOUT RESERVE

\$4,000-6,000

PROVENANCE: Anonymous sale; Sotheby's, Stockholm, 20 March 1997, lot 61. Acquired at the above sale by the present owner.

•52

RODOLPHE-THÉOPHILE BOSSHARD (MORGES 1889-1960 CHARDONNE) Nu au masque signed 'R Th. Bosshard.' (lower left) oil on canvas 36¼ x 25¾ in. (92.1 x 65.4 cm.) SELLING WITHOUT RESERVE

\$8,000-12,000

£3,200-4,700 €3,700-5,500

PROVENANCE:

with Galerie Marcel Bernheim, Paris, by 1925. Anonymous sale; Sotheby's, Zurich, 9 June 1999, lot 153, as *Nu avec un masque*. Acquired at the above sale by the present owner.

LITERATURE:

J. Guenne, 'Portraits d'Artistes R. Th. Bosshard', L'Art Vivant, vol. 21, Paris, 1925, p. 8, illustrated.

£6,400-9,500 This work is listed as no. D0330 in the online records of the Association€7,400-11,000 Rodolphe-Théopile Bosshard.

·53 GIUSEPPE LEONE RIGHINI (TURIN 1820-1884 BELÉM)

Rubber Harvester in the Brazilian Forest signed 'J. Leon Righini' (lower right)

oil on canvas 34¼ x 25½ in. (87 x 64.8 cm.)

SELLING WITHOUT RESERVE

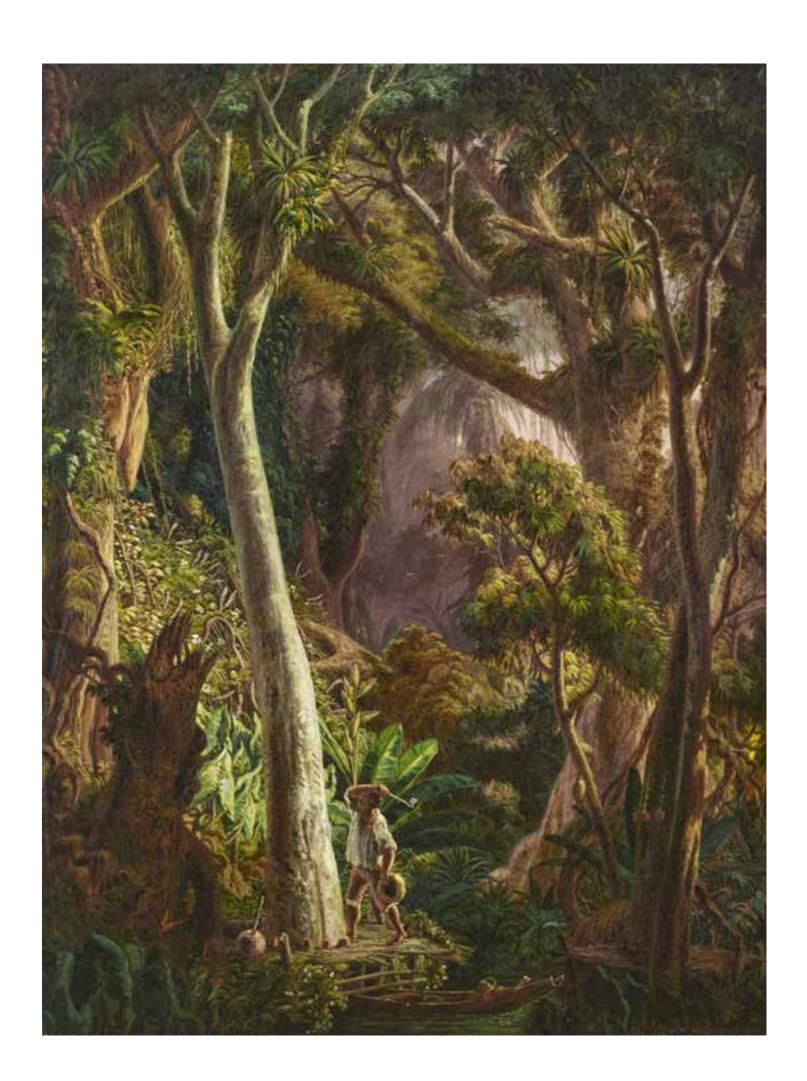
\$40,000-60,000

£32,000-47,000 €37,000-55,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 29 January 2009, lot 91. Acquired after the above sale by the present owner.

Giuseppe Leone Righini (also Joseph Léon Righini) was an Italian painter, draftsman, engraver, photographer, and set designer. He is known for his paintings of the north Brazilian landscape and Amazon rainforest. Having arrived in Brazil in 1856, Righini recorded several of the country's important places and monuments through on-site observation. His experience working in theater is evident in the present work's dramatic composition – the harvester is dwarfed by the tremendous trees that envelop him. Righini would remain in Brazil until his death.



CHRISTIE'S



Old Masters

New York | 23 May 2024

VIEWING 18-22 May 2024 20 Rockefeller Plaza New York, NY 10020

Jonquil O'Reilly JOReilly@christies.com +1 212 636 2478

HENDRICK BARENTSZ. AVERCAMP

(AMSTERDAM 1585-1634 KAMPEN) A winter scene with skaters on a frozen river, a village beyond signed and dated 'HA 1609' ('HA' in ligature on the tree, center left) oil on panel 111/2 x 175/s in. (29.2 × 44.8 cm.) \$300,000-500,000

Old Masters Part I

London | 2 July 2024

VIEWING 28 June – 2 July 2024 London, 8 King Street, St James's, SW1Y 6QT

Maja Markovic, Head of Sale mmarkovic@christies.com +44 207 389 2090 FRANS HALS (ANTWERP 1582/3-1666 HAARLEM) Portrait of Joost de Wolf (c. 1577-1652/6), half-length signed with artist's monogram, inscribed and dated 'ÆTA SVÆ 6[...] / 1643 FH' (upper right) oil on canvas 36¾ x 30 in. (93.4 × 76.2 cm.) with the coat-of-arms of the De Wolf family (upper right) £4,000,000 - 6,000,000

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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 Christies" 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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds)
- may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over
- time.
 (b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a semmological laboratory. Where the diamond has been
- tested, a gemmological report will be available.
 (c) 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.
- (d) 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.
- (e) 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 mprovement 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, aboratories 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 esponsible for any report or certificate from a gemmological aboratory that may accompany a **lot**.
- (f) 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

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights or keys.
 (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a warranty that any watch is in
- do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.
 (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water

resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping

of watches and watchbands can be found in paragraph H2(f).

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- be asked for the following:
 (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for
- example, a current utility bill or bark statement);
 (ii) for corporate clients: Your Certificate of Incorporation
- or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and (iii) for trusts, partnerships, offshore companies and other
- business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

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

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 agreesi

telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale. (b) Internet Bids on Christie's LIVE™ For certain auctions we will accept bids over the Internet. For

more information, please visit https://www.christies.com/ buying-services/buying-guide/register-and-bid/. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available at https:// www.christies.com/LiveBidding/OnlineTermsOfUse.aspx. (c) Written Bids

You can find a Written Bid Form at any Christie's office, or by choosing the sale and viewing the **lots** online at **www**.

christies.com. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the low **estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE 1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot**'s low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol **?**.

3 • AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;(e) reopen or continue the bidding even after the hammer has

(f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If you believe that the auctioneer has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of he 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).

3 BIDDING

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

4 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.

5 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.

6 CURRENCY CONVERTER

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

7 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.

8 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 U\$\$1,000,000, 21.0% on that part of the **hammer price** over U\$\$1,000,000 and up to and including U\$\$6,000,000, and 15.0% of that part of the **hammer price** above U\$\$\$,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 rate of 8.875% for any **lot** collected from Christie's in New York.

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

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

- For each **lot**, the seller gives a **warranty** that the seller: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and (b) has the right to transfer ownership of the **lot** to the buyer
- without any restrictions or claims by anyone else.
- (c) If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the "Heading"). It does not apply to any information other than in the Heading even if shown in UPPERCASE type.
- (c) The authenticity warranty does not apply to any Heading or part of a Heading which is qualified. Qualified means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the section titled Qualified Headings on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a Heading means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of Qualified Headings and a lot's full catalogue description before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.
- (e) The **authenticity warranty** does not apply where scholarship

has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- (f) The authenticity warranty does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.
- (g) The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest or restriction by anyone else. The benefit of this authenticity warranty may not be transferred to anyone else.
- (h) In order to claim under the authenticity warranty you must:
 (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, under any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.
- (j) Books. Where the lot is a book, we give an additional warranty for 21 days from the date of the auction that if any lot is defective in text or illustration, we will refund your purchase price, subject to the following terms: (a) This additional warranty does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) lots sold without a printed estimate;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting. In these categories, the authenticity warranty does not apply

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 pargraph 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)

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

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

3 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE

ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

- 4 YOUR WARRANTIES
- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) Where you are bidding on behalf of another person, you warrant that:
- (i) you have conducted appropriate customer due diligence n the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
- (ii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate tax crimes;
- (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion, o that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, errorist activities or other crimes.

F PAYMENT

- 1 HOW TO PAY (a) Immediately following the auction, you must pay the
- purchase price being:

(i) the hammer price; and

- (ii) the buyer's premium; and
- (iii) any applicable duties, goods, sales, use, compensating or service tax or VAT

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "due date").

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following
- (i) Wire transfer

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

(ii) Credit Card

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

(iii) Cash

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

- (iv) Bank Checks
- You must make these payable to Christie's Inc. and there may be **conditions**. Once we have deposited your check, property cannot be released until five business days have bassed
- (v) Checks
- You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank (vi) Cryptocurrency

With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol ***** may be ade in a cryptocurrency or cryptocurrencies of ou 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.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by nost must he
- Christie's Inc. Post-Sale Services. 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services

by phone at +1 212 636 2650 or fax at +1 212 636 4939 or

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

3 TRANSFERRING RISK TO YOU

- The risk in and responsibility for the **lot** will transfer to you from
- whichever is the earlier of the following: (a) When you collect the **lot**: or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and ection', unless we have agreed otherwise with you
- 4 WHAT HAPPENS IF YOU DO NOT PAY (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights
- or remedies we have by law): (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the lot again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase** price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's hission on the resale:
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default n which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you
- have paid to us); (vi) we can, at our option, reveal your identity and contact
- details to the seller: (vii) we can reject at any future auction any bids made by or
- n behalf of the buyer or to obtain a deposit from the buver before accepting any bids: (viii) we can exercise all the rights and remedies of a person holding security over any property in our posses owned by you, whether by way of pledge, security nterest or in any other way as permitted by the law of the place where such property is located. You will be eemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate. (b) If you owe money to us or to another Christie's Group
- company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which e owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within seven days from the auction (but note that lots will not be released to you until you have made full and clear payment of all amounts due to

- (b) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale ervices Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the

auction we may, at our option (i) charge you storage costs at the rates set out at www.

- christies.com/storage. (ii) move the **lot** to another Christie's location or an affiliate
- or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
- (iii) sell the lot in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies. com/storage will apply.
- (e) In accordance with New York law, if you have paid for the lot in full but you do not collect the lot within 180 calendar days of payment, we may charge you New York sales tax for the
- (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 equest. 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 mend that you ask us for an **estimate**, especially for any arge 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 services/buving-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 prev 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

- ostSaleUS@christies.con (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or mport of the lot. If Christie's exports or imports the lot on your behalf, and if Christie's pays these applicable taxes, tariffs
- 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 \approx 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

(d) Lots containing lyory or materials esembling 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, iles, 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 circumsta ence to buyers, Christie's indicates under the As a cor title of a lot if the lot originates from Iran (Persia). It is you responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold' (g) Watches Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strar 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 incorp rates 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 rmation 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 F1 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 even 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 loca 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 nverter and saleroom video screens are free services and we are not responsible to you for any error (human or therwise), omission or breakdown in these service

(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,

OTHER TERMS

1 OUR ABILITY TO CANCEL

n addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if : (i) any of your varranties 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

Ve may videotape and record proceedings at any auction We will keep any personal information confidential, except o the extent disclosure is required by law. However, we may hrough this process, use or share these recordings with anothe 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 arrangemen 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 ibilities 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 ttps://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 he 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 withir 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 Comprehensiv 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: (i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture:
- (iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

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

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 eans the higher figure. The mid **estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctionee 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 F2 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

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

A Property in which Christie's has an ownership or financial

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

^o 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 o 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 o ♦.

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 uneration 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**.

²² 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-

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 vithout 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.

OUALIFIED 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 gualified opinion a work executed in the studio or workshop of the artist, possibly under his supervisi

'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

OUALIFIED 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 m 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 **gualified** 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

IEWELLERY

Boucheron": when maker's name appears in the title, in Christie's opinion it is by that make

"Mounted by Boucheron": in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the ieweller's client

OUALIFIED 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 jewelle

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 leroom 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 o ials and his workmaster's initials

"By Fabergé ...": in Christie's qualified opinion, a work of the master's workshop, but without his mark.

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

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

HANDBAGS

Condition Reports

The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Condition reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. Lots are sold "as is," in the condition they are in at the time of the sale, without any representation or warranty as to condition by Christie's or by the seller.

Grades in Condition Reports

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

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

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition

Grade 4: this item exhibits wear from frequent use. This iten either has light overall wear or small areas of heavy wear. The tem is considered to be in fair condit

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'. 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.

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

0 ♦

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.

$\Delta \blacklozenge$

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



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Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes

Grade 6: this item is damaged and requires repair. It is considered

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading.

References to "HARDWARE"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated wit a coloured finish (e.g. gold, silver, palladium). The terms "Gold ware". "Palladium Hardware" etc. refer to Hardware". "Silver Har

the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be eferenced in the lot description.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in our home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations

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.

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

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

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (**I**) 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

02/08/19

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

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

As a leader in the art market,

Christie's is committed to building a **sustainable business model** that promotes and protects the environment. Our digital platform on christies.com offers a conscious approach, creating an immersive space where we bring art to life through high quality images, videos and in-depth essays by our specialists.

With this robust online support, Christie's will print fewer catalogues to ensure that we achieve our goal of **Net Zero by 2030**. However, when we do print, we will uphold the highest sustainable standards.



Please scan for more information about our sustainability goals and projects.

CHRISTIE'S

The catalogue you are reading is:



printed on fully recycled paper;



printed with vegetable-based ink and biodegradable laminates;

printed in close proximity to our markets in an effort to reduce distribution emissions.



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.

CHRISTIE'S

Identity Verification

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 month.

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profle'. 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 ofice and business address, and its oficers, members and ultimate beneficial owners
- A passport or other governmentissued photo ID for each beneficial owner and authorised user.

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



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