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ANTIQUITIES

New York

9 December 2015



ANTIQUITIES

WEDNESDAY 9 DECEMBER 2015

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Copley Crosby
The Collection of Lewis B. Cullman
The Collection of Elias S. David
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Formerly in the Collection of
Mr. and Mrs. Paul M. Hirschland
The Collection of Dr. Herbert Kayden
and Dr. Gabrielle Reem
The Collection of Paulo Martins
The Muskegon Museum, sold to
Benefit the Acquisitions Fund
Daniel Smith
The Estate of Lynn Wolfson

AUCTION

Wednesday 9 December 2015
at 10.00 am (Lots 1-196)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	5 December	10.00 am – 5.00 pm
Sunday	6 December	10.00 pm – 5.00 pm
Monday	7 December	10.00 am – 5.00 pm
Tuesday	8 December	10.00 am – 5.00 pm

AUCTIONEER

Andy McVinish (# 1379272)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **POMEGRANATE-3798**

CONDITIONS OF SALE

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Front cover: Lot 140
Back cover: Lot 56

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2015

3 DECEMBER
**ART D'AFRIQUE,
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ET D'AMÉRIQUE
DU NORD**
PARIS

15 DECEMBER
THE INDIA SALE
MUMBAI

2016
15 MARCH
**INDIAN, HIMALAYAN
AND SOUTHEAST
ASIAN WORKS
OF ART**
NEW YORK

16 MARCH

**LAHIRI COLLECTION:
INDIAN AND
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- ANCIENT AND
MODERN**
NEW YORK

12 APRIL
ANTIQUITIES
NEW YORK

13 APRIL
**THE EXCEPTIONAL
SALE**
NEW YORK

13 APRIL
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13 APRIL

REVOLUTION
NEW YORK

14 APRIL
**OLD MASTERS
PAINTINGS**
NEW YORK

21 APRIL
ISLAMIC ART
LONDON

24 APRIL
ISLAMIC ART
LONDON

26 MAY
**CONTEMPORARY
INDIAN ART**
LONDON

26 MAY

ARTS OF INDIA
LONDON

23 JUNE 2016
**ART D'AFRIQUE,
D'Océanie, ET
D'AMÉRIQUE DU
NORD**
PARIS

6 JULY
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13 SEPTEMBER
**INDIAN, HIMALAYAN
AND SOUTHEAST
ASIAN WORKS
OF ART**
NEW YORK

14 SEPTEMBER

**CONTEMPORARY
INDIAN ART**
NEW YORK

5 OCTOBER
ANTIQUITIES
NEW YORK

7 DECEMBER
ANTIQUITIES
LONDON

7 DECEMBER
**ART D'AFRIQUE,
D'Océanie, ET
D'AMÉRIQUE DU
NORD**
PARIS

11/2/2015

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1

PROPERTY FROM THE COLLECTION OF
DR. HERBERT KAYDEN AND DR. GABRIELLE REEM

1

AN ANATOLIAN MARBLE IDOL
KUSURA TYPE, CIRCA 2700-2100 B.C.

The spade-shaped body with a long slender neck
and a circular head

4 $\frac{1}{2}$ in. (11.9 cm.) high

\$4,000-6,000

PROVENANCE:

Acquired by Dr. Herbert Kayden and
Dr. Gabrielle Reem, Washington D.C., prior to
1986.



2

VARIOUS PROPERTIES

2

A CYCLADIC MARBLE KANDILA
EARLY CYCLADIC I, CIRCA 3200-2800 B.C.

The globular body with flattened shoulders and a
tapering cylindrical neck, on a flaring foot, concave
on the underside, with four equidistant, drilled,
vertical lugs

5 $\frac{1}{4}$ in. (13.3 cm.) high

\$10,000-15,000

PROVENANCE:

Antiquities, Sotheby's, New York,
8 December 1995, lot 270.
Private Collection, New Jersey.
Private Family Collection, New Jersey; *Antiquities*,
Christie's, New York, 7 December 2011, lot 86.



3

3
A CYCLADIC MARBLE HEAD

LATE SPEDOS VARIETY, EARLY CYCLADIC II, CIRCA 2500-2400 B.C.

Sculpted with a lyre-shaped head, the chin rounded, the long triangular nose well centered

3 in. (7.5 cm.) high

\$50,000-70,000

PROVENANCE:

with N. Koutoulakis (1910-1995), Paris and Geneva, 1965.
Private Collection, Switzerland; thence by descent.
Antiquities, Christie's, London, 24 October 2013, lot 21.
Acquired by the current owner, U.S., 2015.



4

4
A CYCLADIC MARBLE HEAD

LATE SPEDOS VARIETY, EARLY CYCLADIC II, CIRCA 2500-2400 B.C.

The lyre-shaped head curving slightly backwards towards the crown, with a rounded chin and prominent triangular nose, on a flaring cylindrical neck, preserving ghosts of pigment for the eyes

4 $\frac{3}{8}$ in. (11.1 cm.) high

\$50,000-70,000

PROVENANCE:

with N. Koutoulakis (1910-1995), Paris and Geneva, 1965.
Acquired by the current owner, U.S., 2015.



PROPERTY FROM A PRIVATE COLLECTION, MIAMI BEACH

5

A CYCLADIC MARBLE FEMALE FIGURE

LATE SPEDOS VARIETY, EARLY CYCLADIC II,
CIRCA 2500-2400 B.C.

Depicted reclining, sculpted with a lyre-shaped head, a slender triangular nose, and a tapering neck, the shoulders sloping, the arms folded right below left beneath small breasts, with a flat abdomen, the upper thighs raised in front at the join to the torso, the legs divided by a deep cleft in the front and a shallow cleft at the back, the spine articulated

6 $\frac{1}{2}$ in. (16.2 cm.) long

\$25,000-35,000

PROVENANCE:

Giovanni Vincitore (John Victor) Ruggiero. (d. 1936), Brooklyn, acquired prior to 1914; thence by descent to his wife, Mabel Markey (d. 1974), Brooklyn; thence by decent to their son, John Joseph Ruggiero, (d. 1973), Queens; thence to his wife, Agnes Dympna McKenna (d. 1986), Queens; thence by decent to the present owner.

This piece is featured in archival photograph from M. Knoedler & Co., New York, 1970s or prior.

6

A CYCLADIC MARBLE FEMALE FIGURE

KAPSALA VARIETY, EARLY CYCLADIC II,
CIRCA 2700-2600 B.C.

The reclining figure harmoniously conceived, her oval face with a slender well-centered nose, a long neck, rounded angled shoulders, and pointed breasts, the arms folded right below left, the elbows extending outwards from the body, the forearms tapering, the midsection truncated, the long legs with pronounced upper thighs, modeled knees, short calves bulging in back, and flexed feet, their undersides arched, the legs divided by a deep cleft and separated below the knees

10 in. (25.4 cm.) long

\$50,000-70,000

PROVENANCE:

Giovanni Vincitore (John Victor) Ruggiero. (d. 1936), Brooklyn, acquired prior to 1914; thence by descent to his wife, Mabel Markey (d. 1974), Brooklyn; thence by decent to their son, John Joseph Ruggiero, (d. 1973), Queens; thence to his wife, Agnes Dympna McKenna (d. 1986), Queens; thence by decent to the present owner.

This figure bears a resemblance to idols attributed to the Kontoleon Sculptor, who takes his name from the archeologist who excavated two female figures at Aplomata, Naxos. At least 18 female figures have been attributed to this sculptor, and possibly three harp players. The female figures range in size from 17 cm. for the smaller examples to over 69 cm. for the largest whose feet are lost. According to P. Getz-Gentle (*Sculptors of the Cyclades, Individual and Tradition in the Third Millennium B.C.*, p. 83), "A talented sculptor of folded-arm female figures of the Kapsala variety, the Kontoleon Master worked the marble with care and sensitivity..."





THE PROPERTY OF A NEW YORK PRIVATE COLLECTOR

7

A GREEK TERRACOTTA HERMES
ARCHAIC PERIOD, CIRCA 580 B.C.

Hand-modeled from light cream-colored fabric with black-painted details, the god depicted nude but for boots and a conical petasos, standing on a thin integral plinth with the right leg advanced, his arms projecting forward from the elbows, holding a kerykeion in his right hand, an animal pelt hanging over his shoulders, each nipple a large dot encircled by smaller, with a full beard, pointed nose and large painted eyes, the edges of the plinth with hatched ornament

6½ in. (16.5 cm.) high

\$40,000-60,000

PROVENANCE:

with Jean Mikas, Paris; thence by descent to his nephew, George Krimitsas, Paris.
James Chesterman, Cambridge, U.K. (collector and author of *Classical Terracotta Figures* published in 1974), acquired from the above, 1982.
Antiquities, Christie's, London, 3 July 1996, lot 452.
Herbert A. Cahn, Basel, acquired from the above.
Collection of Tilly and Herbert A. Cahn;
Kunstwerke der Antike, Jean-David Cahn, Basel, 18 October 2002, lot 46.
with Michael Ward, New York.
Acquired by the current owner from the above, 2008.





8

PROPERTY FROM THE COLLECTION OF LEWIS B. CULLMAN

8

A GREEK BRONZE PEGASUS FINIAL

ARCHAIC PERIOD, CIRCA LATE 7TH-EARLY 6TH CENTURY B.C.

The divine stallion of Poseidon depicted striding forward with its left legs advanced, with long legs and a straight tail, the genitalia indicated, its elongated sickle-shaped wings pulled back over the truncated torso, curving gently at their tips, the head with eyes and nostrils articulated, the mouth slightly agape, details of the feathers on the wings and mane summarily incised, on a narrow, rectangular, integral base terminating in two downturned tabs, atop a cylindrical shaft

4¼ in. (10.8 cm.) high

\$20,000-30,000

PROVENANCE:

with Michael Ward, New York.

Acquired by the current owner from the above, 1992.

PROPERTY FROM A TEXAS PRIVATE COLLECTION

9

A GREEK BRONZE SATYR

CLASSICAL PERIOD, CIRCA LATE 5TH-EARLY 4TH CENTURY B.C.

Probably once part of a sculptural group, his weight resting on his bent right leg, the foot flexed, his left leg fully extended, with his right arm raised diagonally, gesticulating, the left lowered above the left leg, his abdominals and genitalia articulated, his incised wavy hair receding from his broad forehead, with prominent ears, wide facial features and a long beard, his equine tail protruding from his lower back, a tenon below the right knee

5⅞ in. (14.9 cm.) long

\$30,000-50,000

PROVENANCE:

with The Merrin Gallery, New York.

Acquired by the current owner from the above, 1983.





PROPERTY FROM THE COLLECTION OF LEWIS B. CULLMAN

10

A GREEK MARBLE FUNERARY STELE FOR EURYNOME
CLASSICAL PERIOD, CIRCA EARLY 4TH CENTURY B.C.

Rectangular in form, sculpted in raised relief, with the deceased in a recessed central panel, depicted standing in profile to the left, clad in a floor-length chiton, a himation draped over her right shoulder, her long wavy hair bound with a fillet, her right hand clasping the hand of a bearded man standing before her in profile to the right, wearing a himation draped over his left shoulder, holding a staff in his left hand, the deceased identified by a Greek inscription above reading, "OF EURYNOME," the scene crowned with anthemion, composed of two spiral-fluted acanthus stalks emerging from a calyx, terminating in a volute and a mirror image half palmette, with similar half-palmettes as acroteria, pendant bell-flowers in between

21¾ in (55.2 cm.) high

\$100,000-150,000

PROVENANCE:

with Jean-Luc Chalmin, London.
Acquired by the current from the above, 1992.

Figures shaking hands in a gesture of farewell are typical of Greek funerary stelai. The touching scene depicted on this stele bears testament to the delicate fashion in which its sculptor treated the theme of death. For a related composition see no. 400, in N.E. Kaltsas, *Sculpture in the National Archaeological Museum, Athens*.

The name of the deceased depicted on this stele, Eurynome, was derived from the Greek words *eurys* "wide," "broad," and *nomia* "pasturelands" and has mythological origins. Eurynome was the Titan goddess of water-meadows and pasturelands, and one of the elder Okeanides. She was the mother of the Kharites, the three goddesses of grace and beauty – Zeus their father. In addition, Eurynome was the goddess of the river Neda in Arkadia, and the mother of Asopos, a nearby stream. She is sometimes identified with the Titan queen Eurynome, wife of Ophion. There are only a few other Greek inscriptions known with this name.



ΕΥΡΥΝΟΜΗΣ



11

PROPERTY FROM A DALLAS PRIVATE COLLECTION

12

A GREEK MARBLE RELIEF FRAGMENT

HELLENISTIC PERIOD, CIRCA LATE 4TH CENTURY B.C.

From a funerary stele, preserving the right edge with a woman and child in profile to the left, the woman with short hair, her right arm raised, her left bent along her side, wearing a long chiton below a himation, the child with cropped hair, wearing a short chiton falling below the knees, the feet exposed

12¾ in. (32.4 cm.) high

\$10,000-15,000

PROVENANCE:

with Galerie Archéologie, Paris.

Acquired by the current owner from the above, 1979.

Beginning in the Classical period, funerary stelai and related grave monuments often depicted family units gathered together in mourning for the dead. This tradition continued into the Hellenistic period as seen in the present example, where a mother and child process around a now-missing, most likely seated, figure of the deceased (see J.B. Grossman, *Greek Funerary Sculpture, Catalogue of the Collections at the Getty Villa*, pp. 1-6). For a related relief see no. 44 in op. cit.

PROPERTY FROM THE COLLECTION OF PAULO MARTINS

11

AN EAST GREEK OR PONTIC BRONZE MIRROR

CLASSICAL PERIOD, CIRCA 4TH CENTURY B.C.

With a sheet disk and a cast handle, attached by three rivets through a palmette rising from a large spiraling volute, a panther head at one end of the handle biting the volute, the handle grip with bead-and-reel along its length, terminating in a ram head with ridged underslung horns

13 ¾ in. (33.9 cm.) long

\$12,000-18,000

PROVENANCE:

Private Collection, Switzerland, 1990.

Antiquities, Christie's, New York, 8 June 2007, lot 101.



12



PROPERTY FROM A CALIFORNIA PRIVATE COLLECTOR

13

A GREEK MARBLE HEAD OF A YOUTH

LATE HELLENISTIC PERIOD, CIRCA 2ND-1ST CENTURY B.C.

Depicted with idealized features, the smooth oval face with a gently-indented horizontal crease on the forehead, the large almond-shaped eyes with thick lids, the finely-modeled lips parted, the teeth visible, the chin rounded, his curly hair a mass of short locks, areas of the surface revealing prolonged exposure to water

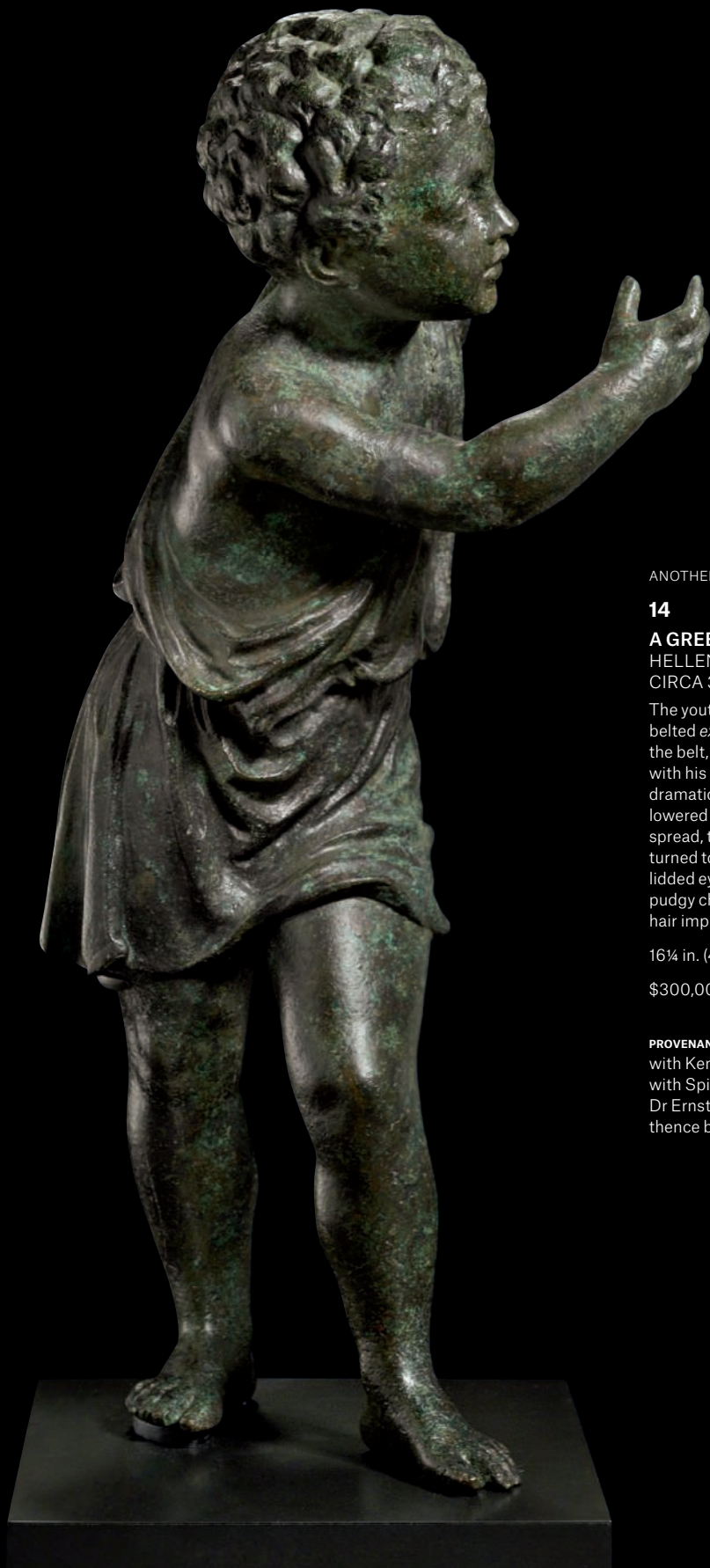
10¾ in. (27.3 cm.) high

\$30,000-50,000

PROVENANCE:

Private Collection, London, acquired prior to 1997; thence by descent. *Antiquities*, Christie's, London, 24 October 2013, lot 42.

For other marbles showing similar water exposure, from the Madhia shipwreck, see C1183, C1185 and C1189 in H.H. von Prittwitz und Gaffron, "Die Marmortondi," in G. Hellenkemper Salies, ed., *Das Wrack: Der antike Schiffsfund von Madhia*, vol. I.



ANOTHER PROPERTY

14

A GREEK BRONZE BOY

HELLENISTIC PERIOD,
CIRCA 3RD-2ND CENTURY B.C.

The youthful figure approximately 8-10 years of age, wearing a belted *exomis* tied on his left shoulder, the overfold obscuring the belt, the right shoulder and upper torso exposed, standing with his left leg advanced, both feet turned out, his torso twisting dramatically to his left with his left shoulder raised, his right lowered with his fleshy arm extending across his body, the fingers spread, the index finger separated, his left arm now lost, his head turned to his left, his oval face with arching modeled brows, thickly-lidded eyes, the pupils and irises articulated, a small rounded nose, pudgy cheeks, bow-shaped lips and a pointed chin, his short curly hair impressionistically detailed

16¼ in. (41.2 cm.) high

\$300,000-500,000

PROVENANCE:

with Kende Auctions, Vienna.

with Spink & Son, London, acquired from the above, 1930.

Dr Ernst Holzer, Graz, Austria, acquired from the above, 1936;
thence by descent.



During the Hellenistic period, as sculpture increasingly was created for display in the homes of the wealthy, a new range of subjects became popular. Artists were increasingly concerned with accurate depictions of the diversity of humanity, from childhood to old age, including physical deformity, and also the veristic representation of famous rulers and thinkers, past and present. Earlier Greek depictions of children tended to show them as diminutive adults, their smaller scale being the only indication of their age. By the end of the 4th century B.C., accurate depictions of youth are found in relief on grave stelai and in the round in the form of votive statues. See for example the stele for a girl in the Getty Villa and the seated statue of a girl in Athens, no. 125 and fig. 14 in J. Neils and J.H. Oakley, *Coming of Age in Ancient Greece, Images of Childhood from the Classical Past*.

The subject of the exceptional bronze presented here is somewhat enigmatic. The type of tunic that he wears, an *exomis*, is typically worn by slaves, laborers and fishermen. See for example the bronze figure of an African beggar in Cleveland, no. 20 in A.P. Kozloff and D.G. Mitten, et al., *The Gods Delight, The Human Figure in Classical Bronze*, and the bronze street hawker in the Louvre, no. 300 in C. Rolley, *Greek Bronzes*. Both are thought to have originated in Alexandria, where many statues depicting the lowest strata of society, verging on caricature, were popularized. On a larger scale is the bronze jockey found off the coast of Cape Artemision and now in Athens, pl. 75 in B.S. Ridgeway, *Hellenistic Sculpture II, The Styles of ca. 200-100 B.C.*

It is likely that this bronze was originally part of a group, since his twisting body and upward gaze seem to suggest that he was interacting with another figure. The now-missing separately-cast arm may have presented the clue to his employment. Perhaps, like the similarly clad jockey, he was originally associated with horses, serving as a groom, his upraised hand once holding the lead rope. Whatever the subject, the high quality of this bronze is clearly evident. The dynamic twisting posture, no doubt meant to be viewed from all angles, as well as the sensitivity afforded to the subject, are hallmarks of the Hellenistic Period.



PROPERTY FROM THE ESTATE OF LYNN WOLFSON

15

A GREEK MARBLE HEAD OF AN ATHLETE
HELLENISTIC PERIOD, CIRCA 2ND CENTURY B.C.

Depicted lifesized, with idealized features and a melancholy expression, turned to his right and slightly inclined, his smooth oval face with delicate features, including gently-arching modeled brows merging with the bridge of his slender nose and overhanging the narrow eyes, with thick lids, the bow-shaped lips gently pressed together, the chin rounded, his hair loosely arranged in rows of short curls and bound in a fillet, with several curls overlapping the band behind his ears

12¼ in. (31.1 cm.) high

\$120,000-180,000

PROVENANCE:

Acquired by Lynn Wolfson (1927-2012), Washington D.C. and Miami, prior to 2000, likely circa 1976.

Athletic competitions were held throughout the Greek world at numerous Panhellenic centers, including Olympia, Athens, Delphi, Nemea and Isthmia. The earliest were thought to have been held at Olympia in 776 B.C. The victors were frequently honored by their home cities through the dedication of an honorary statue, either of bronze or marble. Many such statues survive, some Greek originals, frequently attributed to major sculptors such as Lysippos or Praxiteles, and some Roman copies or interpretations. For a full figure of an athlete, thought to be a Roman copy based on a work by Lysippos, see the marble figure in the Los Angeles County Museum of Art, no. 124 in J.J. Herrmann and C. Kondoleon, *Games for the Gods, The Greek Athlete and the Olympic Spirit*. For another marble that shares a similar incline of the head and the wearing of a victor's fillet, also thought to be a Roman copy of a Greek original, now in the Metropolitan Museum of Art, see no. 154 in Herrmann and Kondoleon, op. cit. The present head has a freshness and vitality that suggest it is a Hellenistic original of the 2nd century B.C. For a head of similar date, thought to be either Herakles or an athlete, see the marble in the British Museum, no. 364 in J. Boardman, "Herakles," in *LIMC*, vol. IV.





PROPERTY FROM
THE COLLECTION OF LEWIS B. CULLMAN

16

A GREEK BRONZE FULCRUM TERMINAL
HELLENISTIC PERIOD, CIRCA 150 B.C.

From the right end of a *kline*, the finial in the form of a horse protome, its head turned sharply to its right, causing the otherwise smooth neck to ripple, the dynamic face with its mouth agape, the nostrils flaring, the almond-shaped articulated eyes inlaid with silver, its mane with luscious wavy locks cascading down the neck from in between the long ears, a goatskin tied around its neck, the central frame recessed below, outlined with profiled moldings, a spiral at the lower edge, two pins preserved for securing the now-missing, separately-cast medallion, an additional pin preserved along the upper edge on the interior

15½ in. (39.4 cm.) long

\$120,000-180,000

PROVENANCE:

with The Merrin Gallery, New York, 1989.

with Daedalus, New York.

with Robert Haber, New York, 1991 (*Gods, Beast and Men: Images from Antiquity*, p. 35).

Acquired by the current owner from the above, 1991.

Horses and other animals associated with Dionysiac revelry were especially popular decoration for head boards on Hellenistic and Roman *klinai*. These couches were used during symposia, when guests enjoyed intellectual discussions and other entertainment while drinking wine. For a similar terminal on a reconstructed couch from the Mahdia shipwreck, see no. 169 in C. Rolley, *Greek Bronzes*.





17

PROPERTY FROM
THE COLLECTION OF LIEUTENANT COMMANDER HENRY H. GORRINGE

•17

A GREEK MARBLE FEMALE HEAD

PTOLEMAIC PERIOD, CIRCA 3RD-1ST CENTURY B.C.

Under-lifesized, with idealized features, her smooth oval face with gently arching brows, narrow convex eyes, a slender nose and pursed lips, on a slender neck, her wavy locks pulled back over the tops of her ears

6½ in. (15.5 cm.) high

\$10,000-15,000

PROVENANCE:

Lieutenant Commander Henry H. Gorringer (1841-1885), acquired in Egypt in 1879-80 and brought to New York in July 1880; thence by descent. In storage at the Worcester Art Museum, Massachusetts, 1915-present.

In 1879, as gesture of good will for remaining neutral as France and Britain entangled themselves in Egyptian affairs, the Egyptian Khedive gifted the United States an obelisk that was originally erected by the Pharaoh Thutmose III in 1450 B.C. Taking on the misnomer that echoed the obelisks already gifted to Britain and France, the monument was called "Cleopatra's Needle." Commodore William H. Vanderbilt volunteered to underwrite the expense of \$102,576 to transport the obelisk from Alexandria to New York, where it was erected in Central Park behind the newly-established Metropolitan Museum of Art. Charged with the task of transfer was naval officer Lieutenant Commander Henry H. Gorringer, whose ingenuity delivered the obelisk to New York in July of 1880. Gorringer, while on leave in Egypt prior to his famed journey, spent considerable time amassing a collection of antiquities.

Upon Gorringer's untimely death in 1886, so began the complicated inheritance process with his collection first assumed by his sister, Laura Hiland, a resident of Grafton, Massachusetts. When she died shortly thereafter, she left it to her husband Dr. Thomas Hiland, who, upon his death in 1907, left it to his adopted son Thomas, underage at the time. When the younger Thomas left Massachusetts to join the US army, the collection defaulted into the possession of Dr. Hiland's housekeeper, a widow named Emma Poore.

In 1913, while summering in the Massachusetts, the Egyptologist Samuel A.B. Mercer was told of an old woman who lived among "haunted artifacts" in Grafton. His interest piqued, Dr. Mercer paid Mrs. Poore a visit and discovered Gorringer's collection. In 1914 he published an article "The Gorringer Collection of Egyptian Antiquities." With Thomas Hiland laying no claim to his inheritance, Dr. Mercer assisted the Worcester Art Museum in holding the part of the collection presented here, where they have been in storage since 1915. On January 10, 1960, the collection and its complicated provenance were the subject of a feature in the Worcester Sunday Telegram by reporter Ivan Sandrof.

•18

A GREEK MARBLE MALE HEAD

PTOLEMAIC PERIOD, CIRCA 3RD-1ST CENTURY B.C.

Lifesized, perhaps from a statue of Serapis, with a crease across the forehead, the large almond-shaped eyes with thick contoured lids, his nose prominent, the full mustache curling down below his full parted lips, his teeth articulated

6½ in. (16.5 cm.) high

\$10,000-15,000

PROVENANCE:

Lieutenant Commander Henry H. Gorringer (1841-1885), acquired in Egypt in 1879-80 and brought to New York in July 1880; thence by descent. In storage at the Worcester Art Museum, Massachusetts, 1915-present.



18

•19

A GREEK MARBLE FEMALE HEAD

PTOLEMAIC PERIOD, CIRCA 3RD-1ST CENTURY B.C.

Her smooth oval face with contoured brows, narrow convex eyes, a slender nose and pursed lips, her hair center parted

4¾ in. (12 cm.) high

\$5,000-7,000

PROVENANCE:

Lieutenant Commander Henry H. Gorringe (1841-1885), acquired in Egypt in 1879-80 and brought to New York in July 1880; thence by descent. In storage at the Worcester Art Museum, Massachusetts, 1915-present.



19

•20

A CYPRIOT LIMESTONE HEAD OF A RULER

PTOLEMAIC PERIOD, CIRCA 3RD CENTURY B.C.

His curly locks crowned with a diadem, his oval face with large, convex, almond-shaped eyes under modeled brows, a long straight nose and pursed lips

4½ in. (11.4 cm.) high

\$7,000-9,000

PROVENANCE:

Lieutenant Commander Henry H. Gorringe (1841-1885), acquired in Egypt in 1879-80 and brought to New York in July 1880; thence by descent. In storage at the Worcester Art Museum, Massachusetts, 1915-present.



20

•21

A ROMAN MARBLE HEAD OF A GODDESS

CIRCA 1ST CENTURY B.C. - 1ST CENTURY A.D.

Her oval face with idealized features, her lidded almond-shaped eyes under softly-modeled brows, her thin lips pressed together, her chin rounded, her center-parted wavy hair tied back in a chignon, wearing a crescentic diadem

4¾ in. (11.2 cm.) high

\$5,000-7,000

PROVENANCE:

Lieutenant Commander Henry H. Gorringe (1841-1885), acquired in Egypt in 1879-80 and brought to New York in July 1880; thence by descent. In storage at the Worcester Art Museum, Massachusetts, 1915-present.



21



22

PROPERTY FROM THE COLLECTION OF COPLEY CROSBY

22
THREE ATTIC POTTERY VESSELS
 GEOMETRIC PERIOD, CIRCA MID 8TH CENTURY B.C.

Including two lidded pyxides, each with a rounded body and flat base, decorated with black-painted geometric ornament, the lid and interior with two sets of two conforming perforations; one with a band of cross-hatched meander, the lid with two horses painted with geometric ornament, concentric bands and rays around the rim; and one with a band of vertical zigzag, and concentric circles, chevrons and vertical bands, the lid with a conical finial; and a tankard, with a short biconical body and tall flaring neck, the high arching strap handle joined to the body and rim, with three registers of geometric ornament

Widest: 7½ in. (19 cm.) diameter (3)

\$10,000-15,000

PROVENANCE:

Mr. John Crosby Jr. and Mrs. Ruth Enos Crosby, Nevada, acquired while traveling in Greece in 1935; thence by descent.

EXHIBITED:

Minneapolis Museum of Art, 1936-1951 (Loan numbers L36.152, L36.153 and L.36.154).

For a similar horse-lidded pyxis, see no. 24a in J.M. Coldstream, *Geometric Greece*.

PROPERTY FORMERLY IN THE COLLECTION OF MR. AND MRS. PAUL M. HIRSCHLAND

23
AN ITALO-CORINTHIAN BLACK-FIGURED OLPE
 CIRCA LATE 7TH-EARLY 6TH CENTURY B.C.

With two bands of animals and monsters, the upper register with a stag confronting a panther, the lower with confronting male bearded sirens framed by a bull and a panther, rosettes in the field, divided by black and red bands, with rays above the foot and rosettes on the rotellae

8½ in. (21.6 cm.) high

\$7,000-9,000

PROVENANCE:

with Marlborough Galleria d'Arte, Rome.
 Mr. Paul M. Hirschland, New York, acquired from the above, 1968.
 Gifted from the above to the present owner, New York, 1980.

This olpe is notable for the presence of confronting male bearded sirens. In mythology, sirens are typically thought to be female, as was the case in Homer's *Odyssey*. On Greek and Etruscan vases however, sirens of both sexes, indicated by the presence or absence of a beard, were depicted until the 5th century B.C. (see J.M. Padgett, *The Centaur's Smile: The Human Animal in Early Greek Art*, p. 75).



23

THE PROPERTY OF A MIDWEST PRIVATE COLLECTOR

24

AN ATTIC BLACK-FIGURED LEKYTHOS

ATTRIBUTED TO THE MARATHON PAINTER, CIRCA LATE 6TH CENTURY B.C.

With a Dionysian procession moving to the left, the god of wine seated on a hippalektryon, holding long ivy vines, flanked by two maenads moving away but looking back, a bearded draped man with a staff to the right; bands below the scene, a double row of dots above, palmette-chain on the shoulders below a band of vertical lines, checker pattern on the neck, rays above the foot, the shoulders and the ray band on a white ground, details in added red

7 7/8 in. (19.2 cm.) high

\$12,000-18,000

PROVENANCE:

with Galerie Neuendorf, Hamburg (*Kunst der Antike* (2), 12 November-19 December 1980, no. 8).

with Medusa Ancient Art, Quebec.

Acquired by current owner from the above, 2012.

PUBLISHED:

W. Hornbostel, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, Hamburg, 1986, p. 69, no. 28.

Beazley Archive Database no. 5720.

The hippalektryon is a hybrid of a horse and a rooster, combining equine foreparts with the body, legs and tail of a cock. It is one of many composite mythological creatures, like the centaur or the siren, that appear on vases and sculpture in the Archaic period.

This subject's popularity began during the second quarter of the 6th century and continued through the end of the century. Little is known about its origin or history. While most mythical beasts that appear in Greek art originate in the East, there is no prototype for the hippalektryon in Egyptian or Near Eastern art, nor is there any surviving information from Greek mythology or history. The only mentions of it by Greek writers are in a now-lost play by Aeschylus, and in one by Aristophanes from the late 5th century, who mentioned that the average Athenian would not know what a hippalektryon was. For more on the subject and for an eye-cup depicting a youth riding a hippalektron, see no. 64 in H.A. Shapiro, *Art, Myth, and Culture: Greek Vases from Southern Collections*.



24

25

AN ATTIC BLACK-FIGURED SKYPHOS OF HERMOGENEAN TYPE

CIRCA 540-520 B.C.

Both sides with two confronting animals in profile, to the left a quadruped with his head lowered to the ground, with tall straight horns and white spots on its flank, to the right a frontal-facing panther, its long tail curved back; palmettes flanking the handles, details in added red and white

6 5/8 in. (17.6 cm.) wide

\$8,000-12,000

PROVENANCE:

with Vladimir Rosenbaum, Galleria Casa Serodine, Ascona, prior to 1984.

Private Collection, Switzerland, acquired from the above.

with Charles Ede, London.

Acquired by the current owner from the above, 2012.



25



VARIOUS PROPERTIES

26

AN ATTIC BLACK-FIGURED LIP-CUP
CIRCA 540 B.C.

One side with Herakles battling centaurs, the hero to the left, clad in a short chiton and his lionskin, wielding his club in his raised right hand, gripping the right forearm of a rearing bearded centaur before him, a companion centaur fleeing to the right but looking back, his gesticulating arms outstretched; the other side with Athena delivering Herakles to her father Zeus on Mt. Olympus, the god enthroned to the left, enveloped in a long chiton and himation, holding his thunderbolt out before him, his klismos with a duck-head protome extending back, Athena in the center in her aegis and a peplos, walking towards Zeus but looking back at Herakles, clasping his hand, the hero clad in a short chiton and his lionskin; the handle-zone of each side with a Greek inscription, CHAIRE KAI PIAI TNDE ("hail and drink this"), the handles flanked by palmettes, details in added red and white

7⁷/₈ in. (19.8 cm.) diameter

\$50,000-70,000

PROVENANCE:

Avv. Maino, Mendrisio, Ticino, acquired in the late 1960s.
Mr. Antonio Mudu Rivera, Ticino.
Art Market, Ticino, 1999.

The style of painting on this cup recalls that of Sakonides (see for example nos. 176 and 191 in P. Heesen, *Athenian Little-Master Cups*). The motto inscribed on both sides of this cup, CHAIRE KAI PIAI TNDE, is a variety of the standard inscription that appears on numerous cups. It only appears on two other smaller lip-cups by a painter in the Group of Vatican G. 61, but the handwriting and palmettes differ from that found on the present example.

When Herakles is involved in a centauromachy on the panel of a lip-cup, he is typically shown in combat with a single centaur, most likely Nessos, rather than two, as presented here. While the presence of another does not preclude that one is Nessos, it may be that here we have the hero's encounter with the centaurs of Mount Pholoë in Arcadia instead (see J.M. Padgett, *The Centaur's Smile, The Human Animal in Early Greek Art*, pp. 186-189). The subject of Athena delivering Herakles to Zeus on Mt. Olympos is found, in reverse order, on a lip-cup by the Phrynos Painter (no. 95 in Heesen, op. cit.).



27

AN ATTIC RED-FIGURED PELIKE

CIRCA 480-460 B.C.

One side with a nude satyr in profile to the right, holding a rhyton, a wineskin over his left shoulder, with pointed ears, a bald pate with long tendrils falling onto his shoulders, and a full beard; the other side with a maenad standing in profile to the left, holding a thyrsos, enveloped in a chiton and himation, her wavy tendrils framing her face and falling onto her shoulders; on a thin groundline, a band of ovolo on the neck

5 5/8 in. (13.7 cm.) high

\$10,000-15,000

PROVENANCE:

with Atelier Amphora, Lugano, 1994.



27

28

AN ETRUSCAN BLACK-FIGURED KYATHOS

ATTRIBUTED TO THE MICALI PAINTER,
CIRCA 510-500 B.C.

The deep bowl with a procession of animals and monsters facing right, including a ram, wolf, sphinx, panther and lion, a band of ivy leaves above, the long strap handle flanked by two knobs on the rim, with a dancing nude youth moving right but looking back, a dolphin on the exterior flanges, and a molded female head wearing a pointed cap (*tutulus*) facing inward

14 1/4 in. (36.2 cm.) high

\$15,000-20,000

PROVENANCE:

Kunstwerke der Antike, Münzen und Medaillen, Basel, 29 June 1983, lot 12.

with Münzen und Medaillen, Basel, 1984 (*Italische Keramik*, no. 22).

with Royal-Athena Galleries, New York, 1988 (*Art of the Ancient World*, vol. 5, Part 1, no. 47).

Patricia Kluge, Charlottesville, acquired from the above, 1990.

with Aphrodite Ancient Art, New York, 2013 (*Art of the Ancients*, vol. I, pp. 15-16).

PUBLISHED:

N.J. Spivey, *The Micali Painter and His Followers*, Oxford, 1987, p. 24, no. 151.



28



29

29

AN ATTIC RED-FIGURED BELL-KRATER
 ATTRIBUTED TO THE HEPHAISTOS PAINTER,
 CIRCA 460-430 B.C.

The obverse with a komos, the procession led by two nude youths each with a chlamys over his arm, a fillet in the hair, holding a walking stick, the first facing frontal but looking back toward his companions, the second walking right but looking back, gesturing with his raised right hand, a woman following, playing an *aulos*, wearing a floor-length, finely-pleated, sleeveless chiton, her hair pulled back in a chignon and bound in a fillet in added red, a nude youth behind her playing a lyre, a chlamys draped over his left shoulder, a fillet in his hair; a band of meander and dotted checkered squares below the scenes; the reverse with three partially-draped standing youths in profile, the central figure holding a large cup in his extended left hand, his right arm akimbo, his companions each with a walking stick; a band of meander below the scene, laurel encircling below the rim

16¼ in. (41.3 cm.) diameter

\$12,000-18,000

PROVENANCE:

with Atelier Amphora, Lugano, 1992.

For the reverse compare the nearly identical scene on another bell-krater by the Hephaistos Painter now in the Museum für Vor- und Frühgeschichte, Frankfurt, Beazley Archive Database no. 275463.



30

30

AN ATTIC RED-FIGURED BELL-KRATER
 KERCH STYLE, CIRCA 350 B.C.

The obverse with a multi-figured scene centered by a standing nude youth, a chlamys secured with a circular brooch around his neck, a petasos hanging over his shoulders, holding two spears in his left hand, a diadem in his curly locks, facing frontal but looking to his right towards a standing draped woman, a radiate stephane in her hair, to their right a nude youth seated on his chlamys, looking back, wearing a petasos and holding a staff, a seated nude youth to the far left looking on, holding two spears, a youth driving a team of four horses above, a standing woman and a youth to the far right, the woman wearing a sleeveless chiton, a radiate stephane and a sphendome, her right arm upraised, the youth wearing a pilos helmet and a chlamys secured by a circular brooch; rosettes in the field; the reverse with three draped men; a band of meander and checkered squares encircling below the scenes, laurel below the rim, ovolo on the rim, palmette complexes below the handles, dotted ovolo around the handle roots; details in added white and yellow

15⅞ in. (40.3 cm.) high

\$12,000-18,000

PROVENANCE:

with Atelier Amphora, Lugano, 1992.

The standing figure in the center and the woman before him may be Paris and Helen, with her brothers the Dioskouri to the right in travelling hat and helmet. For related scenes on Attic vases see nos. 86 and 109 in L. Kahil, "Helene," in *LIMC*, vol. IV.

31

AN APULIAN RED-FIGURED FISH PLATE

ATTRIBUTED TO THE PAINTER OF THE
LEAPING DOLPHINS
CANOSA, CIRCA 340-320 B.C.

With a leaping dolphin, a spotted dogfish with a gaping mouth and a lobster-claw tail, and a large-eyed squid with triangular side fins, the deep central depression with a rosette, encircled by a band of wave; wave on the overhanging rim, on a high stemmed foot, details in added white

9 1/2 in. (24.2 cm.) diameter

\$8,000-12,000

PROVENANCE:

Private Collection, Santa Monica,
with Juergens, New York, 1979.

PUBLISHED:

I. McPhee and A.D. Trendall, *Greek Red-figured Fish-plates*, Basel, 1987, no. 116, pl. 63a.



31

PROPERTY FROM A PRIVATE U.S. COLLECTION

32

AN APULIAN GNATHIAN-WARE BELL-KRATER

THE SIDEWINDER GROUP,
CIRCA 350-325 B.C.

The obverse with a vine band of grape clusters, tendrils, and leaves, a band of dotted ovolo and red and yellow fillets each framed by parallel incised lines below the overhanging rim, tear-drop and triple-dots below; the mold-made handles each in the form of a lion head

15 1/2 in. (38.3 cm.) high

\$12,000-18,000

PROVENANCE:

Antiquities, Sotheby & Co., London, 29 April 1974,
lot 323.

A Japanese Private Collection; *Antiquities*,
Sotheby's, New York, 5 December 2007, lot 62.

The Sidewinder Group is identified by its "complex treatment of the lower side of the vines where pairs of grapes and tendrils and of leaf and tendrils alternatively move sideways along the stem...Also characteristic is the central red grape bunch, the groups of three dots on the lower wall and the patternwork on the neck" (J.R. Green, *Gnathia Pottery in the Akademisches Kunstmuseum Bonn*, p. 9). For an oinochoe by the Sidewinder Group, see no. 13, pl. 15 in op. cit.



32



33

A CANOSAN POTTERY OINOCHOE
APULIA, CIRCA EARLY 3RD CENTURY B.C.

With winged Nike driving a quadriga to the left, the goddess in profile with her hair pulled back, wearing a purple sleeveless chiton, her blue wings with purple and pink on the upper portion, standing in a blue chariot box, her outstretched arms holding the reins, each horse rearing, with forelegs raised from the blue terrain below, a blue feather fastened to its bridle between its erect ears, a nude cupid leading in front, lunging forward with his right leg but looking back, with outstretched arms and wings, all on a pink ground, bands of alternating pink and blue ovolo above and below, rosettes and a palmette on the shoulders, surmounted by a standing draped female, flanked by pink and blue feathers and a pink rosette, clad in a purple floor-length chiton, adorned with a chain of rosettes down the front and along the helm, her left arm akimbo, her right arm bent at the elbow, with her hand at her chest enveloped in the pink-bordered himation, her hair adorned with a blue radiate diadem, joined to the forward-curving ribbed handle, with a rosette on the front

24 in. (61 cm.) high

\$60,000-90,000

PROVENANCE:

Private Collection, New York, 1992.

with Fortuna Fine Arts, New York.

Acquired by the current owner from the above, 1993.

This extraordinarily well preserved vase is a superb example of the Hellenistic polychrome tradition associated with Canosa in the Daunia region of Apulia. During the 4th century B.C. Canosa was a major center for red-figured pottery, but by the 3rd century, the red-figure tradition was eclipsed by vases painted in exuberant pastel colors on a white ground. Several vase shapes continued in popularity, but were frequently embellished with figural decoration, the most common being the askos, volute-krater, pyxis and oinochoe. The necks of oinochoai were often replaced with a standing draped female figure, as here, making it impossible for it to function as a vessel (see p. 218 in J.M. Padgett, et al., *Vase-painting in Italy*). For a similar oinochoe see no. 7 in F. van der Wielen, *Art Grec Insolite, Terres cuites Hellénistiques de Grande Grèce dans les collections privées genevoises*.





PROPERTY FROM A TEXAS PRIVATE COLLECTION

34

A PAIR OF CANOSAN TERRACOTTA HORSES

APULIA, HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.

Each in a full gallop with its forelegs extended, its head turned to its right, with a top knot above its ridged mane and a zig-zagging stylized tail, the bridles with applied disk-shaped phalerae, the bodies white-slipped, preserving traces of polychromy

Longer: 11 $\frac{3}{4}$ in. (29.9 cm.) long

(2)

\$20,000-30,000

PROVENANCE:

with The Merrin Gallery, New York, 1984 (*Masterpieces, Greek, Roman, Etruscan, Ancient Near Eastern*, no. 26).

Acquired by the current owner from the above, 1984.



PROPERTY FROM THE COLLECTION OF LEWIS B. CULLMAN

35

TWO CANOSAN POTTERY OINOCHOAI
APULIA, CIRCA EARLY 3RD CENTURY B.C.

Each with a winged Nike driving a quadriga to the left, the horses all rearing, on a pink ground, bands of pink ovolo above, one with a rosette on the shoulders, each surmounted by a standing draped female serving as the vessel neck, flanked by feathers, clad in a floor-length chiton and wrapped in a himation with pink borders, wearing a wide-brimmed hat, her right arm akimbo, her left arm at her side, joined at her upper back to the forward-curving ribbed handle, the reverse of one with a female head in profile to the left, her hair bound in a kekryphalos, a band of spirals above, and one with a palmette, preserving extensive pigment over white slip throughout

Taller: 23¾ in. (60.3 cm.) high

(2)

\$40,000-60,000

PROVENANCE:

with Fortuna Fine Arts, New York.
Acquired by the current owner from the above, 1991.

36 No Lot



37

ANOTHER PROPERTY

37

A GREEK TERRACOTTA GOD

LATE HELLENISTIC PERIOD, CIRCA 2ND-1ST CENTURY B.C.

The bearded deity depicted standing, wearing a himation draped over his left shoulder, revealing his paunchy stomach and defined right pectoral, holding a ram in his right lowered hand, his left to his chest grasping the folds of his garment, a foliate wreath atop his head

20 $\frac{3}{8}$ in. (51.6 cm.) high

\$6,000-8,000

PROVENANCE:

with Maitre G. Gamet, Aubagne, France, 1983.
Acquired by the current owner, U.S., 2015.

PROPERTY FROM A TEXAS PRIVATE COLLECTION

38

A SARDINIAN BRONZE ARCHER

NURAGIC PERIOD, CIRCA 8TH-7TH CENTURY B.C.

Of slender elongated form, standing frontally with his weight equally distributed, both arms bent, his right arm raised, his left at his side, holding in his left hand an oversized bow at its lower end, the mid-section resting on his shoulder, the remaining length extending behind, his quiver and sword on his back, wearing a short tunic with a square breastplate hanging from his shoulders, greaves, and a helmet with two long horns extending forward, his hair forked along the back of his neck, his oval face with a small, circular, open mouth, a prominent nose and unarticulated wide eyes, on a long slender neck

6 $\frac{5}{8}$ in. (16.8 cm.) high

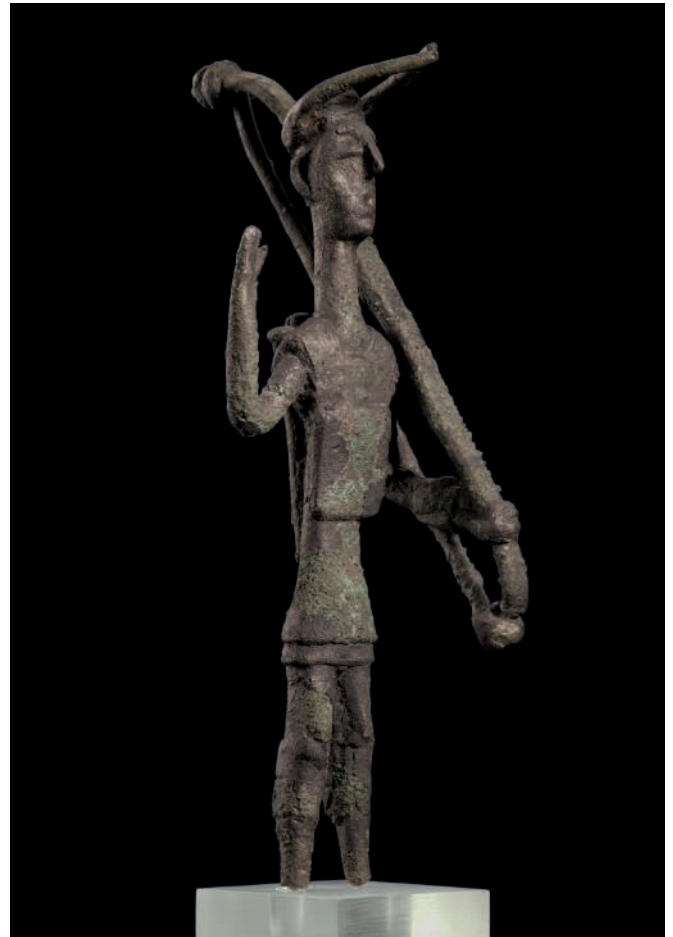
\$25,000-35,000

PROVENANCE:

with Robert Haber, New York.

Acquired by the current owner from the above, 1986.

For similar examples see no. 85 in J. Thimme, *Kunst und Kultur Sardinien vom Neolithikum bis zum Ende der Nuraghenzeit* and p. 37 in B.B. Fredericksen et al. *The J. Paul Getty Museum Guidebook, Fifth Edition*.



38

ANOTHER PROPERTY

39

AN ETRUSCAN BRONZE ATTACHMENT

CIRCA 7TH-6TH CENTURY B.C.

With eight long triangular spikes around projecting from the upper portion of a flat disk, a lion standing on top, straddling two spikes, the feline with an elongated body, small upturned ears and a long tail falling onto the ground behind, two long nails emerging from the perimeter visible on the interior

4 $\frac{1}{4}$ in. (10.8 cm.) high

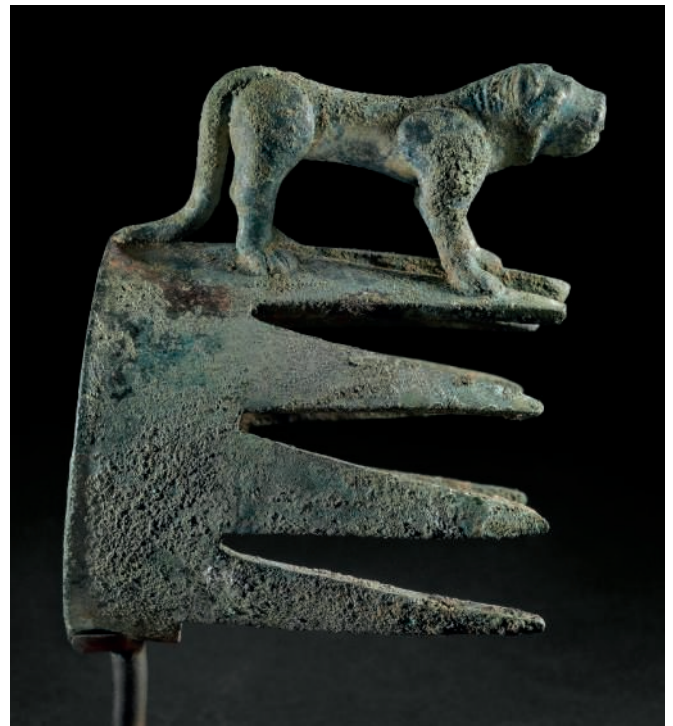
\$15,000-20,000

PROVENANCE:

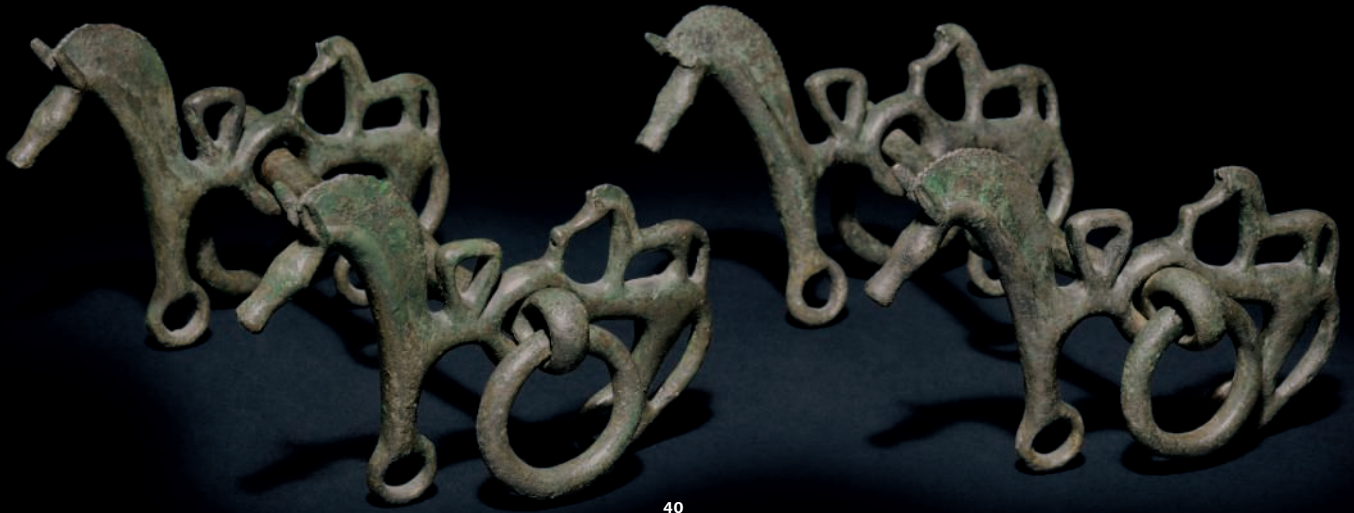
with Gallery Mikazuki, Tokyo (*Ancient Origin, Mediterranean Art and Archaeology*, 15-20th October 1979, no. 1 and cover).

Private Collection, Japan, 1980-2014.

with Gallery Mari, Tokyo, 2014.



39



40

PROPERTY FROM A TEXAS PRIVATE COLLECTION

40

A PAIR OF VILLANOVAN BRONZE HORSE BITS
CIRCA 8TH CENTURY B.C.

Each composed of two straight bars with loops at each end, each cheek-piece in the form of a stylized horse with a ridged mane, erect ears and an elongated muzzle, a smaller horse standing on its haunches, loops above and below for attachment of harness fittings, with a looped extension on either side for attachment of the reins

Each: 8¾ in. (22.3 cm.) long

(2)

\$15,000-20,000

PROVENANCE:

with Elie Borowski, Basel, 1968-1981.

with Merrill C. Rueppel, Needham, MA.

Acquired by the current owner from the above, 1981.

41

AN ETRUSCAN BRONZE SCULPTURAL GROUP
CIRCA 5TH CENTURY B.C.

Probably a thymiaterion, with two female figures standing atop a rectangular tripod base, the larger figure with her arms bent and raised at her elbows, her left hand curling at her wrist, perhaps in a gesture of dance, wearing a tightly-fitted sheath with flaring sleeves, some folds incised, and pointed boots, a necklace with a cow head pendant at her chest, wearing a *tutulus*, a tree branch emerging from her head, with three curving leaves, a small bird along the shaft; the smaller wearing a tightly-fitted ankle-length sheath and pointed boots, her arms raised to her shoulders, holding an *aulos* to her lips, the right hand and pipe now missing, her long incised hair falling along her back

9¾ in. (24.8 cm.) high

\$15,000-20,000

PROVENANCE:

with The Merrin Gallery, New York.

Acquired by the current owner from the above, 1984.

For a related tripod base, see no. 30, in I. Jucker, *Italy of the Etruscans*. For a related Etruscan female figure described as a dancer, see no. 197 in M. Comstock and C.C. Vermeule, *Greek, Etruscan & Roman Bronzes in the Museum of Fine Arts, Boston*.



41



42

AN ETRUSCAN BRONZE HERCLE

CIRCA 4TH-3RD CENTURY B.C.

The youthful hero depicted nude, his musculature finely detailed, standing with his knees bent, his left leg advanced, poised as if to attack, brandishing his club in his raised right hand, his left arm extended, draped with the separately-made pelt of the Nemean lion, his hand fisted around a separately-made snake, its face and eyes incised, his short hair arranged in a cap-like coiffure

6 $\frac{1}{2}$ in. (16.8 cm.) high

\$20,000-30,000

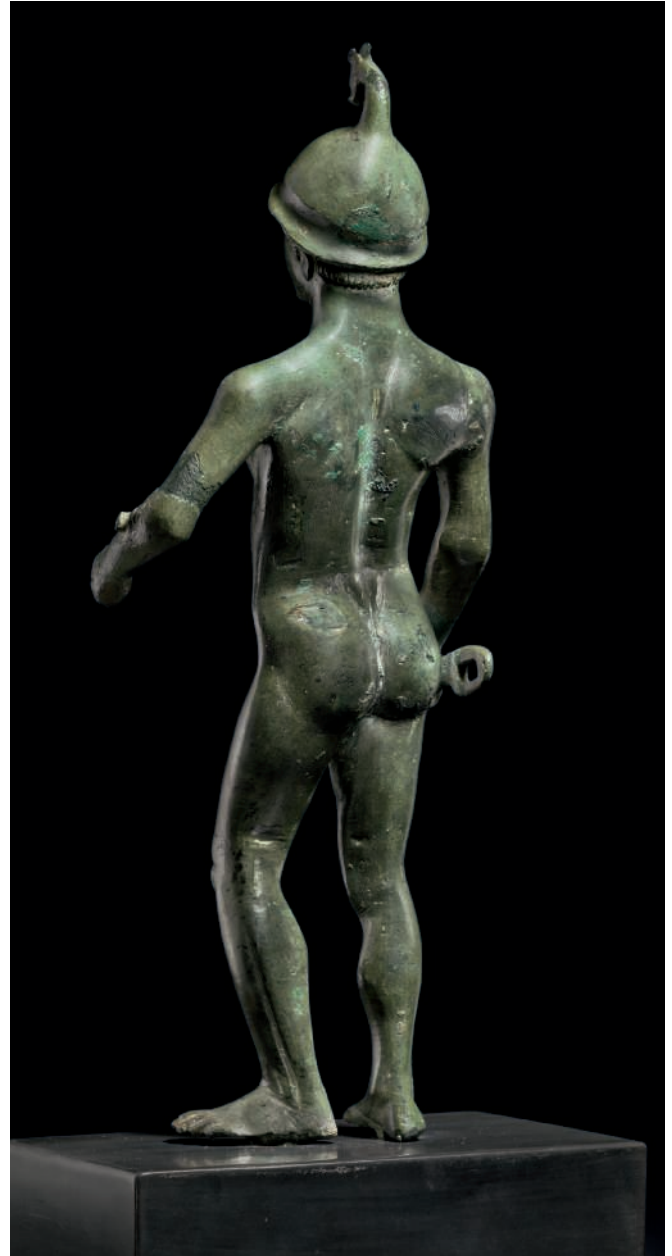
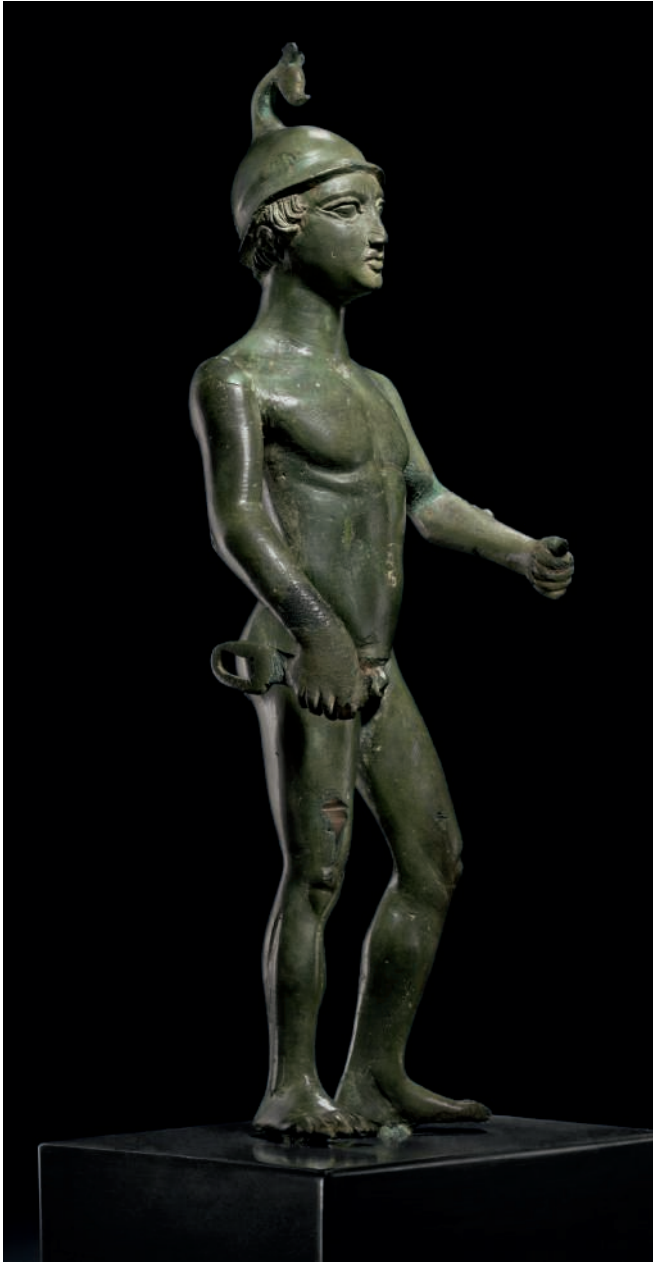
PROVENANCE:

Christos G. Bastis (1904-1999), New York and Palm Beach, with The Merrin Gallery, New York.

Acquired by the current owner from the above, 1983.

For related examples, see nos. 25-29a in J. Boardman, "Herakles," in *LIMC*, vol. IV.





43

AN ETRUSCAN BRONZE WARRIOR

CIRCA 400 B.C.

Perhaps Laran, the god of war, depicted nude, the muscular figure standing with his weight on his right leg, the left bent at the knee with the foot turned out, his right arm lowered, grasping a sword in his hand, with an openwork pommel, the blade lost, once supporting a shield on his left arm, wearing a brimmed helmet surmounted by a forward-curving theriomorphic crest, with wavy locks of hair emerging in front of his ears and at the back, his triangular face with large thick-lidded eyes, the outer corners pointed, a slender nose and full bow-shaped lips

11 $\frac{7}{8}$ in. (30.1 cm) high

\$100,000-150,000

PROVENANCE:

with Herbert A. Cahn, Basel, 1952.

with Elie Borowski, Basel, 1956.

with Roland Balay, Paris, 1960.

with Elie Borowski, Basel, 1974.

with The Merrin Gallery, New York, 1976 (*Classical Art: Greek, Roman, Etruscan*, p. 27).

with Merrill C. Rueppel, Needham, MA.

Acquired by the current owner from the above, 1981.

For a bronze male votary with similar modeling for the musculature and treatment of the facial details and hair, see the example from Falterona, now in the British Museum, no. 4.7 in M. Cristofani, *I Bronzi degli Etruschi*.



44

PROPERTY FROM
A DISTINGUISHED PRIVATE COLLECTION

44

**A EUROPEAN BRONZE SPIRAL
ARMGUARD**

CENTRAL EUROPE, BRONZE AGE,
CIRCA 1300 B.C.

Formed of a continuous length of rounded wire
wound spirally, incised with clusters of vertical
lines along its length, terminating in a spiral finial
at both ends

6 $\frac{1}{2}$ in. (15.8 cm.) high

\$4,000-6,000

PROVENANCE:

with The Merrin Gallery, New York.
Acquired by the current owner from the above,
1990.



45

PROPERTY FROM A TEXAS PRIVATE COLLECTION

45

**A CELTIC BRONZE DAGGER AND
SCABBARD**

CIRCA 8TH CENTURY B.C.

The blade with a ridged midrib, the square guard
with a central cut-out arch conforming to the tap
on the hilt, the biconical handle-grip bisected by a
disk, the pommel in the form of a double-axe with
lozenge-shaped finial, the scabbard with hatched
edges and a ridged midrib, with a double-knob
and disk chape, the locket wired in place, with
hooked openwork flanges on either side and four
gadrooned projections to frame the guard

15 $\frac{1}{2}$ in. (39.3 cm.) long

\$10,000-15,000

PROVENANCE:

with Robert Haber, New York.
Acquired by the current owner from the above,
1986.



VARIOUS PROPERTIES

46

AN URARTIAN BRONZE HELMET

CIRCA FIRST HALF OF THE 8TH CENTURY B.C.

Of hammered sheet, conical in form, tapering sharply to a tall point, the front with a lightning symbol in raised relief, a central rib extending upward, three horizontal ridges encircling below, two thick wire loops attached to two perforations along the edge at each side

12 in. (30.5 cm.) high

\$20,000-30,000

PROVENANCE:

with N. Koutoulakis (1910-1995), Paris and Geneva, in the 1970s; thence by descent.

Based on similar Urartian helmets that bear royal inscriptions, scholars believe that the lightning symbol indicates the property of the king. It is unclear whether it would have been worn by the ruler himself or rather by the men fighting on his behalf. The design's symbolism is also not apparent. Some have hypothesized that it represents horns or antlers, while others believe that it symbolizes the weather god (pp. 124-125 in P. Calmeyer in R. Merhav, ed., *Urartu: a Metalworking Center in the First Millennium B.C.*). For similar examples see nos. 13, 15 and 16 in op. cit.



47

A GREEK BRONZE ILLYRIAN HELMET
ARCHAIC PERIOD, CIRCA 6TH CENTURY B.C.

Hammered from a single heavy sheet, of domed form, with a wide flaring neck-guard and two raised parallel ridges running front to back across the crown, the raised ridge around the perimeter with circular rivets along the edge, each cheek-guard perforated at the forward tip, with two horizontal ridges across the brow

9¾ in. (24.8 cm.) high

\$25,000-35,000

PROVENANCE:

with Mathias Komor, New York, 1963.
John Armiger Jr., Maryland, acquired in the 1980s.
Acquired by the current owner, U.S., 2015.



THE PROPERTY OF A NEW YORK PRIVATE COLLECTOR

48

A PICENE BRONZE POT HELMET

CIRCA SECOND HALF OF THE 7TH CENTURY B.C.

Hammered from a single sheet, of domed form, with a flaring downward-sloping brim, two perforations at the top of the dome and a pin and perforation above the brim at the front and back for now-missing crest holders, flanked by two circular knobs for now-missing attachments

7 in. (17.8 cm.) high

\$30,000-50,000

PROVENANCE:

with Acanthus, New York.

Acquired by the current owner, 1997.

Typically called "pot" helmets, the type was prominent over central and northern Italy, with a dominant number found in Picenum. These helmets characteristically have two rivets at the dome for attachment of the helmet liner and others for the crest, both now missing on the present example. For the type, see nos. 2-3, pp. 223-224 in A. Bottini, et al., *Antike Helme*. For a bronze warrior statue wearing a Picene helmet, illustrating how it would have appeared with the crest, see no. 1, p. 223 in op. cit.



THE PROPERTY OF
A CALIFORNIA PRIVATE COLLECTOR

49

A GREEK BRONZE GREAVE
CLASSICAL PERIOD,
CIRCA 6TH-4TH CENTURY B.C.

Representing the anatomy of the lower leg, with the raised rounded patella flaring downward toward the tibia, details of the musculature defined, including the calves, tapering toward the ankles, flaring out at the lower edge, perforations along the edge

16 $\frac{3}{4}$ in. (42.7 cm.) high

\$8,000-12,000

PROVENANCE:

with Brian Michael Powers, Los Gatos, California. Acquired by the current owner from the above, 1987.

THE PROPERTY OF A NEW YORK PRIVATE COLLECTOR

50

**A MACEDONIAN OR THRACIAN IRON
HELMET**
CIRCA 4TH CENTURY B.C.

Of heavy hammered sheet, the bowl and forward-projecting hooked crest formed of two sections, the seams covered by a separately-made band enclosing the crest and splaying into ribbed panels front and back, riveted into place, a small bronze ribbed tube at the peak of the crest for attachment of plumes, the lower third joined to the bowl and riveted in place, with a smooth neck guard and projecting flaps for the ears, the peaked visor with a sheet bronze overlay of vertical beaded columns, the horizontal band below partially preserving an incised spiral, terminating at each temple in a raised rosette, the brow band with applied sheet silver elements including a circular motif above the nose-guard and beaded brows, each side of the rim with two perforations for attachment of the hinged face-guards, naturalistically modeled in the form of a beard and mustache, with rows of curls with incised and stippled detail, the mustache with thin angled incisions along its length, perforations at the front tips and back edges, the surface preserving fused and oxidized areas perhaps of leather or cloth; together with four bronze torques

18 in. (45.7 cm.) high

\$80,000-120,000

PROVENANCE:

with Axel G. Weber Kunsthandel, Cologne. Acquired by the current owner from the above, 1998.

Iron helmets of similar form have been found in northern Greece, modern Macedonia, and Bulgaria. For an example from Vergina, see fig. 64 in A. Bottini, et al., *Antike Helme*. For one from Isar-Marvinci in Macedonia and another from Pletena in Bulgaria see figs. 12 and 17 in P. Juhel, "A New Helmet from Macedonia," in N.V. Sekunda and A.N. Borel, *Hellenistic Warfare I*.





THE PROPERTY OF A CALIFORNIA PRIVATE COLLECTOR

51

A ROMAN GILT BRONZE PARADE HELMET MASK
CIRCA 2ND CENTURY A.D.

Depicting a woman, the thickly-lidded openwork eyes with pierced rings for irises, the nostrils perforated, the lips slightly parted, the proper right side with her hair arranged in long corkscrew curls now folded back, preserving gilding throughout

5½ in. (14 cm.) high

\$20,000-30,000

PROVENANCE:

Axel Guttman (1944-2001), Berlin, acquired prior to 1996.
The Art of Warfare: The Axel Guttman Collection, Part I; Christie's, London, 6 November 2002, lot 91.

PUBLISHED:

M. Junkelmann, *Reiter wie Statuen aus Erz*, Mainz, 1996, p. 95, no. O 110.
H. Born and M. Junkelmann, *Römische Kampf- und Turnierrüstungen: Sammlung Axel Guttman*, VI, Mainz, 1997, p. 103, pls. 77-78 (AG 709).

The cavalry sports helmet, covering the face and resembling a theatrical mask, was worn by Roman auxiliary cavalry in equestrian exercises known as *hippica gymnasia*. Along with these elaborate helmets a special shield, embroidered tunic and possibly thigh-guards and greaves would be worn, all of which would contribute to the splendor of the display intended to impress the spectators. These displays most probably accompanied religious festivals celebrated by the Roman army and were also put on for the benefit of visiting officials. Arrian, a provincial governor under Hadrian, and the only source of information about the *hippica gymnasia*, describes how the horsemen were divided into opposing teams, taking turns to attack and defend. A small series of masks representing women survive. These most probably would have been worn by the team representing Amazons in re-enactments of the wars between the Greeks and the Amazons, an unfailingly popular theme for Greek and Roman artists, and a good subject for display. Whether these *hippica gymnasia* were always associated with religious ritual is open to debate.

For a discussion of the type and for a similar fragment from the Prähistorische Staatssammlung, Munich, see p. 46, pl. 90 in M. Junkelmann, *op. cit.*; and H. Russell Robinson, *The Armour of Imperial Rome*, London, 1975, pp. 124-125, pls. 361-362 for the female mask type, Cavalry Sports type E.



VARIOUS PROPERTIES

52

A ROMAN GLASS BOWL

CIRCA 1ST CENTURY A.D.

Translucent pale blue-green in color, mold blown, with three concentric ridges on the concave underside, the flaring rim cracked off, the globular body with a central band of upturned and downturned palmettes, arranged in four sets of two and one set of three, interspersed with stars, voluted tendrils between them, a band of vertical ribs on the shoulders, and left curving gadroons rising up from the base

3 $\frac{3}{8}$ in. (8.5 cm.) diameter

\$60,000-80,000

PROVENANCE:

Norbert Schimmel (1904-1990), New York.

Norbert Schimmel Collection; Sotheby's, New York, 16 December 1992, lot 73.

The shape, fine quality of the molded ornament, and the color all find close parallels with several bowls signed by the master Roman glassmaker, Ennion, and another, of similar shape and quality, of yellow-green glass, signed by his pupil Aristeeas. While the Schimmel bowl is unsigned, it surely can be attributed to Ennion's workshop. For the bowls signed by Ennion, see nos. 23-24 and for the bowl by Aristeeas see no. 28 in C.S. Lightfoot, *Ennion: Master of Roman Glass*.



53

53

A ROMAN GLASS PATELLA

CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

Amber in color, cast with a rounded body slightly concave beneath the outplayed, inward-sloping, rounded rim, on a ring base

3 1/8 in. (8 cm.) diameter

\$8,000-12,000

PROVENANCE:

Louis-Gabriel Bellon (1819-1899), Brittany; thence by descent. *Les antiquités de Louis-Gabriel Bellon*, Jack-Philippe Ruellan, Vannes, France, 4 April 2009, lot 173.



54

PROPERTY FROM THE COLLECTION OF PAULO MARTINS

54

A ROMAN BRONZE OINOCHOE

CIRCA 1ST CENTURY A.D.

The piriform vessel cast with thick walls, the profiled moldings of the rim, exterior and overhanging interior, and the concentric circles on the underside of the foot lathe-turned, the high-arching handle cast separately, with foliate ornament along the shaft, an acanthus leaf at the base and a projecting palmette above serving as the thumb rest, with duck heads extending on both sides along the rim, with incised details and inlaid silver for the eyes, the terminal in the form of a New Comedy mask, perhaps a father figure, with a roll of hair brushed back from the forehead and long strands framing the face, a full beard of corkscrew curls overlapped by a thick mustache, the inlaid silver eyes beneath expressive angular brows

9 7/8 in. (25 cm.) high

\$20,000-30,000

PROVENANCE:

Dr. Ernst Begner, Basel, acquired between the early 1960s and 1980s. with Galerie Heidi Vollmoeller, Zurich, 1996. *Antiquities*, Christie's, New York, 8 June 2007, lot 154.

For masks depicting a father figure from New Comedy see the marble relief in Naples and the marble mask in Dresden, nos. 324 and 330 in M. Bieber, *The History of the Greek and Roman Theater*.



PROPERTY FROM A CALIFORNIA PRIVATE COLLECTOR

55

A ROMAN MARBLE TORSO OF DIANA
CIRCA 1ST CENTURY A.D.

The goddess wearing a high-belted tunic, running forward with her right leg advanced, her garment billowing out behind, with a quiver on her back, her right arm extended

13¾ in. (35 cm.) high

\$40,000-60,000

PROVENANCE:

Art Market, New York.

Budwin Conn (American artist, b. 1927), acquired from the above, 1950s.

Niall Hobhouse, London, acquired from the above, 2007 (seen in Conn's house in 1972).

Niall Hobhouse Collection; Christie's, London, 22 May 2008, lot 244
Antiquities, Christie's, London, 25 October 2012, lot 275.



THE PROPERTY OF A NEW YORK PRIVATE COLLECTOR

56

A ROMAN BRONZE COMEDIC ACTOR
CIRCA 1ST CENTURY A.D.

Originally a furniture finial, depicted seated, wearing the typical garb including a long-sleeved tunic fringed on the lower hem, tied with plaited rope below his paunchy belly, and laced shoes, his right arm lowered, his splayed hand atop a patterned cista surmounted by an open rectangular element, his left arm bent at the elbow, a scroll in his hand, his head angled slightly to his left, enveloped in a mask of the Old Man of Comedy, the mask with a wide-open megaphone-shaped aperture, the actor's own mouth and teeth visible, with a snub nose, deeply-recessed eyes, exaggerated arching brows and a creased forehead, the hair combed back in a pompadour-like manner (*speira*), on a rectangular integral altar with leaves incised on the front, the back of the actor and the base open to the interior

6¾ in. (17.2 cm.) high

\$20,000-30,000

PROVENANCE:

with Boris Mussienko, Upper Marlboro, Maryland.
William Froelich, New York, acquired from the above,
1982.

with Fortuna Fine Arts, New York, acquired from the
above, 1995.

Acquired by the current owner from the above, 2007.

One of the chief forms of entertainment during the Roman period was comedic theater. Older Greek plays, especially the New Comedy of Menander and his contemporaries of the 4th century B.C., were particularly popular and Roman playwrights drew heavily from the genre. Among the stock figures from New Comedy was the "Comic Slave," characterized by, protruding eyes with both eyebrows drawn up, and a roll of hair over the forehead. A repeated scenario of New Comedy involves the slave seeking refuge atop an altar to avoid the looming punishment for the mischievous acts he performed earlier in the play, the idea being that the god of the altar would protect him while within their sacred territory. For a related bronze seated actor see no. 87 in M.L. Hart, ed., *The Art of Ancient Greek Theater*.

PROPERTY FROM
A PALM BEACH PRIVATE COLLECTION

57

**TWO ROMAN WALL PAINTING
FRAGMENTS**

FOURTH STYLE,
CIRCA MID 1ST CENTURY A.D.

Each on a deep red ground, with a central tondo outlined in black depicting a still life vignette, one with a basket of pomegranates below a wooden bench, with two pomegranates atop and one below, on a blue ground; the other with a basket holding three dead fish, a wooden shelf in the background, with three shellfish scattered on its counter and one on the ground

Larger: 33 in. (83.8 cm.) x 32 ¼ in. (82 cm.) (2)

\$50,000-70,000

PROVENANCE:

with Mansour Gallery, London.
with Robert Haber, New York, acquired from the
above, 1998.

Acquired by the current owner from the above,
1998.

Still life vignettes were usually the central scenes of tondi floating in a solid background in the Fourth Pompeian Style of wall painting. Often, as here, the tondi featured foods that were hallmarks of the Campanian banquet such as fruit and fish local to the coastal area. For another Fourth Style wall painting featuring fish and shellfish, see no. 63 in C.C. Mattusch, ed., *Pompeii and the Roman Villa*.



58 No Lot



59

PROPERTY FORMERLY IN THE COLLECTION OF ALBERT SPAULDING

59

A ROMAN MARBLE CINERARY URN

CIRCA 1ST-2ND CENTURY A.D.

Cylindrical in form, sculpted in relief, the front with two confronting griffins, their heads turned back, an unscripted tabula between them, the back with a frontal facing cupid with his arms and wings outstayed, his foliate legs issuing scrolling tendrils rising on either side, punctuated by rosettes, the base with a *cyma reversa* molding, the domed lid with a knob handle, with radiating overlapping acanthus leaves

22½ in. (57.2 cm) high

\$15,000-20,000

PROVENANCE:

Albert Spaulding (1888-1953), Pittsfield, Massachusetts.
The Berkshire Museum, Pittsfield, Massachusetts, 1953-1973 (never formally accessioned into the collection).
Acquired by the current owner, Pittsfield and Florida, 1973.

For related examples see nos. 489 and 521, in F. Sinn, *Stadtrömische Marmorurnen*.

This urn was once the property of the American violinist, Albert Spaulding, a resident of Pittsfield, Massachusetts. Upon his death in 1953, Spaulding bequeathed his home and its contents to the Berkshire Museum. In 1973, the museum sold the home to the current owner, along with this urn, which was located in its garden until recently.



60

PROPERTY FROM THE ESTATE OF LADY ANTICO, SYDNEY, AUSTRALIA

60

A PAIR OF ROMAN MARBLE TRAPEZOPHOROI
CIRCA 1ST CENTURY A.D.

Each rectangular pillar flaring to a tiered base with *cyma reversa* moldings, adorned with an elegant rosette carved in raised relief at the upper end of each narrow side

Each: 25½ in. (64.3 cm.) high (2)

\$25,000-35,000

PROVENANCE:

with David Jones Art Gallery, Sydney, 1974. (*Fine and Decorative Art*, 9-27 April, no. 15).

ANOTHER PROPERTY

61

A ROMAN BANDED AGATE DOLPHIN
CIRCA 1ST-2ND CENTURY A.D.

Originally serving as the bow of a fibula, the marine mammal finely sculpted, utilizing the natural banding of the stone, the arching body tapering to the twisting tail, the tailfin now lost, with a notched dorsal fin between two incised circular eyes, the upturned beak with the jaws modeled, a perforation on the underside for the now-missing pin

2½ in. (6.4 cm.) long

\$20,000-30,000

PROVENANCE:

Marion Schuster (1902-1989), Lausanne; thence by descent to Mathilde de Goldschmidt Rothschild (1927-1993).
The late Madame Marion Schuster, Lausanne, and by Descent the Property of Madame Mathilde de Goldschmidt Rothschild; *Antiquities*, Sotheby's, New York, 13-14 December 1990, lot 233.
Antiquities, Sotheby's, New York, 14 December 1994, lot 80.

The natural form of a leaping dolphin is perfectly suited for the arching bow of a fibula. The earliest examples are Greek from Taras in south Italy, dating to the 4th century B.C. These are sculpted from bone and fitted with a metal pin (see nos. 298-309, in L. Mondadori, ed., *Gli Ori di Taranto in Età Ellenistica*). For a gold fibula with the dolphin's body sculpted from rock crystal, see no. 169 in E.D. Reeder, *Scythian Gold*. The use of banded agate for the bow of the fibula presented here may be unique, and it should be considered a distinct possibility that it is comparable in date to the Tarantine examples rather than the Roman date suggested here.

THE PROPERTY OF A KATONAH GENTLEMAN

62

A ROMAN BRONZE THYMIATERION
AUGUSTAN PERIOD, CIRCA LATE 1ST B.C.-EARLY 1ST CENTURY A.D.

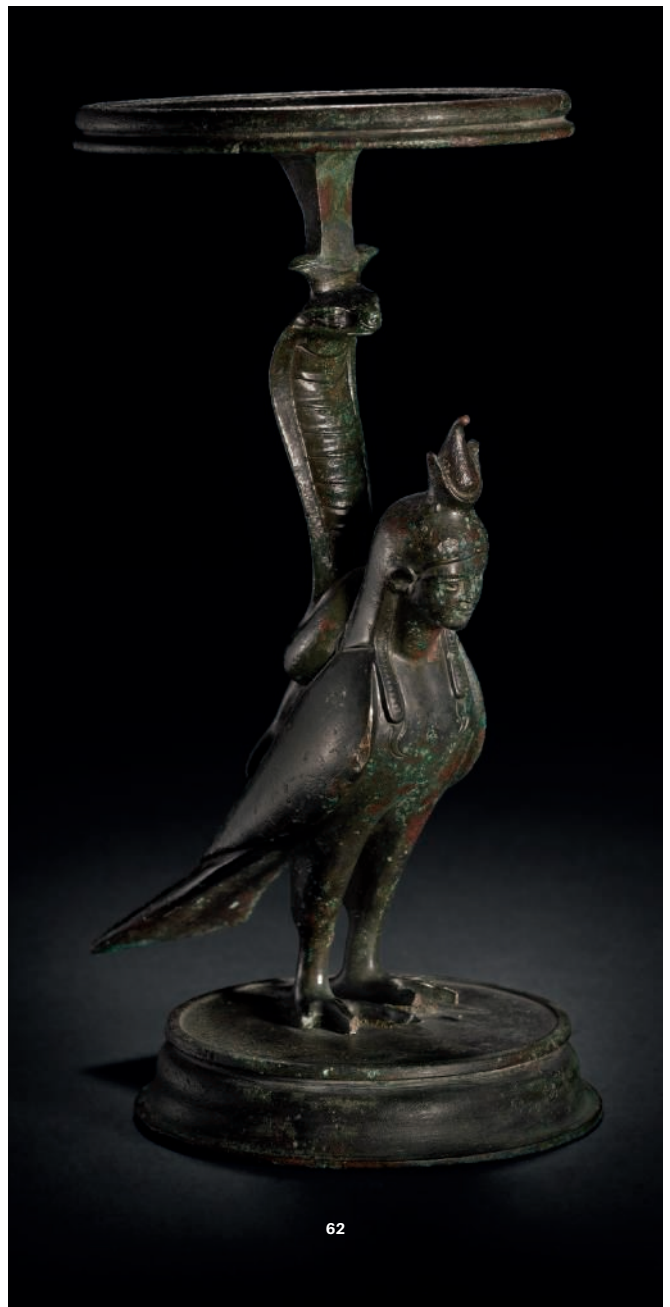
In Egyptianizing style, composed of a Ba-Bird with a falcon body and a human head, the lappets of her headdress falling along her shoulders, details of her hair incised, her long wings crossing above her tail feathers, wearing a composite crown framed by cow horns, standing on a circular base with a contoured profile, surmounted by a cobra, its body coiled on her back, its hood flaring, its face and hood finely detailed, with a flaring shaft above supporting the circular tray

6¾ in. (17.6 cm.) high

\$15,000-20,000

PROVENANCE:

Private Collection, Europe, acquired in 1968.
Antiquities, Sotheby's, New York, 13 June 2002, lot 102.
Art Market, New York.
Antiquities, Christie's, New York, 16 June 2006, lot 256.
with Sasson Ancient Art, Jerusalem.
Acquired by the current owner from the above, 2007.





PROPERTY FROM A FRENCH PRIVATE COLLECTION

63

A ROMAN MARBLE JUNO
CIRCA 2ND CENTURY A.D.

The goddess depicted enthroned, on an integral rectangular plinth, clad in diaphanous, sleeveless, floor-length tunic, with deep V-shaped folds along the collar, a mantle draped over her lap and falling down her legs, with one end draped over her outward-extended right arm, the smooth folds over her legs contrasting with the deep vertical folds of the tunic emerging below, her sandaled feet protruding, the right foot forward, the left on a raised footrest, perhaps once holding a scepter in her right hand, her left resting on her lap, holding a pomegranate in her hand, with a long slender neck, her oval face with smooth cheeks tapering to a rounded chin, almond-shaped eyes beneath gently-arching brows, a slender straight nose and a small mouth dimpled at the corners, her wavy hair center parted, pulled back and rolled over the tops of her ears, bound in a chignon with three locks falling down her back, surmounted by a crescentic diadem, the throne with tapering legs, the arm rests supported by winged sphinxes

23 in. (58.4 cm.) high

\$250,000-350,000

PROVENANCE:

Reportedly from the Collection Piguatelli, Palais Royal, Paris.
Antique Haute Epoque Orient Extrême-orient, Drouot-Rive gauche, no. 14,
2 July 1976, lot 92.
with André Le Veel, Paris.
Acquired by the current owner from the above, 1977.

According to the intrepid 2nd century A.D. Roman traveler Pausanias, one of the masterpieces by the 5th century B.C. sculptor Polykleitos was his chryselephantine cult statue of the goddess Hera for her temple at Argos. "The statue of Hera is seated on a throne; it is huge, made of gold and ivory, and is the work of Polykleitos. She is wearing a crown with Graces and Seasons worked upon it, and in one hand she carries a pomegranate and in the other a scepter. About the pomegranate I must say nothing, for its story is somewhat of a holy mystery." (*Description of Greece*, 2.17.4-6). The original statue does not survive, nor are there any Roman copies that are universally accepted. A silver coin minted at Argos during mid 4th century B.C. perhaps shows the cult statue head, but the crown has been simplified as it does not match Pausanias' description (see no. 22 in C.C. Vermeule, *Polykleitos*). A large seated Roman marble goddess, now headless, in the Museum of Fine Arts, Boston, has been attributed by Vermeule and others to Polykleitos, as the drapery is plausibly 5th century B.C. in style (see no. 23 in Vermeule, *op. cit.*). Roman era coins minted at Argos during the reign of the Emperor Antonius Pius have what may be the best surviving image of the original cult statue, as the reverse clearly shows the goddess seated, wearing an elaborate crown, holding the pomegranate in her right hand, the scepter in her left (see nos. 12.27-29 in C. Arnold-Biucchi, "Reflections of Polykleitos' Works on Ancient Coins," in W.G. Moon, ed., *Polykleitos, the Doryphoros, and Tradition*). The Roman marble Juno presented here, complete with pomegranate, while only an echo of the lost original, may be the only surviving example known that shows the complete figure in the round.





PROPERTY FROM A CHICAGO PRIVATE COLLECTION

64

A ROMAN MARBLE RIGHT HAND

CIRCA 1ST-3RD CENTURY A.D.

Colossal, naturalistically modeled with the fingers curved around a now-missing attribute, possibly a staff, the knuckles, veins and nails well articulated

9¾ in. (25 cm.) long

\$20,000-30,000

PROVENANCE:

with The Merrin Gallery, New York.

Acquired by the current owner from the above, 1987.



THE PROPERTY OF A KATONAH GENTLEMAN

65

A ROMAN GILT BRONZE LEFT HAND
CIRCA 1ST-3RD CENTURY A.D.

Over-lifesized, with the thumb extended, the index finger bent and set back, slightly curved and pointed, the middle, ring and little fingers curled inward, the palm creases and nails articulated, preserving the upper part of the forearm, veins visible on the top of the hand, gilding preserved throughout

9 $\frac{5}{8}$ in. (24.5 cm.) long

\$50,000-70,000

PROVENANCE:

Private Collection, New York, 1992.
with Fortuna Fine Arts, New York.

Acquired by the current owner from the above,
1995.



THE PROPERTY OF AN IMPORTANT AMERICAN COLLECTION

66

A ROMAN GILT BRONZE RIGHT ARM

CIRCA 1ST-3RD CENTURY A.D.

Over-lifesized, bent at the elbow, the bicep articulated, the fingers gracefully extended, the nails and knuckles naturalistically rendered, with traces of lead preserved in the hand once-securing the now-missing attribute, preserving gilding throughout

23 $\frac{3}{4}$ in. (60 cm.) long

\$50,000-70,000

PROVENANCE:

with Phoenix Ancient Art, Geneva and New York.

Bill Blass, New York, acquired from the above, 1999.

The Bill Blass Collection; Sotheby's, New York, 21-23 October 2003, lot 42.

ANOTHER PROPERTY

67

A ROMAN BRONZE LEFT LEG
CIRCA 2ND-3RD CENTURY A.D.

Over-lifesized, the knee slightly bent, the calf muscle well defined, the foot with a high arch, the nails articulated

33¾ in. (85.7 cm.) high

\$80,000-120,000

PROVENANCE:

with Boris Mussienko, Upper Marlboro, Maryland.
William Froelich, New York, acquired from the
above, 1982.





THE PROPERTY OF AN IMPORTANT AMERICAN COLLECTION

68

A ROMAN BRONZE RIGHT ARM

CIRCA 1ST-3RD CENTURY A.D.

Over-lifesized, bent at the elbow, the musculature well modeled, the fingers gracefully extended, perhaps once holding a staff or spear, veins visible on the top of the hand, the nails and knuckles naturalistically rendered

26 in. (66 cm.) long

\$40,000-60,000

PROVENANCE:

with Boris Mussienko, Upper Marlboro, Maryland.
William Froelich, New York, acquired from the above, 1982
with Fortuna Fine Arts, New York, 1999.
with Safani Gallery, New York.
Acquired by the current owner from the above, 2001.



69

A ROMAN BRONZE LEFT HAND
CIRCA 1ST-3RD CENTURY A.D.

Over-lifesized, the fingers curled inward towards the palm, the nails, knuckles and veins well articulated, the upper part of the forearm partially preserved

11½ in. (29.2 cm.) high

\$25,000-35,000

PROVENANCE:

George Filipinetti (1907-1973), France; thence by descent to his son Jean Pierre Filipinetti, Geneva.

Belgian Private Collection, Switzerland, acquired from the above, 1979.

with Phoenix Ancient Art, Geneva, acquired from the above.

Acquired by the current owner from the above, 1993.



70

A ROMAN BRONZE RIGHT ARM
CIRCA 1ST-3RD CENTURY A.D.

Over-lifesized, bent slightly at the elbow, with well-modeled musculature, including shapely bicep, the palm open, the fingers spread and slightly curled, the nails, knuckles, and veins naturalistically rendered

29 in. (73.7 cm.) long

\$30,000-50,000

PROVENANCE:

Art Market, London.
with Royal-Athena Galleries, New York, 1999 (*Art of the Ancient World*, vol X,
no. 62).

Acquired by the current owner from the above, 1999.



71

A ROMAN MARBLE MALE BUST

CIRCA 2ND CENTURY A.D.

Likely an emperor, depicted lifesized, wearing a baldric across his chest and over his right shoulder, with a *paludamentum* fastened on the left with a knobbed circular brooch, the musculature well defined, the back roughly finished, the neck hollowed for insertion of a now-missing, separately-made head

25¼ in. (64 cm.) wide

\$20,000-30,000

PROVENANCE:

with Michel Dumez-Onof, London.

Kalef Alaton, Los Angeles and Paris, acquired from the above.

The Estate of Kalef Alaton; Butterfield & Butterfield, Los Angeles, 5 November 1990, lot 16.



OTHER PROPERTIES

72

A ROMAN BRONZE FORTUNA
CIRCA 2ND CENTURY A.D.

The goddess depicted standing with her weight on her right leg, wearing a short-sleeved tunic, belted beneath her breasts, tied in a Herakles knot, the sleeves secured with three buttons, her shoulder exposed, the mantle wrapped around her back and shoulders, the ends cascading down her side and over her left forearm, a crescentic diadem in her wavy center-parted hair, pulled back into a chignon, two curly locks cascading down her neck and shoulders, her head surmounted by a tall modius with crosshatched decoration, her left arm supporting an elongated cornucopia, brimming with pinecones, pomegranates, berries and leaves, her right arm extended to hold a ship's rudder, atop a separately-cast, footed, square plinth with projecting moldings

9 in. (22.8 cm.) high

\$70,000-90,000

PROVENANCE:

with Boris Mussienko, Upper Marlboro, Maryland.
William Froelich, New York, acquired from the above, 1982.

In the Greek world, Tyche was the personification of chance and luck, who became a goddess with a cult following by the 4th century B.C. (see S. Matheson, *An Obsession with Fortune: Tyche in Greek and Roman Art*, p. 19). In Roman times, she became syncretized with the Roman fertility goddess Fortuna and assumed the attributes seen in the present example, including the cornucopia, "showing her to be the bearer of prosperity," and the ship's rudder, "signaling her ability to steer events." (p. 23, op.cit.). For another example at the Museum of Fine Arts, Boston, see fig. 6, op.cit.

73

A ROMAN MARBLE JANIFORM HERM HEAD
CIRCA 2ND CENTURY A.D.

Both heads depicting a youthful male with large eyes beneath arching brows, the ears prominent, the lips pressed together, the hair a mass of tight curls, with small wings above the forehead, the roughened surface indicating that the sculpture was unfinished

13 in. (33 cm.) wide

\$15,000-20,000

PROVENANCE:

with Mythes et Legendes, Paris, 1987.
Art Market, Germany, 2003.

The presence of wings in the hair suggests that Mercury was intended, and indeed the god was the most common subject for herms. However, it has been proposed that these janiform heads could be the brothers Sleep and Death—Hypnos and Thanatos to the Greeks and Somnus and Thanatus (also called Mors or Letus) to the Romans.

For the unfinished surface compare the portrait of Domitian in the Getty Villa, no. 35 in E.R. Varner, ed., *From Caligula to Constantine, Tyranny & Transformation in Roman Portraiture*.



73





PROPERTY FROM A TORONTO PRIVATE COLLECTION

74

A ROMAN MARBLE HEAD OF A GODDESS
CIRCA LATE 2ND CENTURY A.D.

Depicted half-lifesized, her smooth oval face with idealized features, including gently-arching brows that merge with the bridge of her slender nose, almond-shaped articulated eyes with thick upper lids and pronounced inner canthi, and a small mouth with bow-shaped slightly-parted lips, her center-parted hair bound in a sphenome, with wavy strands pulled back over the tops of her ears, the hair delineated by deep drill work and incision, the sphenome enclosing her locks at the back, her slender neck splaying at the base, the underside roughly finished for insertion into a separately-made body, the neck and jawline revealing iron staining

10 in. (25.4 cm.) high

\$120,000-180,000

PROVENANCE:

Belgian Private Collection, Switzerland.
with Phoenix Ancient Art, Geneva, acquired from the above, 1998.
Acquired by the current owner from the above, 1999.

The deep drill work for the hair and the articulation of the eyes indicate an Antonine date for this head. Without an attribute it is impossible to identify the goddess depicted. Venus, Juno, and Diana are possible, so too a nymph or one of the Graces. For a head of Venus with similar treatment for the hair and eyes see the example in the Museum of Fine Arts, Boston, no. 126 in C. Kondoleon and P. Segal, eds., *Aphrodite and the Gods of Love*.





PROPERTY FROM A TEXAS PRIVATE COLLECTION

75

A ROMAN MARBLE HEAD OF JUPITER
CIRCA LATE 2ND-EARLY 3RD CENTURY A.D.

The sky god depicted under-lifesized, his luxurious curly locks deeply drilled, crowned with a wreath of oak leaves tied at the back, a crease across his forehead, with thin arching brows merging with the bridge of the nose, and narrow almond-shaped eyes, the pupils deeply drilled, with thick lids and downturned inner-canths, a long straight nose and thin, slightly-parted lips surrounded by a thick downturned mustache and a curling full beard forked at the center

7½ in. (19 cm.) high

\$50,000-70,000

PROVENANCE:

with The Merrin Gallery, New York, 1984 (*Masterpieces, Greek, Roman, Egyptian, Ancient Near Eastern*, no. 2).

Acquired by the current owner from the above, 1984.

For a related example see nos. 34, 41, 46 and 47 in F. Canciani, "Zeus/Jupiter" in *LIMC*, vol. VIII.

VARIOUS PROPERTIES

76

A ROMAN MARBLE HEAD OF VENUS
CIRCA 2ND-3RD CENTURY A.D.

The goddess of love depicted with youthful idealizing features, on an elongated neck angled forward, her oval face with slender cheeks tapering to her rounded chin, her full lips pressed together, her wide almond-shaped eyes with heavy upper lids, the irises deeply drilled, perhaps for now-missing inlays, her delicately-modeled brows arching gracefully and merging with the bridge of her nose, her center-parted hair loosely pulled up over the tops of her ears and fastened in a top-knot, the locks curling at their ends, a comma-shaped lock on her cheek before each ear

8¾ in. (22.2 cm.) high

\$30,000-50,000

PROVENANCE:

Art Market (possibly Jean Roudillon), Paris, with Galerie Samarcande, Paris. Bernard Faidutti, Geneva, acquired from the above, 1988; thence by descent.



76

77

A ROMAN MARBLE DIANA
CIRCA 1ST-2ND CENTURY A.D.

The goddess depicted standing, her left knee bent, wearing a short tunic belted below her breasts, both arms bent upward, her right hand raised to her right shoulder, fastening a heavy cascading mantle along her left side, her left hand holding the top fold, the remains of her bow at her right side

10 in. (25.4 cm.) high

\$8,000-12,000

PROVENANCE:

with Boris Mussienko, Upper Marlboro, Maryland. William Froelich, New York, acquired from the above, 1981.

This statue depicting Diana fastening her mantle is based on a classical Greek lifesized statue, sometimes attributed to Praxiteles, known as "Diana of Gabii" now in the Louvre (see M. Bieber, *Ancient Copies: Contributions to the History of Greek and Roman Art*, no. 269). It has been suggested, with some debate, that the Louvre statue represents Artemis Brauronia based on the fact that part of the ritual at her sanctuary at Brauron involved young women dedicating expensive cloaks to the goddess (see p. 73, op. cit.).



77



78

A ROMAN MARBLE CUPID
CIRCA 2ND CENTURY A.D.

Depicted as a pudgy nude boy, his pudgy face with soft round cheeks and a youthful expression, his delicate wavy hair tied in a top-knot, standing with his weight on his straight right leg, the left advanced and bent at the knee, leaning against an architectonic element preserved at the back, wearing a mantle over his shoulders and down his back, in which he supports an assortment of fruit, including grapes and pomegranates in his left arm, his right hand grasping a pomegranate, a horse and a figure, perhaps a satyriskos, an animal skin knotted at his shoulders, emerging from around his left side, their heads turned to their right

23½ in. (59.7 cm.) high

\$60,000-90,000

PROVENANCE:

with Ernst Ascher, Paris, 1963.
Private Collection, Chicago, acquired from the above, 1963.
The Property of a Lady; *Antiquities*, Christie's, New York, 14 June 1996, lot 102.
Private Collection, New Jersey, 1996.
A Private Family collection, New Jersey;
Antiquities, Christie's, New York, 7 December 2011, lot 205.

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

79

**A ROMAN MARBLE HEAD
OF AN ATHLETE**
CIRCA 1ST CENTURY B.C.

His smooth oval face with arching brows merging with the bridge of the nose, the eyes with thick upper lids, the inner canthi naturalistically detailed, the full lips slightly parted, the upper lip dipping below the delineated filtrum, his forehead peaked at the center, his hair a mass of tight curls radiating outward from the crown of the head, with short hooked locks along the forehead above the eyes

9¾ in. (23.8 cm.) high

\$20,000-30,000

PROVENANCE:

Reportedly from Palazzo Mondragone, Rome.
with Dr. Jacob Hirsch (1874-1955), Geneva and New York.
Bedeutende Kunstwerke aus dem nachlass Dr. Jacob Hirsch, Adolph Hess, Luzern and William H. Schab, New York, 7 December 1957, lot 65.
Ian Woodner, 1903-1990, New York, acquired from the above.
Acquired by the current owner, New York, 2004.

This head closely recalls another youthful male head from Perinthos, now in Dresden, fig. 70 in A. Furtwängler, *Masterpieces of Greek Sculpture*. Both share some details in common, notably the hair and the shape of the face, with another head from Cyrene, and all reflect a lost Greek original of the 5th century B.C. (see L. Polacco, *L'Atleta Cirene-Perinto*, pl. VII for the head from Cyrene).



PROPERTY FROM A PRIVATE U.S. COLLECTION

80

A ROMAN MARBLE NEMESIS

CIRCA 2ND CENTURY A.D.

The slender goddess depicted standing on an integral base, with her weight on her right leg, her left leg slightly bent, her right arm bent at the elbow, her hand between her breasts clutching the folds of her garment, her partially-preserved left arm cradling a fragmentary attribute, perhaps a ship's rudder, wearing a high-belted, floor-length, sleeveless tunic, the belt tied in a Herakles knot, her pointed shoes with high soles, her face with delicate features including a dimpled chin, full parted lips and large almond-shaped eyes, her center-parted hair bound in a diadem, intricately arranged into an elaborate top-knot and a chignon, long cascading curls escaping, falling onto her shoulders and the back of her neck, a griffin, its forelegs lifted, seated at her right

26¾ in. (68 cm.) high

\$150,000-250,000

PROVENANCE:

Private Collection, Europe.

Antiquities, Sotheby's, New York, 17 December 1998, lot 167.

with The Merrin Gallery, New York.

Acquired by the current owner from the above, 2003.

EXHIBITED:

Dallas Museum of Art, *Dallas Collects Ancient Art*, July-October 2007.

In Greek, the name Nemesis derives from the verb νημιεν, which means "to give what is due." Fittingly, in mythology Nemesis was the goddess of divine distribution and it was her job to ensure that each individual was dealt the fate warranted by his or her deeds. Perhaps the most famous story featuring Nemesis is told by Ovid in the *Metamorphoses*. The poet recounts the tale of Echo, a nymph who was rebuked by a handsome man named Narcissus and left broken hearted by his rejection. Hearing of the nymph's dismay, Nemesis sentences Narcissus to fall in love with his own reflection. Paralyzed by his infatuation and realizing the futility of his passion, Narcissus drowns himself, fulfilling the punishment set in motion by Nemesis.

In Roman art, Nemesis is sometimes depicted winged, often carried by a chariot of griffins and holding a wheel of fortune, an iconographic representation of her role as the dealer of fate. She becomes associated with the goddess Fortuna, also a purveyor of fate, which might account for her possibly holding a ship's rudder (a typical attribute of Fortuna's) in the present example. This Nemesis, although unwinged, bears resemblance to another example at the Louvre in the gesture of the right arm at the breast, the elaborate top knot and layered tunic belted in a Herakles knot (see no. 157 in P. Karanastassis, "Nemesis" in *LIMC*, vol. VI).





81

PROPERTY FROM A CONNECTICUT PRIVATE ESTATE

81

A ROMAN BRONZE VOTIVE RIGHT HAND
CIRCA 3RD-4TH CENTURY A.D.

Naturalistically-rendered, the little, ring and middle finger raised, the index and thumb supporting a small sphere between them, the bearded god Sabazios resting on the palm, depicted with his right foot atop a bull's head, wearing a short tunic, cuirass, pteryges, greaves, and a Phrygian cap, a small downturned dagger in his fisted left hand, his right arm raised, his hand wrapped around a now-missing attribute, a sword hanging from a baldric at his right hip, a perforation to the back

5¼ in. (13.4 cm.) high

\$6,000-8,000

PROVENANCE:

with Ariadne Galleries, New York.
Private Collection, Connecticut, acquired from the above prior to 1987; thence by descent.

Sabazios was a Phrygian god who came to be associated with the Dionysiac Orphic mysteries in the Roman period. Votive hands were notably associated with his cult. A syncretistic god by nature, Sabazios' attributes included the Phrygian cap of Attis and the orb and thunderbolt of Jupiter. In the present example he also holds a short dagger and stands atop a bull's head, adding in elements of the the cultic god Mithras to his eclectic iconography. For a related example see no. 313 in D. Mitten and S. Doeringer, *Master Bronzes from the Classical World*. For more on the subject see R. Gicheva, "Sabazios" in *LIMC*, vol. VIII.



82

PROPERTY FROM PRIVATE U.S. COLLECTION

82

EIGHTEEN ROMAN BRONZE IMPLEMENTS
CIRCA 1ST-3RD CENTURY A.D.

For cosmetic and medical uses, including a spiral drill, a pick, a pair of tweezers, scalpels, spatulas, probes, and spoons, the shafts with incised decorations, terminating in olivary finials

Longest: 8½ in. (21.6 cm.) long (18)

\$2,000-3,000

PROVENANCE:

Richard Wagner, Barnstable, MA, acquired in the 1970s.
with Fortuna Fine Arts, New York.
Dr. John Reardon, New York, acquired from the above, 1999.
with Fortuna Fine Arts, New York, acquired from the above.
Acquired by the current owner from the above, 2007.



83

VARIOUS PROPERTIES

83

A ROMAN MARBLE MOSAIC PANEL
CIRCA 4TH CENTURY A.D.

The multicolored composition on a cream ground, preserving a geometric pattern on a rectangular panel, comprised of yellow diamonds outlined in black, connected by black bands, centered by a smaller black diamond, interspersed with black squares, all but two centered by white crosses

59½ in. x 24½ in. (152 cm. x 63 cm.)

\$10,000-15,000

PROVENANCE:

Stanislav Kovar (1889-1962), Czech Diplomat, acquired in the Levant, and brought with him to Czechoslovakia, prior to 1947; thence by descent to his daughter, Eva Christovar, who imported it to Australia, 1970.
The Kovar Collection; Guy Earl Smith, Sydney, 15 August 2015, lot 123.



84

84

A ROMAN MARBLE MOSAIC PANEL
CIRCA 4TH CENTURY A.D.

The multicolored composition on a cream ground, preserving a geometric pattern on a rectangular panel, comprised of semi- and quartered circles, each outlined in black with a black center, the semi-circles connected by a black band, interspersed with black squares

60½ in. x 24¼ in. (153 cm. x 62 cm.)

\$10,000-15,000

PROVENANCE:

Stanislav Kovar (1889-1962), Czech Diplomat, acquired in the Levant, and brought with him to Czechoslovakia, prior to 1947; thence by descent to his daughter, Eva Christovar, who imported it to Australia, 1970.
The Kovar Collection; Guy Earl Smith, Sydney, 15 August 2015, lot 122.



85

PROPERTY FROM AN ESTEEMED PRIVATE COLLECTION

85

A BYZANTINE MARBLE MOSAIC PANEL

CIRCA 5TH-6TH CENTURY A.D.

Composed of multicolored tesserae on a cream ground, with two ibexes leaping to the right, that to the left with his head turned back, flowers in the field, two birds preserved at the bottom edge

51 in. x 83¼ in. (129.5 cm. x 211.4 cm.)

\$70,000-90,000

PROVENANCE:

with Asfar Brothers, Hotel St. George, Beirut.
Private Collection, France, acquired from the above, 1969.
A French Private Collection; *Antiquities*, Sotheby's, New York, 10 December 2008, lot 75.

According to K.M. D. Dunbabin, mosaics of the 5th century A.D. saw a new treatment of animal subjects: "Instead of being framed in distinct compartments, rows of animals are now spread freely over the surface to be decorated, forming a figured carpet. They may stand or walk peacefully, without interaction, or they may form groups of pursuit and capture, carnivores grappling with their prey" (*Mosaics of the Greek and Roman World*, p. 179).

VARIOUS PROPERTIES

86

A BYZANTINE ROCK CRYSTAL ENGRAVED GEM

CIRCA 5TH-6TH CENTURY A.D.

With a saint riding a horse to the right, spearing a serpent below, the saint wearing boots, a tunic with a mantle billowing behind and a crested helmet

1½ in. (2.8 cm.) long

\$4,000-6,000

PROVENANCE:

with Francesca Artuner, Brussels.
J. Frickel, Cologne, acquired from the above, 1964.
Art Market, The Netherlands, acquired from the above, 1990.

For the subject compare the rock crystal pendant with gold foil, no. 700 in J. Spier, *Late Antique and Early Christian Gems*. The large scale of the gem presented here suggests that it also was mounted as pendant rather than a ring.



86



87

87

A BYZANTINE GLASS BEAKER

CIRCA 4TH-5TH CENTURY A.D.

Free blown, yellow-green in color, conical in form with straight walls, tapering to the slightly concave base, with an outsplayed cracked-off rim, applied cobalt blue dots encircling below, single dots alternating with triangular clusters of three smaller dots

4 in. (10.1 cm.) high

\$1,500-2,000

PROVENANCE:

with Galerie Amelie, Tokyo, 1995.

88

A BYZANTINE BRONZE CROSS STAND

CIRCA 11TH-12TH CENTURY A.D.

Formed of three separately-cast sections, the base a cylindrical shaft with double keyhole apertures, a band of incised circles above, the middle with an ovoid globe on a cylindrical base, the globe bisected with a band of eight circular apertures alternating with projecting griffins, their beaks with small suspension holes, a band of keyhole apertures above, the top surmounted by a dove, its eyes, tail and wing feathers incised, a suspension loop in its beak, a shaft for attachment of a now-missing cross through its center, with a Greek inscription on the central element reading, "Lord come to the aid of your servant, Michael Constantinos"

14 7/8 in. (36.5 cm.) high

\$10,000-15,000

PROVENANCE:

with Francesca Artuner, Brussels.

J. Frickel, Cologne, acquired from the above, 1964.

Private Collection, Paris, 1982-2014.

For two cross stands with similar keyhole apertures, see nos. 21a and 21e in H.C. Evans and W.D. Wixom, eds., *The Glory of Byzantium*.



88



89

A LATE ROMAN MARBLE MOSAIC PANEL

CIRCA 4TH-5TH CENTURY A.D.

Composed of multicolored tesserae on a cream ground, preserving three rows, each with alternating circles and diamonds, with varying geometric designs in their interiors, pelta shields between them

42 $\frac{1}{2}$ in. x 74 $\frac{1}{2}$ in. (108.2 cm. x 188.2 cm.)

\$25,000-35,000

PROVENANCE:

with Boris Mussienko, Upper Marlboro, Maryland.
William Froelich, New York, acquired from the above, 1982.

As K.M.D. Dunbabin notes, (*Mosaics of The Greek and Roman World*, p. 177) "In the second half of the fourth century A.D. a new style of geometric mosaic became popular, based on the principle of the repetitive carpet-like pattern which covered wide areas without interruption."



90

A HUNNIC GOLD CICADA BROOCH

CIRCA FIRST HALF OF THE 5TH CENTURY A.D.

Solid cast, the insect with a spherical head and a raised, curving, conical body tapering to a point, separated by two incised bands, the prominent flaring forewings curving outward at their tips, the hind-wings splayed in between, lavishly adorned with hand-finished punch-decoration including concentric circles, vertical lines, dots and diamonds, the edges of the underside with a band of opposing triangles, with a silver-gold alloy wire wound around a bar, tapering to the sharp point of the pin, the catch plate ribbed

2½ in. (6.3 cm.) long

\$100,000-150,000

PROVENANCE:

Bela Hein (1881-1931), Paris.
with Gottlieb Friedrich Reber (1880-1959), Lausanne, acquired in 1928.
Auktion 22, Cahn, Basel, 22 September 2006, lot 190.

This fibula is a stellar example of a brooch type popular during the Migration period of the mid 5th century. While there are numerous examples of stylized cicada fibulae from the Caucasus, the Black Sea region, the Balkans and Western Europe from the 5th-7th centuries, few compare in quality of craftsmanship or intricacy of modeling to the present example. Childeric I, the King of the Salian Franks was buried in Tournai (present day Belgium) with some three hundred golden cicada fibulae adorning his cloak. While similar in form, the wings were formed of inlaid garnet, outlined with twisted gold wire, with the details summarily incised. At the Metropolitan Museum of Art, there is a Gepidic copper cicada fibula, unadorned, from the first half of the 5th century A.D. from Hungary (Accession number 1993.263), which generally relates to the present example although more mundane.

Near identical to the example presented here is a brooch in the Hungarian National Museum (accession number no. 45/1881), no. 3, p. 22 in E. Garam, *Gold Finds of the Migration Period in the Hungarian National Museum*.



91

THE PROPERTY OF A NEW YORK PRIVATE COLLECTOR

91

A WESTERN ASIATIC ANHYDRITE BOWL
CIRCA LATE 7TH-EARLY 6TH MILLENNIUM
B.C.

The spherical body on a flat base, tapering at the shoulders to the rounded rim, the interior shallowly hollowed

4½ in. (11.4 cm.) diameter

\$5,000-7,000

PROVENANCE:

with Boris Mussienko, Upper Marlboro, Maryland.
William Froelich, New York, acquired from the
above, 1982.

with Fortuna Fine Arts, New York.

Acquired by the current owner from the above,
1995.



92

92

A WESTERN ASIATIC ALABASTER JAR
CIRCA 4TH MILLENNIUM B.C.

The globular body tapering sharply to a flat base,
with a thick disk rim beveled on the interior, a
raised band with incised crosshatching and four
perforated vertical lugs on the shoulders

6¾ in. (17.5 cm.) high

\$8,000-12,000

PROVENANCE:

with Kathy Williams, London.

with Robert Haber, New York, acquired from the
above, 1993.

Acquired by the current owner from the above,
1993.

93

A WESTERN ASIATIC ALABASTER JAR
CIRCA 4TH MILLENNIUM B.C.

The cylindrical body on a flat base, with a thick disk rim beveled on the interior, a raised band with incised crosshatching and four perforated vertical lugs below the angular shoulders

5½ in. (14 cm.) diameter

\$6,000-8,000

PROVENANCE:

with Kathy Williams, London.

with Robert Haber, New York, acquired from the above, 1993.

Acquired by the current owner from the above, 1993.



93

94

A WESTERN ASIATIC ALABASTER JAR
CIRCA 4TH MILLENNIUM B.C.

The squat barrel-shaped body on a flat base, the wide disk rim beveled on the interior, a raised band with incised crosshatching and four perforated vertical lugs at the angled shoulders

8¾ in. (22.4 cm.) high

\$12,000-18,000

PROVENANCE:

with Kathy Williams, London.

with Robert Haber, New York, acquired from the above, 1993.

Acquired by the current owner from the above, 1993.



94



95



96

PROPERTY FROM
THE COLLECTION OF PAULO MARTINS

95
A BACTRIAN STONE RITUAL OBJECT
CIRCA LATE 3RD-EARLY 2ND
MILLENNIUM B.C.

Grey in color with brown, red, white and cream inclusions, disk-shaped with slightly rounded edges, bisected by a shallow groove

16% in. (42.3 cm.) diameter

\$10,000-15,000

PROVENANCE:

Private Collection, U.S., 1970s.
Antiquities, Sotheby's, New York, 6 December 2006, lot 173.

ANOTHER PROPERTY

96
A BACTRIAN STONE RITUAL OBJECT
CIRCA LATE 3RD-EARLY 2ND
MILLENNIUM B.C.

Cream in color with grey inclusions, disk-shaped with slightly rounded edges, bisected by a shallow groove

14% in. (37.1 cm.) diameter

\$10,000-15,000

PROVENANCE:

Private Collection, U.S., 1970s.
Antiquities, Sotheby's, New York, 6 December 2006, lot 174.

97
A BACTRIAN STONE RITUAL OBJECT
CIRCA LATE 3RD-EARLY 2ND
MILLENNIUM B.C.

Black in color with brown, cream and pink inclusions, disk-shaped with slightly rounded edges, both faces concave, the edges grooved

23¼ in. (59 cm.) diameter

\$8,000-12,000

PROVENANCE:

with Joseph G. Gerena, New York, 1999.



97



98



PROPERTY FROM THE COLLECTION OF PAULO MARTINS

98

TWO BACTRIAN STONE WEIGHTS

CIRCA LATE 3RD-EARLY 2ND MILLENNIUM B.C.

Each of high domed form on a flat base, perforated for suspension at the top, one mottled grey with cream inclusions; and one cream colored with brown inclusions

Taller: 8½ in. (21.6 cm.) high

\$10,000-15,000

PROVENANCE:

Private Collection, U.S., 1970s.
Antiquities, Sotheby's, New York, 6 December 2006, lot 175.

VARIOUS PROPERTIES

99

TWO BACTRIAN STONE WEIGHTS

CIRCA LATE 3RD-EARLY 2ND MILLENNIUM B.C.

Each of high domed form on a flat base, perforated for suspension at the top; one grey with mottled white veins, one amber with red, brown and white inclusions

(2) Taller: 8¾ in. (22.5 cm.) high

\$10,000-15,000

PROVENANCE:

with Joseph G. Gerena, New York, 1999.



99





100

A SUMERIAN COPPER BOWL

LATE URUK-JAMDAT NASR PERIOD, CIRCA 3300-2900 B.C.

Solid cast, the thick-walled hemispherical body on a small disk foot, ornamented with two rows of animals in raised relief, the lower row with two leopards, their bodies stippled, alternating with two ibexes, all facing left, the upper row with three lions, their manes patterned with stamped crescents, alternating with three bulls, all facing right

6 $\frac{3}{8}$ in. (16.1 cm.) wide

\$200,000-300,000

PROVENANCE:

Charles Sancey, Switzerland, acquired between 1940-1950; thence by descent to Monique Sancey.

Art Market, Switzerland, acquired from the above, 1988.



Stone bowls with animals in relief, typically bulls, are found in numerous palaces and religious structures from the late Uruk-Jamdet Nasr period (see the example in the Vorderasiatisches Museum, Berlin, no. 12 in J. Aruz, ed., *Art of the First Cities, The Third Millennium B.C. from the Mediterranean to the Indus*). Copper examples are also known but much rarer. For a fragmentary copper bowl with goats in relief, and for a slender vase with two tiers of animals similar to those on the bowl presented here, see nos. 1587 and 1588 in M. Müller-Karpe, "Metallgefäße im Iraq," in *Prähistorische Bronzefunde*, part II, vol. 14. For a smaller example with bulls and rosettes see no. 15 in R. Merhav, et al., *A Glimpse into the Past, The Joseph Ternbach Collection*.



THE PROPERTY OF A NEW YORK PRIVATE COLLECTOR

101

A CANAANITE BRONZE ENTHRONED DEITY

LATE BRONZE AGE, CIRCA 1550-1200 B.C.

Seated with the legs together, wearing sandals and a long elaborate garment with raised diagonal ridges enveloping the legs, a shawl over the right shoulder with incised triangles along the hem, and finished with a short fringe falling along the left thigh, the separately-made forearms now missing, once inserted and likely projecting forward, the head angled slightly upwards, the eyes and brows recessed for now-missing inlays, the nose and ears prominent, the earlobes perforated, the cheeks and chin recessed to accommodate attachments which included the now-missing crown, a groove encircling the edges of the arms and shoulders suggesting the figure was once sheathed in precious metal, tenons below the feet

6½ in. (16.5 cm.) high

\$100,000-150,000

PROVENANCE:

with Mathias Komor (1909-1984),
New York (inventory no. F.761).
Antiquities, Sotheby's, New York, 29 November
1989, lot 17.

For related seated figures see the bronze with gold foil from Megiddo, no. 152A in H. Frankfort, *The Art and Architecture of the Ancient Orient*; another preserving its separately-made arms, no. 153 in L. Jakob-Rost, et al., *Das Vorderasiatische Museum, Staatliche Museen zu Berlin*; and a bronze found near Dothan, Israel, no. 43 in M. Gelman, *Rulers of the Earth and Sky, Canaanite Statues in Metal*.



102

102
A SYRIAN POTTERY BIRD CUP
 CIRCA 1800-1600 B.C.

The rounded body tapering to a flat base, with 26 bird heads emerging from the shoulders, arranged in two tiers, with indented eyes and pointed beaks

3 $\frac{7}{8}$ in. (9.9 cm.) diameter

\$4,000-6,000

PROVENANCE:

with Galerie Heidi Vollmoeller, Zurich.
 Acquired by the current owner from the above, 1993.

For related examples, see no. 365 in F. Pinnock, G.M. Scandone and P. Matthiae, *Ebla: Alle Origini Della Civiltà Urbana*.

PROPERTY FROM THE SAM DUBINER COLLECTION

103
AN AMLASH TERRACOTTA FEMALE FIGURE
 CIRCA EARLY 1ST MILLENNIUM B.C.

Of burnished red fabric, depicted nude, her curving arms with the hands placed on the body right below left, the fingers articulated, with voluptuous hips and buttocks, the pubic triangle indicated, her disk-shaped face with a prominent nose and large eyes of incised concentric circles, surmounted by a tall hatched *polos*, with large curving ears perforated at the lobes, her hair falling along her back in a single mass, some details incised, concentric circles incised along the front of the legs, the breasts and the back of the shoulders

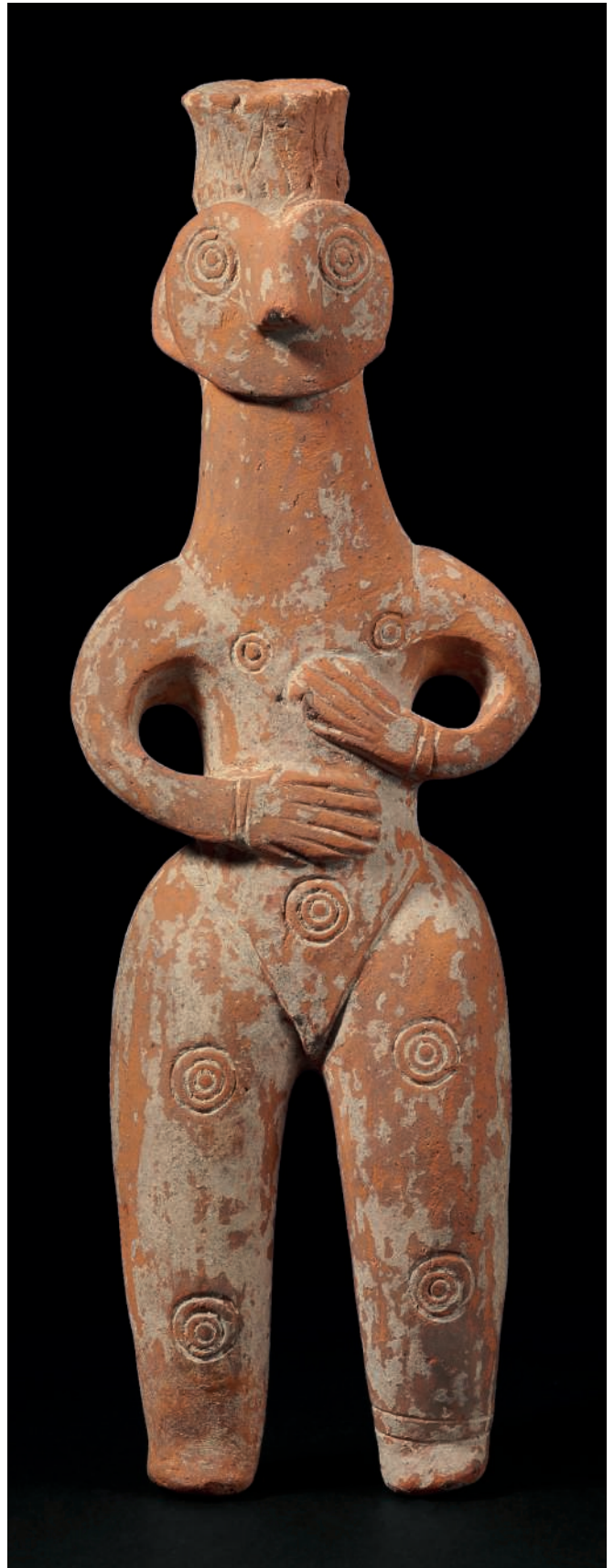
7 $\frac{7}{8}$ in. (20 cm.) high

\$10,000-15,000

PROVENANCE:

with Manoutchehr Soleiman Aaron, Tehran, 1962.
 Samuel Dubiner (1914-1993), Tel Aviv, acquired from the above, (*Amlash: The Art of the Amlash, from The Collection of Galerie Israel Limited, Tel-Aviv, Israel. National Antiques Show, Madison Square Garden, New York, 22 February-3 March 1966, no. 11*); thence by descent.

For a similar example see no. 58 in T.S. Kawami, *Ancient Iranian Ceramics from the Arthur M. Sackler Collection*.



103



104

THE PROPERTY OF A NEW YORK PRIVATE COLLECTOR

104

A PIRAVEND BRONZE FEMALE FIGURE
CIRCA 9TH-8TH CENTURY B.C.

Standing on short legs, her rectangular torso with rounded breasts, her arms extended upward, her large diamond-shaped head with circular eye holes open to the hollow interior, a pronounced nose, her lips parted, the chin rounded, with perforated loop ears and modeled brows with incised hatching

4 $\frac{7}{8}$ in. (12.4 cm.) high

\$70,000-90,000

PROVENANCE:

with The Merrin Gallery, New York, circa 1995. Acquired by the current owner from the above, 1998.



105

PROPERTY FROM THE SAM DUBINER COLLECTION

105

A EURASIAN BRONZE MIRROR
CIRCA 6TH-4TH CENTURY B.C.

The cast oval disk with a finlike projection at the top of the flanged rim, the reverse with a stylized horse in raised relief, facing right and leaning back on its legs, the long cylindrical handle terminating in a loop

10 $\frac{1}{4}$ in. (26 cm.) long

\$7,000-9,000

PROVENANCE:

with Manoutchehr Soleiman Aaron, Tehran, 1962. Samuel Dubiner (1914-1993), Tel Aviv, acquired from the above, 1962; thence by descent.

This type of mirror, created by the nomadic inhabitants of the Steppes in the mid 1st millennium B.C., is characterized by a flanged rim and the reverse side decorated in raised linear relief with a depiction of highly stylized animals. For a similar example, no. 213 in G. Ortiz, *The George Ortiz Collection*, and for another with four standing ungulates including an ibex, a horse, a bovine and a Bactrian camel see no. 167, in E. Bunker, *Nomadic Art of the Eastern Eurasian Steppes: The Eugene V. Thaw and Other Notable New York Collections*.



VARIOUS PROPERTIES

106

**AN ACHAEMENID GOLD FIGURAL
COSMETIC VESSEL**

CIRCA 5TH-4TH CENTURY B.C.

Hammered from gold sheet into the form of a royal woman or goddess standing on an integral plinth, wearing pointed shoes and a cloak with an incised hem and neckline, a tie at its back, over a tightly fitted vestment falling in folds down her legs, two long cords in the center terminating in tassels above the feet, the side hems incised with zigzag, her hands emerging from the folds, her right at her side, her left raised to her chest, clasping a lily, her face well detailed with arching brows, slanting almond-shaped eyes with articulated pupils, a prominent nose, and pursed lips, her hair arranged into a curled coiffure, wearing earrings and a crenulated crown, a mortise at the center of her head for the separately-made knob-handled lid

4 $\frac{5}{8}$ in. (11.7 cm.) high

\$80,000-120,000

PROVENANCE:

with Francesca Artuner, Brussels; gifted to her daughter, Suzanne A. Ocal, New Jersey, in 1995. Acquired by the current owner, New York, from the above, 1998.

For two nearly identical examples in silver sheet, see no. 47 in D. Freeman, ed., *Splendors of the Ancient East: Antiquities from The al-Sabah Collection*.



107

107

A GRECO-PERSIAN GREY CHALCEDONY SCARABOID
CIRCA 4TH CENTURY B.C.

Engraved with a deer running to the right, with long tined antlers

7/8 in. (2.2 cm.) long

\$4,000-6,000

PROVENANCE:

with Francesca Artuner, Brussels; thence by gift to her daughter, Suzanne A. Ocal, New Jersey, 1995.

Acquired by the current owner from the above, 1998.

For a similar example now in the Museum of Fine Arts, Boston, see no. 896 in J. Boardman, *Greek Gems and Finger Rings*.



108

PROPERTY FROM THE ESTATE OF ERWIN HARRIS

108

AN ACHAEMENID GOLD LION BRACTEATE
CIRCA 5TH CENTURY B.C.

Striding in profile to the right, with a snarling mouth, a detailed mane, a wing along the torso, and raised "figure-eight" thigh muscles, with five small attachment loops on the reverse

3/4 in. (1.9 cm.) wide

\$2,000-3,000

PROVENANCE:

Art Market, New York, 1996.

Antiquities, Christie's, New York, 14 June 1996, lot 41.

For a similar example, see no. 31 in A.P. Kozloff, ed. *Animals in Ancient Art from the Leo Mildenburg Collection*.



109

109

TWO MAOTIC-SCYTHIAN GOLD PLAQUES
CIRCA 4TH CENTURY B.C.

Each formed from hammered sheet, depicting a stylized stag head, with a bird head emerging from its elaborately curled antlers, multiple perforations throughout for attachment to a wooden vessel

3 3/8 in. (9.3 cm.) high

\$4,000-6,000

PROVENANCE:

Gold & Silver Auction Part 2, Taisei Gallery, New York, 5 November 1992, lot 168.

For related plaques see nos. 26-38 in J. Aruz, et al., ed., *The Golden Deer of Eurasia, Scythian and Sarmatian Treasures from the Russian Steppes*.

ANOTHER PROPERTY

110

A PARTHIAN GLAZED POTTERY AMPHORA
HAFT TEPE, CIRCA 1ST-3RD CENTURY A.D.

Turquoise in color, fine crackling on the surface, the ovoid body tapering to a ring foot, with a cylindrical neck and outsplayed rim, incised, underglazed bands on the shoulders and the neck, with twin triple-reefed handles

11 $\frac{1}{2}$ in. (30.3 cm.) high

\$7,000-9,000

PROVENANCE:

with Boris Mussienko, Upper Marlboro, Maryland.
William Froelich, New York, acquired from the above, 1982.



110

THE PROPERTY OF AN EAST COAST PRIVATE COLLECTOR

111

A SASANIAN YELLOW CHALCEDONY DOME SEAL
CIRCA 5TH CENTURY A.D.

Engraved with a bearded male bust trimmed with leaves in profile to the left, wearing a cap, his hair bunched over his shoulder, and a beaded necklace, framed by a Pahlavi inscription, with the name of the owner followed by "fortune, fate"

$\frac{3}{8}$ in. (1.4 cm.) diameter

\$2,000-3,000

PROVENANCE:

Antiquities, Christie's, London, 22-23 March 1971, lot 110 (part).

For the subject compare pl. 3 in A.D.H. Bivar, *Catalogue of the Western Asiatic Seals in the British Museum, Stamp Seals, II, The Sassanian Dynasty*.



111



ANOTHER PROPERTY

112

AN EGYPTIAN PAINTED POTTERY MODEL BOAT

PREDYNASTIC PERIOD, NAQADA II-III, CIRCA 3500-3000 B.C.

Elongated, with curving projects at the bow and stern, the hull tapering to the keel, the interior with a seated figure towards the stern, a strut across the walls behind, with perforations along the forward half of the hull for attachment of a rope- and reed-formed canopy, two triangular windows along the front wall, adorned on the exterior with a band of red triangles along the upper edge, with brown pigment below

19 in. (48.3 cm.) long

\$30,000-50,000

PROVENANCE:

Robert de Rustafjaell (1876-1943), U.K.

The Collection of Robert de Rustafjaell; Sotheby, Wilkinson & Hodge, London, 20-24 January 1913, lot 420.

Ernest Brummer (1891-1964), New York.

The Ernest Brummer Collection: Egyptian & Near Eastern Antiquities;

Sotheby & Co., London, 16-17 November 1964, lot 8.

Private Collection, Europe, acquired from the above, 1964.

PUBLISHED:

R. de Rustafjaell, *The Light of Egypt*, London, 1909, p. 28, pl. XV.

In ancient Egypt, boats were vital for almost every aspect of daily life, including travel, communication, nourishment and commercial enterprise. Their universality was captured in art beginning in the early Predynastic period, with depictions painted on jars, linens and tomb walls as well as stone palettes carved in their forms. By late Naqada II and continuing into the Early Dynastic period, model boats, such as the example presented here, were placed in tombs as part of the goods for the afterlife. For a similar example, see no. 11 in S. Schoske, et. al, *Entdeckungen: Ägyptische Kunst in Süddeutschland*.



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

113

AN EGYPTIAN LIMESTONE RELIEF

OLD KINGDOM, 5TH-6TH DYNASTY, 2494-2181 B.C.

Sculpted in sunk relief, depicting an official standing in profile to the right, a woman in smaller scale, standing before him also facing right, presumably his wife, their facial features finely detailed, the official wearing a short belted kilt with an overlapping pleated panel, the belt knotted in front with a pleated flap rising up, his broad collar composed of three rows of short vertical beads interspersed by two sections of long vertical spacer beads, framed above and below by short horizontal beads, sporting a small striated square beard and a short echeloned wig concealing his ears, holding a staff in his left hand before him and a bolt of cloth in his lowered right hand, the woman wearing a tightly-fitting sheath dress with a V-shaped neckline plunging to her midriff and leaving her breast bare, and a striated tripartite wig, bejeweled in a broad collar, a beaded choker and a wide cuff bracelet, standing with her left arm bent acutely, her hand at her chest, her right arm lowered

27½ in. (69.8 cm.) high

\$30,000-50,000

PROVENANCE:

Ian Woodner (1903-1990), New York, acquired prior to 1969.
Acquired by the current owner, New York, 2004.

The large scale and fine quality of the workmanship suggests that this relief comes from the mastaba of an important official. For a 4th Dynasty relief of similar quality for the official Nefer, excavated to the west of the Great Pyramid at Giza and now in the Museum of Fine Arts, Boston, see no. 79 in D. Arnold, et al., *Egyptian Art in the Age of the Pyramids*.



114

VARIOUS PROPERTIES

114

AN EGYPTIAN TRAVERTINE MALE HEAD

OLD KINGDOM, 4TH DYNASTY, 2637-2613 B.C.

The round face well modeled, with almond-shaped lidded eyes, the extended cosmetic lines and conforming brows in relief, a prominent nose and full lips pursed into a slight smile, wearing a short echeloned wig enveloping his ears

1½ in. (3.8 cm.) high

\$6,000-8,000

PROVENANCE:

Professor Richard Täckholm (1865-1937) and Vivi Laurent Täckholm (1898-1978), Sweden.

Antiquities, Bonhams, London, 13 October 2006, lot 104.

EXHIBITED:

Atlanta, The Carlos Museum of Art, Emory University, 2007-April 2015.

Of the few statues known from the 4th Dynasty, several are in travertine, also known as Egyptian alabaster. These include two fragmentary portraits of the Pharaoh Khafre (r. 2558-2532 B.C.) one of which is at the Ny Carlsberg Glyptotek, the other at the Metropolitan Museum of Art, as well as a standing woman, now in the British Museum (see nos. 26, 59, and 60 in J.P. O'Neill, ed., *Egyptian Art in the Age of the Pyramids*). The cosmetic lines, eyebrows and mouth of the present example are similar to these royal portraits and help in confirming its dating to the 4th Dynasty; the wig shape however, indicates that the man is a private individual as opposed to a ruler.



115

115

AN EGYPTIAN PAINTED WOOD OFFICIAL

LATE OLD KINGDOM TO FIRST INTERMEDIATE PERIOD, CIRCA 2500-2055 B.C.

Depicted striding forward with his left leg advanced, his body with elongated slender limbs and a truncated torso, his arms at his sides, each hand fistled around a bolt of cloth, wearing a kilt of stucco over linen with a long central tab and a short echeloned wig, his narrow almond-shaped eyes beneath arching brows, on a rectangular base with a painted hieratic inscription, reading, "The venerated...uhep(?)"

8½ in. (20.6 cm.) high

\$50,000-70,000

PROVENANCE:

with André Le Veel, Paris, 1960.

Art Market, Switzerland.

Antiquities, Christie's, New York, 8 June 2001, lot 80.

Art Market, Paris, 2013.



PROPERTY FROM A PRIVATE U.S. COLLECTION

116

TWO EGYPTIAN ALABASTER JARS

NEW KINGDOM, 18TH DYNASTY, 1550-1307 B.C.

Each ovoid in form on a flat base, with rounded shoulders, the wide mouth with an offset disk rim, the interior well hollowed, sculpted to exploit the natural banding in the stone

11 in. (28 cm.) high

(2)

\$40,000-60,000

PROVENANCE:

Emile Brugsch-Pacha (1827-1930), Nice.

Collection Emile Brugsch-Pacha; Hôtel Drouot-Richelieu, 1 October 1996, lot 505.

with Frederick Schultz Ancient Art, New York

Acquired by the current owner from the above, 1998.

EXHIBITED:

Dallas Museum of Art, *Dallas Collects Ancient Art*, 8 July-7 October 2007.



ANOTHER PROPERTY

117

AN EGYPTIAN QUARTZITE FIGURE OF WENEN-NEFER
RAMESSIDE PERIOD, 19TH-20TH DYNASTY, 1295-1069 B.C.

Depicted kneeling, of mature age, his feet tucked under with his toes splayed, resting his weight on his heels, wearing a long finely-pleated tunic with a broad-pleated triangular apron, his corpulent torso with pronounced folds below the pectorals, the fleshy stomach with the navel defined, offering a sacred "Ba" emblem of Hathor "Lady of Gebelein," the goddess with elongated eyes with extended cosmetic lines, wearing a striated wig, bound along its length, and a multi-strand, beaded, broad collar, with a column of hieroglyphs along the shaft, reading: "Hathor, Lady of the Two Stones (Gebelein), Mistress of the Gods and Goddesses," a row on the front of the integral rectangular plinth, reading: "A Royal Offering Formula (to) Hathor," and another column on the back pillar reading: "the locust (swarm), the Lord of Speed, the Deep One, Re, the Lord of Eternity, who traverses Everlastingness, who moves through...who dwells in (?)...rays...Wenen-nefer, that he might fare downstream Djedet (Mendes) as the Ba(?), and southward to"

9 $\frac{1}{8}$ in. (24 cm.) high

\$70,000-90,000

PROVENANCE:

with Albert Tawdros, Luxor.

Jacques Jean Clère (1906-1989), Paris, acquired from the above, 1964; thence by descent.

Collection Jacques Jean Clère; Pierre Bergé, Paris, 26 November 2013, lot 22.

PUBLISHED:

J.J. Clère, "Propos sur un corpus des statues sistrophores égyptiennes," in *Zeitschrift für Ägyptische Sprache und Altertumskunde*, vol. 96, 1970, pp. 1-4.

For the dress, see J. Johnstone, "Clothing Represented on the Salakhana Stelae," in T. Duquesne et al., *The Salakhana Trove*, pp. 537-599 (designated as Type K7, dating to 19th-20th Dynasty).

THE PROPERTY OF A TEXAS PRIVATE COLLECTOR

118

AN EGYPTIAN SERPENTINE HEART SCARAB

NEW KINGDOM TO THIRD INTERMEDIATE PERIOD, 1550-664 B.C.

Naturalistically modeled, the elytra striated, details of the head finely incised

1 $\frac{3}{4}$ in. (4.5 cm.) long

\$3,000-5,000

PROVENANCE:

Mr. and Mrs. Robert Oliver, Fort Worth, 1954; thence by descent.

ANOTHER PROPERTY

119

AN EGYPTIAN WOOD SHABTI

NEW KINGDOM, 18TH DYNASTY, REIGN OF AMENHOTEP III,
1390-1352 B.C.

Depicted mummiform, the arms enveloped within the vestment, wearing a tripartite wig, the face finely carved with a broad nose and thin smiling lips, the ears prominent

10 $\frac{3}{8}$ in. (25.8 cm.) high

\$12,000-18,000

PROVENANCE:

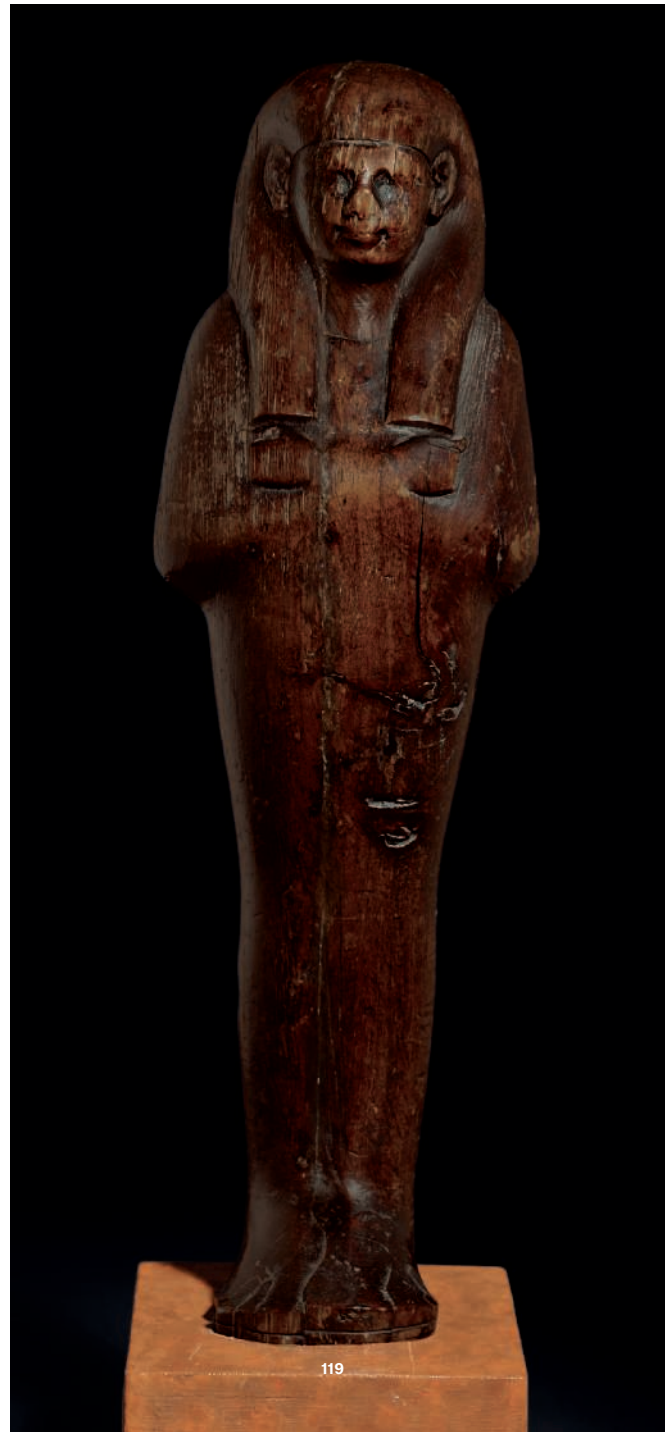
Arthur Bowen Davies (1862-1928, American Artist), New York.
with The Merrin Gallery, New York.

Robert Liechti (1934-2010), Geneva, acquired from the above between 1960-1980 (Inventory no. E657).

For a similar shabti in the Toledo Museum of Art (accession no. 1993.52) see pp. 53-54 in W.H. Peck, et al., *Egypt in Toledo: The Ancient Egyptian Collection at the Toledo Museum of Art*.



118



119



120

PROPERTY FROM THE COLLECTION OF DANIEL SMITH

120

AN EGYPTIAN FAIENCE SHABTI FOR NES-AMUN
THIRD INTERMEDIATE PERIOD, 1069-664 B.C.

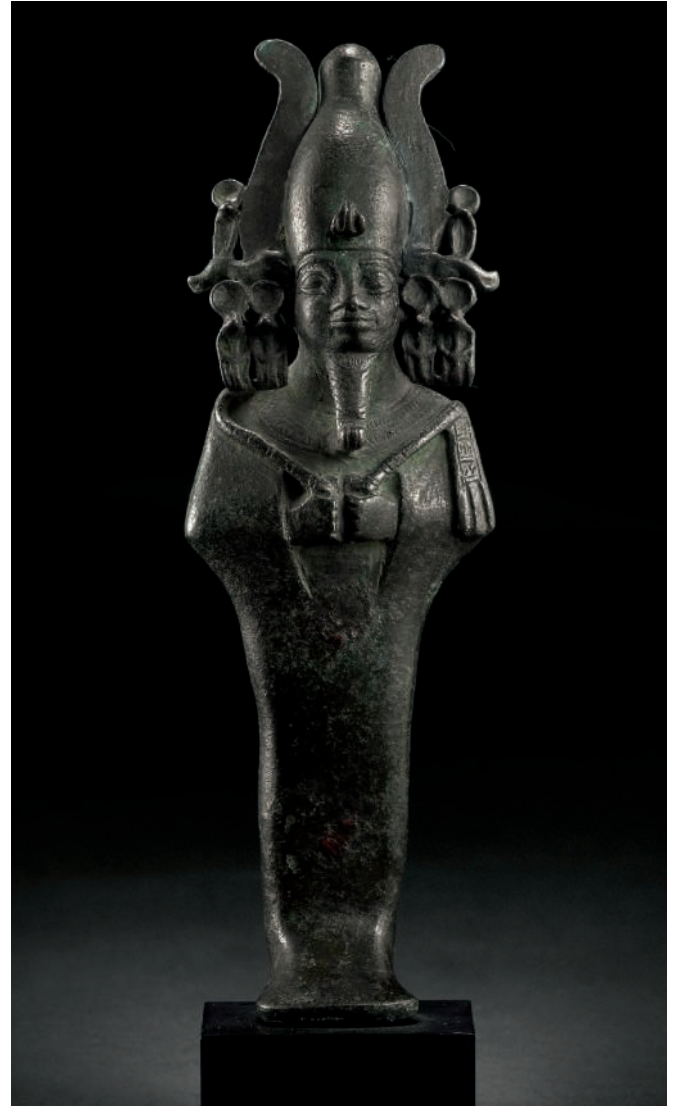
Blue in color with details in black, depicted mummiform with the arms crossing at the chest, a hoe in each fist, wearing a striated tripartite wig, a small basket on the back, with columns of hieroglyphs, reading: "Instructions of the Osiris Nes-Amun (?), son of Mut-beneret (?), Justified (?): O ye Shabti"

5 $\frac{1}{2}$ in. (14.3 cm.) high

\$6,000-8,000

PROVENANCE:

Reportedly with Drouot, Paris, 1960s.
with The Beard Galleries, Minneapolis.
Acquired by the current owner from the above, 1978.



121

THE PROPERTY OF A WEST COAST PRIVATE COLLECTOR

121

AN EGYPTIAN BRONZE OSIRIS
KUSHITE PERIOD, 25TH DYNASTY, 747-656 B.C.

Depicted mummiform with the arms bent at the elbows, his fist hands emerging from beneath his vestment, holding a crook and flail, wearing an incised broad collar and an *atef*-crown fronted by a *uraeus*, with incised tassels at the back, flanked by plumes and a *uraeus* topped by a solar disk above twisted ram horns, with two pendant *uraei* below, topped by solar disks, some areas recessed for now-missing inlays, his broad face with wide, articulated features, a plaited false beard turning out at the tip, the chin straps incised, a tenon below

6 $\frac{1}{4}$ in. (15.9 cm.) high

\$7,000-9,000

PROVENANCE:

Mrs. Julian B. Herrmann, New York.
The late Mrs. Julian B Herrmann, New York; *Important Egyptian, Classical and Western Asiatic Antiquities*, Sotheby Parke Bernet, New York, 14 December 1978, lot 396.



VARIOUS PROPERTIES

122

AN EGYPTIAN BRONZE PHARAOH

THIRD INTERMEDIATE PERIOD, 1069-664 B.C.

Depicted kneeling, his legs separated, the toes splayed, his torso with broad shoulders, a narrow waist and fleshy hips and abdomen, wearing a belted, pleated kilt with a central tab and a striped *nemes*-headcloth fronted by a *uraeus*, the tail extending back across the crown of the head, a cartouche on his chest now illegible, his square face with narrow eyes beneath modeled brows, a slender nose widening at the end, and a small mouth dimpled at the corners, with prominent ears, inserted into a 19th century three-tiered, rectangular, black stone base, with carved Egyptianizing figures in relief in red, blue, green and cream enamel, including a lily complex on each side panel and a vulture resting each claw on a ring on the front panel, its wings extended, an Egyptian faience tablet inset into the base below, Late Period to Ptolemaic Period, 664-30 B.C.

5 $\frac{7}{8}$ in. (15 cm.) high

\$70,000-90,000

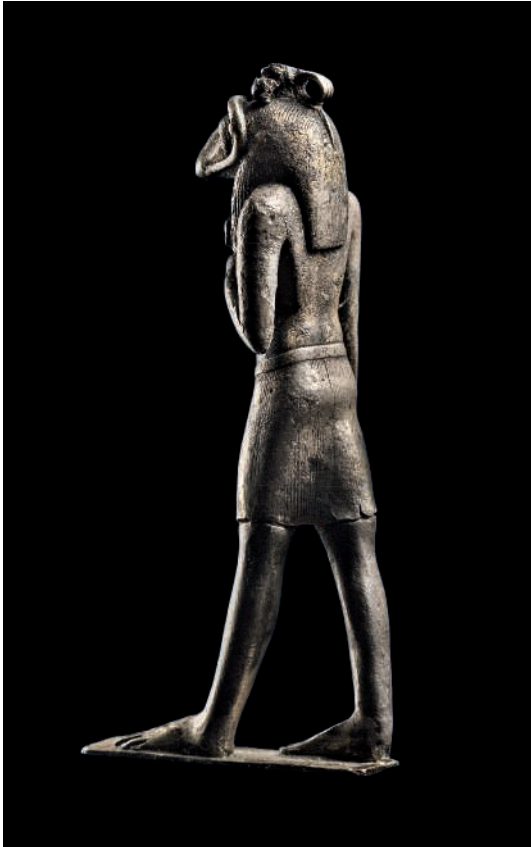
PROVENANCE:

Reportedly Omar Pacha Sultan, Cario, acquired prior to 1929 (as published in Thierry de Maigret).

Charles Bouché (1928-2010, Egyptian Archaeologist), Paris, acquired prior to 1980.

Collection Charles Bouché; Thierry de Maigret, Paris, 24 October 2012, lot 213.

As R. Fazzini explains (p. 82, in M Hill, ed., *Gift for the Gods*), "The Third Intermediate Period witnessed the evolution of a style influenced by both Thutmocide art and art of the Nineteenth Dynasty that was itself influenced by Thutmocide art." As such, this is why the current example resembles the depictions of the Pharaohs from the mid 18th Dynasty, that of Thutmosis and his successors. For another Third Intermediate Period King identified as Osorkon I from the cartouche on his chest see pp. 82-83, op. cit.



123

AN EGYPTIAN PARCEL GILT SILVER AMUN-RE

THIRD INTERMEDIATE PERIOD, CIRCA 8TH CENTURY B.C.

Assembled from solid-cast elements, the ram-headed god depicted striding forward with his left leg advanced on a rectangular integral plinth, his right arm at his side, the palm clenched, his left arm bent to his chest, holding the handle of a scimitar in his fist, a lily-shaped finial separating the handle from the now-missing blade, wearing a short belted kilt and a tripartite wig, the kilt pleats and wig striations finely incised, his head finely modeled with lidded eyes, narrow projecting ears and thin, tapering underslung horns, details of the ears and horns incised, his head surmounted by a *uraeus*, preserving traces of horizontal undulating horns, perhaps once surmounted by a crown, a ridged suspension loop at the back of the head, preserving traces of gilding throughout

3 1/4 in. (7.8 cm.) high

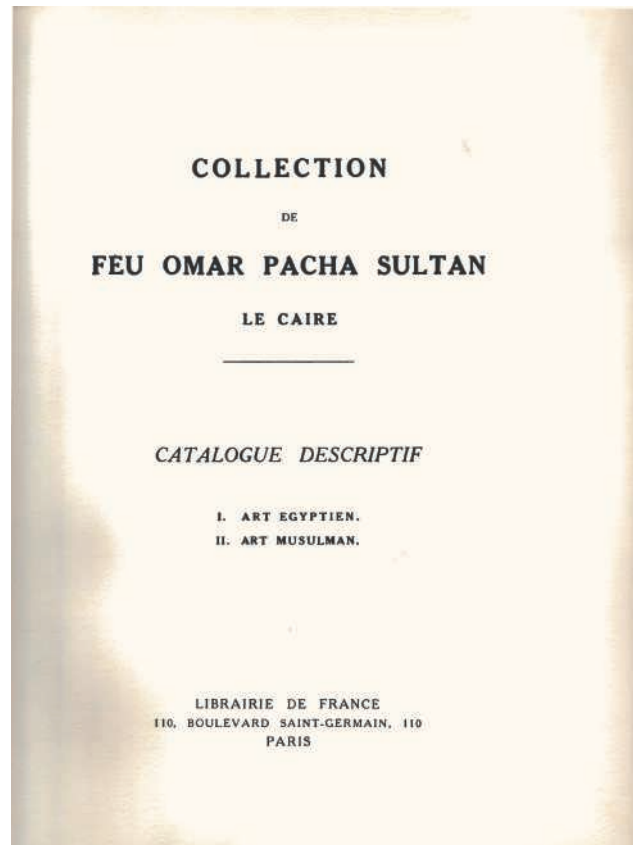
\$180,000-220,000

PROVENANCE:

Omar Pacha Sultan, Cairo, acquired prior to 1929.
with Mathias Komor (1909-1984), New York.
Jack Josephson, New York, acquired from the above, 1970s.
Private Collection, Belgium.

PUBLISHED:

Collection de feu Omar Pacha Sultan Le Caire, Paris, 1929, no. 171, pl.XXX



Several different Egyptian gods were depicted semi-anthropomorphically with the head of a ram, including Banebdjedet, Heryshef, Kherty, Khnum and Amun-Re. The worship of these gods was frequently isolated to specific religious sites. According to R.H. Wilkinson (*The Complete Gods and Goddesses of Ancient Egypt*, pp. 192-195) "Due to the similarity of the onomatopoeic name of the ram *ba* and the *ba* spirit, a number of ram gods were worshipped as the *ba* of the great gods such as Re or Osiris." Khnum was perhaps the most important ovine god, who was occasionally shown with both the slender horns of the *Ovis platyra* ram and the horizontal undulating horns of *Ovis longipes* (see the sandstone relief in the British Museum, p. 194, op. cit.). The gilt silver ram-headed figure presented here is depicted with both sets, although the horizontal horns are only partially preserved. For a bronze figure similarly shown with both sets of horns see no. 19 in S. Schoske and D. Wildung, *Gott und Götter im Alten Ägypten*. However, it seems that here, Amun-Re is intended, since the god holds an attribute, a scimitar with a lily flower finial, typically associated with him. For a depiction of human-headed Amun with the scimitar, now in the Metropolitan Museum of Art, see pp. 84-85 in M. Hill, *Gifts for the Gods, Images from Egyptian Temples*.





124



124



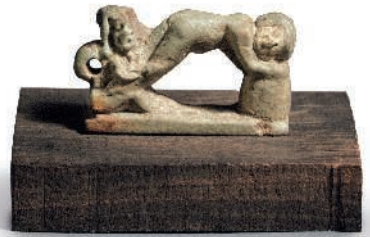
124



125



126



127



128



129



128

PROPERTY FROM THE CATTALUI FAMILY COLLECTION

124

AN EGYPTIAN GLAZED STEATITE PATAIKOS

THIRD INTERMEDIATE PERIOD TO LATE PERIOD, 1069-332 B.C.

Depicting the dwarf god seated on a shrine-shaped throne, his feet resting on crocodiles, wearing a multi-strand, beaded, broad collar, holding snakes in his hands above his round stomach, with figural scenes around the base and on the underside, each side panel with a falcon facing outward and the crocodile tail curving around from the front, with a row of hieroglyphs, reading: "Ptah who gives life, the Goldsmith/Craftsman," the back panel with a pair of kneeling figures, one with a lotus of Upper Egypt on his head, the other the papyrus of Lower Egypt, holding the sign of "unity" with a lily and papyrus attached, flanked by falcons with their backs to the central scene, that to the left with a flail, the underside with confronting bulls rearing above a reclining lion

2 5/8 in. (6.7 cm.) high

\$6,000-8,000

PROVENANCE:

Acquired by the family of the current owner, Geneva, prior to 1958; thence by descent.

Perhaps the iconography on the underside refers to the Egyptian and Greek alliance to defeat the Persians in the early 4th century B.C. This could be understood as the bull of Greece and the mighty bull of Egypt together rising above the Persian lion reclining below.

125

AN EGYPTIAN FAIENCE WADJET-EYE AMULET

THIRD INTERMEDIATE PERIOD TO LATE PERIOD, 1069-332 B.C.

Blue-green in color, the openwork eye with black details for the iris, perforated

2 1/2 in. (6.4 cm.) long

\$3,000-5,000

PROVENANCE:

Acquired by the family of the current owner, Geneva, prior to 1972; thence by descent.

126

THREE EGYPTIAN LION-HEADED AMULETS

LATE PERIOD TO PTOLEMAIC PERIOD, 664-30 B.C.

Including one of bronze, enthroned, with a *uraeus*-fronted solar disk; and two of faience each with a suspension loop, one standing and one enthroned, crowned with a *uraeus*

Bronze: 1 3/8 in. (4.6 cm.) high (3)

\$6,000-8,000

PROVENANCE:

Acquired by the family of the current owner, Geneva, prior to 1977; thence by descent.

127

AN EGYPTIAN FAIENCE SYMPLEGMATON

PTOLEMAIC PERIOD, 304-30 B.C.

The couple depicted atop a rectangular plinth, the male kneeling, his head turned to his right, perhaps a Sem-priest identifiable by his side lock, his hands grasping the lower legs of his female lover, his phallus rising up between her legs, her body arched, resting her hands atop a conical pillow, her head turned to her right, a suspension loop at the back

1 in. (2.5 cm.) long

\$3,000-5,000

PROVENANCE:

Acquired by the family of the current owner, Geneva, prior to 1982; thence by descent.

For a similar example in the British Museum, see no. 74, in L. Manniche, *Sexual Life in Ancient Egypt*.

PROPERTY FROM THE COLLECTION OF LIEUTENANT COMMANDER HENRY H. GORRINGE

•128

TWO EGYPTIAN STONE AMULETS

LATE PERIOD, 664-334 B.C.

Including a green feldspar papyrus scepter, a suspension loop above; and an obsidian headrest

Taller: 7/8 in. (2.2 cm.) high (2)

\$1,500-2,000

PROVENANCE:

Lieutenant Commander Henry H. Gorrings (1841-1885), acquired in Egypt in 1879-80 and brought to New York in July 1880; thence by descent. In storage at the Worcester Art Museum, Massachusetts, 1915-present.

PROPERTY FROM THE CATTALUI FAMILY COLLECTION

129

AN EGYPTIAN FAIENCE WINGED SCARAB

PTOLEMAIC PERIOD, 664-30 B.C.

Blue in color, the separately-made body and two wings perforated for attachment, the details of the beetle and the feathers on the wings summarily indicated

5 1/2 in. (14 cm.) long

\$1,200-1,800

PROVENANCE:

Acquired by the family of the current owner, Geneva, prior to 1968; thence by descent.



130

THE PROPERTY OF A WEST COAST PRIVATE COLLECTOR

130

AN EGYPTIAN BRONZE PHARAOH

LATE PERIOD, 26TH DYNASTY, 664-525 B.C.

Depicted kneeling with his legs together, his feet separated, the toes splayed, his arms lowered, bent at the elbows and projecting forward above gently sloping thighs, his palms open, each holding a *nu* pot, his torso with broad shoulders, a slender waist and an articulated navel, wearing a belted kilt with a striated central tab, a multi-strand broad collar and the crown of Upper Egypt fronted by a *uraeus*, his face with convex eyes and modeled brows, a broad nose and lips pressed together, a tenon below the knees

5½ in. (14 cm.) high

\$70,000-90,000

PROVENANCE:

Antiquities, Sotheby's, London, 12-13 December 1983, lot 186.

PUBLISHED:

M. Hill, *Royal Bronze Statuary From Ancient Egypt, With Special Attention to the Kneeling Pose*, Leiden, 2004, p. 207, no. 174.

This is a classic image of a pharaoh offering to a god. A hieroglyph in the form of an outstretched arm holding a *nu* pot translates as "to offer." What these pots actually held is not known but the *nu* pot is used as a hieroglyph in words signifying both water and ointment. For related examples see figs. 12 and 55 in M. Hill, *Gift for the Gods*.

131

AN EGYPTIAN BRONZE CAT

PTOLEMAIC PERIOD, 332-30 B.C.

Finely proportioned, naturalistically depicted, seated with its forepaws together, its tail curving forward around the proper right side and extending just beyond the forepaws, the head with erect ears, the large convex eyes with contoured brows, wearing an incised *wedjat*-eye suspended from a plaited collar tied at the nape of the neck, a tenon below the paws and the tail

7¾ in. (18.2 cm.) high

\$70,000-90,000

PROVENANCE:

Art Market, Philadelphia, 1983.

Antiquities, Christie's, London, 8 May 1983, lot 318.





132

ANOTHER PROPERTY

132
AN EGYPTIAN OR PHOENICIAN ALABASTER VASE
CIRCA 7TH CENTURY B.C.

The ovoid body gently tapering to a flat base, with broad shoulders and a disk rim, the short neck concave, the interior well hollowed

10 $\frac{1}{2}$ in. (25.1 cm.) high

\$15,000-20,000

PROVENANCE:

with Boris Mussienko, Upper Marlboro, Maryland.
William Froelich, New York, acquired from the above, 1981.

THE PROPERTY OF A WEST COAST PRIVATE COLLECTOR

133
AN EGYPTIAN BRONZE BASTET
LATE PERIOD, 664-332 B.C.

The cat-headed goddess depicted standing on an integral plinth, wearing a tightly-fitted patterned sheath, her ears perforated, with a scarab incised on her forehead, both arms bent at the elbow, her right hand once holding a now-missing attribute, probably a sistrum, her left holding the aegis of lion-headed Sekhmet at her chest, a hieroglyphic inscription around the base, reading: "P(a)-di-Osiris (or Peteosiris) (?) son of Shepen(?) -Bastet...breath every day(?)"

4 $\frac{7}{8}$ in. (12.4 cm.) high

\$10,000-15,000

PROVENANCE:

Walter Stein (1924-1981, American Artist), New York.
The Estate of Walter Stein, New York; *Important Antiquities*,
Sotheby's, New York, 9 December 1981, lot 118.



133



134

PROPERTY FROM
THE COLLECTION OF PAULO MARTINS

134

AN EGYPTIAN WOOD MUMMY MASK

LATE PERIOD, 664-332 B.C.

From the lid of an anthropoid coffin, the U-shaped face with arching brows above large almond-shaped *sfumato* eyes, a protruding straight nose and pursed lips, preserving traces red and black pigment over gesso

5 7/8 in. (14.5 cm.) high

\$10,000-15,000

PROVENANCE:

Albert Ferdinand Pagnon (1847-1909), Luxor; thence by descent to his heirs, Paris. The Pagnon Collection of Egyptian Antiquities; *Antiquities*, Christie's, London, 8 December 1993, lot 197. with Royal-Athena Galleries, New York, 1993. *Antiquities*, Sotheby's, New York, 6 December 2006, lot 165.

THE PROPERTY OF
A WEST COAST PRIVATE COLLECTOR

135

AN EGYPTIAN BRONZE NEITH

LATE PERIOD, 26TH DYNASTY, 664-525 B.C.

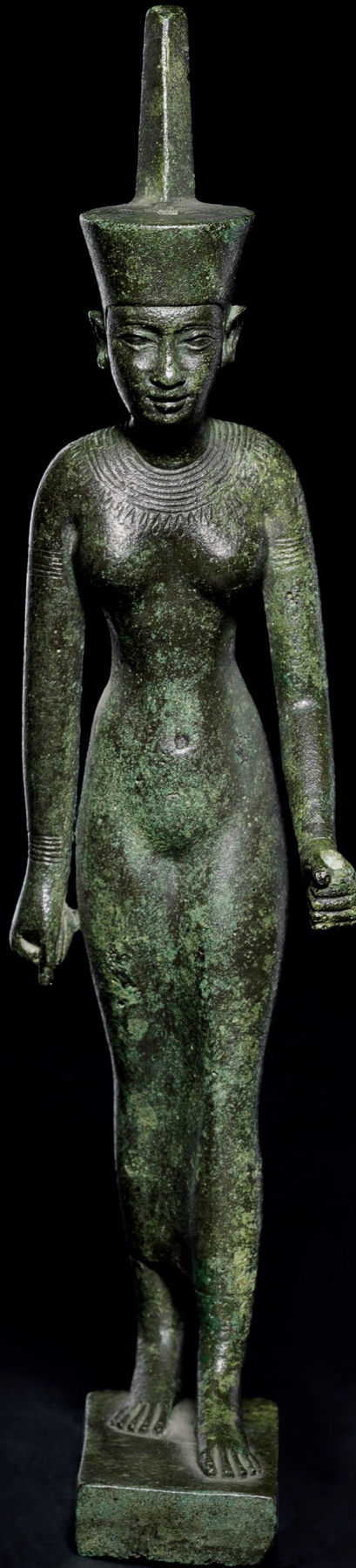
Striding forward with her left leg advanced on an integral rectangular plinth, her left arm bent and projecting forward from her elbow, her right arm straight at her side, both hands fistful around now-missing attributes, her slender face with fine features including almond-shaped eyes with extended cosmetic lines, a broad nose and full lips, wearing the Red Crown of Lower Egypt and a tightly-fitted sheath, with an incised broad-collar, armlets and bracelets, a tenon below

8 1/2 in. (20.5 cm.) high

\$70,000-90,000

PROVENANCE:

Emile Brugsch (1842-1930), curator of the Bulaq Museum, Cairo. Col. Anthony J. Drexel, Jr. (1864-1934), Philadelphia. Drexel Institute Museum, Philadelphia, 1895. Minneapolis Institute of Art, 1916 (Inventory no. 16.41). *Egyptian and Classical Antiquities and Peruvian Pottery belonging to a Midwestern Museum*; Parke-Bernet Galleries, New York, 15 May 1958, lot 67. The Lannan Foundation, Los Angeles. Property of the Lannan Foundation; *Important Classical, Egyptian, and Western Asiatic Antiquities*, Sotheby Parke Bernet, New York, 19 May 1979, lot 25.





136

ANOTHER PROPERTY

136

AN EGYPTIAN GILT WOOD CAT HEAD

PTOLEMAIC PERIOD, CIRCA 1550-30 B.C.

Probably originally from a cat-shaped coffin or perhaps a furniture finial, depicting the feline with alert upright ears, deep-set eyes and an articulated muzzle, extensive gilding preserved

3 in. (7.2 cm.) high

\$5,000-7,000

PROVENANCE:

with Lin & Keng Gallery, Taipei, 1980.

PROPERTY FROM THE COLLECTION OF PAULO MARTINS

137

AN EGYPTIAN SANDSTONE RELIEF FRAGMENT

LATE PTOLEMAIC PERIOD, CIRCA 100-30 B.C.

Sculpted in sunk relief, with the head of lion-headed Tefnet facing right, a solar disk with a *uraeus* atop her head, her scepter topped with a papyrus umbel in front, with her brother and consort Shu, god of air, facing to the right before her, wearing a broad collar and tripartite wig with vulture cap surmounted by a tall ostrich feather, with two columns of vertical hieroglyphs above reading: "Hut-Khent, she belongs to (?)/...in Senmet (Biggeh)"

30½ in. (62.2 cm.) wide

\$20,000-30,000

PROVENANCE:

Lenore Wexler (1928-2004) and Alcibides Oikonomides (d.1988), Chicago, acquired between 1972-1979.

A Maryland Private Collection; *Antiquities*, Sotheby's, New York, 6 December 2006, lot 152.

The gods Tefnut and Shu were part of the Great Ennead of Heliopolis, a group of nine gods consisting of Atum and generations of his offspring. Tefnut was associated with moisture while her sibling/consort was the god of air and sunlight. The pair produced Geb, god of the earth, and Nut, goddess of the sky. The relief presented here likely once depicted the entire Ennead. For another Ptolemaic sandstone relief with a similar procession of gods see no. 26 in G.D. Scott, *Temple, Tomb and Dwelling: Egyptian Antiquities from the Harer Family Trust Collection*.



137

PROPERTY FROM A EUROPEAN PRIVATE ESTATE

138

AN EGYPTIAN DIORITE HEAD OF AN OFFICIAL
LATE PERIOD, 30TH DYNASTY, 380-343 B.C.

Depicted under-lifesized, sculpted in idealizing style, with a high domed forehead and shaven egg-shaped skull, his face with narrow almond-shaped eyes, the lower lids cut in, the inner canthi pointed and angled downward, the modeled brows gently arching above, with prominent cheek bones, slightly compressed temples, and rounded thick lips pursed into a slight smile, the corners of the mouth indented, the remains of a back pillar partially preserved

7¼ in. (18.5 cm.) high

\$40,000-60,000

PROVENANCE:

Private Collection, New York, prior to January 1983; thence by descent to the current owner.

A number of skillfully sculpted and superbly polished idealizing heads from 30th Dynasty share similar characteristics with the present head in that they present the individual with eternal youth and vigor. They are not true portraits in the sense of representing unique physiognomic traits, although all of them are slightly different from each other. The important official represented would only be identifiable by the accompanying inscription, here lost. For related heads see the example in red granite, formerly in Buffalo, no. 85 in B.V. Bothmer, *Egyptian Sculpture of the Late Period, 700 B.C. to A.D. 100.*



138

THE PROPERTY OF A PRIVATE COLLECTOR

139

AN EGYPTIAN PAINTED WOOD STELE FOR NESHKONS
PTOLEMAIC PERIOD, 304-30 B.C.

Painted in polychromy on a cream ground, the main scene with the deceased Neshkons standing before a row of mummiform deities facing right, including Osiris and the Four Sons of Horus, human-headed Imsety, baboon-headed Hapy, jackal-headed Duamutef, and falcon-headed Qebehsenuef, Neshkons and Osiris labeled, an offering stand between them topped with a jar and a lily, the scene framed on three sides with a *khekher* frieze, a winged solar disk in the lunette above, with five horizontal lines of hieroglyphic text below, reading: "An offering which the King gives to Osiris, Foremost of the West, the Great God, of Abydos, that he may give invocation-offerings of bread and beer; oxen and fowl, incense and clothing, wine and milk, all offerings and; all food, all good and pure things on which one lives; for [the ka of the Osiris Neshkons(?)], praised/favored of Amen-Re, King of the; Gods, great of offering-loaves... living, Khons, and Mut, the Great One(?)"

11⅞ in. (29 cm.) high

\$15,000-20,000

PROVENANCE:

Cornelius J. Hauck (1893-1967), Cincinnati.

The Cincinnati Historical Society Library, Museum Center at Union Terminal, donated after Mr. Hauck's death in 1967.

The History of the Book: The Cornelius J. Hauck Collection; Christie's, New York, 27-28 June 2006, lot 8.



139



PROPERTY FROM AN ESTEEMED PRIVATE COLLECTION

140

**AN EGYPTIAN GRANO-DIORITE TORSO
OF AN OFFICIAL**

PTOLEMAIC PERIOD, CIRCA 305-250 B.C.

From a lifesized figure, originally striding with the left leg advanced, wearing a short-sleeved round-necked shirt, the collar defined by a thin band, the right sleeve divided by a double band, with a shawl draped over the left shoulder, falling in gathered folds diagonally across his chest and wrapped around his lower torso, the now-missing left arm lowered with the hand once clutching the folds in front, the back-pillar inscription likely defaced in antiquity

22½ in. (57.1 cm.) high

\$800,000-1,200,000

PROVENANCE:

Denys Miller Sutton, (1917-1991), London, acquired between 1957 and 1972.

The Collection of Denys Sutton; *Antiquities*, Sotheby's, New York, 10 December 2008, lot 16.

The impressive torso presented here is closely matched in style, scale and material, including the red banding in the stone, to the statue of Horsitutu, said to be from Sais, and now in Berlin, no. 31 in R.S. Bianchi, et al., *Cleopatra's Egypt, Age of the Ptolemies*. The type of garments worn, the round-necked shirt and shawl, continued in popularity through to the end of the Ptolemaic period, as can be seen on the basalt figure of the priest Pasherbastet, circa 1st century B.C., now in the British Museum, and the basalt figure of the priest Hor from the reign of the last Ptolemy, Cleopatra VII, now in Cairo, nos. 138 and 190 in S. Walker and P. Higgs, *Cleopatra of Egypt, from History to Myth*.

Denys Sutton was a well-known British art critic and historian. During World War II he worked in the Foreign Office Research Department, London. In 1946 he was appointed secretary of the International Commission for Restitution of Cultural Material and in 1948 he served as the fine arts specialist for UNESCO. He later worked as art critic for the *Financial Times* and *Country Life*, until 1962 when he was appointed editor of *Apollo* magazine.

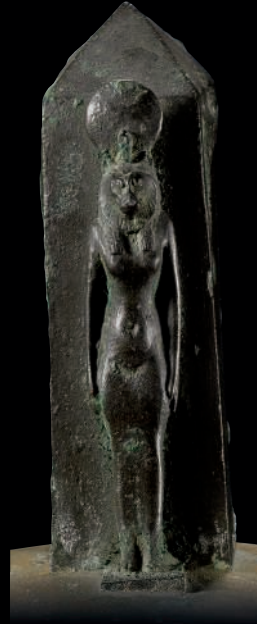




141



142



143



144

PROPERTY FROM THE COLLECTION OF
LIEUTENANT COMMANDER HENRY H.
GORRINGE

•141
**AN EGYPTIAN BRONZE LION-
HEADED GODDESS**
LATE PERIOD TO PTOLEMAIC
PERIOD, 664-30 B.C.

Striding forward on an integral plinth, her left leg advanced, her right arm at her side, her left slightly bent, with incised armbands and bracelets, holding a now-missing attribute, wearing a tightly-fitted ankle-length sheath and a striated tripartite wig, surmounted by a solar disk fronted by a *uraeus*

6½ in. (15.5 cm.) high

\$6,000-8,000

PROVENANCE:
Lieutenant Commander Henry H. Goringe (1841-1885), acquired in Egypt in 1879-80 and brought to New York in July 1880; thence by descent. In storage at the Worcester Art Museum, Massachusetts, 1915-present.

•142
**AN EGYPTIAN BRONZE
SEATED OSIRIS**
LATE PERIOD TO PTOLEMAIC
PERIOD, 664-30 B.C.

Enthroned against an obelisk, his feet together on an integral plinth, depicted mummiform with the arms folded over the chest, his hands holding a crook and a flail, wearing a plaited false beard curved at its tip, the striated tripartite wig fronted by a *uraeus*, with ram horns supporting a plumed *atef*-crown

4½ in. (11.5 cm.) high

\$5,000-7,000

PROVENANCE:
Lieutenant Commander Henry H. Goringe (1841-1885), acquired in Egypt in 1879-80 and brought to New York in July 1880; thence by descent. In storage at the Worcester Art Museum, Massachusetts, 1915-present.

•143
**AN EGYPTIAN BRONZE LION-
HEADED GODDESS**
LATE PERIOD TO PTOLEMAIC
PERIOD, 664-30 B.C.

Standing against an obelisk, with her feet together on an integral plinth, wearing a tightly-fitted ankle-length sheath and a striated tripartite wig, surmounted by a solar disk fronted by a *uraeus*

3¾ in. (8.5 cm.) high

\$6,000-8,000

PROVENANCE:
Lieutenant Commander Henry H. Goringe (1841-1885), acquired in Egypt in 1879-80 and brought to New York in July 1880; thence by descent. In storage at the Worcester Art Museum, Massachusetts, 1915-present.

•144
**AN EGYPTIAN BRONZE
BASTET**
LATE PERIOD TO PTOLEMAIC
PERIOD, 664-30 B.C.

The cat-headed goddess depicted standing on an integral plinth, wearing a tightly-fitted patterned sheath, holding a sistrum in her right hand and a statue of Nefertem in her left, the aegis of lion-headed Sekhmet at her chest, a round basket hanging from her left elbow

4¾ in. (11 cm.) high

\$8,000-12,000

PROVENANCE:
Lieutenant Commander Henry H. Goringe (1841-1885), acquired in Egypt in 1879-80 and brought to New York in July 1880; thence by descent. In storage at the Worcester Art Museum, Massachusetts, 1915-present.



145

•145

AN EGYPTIAN BRONZE LEPIDOTUS FISH
LATE PERIOD TO PTOLEMAIC PERIOD, 664-30 B.C.

The body with a flaring tail, two triangular dorsal fins, one partially preserved, and a smaller triangular anal fin, with incised gills, his circular eyes recessed, one inlay partially preserved, the closed mouth articulated, a tenon below

6 7/8 in. (16.4 cm.) long

\$6,000-8,000

PROVENANCE:

Lieutenant Commander Henry H. Gorringe (1841-1885), acquired in Egypt in 1879-80 and brought to New York in July 1880; thence by descent. In storage at the Worcester Art Museum, Massachusetts, 1915-present.



147

•147

AN EGYPTIAN BRONZE HORUS
LATE PERIOD TO PTOLEMAIC PERIOD, 664-30 B.C.

The falcon-headed god striding forward with his left leg advanced on an integral plinth, his right arm straight at his side, the left bent with the forearm extending forward, both hands fistful around now-missing attributes, wearing a short pleated kilt, a multi-strand broad-collar, armbands, bracelets, and a striated tripartite headcloth with some traces of gold inlay preserved, the face with a small beak and articulated eyes, a hieroglyphic inscription around the plinth partially obscured by the display stand

5 1/4 in. (13.4 cm.) high

\$5,000-7,000

PROVENANCE:

Lieutenant Commander Henry H. Gorringe (1841-1885), acquired in Egypt in 1879-80 and brought to New York in July 1880; thence by descent. In storage at the Worcester Art Museum, Massachusetts, 1915-present.

•146

AN EGYPTIAN BRONZE IBIS
LATE PERIOD TO PTOLEMAIC PERIOD, 664-30 B.C.

Depicted striding forward with its left leg advanced, with incised scales along the legs and the joints of the feet, with a sinuous neck, the round eyes recessed for now-missing inlays beneath ridged brows, its tail feathers articulated along the haunch, with two tenons below the feet

4 5/8 in. (12.5 cm.) high

\$3,000-5,000

PROVENANCE:

Lieutenant Commander Henry H. Gorringe (1841-1885), acquired in Egypt in 1879-80 and brought to New York in July 1880; thence by descent. In storage at the Worcester Art Museum, Massachusetts, 1915-present.



146



ANOTHER PROPERTY

148

AN EGYPTIAN BRONZE BES

LATE PTOLEMAIC PERIOD TO ROMAN PERIOD, CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

The bandy-legged god depicted nude but for a stippled leopard's pelt draped at his shoulders and tied on his paunchy belly revealing his genitalia, the forepaws and head resting on his chest, the hind paws on his thighs, its tail descending in the back, his arms bent at the elbows, both palms fistled, perhaps once holding now-missing attributes, his characteristic leonine face with a deeply creased forehead, furrowed diagonal brows, a bulbous nose, thick lips and wide ears, his tongue lolling between his curling mane, surmounted by a fanning feather crown, the tips scrolling outwards, the details incised

6½ in. (16.5 cm.) high

\$80,000-120,000

PROVENANCE:

with Elio Sello, Solduno, Switzerland, 1960s.
Art Market, Geneva.

Madame Alice Hirschfeld, Lausanne, acquired from the above, 1968.

According to R.H. Wilkinson, "Despite his appearance, which changed in many details over time, Bes was deemed beneficent to humans and he was accepted by all classes of Egyptians as a powerful apotropaic deity. He was especially associated with the protection of children, pregnant women and those giving birth..." (p. 102 in *The Complete Gods and Goddesses of Ancient Egypt*).

Bes' complex iconography shows the deity often as a human dwarf/lion hybrid. After the New Kingdom representations of Bes wearing a leopard skin, as in the present example, begin to appear (see p. 103 op. cit.) Bes continued to be a popular god into the Greco-Roman period, and was adopted by the military as a protective figure.

THE PROPERTY OF A WEST COAST PRIVATE COLLECTOR

149

AN EGYPTIAN BRONZE BASTET

LATE PERIOD TO PTOLEMAIC PERIOD, 664-30 B.C.

The cat-headed goddess depicted standing on an integral plinth, wearing a tightly-fitted patterned sheath, her erect ears perforated, with a scarab incised on her forehead, her right arm bent at the elbow, holding a sistrum in her fisted hand, her left arm bent, holding the aegis of lion-headed Sekhmet at her chest

5 7/8 in. (14.5 cm.) high

\$12,000-18,000

PROVENANCE:

Antiquities, Sotheby's, London, 12 December 1983, lot 160.

The iconographical representation of Bastet presented here is known as the "Housewife Bastet," and was popular during the Late Period and Ptolemaic period in Egyptian art (J. Malek, *The Cat in Ancient Egypt* pp. 104-6).

PROPERTY FROM THE COLLECTION OF
LIEUTENANT COMMANDER HENRY H. GORRINGE

•150

TWO EGYPTIAN TERRACOTTA FIGURES

PTOLEMAIC PERIOD TO ROMAN PERIOD,
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

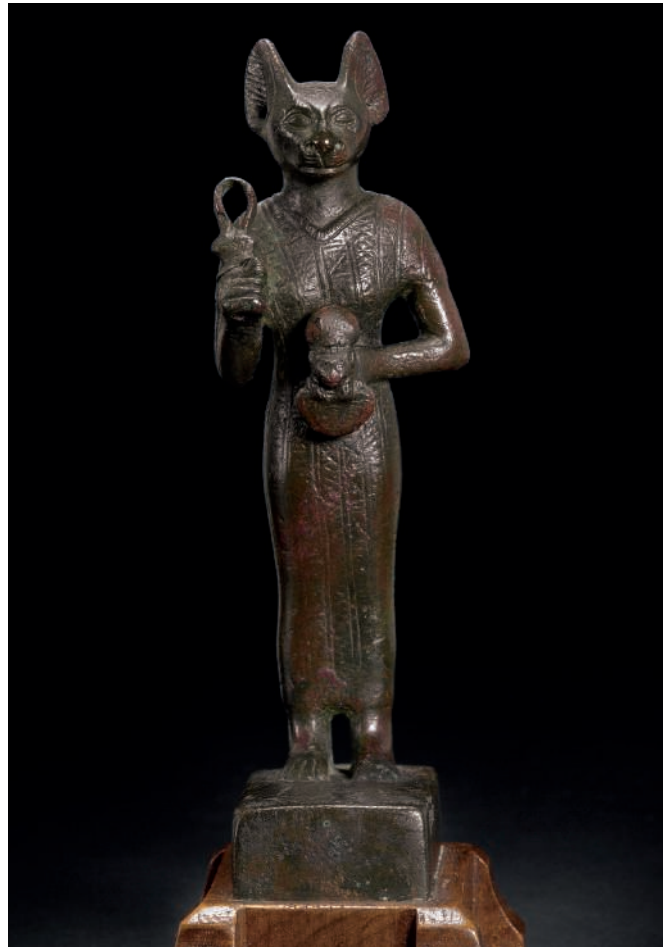
Both nude, standing on pedestals; including Harpokrates, his hand raised to his lips, holding a cornucopia, a duck and a diminutive flute player at his feet; and Eros, his wings raised, his drapery at his sides, his right hand holding grapes

Larger: 5 3/8 in. (14.4 cm.) high

\$4,000-6,000

PROVENANCE:

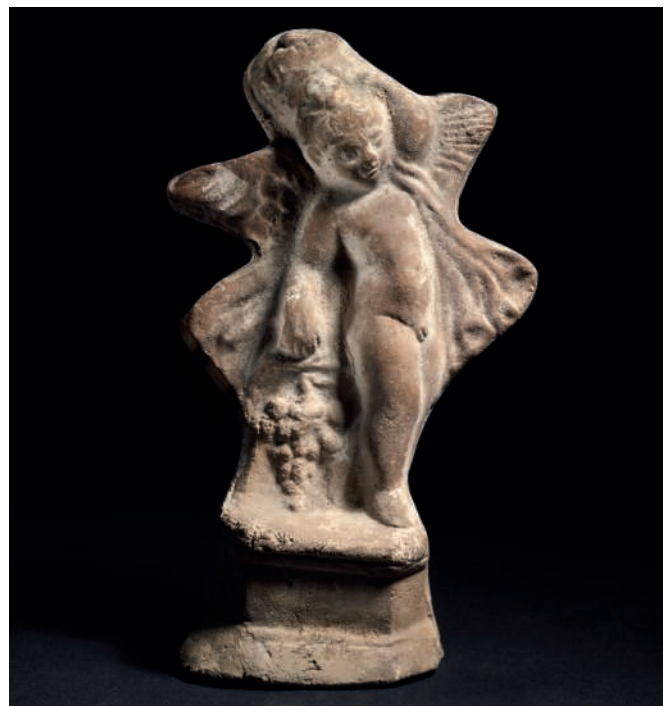
Lieutenant Commander Henry H. Gorringer (1841-1885), acquired in Egypt in 1879-80 and brought to New York in July 1880; thence by descent. In storage at the Worcester Art Museum, Massachusetts, 1915-present.



149



150



150



151

PROPERTY FROM A PRIVATE EUROPEAN ESTATE

151

AN EGYPTIAN PAINTED WOOD PANEL
ROMAN PERIOD, CIRCA 3RD CENTURY A.D.

Depicting a youthful woman, frontal facing but for her feet in profile to the left, wearing a calf-length striped garment, her breasts exposed, adorned in gold bracelets, anklets, an armband, and a necklace, her round face with wide almond-shaped eyes beneath gently arching brows and a slightly-smiling mouth, her short dark curls framing her face, a yellow and red band with multi-colored lines above

10¾ in. (27.3 cm.) high

\$10,000-15,000

PROVENANCE:

Private Collection, New York, acquired prior to 1970; thence by descent.

For a depiction of a woman wearing a similar garment, see the painted linen shroud in the Louvre, no. 199 in K. Parlasca and H. Seemann, *Augenblicke, Mumienporträts und ägyptische Grabkunst aus römischer Zeit*.

PROPERTY FROM A TEXAS PRIVATE COLLECTION

152

AN EGYPTIAN PLASTER MUMMY MASK
ROMAN PERIOD, CIRCA 2ND CENTURY A.D.

Depicting a youth with short curly locks framing his smooth forehead, his ears prominent, his oval face with slender cheeks tapering towards a rounded pronounced chin, his small mouth with full lips, his wide almond-shaped eyes inlaid in glass, the lids blue, the sclerae white and the irises black, beneath arching brows

7 in. (17.8 cm.) high

\$12,000-18,000

PROVENANCE:

Michel Abemayor (1912-1975), New York, 1958.

Greta S. Heckett (1899-1976), Pittsburgh.

The Estate of Greta S. Heckett, Pittsburgh; *Antiquities*, Sotheby Parke Bernet, 21 May 1977, lot 397.

Plaster masks were used during the Roman period in Egypt as an alternative to other forms of funerary portraiture such as painted portraits on wood panels, cloth or cartonnage masks. These plaster masks “were extended to form part of the lid of a wooden coffin, on which the deceased appeared to recline as if on a bier, the hands folded on the chest and the head slightly raised. The painted plaster mask derived from pharaonic traditions, in the sense that the mask served as a substitute for the head of the deceased and a means of elevating him or her to important status, often reflected in the paintings and texts written on the mantle surrounding the head” (S. Walker and M. Bierbrier, *Ancient Faces: Mummy Portraits from Roman Egypt*, p. 131).



152



PROPERTY OF THE MUSKEGON MUSEUM OF ART,
SOLD TO BENEFIT THE ACQUISITIONS FUND

153

AN EGYPTIAN LIMESTONE FUNERARY STELE
ROMAN PERIOD, CIRCA 4TH CENTURY A.D.

Depicting a youth standing within a niche, wearing a short-sleeved loose tunic, holding a cluster of grapes in his left hand, painted in Egyptian "blue," a bolt of cloth in his right, his broad face with a small mouth and wide almond-shaped eyes beneath gently-arching brows, the large circular irises articulated, his hair arranged in a cap-like coiffure, preserving traces of red, brown, blue and black pigment

25¾ in. (65.5 cm.) high

\$12,000-18,000

PROVENANCE:

Reportedly from Sheikh Abada.
with Royal-Athena Galleries, New York.
Acquired by The Hackley Art Gallery (now the Muskegon Museum of Art),
Michigan, from the above, 1960.

For a related example, thought to be from Antinopolis or Oxyrhynchos, see
no. 152 in A. Wiese, et al., *Antikenmuseum Basel und Sammlung Ludwig, Die
Ägyptische Abteilung*.

PROPERTY FROM THE COLLECTION OF ELIAS S. DAVID



Elias S. David (1891-1969) was one of the most prominent dealers of ancient Near Eastern art during the mid 20th century. David was born in the east, likely Lebanon or Iraq, and was sent to boarding school in Paris at the age of 12. He first began dealing in art while in Paris, and then moved to New York at the start of World War I in 1914. While he briefly had a gallery, he preferred to work from home. Many masterpieces passed through his hands and are now in some of the great museums of the world, including the Louvre, The Metropolitan Museum of Art and the Cleveland Museum of Art. He had a wide circle of friends in the art world, including Fellow dealer Pierro Tozzi, scholar Edith Porada, and collectors such as Natacha Rambova, Leon Pomerance, Norbert Schimmel and Alastair Bradley Martin.

Charles K. Wilkinson, curator of Near Eastern Art at The Met from 1956-1963 was a frequent dinner guest at the David home. Correspondence between Wilkinson and others at The Met from the 1940s-1960s not only documents his activities as a dealer, but informs how his generosity towards the museum led to his being honored as a Fellow of the Museum for life, a privilege which was extended to his wife after his death in 1969. Most of the antiquities presented here were appraised by Tozzi in the early 1970s and were placed in storage for over 40 years. The first half of the collection, featuring cuneiform barrels, tablets and other objects, was sold in June 2015. We are honored to be offering second half of the collection here, which features the gems, jewelry and carved stones.

•154

A SUMERIAN LIMESTONE HEMISPHEROID SEAL

LATE URUK-JAMDAT NASR PERIOD, CIRCA 3300-2900 B.C.

The underside with five animals, perforated

1¾ in. (4.4 cm.) diameter

\$2,000-3,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.



154

•155

A SUMERIAN LIMESTONE HEMISPHEROID SEAL

LATE URUK-JAMDAT NASR PERIOD, CIRCA 3300-2900 B.C.

The underside with three quadrupeds encircling a scorpion, perforated

2 in. (5.1 cm.) diameter

\$2,000-3,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.



155

•156

A SUMERIAN BROWN CALCITE HEMISPHEROID SEAL

LATE URUK-JAMDAT NASR PERIOD, CIRCA 3300-2900 B.C.

The underside with four quadrupeds encircling the outer edge, perforated

1¾ in. (4.4 cm.) diameter

\$2,000-3,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.



156



157

•157

SIX SUMERIAN STONE ZOOMORPHIC AMULETS

LATE URUK-JAMDAT NASR PERIOD, CIRCA 3300-2900 B.C.

Including one in the form of a crouching feline; two in the form of a recumbent cow; two in the form of a recumbent ram; and one in the form of a boar, three perforated

Largest: 2 in. (5 cm.) long

(6)

\$2,500-3,500

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.



158

•158

THREE SUMERIAN STONE ZOOMORPHIC SEALS

LATE URUK-JAMDAT NASR PERIOD, CIRCA 3300-2900 B.C.

Including two recumbent animals, one likely a bull, the underside with three animals, and a fox, with two animals on the underside; and a vulture, with a caprid on the underside

Largest: 1¼ in. (3.2 cm.) long

(3)

\$4,000-6,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.



159

•159

TWO SUMERIAN GREEN CALCITE ZOOMORPHIC SEALS

LATE URUK-JEMDAT NASR PERIOD, CIRCA 3300-2900 B.C.

One in the form of a recumbent bull, the underside with five animals; one in the form of a bird in profile, horizontal lines defining the wings, the underside with globular drillings; both perforated

Longer: 1½ in. (3.8 cm.) long

(2)

\$3,000-5,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.



160

•160

NINE STONE AND SHELL AMULETS AND SEALS

CIRCA 3RD-2ND MILLENNIUM B.C.

Including a LATE URUK-JAMDAT NASR bird, bovine, quadruped and fox; a Late Prehistoric oval stamp seal; two Early Dynastic cylinder seals; a Cypriot double-sided disk-shaped seal; and a Neo-Babylonian duck weight

Longest: 2 in. (5.2 cm.) long

(9)

\$3,000-5,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.

•161

TWO NEO-ASSYRIAN AMULETS

CIRCA 7TH CENTURY B.C.

Including a shell head of the demon Humbaba, a suspension loop above; and an Egyptian "blue," head of the demon Pazuzu, perforated

Taller: 1 in. (1.6 cm.) high

(2)

\$3,000-5,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.



161

•162

A NEO-BABYLONIAN BANDED AGATE FROG AMULET

CIRCA 8TH-7TH CENTURY B.C.

Depicted crouching, the eyes drilled, perforated

$\frac{3}{8}$ in. (2 cm.) long

\$3,000-5,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent



162

•163

A WEST SEMITIC CHALCEDONY SCARABOID

CIRCA 9TH-8TH CENTURY B.C.

The underside engraved in two registers divided by a winged solar disk, the upper register with two birds of prey flanking a cartouche containing the sign of Tanit, and the lower register with a winged scarab, enclosed within a line border, perforated

1 in. (2.6 cm.) long

\$5,000-7,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.



163

•164

TWO NEAR EASTERN CHALCEDONY SEALS

CIRCA 7TH-4TH CENTURY B.C.

Including a Neo-Babylonian conoid, with a worshipper before an altar with the symbols of Nabu and Marduk, a sun above; and a Greco-Persian scaraboid, engraved in the a *globolo* style with a reclining zebu; both perforated

Larger: $\frac{3}{8}$ in. (2.5 cm.) high

(2)

\$3,000-5,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.



164

For a similar Greco-Persian depiction of a zebu in the a *globolo* style, see pl. 986, pp. 348, 356 in J. Boardman, *Greek Gems and Finger Rings: Early Bronze Age to Classical*.



165



•165

A GREEK CARNELIAN PSEUDO-SCARAB
 ARCHAIC PERIOD, CIRCA LATE 6TH CENTURY B.C.

The beetle's head and legs indicated, its back sculpted in relief with a four-winged siren, her head in profile to the left, her human arms with fisted hands at her chest, her body crosshatched, the tail splayed; the underside engraved with a nude warrior running to the left, armed with a circular shield, a spear and a crested helmet, enclosed within a hatched border

½ in. (1.2 cm.) long

\$8,000-12,000

PROVENANCE:

James Carnegie, Ninth Earl of Southesk (1827-1905).
 with Elias S. David (1891-1969), New York; thence by descent.

PUBLISHED:

Lady H. Carnegie, *Catalogue of the Collection of Antique Gems, formed by James, Ninth Earl of Southesk*, London, 1908, p. 165, no. 603, pl. 2.

J. Boardman, *Archaic Greek Gems, Schools and Artists in the Sixth and Early Fifth Centuries B.C.*, Evanston, 1968, p. 165, no. 603.

A pseudo-scarab, that is, a beetle with its back carved with a head or figure in relief in place of the insect, had a long history in Egypt and Syria-Palestine. The type was adopted in Cyprus, and from there found its way to Greece. They were particularly popular with the Western Greeks and Etruscans (see J. Boardman, *Archaic Greek Gems*, pp. 161-165).



166

•166

A GREEK CARNELIAN SCARAB
 ARCHAIC PERIOD, CIRCA LATE 6TH CENTURY B.C.

The beetle on a plain plinth, the legs well detailed, the lower edge of the thorax hatched, the elytra with corner V-shaped winglets; the underside with a bridled horse facing left, a foal beneath with a hind leg raised to scratch its turned-back head, enclosed within a hatched border; mounted as a pendant in a later gold setting

½ in. (1.27 cm.) long

\$8,000-12,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.

•167

A GREEK CARNELIAN SCARAB
 ARCHAIC PERIOD, CIRCA LATE 6TH CENTURY B.C.

The beetle summarily detailed, the underside engraved with a lion attacking a bull, the lion attacking from above, clawing the bull's neck and biting its back, the bull's forelegs collapsing; enclosed within a hatched border

½ in. (1.27 cm.) long

\$8,000-12,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.

Lions were popular on Greek gems of the Archaic Period, either on their own or in combat with other animals, chiefly bulls and stags. The style of the present example is typical of the Common Style, which, according to J. Boardman (*Archaic Greek Gems*, pp. 127-128) "may be regarded as belonging to a *koine* style of the third and partly of the last quarter of the sixth century." Most of the beetles are small and simple, as here, and are thought to be homeland Greek work.



167

•168

AN ETRUSCAN BANDED AGATE SCARAB

CIRCA 4TH CENTURY B.C.

The beetle with hatching to the upper edge of the plinth and outlining the thorax, the elytra outlined; the underside with a nude warrior crouching on his left knee, his right leg bent acutely, holding a circular shield in his right hand, shown in profile, the musculature of his body well modeled; enclosed within a hatched border

½ in. (1.27 cm.) long

\$8,000-12,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.



168

•169

AN ITALIC BANDED AGATE RINGSTONE

CIRCA 3RD-1ST CENTURY B.C.

The flat oval engraved with a swan in profile to the right, the sinuous neck curving back over the raised wings, with a long beak and articulated eyes, tail and wing feathers delineated, enclosed within a hatched border

¾ in. (1.5 cm.) long

\$3,000-5,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.



169

•170

A ROMAN CARNELIAN HARE AMULET

CIRCA 1ST-2ND CENTURY A.D.

Depicted crouching with its head resting on its forelegs, the eyes drilled, its long ears tucked back, with two perforated loops

1 in. (2.5 cm.) long

\$2,000-3,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.



170



171

•171

SIX EGYPTIAN STEATITE AND FAIENCE AMULETS

MIDDLE KINGDOM TO THIRD INTERMEDIATE PERIOD, 12TH DYNASTY-25TH DYNASTY, 1985-656 B.C.

Including a sleeping duck, its underside with a hieroglyphic inscription reading "Amun-Re, the Living Lord;" a rectangular tabloid, one side with geometric ornament, the other with a cartouche; a tabloid with two rows of three scarabs, the underside with the cartouche of Thutmose III (r. 1479-1425), reading, "Men-Khepre-Re;" a Phoenician egg-shaped double sided tablet, one side engraved with a sphinx, a winged *uraeus* and the cartouche of Thutmose III, the other with three registers, one with a winged solar-disk, two with once-inlaid hieroglyphs; a tabloid with a tilapia fish in raised relief, the underside with a hieroglyphic inscription reading: "Bastet who gives goodness;" and the crocodile god Sobek, the underside with the cartouche of Amenemhat I (r. 1985-1773 B.C.)

Longest: 1 1/4 in. (2.7 cm.) long

(6)

\$3,000-5,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.

For nearly identical examples for the tilapia and sleeping duck, see nos. 54 d and h in C. A. Andrews, *Amulets of Ancient Egypt*.



172

•172

FIVE EGYPTIAN STONE AND FAIENCE ZOOMORPHIC AMULETS

SECOND INTERMEDIATE PERIOD TO PTOLEMAIC PERIODS, 1650-30 B.C.

Including one of faience, blue-green in color, depicting the crocodile god Sobek standing on a plinth surrounded by an openwork frame; two glazed steatite amulets, brown in color, one with two hippos depicted snout to tail, its underside with a geometric design, and one with two addorsed crocodiles, its underside with two scarabs in a central column flanked by two columns of decoration; and two faience recumbent hippos with turned heads, one blue and one white, each underside with a hippo striding below a marsh plot

Longest: 1 1/4 in. (2.7 cm.) long

(5)

\$3,000-5,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.



173

•173

TEN ANCIENT STONE AND FAIENCE AMULETS

CIRCA 16TH CENTURY B.C.-1ST CENTURY B.C.

Including four Egyptian faience frogs and a flower, blue in color, the two smaller frogs with hieroglyphs on the underside, one with an ankh symbol, the other with an inscription, reading: "Beloved of Isis;" and five Meroitic ram heads, two of carnelian, three of white jasper

Longest: 3/8 in. (1 cm.) long

(10)

\$3,000-5,000

PROVENANCE:

with Elias S. David (1891-1969), New York.

For related examples of Meroitic ram head amulets, see nos. 97-100 in S. Wenig, *The Arts of Ancient Nubia and the Sudan*.

•174

FOUR EGYPTIAN STONE AND FAIENCE AMULETS
NEW KINGDOM, 1550-1069 B.C.

Including two steatite sphinxes, the larger with the cartouche of Thutmose III (r. 1479-1425 B.C.), the underside, reading: "Men-kheper-Re," below a falcon and flail, the smaller with the cartouche of Amenhotep III (r. 1390-1352 B.C.), the underside, reading: "Neb-Maat-Re;" a green feldspar bead in the form of a crouching figure; and a blue faience lion-headed goddess inlay wearing the Double Crown of Egypt

Largest: 1 1/8 in. (2.7 cm.) long

\$3,000-5,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.

(4)



174

•175

FIVE EGYPTIAN FAIENCE PLAQUES
LATE 19TH DYNASTY-PTOLEMAIC PERIOD, 1188-30 B.C.

Including two *wedjat*-eyes, one green and one blue in color; a bright blue tabloid, dating to Queen Tausret (r. 1188-1186 B.C.), one side with the Sun god Re on the left facing the god Amun, part of a hieroglyphic inscription, reading: "Daughter of Re, beloved of Amun," the other side with a hieroglyphic inscription, reading: "Tausret chosen by Mut;" and two bright blue cylinders, the other with black, the larger with the prenomen of Thutmose I (r. 1504-1492 B.C.), with a rearing *uraeus* surmounted by a sun-disk

Longest: 1 3/8 in. (3 cm.) long

\$3,000-5,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.

Queen Tausret was the last ruler of the 19th dynasty. While her independent reign dates have been the subject of debate, current scholarship believes she most likely ruled for two years between 1188-1186 B.C. Her memorial temple is currently being excavated at the site of Gournah.

(5)



175

•176

EIGHT EGYPTIAN STONE AND FAIENCE AMULETS
NEW KINGDOM TO PTOLEMAIC PERIOD, 1550-30 B.C.

Including a diorite sow suckling her piglets; a two-toned faience crouching ibis; three lapis lazuli animals, including a baboon, a gazelle head and a crouching ibis; a carnelian and an obsidian heart amulet; and a green feldspar recumbent goose

Longest: 1 1/4 in. (3.2 cm.) long

\$4,000-6,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.

(8)



176

For a related two-toned faience Ibis depicting the god Thoth, see no. 21.f in C.A. Andrews, *Amulets of Ancient Egypt*.



177

•177

AN EGYPTIAN FAIENCE BABOON AMULET

NEW KINGDOM, 1550-1069 B.C.

Depicted squatting, its paws on its knees, details of the face and mantle incised, on an integral base, a suspension loop behind the head

½ in. (.8 cm.) high

\$2,000-3,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.



178

•178

AN EGYPTIAN FAIENCE LION AMULET

NEW KINGDOM, 19TH-20TH DYNASTY, 1295-1069 B.C.

Depicted reclining on a U-shaped base, its mane incised, the tail curving around the right haunch, the underside with hieroglyphs, reading: "King of Upper and Lower Egypt, Beautiful God, Lord of the Two Lands," perforated

1 ¼ in. (2.8 cm.) long

\$5,000-7,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.



179

•179

AN EGYPTIAN FAIENCE PECTORAL

NEW KINGDOM, 19TH-20TH DYNASTY, 1307-1070 B.C.

In the shape of a *naos* with a cavetto cornice, turquoise in color, with details in black, each side with an oval inscribed with four lines of hieroglyphs above a horizon sign, the obverse with the oval flanked by an Isis-knot and a Djed pillar with the text from Chapter 30B of the *Book of the Dead*, reading: "Iben (?): (My) heart of (my) mother, (my) heart, Do not (?)...stand (?) against me", the reverse with the oval flanked by the goddesses Isis and Nephthys with the text from Chapter 30B of the *Book of the Dead* reading: "Iben (?): (My) heart of, (my) mother, (my) heart, do not oppose the Tribunal (?)," eight perforations along the upper end

2 ¾ in. (7 cm.) high

\$5,000-7,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.

•180

AN EGYPTIAN FAIENCE BES AMULET

NEW KINGDOM, 18TH DYNASTY, 1550-1295 B.C.

Deep blue in color, the dwarf god nude, with a leonine mane, tail and ears, the face grotesque, his hands on either side of his protruding belly, his tail between his legs, a suspension loop above

1½ in. (4 cm.) high

\$3,000-5,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.



180

•181

AN EGYPTIAN FAIENCE BES HEAD AMULET

THIRD INTERMEDIATE PERIOD TO PTOLEMAIC PERIOD, 1069-30 B.C.

Dark blue in color, with a characteristic furrowed brow and a snub nose, the open mouth revealing the lolling tongue; details in black, a suspension loop above

1¾ in. (5 cm.) high

\$1,500-2,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.



181

•182

AN EGYPTIAN FAIENCE BES AMULET

THIRD INTERMEDIATE PERIOD, 1069-664 B.C.

The god depicted nude, his hands on either side of his paunchy belly, his open mouth with a lolling tongue, his leonine tail extending to the integral base, his head surmounted by a plumed headdress; a ribbed suspension loop on the reverse

2¾ in. (7 cm.) high

\$6,000-8,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.



182



183

•183

THREE EGYPTIAN INSCRIBED FAIENCE BEADS

THIRD INTERMEDIATE PERIOD, 1069-664 B.C.

Of elongated ovoid form; one green and one black in color, each with a hieroglyphic inscription, reading: "First God's Servant (Prophet) of Amun, Pay-nedjem," possibly referring to the High Priest of Amun Pay-nedjem I or Pay-nedjem II; and one light green in color, with the cartouche of the Kushite King Shabaqo (r. 716-702 B.C.) followed by a hieroglyphic inscription, reading: "May he live forever!"

Longest: 2¼ in. (5.7 cm.) long

(3)

\$1,500-2,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.



184

•184

AN EGYPTIAN SERPENTINE HEART SCARAB

LATE PERIOD, 664-332 B.C.

The head, wingcase and legs well defined, the underside inscribed with seven rows of hieroglyphs, with a form of spell 30B from the *Book of the Dead*, reading: "The Osiris Her-iref(?), He says: My heart of my mother (2 times), my heart of my forms, Do not stand against me as a witness, Do not contend against me in the Tribunal, Do not make your tilting/opposition against me, in the presence of the Keeper (of the Balance)"

1½ in. (4.1 cm.) long

\$5,000-7,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.



185

•185

THREE EGYPTIAN STONE SCARABS

THIRD INTERMEDIATE PERIOD TO LATE PERIOD, 1069-332 B.C.

One of grey stone, the elytra striated; one of steatite, possibly Cypriot Egyptianizing; and one of obsidian

Largest: 1¼ in. (4.5 cm.) long

(3)

\$2,000-3,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.

•186

AN EGYPTIAN GILT SILVER FALCON

LATE PERIOD TO PTOLEMAIC PERIOD, 664-30 B.C.

Depicted standing on an integral rectangular plinth, naturalistically rendered with large articulated eyes and a hooked beak, the closed wings crossing over the tail feathers

1¼ in. (3.2 cm.) high

\$4,000-6,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.



186

•187

AN EGYPTIAN FAIENCE BES AMULET

LATE PERIOD TO PTOLEMAIC PERIOD, 664-30 B.C.

Pale blue with raised yellow dots, the god depicted nude, moving to the right, a tambourine in his upraised arms, his lion tail touching the groundline, details of the face and mane incised, a suspension loop above

1½ in. (3.8 cm.) high

\$4,000-6,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.

In addition to being the protector of the hearth, women in childbirth, and small children, Bes was also the god of music.



187



188

•188

AN EGYPTIAN FAIENCE PATAIKOS

PTOLEMAIC PERIOD, 332-30 B.C.

Blue-green in color, the bandy-legged bald dwarf god depicted nude, his fist held at his hips, with a pudgy stomach and large head, a suspension loop at the back

2¼ in. (6.5 cm.) high

\$2,000-3,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.

The Greek historian Herodotus was the first to mention "pataikoi" as Phoenician dwarf-form amulets. It is believed that Egyptian pataikoi may have some connection with Ptah, the god of craftsmen, because dwarves were commonly depicted in ancient Egyptian workshops (see p. 39, in C. Andrews, *Amulets of Ancient Egypt*).



189

•189

FOUR EGYPTIAN FAIENCE AMULETS

PTOLEMAIC PERIOD, 332-30 B.C.

Including an enthroned cow-headed Hathor, brown in color, wearing a modius, horns and solar disk, a now-missing child once on her lap; three blue in color, including a seated baboon holding a *wedjat*-eye amulet in his lap; an enthroned Isis and Horus; and a triad depicting Harpokrates between Isis and Nephthys

Tallest: 2 in. (5 cm.) high

(4)

\$5,000-7,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.



190

•190

AN EGYPTIAN GOLD LION AMULET

EARLY DYNASTIC PERIOD, CIRCA 3000-2686 B.C.

Depicted recumbent on an integral base, his hind legs curled under his haunches, his short tail curling over the right hind leg, his forepaws extended, with the mane, eyes, muzzle and smiling mouth articulated, the underside of the base with an incised pattern; *together with* a Near Eastern rectangular gold plaque, hammered from a sheet, with a quadruped depicted in profile to the right, with two perforations at its upper corners for attachment

Lion: $\frac{3}{8}$ in. (1.5 cm.) long

(2)

\$5,000-7,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.

The gold plaque not illustrated.



191

•191

AN EGYPTIAN GOLD SHU AMULET

LATE PERIOD, 664-332 B.C.

The god of the air crouching on an integral plinth, the left knee raised, wearing a pleated kilt, a striated tripartite wig and a short chin beard, his head surmounted by a solar disk

$\frac{3}{8}$ in. (2.4 cm.) high

\$6,000-8,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.

•192

AN EGYPTIAN GOLD HARPOKRATES AMULET

THIRD INTERMEDIATE PERIOD, 1069-664 B.C.

The god depicted nude, seated with his feet together on an integral plinth, with his characteristic side lock and his right finger raised to his lips, a suspension loop at his back

¾ in. (1.9 cm.) high

\$6,000-8,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.



192

•193

A ROMAN HAEMATITE MAGIC GEM

CIRCA 3RD CENTURY A.D.

The flat oval stone engraved on the obverse in two registers, the lower with a uterine symbol atop a seven-bitted key, the upper with two deities and a quadruped, all encircled by an Ouroboros; inscriptions in the field and encircling the snake; the reverse with a uterine symbol and inscriptions in the field; mounted as a ring in a modern gold setting

¾ in. (2 cm.) high; ring size 8

\$5,000-7,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.

For a closely related stone in the British Museum (accession no. G 543, EA 48024) see no. 376 in S. Michel, *Die Magischen Gemmen im Britischen Museum*.



193



194

•194

FIVE SASANIAN STONE SEALS

CIRCA 4TH-6TH CENTURY A.D.

Including three agate domes, one with a hero confronting a rearing lion, one with a stag head above spread wings, and one with a lion in profile to the left; one chalcedony ring with a running gazelle; and one carnelian dome with a standing gryllos and star

Largest: 1¼ in. (3.2 cm.) wide

(5)

\$2,000-3,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.



195

•195

A SASANIAN GOLD AND GARNET FINGER RING

CIRCA 6TH CENTURY A.D.

The hoop rounded on the exterior, flat on the interior, engraved with four lobes meeting in a diamond, the tapering hoop broadening to the bezel, set with an oval cabochon with a pheasant in profile to the left

¾ in. (2.3 cm.) high; ring size 3¾

\$3,000-5,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.

For a similar depiction of a pheasant, see pl. 21 HA7 in A.D.H. Bivar, *Catalogue of the Western Asiatic Seals in the British Museum, Stamp Seals II: The Sassanian Dynasty*.



196

•196

FOUR SASANIAN STONE RINGSTONES

CIRCA 5TH-7TH CENTURY A.D.

Including three of garnet, one with a feline moving left with a Pahlavi inscription above, reading, "Increase;" one with a pheasant, and one with two birds; and one of lapis lazuli with a lion attacking a zebu

Largest: ½ in. (8 cm.) wide

(4)

\$3,000-5,000

PROVENANCE:

with Elias S. David (1891-1969), New York; thence by descent.

END OF SALE

A selection on offer in our inaugural Online Ancient Jewelry Sale
Estimates from \$1,000



Ancient Jewelry: Wearable Art

Online Only • 1–10 December 2015

Viewing

5–8 December
20 Rockefeller Plaza
New York, NY 10020

Contact

Hannah Fox Solomon
hsolomon@christies.com
+1 212 636 2256

CHRISTIE'S

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GIOVANNI PAOLO PANINI (PIACENZA 1691-1765 ROME)

each approximately 37 x 53¼ in. (94 x 135.3 cm.)

\$800,000–1,200,000



AN ITALIAN SPECIMEN MARBLE TOP
ROME, CIRCA 1600

57 x 39 ¼ in. (144.7 x 99.6 cm.)

\$150,000–300,000

AN EGYPTIAN LIMESTONE RELIEF

OLD KINGDOM, 5TH-6TH DYNASTY, 2494-2181 B.C.

16 ¼ in. (41.3 cm.) high

\$15,000–20,000



CLASSIC WEEK *New York* • April 2015

Antiquities

The Exceptional Sale

Sculpture

Revolution

Old Masters Paintings, Part I

Old Master Paintings, Part II

Tuesday 12 April

Wednesday 13 April

Wednesday 13 April

Wednesday 13 April

Thursday 14 April

Thursday 14 April

CHRISTIE'S

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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**.

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the "Bid Live" icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

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

lot for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

auction to get details of the outcome of your bid but to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph 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 satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

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

catalogue description before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
 - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

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

(iii) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only

(iv) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

(v) Checks

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

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- 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):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this,

we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- 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;
- 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);
- we can, at our option, reveal your identity and contact details to the seller;
- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- we can take any other action we see necessary or appropriate.

If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - charge you storage fees while the **lot** is still at our saleroom; or
 - remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on

the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.

(b) Endangered and protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of

conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs 1(a) to (d) or E2(f) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

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

9 LAW AND DISPUTES

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

by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. 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

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

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

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

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

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

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

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

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

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

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

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

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

■ See Storage and Collection pages in the catalogue.

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**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△: Property Owned in part or in full by Christie's

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

◦ Minimum Price Guarantees:

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

◦ ◆ Third Party Guarantees/Irrevocable bids

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

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**"Attributed to ..."

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

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

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

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

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

Charges	All Property
Administration (per lot, due on Day 36)	\$150.00
Storage (per lot/day, beginning Day 36)	\$12.00

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: Tel + 1 212 636 2070, storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
 20 Rockefeller Plaza, New York 10020
 Tel: +1 212 636 2000
 nycollections@christies.com
 Main Entrance on 49th Street
 Receiving/Shipping Entrance on 48th Street
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
 62-100 Imlay Street, Brooklyn, NY 11231
 Tel: +1 212 974 4500
 nycollections@christies.com
 Main Entrance on Corner of Imlay and Bowne St
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays

WORLDWIDE SALEROOMS AND AMERICAN OFFICES

ARGENTINA

BUENOS AIRES

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Cristina Carlisle

BERMUDA

BERMUDA

+1 401 849 9222

Betsy Ray

BRAZIL

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+5521 2225 6553

Candida Sodre

SÃO PAULO

+55 11 3061 2576

Nathalie Lenci

CANADA

TORONTO

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Christie Lebano

SAN FRANCISCO

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Ellanor Notides

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

CHRISTIE'S SPECIALIST DEPARTMENTS AND SERVICES

DEPARTMENTS

AFRICAN AND OCEANIC ART
 PAR: +33 (0)140 768 386
 NY: +1 212 484 4898

AMERICAN DECORATIVE ARTS
 NY: +1 212 636 2230

AMERICAN FURNITURE
 NY: +1 212 636 2230

AMERICAN ART
 NY: +1 212 636 2140

ANGLO-INDIAN ART
 KS: +44 (0)20 7389 2570

ANTIQUITIES
 NY: +1 212 636 2245

ASIAN 20TH CENTURY AND CONTEMPORARY ART
 NY: +1 212 468 7133

AUSTRALIAN PICTURES
 KS: +44 (0)20 7389 2040

BOOKS AND MANUSCRIPTS
 NY: +1 212 636 2665

BRITISH & IRISH ART
 KS: +44 (0)20 7389 2682
 NY: +1 212 636 2120
 SK: +44 (0)20 7752 3257

BRITISH ART ON PAPER
 KS: +44 (0)20 7389 2278
 SK: +44 (0)20 7752 3293
 NY: +1 212 636 2120

BRITISH PICTURES 1500-1850
 KS: +44 (0)20 7389 2945

CARPETS
 NY: +1 212 636 2217

CERAMICS AND GLASS
 NY: +1 212 636 2215

CHINESE PAINTINGS
 NY: +1 212 636 2195

CHINESE WORKS OF ART
 NY: +1 212 636 2180

CLOCKS
 KS: +44 (0)20 7389 2357

CORKSCREWS
 SK: +44 (0)20 7752 3263

COSTUME, TEXTILES AND FANS
 SK: +44 (0)20 7752 3215

ENTERTAINMENT MEMORABILIA
 SK: +44 (0)20 7752 3281

FOLK ART
 NY: +1 212 636 2230

FURNITURE
 NY: +1 212 636 2200

HOUSE SALES
 SK: +44 (0)20 7752 3260

ICONS
 SK: +44 (0)20 7752 3261

IMPRESSIONIST AND MODERN ART
 NY: +1 212 636 2050

INDIAN AND SOUTHEAST ASIAN ART
 NY: +1 212 636 2190

INDIAN CONTEMPORARY ART
 NY: +1 212 636 2190
 KS: +44 (0)20 7389 2700

INTERIORS
 NY: +1 212 636 2032
 SK: +44 (0)20 7389 2236

ISLAMIC WORKS OF ART
 KS: +44 (0)20 7389 2370
 SK: +44 (0)20 7752 3239

JAPANESE ART
 NY: +1 212 636 2160
 KS: +44 (0)20 7389 2595

JEWELLERY
 NY: +1 212 636 2300

KOREAN ART
 NY: +1 212 636 2165

LATIN AMERICAN ART
 NY: +1 212 636 2150

MINIATURES
 NY: +1 212 636 2250
MODERN DESIGN
 SK: +44 (0)20 7389 2142

MUSICAL INSTRUMENTS
 NY: +1 212 636 2000

NINETEENTH CENTURY FURNITURE AND SCULPTURE
 NY: +1 212 707 5910

OBJECTS OF VERTU
 NY: +1 212 636 2250

OLD MASTER DRAWINGS
 NY: +1 212 636 2120

OLD MASTER PAINTINGS AND 19TH CENTURY EUROPEAN ART
 NY: +1 212 636 2120

PHOTOGRAPHS
 NY: +1 212 636 2330

PICTURE FRAMES
 SK: +44 (0)20 7389 2763

POST WAR AND CONTEMPORARY ART
 NY: +1 212 636 2100

POSTERS
 SK: +44 (0)20 7752 3208

PRINTS
 NY: +1 212 636 2290

RUSSIAN WORKS OF ART
 NY: +1 212 636 2260

SCIENTIFIC INSTRUMENTS
 SK: +44 (0)20 7752 3286

SCULPTURE
 KS: +44 (0)20 7389 2331
 SK: +44 (0)20 7389 2794

SILVER
 NY: +1 212 636 2250

TOPOGRAPHICAL PICTURES
 KS: +44 (0)20 7389 2040
 SK: +44 (0)20 7752 3291

TWENTIETH CENTURY DECORATIVE ART AND DESIGN
 NY: +1 212 636 2240

VICTORIAN PICTURES
 KS: +44 (0)20 7389 2468
 SK: +44 (0)20 7752 3257

WATCHES
 NY: +1 212 636 2320

WINE
 NY: +1 212 636 2270

AUCTION SERVICES

CHRISTIE'S AUCTION ESTIMATES
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CORPORATE COLLECTIONS
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 Fax: +1 212 636 2370
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MUSEUM SERVICES
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