



ANTIQUITIES

TUESDAY 12 APRIL 2016

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AUCTION

Tuesday 12 April 2016 at 10.00 am (Lots 1-141)

20 Rockefeller Plaza New York, NY 10020

VIEWING

Friday	8 April	10.00 am - 5.00 pm
Saturday	9 April	10.00 am - 5.00 pm
Sunday	10 April	10.00 am - 5.00 pm
Monday	11 April	10.00 am - 5.00 pm

AUCTIONEER

William Robinson (#2017522)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **ERIN-12256**

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21 APRIL

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22 APRIL

Islamic Manuscripts

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22 APRIL

Islamic

LONDON, SOUTH KENSINGTON

22 APRIL

Art of the Islamic and Indian Worlds LONDON, SOUTH KENSINGTON

11 MAY

The Dani & Anna Ghigo Collection, Part I: Southeast Asian Works of Art LONDON, KING STREET

12 MAY

The Dani & Anna Ghigo Collection, Part II: Carpets, European Furniture, Works of Art & Tapestries, Chinese and Japanese Works of Art LONDON, KING STREET

26 MAY

South Asian Modern + Contemporary LONDON, KING STREET

26 MAY

Arts of India

LONDON, KING STREET

23 JUNE

Art Africain et océanien

PARIS

6 JULY

Antiquities

LONDON, KING STREET

13 SEPTEMBER

Indian, Southeast Asian, and

Himalayan Art NEW YORK

14 SEPTEMBER

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6 OCTOBER

Antiquities NEW YORK

20 OCTOBER

Art of the Islamic and Indian Worlds LONDON, KING STREET

21 OCTOBER

Islamic

LONDON, SOUTH KENSINGTON

7 DECEMBER

Antiquities

LONDON, KING STREET

13 DECEMBER

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DATES TBC

The India Sale - Classical South

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The India Sale - South Asian Modern + Contemporary Art

MUMBAI

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Property from an Important European Collection Lots 1-10



A EUROPEAN BRONZE SWORD

LATE URNFIELD PERIOD, CIRCA 12TH-10TH CENTURY B.C.

The blade with a raised rounded midrib flanked by incised lines, tapering to the sharp cutting edges and point, the long tang inserted into the separately-cast hilt, with four rivets joining the stylized semi-circular guard to the blade, the grip ornamented with incised linear motifs, with four raised vertical bars framed by horizontal bands above and below, continuing onto the underside of the disk-shaped pommel, the terminal knob on the pommel encircled by linked spirals and hatched bands

29½ in. (75 cm.) long

\$25,000-35,000

PROVENANCE:

Said to be found on the shores of the river Maas near the Belgian-Dutch border, circa 1880.

Private Collection, Belgium, late 19th century.

Antike Waffen und Militaria, Galerie Fischer, Lucerne, 11-13 September 2003, lot 385.

with Rainer Zietz, London.

Acquired by the current owner from the above, 2004.

The Urnfield culture was a Late Bronze Age civilization in central Europe, dating from circa 1550-900 B.C. A highly militaristic people, they were known for widespread warfare that caused upheaval across the Eastern Mediterranean and the Near East. In addition to the examples found in Urnfield cemeteries in Europe, a large number of swords were found across Greece at sites like Mycenae and Tiryns on the mainland as well as Crete and the islands. From their presence, it has been deduced that these Northern peoples invaded and were responsible for the fall of the Mycenaean civilization. Their military pursuits did not end there, since swords are found in the Eastern Balkans, Egypt and the Holy Land region.

This type of sword finds its strength from its long sturdy tang, which is essentially the continuation of the blade below the grip, fastened by rivets. As H. Schutz explains (*The Prehistory of Germanic Europe*, p. 147), "This new sword, reinforced at the hilt, its blade weighted towards the tip, was a cleaving sword. Its user did not need to fear that the force of the impact would sever the rivets which joined hilt to blade." For a near identical sword, see no. 92 in Schutz, op. cit.





2 AN ATTIC BLACK-FIGURED PANATHENAIC AMPHORA

CIRCA 500 B.C.

The obverse with Panathenaic Athena striding to the left, wearing a peplos, her snaky aegis, and a high-crested helmet, a spear in her raised right hand, a circular shield in her left, a Pegasos protome as the blazon, its wing sickle shaped, the goddess framed by two Doric columns each surmounted by a cock; the reverse with a bearded trainer standing to the left watching a competition between two bearded boxers, the trainer wearing a himation over his left shoulder, holding a staff in his left hand and a split cane in his right, the muscular boxers nude, each with the near hand bound in a leather thong (himas), his other hand bare, the boxer to the left lunging forward, that to the right leaning back; rays above the foot, tongues on the shoulders, lotus and palmette chain on the neck; details in added red and white, graffiti under the foot

16% in. (41.5 cm.) high

\$250.000-350.000

PROVENANCE:

The Second Marquess of Northampton (1790-1851).

The Castle Ashby Vases; Christie's, London, 2 July 1990, lot 88.

Private Collection, Europe.

European Private Collection; *Antiquities*, Christie's, London, 23 September 1998, lot 182.

with Royal-Athena Galleries, New York, 2006 (*Art of the Ancient World*, vol. X, 1999, no. 101; and vol. XVII, 2006, no. 98).

Acquired by the current owner from the above, 2006.

PUBLISHED:

E. Gerhard, "Vasen des Lord Northampton," in *Archäologische Zeitung*, no. 45, September 1846, pp. 340-342, no. 3.

J.D. Beazley, "Notes on the Vases at Castle Ashby," in *Journal of the British School at Rome*, vol. XI, 1929, no. 16, pl. 11.1.

E.N. Gardiner, *Athletics of the Ancient World*, Oxford, 1930, fig. 135.

H. Philippart, "Céramique grecque en Angleterre," in *L'Antiquite Classique*, vol. IV, 1935, p. 212.

J. Boardman and M. Robertson, *Corpus Vasorum Antiquorum: Castle Ashby, Great Britain, Fasc. 15*, Oxford, 1979, no. 12, pl. 16.

Beazley Archive Database no. 29631.

The most important festival celebrated in ancient Athens was the Panathenaia, the state festival honoring the city's patron deity, Athena Polias. Every fourth year was the Great Panathenaic festival, which included musical and athletic competitions. The victors were awarded huge prize amphorae containing one *metrates* (over ten gallons) of oil from the goddess' sacred grove. The obverse of these pottery jars always depicts the goddess between columns, usually surmounted by cocks. The reverse depicts the event for which the vase served as the prize.

Smaller scale vases of Panathenaic shape and decoration, similar to the example presented here, must have served a different function than the larger prize amphorae. According to J. Neils ("Panathenaic Amphoras: Their Meaning, Makers and Markets," p. 44 in Goddess and Polis, The Panathenaic Festival in Ancient Athens) these small-scale imitations had a capacity of approximately half that of the prize amphorae. "It has been suggested that these are either wine jars for a victory celebration or commemorative vases which functioned as souvenirs for competitors at the Panathenaia." Further, "an alternative explanation is that these jars were made as export containers for the excess olive oil from the sacred trees of Athena, known as the Moriai."

According to J. Boardman and M. Robertson (op. cit., p. 9), Athena's shield device on the Castle Ashby Panathenaic "recalls the Kleophrades Painter's use of Pegasos in this position but his, and almost all others, have folded, not the earlier sickle wings, as here." However, some Pegasos devices do have sickle wings, and F.G. Lo Porto (Atti e memorie della Società Magna Grecia viii, 1967, pl. 35) considers a Panathenaic vase from Tarentum close to the Kleophrades Painter, and another, from the same find (op.cit., pls. 33,34) has athletes similar in style to the Castle Ashby Panathenaic, but which Boardman and Robinson consider "not close enough for certain attribution."





3 AN ATTIC RED-FIGURED NOLAN AMPHORA

ATTRIBUTED TO THE BERLIN PAINTER, CIRCA 470 B.C.

The obverse with Athena striding to the right, wearing a pendant necklace, a long chiton and a himation with swallowtail folds hanging behind, her aegis spread over her shoulders and fringed with spiraling snakes, her hair in a diadem, her long tresses bound, holding a spear in her lowered right hand and a high-crested Attic helmet out before her in her left, on a meander groundline; the reverse with a female running to the right but looking back, her arms spread wide, wearing a pendant necklace and a long chiton, her hair in a diadem, her long tresses bound, on a meander groundline

13% in. (34.9 cm.) high

\$100,000-150,000

PROVENANCE:

Private Collection, Switzerland. with Münzen und Medaillen, Basel, 1975 (*Kunstwerke der Antike*, pl. 43.158). Studer Collection, Lugano. with H.A.C., Basel, 1998 (*Kunst der Antike*, pl. 18.45).

with Royal-Athena Galleries, New York, 2008 (*Art of the Ancient World*, vol. XIX, no. 122). Acquired by the current owner from the above, 2008.



PUBLISHED:

J.D. Beazley, *Attic Red-figure Vase-painters*, Oxford, 1963, no. 202.77.

N. Kunisch, "Zur helmhaltenden Athena," in *Mitteilungen des Deutschen Archaologischen Instituts, Athenische Abteilung: 8,* 1974, pls. 48.1-2 (A,B).

J. Boardman, *Athenian Red Figure Vases*, London, 1975, fig. 160a.

L. Burn and R. Glynn, *Beazley Addenda*, Oxford, 1982, p. 95.

T.H. Carpenter, et al., *Beazley Addenda, 2nd Edition*, Oxford, 1989, 192.

Beazley Archive Database no. 201885.

The Berlin Painter is considered one of the greatest pot painters of the early 5th century B.C. His long career began in the Pioneer School before 500 B.C. and continued until circa 460 B.C. According to J. Boardman (Athenian Red Figure Vases, p. 94), "his favorite scheme of decoration - single figures on either side of the vase, even where the action continues - with notable reduction of subsidiary ornament, is reflected by the shapes he favours." His best work is found on neck amphorae, especially smaller ones like the Nolans, as shown here. The subject of Athena on one side, a running female on the other, is seen on other Nolans, such as the example in St. Petersburg, pl. XLVIIIa & b in D.C. Kurtz, The Berlin Painter.



A GREEK MARBLE HEAD OF A YOUTH

CLASSICAL PERIOD, CIRCA 4TH CENTURY B.C.

Perhaps depicting Apollo, his youthful oval face with a smooth forehead and gently-arching brows merging with the bridge of his nose, the convex eyes slightly asymmetrical, the proper right wider than the left, with heavy upper lids and contoured lower lids, the small mouth with the lips slightly parted, his undulating hair radiating from the crown of his head in a whorl, with flame-like locks brushed back from his forehead, flowing back over the tops of the ears, with long tendrils braided and wrapped forward around the crown of his head, the ends knotted at the front

10 in. (25.4 cm.) high

Baron Max von Heyl (1844-1925), Darmstadt.

Die Kunstsammlungen Baron Heyl, Darmstadt, Zweiter Teil, Sammlung Antiker Kunst, Marmorskulpturen, Bronzen, Terracotten, Vasen, Gläser, aus dem nachlass des verewigten freihernn Max von Heyl, General-Leutnant à l s und seiner Gemahlin Doris, Geb Stein, Darmstadt; Galerie Hugo Helbing, Munich, 30 October 1930, p. 2, no. 11, pl. III.

Auktion 5, Jean-David Cahn, Basel, 23 September 2005, lot 402.

R. Stupperich, "Der Apollonkopf v. Heyl," in *Thetis: Mannheimer Beitrage zur Klassischen Archaologie und Geschichte Griechenlands und Zyperns*, vols. 11-12, Mannheim, 2005, pp. 109-112.

\$300,000-500,000



The earliest example of a statue with similar treatment of the braids tied around the head is seen on the so-called Blond Boy from the Athenian Akropolis, dated to the early 5th century B.C. (see fig. 72 in B.S. Ridgway, *The Severe Style in Greek Sculpture*). The style is seen also on the bearded bronze Poseidon from Cape Artemision. It was employed for a depiction of Apollo, the Omphalos type, known from numerous Roman copies but all thought to reflect a Greek original of the mid-5th century B.C. (see nos. 94-97 in Ridgway, op. cit.). See also the Greek bronze head, circa mid-5th century B.C., with a similar wrapped braid and upturned locks at the center of the forehead, sold at Christie's London, 26 April 2006, lot 29.

Baron Max von Heyl was born into a family of wealthy industrialists in Worms in 1844. He later moved to Darmstadt, where, together with his wife Doris, he built an impressive art collection ranging from Old Master paintings and

sculpture to Greek, Roman and Egyptian antiquities. In 1924 the year before his death he donated a collection of works by his artist friend Arnold Böcklin to the city of Darmstadt. Following the death of Doris the collection was sold at auction in Munich in 1930 at Galerie Hugo Helbing. Many of the pieces are now in major museums, including a Byzantine marble portrait in the Metropolitan Museum of Art, a portrait of Antinoos in the National Museum in Warwaw, and a Hellenistic terracotta Aphrodite in the Antikensammlung, Berlin.

The Apollo head presented here, while included in the 1930 catalog, was ultimately not sold as the heirs were allowed to choose objects for themselves before the sale. It remained in the family until later appearing at auction in Basel in 2005. E. Langlotz, who wrote the catalog entry, considered it a depiction of a young girl from the Augustan period, but more recent scholarship has confirmed that this is in fact a 4th century B.C. Greek original, mostly likely depicting Apollo.



5 A ROMAN MARBLE VENUS CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

Lifesized, the voluptuous goddess depicted nude, standing with her left leg slightly advanced, her torso leaning forward causing a crease across her abdomen, both arms lowered, with a diaphanous mantle draped diagonally across her legs and over the crook of her right arm, with folds cascading down her upper right thigh

35½ in. (90.2 cm.) high

\$300,000-500,000

PROVENANCE:

Private Collection, Geneva.

Archeologie, Francois de Ricqles, Drouot Richilieu,
Paris, 25 September 1998, lot 573.

with Robin Symes, London, acquired from the
above.

with Royal-Athena Galleries, New York, 2001

with Royal-Athena Galleries, New York, 2001 (Art of the Ancient World, vol. XII, no. 1). Acquired by the current owner from the above, 2001.

The voluptuous nude female form in white marble is arguably the most iconic image surviving from antiquity. Born from the sea foam, the goddess of love, Aphrodite to the Greeks, Venus to the Romans, was the embodiment of beauty, sexuality and fertility. The most celebrated statue of the goddess in ancient times was fashioned by the renowned sculptor Praxiteles for the goddess' temple at Knidos, circa 350 B.C. Thought to be the very first depiction of the goddess in full nudity, Praxiteles' original survives only in a multitude of Hellenistic and Roman interpretations, many of which depict her in various states of undress. Over-lifesized and finely-sculpted, the present work is a notable Roman example of the pudica type that seemingly presents a unique treatment for the drapery. Closest in spirit is the Venus Menophantos, a 1st century B.C. statue found in the Camaldolese monastery of San Gregorio al Celio in Rome, and now in the Palazzo Massimo, Rome, which bears the signature of the sculptor Menophantos (see no. 422 in A. Delivorrias et al., "Aphrodite," in LIMC, vol. II). Like the example presented here, Menophantos' Venus has a mantle diagonally across her left leg, but it does not extend across her pudenda to the right arm.





A ROMAN MARBLE CINERARY URN

CIRCA LATE 1ST-EARLY 2ND CENTURY A.D.

The front in two registers, the upper with the deceased shown sleeping, reclining to the right on a banqueting couch (*lectus*), resting her head on a pillow, a mantle draped over her legs and behind her shoulders, her upper torso nude, her right arm crossing her chest with the hand below her head, wearing an armband, holding a wreath in her left hand, a Latin inscription below, reading: "Plautia, loyal and faithful, who lived 23 years, 7 months and 1 day"

143/16 in. (36 cm.) wide

\$30,000-50,000

PROVENANCE:

with Rainer Zietz, London. Acquired by the current owner from the above, 1993.



A ROMAN BRONZE BOY

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

The pudgy child depicted nude, striding forward on his left leg, his arms originally lowered, his head slightly turned to his left, his oval face with arching brows, heavy-lidded eyes, and a small broad nose, his mouth open, his wavy locks secured with a diadem, arranged in a top-knot above his forehead, with wisps falling along his brow

201/2 in. (52 cm.) high

\$120,000-180,000

PROVENANCE:

Antiquities, Sotheby's, New York, 10 December 1999, lot 316. with Royal-Athena Galleries, New York.
Acquired by the current owner from the above, 2000.

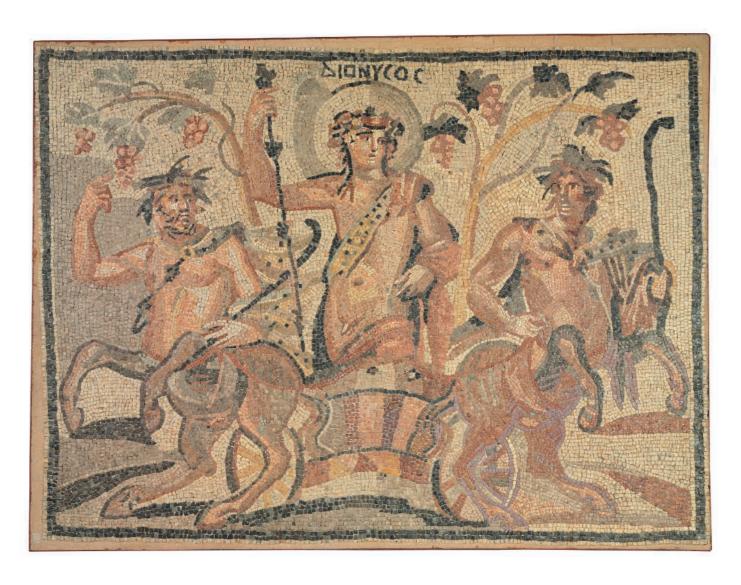
The identification of this impressive large-scale bronze is complicated by the lack of any surviving attributes. It is possibly Cupid because he is commonly depicted with a top-knot, but the lack of wings here argues against this

attribution. The Egyptian child god Harpokrates is also typically shown with such a hairstyle, but during the Roman period he is usually depicted as a slightly older child in a more static pose, with his right forefinger raised to his lips (see the bronze in Cleveland, no. 21 in A.P. Kozloff and D.G. Mitten, *The Gods Delight, The Human Figure in Classical Bronze*). Hercules and Bacchus — two of Jupiter's sons — are also a possibility as they were sometimes depicted as babies; see the bronze in St. Louis tentatively identified as the infant Hercules (no. 128 in D.G. Mitten and S.F. Doeringer, *Master Bronzes from the Classical World*) and the bronze in the Getty Villa thought to depict the infant Bacchus (no. 144 in M. True and K. Hamma, eds., *A Passion for Antiquities*).

It may be that the child presented here is not of mythological origin at all, and was a decorative sculpture in a wealthy villa. Perhaps he was part of a fountain, such as the bronze boy holding a dolphin from the Villa dei Papiri at Herculaneum, or a lamp-bearer, such as the example from the House of Fabius Rufus at Pompeii (see nos. 44 and 85 in C.C. Mattusch, et al., *Pompeii and the Roman Villa, Art and Culture Around the Bay of Naples*).







A ROMAN STONE MOSAIC PANEL

CIRCA 3RD CENTURY A.D.

Composed of multicolored tesserae on a cream ground, with Dionysus riding in a chariot pulled by two rearing centaurs, the left bearded, the right youthful, the god nimbate, depicted nude but for an animal skin draped diagonally across his chest from his left shoulder, a mantle draped on top and over his arm, a thyrsus in his raised right hand, a crown of ivy and berries in his hair, an identifying Greek inscription above his head, the centaurs each with an animal skin tied over his shoulders and holding a lagobolon, fruit-bearing vines in the field, enclosed within a black frame

49½ in. x 65½ in. (125.7 cm. x 166.3 cm.)

\$200,000-300,000

PROVENANCE:

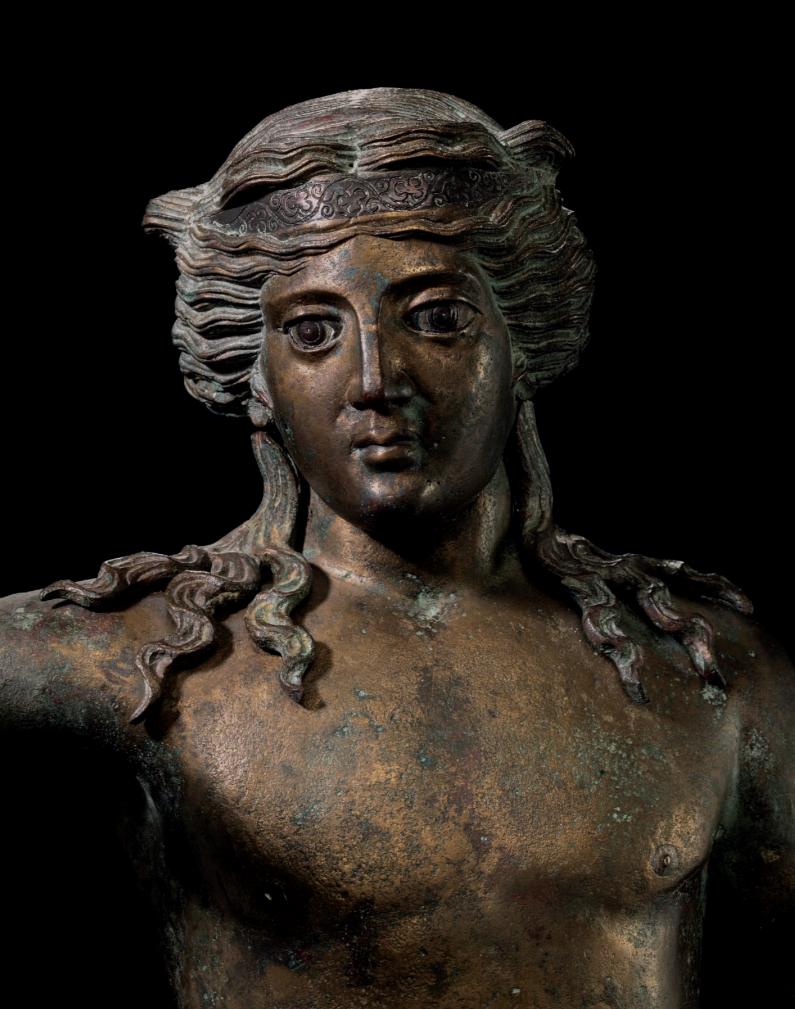
Private Collection, U.S.

An American Private Collector; *Antiquities*, Sotheby's, New York, 17 December 1998, lot 182.

with Royal-Athena Galleries, New York, acquired from the above. Acquired by the current owner from the above, 2000.

K.M.D. Dunbabin urges modern viewers to consider mosaics within the context of their functional role as integral architectural elements in Roman buildings. She goes on to note that the majority of mosaics known to current scholars come from the floors and walls of dining rooms (*trinclinia*) in Roman homes (*Mosaics of the Greek and Roman World*, pp. 1-6). When framed in such a context, this mosaic featuring Dionysus, the god of wine, becomes more than just an isolated mythological scene and rather an instance of a union between a subject matter and its physical location. The particular subject here with Dionysus in a chariot pulled by centaurs is a popular scene in the Imperial period. A mosaic with the same subject is in the permanent collection of the Bardo Museum, Tunisia. The subject was also popular in other media; see for example a large cameo in the Louvre, no. 216 in C. Gasparri, "Dionysos/Bacchus," in *LIMC*, vol. III.







AN IMPORTANT LARGE ROMAN INLAID BRONZE BACCHUS

CIRCA 2ND CENTURY A.D.

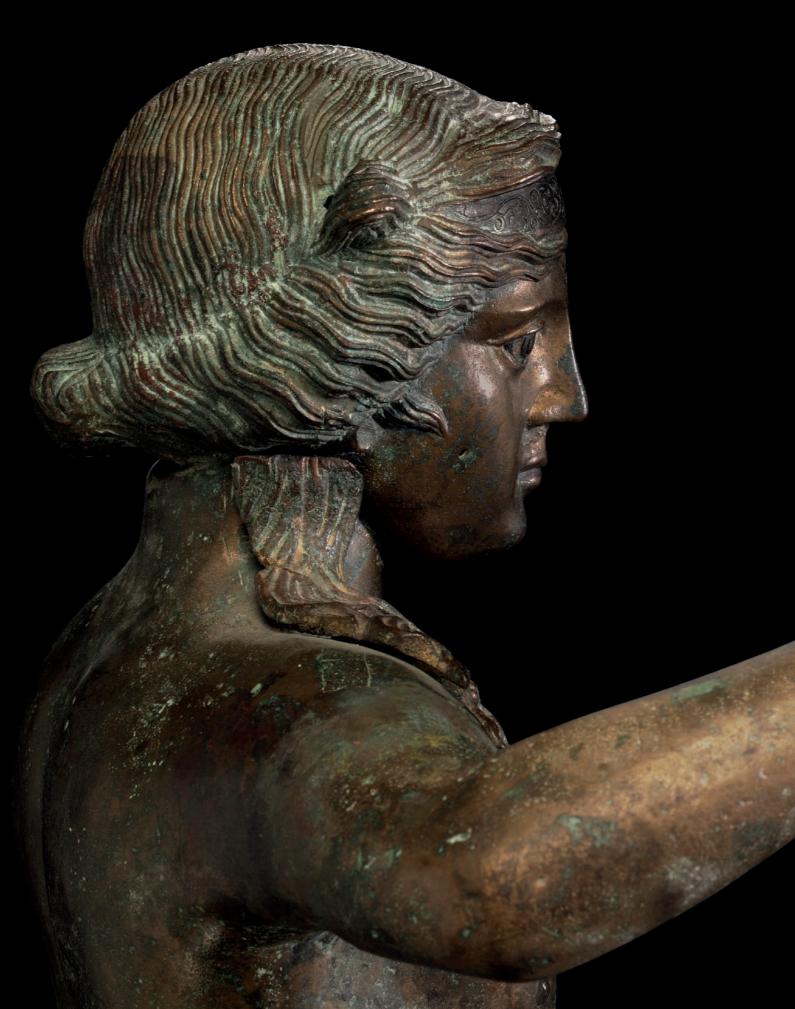
The youthful god depicted nude, standing with his weight on his left leg, the right relaxed and bent at the knee, his left arm lowered, perhaps once holding a kantharos, and his right arm raised, perhaps once holding a cluster of grapes, his fleshy torso with copper inlays for the nipples, his head turned to his right, with a smooth forehead and modeled angular brows merging with the bridge of his nose, the lidded convex eyes inlaid in silver and articulated, his long hair center parted and bound in a copper fillet incised with a scrolling vine, with separately-made wavy tresses falling along his neck and spreading onto his shoulders, atop the original, elaborate, tiered plinth together with a seated panther at his feet, its left forepaw raised, the upper tier of the plinth circular in form with a cyma reversa molding, the lower square, with incised petals on the upper surface, a foliate band on the outer edge, a dog-tooth molding below, the corners supported by down-turned felines, their tails looped, their heads raised

33% in. (63.3 cm.) high

\$500,000-700,000

PROVENANCE:

Said to be found in the Rhone valley.
Private Collection, France, 1980s.
Archeologie, Drouot Montaigne, Paris,
22-23 April 2001, lot 752 (and cover).
with Royal-Athena Galleries, New York, 200
(Art of the Ancient World, vol. XIII, no. 42).
Acquired by the current owner from the above,
2002.



This impressive and important depiction of the god Bacchus stands at almost 3 feet tall. Bacchus - Dionysus to the Greeks- was a popular subject throughout the Classical world. Due to his role as the god of wine and revelry, he was an especially fitting subject to adorn wealthy Roman villas, which were commonly used for entertainment. Bacchus is variously depicted during the Hellenistic and Roman periods. He is frequently standing alone, but also commonly seen with members of his entourage, including satyrs and maenads or his consort Ariadne. He is often depicted with a drinking vessel, be it his characteristic kantharos, rhyton or bowl, and his typical garb including an animal skin over his nude torso. Here, the position of Bacchus' fingers suggest that he likely once held the handle of a kantharos in his lowered left hand and a cluster of grapes in his raised right. This pose can also be seen on a statue of Dionysus at the Vatican Museum (see no. 1a in C. Gasparri, "Dionysos/ Bacchus," in LIMC, vol. III.

The bronze presented here recalls the work of two major sculptors from the Classical Period, the heyday of Greek sculpture. The form of the body— with its graceful S-curve with his weight on one leg and the other drawn back—shows clear connection to the canon of Polykleitos of the 5th century B.C. The subject is a loosely-based variation of the "resting Dionysus" type, derived from the Lycian Apollo by Praxiteles and relates to the Woburn Abbey-type of the 4th century B.C. that depicts Bacchus nude, holding a bunch of grapes and leaning on a tree-trunk (see E. Angelicoussis, *The Woburn Abbey Collection of Classical Antiquities*, pp. 50-51, pls. 76-79.)

The use of copper and silver inlay for some of the details, plus the elaborate plinth, are unusual flourishes. For another bronze Bacchus of similar scale but with different attributes, also displaying copper and silver details, see the example found in the Tiber now in Palazzo Massimo, in a different position but with similar copper inlays, see no. 2 in Gasparri, op. cit.





PROPERTY FROM THE ESTATE OF DANIEL W. DIETRICH II

11

A MINOAN KAMARES WARE CUP

MIDDLE MINOAN IIB, CIRCA 1750-1700 B.C.

The body wheel-thrown, of conical form, the eggshell-thin vertical walls elegantly tapering to a flat base, with an applied strap handle, the brown slip adorned with an elaborate, crimson, undulating band below the rim outlined in white with spiked projections, and a wide band of white diagonal lines slightly curving at their ends, each band framed by white bands above and below

3 in. (7.6 cm.) high

\$40,000-60,000

PROVENANCE:

Private Collection, Israel.

Antiquities, Christie's, New York, 18 December 1998, lot 61.

William B. Dietrich, Philadelphia, acquired from the above; thence by descent to the current owner.

The second phase of the Middle Minoan period was a time of great development on Crete. The monumental palatial structures at Knossos, Malia and Phaistos and elsewhere became the focal point of a newly-centralized society. This lead to the standardization for pottery production, with uniformity in shapes and styles. At this time, the potter's wheel was introduced, which increased the speed of production and lead to enhancements in quality. This period was the heyday of Minoan artistic accomplishments as seen on palatial wall-paintings, sculpture, metalwork, carved gemstones and pottery. As P.P. Bentacourt explains, (p. 66 in *The History of Minoan Pottery*), "Because the workshops had to be near the central authorities that supervised them, artists and craftsmen were well aware of what was being made by others and the exchange of ideas could stimulate all. Palatial styles were often cultured, sophisticated, and incredibly beautiful. Especially with painted pottery, they reached a height of visual expression beyond anything that came before."

Kamares Ware is a paragon of the artistic accomplishments of the period. Originally taking its name from the cave-sanctuary peak of Mt. Ida in central Crete where the type was first discovered, this elegant polychrome pottery "uses abstract and natural forms set in attractive patterns on a dark-face background. Compositions employ a whole range of syntactical systems from simple bands to twisting torsions and whirling compositions to emphasize both center and circumference. In many cases the curvilinear contours and moving patterns create a vibrant sense of the living world, as if lines are sprouting and growing from other forms." (p. 69, op. cit.). For a krater with a similar pattern on its tall foot, see no. XII, pp. 32-33 in S. Marinatos, *Crete and Mycenae*.

PROPERTY FROM THE COLLECTION OF NAN ROSENTHAL AND HENRY B. CORTESI

·12

AN ATTIC POTTERY SKYPHOS

GEOMETRIC PERIOD, CIRCA 750-700 B.C.

Decorated in black, the handle zone with two water birds flanked by three vertical lines and dotted rosettes, centered by a hatched X and triple dot motif, horizontal bands below, the handles ornamented with horizontal lines and dots, the rim with a band of dots between sets of bands

31/8 in. (8 cm.) diameter, excluding handles

\$5,000-7,000

PROVENANCE:

Alan Rosenthal, New York, acquired in Athens and brought to the U.S., mid 1950s; thence by descent to his daughter.



OTHER PROPERTIES

13

A MYCENAEAN POTTERY JAR LATE HELLADIC III, CIRCA 13TH-12TH CENTURY B.C.

The globular body on a ring foot, the short cylindrical neck flaring to the rim, with two upturned horizontal loop handles at the center of the body on opposing sides, and two vertical strap handles at the other cardinal points high on the shoulders, decorated in reddish-brown, a band on the shoulders with triangular motifs alternating with six-petal rosettes, the triangles filled with concentric arcs at each corner, each upper corner extending into a stylized motif, perhaps a bird head, with sets of encircling bands on the body, festooned lines descending from the vertical handles

21 in. (53.3 cm.) high

\$10,000-15,000

PROVENANCE:

with Joseph G. Gerena, New York.
Acquired by the current owner from the above,



13



A GREEK BRONZE HORSE

GEOMETRIC PERIOD, CIRCA 8TH CENTURY B.C.

Standing four-square, its legs and tail joined to an openwork integral plinth perforated with triangles, the stylized stallion with a narrow tubular body curving up to the croup, with bulging haunches and a thin elongated tail and legs, the knee joints pronounced, the thin neck with a sharp broad mane crest, the head with upturned ears, a pointed poll and a long cylindrical muzzle, with incised bands along the neck and legs, the genitalia articulated

311/16 in. (9.4 cm.) high

\$50,000-70,000

PROVENANCE:

Art Market, Paris, prior to 1966.
Private Collection, Japan.
with Kojiro Ishiguro (1916-1992), Tokyo, prior to 1976.
Private Collection, Japan, acquired from the above, 1980s.
Acquired by the current owner from the above, 2015.

PUBLISHED

U. Ryuzaburo and M. Fukumatsu, *Kobijutsu 10 - Masterpieces for Appreciation*, Sanshaisha, 1965, pp. 103-104.

"Bi no Bi," *Nihon Keizai Shimbun*, Tokyo, 4 March 1966, Tokyo, p. 16. I. Kojiro, ed., "Furuku Utsukushiki mono," *Ancient Art 1 - Mr. & Mrs. Ishiguro Collection*, Mikazuki, 1976, no. 241.

Small bronze horses were one of the most common votive dedications at Greek sanctuaries during the Geometric period. As horses were expensive to maintain, they were associated with the wealthy elite of society (see p. 170 in J.J. Herrmann and C. Kondoleon, *Games for the Gods, The Greek Athlete and the Olympic Spirit*). There is considerable regional variation in the style of these horses. The example presented here most closely resembles horses from Corinth (see for example nos. 27 & 29 in J.-L. Zimmermann, *Les Chevaux de Bronze dans L'Art Geometrique Grec*).



A LUCANIAN POTTERY BUILDING MODEL

CIRCA SECOND HALF OF THE 6TH CENTURY B.C.

Rectangular in form, supported on four feet, the vertical walls adorned with checker pattern, a projecting horizontal knob parallel to each foot at the four corners where the roof meets the walls, the triangular roof with zigzag on the two sloping sides, surmounted by a griffin protome at one end of the peaked upper edge, a bull protome and a bird on the other, a rectangular lidded opening on one side, with a ram head knob, painted in red and black

10½ in. (26.7 cm.) high

\$40,000-60,000

15

Pierre & Claude Vérité, Paris, acquired between 1930-1960. Collection Pierre & Claude Vérité; Christie's, Paris, 20 December 2011, lot 54. Art Market, New York.

Acquired by the current owner from the above, 2012.

This building model is most likely a symbolic representation of the deceased in the afterlife as well as of the home in which he lived as there is a close connection between owner and dwelling in this period. Details like the painted zigzags on the slanted roof and the knobbed projections on the horizontal walls illustrate modes of contemporary building construction, representing the thatched roof and the tie beams to support the structure. It is quite useful evidence for domestic dwellings of the period, as the majority have not survived because they were fashioned from perishable materials.

It is unlikely that the model was used as a cinerary urn, as inhumation rather than cremation was the dominant practice in the Archaic period in Southern Italy. For similar examples from the Danish National Museum, Copenhagen, and the Louvre, together with a full discussion of the type, see pp. 101-125 in H. Damgaard Andersen & H.W. Horsnaes, "Terracotta House Models from Basilicata" in A. Rathje, M. Nielsen & B.B. Rasmussen, eds., ACTA HYPERBOREA 9, Pots for the Living Pots for the Dead.



PROPERTY FROM THE COLLECTION OF CHARLES BRICKBAUER, BALTIMORE

16

AN ATTIC BLACK-FIGURED LIP-CUP GROUP OF PAINTER OF MUNICH 9407, CIRCA 550 B.C.

The tondo with a cock facing right between two lotus buds, enclosed by alternating red and black tongues, each side of the exterior inscribed *CHAIRE KAI PRIOME*, a variation of "be merry and drink!," palmettes flanking the handles; details in added red and white

5% in. (14.9 cm.) diameter, excluding handles \$10,000-15,000

PROVENANCE:

Antiquities, Sotheby's, London, 13-14 December 1982. lot 217.

with Harmer Rooke Galleries, New York, 1992. with Royal-Athena Galleries, New York. Acquired by the current owner from the above, 1992.

PUBLISHED:

R. Wachter, "Drinking Inscriptions on Attic Little-Master Cups: A Catalogue," (AVI 3), Kadmos 42, 2003, p. 169, no. 127, pl. 189.
P. Heesen, Athenian Little-Master Cups, Amsterdam, 2011, p. 22, n. 146.
Beazley Archive Database no. 7337.
Corpus of Attic Vase Inscriptions Database no. 4793.



17

AN ATTIC BLACK-FIGURED BAND-CUP MANNER OF THE PAINTER OF AGORA 1241, CIRCA 550-540 B.C.

Each side with a procession of satyrs alternating with maenads, all gesticulating and moving to the right, one satyr ithyphallic and masturbating in the center on one side, and another similar to the left on the other side; palmettes flanking the handles; the reserved tondo with a ring around the central dot, details in added red and white

8½ in. (21.5 cm.) diameter, excluding handles \$10,000-15,000

PROVENANCE:

Antiquities, Sotheby's, London, 10 December 1984, lot 301.

with Royal-Athena Galleries, New York, 1985 (Art of the Ancient World, vol. IV, no. 56). Acquired by the current owner from the above, 1990.

PUBLISHED:

Beazley Archive Database no. 10477.

AN ATTIC BLACK-FIGURED LIP-CUP ATTRIBUTED TO THE TLESON PAINTER, SIGNED BY TLESON AS POTTER, CIRCA 545 B.C.

Each side with a siren facing left, an inscription below, reading, "Tleson, son of Nearchos, made [this]," the handles flanked by palmettes; the reserved tondo with two rings around a central dot; details in added red and white

9% in. (23.2 cm.) diameter, excluding handles

\$10,000-15,000

PROVENANCE:

J.L. Theodor, Brussels.
The J.L. Theodor Collection; Sotheby's, New York,
17 December 1998, lot 83.
with Royal-Athena Galleries, New York.
Acquired by the current owner from the above,
1999.

EXHIBITED:

Amsterdam, Allard Pierson Museum, *The J.L. Theodor Collection of Attic Black Figure Vases*, 30 November 1996-9 March 1997.

PUBLISHED:

P. Heesen, *The J.L. Theodor Collection of Attic Black Figure Vases, Allard Pierson Series*, vol. 10, 1996, no. 33.

H.A.G. Brijder and C.M. Stibbe, "A Bronze Cup in the Allard Pierson Museum," in *BABesch* 72, 1997, p. 28, figs. 9a-b.

B. Fellmann, "Zur Chronologie des Tleson Malers," in *Bentz*, 2002, p. 115, no. 30 and App. I.5. P. Heesen, *Athenian Little-Master Cups*, Amsterdam, 2011, p. 302, no. 369, pl. 103c. Beazley Archive Database no. 19880. Corpus of Attic Vase Inscriptions Database no. 2959a.



Tleson was a potter specializing in Little-Master Cups. J.D. Beazley considered that the majority of Tleson's cups were the work of one painter, whom he called the Tleson Painter. According to J. Boardman (*Athenian Black Figure Vases*, p. 60), "Tleson is the classic Little Master, no

doubt painter and potter, and always naming his father, the painter Nearchos, in his signatures." P. Heesen (*Athenian Little-Master Cups*, p. 178) lists 237 cups and fragments attributed to the potter Tleson, the Tleson Painter or both, with lip-cups by far in the majority.

19

AN ATTIC BLACK-FIGURED BAND-CUP CIRCA 530 B.C.

Each side with two sets of a frontal-facing panther moving right confronting a ram moving left; the reserved tondo with a ring around a central dot; details in added red and white; with four drill holes through the tondo and corresponding holes on the stem from an ancient repair

8½ in. (20.6 cm.) diameter, excluding handles

\$8,000-12,000

PROVENANCE:

with Jürgen Haering, Freiburg, 1994. with Royal-Athena Galleries, New York. Acquired by the current owner from the above, 1994.

PUBLISHED:

P. Heesen, *Athenian Little-Master Cups*, Amsterdam, 2011, p. 257, n. 1501.







•20

AN ATTIC BLACK-FIGURED TREFOIL OINOCHOE

CIRCA LATE 6TH CENTURY B.C.

With Dionysos seated before a maenad, vines in the field, tongues above, a net pattern on the neck; details in added red and white, graffiti on the underside of the foot

8¾ in. (22.2 cm.) high

\$4,000-6,000

PROVENANCE:

Acquired by the current owner in Rome in 1958 and brought to the U.S. in 1961.

21

TWENTY-SEVEN GREEK VASE FRAGMENTS

CIRCA 6TH-4TH CENTURY B.C.

Including seventeen Attic black-figured: eight from skyphoi, two perhaps from the same cup, one with a horse head and one with a male head between horses; one with a komast; two with horses; one with a male head; one with a female wearing a Phrygian cap; and one with the heads of Hermes and a goddess attributed to the Theseus Painter; four from cups, one with revelers holding rhyta; one with a warrior in a high-crested helmet; one with a deer, and youth from a tondo; two perhaps from the same krater, one with a bearded charioteer, one with a helmeted warrior; two from the same krater, one with horses from a quadriga with a warrior and mantled figure in the background, one with a standing youth, attributed to the Circle of Lydos; and one with radiating petals; together with ten South Italian red-figured: part of an Apulian pelike with Eros and a woman seated at a laver, attributed to the Lecce Painter; parts of a krater, one with a youth holding a filleted thyrsos, one with the head of a satyr, attributed to the Lecce Painter: one with the head of a bearded man, attributed to the Painter of the Berlin Dancing Girl; one with a partially-draped bearded man; one with two draped females; one with a bird; one with a hand holding a shaft; one with a reclining bearded symposiast; and part of a squat lekythos with a seated woman

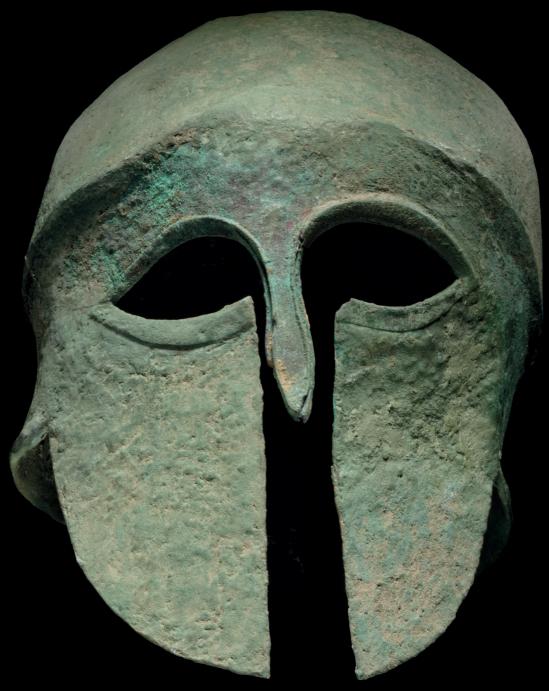
Largest: 9 in. (22.8 cm.) long (27)

\$8.000-12.000

PROVENANCE:

Acquired by the current owner in Rome in 1960 and brought to the U.S. in 1961.

Attributions by Dietrich von Bothmer in the early 1990s.



THE PROPERTY OF A SEATTLE PRIVATE COLLECTOR

22

A GREEK BRONZE CORINTHIAN HELMET

ARCHAIC PERIOD, CIRCA LATE 6TH-EARLY 5TH CENTURY B.C.

 $Of \ hammered \ sheet, the \ short \ neck-guard \ flaring, a \ pronounced \ carinated \ ridge \ peaked \ above \ the \ face$ $guard\ and\ running\ around\ the\ head,\ with\ thickly-outlined\ almond-shaped\ eye\ holes\ continuing\ to\ a\ narrow$ stylized nose-guard and long curving cheek-guards

9 in. (23 cm.) high

\$25,000-35,000

PROVENANCE:

Acquired by the step-father of the current owner while stationed in Italy with the American Foreign Service, prior to 1971; thence by descent.

Restored at the Smithsonian in 1971.



Hammered from a single sheet, of domed form, with a straight visor and a short flaring neck-guard, two raised parallel ridges running front to back across the crown, a perforation at the forward tip of each cheek-guard and one at the back

9½ in. (24.1 cm.) high

\$15,000-20,000

PROVENANCE:

Private Collection, Germany. with Antiqua, Woodland Hills, California. Acquired by the current owner from the above, 2000.



THE PROPERTY OF A DISTINGUISHED COLLECTOR

24

AN ATTIC RED-FIGURED KYLIX

ATTRIBUTED TO THE COLMAR PAINTER, CIRCA 500-480 B.C.

The tondo with a youthful komast moving to the right, nude but for a chlamys draped behind him and over his arms, a thick fillet in his hair, looped at the back with the ends hanging down onto his shoulder, with a knobbed walking stick in his lowered right hand, holding a skyphos out before him in the palm of his left hand, a column-krater to the right decorated with a band of ivy, LYSIS KALOS in the field in added red; enclosed by a band of stopt meander

9% in. (23.8 cm.) diameter, excluding handles

\$70,000-90,000

PROVENANCE:

Auktion III, Ars Antiqua, Lucerne, 29 April 1961, no. 102, pl. 43. A Private Collection of Important Greek Vases; Christie's, London, 28 April 1993, lot 10.

PUBLISHED:

J.D. Beazley, *Attic Red-figure Vase-painters*, Oxford, 1963, p. 357, no. 65 bis, p. 1597, no. 4 bis., and p. 1647.
Beazley Archive Database no. 203747.
Corpus of Attic Vase Inscriptions Database no. 4763.

According to J.D. Beazley (*Attic Red-figure Vase-painters*, p. 352), the earliest works of the Colmar Painter "are very close to those of the Bonn Painter. His developed style was formed under the influence of Onesimos (in both stages of the artist's career) and the Antiphon Painter. He probably sat side by side with them in the workshop of Euphronios."

It has been postulated (see J.K. Davies, *Athenian Propertied Families 600-300 B.C.*, pp. 359-361) that the Lysis praised on this cup and some 26 others listed by Beazley (op. cit., pp. 1597-1598) may be the grandfather of the Lysis from Plato's *Dialogues*, and whose grave monument, a marble loutrophoros, was discovered in 1974. The family connection was disputed by others (see R.S. Stroud, "The Gravestone of Socrates' Friend, Lysis", in *Hesperia*, vol. 53, Issue 3, p. 357, n. 7).



PROPERTY FROM A SWISS PRIVATE COLLECTION

25

A GREEK BRONZE PSEUDO-CORINTHIAN HELMETMAGNA GRAECIA, CLASSICAL PERIOD, CIRCA 5TH CENTURY B.C.

Formed of hammered sheet, of domed form, with a broad rear flange, the high-arching, M-shaped, raised eyebrows mirrored above and extending to the carinated ridge encircling the crown, the small false eye holes and nose-guard cut out and outlined with incised chevrons, the false cheek-pieces incised with confronting boars, with zigzag along the rim, six perforations at the top of the crown and three around the perimeter edge $\,$

9¾ in. (24.8 cm.) long

\$25,000-35,000

PROVENANCE:

Private Collection, Lausanne, acquired in the 1960s-1970s; thence by descent.

The pseudo-Corinthian helmet type developed in Italy during the 6th-5th century B.C. at the time when its mainland Hellenic cousin, the Corinthian helmet, became extinct in Greece. Function was the main difference of these two helmets, as the Italian product became more decorative rather than protective. It was worn on top of the head rather than over the face, secured with a chin strap, with the front portion serving as a visor (see p. 108 in A. Bottini, et al., Antike Helme).

.26

A GREEK TERRACOTTA VOTIVE HEAD

MAGNA GRAECIA, CLASSICAL PERIOD, CIRCA EARLY 5TH CENTURY

Mold-made, with a mantle draped over curly locks, the oval face with almondshaped eyes, high cheek bones, a slender nose and thin lips, pursed into a slight smile

2% in. (6.6 cm.) high

\$5,000-7,000

PROVENANCE:

Acquired by the family of the current owner, Lausanne, 1960s-1970s; thence by descent.



A GREEK TERRACOTTA LEDA AND THE SWAN

BOEOTIA, CLASSICAL PERIOD, CIRCA MID 4TH CENTURY B.C.

Mold-made, depicted standing on an integral plinth, her right leg gently bent, wearing a long chiton, a loosely-draped himation and a pointed cap atop her wavy locks, holding a swan in her left arm and her himation in her right hand, preserving white slip and traces of red and blue pigment

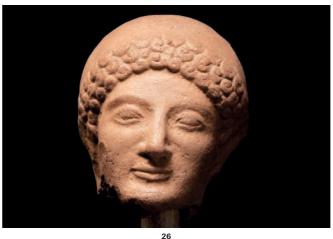
811/16 in. (22 cm.) high

\$5,000-7,000

PROVENANCE:

Acquired by the family of the current owner, Lausanne, 1960s-1970s; thence by descent.

The addition of the swan indicates that this female figure is meant to be Leda, the Queen of Sparta and mother of Helen of Troy, whom Zeus seduced in the form of a swan. For other examples of the type see nos. 877-878 in R.A. Higgins, Catalogue of the Terracottas in the Department of Greek and Roman Antiquities, British Museum.





THE PROPERTY OF A LADY

28

A GREEK SILVER BOWL

CLASSICAL PERIOD, CIRCA 4TH CENTURY

Hemispherical in form, decorated with a petalled rosette around a shallow central boss, the wide flaring rim off set from the body by a ridged band on the shoulders

6 in. (15.2 cm.) diameter

\$5,000-7,000

PROVENANCE:

with Ariadne Galleries, New York. Private Collection, New York, Boston & Texas, acquired from the above, prior to 1995; thence by descent to the current owner.



28







PROPERTY FROM A SWISS PRIVATE COLLECTION

29

A CAMPANIAN RED-FIGURED FISH-PLATE

ATTRIBUTED TO THE D'AGOSTINO PAINTER, CIRCA 350-325 B.C.

With a perch and one small and two large two-banded breams, a band of wave encircling the deep central depression, dots on outer edge, and a band of wave on the overhanging rim, details in added white

8¾ in. (22.2 cm.) diameter

\$6.000-8.000

PROVENANCE:

Private Collection, Lausanne, acquired in the 1960s-1970s; thence by descent.

For similar two-banded bream by the D'Agostino Painter see pls. 32c-d in I. McPhee and A.D. Trendall, *Greek Red-figured Fish-plates*.

VARIOUS PROPERTIES

30

A CAMPANIAN RED-FIGURED FISH-PLATE

ATTRIBUTED TO THE ELLIOTT PAINTER, CIRCA 350-325 B.C.

With two wrasse; a band of wave on the overhanging rim; details in added white

6% in. (16.8 cm.) diameter

\$7,000-9,000

PROVENANCE:

with Joseph G. Gerena, New York. Acquired by the current owner from the above, 1999.

For the Elliott Painter see I. McPhee and A.D. Trendall, *Greek Red-figured Fish-plates*, pp. 78-80, and especially pl. 22d.

31

A PAESTAN RED-FIGURED FISH-PLATE

WORKSHOP OF ASTEAS AND PYTHON, CIRCA 350-330 B.C.

With a striped bream, a coris and a torpedo, a band of wave on the overhanging rim; details in added white

8 in. (20.3 cm.) diameter

\$8,000-12,000

PROVENANCE

with Joseph G. Gerena, New York. Acquired by the current owner from the above, 1999.

For fish-plates from the Workshop of Asteas and Python see I. McPhee and A.D. Trendall, *Greek Red-figured Fish-plates*, pp. 104-108, and compare especially pl. 10,4 in I. McPhee and A.D. Trendall, *Addenda*.

PROPERTY FROM THE COLLECTION OF CHARLES BRICKBAUER, BALTIMORE

32

A GREEK LIMESTONE RELIEF FRAGMENT

TARENTUM, CLASSICAL PERIOD, CIRCA EARLY 4TH CENTURY B.C.

Probably from a small naiskos, depicting a seated goddess, perhaps Persephone, wearing a chiton buttoned on the sleeves, pulling a mantle in her left hand, her wavy hair center parted, a polos above, a hand from another figure, perhaps Hades, resting on her right shoulder

6 in. (15.3 cm.) wide

\$15,000-20,000

PROVENANCE:

Mary Woodward Lasker (1900-1994), New York and Greenwich, Connecticut.

Mary Woodward Lasker; *Antiquities*, Christie's, New York, 2 June 1995, lot 75.

with Royal-Athena Galleries, New York.

Acquired by the current owner from the above, 1995.



32

PROPERTY FROM A PRIVATE COLLECTION, EUROPE

33

A GREEK MARBLE HEAD OF A GIRL

CLASSICAL PERIOD, CIRCA 4TH CENTURY B.C.

Depicted lifesized, her hair arranged in a melon-coiffure and encircled by a double braid, her oval face with a slightly protruding chin, her smiling lips dimpled at the corners, her narrow eyes with heavy upper lids and contoured brows

81/2 in. (19 cm.) high

\$30,000-50,000

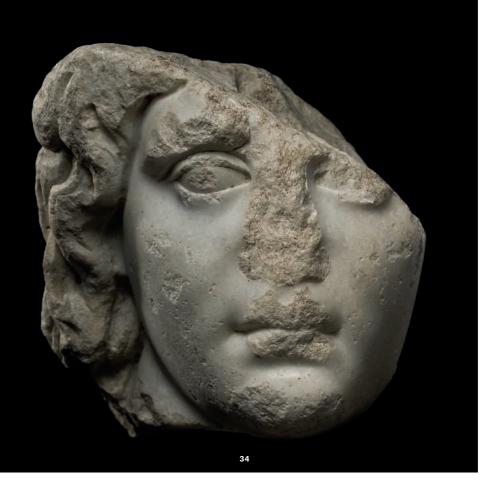
PROVENANCE:

Antike Kunstwerke, Auktion II, Ars Antiqua, Lucerne, 1960, lot 46, pl. 20. Antiquities, Sotheby's, London, 11 July 1967, lot 273. Acquired by the current owner in London, 1967.

Votive sculptures of children have been found at many sites in Greece. The closest parallels for the present sculpture are the statues of small girls from the sanctuary of Artemis at Brauron in Attica, where young girls called *arktoi* or "little bears" performed a bear-dance at the annual festival. Attested to in literary sources such as Aristophanes' *Lysistrata*, it is believed the ritual dance symbolized a young girl's maturation process from *parthenos* (virgin) to *gyne* (married woman). For related examples of this type, see no. 27 in C.C. Vermeule and A. Brauer, *Stone Sculptures, The Greek, Roman and Etruscan Collections of the Harvard University Art Museums*, and no. 50 in M. True and A.P. Kozloff, *A Passion for Antiquities, Ancient Art from the Collection of Barbara and Lawrence Fleischman.*



33





ANOTHER PROPERTY

34

A GREEK MARBLE HEAD

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

Lifesized, the oval face with heavy-lidded almondshaped eyes, full fleshy lips and a rounded chin, his cheeks with subtle naso-labial folds, his thick wavy locks falling along the proper right side of the head, the top of the head roughly finished, with a deeply-drilled mortise for attachment of separately-made element, possibly a crown

81/2 in. (20.5 cm.) high

\$12.000-18.000

PROVENANCE:

with Boris Mussienko, Upper Marlboro, Maryland. Acquired by the current owner from the above, 1980.

This head recalls a portrait of Alexander the Great at the Getty (see p. 25 in K. Lapatin and K.B. White, eds., *The J.Paul Getty Museum, Handbook of the Antiquities Collection*). The round, fleshy face and curling leonine locks also recall a bust thought to be the god Eubuleus, found in Eleusis and now in Athens (see no. 555, in N. Kaltsas, *Sculpture in the National Archaeological Museum, Athens*). It has been hypothesized that this Eubuleus head is also an idealized portrait of Alexander rather than a depiction of the god.

PROPERTY FROM THE COLLECTION OF CHARLES BRICKBAUER, BALTIMORE

35

A GREEK BLACK-GLAZED HYDRIA

SOUTH ITALY, CIRCA LATE 4TH-3RD CENTURY B.C.

The upper surface and the underside of the overhanging mouth reserved

11 in. (28 cm.) high

\$4,000-6,000

PROVENANCE:

with Charles Ede, London.

with Royal-Athena Galleries, New York, acquired from the above, 1987.

Acquired by the current owner from the above, 1988.

26

A GREEK BLACK-GLAZED HYDRIA

SOUTH ITALY, CIRCA LATE 4TH-3RD CENTURY B.C.

With a band of laurel and berries in superposed red around the neck, the berries in added white, and a band of wave around the rim

143/16 in. (36.1 cm.) high

\$8.000-12.000

PROVENANCE:

Antiquities, Sotheby's, London, 10 December 1987, lot 243.

with Royal-Athena Galleries, New York. Acquired by the current owner from the above, 1988.



ANOTHER PROPERTY

37

A GREEK MARBLE APHRODITE HELLENISTIC PERIOD, CIRCA 2ND-1ST CENTURY B.C.

The goddess standing with her weight on her right leg, her left slightly advanced and bent at the knee, her himation draped diagonally in a thick roll across her hips and over her left arm, the drapery bunched atop an Archaistic statuette of herself, serving as a cushion for her left elbow, the himation clinging to her legs and falling like a curtain between her torso and the statuette, her voluptuous torso nude, an armband worn high on her left arm, the statuette standing upon a column, wearing a long chiton, her right arm lowered, her left raised to her breasts, holding an attribute, perhaps an apple, her head surmounted by a modios; preserving traces of red pigment on the drapery

15 in. (38.1 cm.) high

\$60,000-90,000

PROVENANCE:

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

Acquired by the current owner from the above,

For another Hellenistic example sculpted from Parian marble and retaining her polychromy, from the House of Diomedes at Pompeii, see no. 142 in C. Kondoleon et al., *Aphrodite and the Gods of Love*. See also the terracotta version from Myrina, no. 143, op. cit.



PROPERTY FROM A FRENCH PRIVATE COLLECTION

38

AN ETRUSCAN BRONZE KOUROS CIRCA EARLY 5TH CENTURY B.C.

Solid-cast, standing with his left leg advanced, his arms bent at the elbow and his hands fisted, his muscular body with defined pectorals and abdominal muscles, his hair rendered by incised parallel lines and secured with a fillet, the face with large almond-shaped eyes, the mouth drawn into a smile, with tenons below for insertion

5¼ in. (13.3 cm.) high, excluding tenons

\$20,000-30,000

PROVENANCE:

Reportedly Prince Orsini Collection, Italy.

Art Market, France.

Acquired by the current owner from the above,

A metallurgical analysis from 1968 accompanies this lot.





39

PROPERTY FROM THE ESTATE OF DANIEL W. DIETRICH II

~39

AN ETRUSCAN BONE MIRROR HANDLE

CIRCA 4TH CENTURY B.C.

Carved in raised relief, depicting a winged nude deity, possibly Hypnos or Thanatos, with well-defined musculature, holding a staff in his raised right hand and a garment in his lowered left

41/4 in. (10.8 cm.) high

\$10,000-15,000

PROVENANCE:

with Holger Termer, Hamburg, 1980 (Kunst der Antike, vol. 2, no. 99). Private Collection, Hamburg.

Antiquities, Sotheby's, New York, 25 June 1992, lot 123.

William B. Dietrich, Philadelphia, acquired from the above; thence by descent to the current owner.

EXHIBITED:

Hamburg, Museum für Kunst und Gewerbe Hamburg, Kunst der Etrusker, 13 August-2 October 1981.

PUBLISHED

W. Hornbostel, Kunst der Etrusker, Hamburg, 1980, p. 96, no. 117. U. Liepmann, Corpus Speculorum Etruscorum, Bundesrepublik Deutschland, Munich, vol. 2, 1988, p. 49, no. 20, pls. 20 a-c. PROPERTY FROM THE COLLECTION OF NAN ROSENTHAL AND HENRY B. CORTESI

40

AN ETRUSCAN BRONZE MALE VOTARY

CIRCA 3RD CENTURY B.C.

Solid cast, of elongated flattened form, the youthful figure standing with his legs apart, his right hand projecting forward at the elbow, his left hand lowered, his hair with a fringe of vertical striations at the forehead, wearing a mantle over his left shoulder, the diagonal drapery folds delineated by deep incision

6¾ in. (17.1 cm.) high

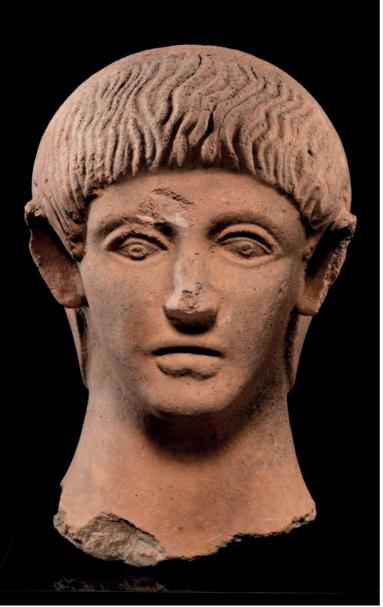
\$10,000-15,000

PROVENANCE:

with J.J. Klejman, New York.

Alan Rosenthal, New York, acquired from the above, 1962; thence by descent to his daughter.

For related flattened, elongated bronzes see the male votary in Berlin, no. D2.61 in M. Kunze, et al., *Die Welt der Etrusker*, and another in the Villa Giulia, Rome, no. 74 in M. Cristofani, *I Bronzi degli Etruschi*.





OTHER PROPERTIES

41

AN ETRUSCAN TERRACOTTA VOTIVE MALE HEAD

CIRCA LATE 5TH-EARLY 4TH CENTURY B.C.

On a flaring neck, the triangular face with articulated eyes and thick lids, the arching brows merging with the bridge of the nose, with full lips and prominent ears, the hair a mass of shallow wavy locks ridged across the forehead, the hair at the top and back of the head unarticulated

11% in. (28.8 cm.) high

\$7,000-9,000

PROVENANCE:

 $\mbox{Dr.\,V.Z.}, \mbox{Caslano, Switzerland, acquired in the 1950s-1960s; thence by descent.}$

Art Market, Munich, acquired from the above, 2015.

EXHIBITED

On loan to the Archaeological Collection of the University of Zurich, 1986-2001.

42

AN ETRUSCAN TERRACOTTA VOTIVE FEMALE HEAD

 ${\sf CIRCA\,LATE\,5TH\text{-}EARLY\,4TH\,CENTURY\,B.C.}$

With a long neck and a triangular face, her almond-shaped eyes with thick upper lids, the arching brows merging with her slender nose, the lips downturned, her ears prominent, the hair scalloped across the forehead, surmounted by a tall polos tapering upward to a flaring ridge, with a long flange falling along the back of her neck

14 in. (35.5 cm.) high

\$7.000-9.000

PROVENANCE:

Dr. V.Z., Caslano, Switzerland, acquired in the 1950s-1960s; thence by descent.

Art Market, Munich, acquired from the above, 2015.

EXHIBITED:

On loan to the Archaeological Collection of the University of Zurich, 1986-2001.

PROPERTY FROM A SWISS PRIVATE COLLECTION

43

AN ETRUSCAN TERRACOTTA HEAD OF A GODDESS

CIRCA 3RD-2ND CENTURY B.C.

From a relief, depicted with her head turned sharply to her left, her wavy hair pulled back in a double fillet and arranged in a top-knot, with almond-shaped lidded eyes, a slender nose and a small mouth, her neck partially preserved, some red pigment preserved in her hair

4% in. (11.1 cm.) high

\$6,000-8,000

PROVENANCE:

Acquired by the family of the current owner, Lausanne, 1960s-1970s; thence by descent.

PROPERTY FROM THE COLLECTION OF CHARLES BRICKBAUER, BALTIMORE

44

AN ETRUSCAN TERRACOTTA VOTIVE MALE HEAD

CIRCA 3RD-2ND CENTURY B.C.

Depicting a youth with a full head of tousled locks, the almond-shaped eyes with thick lids, his fleshy lips slightly parted, a veil pulled up over the back of his head, his neck partially preserved

10 in. (25.4 cm.) high

\$7.000-9.000

PROVENANCE:

Acquired by the current owner in Rome in 1960 and brought to the U.S. in 1961.

For a related example see no. 37 in C. Picón, et al., Art of the Classical World in the Metropolitan Museum of Art.



43





45

A ROMAN MARBLE PORTRAIT HEAD OF A MAN

CIRCA LATE 1ST CENTURY B.C.

Depicted of mature age, under-lifesized, finely carved with deep-set, almond-shaped lidded eyes beneath an overhanging furrowed brow, finely-modeled creases visible on his high forehead, with sunken cheeks, prominent cheek-bones and thin lips, his short hair arranged in comma-like locks above his forehead and temples, with large ears and a long modeled neck with a prominent laryngeal node

111/16 in. (29 cm.) high

\$80,000-120,000

DROVENANCE:

Acquired by the current owner in New York, early to mid 1960s.

In a letter to the current owner from 1992, Cornelius C. Vermeule wrote: "This Republican head does look like Julius Caesar, but is probably someone else of his era, like the head restored on the Barberini togatus of the man holding the busts of his two ancestors. There was also a great vogue for reviving Republican portraiture in the late First and early Second centuries A.D., and Republican lookalikes, such as Hadrian's brotherin-law L. Julius Ursus Servianus."

As Vermeule notes, this example's likeness to Julius Caesar is striking, particularly to a bust of the dictator known as the "Chiaramonti-Pisa Type," now in the Vatican Museum (see F.S. Johansen, "The Portraits of Marble of Gaius Julius Caesar: A Review," fig. 1a). As he goes on to explain however, it was common practice beginning in the Republican era to commission private likeness after prominent public figures and likely this is what we have here. In his extensive study, Johansen writes that he believes only two actual representations of Caesar himself exist in marble, the first being the aforementioned example, and the other being a bust thought to be commissioned in his lifetime, known as the "Tusculum type" (see figs. 1a and 15a, op. cit.). Nevertheless, the present example illustrates that while the veristic style was certainly in vogue with reference to Republican portraiture, it did not prohibit artists nor their patrons from using other people's likenesses as inspiration.

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

46

A ROMAN MARBLE MALE TORSO CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

Depicted standing with his weight on his left leg, his musculature well defined with bulging pectorals, a modeled abdomen and prominent iliac crests, the genitals articulated

16 in. (40.6 cm.) high

\$25,000-35,000

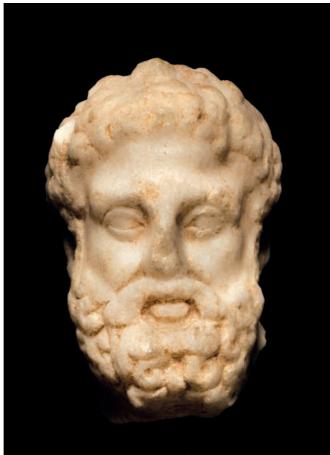
PROVENANCE:

Art Market, Geneva.

Antiquities, Christie's, New York, 30 May 1997, lot
147.

The powerfully sculpted musculature on this torso recalls the works of Polykleitos, who was considered to be one of the greatest and most influential sculptors of the High Classical period. Coming from Argos in the Peloponnesus, his artistic career flourished circa 450-420 B.C., and he founded a workshop in Olympia that lasted for three generations. He is most famous for producing a canon that set out the precise geometry and standards of proportion needed to create the perfect male nude and to achieve within the statue symmetria (commensurability)the perfect symmetry of all parts of the statue to one another and to the whole. The master of the mortal rather than the deity, his canon achieved a male body "powerfully muscled, proportioned with meticulous exactitude, composed around precisely calculated cross-relationships between weight-bearing and free, tense and relaxed, flexed and straight, and finished with painstaking care, it emerges as a paradigm of measured humanity" (A. Stewart, Greek Sculpture, vol. 1, p. 14).





PROPERTY FROM A SWISS PRIVATE COLLECTION

•47

A ROMAN MARBLE HEAD OF HERCULES

CIRCA 1ST CENTURY B.C.

The aged hero depicted with curly hair and a full beard, with a small mouth below a thick mustache, a large nose and a ridged brow, his almond-shaped eyes with articulated lids

21/4 in. (5.7 cm.) high

\$5,000-7,000

PROVENANCE:

with the Hilton Hotel Antique Shop, Istanbul.
Acquired by the current owner from the above, 1966; thence by descent.

This depiction of Hercules is based on a Greek 4th century B.C. sculpture by Lysippos known as the Farnese Hercules, which is known to modern audiences from the 3rd century A.D. copy in the National Museum in Naples. Colloquially known as the "Weary" Hercules, the type shows the hero resting after the completion of his twelfth and final labor.

47



ANOTHER PROPERTY

48

A ROMAN GLASS FLASK

CIRCA 1ST CENTURY A.D.

Opaque blue in color, cast and then lathe-cut, the bell-shaped body with a sharp carination, on a low ring foot, with a raised ridge around the shoulders, a cylindrical neck and a wide mouth, the flattened rim with wheel-cut grooves on the top and outer edge

2% in. (6 cm.) high

\$15,000-20,000

PROVENANCE:

with Boris Mussienko, Upper Marlboro, Maryland. Acquired by the current owner from the above, 1980.

For a similar example, see no. 57 in S.B. Matheson, *Ancient Glass in the Yale University Art Gallery*.



THE PROPERTY OF A LADY

49

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

The goddess depicted standing with her weight on her right leg, the left slightly bent at the knee, her arms once lowered, wearing an intricate mantle over a floor-length chiton, the garment pulled tightly around her body and tied between her breast in a characteristic "Isis knot", a large gathering falling below, with cascades of drapery on either side, and U-shaped folds falling down her back

20¾ in. (52.7 cm.) high

\$30,000-50,000

PROVENANCE:

with Royal-Athena Galleries, New York, 1985 (*Art of the Ancient World*, vol. IV, no. 244). Private Collection, New York, Boston & Texas, acquired from the above, 1985; thence by descent to the current owner.



VARIOUS PROPERTIES

50

A ROMAN MARBLE TORSO OF CUPID

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

The youthful god depicted nude, with a pudgy protruding stomach and rounded pectorals, a baldric slung over his right shoulder, bisecting his chest and wrapped around his back, supporting a partially-preserved quiver above his wings, the feathers well articulated, with two dimples above the buttocks, a partially-preserved support at the back of the upper right thigh, and a small strut along his left side

13¾ in. (34.9 cm.) high

\$60,000-90,000

PROVENANCE:

Private Collection, France, 1991.

with Fortuna Fine Arts, New York, 1992 (Stories to be Told, Ancient Marbles and the Message to Posterity, pl. 5).

Private Collection, U.S., acquired from the above, 1993.

Acquired by the current owner from the above, 2015.

Eros (in Latin, Cupid), the god of love, was the son of Aphrodite. Both Greek and Roman depictions typically show the god as a youth, often as a baby. In the Classical world, boyhood — defined as the period before a boy was sent to the gymnasium — was the time a child was most closely associated with his mother. Eros was the executor of his mother's commands, piercing or inflaming those she designated with the pains of desire. The capricious way that love struck also suggested that amorous attraction was governed by the random, unreasoning impulses of a child.

51

A ROMAN ROCK CRYSTAL FISH FLASK

CIRCA 1ST CENTURY A.D.

The long tapering body with a small tail, delicately hollowed through the open mouth, the lips offset by a raised rounded band, with large drilled eyes, a curved groove marking the gills, the pectoral fins in relief, the first dorsal, the ventral, second dorsal and anal fins all raised ridges, the front dorsal and ventral fins perforated for suspension; mounted with a modern gold stopper, suspension ring and chains

3% in. (8.5 cm.) long

\$70,000-90,000

PROVENANCE:

with Gawain McKinley, London.

Mr. Fernando Torres, Lisbon, acquired from the above, 1971.

Mr. Jose de Albuquerque, Lisbon, acquired from the above, 1979-1998. Art Market, New York.

Acquired by the current owner from the above, 2015.

For a similar example, see the rock crystal fish sold in these rooms, lot 271, $8 \, \text{June} \, 2001$.



52 No Lot



PROPERTY FROM A NEW YORK STATE PRIVATE COLLECTION

53

A ROMAN MARBLE HEAD OF VENUS

CIRCA 2ND CENTURY A.D.

Depicted lifesized, turned sharply to her left, her smooth oval face with idealized features, including almond-shaped heavy-lidded eyes, drilled inner canthi, and gently-arching brows, her small bow-shaped mouth with slightly-parted lips, her chin rounded, her wavy center-parted hair bound in a diadem, pulled back over the tops of her ears and tied into a chignon and top-knot

13 in. (33 cm.) high

\$8,000-12,000

PROVENANCE:

Lillian Schloss (1923-2012), New York. The Collection of Lillian Schloss; *Antiquities*, Sotheby's, New York, 24 November 1987, lot 477.



THE PROPERTY OF A MIAMI PRIVATE COLLECTOR

54

A ROMAN MARBLE HEAD OF A GODDESS

CIRCA 1ST CENTURY A.D.

Probably a version of the Athena Lemnia type, her oval face with a smooth forehead peaked at the center, her large almond-shaped eyes with defined lids and drilled inner canthi, her head turned to her left, with wavy center-parted hair bound in a broad fillet, pulled back over the tops of her ears and tied in a flat chignon

17 in. (43.1 cm.) high

\$30,000-50,000

PROVENANCE:

Emile Pares, New York.
with Joseph Brummer, New York.
with Le Passe, Galeria de Obras Maestras, Buenos Aires, 1968.
Carlos Luis Blaquier, Buenos Aires.
Acquired by the current owner, 2000s.

Pheidias' Athena Lemnia was a bronze sculpture dedicated on the Athenian acropolis during the mid 5th century B.C. The original does not survive, but the great scholar Adolph Furtwängler concluded that two headless figures of Athena in Dresden could be restored with the Palagi head in Bologna as the Athena Lemnia, based in part on the composition on a gem impression from the Cades collection. However, recent scholarship has concluded that the Dresden torsos and the Palagi head do not belong together, and that both are Roman classicizing creations rather than copies of a 5th century B.C. Greek original. The Cades gem is now also recognized as a 19th century creation. The head presented here resembles the Palagi head, and at least four others are known: one in the Ashmolean Museum; one in the Royal Ontario Museum; one in the Vatican; and another in the Villa Albani, Rome. See K.J. Hartswick, "The Athena Lemnia Reconsidered," in AJA, vol. 87, no. 3, July 1983, pp. 335-346.





PROPERTY FROM THE COLLECTION OF CHARLES BRICKBAUER, BALTIMORE

55

TWO ROMAN WALL PAINTING FRAGMENTS

CIRCA MID 1ST CENTURY A.D.

Each on an orange-yellow ground, depicting a turquoise peacock, one striding right, one striding left, with a curving neck, an articulated head crest and long tail feathers detailed in dark red, standing on an intricate white lattice-pattern band above a horizontal deep-red groundline

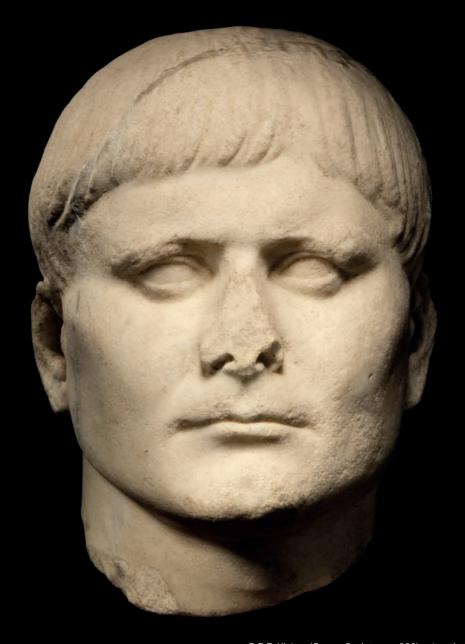
Each: 12% in. x 13% in. (32.7 cm. x 34 cm.)

\$40,000-60,000

PROVENANCE

Levine Family, Cromer, Norfolk, U.K., prior to 1914. Lord McAlpine of Westgreen, U.K. with Royal-Athena Galleries, New York, acquired from the above, 1988. Acquired by the current owner from the above, 1988.

Appropriately, dining rooms in ancient villas at seaside cities like Pompeii and Herculaneum were frequently decorated with frescoes depicting food. The peacocks featured in these reliefs are no exception, as the exotic bird was considered a delicacy in Roman cuisine. In Petronius' *Satyricon*, the gaudy freedman Trimalchio includes peacock eggs on his banquet menu as a means to show off his wealth and self-perceived sophistication to his dinner guests. A matching fragment to these frescoes, featuring a peacock strutting to the right, can be found at the Mount Holyoke College Art Museum (MH 1958.5.C.Pl).



56

A ROMAN MARBLE PORTRAIT HEAD OF A MAN

TRAJANIC PERIOD, CIRCA LATE 1ST-EARLY 2ND CENTURY A.D.

Lifesized, depicted middle aged, his straight locks brushed forward onto his broad forehead, with a heavy overhanging brow, recessed lidded eyes, and a large nose, the nostrils drilled, with subtle naso-labial folds surrounding thin lips, a square chin, and prominent ears

1014 in. (26 cm.) high

\$60,000-80,000

PROVENANCE:

Baron Arturo Berlingieri (b. 1904), Italy.

Catalogo delle Collezioni d'arte e di Arredamento già Appartenute al Barone Arturo Berlingieri fu Pietro, Galeria L'Antonina, Rome, 22 May-8 June 1961, lot 860.

Art Market, Rome.

Acquired by the current owner from the above, and brought to the U.S. in 1961.

D.E.E. Kleiner (Roman Sculpture, p. 208) writes that portraits of the Emperor Trajan "are of considerable interest because—if Augustus was the eternal youth—Trajan was the ageless adult." This agelessness clearly influenced private portraiture from the Trajanic era as seen in the present example. The face is unlined yet mature, with the straight locks brushed forward onto the forehead in a style popularized by the emperor.

This particular portrait head is accompanied by a label under the neck reading "Collezione Baron Arturo Berlingieri." The Baron was a member of the Italian aristocracy who became notable in the United States because of his brief marriage to the Chicago pharmaceutical heiress, Merry Fehrney, already her third. After only six weeks of marriage, the two went through a vicious divorce battle covered by the Chicago Tribune. In an article dated to January 28th, 1938, the Baron was quoted saying that due to the divorce proceedings, "My reputation in Italy has been seriously hurt. Here I left Italy to be married and have to go back without a wife. They will laugh. Besides, I do not think I should come from Italy to pay for Ms. Fahrney's \$37 a day suite at the Ambassador Hotel in Los Angeles. She did not support me—I would not say that." Merry Fehrney went on to marry five more times after she divorced the Baron, including an ill fated union with haute couture designer Oleg Kassini. His former home in Rome, the Villinia Berlingieri, is now the embassy of Saudi Arabia.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

57

A ROMAN MARBLE HEAD OF VENUS

CIRCA 1ST-2ND CENTURY A.D.

The goddess of love depicted under-lifesized, with youthful idealizing features, her oval face gently sloping to her pronounced dimpled chin, her small almond-shaped eyes with drilled inner canthi and thick upper lids, the delicately-modeled brows arching gracefully and merging with the bridge of her nose, the nostrils articulated, with small bow-shaped lips, her forehead peaked at the center, her luscious wavy hair center parted, rolled back over the top of her ears, bound in a fillet and tied in a chignon at the nape of her neck, with thick tresses pulled up over the crown of her head and fastened in a top-knot

9 in. (22.9 cm.) high

\$60,000-80,000

PROVENANCE:

Acquired by the current owner, Geneva, 1980s; thence by descent.

The fashion of the hairstyle finds close similarity to the Capitoline Venus, which is based on the 4th century B.C. prototype by Praxiteles. As the goddess of love and sexuality, Aphrodite was always portrayed as the essence of beauty. Her aesthetic perfection is reflected here in the goddess' idealized face and sensuously tactile hair. The present example can be compared to a head of the goddess that was originally set into a draped statue, now in the Glyptothek in Munich, dated to 300-290 B.C. (R. Wünsche, Glyptothek München: Meisterwerke Griechischer und Römischer Skulptur, p. 85).



ANOTHER PROPERTY

58

A ROMAN MARBLE DRAPED WOMAN CIRCA 2ND CENTURY A.D.

Lifesized, depicted standing with her weight on her left leg, the right bent at the knee, clad in two layers, her tunic falling to the floor in deep vertical folds, the palla wrapped around her body in diagonal folds, one end of the palla falling over her left shoulder and crossing her torso, with a deep mortise for the separately-made head and one for attachment of the now-missing right arm

62½ in. (158.8 cm.) high

\$60,000-90,000

PROVENANCE:

Private Corporation, Tarrytown, New York. Private Collection, New York, acquired from the above, 1984.

Acquired by the current owner from the above, 2015

The arrangement of the drapery recalls that seen on the "large Herculaneum Woman," named for one of the three marbles discovered there by Johann Winckelmann in 1755 and now in Dresden. The type is known from numerous Roman versions, often employed for private portraiture, but traces its origins to the 4th century B.C. For the most recent discussion see J. Daehner, The Herculaneum Women, History, Context, Identities, especially pl. 1.



THE PROPERTY OF A LADY

Ę۵

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

The goddess depicted standing with her weight on her left leg, the right relaxed and slightly bent at the knee, a voluminous diaphanous chiton enveloping her sensuous body, revealing a slightly protruding belly, her left breast exposed, with drapery falling over the crook of her bent left arm, her right arm originally raised

181/s in.(46 cm.) high

\$25,000-35,000

PROVENANCE:

Private Collection, New York, Boston & Texas, acquired prior to 1992; thence by descent to the current owner.

This figure is a variation of the Aphrodite Frejus or Venus Genetrix type. Based on a late 5th century B.C. Greek prototype, it was further popularized in the Julio-Claudian Period, as Julius Caesar and his successors sought to identify the goddess as progenitor of their family. Claiming direct descent from the goddess and Aeneas, Caesar built a temple to Venus Genetrix in his forum in Rome in 45 B.C. For a similar example see no. 242, in A. Delivorrias, et al., "Aphrodite" in *LIMC*, vol II.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

60

A ROMAN MARBLE DRAPED MALE TORSO

CIRCA 1ST-2ND CENTURY A.D.

Possibly a god, depicted standing with weight on his right leg, the left bend at the knee, his right arm lowered, his now-missing left arm once raised, perhaps holding a scepter, his body enveloped in a tunic with deep U-shaped folds running down his chest, a mantle wrapped around him, draped across his waist and falling over his left shoulder, with excess folds falling down his side, a tree trunk support preserved along his side

16¾ in. (42.6 cm.) high

\$40,000-60,000

PROVENANCE:

Acquired by the current owner, Geneva, 1980s; thence by descent.

PROPERTY FROM A SWISS PRIVATE COLLECTION

61

A ROMAN BRONZE CUPID

CIRCA 1ST-2ND CENTURY A.D.

The pudgy nude youth standing with his left leg advanced, his arms raised at his sides, holding a shell in his left hand, his right hand fisted around a partially-preserved attribute, his wavy centerparted hair arranged in a top-knot, his facial features well defined with almond-shaped eyes, a small nose and parted lips, his characteristic wings with articulated feathers

315/16 in. (10 cm.) high

\$6,000-8,000

PROVENANCE:

Acquired by the family of the current owner, Lausanne, 1960s-1970s; thence by descent.



VARIOUS PROPERTIES

A ROMAN GOLD FINGER RING

CIRCA 1ST-2ND CENTURY A.D.

The hoop slightly rounded on the exterior, flat on the interior, a finely-modeled draped bust of Tyche emerging from its bezel, the goddess wearing a veil over the back of her head, her center-parted wavy hair surmounted by a mural crown, her facial features well articulated

¹⁵/₁₆ in. (2.4 cm.) long; ring size 2½

\$10,000-15,000

PROVENANCE:

Bochberg Collection, Germany, prior to 1977. Art Market, London, 1990s. Private Collection, New York, 2003-2015. Acquired by the current owner from the above,

EXHIBITED:

Hamburg, Museum für Kunst und Gewerbe Hamburg, Schätze aus norddeutschem Privatbesitz, 21 January-6 March 1977.

PUBLISHED:

W. Hornbostel, Kunst der Antike - Schätze aus norddeutschem Privatbesitz, Mainz, 1977, p. 6, no.



63

A ROMAN PARCEL-GILT SILVER AND **GARNET TORQUE**

CIRCA 1ST-2ND CENTURY A.D.

Penannular in form, the terminals in the form of snake heads, the neck and top of the head of each with articulated details and gilding, pointed garnet inlays for the eyes, incised cross-hatched scales along the length, a gilt band at the center, with comma-like incisions on the underbelly

5¼ in. (13.3 cm.) wide

\$12,000-18,000

PROVENANCE:

with Joseph G. Gerena, New York. Acquired by the current owner from the above, 1999.

For a gold bracelet with similar snake head terminals, see fig. 5.22 in C. Johns, The Jewellry of Roman Britain: Celtic and Classical Traditions.



PROPERTY FROM THE COLLECTION OF CHARLES BRICKBAUER, BALTIMORE

64

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

The goddess depicted under-lifesized, standing with her weight on her left leg, her right leg bent at the knee, a mantle draped around her waist leaving her upper torso exposed, with long wavy locks falling onto her shoulders, her right arm once lowered, her hand clutching the knotted fabric which falls in thick vertical folds around her legs and feet, the support to her left in the form of a dolphin with its head lowered, the tail upraised, a winged nude Cupid standing on its back, all on an integral plinth

42½ in. (108 cm.) high

\$100,000-150,000

PROVENANCE:

Acquired by the current owner in New York, 1967.

The pose of the Venus in the present example finds close parallel to the so-called Aphrodite Landolina, found in Syracuse and dating to the first half of the 2nd century A.D., thought to be a copy of a Hellenistic original (see p. 425 in G. Pugliese Carratelli, ed., *The Western Greeks*). Of this Venus, N. Bonacasa discusses the "epigrammatic" depiction of the goddess whose selectively draped garment covers as much as it reveals of the goddess' sensuous body (op. cit. p. 426).

PROPERTY FROM A BELGIAN PRIVATE COLLECTION

65

A ROMAN MARBLE TORSO OF VENUS CIRCA 1ST-2ND CENTURY A.D.

The voluptuous goddess depicted nude, standing with her weight on her right leg, the left leg slightly advanced, her upper torso subtly angled forward, her right arm once lowered with the hand covering the pudenda, adorned with an armband on her left bicep, the remains of her fingers and a partially-preserved strut on her thighs

241/2 (62.2 cm.) high

\$40,000-60,000

PROVENANCE:

with Willy A. d'Huysser, Brussels.
Private Collection, Brussels, acquired from the above, prior to 1977; thence by descent to the current owner.

The position of the arms of the Venus presented here suggests she is a version of the Praxiteles statue of Aphrodite of Knidos. She closely recalls the "Colonna" type, depicted nude, who leans on her himation which drapes over a hydria. See fig. 9 in C. Kondoleon et al., Aphrodite and the Gods of Love.





The relief seen on the eastern side of the garden once belonging to Pierpont Morgan, on Madison Avenue between 36th and 37th streets.

PROPERTY FROM THE MORGAN LIBRARY & MUSEUM

66

A ROMAN MARBLE PANEL FROM A SARCOPHAGUS CIRCA 180 A.D.

Sculpted in high relief, depicting Achilles on Skyros, the hero at the center, lunging to the left with his head turned back, dressed as a woman, wearing a chiton falling off his right shoulder, holding a circular shield in his raised left hand, his crested Corinthian helmet on the ground before him, one of the daughters of King Lycomedes collapsing to the right, probably Deidamia, with three of her sisters fleeing to the left, each wearing long diaphanous belted tunics, that to the left with a billowing mantle arching over her head, the right edge restored with a bearded warrior charging to the left, holding a shield and a sword; the back of the panel ornamented with a complex guilloche pattern from its re-use in late antiquity as a chancel screen

571/8 in. (145 cm.) long

\$70,000-90,000

PROVENANCE:

Palazzo della Valle, Rome, 1584. Villa Carpegna, Rome. Prospero Sarti, Rome. with L. Pollak, Rome, 1906. with A. Marcocchia, Rome, 1907. Pierpont Morgan (1837-1913), New York.

PUBLISHED:

G. Zoega, Li bassirilievi antichi de Roma, incise da Tommaso Piroli, Rome, 1808, App. Fol. 410d.

O. Jahn, Archäologische Beiträge, Berlin, 1847, p. 353.

J.A. Overbeck, *Bildwerke zum thebischen und troischen Heldenkreis*, Stuttgart, 1857, p. 289, no. 7.

F. Matz and F. von Duhn, *Antike Bildwerke in Rom mit Ausschluss der grösseren Sammlungen*, Leipzig, 1881-1882, p. 451, no. 3347.

C. Robert, *Die Antiken Sarkophag-Reliefs*, Band II, Berlin, 1890, p. 47, no. 31; Band III 2, 1904, p. 222, n. I; Band III 3, 1919, p. 548.

L. Pollak, Collezione Prospero Sarti, Rome, 1906, no. 18, pl. 5.

F. Brommer, *Denkmälerlisten zur griechischen Heldensage*, vol. 2, Marburg, 1974, p. 82, no. 14.

D. Kemp-Lindemann, *Darstellungen des Achilleus in griechischer und römischer Kunst*, Bern and Frankfurt am Main, 1975, p. 65, no. 165. G. Koch, "Verschollene mythologische Sarkophage, Ein archäologischer Steckbrief," in *Archäologischer Anzeiger*, 1976, p. 103, no. 2, n. 2. A. Kossatz-Deissmann, "Achilleus," in *Lexicon Iconographicum Mythologia Classicae*, vol. I, Zurich and Munich,1981, p. 64, no. 163. G. Koch and H. Sichtermann, *Römische Sarkophage*, Munich, 1982, p. 128, n. 14, p. 129, n. 26.

D. Grassinger, Die Mythologischen Sarkophage, Erster Teil, Ahill, Adonis, Aeneas, Aktaion, Alkestis, Amazonen, Berlin, 1999, no. 9, pl. 4,4.

This sculpture was a focal point on the eastern side of the greensward in the the lovely garden designed by Beatrix Farrand for Pierpont Morgan. Believed to have been removed in the mid-1950s, it was stored since at the Morgan Library & Museum. It draws its subject from Homer's Iliad, which famously revolves around the exploits of Achilles, the greatest of the Greek heroes who fought in the Trojan war. While the narrative is expansive in volume and scope, its time span is limited to a few weeks in the latter part of the war, stopping short before the death of the hero at the hand of Paris. Similarly, Homer omits tales of the hero's earlier life from his wartime epic. In the 1st century A.D. the Roman poet Statius took upon the task of detailing the hero's life from birth until death in his Achilleid, no doubt based on earlier Greek authors, but he died after only having completed one and a half books, which mostly recount the hero's youth. One portion of the partially finished text is the colorful tale of how Achilles entered into the Trojan War. Statius relates that it was prophesized that Achilles would die at Troy, and thus his mother Thetis sent him to the court of King Lycomedes on the island of Skyros, where he would live disguised as a woman among the King's daughters. Achilles fell in love with one of them, Deidamia, with whom he fathered Neoptolemus and Oneiros. Since another prophecy suggested that the Trojan War would not be won without Achilles, Odysseus and his companions set out to find him. Odysseus offered gifts to the King's daughters, including adornments, musical instruments and weapons. Achilles was tricked into revealing himself when Odysseus' men sounded a war trumpet, for the hero could not resist the call to arms and immediately grabbed a shield and helmet. The scene depicted on the sarcophagus fragment presented here is the moment of his discovery on Skyros.





From C. Robert, Die Antiken Sarkophag – Reliefs, Band II, 1890.





A ROMAN MARBLE HEAD OF A GOD NEO-ATTIC, CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

Under-lifesized, archaizing in style, his face with a narrow furrowed brow merging with the bridge of his straight nose, the nostrils articulated, his small, heavy-lidded, almond-shaped eyes deeply set, with drilled inner canthi, the eyes unarticulated, with a M-shaped mustache extending onto his thick curving beard, the individual locks articulated, with a central spade-shaped gathering below his open mouth, with a full head of wavy locks brushed forward, secured with a fillet, his thick locks rolled back over the tops of his upper ears, a top-knot at the crown of the head, with thick sideburns, surmounted by a foliate modius

11¼ in (28.6 cm.) high

\$50,000-70,000

PROVENANCE:

Antiquities, Sotheby's, New York, 23 June 1989, lot 132.

William B. Dietrich, Philadelphia, acquired from the above; thence by descent to the current owner.



PROPERTY FROM A PRIVATE COLLECTION, SLEEPY HOLLOW

A COLOSSAL ROMAN MARBLE PORTRAIT HEAD OF THE EMPEROR HADRIAN

REIGN 117-138 A D

Sculpted with his characteristic thick wavy hair combed forward in undulating rows, with a fringe of curls arching across his forehead, his closely-cropped beard composed of short locks, his mustache enveloping his upper lip, the lips slightly parted, his eyes deeply recessed, his forehead with horizontal furrows; mounted on a later socle

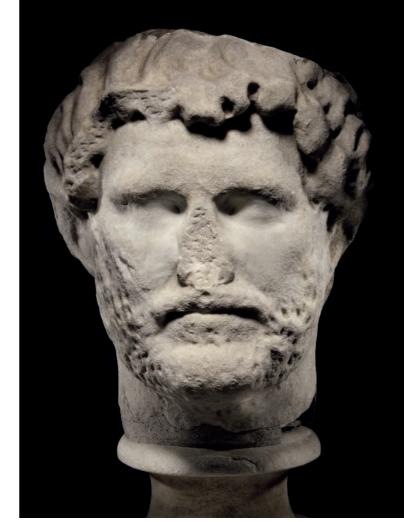
17 in. (43.1 cm.) high

\$50,000-70,000

PROVENANCE:

Private Collection, Connecticut, prior to 1996. with Mason Antiques, Cornwall, Connecticut. with Bruce Anderson, Connecticut, acquired from the above, 1996. Acquired by the current owner from the above, 1996.

Publius Aelius Hadrianus (or Hadrian) served as Emperor for twenty-one years, from 117-138 A.D. Due to the length of his reign, combined with his enduring popularity throughout the Empire, a great quantity of his portraits survive, more than for any other emperor, save Augustus. As Hadrian was forty-one years old when he came to power, his portraits show him as a middle-aged man. He was the first emperor to wear a beard, a trend that would persist for several centuries. His beard was once thought to illustrate Hadrian's philhellenic outlook, but is now recognized as a statement of his connection to the military, since beards were sported by men on campaign.



THE PROPERTY OF A TEXAS PRIVATE COLLECTOR

69

A ROMAN MARBLE PORTRAIT HEAD OF THE EMPEROR HADRIAN

RFIGN 117-138 A D

Over-lifesized, depicted with his characteristic wavy locks combed forward, the luscious individual curls framing his face, crowned with a wreath of laurel and berries, his closely-cropped beard composed of undulating locks, his mustache enveloping his upper lip, his mouth slightly open, his oval face with deeply-set wide eyes with heavy lids, beneath gently-arching brows, his preserved left ear with a distinct crease through the lobe, the back of the head cut off

13 in. (33 cm.) high

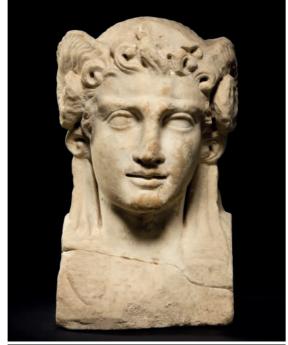
\$20,000-30,000

PROVENANCE:

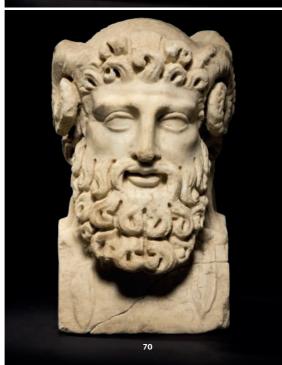
Petros Nascu (1900-1945), Moldova, thence by descent to Vasilis Nascu, Moldova, 1945-1985; thence by descent to the current owner.

As K. de Kersauson explains (p. 120 in Catalogue des portraits romains, Tome II), laurel wreaths are frequent accessories on Imperial portraits from the Eastern part of the Roman Empire, as seen on a portrait head of Hadrian now at the Louvre, no. 49, op. cit.









THE PROPERTY OF A LADY

70

A ROMAN MARBLE JANIFORM HERM HEAD

CIRCA 2ND CENTURY A.D.

Each in the form of Jupiter Ammon, one side youthful, the other bearded, each with a fringe of deeply-drilled hair at the forehead between the ridged underslung ram horns, the forehead furrowed, the lidded eyes unarticulated, the lips parted, with broad hair ties falling onto each shoulder

10 in. (25.4 cm.) high

\$40,000-60,000

PROVENANCE:

Private Collection, New York, Boston & Texas, acquired prior to 1995; thence by descent to the current owner.

71

A ROMAN MARBLE RELIEF OF ARTEMIS OF EPHESUS

CIRCA 2ND CENTURY A.D.

Carved in raised relief, the goddess depicted frontally, holding knotted woolen ribbons in each raised hand, wearing her characteristic veil, a polos crown atop her head, and dangling earrings, her tunic with rows of egg-like shapes, perhaps bull testes, suspended along her upper torso, with three lower registers richly decorated with partially-preserved stylized lion heads, a stag at her left side, its head turned to face the goddess, a partially-preserved Latin inscription above, ...STORUM

18¾ in. (47.6 cm.) high

\$6.000-8.000

PROVENANCE:

Private Collection New York, Boston & Texas, acquired prior to 1992; thence by descent to the current owner.

The Temple of Artemis at Ephesus was hailed as one of the Seven Wonders of the Ancient World. The Greeks of Ephesus worshipped a very particular incarnation of Artemis in which she assumed the role of a great mother goddess, more akin to eastern Cybele than to her typical role as a virgin deity of the moon and hunt. Ephesian Artemis is characteristically depicted much as she is in the present example. Much scholarly debate has gone into trying to identify the exact object the nodes are meant to represent, with some believing them to be female breasts, others bull testes, and still others Anatolian gourds, but nevertheless all clearly agree they signify overt fertility.

Although the original cult statue of the goddess was said to be made of wood, which was likely destroyed in a fire in around 356 B.C., artists continued making images of the Ephesian Artemis in all media well into the Roman era. The most famous example is "the Great Artemis statue," a marble example measuring 9½ feet, found inside the Prytaneion in Ephesus, and now in the Ephesus Museum (see no. 74 in R. Fleischer, "Artemis Ephesia," in *LIMC*, vol II). It is fascinating to note that in the many surviving images, it always retained its wonderfully primitive iconography, resisting total classicizing. For a similar example in bronze see no. 133, op.cit.

THE PROPERTY OF A LADY, VIRGINIA

72

A ROMAN MARBLE SARCOPHAGUS FRAGMENT

CIRCA 2ND CENTURY A.D.

Sculpted in high relief, preserving a reclining female figure in back view, nude but for a mantle draped over her legs and over her proper left arm on which she leans, her slender body with well-defined buttocks and an articulated spine, her head dramatically turned and gazing upwards, with wavy hair bound in a chignon at the nape of her neck, a wheel, likely from a chariot, preserved in the background and a snaky tendril, preserved above her abdomen

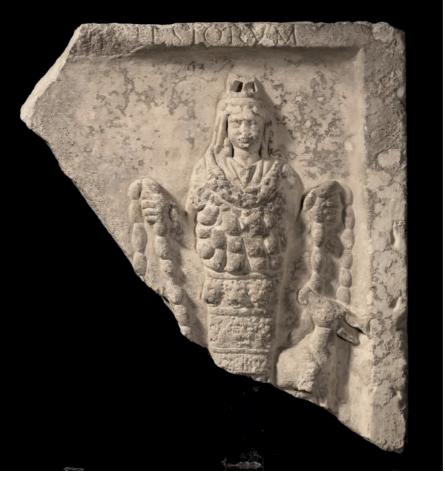
23 in. (58.4 cm.) long

\$7,000-9,000

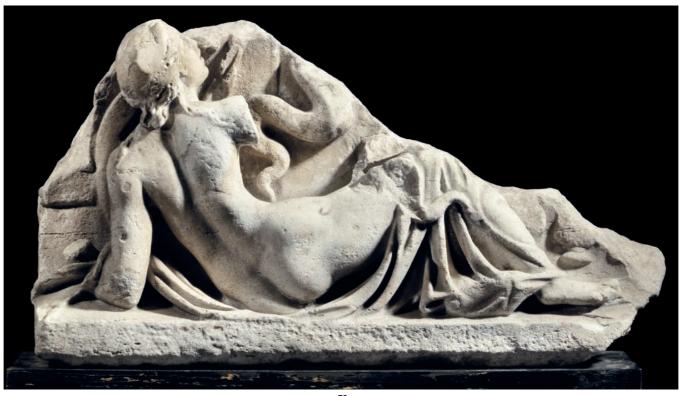
PROVENANCE:

with The Folio Society, London. Private Collection, Virginia, acquired from the above, 1986; thence by descent to the current owner.

For a similar scene from a sarcophagus depicting the rape of Persephone now in the Capitoline Museum, see no. 205 in G. Koch and H. Sichtermann, *Römische Sarkophage*.



71







ANOTHER PROPERTY

74

A ROMAN MARBLE HEAD OF MINERVA

CIRCA 2ND CENTURY A.D.

The goddess of war depicted over-lifesized, with idealizing features, her oval face with a smooth forehead, delicately-arching brows merging with the bridge of her nose, almond-shaped eyes with thick lids, full slightly-parted lips and a pronounced square chin, her long neck with two "Venus" lines, her center-parted, thick, wavy hair bound in a fillet, the top of her head roughly finished, the crown centered by a square mortise

16½ in. (42 cm.) high

\$70,000-90,000

PROVENANCE

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

Kunst der Antike 202, Gorny and Mosch, Munich, 14 December 2011, lot 74. Acquired by the current owner, 2014.

The key to identifying this head as Minerva lies in the square mortise at the crown of her head and the roughly finished surface behind the fillet. The mortise indicates that a separately-made helmet, perhaps in bronze, — the characteristic attribute of the war goddess— would have been attached to the head, negating the need to articulate the obscured hair. For a similar head see no. 6 in A. Choremi-Spetsieri & A. Zarkadas, eds, *The Paul and Alexandra Cannelopoulos Museum: Ancient Art*.



PROPERTY FROM THE COLLECTION OF CHARLES BRICKBAUER, BALTIMORE

75

A ROMAN MARBLE PORTRAIT HEAD OF A MAN SEVERAN PERIOD, CIRCA EARLY 3RD CENTURY A.D.

Under-lifesized, depicted with a full wavy beard, the mustache overhanging his thin lips, his heavy-lidded eyes with the crescent-shaped irises and pupils articulated, the forehead creased, with undulating locks of hair overlapping and well defined, his ears prominent

81/2 in. (20.6 cm.) high

\$80,000-120,000

PROVENANCE:

with Safani Gallery, New York. Acquired by the current owner from the above, 1988.

Severan portraiture, both imperial and private, draws significant inspiration from its Antonine predecessors. According to D.E.E. Kleiner (*Roman Sculpture*, p. 319), this was partly a result of Septimius Severus' desire to legitimize his dynastic reign by empathizing a fictionalized biological tie to the line of Antoninus Pius. This accounts for the tendency of male portraits from this period to sport the wavy hair, curly beard and overhanging mustache seen in the present example. For a strikingly similar head, dating to the reign of Caracalla, (211-217 A.D.), perhaps depicting the same individual, see no. 133, in K. Fittschen, P. Zanker and P. Cain, *Katalog der Römischen Porträts in den Capitolinischen Museen und den anderen Kommunalen Sammlungen der Stadt Rom.*

76

A ROMAN MARBLE PORTRAIT HEAD OF A WOMAN

CIRCA MID 3RD CENTURY A.D.

Depicted lifesized, of middle age, with thick modeled brows arching over large almondshaped eyes with heavy upper lids, the irises articulated, the crescent-shaped pupils deeply drilled, preserving rows of scalloped waves of hair arranged behind her right ear

6½ in. (16.5 cm.) high

\$10,000-15,000

PROVENANCE:

Acquired by the current owner in Rome in 1960 and brought to the U.S. in 1961.

Female portraits of the mid 3rd century A.D. often feature hairstyles with rows of fastidiously-arranged rippling waves, as popularized by the empress Julia Domna, wife of Septimius Severus. Later empresses and noblewomen in the period succeeding the Severans would also sport slightly toned down versions of Julia Domna's "helmet coiffure," as the style came to be known. While impossible to ascertain the identity of this woman, similar hairstyles are seen worn by Julia Mamaea and Otacilia Severa (see nos. 35 and 37, in K. Fitschen and P. Zanker, *Katalog der Römischen Porträts in den Capitolinischen Museen und den anderen Kommunalen Sammlungen der Stadt Rom*).



A ROMAN MARBLE PORTRAIT HEAD OF A YOUTH

CIRCA 3RD CENTURY A.D.

Depicted lifesized, with arching modeled brows over large almond-shaped eyes, the half-moon pupils and irises articulated, with a partially-preserved slender nose, a halo of deeply-drilled luxurious curls fanning out from the crown of his head, his sideburn wisps lightly incised

9½ in. (24 cm.) high

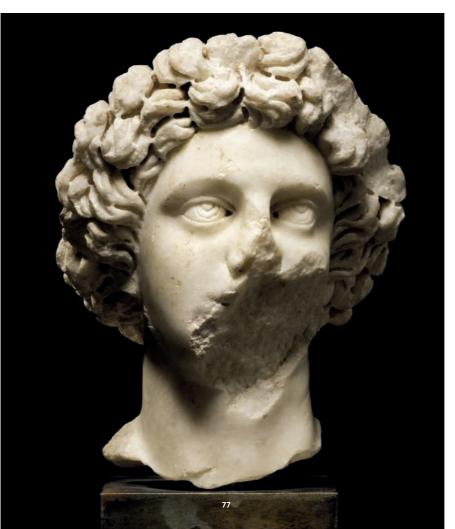
\$8,000-12,000

PROVENANCE:

with Bruce McAlpine, London. Acquired by the current owner from the above, 1974.



76







79

PROPERTY FROM A NEW YORK STATE PRIVATE COLLECTION

78

A BYZANTINE BRONZE OIL LAMP AND STAND

CIRCA 5TH-7TH CENTURY A.D.

The lamp with crescents along the wide nozzle, a cross surmounting the ring handle, the fill-hole with a hinged flat lid centered by a rectangular knob, on a ring base with a square socket to accommodate the tapering pricket; the stand with a drip pan on top of a slender knobbed baluster with moldings, supported by a tripod base

13% in. (35.7 cm.) high

\$8,000-12,000

PROVENANCE:

with Janet Zakos, Basel. with Fortuna Fine Arts, New York. Acquired by the current owner from the above, 1997. THE PROPERTY OF A LADY

79

A BYZANTINE BRONZE TRIPLE-NOZZLE OIL LAMP CIRCA 5TH CENTURY A.D.

With a roundel on the underside with a facing Dionysian mask, perhaps a satyr with horns, his wild undulating locks secured by a fillet, surrounded by ivy leaves, suspended from a circular disk on three chains, a single chain above with a plaque inscribed in Greek, reading: "For the safety of the emperors. Heron dedicated this as vow to the gods, the Dioscuri, for himself and his wife and his children and his whole household. To the good!"

32¾ in. (83.2 cm.) high

\$6,000-8,000

PROVENANCE:

Private Collection, Boston, Texas & New York, acquired prior to 1992; thence by descent to the current owner.

PROPERTY FROM A NEW YORK STATE PRIVATE COLLECTION

80

A BYZANTINE TINNED BRONZE CHALICE BOWL

CIRCA 9TH-11TH CENTURY A.D.

Preserving the upper portion, of hammered sheet, hemispherical in form, with an outsplayed rounded rim, the exterior incised with equidistant bust medallions of the Evangelists, St. John, St. Mark, St. Matthew and St. Luke, each with a beard and halo and identified by Greek inscriptions, another below the rim, reading: "Drink of this all of you. This is my blood of the New Testament"

411/16 in. (12 cm.) diameter

\$10.000-15.000

PROVENANCE:

with Janet Zakos, Basel. with Fortuna Fine Arts, New York. Acquired by the current owner from the above, 1996.

This bowl would originally have been attached to a stem, for use as a drinking vessel. For a complete vessel with inscription below the rim, see p. 88 in Y. Israeli and D. Mevorah, *Cradle of Christianity*.



80

81

A BYZANTINE GILT-BRONZE PROCESSIONAL CROSS CIRCA 10TH-11TH CENTURY A.D.

Solid cast, the flaring arms terminating in circular knobs at each corner, adorned on both sides with deeply-incised motifs and identifying Greek inscriptions, with partially-preserved silver inlay; the obverse with the remains of a now-missing medallion soldered at the center, the upper arm with the Virgin Mary carrying the infant Christ, standing on a pedestal, flanked by the inscription, "the Holy Theotokos;" the horizontal arms with kneeling draped angels, their hands raised in veneration towards the now-missing central medallion (likely once-depicting Christ), flanked by bust medallions of the Evangelists, St. Peter to the left, St. Paul to the right, as identified by inscriptions; the lower arm with a standing St. Nicholas flanked by identifying inscription, a bust medallion with St. Theodore below; a rosette on each circular knob; the reverse with the Crucifixion as related in the Gospel of John 19.26-27 at the center, Christ wearing a tunic, his feet resting on a suppedaneum, a tabula with Christ's abbreviated name above, the inscriptions below from the gospel in which Christ tells Mary, "Behold your son!" and her companion, "Behold your mother!"; a medallion bust of an Evangelist on the end of each arm, including (from top moving clockwise) St. Matthew, St. John, St. Mark and St. Luke; a bust on each circular knob, with saints on the vertical arms and archangels on the horizontal ones; a tenon below

14¾ in. (37.5 cm.) high

\$35,000-45,000

PROVENANCE:

with Janet Zakos, Basel. with Fortuna Fine Arts, New York. Acquired by the current owner from the above, 1996.

Large bronze crosses like the present example were generally inserted within long wooden poles and paraded during religious processions. For a related example with roundels at the ends of the arms, see no. 243 in J. Durand in *Byzance; L'art byzantin dans les collections publiques francaises*.



81





A ROMAN MARBLED GLASS BOTTLE

CIRCA 1ST CENTURY A.D.

Amber in color with swirls of white, free blown, the spherical body on a flat base, with a cylindrical neck and flaring mouth

4¾ in. (12 cm.) high

\$4,000-6,000

PROVENANCE:

The Nimbus Collection, U.K.

The Nimbus Collection of Ancient Glass; *Antiquities*, Sotheby's, London, 12 June 1997, lot 185.

Private Collection, U.K.

Antiquities, Christie's, London, 13 May 2003, lot 498.

EXHIBITED:

Museum of Fine Arts, Houston, *Glass of Imperial Rome from the John F. Fort Collection*, 2 June-6 October 2002.



83

A ROMAN GLASS BOTTLE

CIRCA 1ST-2ND CENTURY A.D.

Aubergine in color, free blown, the spherical body on a slightly concave base, with a cylindrical neck and flaring mouth, the rim rounded

3 in. (7.6 cm.) high

\$2,500-3,500

PROVENANCE

Private Collection, New York, 1990.

A New York Private Collection; *Antiquities*, Christie's, New York, 13 June 2000, lot 361.

EXHIBITED

A ROMAN GLASS BOTTLE

CIRCA 1ST CENTURY A.D.

Blue in color with swirls of purple, free blown, the squat body on a concave base, with a flaring cylindrical neck, an everted rim, and an opaque white trail wound spirally around the body from the base to the neck

21/16 in. (5.2 cm.) high

\$1,000-1,500

PROVENANCE:

Private Collection, England, acquired in the mid 20th century. English Private Collection; *Antiquities*, Sotheby's, New York, 14 June 2000, lot 164 (part).

EXHIBITED:

Museum of Fine Arts, Houston, Glass of Imperial Rome from the John F. Fort Collection. 2 June-6 October 2002.



86

A ROMAN GLASS BOTTLE

CIRCA 1ST CENTURY A.D.

Bright blue in color, free blown, the globular body on a flat base, with a cylindrical neck and everted rim, an opaque white trail wound spirally around the body from the base to the neck

2% in. (6.6 cm.) high

\$1,200-1,800

PROVENANCE

Private Collection, England, acquired in the mid 20th century. English Private Collection; *Antiquities*, Sotheby's, New York, 14 June 2000, lot 164 (part).

EXHIBITED:

Museum of Fine Arts, Houston, Glass of Imperial Rome from the John F. Fort Collection, 2 June-6 October 2002.



85

A ROMAN GLASS AMPHORISKOS

CIRCA 1ST CENTURY A.D.

Blue in color, free blown, the spherical body on a flattened base, with a cylindrical neck, the flaring rim folded in, with twin handles applied to the shoulders and pulled up to the rim

2¾ in. (7 cm.) high

\$2,000-3,000

PROVENANCE

Antiquities, Sotheby's, New York, 31 May 1997, lot 11.

EXHIBITED







A ROMAN GLASS UNGUENTARIUM

CIRCA 1ST CENTURY A.D.

Pale blue in color, free blown, the slender ovoid body with a pointed base and a cylindrical neck, the rim everted

43/16 in. (10.7 cm.) high

\$800-1,000

PROVENANCE:

Private Collection, England, acquired in the mid 20th century. English Private Collection; *Antiquities*, Sotheby's, New York, 14 June 2000, lot 164 (part).

EXHIBITED

Museum of Fine Arts, Houston, *Glass of Imperial Rome from the John F. Fort Collection*, 2 June-6 October 2002.



87

A ROMAN GLASS UNGUENTARIUM

CIRCA 1ST CENTURY A.D.

Deep green in color, free blown, the bell-shaped body on a concave base, with a long cylindrical neck constricted at its base and a wide folded rim

213/16 in. (7.1 cm.) high

\$800-1,000

PROVENANCE:

Private Collection, England, acquired in the mid 20th century. English Private Collection; *Antiquities*, Sotheby's, New York, 14 June 2000, lot 164 (part).

EXHIBITED:

Museum of Fine Arts, Houston, *Glass of Imperial Rome from the John F. Fort Collection*, 2 June-6 October 2002.



89

THREE ROMAN GLASS BOTTLES

CIRCA 1ST CENTURY A.D.

Each blue in color, free blown, the piriform body on a flat base, the cylindrical neck constricted at the join to the body, with a folded outsplayed rim

Tallest: 3% in. (92. cm.) high (3)

\$2,000-3,000

PROVENANCE:

Antiquities, Sotheby's, New York, 31 May 1997, lot 11.

EXHIBITED

A ROMAN GLASS INSCRIBED BOTTLE

CIRCA 1ST-2ND CENTURY A.D.

Pale green in color, free blown, the globular body on a flat base, with a cylindrical neck and a rounded rim, with a wheel-cut inscription, reading: "Antonia drink and drink sweetly," and in two registers the letters *PAM* followed by a palm frond above *MVR(TU)*

2¾ in. (7 cm.) high

\$7,000-9,000

PROVENANCE:

Giorgio Sangiorgi (1886–1960), Rome. Ancient Glass formerly in the G. Sangiorgi Collection; Christie's, New York, 3 June 1999, lot 213.

EXHIBITED:

Museum of Fine Arts, Houston, Glass of Imperial Rome from the John F. Fort Collection, 2 June-6 October 2002.



91

A ROMAN GLASS JUG

CIRCA LATE 1ST-2ND CENTURY A.D.

Pale blue-green in color, mold blown, the four-sided body on a square base, flat but for a raised ring, with a short cylindrical neck and an everted mouth with an inward-folded rim, a strap handle applied to the shoulder and pulled up to the rim

41/4 in. (10.8 cm.) high

\$1,500-2,000

PROVENANCE:

with Sheppard & Cooper Ltd., London Sheppard & Cooper Ltd.; *Antiquities*, Christie's, London, 3 July 1996, lot 333 (part).

EXHIBITED:

Museum of Fine Arts, Houston, Glass of Imperial Rome from the John F. Fort Collection, 2 June-6 October 2002.



91





A ROMAN GLASS BOWL

CIRCA 3RD-4TH CENTURY A.D.

Pale blue-green in color, free blown, hemispherical in form with thick walls, the rim cracked off then ground down

3¾ in. (9.5 cm.) diameter

\$1,000-1,500

PROVENANCE:

with Sheppard & Cooper Ltd., London Sheppard & Cooper Ltd.; *Antiquities*, Christie's, London, 3 July 1996, lot 333 (part).

EXHIBITED

Museum of Fine Arts, Houston, *Glass of Imperial Rome from the John F. Fort Collection*, 2 June-6 October 2002.



94

92

A ROMAN GLASS BOTTLE

CIRCA 1ST CENTURY A.D.

Emerald green in color, free blown, the spherical body on a flat base, with a cylindrical neck, constricted at the merge to the body, the mouth everted

314 in. (8.3 cm.) high

\$1,200-1,800

PROVENANCE:

Private Collection, England, acquired in the mid 20th century. English Private Collection; *Antiquities*, Sotheby's, New York, 14 June 2000, lot 164 (part).

EXHIBITED:

Museum of Fine Arts, Houston, Glass of Imperial Rome from the John F. Fort Collection, 2 June-6 October 2002.



94

A ROMAN GLASS DOUBLE-BODIED UNGUENTARIUM

CIRCA 2ND-3RD CENTURY A.D.

Pale green in color, free blown, the twin sides fused to form a bulbous body on a flat base, with a flaring cylindrical neck and a folded rim, the interior divided by a thin wall

3½ in. (8.9 cm.) high

\$500-700

PROVENANCE:

with Sheppard & Cooper Ltd., London

Sheppard & Cooper Ltd.; *Antiquities*, Christie's, London, 3 July 1996, lot 318 (part).

PUBLISHE



A ROMAN GLASS ARYBALLOS

CIRCA 2ND CENTURY A.D.

Blue-green in color, free blown, the thick-walled spherical body decorated with wheel-cut concentric bands, with a short cylindrical neck and folded mouth, twin applied loop handles on the shoulders, each joined to a bronze ring attached to a short chain, in turn attached to a larger ring joined to a long chain terminating in a suspension ring

3½ in. (9 cm.) high, excluding chain

\$5,000-7,000

PROVENANCE:

Art Market, London.

Antiquities, Christie's, London, 8 April 1998, lot 58.

EXHIBITED

Museum of Fine Arts, Houston, Glass of Imperial Rome from the John F. Fort Collection, 2 June-6 October 2002.



96

96

A ROMAN GLASS ARYBALLOS

CIRCA 2ND-3RD CENTURY A.D.

Green in color, free blown, the bell-shaped body on a concave base, with a short cylindrical neck and flat rim, a trail applied to the neck and wound spirally around the body to the underside, the twin loop handles on the shoulders each attached to lengths of bronze wire joined to a suspension hook

3¾ in. (9.5 cm.) high, excluding chain

\$3,000-5,000

PROVENANCE:

Antiquities, Sotheby's, London, 13-14 July 1987, lot 23. with Asprey, London, 1987-1989.

Private Collection, England.

An English Private Collection; *Antiquities*, Sotheby's, New York, 7 December 2005, lot 77.

EXHIBITED:







A ROMAN GLASS JUG

CIRCA 3RD-4TH CENTURY A.D.

Olive green in color, free blown, the ovoid body on a slightly concave base, with a cylindrical neck and splayed folded rim, a white trail applied to the base and wound spirally around the body to the rim, a strap handle applied to the shoulder and pulled up to the rim

41/4 in. (10.8 cm.) high

\$1,500-2,000

PROVENANCE:

Art Market, London.

Antiquities, Christie's, New York, 14 June 1996, lot 154 (part).

EXHIBITED:

Museum of Fine Arts, Houston, Glass of Imperial Rome from the John F. Fort Collection, 2 June-6 October 2002.

98

A ROMAN GLASS JUG

CIRCA 2ND-3RD CENTURY A.D.

Amber in color, free blown, the piriform body on a pinched disk foot, with a long cylindrical neck and and a trefoil mouth, a turquoise ring applied below the rim, the turquoise handle applied to the shoulder and pulled up to the rim

7% in. (20 cm.) high

\$3,000-5,000

PROVENANCE:

Edward L. Barlow, North Carolina.

Estate of Edward L. Barlow; *Antiquities*, Parke Bernet, New York, 12 June 1979, lot 427

Antiquities, Sotheby's, New York, 13 June 1996, lot 158.

EXHIBITED:

A ROMAN GLASS SPRINKLER FLASK

CIRCA 3RD-4TH CENTURY A.D.

Pale green in color, the globular body mold blown with a lozenge pattern, on a pad base, the cylindrical neck free blown, constricted to the merge to the body, the funnel mouth with a folded rim

3½ in. (8.9 cm.) high

\$2,000-3,000

PROVENANCE:

Antiquities, Sotheby's, New York, 17 December 1996, lot 212.

EXHIBITED

Museum of Fine Arts, Houston, Glass of Imperial Rome from the John F. Fort Collection, 2 June-6 October 2002.



101

A LATE ROMAN GLASS FOUR-HANDLED JAR

CIRCA 4TH-5TH CENTURY A.D.

Green in color, free blown, the globular body with a band of pinched vertical ridges above the concave base, with a short neck and wide flaring mouth, the rim infolded, each handle applied to the shoulders and pulled up to the rim

3% in. (7.9 cm.) high

\$2,500-3,500

PROVENANCE:

Art Market, London.

Antiquities, Christie's, New York, 14 June 1996, lot 154 (part).

EXHIBITED:

Museum of Fine Arts, Houston, Glass of Imperial Rome from the John F. Fort Collection, 2 June-6 October 2002.



100

A LATE ROMAN GLASS TWO-HANDLED JAR

CIRCA 4TH-5TH CENTURY A.D.

Aubergine in color, free blown, the globular body on a concave base, with pinched vertical ribs along the lower portion, a short cylindrical neck and wide collared mouth, each handle applied to the shoulders and pulled up to the rim

314 in. (8.3 cm.) high

\$1,500-2,000

PROVENANCE:

Art Market, London.

Antiquities, Christie's, New York, 14 June 1996, lot 154 (part).

EXHIBITED:









A LATE ROMAN GLASS BOTTLE

CIRCA 4TH CENTURY A.D.

Pale green in color, mold blown and further inflated, the large piriform body with shallow ribbing, on a concave base, with a cylindrical neck and a wide mouth, the rim folded down

7% in. (19.4 cm.) high

\$2,000-3,000

PROVENANCE:

Antiquities, Sotheby's, New York, 31 May 1997, lot 18.

EXHIBITED

Museum of Fine Arts, Houston, Glass of Imperial Rome from the John F. Fort Collection, 2 June-6 October 2002.

103

A LATE ROMAN GLASS FLASK

CIRCA 4TH-5TH CENTURY A.D.

Pale green in color, free blown, the piriform body on an outsplayed base, with an elongated cylindrical neck constricted at the merge to the body, with a flaring rim

6% in. (16.8 cm.) high

\$2,000-3,000

PROVENANCE:

C.A. Hessing, The Netherlands. with Sheppard & Cooper Ltd., London. Sheppard & Cooper Ltd.; *Antiquities*, Christie's, London, 3 July 1996, lot 321 (part).

EXHIBITED:





104

A LATE ROMAN GLASS DISH

CIRCA 4TH-5TH CENTURY A.D.

Pale green in color, free blown, with flaring sides, a shallow central depression, an everted rim, and a flaring tooled foot

7% in. (19.3 cm.) diameter

\$1,500-2,000

PROVENANCE:

with Sheppard & Cooper Ltd., London. Sheppard & Cooper Ltd.; *Antiquities*, Christie's, London, 3 July 1996, lot 333 (part).

EXHIBITED:

Museum of Fine Arts, Houston, *Glass of Imperial Rome from the John F. Fort Collection*, 2 June-6 October 2002.

105

A LATE ROMAN GLASS AMPHORISKOS

CIRCA 4TH-5TH CENTURY A.D.

Yellow-green in color, free blown, the piriform body on a pedestal foot, with a tall cylindrical neck flaring to a funnel mouth, the rim infolded, with an applied ring bisecting the neck, the twin handles applied to the shoulders and pulled up to the neck ring

5¹³/₁₆ in. (14.8 cm.) high

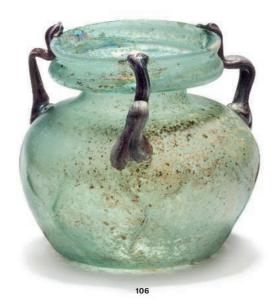
\$3,000-5,000

PROVENANCE:

Antiquities, Sotheby's, New York, 13 June 1996, lot 162.

EXHIBITED:





A LATE ROMAN GLASS KOHL TUBE

CIRCA 5TH CENTURY A.D.

Blue-green in color, mold blown, the disk foot and cylindrical body with twisted vertical ribs, the rim flaring, two rings applied around the neck, four trails attached above the midsection and looped three times up to the rim, a basket handle arching above

6 in. (15.2 cm.) high

\$2,500-3,500

PROVENANCE:

Antiquities, Sotheby's, New York, 17 December 1996, lot 213.

EXHIBITED

Museum of Fine Arts, Houston, *Glass of Imperial Rome from the John F. Fort Collection*, 2 June-6 October 2002.



106

A LATE ROMAN GLASS THREE-HANDLED JAR

CIRCA 4TH-5TH CENTURY A.D.

Pale green in color, free blown, the broad globular body decorated with nipt-diamond waies, on a concave base, with a short cylindrical neck and a broad collared mouth, the aubergine handles applied to the shoulders and pulled up to the rim

4% in. (12.4 cm.) high

\$1,500-2,000

PROVENANCE:

Antiquities, Sotheby's, New York, 13 June 1996, lot 163.

EXHIBITED

Museum of Fine Arts, Houston, *Glass of Imperial Rome from the John F. Fort Collection*, 2 June-6 October 2002.



108

A LATE ROMAN GLASS JAR

CIRCA 4TH-5TH CENTURY A.D.

Green in color, free blown, the globular body on a concave base, with a short neck, a folded flaring rim and an applied thread zigzaging from the shoulder to rim

2½ in. (6.4 cm.) high

\$1,500-2,000

PROVENANCE:

Art Market, London.

Antiquities, Christie's, New York, 14 June 1996, lot 154 (part).

EXHIBITED





A LATE ROMAN GLASS TWO-HANDLED FLASK

CIRCA 4TH-5TH CENTURY A.D.

Pale green in color, mold blown and then further inflated, the large bell-shaped body with spiral fluting, on a flat base, with a tall conical neck and wide folded rim, a trail wound spiraling around the neck, with two strap handles applied to the shoulders, pulled up to the neck and trailed up to the rim

9% in. (24.6 cm.) high

\$2,500-3,500

PROVENANCE

Antiquities, Sotheby's, London, 10 December 1996, lot 9.

EXHIBITED:

Museum of Fine Arts, Houston, Glass of Imperial Rome from the John F. Fort Collection, 2 June-6 October 2002.

110

A BYZANTINE GLASS FLASK

CIRCA 6TH CENTURY A.D.

Pale green in color, free blown, the globular body on a concave base, with a long, cylindrical, flaring neck

6% in. (17.5 cm.) high

\$2,000-3,000

PROVENANCE:

with Sheppard & Cooper Ltd., London. Sheppard & Cooper Ltd; *Antiquities*, Christie's, London, 3 July 1996, lot 325 (part).

EXHIBITED:







A BYZANTINE GLASS FLASK

CIRCA 6TH CENTURY A.D.

Pale green in color, free blown, the piriform body tapering to a cylindrical neck, constricted at its base, with three thick turquoise trails encircling the neck, finer trails spiraling between them

71/8 in.(18 cm.) high

\$3,000-5,000

PROVENANCE:

with Sheppard & Cooper Ltd., London. Sheppard & Cooper Ltd.; *Antiquities*, Christie's, London, 3 July 1996, lot 325 (part).

EXHIBITED:

Museum of Fine Arts, Houston, *Glass of Imperial Rome from the John F. Fort Collection*, 2 June-6 October 2002.



112

A BYZANTINE GLASS SPRINKLER FLASK

CIRCA 5TH-6TH CENTURY A.D.

Pale green in color, free blown, the globular body on a concave base, adorned with prunts, the tall cylindrical neck constricted at the lower end, the flaring rim with a collar below

5¾ in. (14.6 cm.) high

\$2,000-3,000

PROVENANCE:

C.A. Hessing, The Netherlands. with Sheppard and Cooper Ltd., London. Sheppard and Cooper Ltd.; Antiquities, Christie's, London, 3 July 1996, lot 321 (part).

EXHIBITED



ANOTHER PROPERTY

113

A ROMAN GLASS SNAKE THREAD SPRINKLER FLASK CIRCA LATE 2ND-EARLY 3RD CENTURY A.D.

Pale green in color, free blown, the piriform body on a ring base, with a short cylindrical neck and wide flaring mouth, an interior diaphragm at the base of the neck, applied "snake" threads in round loops and swirls throughout the body, subsequently flattened and nicked with short tool strokes

4% in. (11.1 cm.) high

\$30,000-50,000

PROVENANCE:

with Boris Mussienko, Upper Marlboro, Maryland. Acquired by the current owner from the above, 1980.

The technique seen here is termed "snake" thread decoration because of the serpentine manner in which the trail wanders over the surface to create abstract designs. It was practiced in both the eastern and western areas of the Roman Empire, though current scholarly opinion suggests it originated in the East and quickly spread to the West (D.B. Harden, "Snake Thread Glass Found in the East," in *JRS* 24, pp. 50-54). For a similar example in the Ernesto Wolf Collection see no. 62, p. 166 in E. M. Stern, *Roman, Byzantine, and Early Medieval Glass, 10 BCE-700 CE*.



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

114

AN EGYPTIAN LIMESTONE RELIEF

OLD KINGDOM, 4TH-5TH DYNASTY, 2613-2435 B.C.

Sculpted in raised relief, depicting three figures in profile to the right hunting on a boat in the marshes, with a woman kneeling on a cushion, framed by her husband's legs in larger scale, and their son standing in front, the woman wearing a striated tripartite wig, her eye, mouth and ear finely rendered, richly adorned with a broad collar and a choker, wearing a fitted dress with long straps leaving her breast visible, her left arm bent at the elbow, holding a lotus flower, her right arm tenderly embracing her husband's right leg, their son standing on the prow, nude, both arms outstretched, the background with vertical striation depicting the high papyrus and lotus reeds of the marshes, traces of red pigment preserved on the male figures

161/2 in. (40 cm.) high

\$15,000-20,000

PROVENANCE:

lan Woodner (1903-1990), New York, acquired prior to 1969.

This fragment is part of an important ritual scene in Egyptian funerary beliefs, where the deceased and his family are shown hunting and fishing in the marshes on a small boat made of papyrus held together with three characteristic bands as shown in the present example. The man is represented in a larger scale, protecting his wife who, in turn, holds his leg to help him keep his balance. The complete scene is originally a mirrored composition; they are hunting waterfowl on the left half, and harpooning fish on the right.

Contrary to the numerous representations of real life activities found on wall decoration, this scene bears a heavy symbolic meaning and conveys multiple ideas. Fertile marshes were seen as a place of eroticism and rebirth. Both husband and wife are participating together in this physical activity, showing strength and support, but wearing their finest linen clothes, adornments and jewelry, which is unexpected for an outdoor activity, unless the purpose is seduction.

It is interesting to note that this representation would be part of the decoration of the chapel, the tomb's upper level, accessible to family and priests to bring gifts and offerings. In expressing his wish to be reborn after death and live eternally, the unknown deceased also wanted his family to be remembered as healthy and united.



AN EGYPTIAN LIMESTONE RELIEF FOR HEPY

MIDDLE KINGDOM, 11TH-12TH DYNASTY, CIRCA 2000-1800 B.C.

Carved in raised relief, depicting a young woman in profile to the right, wearing a sheath dress with straps over her left shoulder, her left breast exposed, a fillet encircling the crown of her head, holding a lily in her left hand raised towards her face, her right arm at her side, holding an ointment jar, a well-stocked offering pile before her, including a deceased duck, a foreleg of beef, a large lettuce, a calf head, a loaf of bread and three ointment cones, all on a tray of reeds, with three wine jars on a table or stand below, a column of hieroglyphs before her in sunk relief, reading: "Hepy, Justified, born of Hepy," and another in sunk relief behind her, reading: "...for the Ka of the Venerated One, beloved of her father, praised by her mother, venerated with Ptah-Sokar"

12¹¹/₁₆ in. (32.3 cm.) high

\$20,000-30,000

PROVENANCE:

lan Woodner (1903-1990), New York, acquired prior to 1969.







PROPERTY FROM THE ESTATE OF DANIEL W. DIETRICH II

116

AN IMPORTANT EGYPTIAN WOOD FIGURE OF A LADY

MIDDLE KINGDOM, EARLY 12TH DYNASTY, CIRCA 1981-1802 B.C.

Superbly sculpted, depicted standing with her feet together, the separately-made arms at her side and pinned in place with wood dowels, her long delicate fingers with white-painted nails, wearing a tightly-fitted sheath dress, revealing the form of her body beneath, with straps covering her breasts, ornamented with elaborate bracelets and anklets, her triangular face with inlaid eyes of white and black stone, presumably alabaster and obsidian, framed in copper, with a slender nose, a slightly-smiling mouth and a pointed chin, with a voluminous, striated, tripartite wig, painted black, on a deep integral plinth pinned in place into the rectangular base, the base painted red over white, with a black-painted hieroglyphic inscription, the Hetep-di nesu formula, partially preserved, reading "An invocation of bread and beer, oxen and fowl, for the Ka of ...hetep, justified"

10¾ in. (27.3 cm.) high

\$500,000-700,000

PROVENANCE

Said to be excavated by Émile Gaston Chassinat (1868-1948) at Deir el-Durunka, south of Assiut. Omar Pacha Sultan, Cairo.

Collection de Feu Omar Pacha Sultan Le Caire, Paris, 1929, no. 225, pl. XXXVII.

Norbert Schimmel (1905-1990), New York. Important Antiquities from the Norbert Schimmel Collection; Sotheby's, New York, 16 December 1992, lot 97.

William B. Dietrich, Philadelphia, acquired from the above; thence by descent to the current owner.

EXHIBITED:

New York, Metropolitan Museum of Art, and elsewhere, *Ancient Art: The Norbert Schimmel Collection*, 1974-1977.

Berlin, Ägyptischen Museum, and elsewhere, Von Troja bis Amarna, The Norbert Schimmel Collection, 1978-1979.

PUBLISHED:

O.W. Muscarella, ed., Ancient Art: The Norbert Schimmel Collection, Mainz, 1974, no. 181. J. Settgast, et al., Von Troja bis Amarna, The Norbert Schimmel Collection, New York, Mainz, 1978, no. 195.

This figure of Lady ...hetep is of superb quality and condition, the figure sculpted from exotic hard wood and pinned into a base of softer wood. She is depicted with a narrow torso, a wasp waist and long swelling thighs which represented the ideal of feminine beauty in the Middle Kingdom. According to J.D. Cooney (in O.W. Muscarella, op. cit., p. 181) "it is tempting to consider this lady as the wife of Seneb (another wood figure from the Schimmel collection with the same provenance). Certainly the inscriptions on the two sculptures are by the same hand, but this facet may indicate nothing more than an origin in the same shop." The inscription confirms that the figure served as a ka statue for Lady ...hetep. The ka was considered an aspect of the personality or life force of an individual that lived on after death. The ka statue served as a surrogate for the deceased and could receive offerings. They were typically placed either in an offering chapel or a tomb, or even inside a coffin, a practice which began in the late Old Kingdom. For related wood figures see the example now in Hildesheim see no. 186 in A. Oppenheim, ed., et al., Ancient Egypt Transformed, The Middle Kingdom, and one in the British Museum, no. 40 in E.R. Russmann, Eternal Egypt, Masterworks of Ancient Art from the British Museum.





AN EGYPTIAN LIMESTONE OVERSEER SHABTI FOR THE HIGH PRIEST OF AMUN, MERY-SEKHMET

LATE 19TH-EARLY 20TH DYNASTY, CIRCA 1200-1100 B.C.

Wearing a duplex wig with echeloned curls falling at the front, the characteristic ankle-length kilt and triangular apron tied at the waist and a multi-strand, beaded, broad collar, with a short chin-beard, his arms folded at the chest, the hands emerging from the vestment, holding a *tyet* knot (girdle of lisis) and a *djed* pillar (stability) in his fisted hands, a column of hieroglyphs along the front of the apron, reading: "Instructions of the Osiris, the First Prophet (First God's Servant) of Amun, Mer(y)-Sekhmet, Justified," and another on the back, reading: "The Osiris, the First Prophet (First God's Servant) of Amun, of the Treasury, Mery-Sekhmet"

8% in. (22 cm.) high

\$70,000-90,000

PROVENANCE:

with J.L. Despras, Paris.
Mr. B., Nice, France, acquired from the above, 1981.
wth David Aaron Ancient Art, London.
Acquired by the current owner from the above, 2014.

Shabtis wearing the "costume of the living", or the dress of daily life, first appeared at end of the 18th dynasty. They depicted the owner dressed in the fashion of the day, which for wealthy Egyptians of the New Kingdom included heavily pleated garments, shawls, skirts, duplex wigs and sandals. Instead of holding agricultural implements in their crossed arms as other shabtis do, they held divine attributes as illustrated here. This new wardrobe became the norm for the overseer shabti from the end of the New Kingdom.

For similar examples, see type VIB2, p. 235 in G. James, *Shabtis: A Private View.* Both attributes in the hands of the high priest of Amun, Mery-Sekhmet were meant to ensure protection from the divine in the afterlife. The tyet knot or Girdle of Isis is a funerary amulet closely connected with the Osiris legend. The tyet knot was meant to protect the deceased through the power of Isis and was often placed on the mummified body. The djed pillar is a symbol of endurance and stability, and its form originally might have represented a stylized tree trunk without branches (see pp. 44-45 and p. 82 in C. Andrews, *Amulets of Ancient Egypt*).

VARIOUS PROPERTIES

118

AN EGYPTIAN ALABASTER SHABTI FOR INEDJ-NOFRET NEW KINGDOM, MID 18TH DYNASTY,

CIRCA 14TH-13TH CENTURY B.C.

Depicted mummiform, the arms crossing her chest, the fisted hands emerging from within the vestment, holding agricultural implements, supporting a seed sack over her right shoulder, wearing a tripartite wig with incised bands on the lappets, her round face with full lips, a broad nose and elongated eyes, a column of hieroglyphs on the body, reading: "The Osiris, the Servant (or Priestess) Inedj-nofret, Justified," details in black

7% in. (18.8 cm.) high

\$15,000-20,000

PROVENANCE:

with Boris Mussienko, Upper Marlboro, Maryland. Private Collection, U.S., 1981. Acquired by the current owner from the above, 2015.





The ancient Egyptians believed that their Pharaoh was an incarnation of the sky god Horus, who is frequently depicted as a falcon. The falcon served as symbol and protector of Egyptian kingship, as seen already in the Old Kingdom (see the falcon standing on the back of the 6th Dynasty Pharaoh Pepi I's throne on an alabaster statue in Brooklyn, no. 18 in E. Bleiberg, et al., Soulful Creatures, Animal Mummies in Ancient Egypt) and continuing throughout Egypt's long history (see the graywacke falcon with the 30th Dynasty Pharaoh Nectanebo II standing between its talons, no. 50 in D. Arnold, An Egyptian Bestiary). According to Bleiberg (op. cit, p. 22) the falcon not only symbolized Egyptian kingship, but "was also a manifestation of the sun god. A falcon's soaring flight and keen eyesight embodied essential aspects of the god Horus, who often appears as this bird of prey."

The ancient Egyptians worshipped a number of different falcon deities, although the presence of the double crown on the example presented here confirms that Horus was intended. Bronze falcon statues of this scale frequently served as a coffin for a mummified falcon which would have been dedicated at a sanctuary by pilgrims either in anticipation of prayers to be answered or in thanks for petitions already granted (see p. 222 in R.S. Bianchi, et al., Egyptian Bronzes, Fondation Gandur Pour L'Art). For another bronze Horus falcon coffin with similar incised details and attributes see the example in the Brooklyn Museum, no. 15 in Bleiberg, op. cit.





THE PROPERTY OF A LADY

AN EGYPTIAN BRONZE IAH

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

The god seated with his feet on an integral plinth, his arms lowered with his hands resting on his thighs, wearing a short pleated kilt with a central tab, a striated tripartite wig fronted by a *uraeus* and surmounted by a crescent moon and lunar disk, and a plaited false beard curving out at the tip, a tenon below the plinth

71/4 in. (18.5 cm.) high, excluding tenon

\$6,000-8,000

PROVENANCE:

with Charles Ede, London, 1976 (Small Sculpture from Ancient Egypt V, no. 18). Private Collection, New York, Boston & Texas, acquired from the above, 1976; thence by descent to the current owner.

According to R.H. Wilkinson, lah was a lunar gods whose name translates to "moon," and was known in Egypt from relatively early times (*The Complete* Gods and Goddesses of Ancient Egypt, p. 110).





121

AN EGYPTIAN LIMESTONE STELE FOR WEDJA-REN-ES

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

Sculpted in sunk relief, the lunette with a pt (heaven) sign surmounted by a winged solar disc with pendant uraei, inscribed "the Behdetite" (referring to Horus of Behdet), flanked by two recumbent jackals with an offering stand between them, the register below depicting the deceased standing to the right, facing five deities including Osiris, Haesiesis, Isis, Nephthys and Anubis, the first four gods with identifying hieroglyphic inscriptions, with three rows of text below, the first two and a half in hieroglyphs, the last half line in Demotic reading: "[A Royal] Offering [Formula] to Osiris, Nefer-hotep, the Great God, and the Living One, Lady of...Hut-Sekhem, that they may give invocationofferings of oxen and fowl, milk and wine and incense, alabaster vessels and clothing, for...the Osiris Wedja-ren-es, ...(?)...Isis(?), Great....give [life?]!," preserving traces of red and yellow pigment below

1614 in. (41.3 cm.) high

\$10,000-15,000

Mr. José Benchimol, acquired in New York prior to 1979; thence by descent.



THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

Giorgio Sangiorgi (1886-1965) was a principle of the most renowned art-dealing family in Rome. The firm was located at 117 via Ripetta at Palazzo Borghese and was famous for many important auctions, with catalogues written in collaboration with leading scholars. The galleria specialized in ancient art, furniture, ceramics and textiles. As a private collector, Sangiorgi assembled an important ancient glass collection, which he published in 1914. Masterpieces from it were sold in the 1960s and are now the pride of numerous institutions such as the Toledo Museum of Art and the Corning Museum of Glass; the bulk of the collection was sold here at Christie's New York in June 1999, "Ancient Glass formerly in the G. Sangiorgi Collection." As with the glass collection, many of the objects in his personal collection, such as the gems presented here, were acquired throughout Europe and never imported into Italy.

122

THREE GREEK STONE RINGSTONES

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

Including two of garnet, one with an Egyptian crown, symbol of Isis; one with a butterfly on a rose; and one of gray chalcedony with a shoe

Largest:9/16 in. (1.4 cm.) long (3)

\$3,500-4,500

PROVENANCE:

G. Sangiorgi Collection (1886-1965), Rome. Private Collection, Monaco, 1970s; thence by descent.







123

THREE ETRUSCAN CARNELIAN SCARABS

CIRCA 4TH-3RD CENTURY B.C.

Including one with a nude male leaning forward towards an amorphous form, perhaps a shield, enclosed within a hatched border; one with a nude male, seated on an orb, holding a staff, enclosed within a line border; and one with a seated sphinx, three letters in the field before her, *DIS*, enclosed within a hatched border, the beetle cut away

Largest:%16 in. (1.4 cm.) long

(3)

\$5,000-7,000

PROVENANCE:

G. Sangiorgi Collection (1886-1965), Rome. Private Collection, Monaco, 1970s; thence by descent.







123

A ROMAN AGATE RINGSTONE

CIRCA 2ND CENTURY B.C.

With a comic mask depicting a slave, his bald pate with a fringe of hair at the back, with pellet eyes beneath exaggerated brows, a pug nose and a striated beard

11/16 in. (1.7 cm.) long

\$4,000-6,000

PROVENANCE:

G. Sangiorgi Collection (1886-1965), Rome. Private Collection, Monaco, 1970s; thence by descent.

125

A ROMAN BANDED AGATE RINGSTONE

CIRCA 1ST CENTURY B.C.

With a seated bearded man, perhaps a philosopher, wearing a long mantle, holding a scroll, a cylindrical altar surmounted by a skull before him, a butterfly above, on a short groundline

% in. (1 cm.) long

\$3,000-5,000

PROVENANCE:

G. Sangiorgi Collection (1886-1965), Rome. Private Collection, Monaco, 1970s; thence by descent.

126

A ROMAN BANDED AGATE RINGSTONE

CIRCA 1ST CENTURY A D

With a frontal head of Silenus, with a full beard, a mustache and a characteristic pug nose, a wreath of ivy and berries in his hair, an animal skin knotted around his neck

% in. (1.5 cm.) long

\$5,000-7,000

PROVENANCE:

G. Sangiorgi Collection (1886-1965), Rome. Private Collection, Monaco, 1970s; thence by descent

127

A ROMAN CARNELIAN RINGSTONE

CIRCA 1ST CENTURY B.C.

With Hercules, standing frontally, depicted nude but for his lion skin draped over his right arm, its head in profile with the paws descending, his club angled upward, a palm branch in his left, the fronds arching behind his head

% in. (1.5 cm.) long

\$3,000-5,000

PROVENANCE:

G. Sangiorgi Collection (1886-1965), Rome. Private Collection, Monaco, 1970s; thence by descent.

128

A ROMAN ONYX CAMEO

CIRCA 2ND-3RD CENTURY A.D.

Sculpted in two layers, white on black, with a seated bearded poet to the right, wearing a mantle over his shoulder and across his waist, holding a mask before him in his right hand, a standing actor before him, nude but for a mantle enveloping his right arm, holding a staff in his left hand; on a groundline, enclosed within a scrolling wreath centered by a rosette above, and a band of bead and reel

13/16 in. (2 cm.) wide

\$10,000-15,000

PROVENANCE:

G. Sangiorgi Collection (1886-1965), Rome. Private Collection, Monaco, 1970s; thence by descent.

For the subject compare the marble reliefs in Princeton and the Lateran with Menander seated, holding a mask before him, figs. 316 & 317a in M. Bieber, *The History of the Greek and Roman Theater*, Princeton, 1961.

129

A GREEK GARNET RINGSTONE

HELLENISTIC PERIOD, CIRCA 1ST CENTURY B.C.

With a draped bust of a goddess in profile to the left, a band of laurel and a fillet in her hair, with three ringlets falling onto her neck, a butterfly before her

¹³/₁₆ in. (2 cm.) long

\$3,000-5,000

PROVENANCE:

G. Sangiorgi Collection (1886-1965), Rome. Private Collection, Monaco, 1970s; thence by descent.

For the style compare several busts of Isis and Apollo, both shown with similar ringlets of hair, figs. 13-17, 25-27 in J. Spier, "A Group of Ptolemaic Engraved Garnets," in *The Journal of The Walters Art Gallery, vol. 47*, 1989.

130

THREE ROMAN STONE RINGSTONES CIRCA 1ST CENTURY B.C.-

1ST CENTURY A.D.

Including two of carnelian, one with a faun kneeling with one arm extended towards a statue on a column before him, the statue also kneeling, with foliate sprigs in the field, on a groundline; and one with the bust of a satyr in profile to the left, with a long pointed ear and curly hair, an animal skin over his shoulders; and one of agate with the mask of a satyr in profile to the left, with letters in the field, TADI, perhaps the owners initials

Largest: % in. (1.4 cm.) long

(3)

\$7,000-9,000

PROVENANCE:

























131

THREE ROMAN STONE RINGSTONES

CIRCA 1ST CENTURY A.D.

Including one of red jasper with Mercury, the god depicted standing frontally with his head in profile, nude but for a short mantle over his shoulders and right arm, holding his caduceus in his right hand and a money bag in his left, on a short groundline; one of carnelian with a swan, its wings upraised, its head lowered; and one of sard with a crouching nude male with a pile of shields to the right, on a groundline

Largest: % in. (1.4 cm.) long

(3)

\$3,000-5,000

G. Sangiorgi Collection (1886-1965), Rome. Private Collection, Monaco, 1970s; thence by descent.

The crouching figure before a pile of shields may be the Spartan hero Othryades. For a related example see no. 172 in C. Wagner and J. Boardman, A Collection of Classical and Eastern Intaglios, Rings and Cameos.



132

THREE ROMAN STONE RINGSTONES

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

Including two of carnelian, one with a bust of Mercury, a cloak and his caduceus over his shoulders, holding a mask before him; one with a bust of Harpokrates in profile to the left, his forefinger raised to his lips, his hair bound in a fillet, fronted by a diminutive Egyptian crown, a cornucopia behind him; and one of garnet with a draped bust of a man, depicted frontally

(3)

Largest: % in. (1.5 cm.) long

\$4.000-6.000

PROVENANCE:







133

THREE ROMAN CARNELIAN RINGSTONES

CIRCA 1ST CENTURY A.D.

Including one depicting a youthful warrior, nude but for a cloak over his shoulders, wearing a crested helmet, standing with his right leg raised on a rock, holding an inscribed circular shield before him, inscribed VIC, a trophy to the left, on a groundline; one with a warrior walking to the right, nude but for a helmet, shouldering an oval shield obscuring his upper torso, a spear angled over his left shoulder, on a groundline; and one depicting three warriors and a bull, the central warrior bearded, depicted frontally, wearing a tunic and a crested helmet, a spear in his right hand, the bull facing right, the other warriors standing behind the bull with their heads in profile, one to the left, one to the right, each wearing a crested helmet and holding a circular shield

Largest:13/16 in. (2 cm.) long

(3)

\$5,000-7,000

PROVENANCE:

G. Sangiorgi Collection (1886-1965), Rome. Private Collection, Monaco, 1970s; thence by descent.







134





134

FIVE ROMAN STONE RINGSTONES

CIRCA 1ST CENTURY B.C.-2ND CENTURY A.D.

Including two of red jasper, one with an amphora, the body with three masks, one frontal, two in profile, the neck with a garland, surmounted by two masks of bearded Pan, a pedum and thyrsus in the field; and one with a winged griffin-headed genius, holding a bag weight in one hand; and three of carnelian, one with a hand holding two poppies and a palm frond; one with a hand holding cornucopia, a blossom and a wreath; and one with a dog in profile to the left, a strigil and an aryballos suspended from its mouth, two letters above, on a short groundline

Largest:13/16 in. (2 cm.) long

(5)

\$6,000-8,000

PROVENANCE:





135

TWO ROMAN STONE RINGSTONES

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

Including one of garnet with Ganymede and Jupiter as an eagle, the youth depicted nude, standing on tiptoe, the eagle clutching his waist, Ganymede with his head upturned towards the eagle's head, his right hand resting on the shoulders of a herm of Pan, an ant in the field below; and one of carnelian with Belerophon standing before winged Pegasus, on a groundline, enclosed within a hatched border

Largest: ½ in. (1.2 cm.) long (2)

\$3.500-4.500

PROVENANCE:

G. Sangiorgi Collection (1886-1965), Rome. Private Collection, Monaco, 1970s; thence by descent.











FIVE ITALIC AND ROMAN STONE RINGSTONES

CIRCA 2ND-1ST CENTURY B.C.

Including two of carnelian, one with a warrior armed in a cuirass over a short tunic, holding a spear and circular shield in his left hand and a crested helmet in his right, on a short groundline; and one with Mars Gradivus walking to the left, holding a spear in his left hand, and a trophy over his right shoulder, nude but for a helmet, enclosed within a hatched border; and three of banded agate, one with a candelabrum; one with a warrior in profile to the right, nude but for a cloak over his right arm, armed with a crested helmet, a circular shield and a spear, enclosed in a hatched border; and one with Psyche, wearing a long tunic, preparing to torch a butterfly before her, enclosed within a hatched border

Largest:¹³/₁₆ in. (2 cm.) long (5)

\$6,000-8,000

PROVENANCE:

136











137

FIVE ROMAN STONE RINGSTONES

CIRCA 1ST CENTURY B.C.-2ND CENTURY A.D.

Including two of banded agate, one with the cult statue of Artemis of Ephesus, facing frontally, fillets draped over her arms, a crescent and a star in the field; and one with Isis, wearing a long garment knotted at her breasts and a broad-brimmed hat, holding a situla in her lowered right hand, and a cobra in her left, the letter C below; and three of carnelian, one with Cassandra kneeling with her right leg on an altar, holding up the Palladion before her, her head thrown back, her mantle draped over her legs and arm, revealing her torso; one with Diana, enveloped in a mantle, standing before a stag protome above an altar, on a groundline; and one of Venus Victrix, the goddess nude but for a mantle draped around her legs and over the top of a column upon which she leans, holding a spear and a crested helmet

Largest: % in. (1.5 cm.) long (5)

\$7,000-9,000

PROVENANCE:

G. Sangiorgi Collection (1886-1965), Rome. Private Collection, Monaco, 1970s; thence by descent.













138

SIX ROMAN STONE RINGSTONES

CIRCA 1ST-2ND CENTURY A.D.

Including one of lapis lazuli with Minerva, wearing a long peplos and a helmet, holding a spear in her right hand, resting her left hand on the rim of her circular shield, on a short groundline; and five of carnelian, one with a draped female standing before a statue of Apollo holding a sprig of laurel, the female offering an amphora, on a groundline, enclosed within a hatched border; one with a frontal draped bust of winged Victoria, a palm branch over her left shoulder; one with a standing draped Fortuna holding a ship's rudder and a cornucopia, an inscription in the field, *OPPTA TA*; one with a standing draped figure before a column, on a groundline, perhaps unfinished; and one with a standing figure, on a groundline, perhaps unfinished

Largest: % in. (1.5 cm.) long (6

\$7,000-9,000

PROVENANCE:



139 TWELVE ROMAN GLASS RINGSTONESCIRCA 1ST CENTURY B.C.-2ND CENTURY A.D.

Including one with a snake-legged giant; one with Hercules standing between two of the man-eating horses of Diomedes, holding the bridle of one, his club raised in his left hand, nude but for his lion skin draped over his right arm, two dying horses to the left, a dying man to the right, on a groundline; one with a frontal mask, perhaps a bearded satyr; one with a standing nude male, mantle draped over his right arm, perhaps also holding a sheathed sword; one with a composite figure of Isis with a scorpion body, the pincers in the form of serpents, her head in profile to the left, wearing a solar disk and cow horn crown; one with a portrait head of a woman in profile to the left above the prow of a ship; one with an eagle and a standard above an altar with a quadriga in relief, with bull heads projecting to the sides, a standard to the left, all upon a ship; one with Paposilenus riding on a donkey to the right, on a groundline; one with a temple to Jupiter framing his eagle upon an altar, a dolphin below; one with a warrior or hero standing before a serpent-entwined tree surmounted by an owl, the warrior nude but for a cloak over his shoulders, holding a shield and a spear, wearing a crested helmet; one with a bull with its head lowered, facing left, on a groundline; and one with Hercules, depicted nude, his animal skin draped over his right hand

Largest: ¾ in. (1.9 cm.) long (12)

\$2,500-3,500

PROVENANCE:



SIX ROMAN GLASS CAMEOS

CIRCA 1ST-2ND CENTURY A.D.

Including one of opaque white over dark blue with a profile head of Mercury, a wing in his hair; one of cobalt blue with a reclining dog; one of layered brown, opaque white and brown with a female bust in profile to the left; one of opaque white over blue with Cupid standing before a shrine; one of turquoise green with a facing head of Bacchus; and one of iridescent white with Omphale walking to the right, wearing Hercules's lion skin and carrying his club over her shoulder, on a groundline

Largest: % in. (2.2 cm.) long (6)

(3)

\$2,500-3,500

PROVENANCE:

G. Sangiorgi Collection (1886-1965), Rome. Private Collection, Monaco, 1970s; thence by descent.

141

THREE NEAR EASTERN STONE SEALS AND AMULETS

CIRCA 2ND-1ST MILLENNIUM B.C.

Including an Old Babylonian rock crystal cylinder seal with a cuneiform inscription, reading: "Nergal, Mamitum;" a Neo-Babylonian chalcedony duck weight pendant; and a Neo-Babylonian brown stone pyramidal seal with a figure standing in adoration before a tree

Largest: 13/16 in. (2 cm.) long

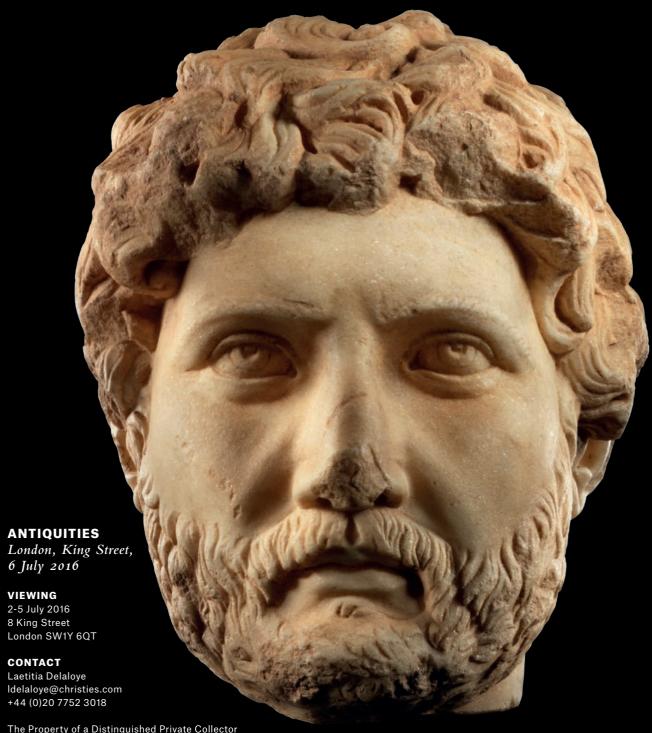
\$1,200-1,800

PROVENANCE:

G. Sangiorgi Collection (1886-1965), Rome. Private Collection, Monaco, 1970s; thence by descent.

Nergal is associated with the underworld, a god of war and pestilence. Mamitum is his consort, originally a personification of the oath (mamitum), and punisher of perjurers.





The Property of a Distinguished Private Collector A ROMAN MARBLE OVERLIFESIZED PORTRAIT HEAD OF THE EMPEROR HADRIAN ANTONINE PERIOD, CIRCA 138-193 A.D. 13 in. (33 cm.) high £300,000-500,000

Provenance:

M.G.collection, Monte-Carlo, ca.1930-1965; and thence by descent to G. H. collection, Auvernier, Switzerland. European art market, 1994.





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New York, 13 April 2016

VIEWING

8-13 April 2016 20 Rockefeller Plaza New York, NY 10020

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A PAIR OF LATE LOUIS XV ORMOLU-MOUNTED PINK GRANITE URNS CIRCA 1765-1770 25 ½ in. (65 cm.) high; 15 in. (38 cm.) wide (2) \$100,000-200,000







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

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

2 OUR RESPONSIBILITY FOR OUR **DESCRIPTION OF LOTS**

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

3 CONDITION

- (a) The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. Lots are sold "as is," in the condition they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.
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4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID 1 NEW BIDDERS

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

- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our 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.

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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.

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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.

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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 LIVETM terms of use which are available on www.christies.com.

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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

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:

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

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

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The saleroom video screens (and Christies LIVETM) 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), ion or breakdown in providing these services.

8 SUCCESSFUL BIDS

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

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

9 LOCAL BIDDING LAWS

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

D. THE BUYER'S PREMIUM AND TAXES 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 25% 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 US2,000,000, 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.

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- (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our "authenticity warranty"). If, within 5 years of the date of the auction, you 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:

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

- catalogue description before bidding.
- (d) The authenticity warranty applies to the Heading as amended by any Saleroom Notice.
- (e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The authenticity warranty does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.
- (g) The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if 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.
- (h) In order to claim under the authenticity warranty you must:
 - (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction:
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.
- (i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, under any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.
- (j) Books. Where the lot is a book, we give an additional warranty for 21 days from the date of the auction that any lot is defective in text or illustration, we will refund your purchase price, subject to the following terms:
 - (a) This additional warranty does not apply to: (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;

illustration:

- (iv) lots sold without a printed estimate;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any condition report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same condition as at the time of sale, within 2.1 days of the date of the sale.
- (k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting. In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the purchase price being:
 - the hammer price; and
 - (ii) 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").

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.
- (c) You must pay for lots bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - (i) Wire transfer
 - JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978, for international transfers. SWIFT: CHASUS33.
 - (ii) Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. 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.
- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
- (e) 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:

- (a) When you collect the **lot**; or
- (b) 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

- (a) If you fail to pay us the purchase price in full by the due date, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - (i) we can charge interest from the due date at a rate of up to 1.34% per month on the unpaid amount due; (ii) we can cancel the sale of the lot. If we do this,

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

5 KEEPING YOUR PROPERTY

If you owe money to us or to another Christie's Group company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another Christie's Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant Christie's Group company in full for what vou 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.

- (a) You may not collect the lot until you have made full and clear payment of all amounts due to us.
- (b) 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.
- (c) In accordance with New York law, if you have paid for the lot in full but you do not collect the lot within 180 calendar days of payment, we may charge you New York sales tax for the lot.
- (d) 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

2 STORAGE

(a) If you have not collected the lot within 7 days from the date of the auction, we or our appointed agents can: (i) charge you storage fees while the lot is still at our saleroom: or

- (ii) remove the lot at our option to a warehouse and charge you all transport and storage costs
- (b) 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.

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.

OUR LIABILITY TO YOU

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

OTHER TERMS **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 LIVETM 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 o (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 buver'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 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'

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Christie's has a direct financial interest in the **lot**. 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 incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. 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.

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

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

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

° Minimum Price Guarantees:

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

° ♦ Third Party Guarantees/Irrevocable bids

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

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.

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.

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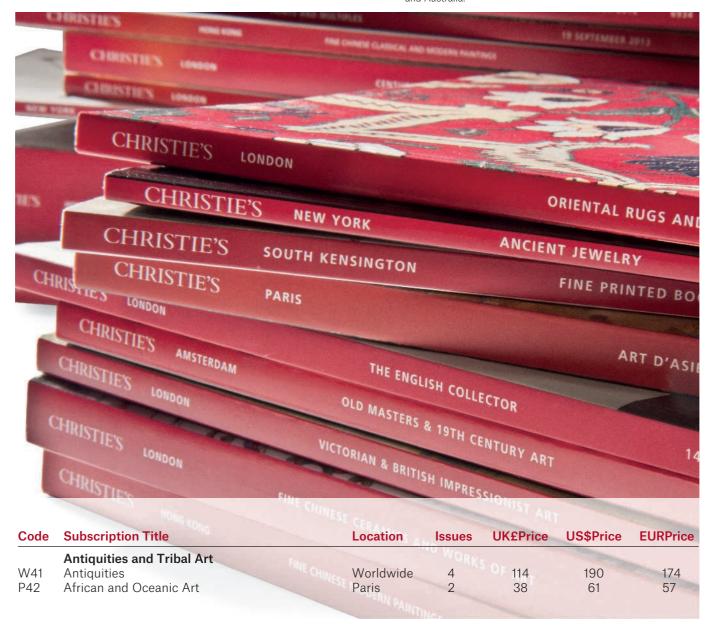
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