

ANTIQUITIES

New York, 25 October 2016



CHRISTIE'S



ANTIQUITIES

TUESDAY 25 OCTOBER 2016

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21/06/16

AUCTION

Tuesday 25 October 2016
at 10.00 am (Lots 1-164)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

| | | |
|----------|------------|--------------------|
| Friday | 21 October | 10.00 am - 5.00 pm |
| Saturday | 22 October | 10.00 am - 5.00 pm |
| Sunday | 23 October | 1.00 pm - 5.00 pm |
| Monday | 24 October | 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 KOTINOS-12257

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.

[50]

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20 OCTOBER
**ART OF THE ISLAMIC
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LONDON, KING
STREET

21 OCTOBER
**ART & TEXTILES
OF THE ISLAMIC &
INDIAN WORLDS**
LONDON, SOUTH
KENSINGTON

**29 NOVEMBER-
9 DECEMBER**
ANCIENT JEWELRY
ONLINE

6 DECEMBER
ANTIQUITIES
LONDON, KING
STREET

13 DECEMBER
**ART D'AFRIQUE,
D'Océanie et
D'Amérique du
Nord**
PARIS

18 DECEMBER
THE INDIA SALE
MUMBAI

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PROPERTY FROM THE TOLEDO MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND LOTS 1-25

The Toledo Museum of Art (TMA) was founded April 18, 1901. More than a century later, TMA is considered one of the finest general art museums in the country for the quality and for the comprehensiveness of its collections as well as for its sterling architecture. Set on 36 acres, the Museum is the only one in America with buildings by two Pritzker Prize winners (Frank Gehry and SANAA). These more modern constructions are set against Edward B. Green Beaux-Arts masterpieces, all of which serve as the backdrop for the TMA's collection of more than 30,000 artworks.

From its founding, the Museum has been committed to collecting 'singular artworks from singular artists,' and indeed, on a work-for-work basis, TMA is considered extraordinary among its peers. The Museum's collection ranges widely chronologically and geographically, but its collection of ancient Egyptian, Greek, and Roman artworks is considered one of its primary strengths. The Museum is excited to work with Christie's to bring objects with this pedigree and provenance to the market to help the Museum continue to build its collection.



1

AN EGYPTIAN PAINTED POTTERY JAR

PREDYNASTIC PERIOD, NAQADA II, 3500-3200 B.C.

9 in. (22.9 cm.) high

\$5,000-7,000

PROVENANCE:

Edward Drummond Libbey (1854-1925), Toledo, gifted to The Toledo Museum of Art, 1906 (Accession no. 1906.214).

PUBLISHED:

The Toledo Museum of Art, *Catalogue of a Collection of Egyptian Antiquities, Brought Together and Presented to The Toledo Museum of Art by Mr. Edward Drummond Libbey*, Toledo, 1906, p. 35, no. 214.

Toledo, Ohio is known as the "Glass City." The man responsible for this alias was Edward Drummond Libbey, who opened Libbey Glass Company in 1888. Libbey went on to be a great patron of the city, founding The Toledo Museum of Art in 1901 and serving as its president from 1901-1925.



2

AN EGYPTIAN GRANODIORITE BOWL

OLD KINGDOM, 3RD DYNASTY, 2686-2613 B.C.

7½ in. (19 cm.) diameter

\$15,000-20,000

PROVENANCE:

Rev. Randolph Berens (1844-1922), London.
Antiquities, Christie's, London, 16 July 1985, lot 235.
 with Gawain McKinley (1945-1996), London.
 Acquired by the Toledo Museum of Art from the above, 1985
 (Accession no. 1985.92).

EXHIBITED:

The Toledo Museum of Art, *The Egypt Experience: Secrets of the Tomb*, 29 October 2010-8 January 2012.

PUBLISHED:

Catalogue of an Exhibition of Ancient Egyptian Art, Burlington Fine Arts Club, London, 1922, no. 7, pl. XXVIII.

| THE TOLEDO MUSEUM OF ART | |
|--------------------------|------------------------------------|
| COLLECTION RECORD CARD | |
| Vessels | Stone |
| Class Egyptology | Acc. No. 85.92 |
| Artist | |
| Dates | |
| Nationality | Egyptian |
| Title | Bowl |
| Date of Object | Dynasty III, 2686 to 2613 B.C. |
| Med./Tech | Lathe spun, [anorthosite gneiss] |
| Size | Ht. 4 in. (10.2 cm) |
| | Diam. of rim 7 17/32 in. (19.1 cm) |
| | Diam. of base 3 11/32 in. (8.5 cm) |
| Donor | The Anderton Bentley Fund |
| Vendor | |
| Cost | |
| Loan Class. | Neg. No. 85.92 |



3

3
AN EGYPTIAN TERRACOTTA OFFERING TRAY
 MIDDLE KINGDOM, 11TH DYNASTY, 2055-1985 B.C.
 13 in. (33 cm.) long
 \$7,000-9,000

PROVENANCE:
 with Ralph Huntington Blanchard (1875-1936), Cairo.
 Edward Drummond Libbey (1854-1925), Toledo, acquired
 from the above and gifted to The Toledo Museum of Art, 1906
 (Accession no. 1906.21).

EXHIBITED:
 The Toledo Museum of Art, *The Egypt Experience: Secrets of the Tomb*, 29 October 2010-8 January 2012.

PUBLISHED:
 The Toledo Museum of Art, *Catalogue of a Collection of Egyptian Antiquities, Brought Together and Presented to The Toledo Museum of Art by Mr. Edward Drummond Libbey*, Toledo, 1906, p. 15, no. 21.
 W.H. Peck, S.E. Knudsen and P. Reich, *Egypt in Toledo: The Ancient Egyptian Collection at The Toledo Museum of Art*, Toledo, 2011, p. 45.

Offering trays, such as the present example, would have been placed over the deceased in his or her burial shaft and were meant to receive gifts that provided sustenance to the soul in the afterlife. The channel down the middle carried off the liquids that were poured over the models of food, thought to magically activating them. Egyptologists often call them "soul houses" because they were believed to represent the *ka* spirit's home after death. Now, scholars think it more likely that the food offerings are the central focus of these trays instead of the dwellings. The model structures do, however, provide a sense of what typical dwellings may have looked like during this period (see J.H. Taylor and N. C. Strudwick, *Mummies: Death and the Afterlife in Ancient Egypt*, p. 160).



4

4
AN EGYPTIAN PAINTED WOOD SHABTI FOR BAK-EN-MUT
 NEW KINGDOM, 19TH-20TH DYNASTY, 1295-1186 B.C.
 6 7/8 in. (17.6 cm.) high
 \$10,000-15,000

PROVENANCE:
 Edward Drummond Libbey (1854-1925), Toledo, gifted to The Toledo Museum of Art, 1906 (Accession no. 1906.37).

EXHIBITED:
 The Toledo Museum of Art, *The Egypt Experience: Secrets of the Tomb*, 29 October 2010-8 January 2012.

PUBLISHED:
 The Toledo Museum of Art, *Catalogue of a Collection of Egyptian Antiquities, Brought Together and Presented to The Toledo Museum of Art by Mr. Edward Drummond Libbey*, Toledo, 1906, p. 18., no. 37.
 W.H. Peck, S.E. Knudsen and P. Reich, *Egypt in Toledo: The Ancient Egyptian Collection at The Toledo Museum of Art*, Toledo, 2011, pp. 54-55.

The inscription reading: "The Osiris, the Wab-priest (Ordinary Priest) Bak-en-Mut, Justified"

5

**AN EGYPTIAN PAINTED ALABASTER
CANOPIC JAR LID IN THE FORM OF HAPI**
NEW KINGDOM, 19TH DYNASTY,
1295-1186 B.C.

5 $\frac{7}{8}$ in. (4.9 cm.) high

\$15,000-20,000

PROVENANCE:

with Mohammed Mohassif, Cairo.
Edward Drummond Libbey (1854-1925),
Toledo, acquired from the above and gifted to
The Toledo Museum of Art, 1906 (Accession
no. 1906.18).

EXHIBITED:

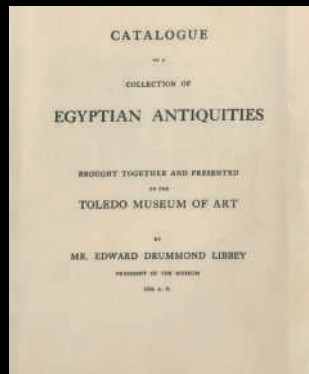
The Toledo Museum of Art, *Monkey Business*,
2 July-30 August 2009.
The Toledo Museum of Art, *The Egypt
Experience: Secrets of the Tomb*, 29 October
2010-8 January 2012.

PUBLISHED:

The Toledo Museum of Art, *Catalogue of a
Collection of Egyptian Antiquities, Brought
Together and Presented to The Toledo
Museum of Art by Mr. Edward Drummond
Libbey*, Toledo, 1906, p. 15, no. 18.
W.H. Peck, S.E. Knudsen and P. Reich, *Egypt
in Toledo: The Ancient Egyptian Collection
at The Toledo Museum of Art*, Toledo, 2011,
p. 52.

An essential part of the mummification process involved removing the internal organs of the deceased and placing them in canopic jars. By the New Kingdom, the four jars were fashioned in the likenesses of the four sons of Horus, falcon-headed Qebhsenu-ef, human-headed Imsety, jackal-headed Dua-mutef and baboon-headed Hapi, represented in the present example. Each god was meant to protect a particular organ, with the lungs being entrusted to Hapi.

The use of pigments mixed in a medium of beeswax and applied to the surface of alabaster was typical of the reign of Ramesses II and continued into the later Ramesside period. It is most frequently used on large stone vessels associated with the preparation of the mummy, shabtis, and, as here, canopic vessels. According to P. Lacovara, "The pigments included blue derived from powdered blue frit, green from ground malachite, yellow that was made from an arsenic sulphide known as 'orpiment,' red from iron oxide as in red ochre, and black from simple carbon black." (see pp. 124-125 in P. Lacovara, B.T. Trope and S. H. D'Auria, eds, *The Collector's Eye: Masterpieces of Egyptian Art from The Thalassic Collection, Ltd*).





6

AN EGYPTIAN PAINTED LIMESTONE RELIEF FRAGMENT
LATE PERIOD, EARLY 26TH DYNASTY, 664-610 B.C.

8½ in. (21.6 cm.) high

\$25,000-35,000

PROVENANCE:

Auktion 46, Münzen und Medaillen, Basel, 28 April 1972, lot 99.
Acquired by The Toledo Museum of Art, 1972 (Accession no. 1972.16).

EXHIBITED:

The Toledo Museum of Art, *The Egypt Experience: Secrets of the Tomb*, 29 October 2010- 8 January 2012.

PUBLISHED:

O. Wittmann, ed., "Treasures for Toledo," *The Toledo Museum of Art Museum News*, Vol. 19, 1976, p. 44, nos. 2-3.
W.H. Peck, S.E. Knudsen and P. Reich, *Egypt in Toledo: The Ancient Egyptian Collection at the Toledo Museum of Art*, Toledo, 2011, p. 76.

This exquisitely-modeled limestone relief is said to be from the tomb of the high dignitary Pediamenopet at El-Assasif in Thebes (TT 33), the largest surviving private tomb from the Late Period. He is known from at least three statues, including one of yellow quartzite in Cairo where he is depicted seated as a scribe with his legs folded, a scroll in his lap; one of alabaster, also in Cairo, seated on a backless chair; and one of granite in Berlin in a squatting pose (For the statues in Cairo see pp. 31-35 and 44-48 in J. A. Josephson and M.M. Eldamaty, *Statues of the XXVth and XXVIth Dynasties*; for the statue in Berlin see W. Kaiser, *Ägyptisches Museum Berlin*, p. 94, no. 942).

Pediamenopet was a Chief Lector Priest and a scribe and was apparently influential during the late 25th Dynasty and especially in the early 26th. Another relief of him from the tomb, now in Brussels, is nearly identical in every detail, except he is shown facing left and preserves more of his torso. The style is typical of the transitional period between the 25th and 26th dynasties, as seen by the large eyes with pronounced eyebrow and by the thick-lipped mouth. In both reliefs he wears a close-fitting cap, a multi-strand broad collar and a pendant necklace, only the cord of which is preserved (see M. Werbrouck, *Musées Royaux d'Art et d'Histoire, Bruxelles, Département égyptien*, 1934, pl. 40).

7

AN EGYPTIAN BRONZE FALCON

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

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

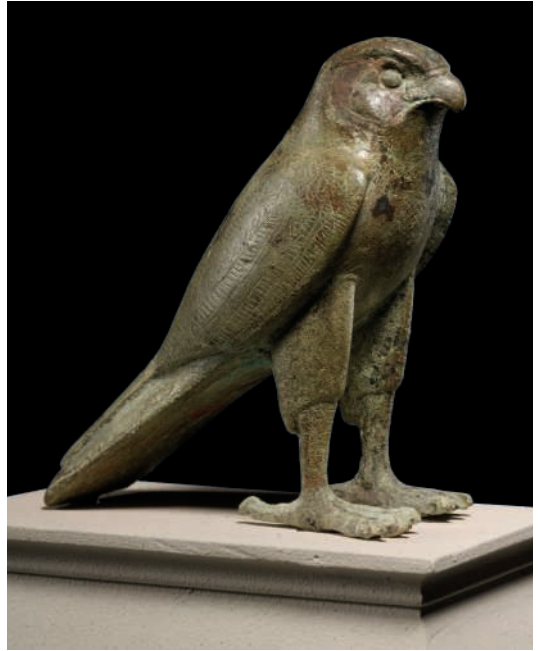
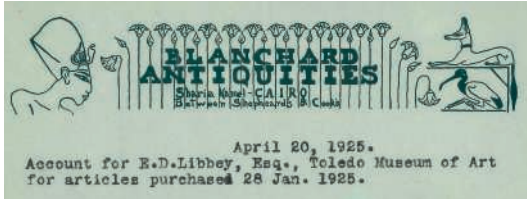
\$8,000-12,000

PROVENANCE:

with Ralph Huntington Blanchard (1875-1936), Cairo.
Edward Drummond Libbey (1854-1925), Toledo, acquired
from the above and gifted to The Toledo Museum of Art, 1925
(Accession no. 1925.1113).

EXHIBITED:

The Toledo Museum of Art, *Hands on Egypt*, 18 September
1998-31 August 2000.



7

8

AN EGYPTIAN PAINTED WOOD FALCON

PTOLEMAIC PERIOD, 332-30 B.C.

5 in. (12.7 cm.) high

\$5,000-7,000

PROVENANCE:

with Mohammed Mohassif, Cairo.
Edward Drummond Libbey (1854-1925), Toledo, acquired
from the above and gifted to The Toledo Museum of Art, 1906
(Accession no. 1906.158).

EXHIBITED:

The Toledo Museum of Art, *The Egypt Experience: Secrets of the
Tomb*, 29 October 2010-8 January 2012.

PUBLISHED:

The Toledo Museum of Art, *Catalogue of a Collection of Egyptian
Antiquities, Brought Together and Presented to The Toledo
Museum of Art by Mr. Edward Drummond Libbey*, Toledo, 1906,
p. 31, no. 156.

This falcon is probably from the top of a canopic chest.
The falcon represents Sokar, patron god of the Memphite
cemetaries.



8



9

AN EGYPTIAN BRONZE CAT

PTOLEMAIC PERIOD, 332-30 B.C.

5¾ in. (14.6 cm.) high

\$30,000-50,000

PROVENANCE:

with Elie A. Abemayor, Cairo.
 Caroline Ransom Williams (1872-1952),
 Toledo, acquired from the above on behalf of
 Henry W. Wilhelm, Ohio, 1927 (Accession no.
 1927.143).

EXHIBITED:

The Toledo Museum of Art, *Hands on Egypt*,
 18 September 1998-31 August 2000.
 The Toledo Museum of Art, *The Egypt
 Experience: Secrets of the Tomb*, 29 October,
 2010-8 January 2012.

PUBLISHED:

K.T. Luckner, "The Art of Egypt, Part 2," *The
 Toledo Museum of Art Museum News*, new
 series, Vol. 14, no. 3, Fall 1971, p. 75, fig. 15.

Cats came to be appreciated in ancient Egypt at least as early as the Middle Kingdom, likely for their mouse-hunting abilities. The earliest surviving three-dimensional depiction dates from that period and served as a cosmetic vessel (now in the Metropolitan Museum of Art, no. 29 in J. Malek, *The Cat in Ancient Egypt*). By the New Kingdom, they had become household companions, as seen on tomb paintings and reliefs, sometimes seated under their master's chair or on board marsh boats, presumably serving to flush out birds for their masters. Cats became the sacred animal of the goddess Bastet, whose main cult center was at Bubastis in the eastern Delta. Mummified cats were dedicated to her and buried at her temples, often enclosed in containers of wood or bronze.

This cat wears a collar with a wadjet-eye pectoral. A scarab beetle is incised atop its head. The gold earring is later and dates to the Roman period, around the 1st-2nd century A.D.



| THE TOLEDO MUSEUM OF ART COLLECTION RECORD CARD | |
|--|--|
| Sculpture | Metal |
| Class | Egyptology |
| | Acc. No. 27.143 |
| Artist | |
| Date | Late Period, very likely Ptolemaic |
| Nationality | Egyptian |
| Title | Sculpture (bronze) |
| Date of Object | |
| Med/Tech | Statuette of a Bastet Cat. Hollow casting. One gold earring. |
| Size | 5 3/4 inches |
| Donor | Henry W. Wilhelm |
| Vendor | E. A. Abemayor, Cairo Purchased by Mrs. Williams |
| Loan Class. | Reg. No. 15469 |



10

10
**AN EGYPTIAN LIMESTONE SCULPTOR'S
MODEL OF PTOLEMY II**

PTOLEMAIC PERIOD, REIGN 285-246 B.C.

3 $\frac{3}{4}$ in. (9.2 cm.) high

\$10,000-15,000

PROVENANCE:

Edward Drummond Libbey (1854-1925), Toledo, gifted to The Toledo Museum of Art, 1906 (Accession no. 1906.224).

PUBLISHED:

The Toledo Museum of Art, *Catalogue of a Collection of Egyptian Antiquities, Brought Together and Presented to The Toledo Museum of Art by Mr. Edward Drummond Libbey*, Toledo, 1906, p. 36, no. 224.

Ptolemy II Philadelphos came to the throne of Egypt as co-ruler in 285 B.C. at the age of 25. To celebrate his accession he staged an elaborate pageant, which included music, images of Egyptian and Greek gods, and a long train of wild beasts and birds unknown to Egypt, including elephants harnessed to chariots. He enriched the city of Alexandria with a lavish building program in an effort to make the new city a cultural rival to Athens, which included the completion of the famed library, the greatest of the Hellenistic world. He was first married to Arsinoe I, daughter of Lysimachus of Thrace, who bore him three children, but she was later accused of treason and banished to Coptos. Her accuser was Ptolemy's sister Arsinoe II, who later married her brother. Egypt prospered and expanded during his thirty-eight year reign. He died in 246 B.C., aged about 60, and was succeeded by his son, Ptolemy III Euergetes (see M. Davis and C.M. Kraay, *The Hellenistic Kingdoms, Portrait Coins and History*, pp. 151-158).



11

11
A CYPRIOT BRONZE LAMP STAND

CIRCA 600-500 B.C.

9 $\frac{1}{4}$ in. (23.4 cm.) high

\$6,000-8,000

PROVENANCE:

Luigi Palma di Cesnola (1832-1904), first director of the Metropolitan Museum of Art, New York, 1868-1873. The Metropolitan Museum of Art, New York, 1873-1916.

Edward Drummond Libbey (1854-1925), Toledo, gifted to The Toledo Museum of Art, 1916 (Accession no. 1916.137).

12

**A CORINTHIAN
BLACK-FIGURED OLPE**
LATE PROTO-CORINTHIAN,
CIRCA 640 B.C.

12 $\frac{3}{4}$ in. (32.5 cm.) high

\$15,000-20,000

PROVENANCE:

with Münzen und Medaillen, Basel.
The Toledo Museum of Art, acquired
from the above, 1962 (Accession
no. 1962.36).

EXHIBITED:

The Toledo Museum of Art, *Treasures
for Toledo*, December 1964-January
1965.

PUBLISHED:

S. Washington, "Greek Vase Painting,"
*The Toledo Museum of Art Museum
News*, Vol. 5, no. 4, 1962, p. 77.
C.G. Boulter and K.T. Luckner, *Corpus
Vasorum Antiquorum, The Toledo
Museum of Art*, Fasc. 2, Toledo, 1984,
p. 6, pl. 70.
Beazley Archive Database no. 1001516.





13

13

AN ATTIC BLACK-FIGURED AMPHORA
 ATTRIBUTED TO THE WORKSHOP OF LYDOS,
 CIRCA 560 B.C.

13¾ in. (34 cm.) high

\$10,000-15,000

PROVENANCE:

Wolfgang Bayer, Frankfurt am Main.
 with Mohammed Yeganeh, Frankfurt am Main.
 Acquired by The Toledo Museum of Art from the above, 1974
 (Accession no. 1974.45).

PUBLISHED:

C.G. Boulter and K.T. Luckner, *Corpus Vasorum Antiquorum, The Toledo Museum of Art*, Fasc. 1, Toledo, 1976, pp. 4-5, pl. 6.
 D. Sutton, "Otto Wittmann and Toledo," *Apollo*, Vol. 105, April 1977, p. 307, no. 2.
 Beazley Archive Database no. 702.



14

14

AN ATTIC BLACK-FIGURED AMPHORA
 ATTRIBUTED TO THE SWING PAINTER,
 CIRCA 540 B.C.

17½ in. (44.4 cm.) high

\$12,000-18,000

PROVENANCE:

with Paul Gottschalk, Leipzig.
 The Toledo Museum of Art, acquired from the above, 1923
 (Accession no. 1923.3123).

EXHIBITED:

The Toledo Museum of Art, *The Unseen Art of the Toledo Museum of Art: What's in the Vaults and Why?*, 12 September 2004-2 January 2005.

PUBLISHED:

L. Ghali-Kahil, *Les enlèvements et le retour d'Helène*, Paris, 1955, p. 105, fn. 3.
 F. Brommer, *Vasenlisten zur griechischen Heldensage*, second edition, 1960, p. 297, no. 4.
 F. Brommer, *Vasenlisten zur griechischen Heldensage*, third edition, 1973, p. 411, no. 4.
 C.G. Boulter and K.T. Luckner, *Corpus Vasorum Antiquorum, The Toledo Museum of Art*, Fasc. 1, Toledo, 1976, pp. 1-2, pl. 3.1-2.
 E. Bohr, *Der Schaukelmaler*, Mainz, 1982, p. 105, no. U 9, pl. 154 A-B.
 E.E. Bell, "An Exekian Puzzle in Portland: Further light on the relationship between Exekias and Group E," *Ancient Greek Art and Iconography*, Madison, 1983, pp. 79 and 85, no. 15.
 L. Ghali-Kahil, "Helene," *Lexicon Iconographicum Mythologiae Classicae*, Vol. IV, Zurich, 1988, p. 548, no. 320.
 Beazley Archive Database no. 6154.

One side depicts Menelaos and Helen with a warrior and onlooker, while the other side shows a warrior departing in a chariot.



15

**AN ATTIC BLACK-FIGURED FRAGMENTARY BAND-CUP
RELATED TO THE LYSIPPIDES PAINTER, CIRCA 520 B.C.**

6¼ in. (15.9 cm.) diameter

\$8,000-12,000

PROVENANCE:

with Hesperia Art, Philadelphia, 1957 (*Hesperia Art Bulletin*, Vol. 3, p. 7, no. 98 [incorrectly ascribed to the Amasis Painter]). *Auktion XXVI*, Münzen und Medaillen, Basel, 5 October 1963, lot 106.

Acquired by The Toledo Museum of Art, 1963 (Accession no. 1963.25).

EXHIBITED:

The Toledo Museum of Art, *Treasures for Toledo*, December 1964-January 1965.

The Toledo Museum of Art, *Out of Sight*, 18 June-29 August 2010.

PUBLISHED:

A Bruckner, "Eine Amphora des Amasismalers," *Antike Kunst*, Vol. 1, 1958, penultimate page and p. 35.

S. Stucchi, *Rivista Dell'Instituto Nazionale d'Archeologia e Storia Dell'Arte*, new series, no. 8, 1959, p. 21, fig. 22.

J.D. Beazley, "An Amphora by the Berlin Painter," *Antike Kunst*, Vol. IV, 1961, p. 63.

R.M. Riefstahl, "Greek Vases," *The Toledo Museum of Art Museum News*, 1968, p. 36.

J.D. Beazley, *Paralipomena*, Oxford, 1971, p. 117.

A. Griefenhagen, "Attisch Schwarzfigurige Prachteschalen mit Bemalter Standfläche," *Jahrbuch des Deutschen Archaeologischen Instituts*, Vol. 86, 1971, pp. 84, 87-89, 98 (fig. 22), 99 and 101-102.

C.G. Boulter and K.T. Luckner, *Corpus Vasorum Antiquorum, The Toledo Museum of Art*, Fasc. 1, Toledo, 1976, pp. 24-25, pls. 35.2 and 36.

A. Dierichs, *Das Bild des Greifen in der frü griechischen Flackenkunst*, Münster, 1981, Vol. I, p. 92; Vol. II, no. 42.

T.H. Carpenter, *Beazley Addenda*, second edition, Oxford, 1989, p. 69.

A. Tsingarida and L. Bavay, *Shapes and Uses of Greek Vases (7th-4th century B.C.): Proceedings of the symposium held at the Université libre de Bruxelles, 27-29 April 2006*, p. 285, pl. 9.3-4.

Beazley Archive Database no. 340463.





16

A CYPRIOT LIMESTONE HEAD OF A MALE VOTARY
CIRCA 500-450 B.C.

13 $\frac{7}{8}$ in. (34.2 cm.) high

\$20,000-30,000

PROVENANCE:

Luigi Palma di Cesnola (1832-1904), first director of The Metropolitan Museum of Art, New York, 1868-1873. The Metropolitan Museum of Art, New York, 1873-1928. *Cypriote & Classical Antiquities, Duplicates of the Cesnola & Other Collections, Sold by Order of the Trustees of The Metropolitan Museum of Art*; The Anderson Galleries, New York, 31 March 1928, lot 336.

Acquired by The Toledo Museum of Art, 1928 (Accession no. 1928.165).

PUBLISHED:

The Metropolitan Museum of Art, *A Descriptive Atlas of the Cesnola Collection of Cypriote Antiquities in the Metropolitan Museum of Art*, New York, Vol. I, New York, 1885, pl. LXXII, no. 471.

Luigi Palma di Cesnola was an Italian by birth who emigrated to the United States in the late 1850s. He served in the Civil War and was thereafter appointed to a consulship as a U.S. representative to Cyprus. Cesnola spent his time in Cyprus overseeing excavations and building an unprecedented collection of Cypriot antiquities. He shipped the collection to England in 1872, by then numbering over 35,000 objects. From there he negotiated its sale to the recently-founded Metropolitan Museum of Art in New York. The collection arrived at the Museum in 275 crates. Cesnola spent the next several years back in Cyprus and he eventually returned to New York in 1877, becoming the Museum's first director in 1879. Between 1885-1903 Cesnola published part of the collection in three large volumes entitled, *A Descriptive Atlas of the Cesnola Collection of Cypriote Antiquities in The Metropolitan Museum of Art, New York*. As the Museum's collection grew and diversified over the subsequent decades, interest in the Cesnola collection began to decline. In 1928 the Museum held an auction through the Anderson Galleries in New York to sell a selection of the collection, including this head.



17

17

AN ETRUSCAN BLACK-FIGURED KYATHOS
 ATTRIBUTED TO THE MICALI PAINTER,
 CIRCA 525-500 B.C.

13½ in. (34.3 cm.) high

\$6,000-8,000

PROVENANCE:

with Pro Arte, Geneva
 Acquired by The Toledo Museum of Art from the above, 1970 (Accession no. 1970.1).

PUBLISHED:

"La Chronique des arts," *Gazette des beaux-arts*, Vol. 77, no. 1225, February 1971, p. 54, no. 242.
 O. Wittmann, ed., "Treasures for Toledo," *The Toledo Museum of Art Museum News*, Vol. 19, nos. 2-3, 1976, p. 50.
 W. Hornbostel et al., *Aus Gräbern und Heiligtümern; Die Antikensammlung Walter Kropatscheck*, Mainz, 1980, pp. 239-241, no. 136.
 C.G. Boulter and K.T. Luckner, *Corpus Vasorum Antiquorum, The Toledo Museum of Art*, Fasc. 2, Toledo, 1982, pp. 13-14, pl. 89.
 N.J. Spivey, *The Micali Painter and His Followers*, Oxford, 1987, p. 23, no. 147.
 N. Icard-Gianolio, "Hippokampos," *Lexicon Iconographicum Mythologiae Classicae*, Vol. VIII, Zurich, 1981-1989, pp. 393 and 635, no. 20a.



18

18

AN ATTIC BLACK-FIGURED LEKYTHOS
 ATTRIBUTED TO THE PHANYLLIS PAINTER,
 CIRCA 500 B.C.

12½ in. (31.8 cm.) high

\$5,000-7,000

PROVENANCE:

Adolf Schiller (1861-1943), Berlin.
Sammlung Baurat Schiller, Berlin; Rudolf Lepke Kunst-Auctions-Haus, 19-20 March 1929, lot 403.
 Acquired by The Toledo Museum of Art, 1929 (Accession no. 1929.49).

PUBLISHED:

C.H. Haspels, *Attic Black-figured Lekythoi*, Paris, 1936, p. 199, no. 15.
 C.G. Boulter and K.T. Luckner, *Corpus Vasorum Antiquorum, The Toledo Museum of Art*, Fasc. 1, Toledo, 1976, p. 21, pl. 29.
 Beazley Archive Database no. 2191.

19

AN ATTIC BLACK-FIGURED EYE-CUP

ATTRIBUTED TO THE LEAFLESS
GROUP, CIRCA 500-475 B.C.

8½ in. (20.7 cm.) diameter, excluding handles

\$8,000-12,000

PROVENANCE:

The Metropolitan Museum of Art, New York. *Cypriote & Classical Antiquities, Duplicates of the Cesnola & Other Collections, Sold by the Trustees of the Metropolitan Museum*; The Anderson Galleries, New York, 30-31 March 1928, lot 391.

Acquired by The Toledo Museum of Art from the above, 1928 (Accession no. 1928.168).

PUBLISHED:

J.D. Beazley, *Attic Black-figure Vase-painters*, Oxford, 1956, p. 634, no. 31.

A.-B. Follmann, *Corpus Vasorum Antiquorum, Hanover*, Fasc. 1, 1971, p. 40, no. R.1906, 163.

C.G. Boulter and K.T. Luckner, *Corpus Vasorum Antiquorum: The Toledo Museum of Art*, Fasc. 1, Toledo, 1976, pp. 26-27, pls. 38.3, 39.2, 40.2.



20

AN ATTIC BLACK-FIGURED EYE-CUP

ATTRIBUTED TO THE LEAFLESS
GROUP, CIRCA 500-475 B.C.

8½ in. (21.9 cm.) diameter, excluding handles

\$5,000-7,000

PROVENANCE:

The Metropolitan Museum of Art, New York. *Cypriote & Classical Antiquities, Duplicates of the Cesnola & Other Collections, Sold by the Trustees of the Metropolitan Museum*; The Anderson Galleries, New York, 30-31 March 1928, lot 394.

Acquired by The Toledo Museum of Art from the above, 1928 (Accession no. 1928.167).

EXHIBITED:

Louisville, J.B. Speed Museum, 1981-1982.

PUBLISHED:

J.D. Beazley, *Attic Black-figure Vase-painters*, Oxford, 1956, p. 634, no. 31.

C.G. Boulter and K.T. Luckner, *Corpus Vasorum Antiquorum: The Toledo Museum of Art*, Fasc. 1, Toledo, 1976, p. 26, pls. 38.2, 39.1, 40.1.





21
AN ATTIC WHITE-GROUND
LEKYTHOS

ATTRIBUTED TO THE BIRD PAINTER
OR HIS WORKSHOP, CIRCA 430 B.C.

12 $\frac{7}{8}$ in. (30.8 cm.) high

\$15,000-20,000

PROVENANCE:

with Pascal & Geladakis, New York.
Acquired by The Toledo Museum of
Art from the above, 1917 (Accession no.
1917.130).

PUBLISHED:

C.G. Boulter and K.T. Luckner, *Corpus*
Vasorum Antiquorum, The Toledo
Museum of Art, Fasc. 1, Toledo, 1976, p.
37, pl. 57.1-2.

Beazley Archive Database no. 9003305.

| THE TOLEDO MUSEUM OF ART | |
|--------------------------|---|
| COLLECTION RECORD CARD | |
| Class: | Classical Art Acc. No. 17.130 |
| Artist: | The Bird Painter or his workshop |
| Dates: | |
| Nationality: | Greek, Attic |
| Title: | Lekythos White-ground |
| Date of Object: | About 430 B.C. |
| Med/Tech: | Wheel thrown, slip decorated earthenware |
| Size: | H. 12 $\frac{7}{32}$ in.; Diam. of mouth 2 $\frac{1}{16}$ in.; Diam. of shoulder 3 $\frac{7}{16}$ in.; Diam. of foot 2 $\frac{9}{16}$ in. |
| Donor: | |
| Vendor: | Pascal & Geladakis New York |
| Loan Class: | |
| Neg. No.: | 17.130 (3 NEG.S) |

22

AN ATTIC RED-FIGURED PELIKE

MANNER OF MYSON, CIRCA 500-490 B.C.

12 in. (30.4 cm.) high

\$8,000-12,000

PROVENANCE:

with Azeez Khayat (1875-1943), New York.
Ancient Works of Art Collected by Azeez Khayat of New York; The Anderson Galleries, New York, 1 February 1919, lot 150.

Acquired by The Toledo Museum of Art from the above, 1919 (Accession no. 1919.8).

PUBLISHED:

C.G. Boulter and K.T. Luckner, *Corpus Vasorum Antiquorum, The Toledo Museum of Art*, Fasc. 1, Toledo, 1976, p. 27, pl. 41.1-2.

Beazley Archive Database no. 2189.

According to Boulter and Luckner (op. cit., p. 27), von Bothmer in correspondence with Beazley tentatively suggested Myson as the painter of this pelike, and Beazley agreed that such a possibility existed, but both hesitated since some of the decorative details do not conform to Myson's typical style.



22

23

A CAMPANIAN RED-FIGURED PELIKE

PAINTER OF BRITISH MUSEUM F63,
CIRCA 350-330 B.C.

7 in. (17.8 cm.) high

\$4,000-6,000

PROVENANCE:

Dr. George N. Olcott (1869-1912), professor of Latin at Columbia University, New York.
Edward Drummond Libbey (1854-1925), Toledo, gifted to The Toledo Museum of Art, 1912 (Accession no. 1912.1227).

PUBLISHED:

K.T. Luckner, "Greek Vases: Shapes and Uses," *The Toledo Museum of Art Museum News*, Vol. 15, no. 3, 1972, p. 67, fig. 5.

A.D. Trendall, *The Red-figured Vases of Lucania, Campania and Sicily, Second Supplement*, London, 1973, pp. 202 and 285, no. 650a.

A.D. Trendall, *The Red-figured Vases of Lucania, Campania & Sicily, Third Supplement*, London, 1983, no. 650a.

C.G. Boulter and K.T. Luckner, *Corpus Vasorum Antiquorum, The Toledo Museum of Art*, Fasc. 2, Toledo, 1984, pp. 28-29, pl. 113.1-3.

Beazley Archive Database no. 1001547.



23



24

24
AN ATTIC RED-FIGURED SQUAT LEKYTHOS

CIRCA 430 B.C.

7 in. (17.8 cm.) high

\$6,000-8,000

PROVENANCE:

with Pascal & Geladakis, New York.
 Acquired by The Toledo Museum of Art from the above, 1917
 (Accession no. 1917.131).

PUBLISHED:

R.M. Riefstahl, "Greek Vases," *The Toledo Museum of Art Museum News*, Vol. 11, no. 2, 1968, p. 46.
 C.G. Boulter and K.T. Luckner, *Corpus Vasorum Antiquorum, The Toledo Museum of Art*, Fasc. 1, Toledo, 1976, p. 29, pl. 42.1-3.
 G. Ferrari, *Figures of Speech: Men and Maidens in Ancient Greece*, Chicago, 2002, p. 73, fig. 108.
 Beazley Archive Database no. 693.

The subject of this vase is likely the presentation of marriage gifts to a bride.



25

25
AN ATTIC RED-FIGURED SQUAT LEKYTHOS

ATTRIBUTED TO THE CIRCLE OF THE MEIDIAS PAINTER,
 CIRCA 410-400 B.C.

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

\$4,000-6,000

PROVENANCE:

with Pascal & Geladakis, New York.
 Acquired by The Toledo Museum of Art from the above, 1917
 (Accession no. 1917.135).

EXHIBITED:

Louisville, J.B. Speed Museum, 1981-1982.

PUBLISHED:

R.M. Riefstahl, "Greek Vases," *The Toledo Museum of Art Museum News*, Vol. 11, no. 2, 1968, p. 46.
 K.T. Luckner, "Greek Vases: Shapes and Uses," *The Toledo Museum of Art Museum News*, Vol. 15, no. 3, 1972, p. 82, figs. 31-32.
 C.G. Boulter and K.T. Luckner, *Corpus Vasorum Antiquorum, The Toledo Museum of Art*, Fasc. 1, Toledo, 1976, p. 30, pl. 46, fig. 8.
 L. Burn, *The Meidias Painter*, Oxford, 1987, p. 113, no. MM 101.
 A. Hamari, "Eros," *Lexicon Iconographicum Mythologiae Classicae*, Vol. IV, Zurich, 1988, p. 523, no. 126, pl. 314.

The scene on this vase depicts Eros between a youth and a female. The pair may tentatively be identified as Helen and Paris, the lovers whose liaison sparked the Trojan War. This vase is rare in that it preserves traces of gilding on the ornament and along Eros' wings.

PROPERTY FROM THE RUDOLF SCHMIDT COLLECTION

26

AN EGYPTIAN BANDED ALABASTER JUG

EARLY DYNASTIC PERIOD TO OLD KINGDOM,
1ST-3RD DYNASTY, 2686-2160 B.C.

16¾ in. (42.6 cm.) high

\$30,000-50,000

PROVENANCE:

Benzion Collection, Cairo.
with N. Koutoulakis (1910-1995), Paris.
Dr. Rudolf Schmidt (1900-1970), Solothurn, acquired from
the above, 17 January 1953 (Blatt Nr. 59a); thence by descent.

EXHIBITED:

Basel, Kunsthalle Basel, *Schätze Altägyptischer Kunst*,
27 June-13 September 1953.

PUBLISHED:

U. Schweitzer and B. Kunstverein, *Schätze Altägyptischer
Kunst*, Basel, 1953, no. 186.

P. Günther and R. Wellauer, *Ägyptische Steingefäße der
Sammlung Rudolph Schmidt, Solothurn*, Zurich, 1988, p. 58,
no. 135, pl. 40.

Rudolf Schmidt was born at the beginning of the last century to the successful industrialist Jakob Oskar Schmidt and Emma Schmidt-Müller, patron of the arts. He grew up in the milieu of artists such as Ferdinand Hodler, who painted portraits of both Emma and Rudolf's sister, Erica, as well as Giovanni Giacometti, Hans Berger, and Cuno Amiet. Their cousin Monique married Jean-Paul Barbier and they together created the Barbier-Müller Museum in Geneva. While an economist by trade, Rudolf Schmidt's passion was directed towards collecting. Beginning in the 1930s, he was stimulated by his travels to Iran and began acquiring Luristan bronzes and Near Eastern seals, encouraged further by his encounter with Elie Borowski in the mid 1940s. Other fields of interest were in the arts of Africa, ancient Egypt and the Etruscan, Greek, and Roman worlds.

He was fortunate to start collecting Egyptian stone vases at an optimum time in the 1950s through dealers, significantly Nicolas Koutoulakis, when the Egyptian government still authorized the antiquities trade. The highlights of the Schmidt collection are those from the Early Dynastic Period, 1st-3rd Dynasty (circa 3100-2647 B.C.). These vessels, made following the unification of Egypt in 3100 B.C., reflect a time of strength, when quarrying expeditions for unusual and colorful stones were undertaken beyond the Nile Valley: diorite, greywacke and serpentine were found in the mountains of the Eastern Desert, basalt north of the Fayum, and anorthosite gneiss was quarried from the region of Abu Simbel in Nubia. The prerogative of royalty, these vases display the honed skill of the master craftsman, which was unsurpassed in later periods. While the first dynasties encompassed practically every type of hard stone available, the Old Kingdom favored alabaster, a softer material, with a period of revival in the 5th-6th Dynasty.

Christie's is pleased to offer this selection from Rudolf Schmidt's collection, following the successful sale of part of the collection in London in October 2014. Both the objects as well as Schmidt's hand-written ledger with over 80 Blatts (inventory sheets) are a gift to future Egyptian collectors and enthusiasts.



Konto No. 22
Blatt No. 29
Tel. No. *Peter Andrejoff*

| 1923 | A) Uebertrag von Benzion & Co. | Foto | Betrag |
|------|--|------|---------|
| | Uebertrag | | 700.- |
| 19 | Einzelne alte, dunkelgrüne Steingefäße | | 3.500.- |
| 19 | Einzelne alte, dunkelgrüne Steingefäße | | 1.800.- |
| 19 | Einzelne alte, dunkelgrüne Steingefäße | | 1.100.- |
| 19 | Einzelne alte, dunkelgrüne Steingefäße | | 500.- |
| 19 | Einzelne alte, dunkelgrüne Steingefäße | | 200.- |
| 19 | Einzelne alte, dunkelgrüne Steingefäße | | 5.- |
| | | | 2.502.- |



27

27
AN EGYPTIAN OR WESTERN ASIATIC
BANDED STONE COSMETIC JAR
CIRCA LATE 3RD MILLENNIUM B.C.

2¼ in. (5.7 cm.) diameter

\$8,000-12,000

PROVENANCE:

with N. Koutoulakis (1910-1995), Paris.
Dr. Rudolf Schmidt (1900-1970), Solothurn,
acquired from the above, 5 May 1953
(Blatt nr. 60); thence by descent.

28
AN EGYPTIAN CHEPHREN DIORITE
SQUAT JAR

OLD KINGDOM, 4TH DYNASTY,
CIRCA 2613-2494 B.C.

6 in. (15.2 cm.) diameter

\$5,000-7,000

PROVENANCE:

Dr. Rudolf Schmidt (1900-1970),
Solothurn, 12 January 1954 (Blatt nr. 62);
thence by descent.



28



29

AN EGYPTIAN PEGMATITIC HORNBLENDE DIORITE BOWL

EARLY DYNASTIC PERIOD, 1ST-2ND DYNASTY,
3000-2686 B.C.

7½ in. (18.1 cm.) diameter

\$12,000-18,000

PROVENANCE:

Dr. Rudolf Schmidt (1900-1970), Solothurn; thence by descent.

PUBLISHED:

P. Günther and R. Wellauer, *Ägyptische Steingefässe der Sammlung Rudolph Schmidt, Solothurn*, Zurich, 1988, p. 19, no. 26, pl. 28.



30



31

30

**AN EGYPTIAN ALABASTER
RIMMED JAR**

EARLY DYNASTIC PERIOD TO OLD
KINGDOM, 2ND-4TH DYNASTY,
2890-2494 B.C.

6 $\frac{3}{4}$ in. (16.6 cm.) diameter

\$10,000-15,000

PROVENANCE:

Dr. Rudolf Schmidt (1900-1970),
Solothurn; thence by descent.

PUBLISHED:

P. Günther and R. Wellauer, *Ägyptische
Steingefäße der Sammlung Rudolph
Schmidt, Solothurn, Zurich, 1988, p. 33,
no. 66, pl. 32.*

31

AN EGYPTIAN ALABASTER JAR

EARLY DYNASTIC PERIOD TO OLD
KINGDOM, 2ND-4TH DYNASTY,
2890-2498 B.C.

7 $\frac{1}{4}$ in. (19.7 cm.) diameter

\$7,000-9,000

PROVENANCE:

Dr. Rudolf Schmidt (1900-1970),
Solothurn; thence by descent.

PUBLISHED:

P. Günther and R. Wellauer, *Ägyptische
Steingefäße der Sammlung Rudolph
Schmidt, Solothurn, Zurich, 1988, p. 23,
no. 39, pl. 29.*

32

**AN EGYPTIAN BANDED
ALABASTER VASE**

OLD KINGDOM, 3RD DYNASTY,
2686-2613 B.C.

9 $\frac{3}{4}$ in. (24.8 cm.) high

\$20,000-30,000

PROVENANCE:

Dr. Rudolf Schmidt (1900-1970),
Solothurn; thence by descent.

PUBLISHED:

P. Günther and R. Wellauer, *Ägyptische
Steingefäße der Sammlung Rudolph
Schmidt, Solothurn, Zurich, 1988, p. 38,
no. 80, pl. 34.*





33

33
AN EGYPTIAN CHEPHREN DIORITE BOWL
EARLY DYNASTIC PERIOD TO OLD KINGDOM,
1ST-3RD DYNASTY, 2686-2160 B.C.

7¼ in. (18.4 cm.) diameter

\$8,000-12,000

PROVENANCE:

Dr. Rudolf Schmidt (1900-1970), Solothurn; thence by descent.

PUBLISHED:

P. Günther and R. Wellauer, *Ägyptische Steingefässe der Sammlung Rudolph Schmidt, Solothurn, Zurich, 1988, p. 13, no. 6, pl. 25.*

34
AN EGYPTIAN DIORITE JAR
EARLY DYNASTIC PERIOD TO OLD KINGDOM,
2ND-4TH DYNASTY, 2890-2498 B.C.

6 in. (15.2 cm.) diameter

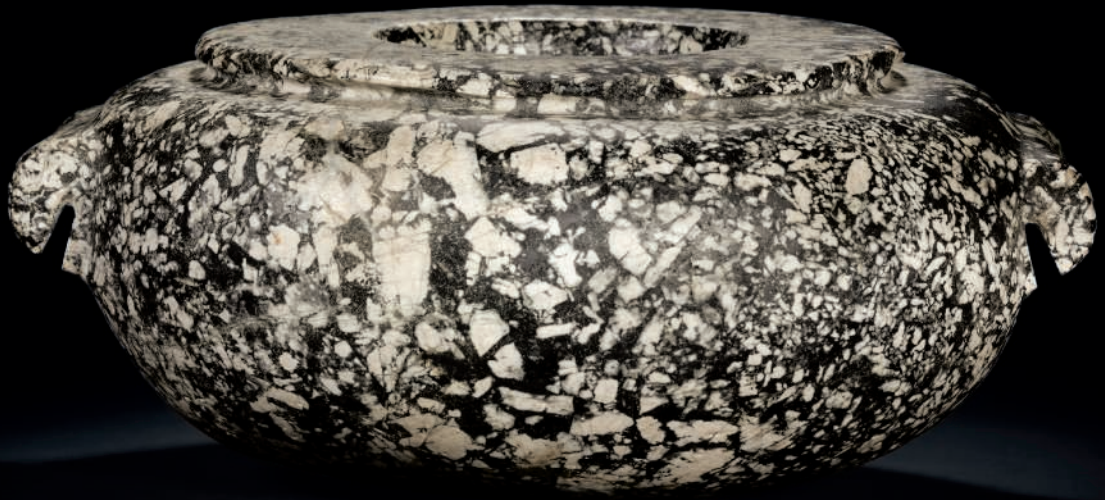
\$12,000-18,000

PROVENANCE:

Dr. Rudolf Schmidt (1900-1970), Solothurn; thence by descent.



34



35

35
AN EGYPTIAN GRANODIORITE JAR
 OLD KINGDOM, 3RD-4TH DYNASTY, 2686-2498 B.C.

8 1/4 in. (21 cm.) wide
 \$20,000-30,000

PROVENANCE:
 with N. Koutoulakis (1910-1995), Paris.
 Dr. Rudolf Schmidt (1900-1970), Solothurn, acquired from
 the above, 22 June 1951 (Blatt nr. 55); thence by descent.

PUBLISHED:
 P. Günther and R. Wellauer, *Ägyptische Steingefäße der
 Sammlung Rudolph Schmidt, Solothurn*, Zurich, 1988, p. 29,
 no. 54, pl. 31.

| Blatt No. | Erlä. Anschaffungen | | Preis | Betrag |
|-----------|--|-------|--------|----------|
| Konto No. | 56 | | | |
| Blatt No. | 57 | | | |
| Blatt No. | 58 | | | |
| Blatt No. | Umsatz | Preis | Betrag | |
| 1 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 2.100.00 |
| 2 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 29.- |
| 3 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.00 |
| 4 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.667.00 |
| 5 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 825.- |
| 6 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 180.- |
| 7 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 20.- |
| 8 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 57.- |
| 9 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.00 |
| 10 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 2.232.00 |
| 11 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 60.00 |
| 12 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 80.00 |
| 13 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.667.00 |
| 14 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 2.000.- |
| 15 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 16 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 2.000.- |
| 17 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 18 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 19 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 2.122.- |
| 20 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 21 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 22 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 23 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 24 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 25 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 26 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 27 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 28 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 29 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 30 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 31 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 32 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 33 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 34 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 35 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 36 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 37 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 38 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 39 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 40 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 41 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 42 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 43 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 44 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 45 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 46 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
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| 75 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
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| 92 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 93 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
| 94 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
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| 98 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |
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| 100 | Rechnung an Herrn Dr. Rudolf Schmidt 20.6.1951 | | | 1.000.- |



36

36
AN EGYPTIAN ALABASTER
ARYBALLOS

LATE PERIOD, 664-332 B.C.

3 $\frac{3}{4}$ in. (10 cm.) high

\$7,000-9,000

PROVENANCE:

with Donati Arte Classica, Lugano.
Dr. Rudolf Schmidt (1900-1970), Solothurn,
acquired from the above, 25 March 1955
(Blatt nr. 66); thence by descent.



37

VARIOUS PROPERTIES

37
AN EGYPTIAN GRANODIORITE
FEMALE BUST

NEW KINGDOM, MID 18TH DYNASTY,
CIRCA 1504-1352 B.C.

7 in. (18 cm.) high

\$8,000-12,000

PROVENANCE:

with Kamel Abdalla Hammouda, Cairo.
Leighton A. Wilkie (1900-1993), Illinois,
acquired from the above, 11 April 1970.
The Leighton A. Wilkie Collection;
Antiquities, Bonhams, London, 26 April 2007,
lot 175.

This bust originally would have been from
a pair statue, depicting a husband and
wife. Her face seems to have been ritually
damaged in antiquity.

38

AN EGYPTIAN RED GLASS ROYAL HEAD FROM A COMPOSITE STATUE

NEW KINGDOM, 18TH DYNASTY, AMARNA PERIOD, CIRCA 1352-1336 B.C.

5/8 in. (1.6 cm.) high

\$70,000-90,000

PROVENANCE:

Jean-François Champollion (1790-1832), Egyptologist, France; thence by descent to his nephew, Pierre-Jules Isidore Champollion; thence by descent to his daughter, Alice-Louise Champollion, who later married Léon de la Brière; thence by descent.

Works of Art, Sadde, Dijon, France, 11 February 2015, lot 1.

Miniature glass sculptures were produced in Egypt predominantly during the late 18th Dynasty through the early 19th Dynasty. Related red glass heads are known, although not as refined as the example presented here, two of which preserve their original wig fashioned from wood (no. 1784 in J.D. Cooney, *Catalogue of Egyptian Antiquities in the British Museum, Vol. 4, Glass* and no. 10 in E.M. Stern and B. Schlick-Nolte, *Early Glass of the Ancient World, 1600 B.C.-A.D. 50, Ernesto Wolf Collection*).

Composite statuary in stone was a common feature of the art from the Amarna period. The separately-made head would have been set into a body and surmounted by a headdress or crown, all made of different stones. See for example the exquisite brown quartzite head of Nefertiti now in Berlin (no. 43 in R.E. Freed, et al., *Pharaohs of the Sun: Akhenaten, Nefertiti, Tutankhamen*) as well as an unfinished limestone head of her, also in Berlin (no. 44 in Freed, op. cit.). This red glass head is strongly reminiscent of the Berlin Nefertiti heads in that they all share the exaggerated beauty lines of the long neck, the sloping forehead, the prominent ears sticking out from the crown or headdress, the pronounced piercings of the earlobes, shown as shallow indentations, and the vertical lines descending from the corners of the mouth. The red color of the present example would normally indicate a man, however female portrayals from the Amarna period, Nefertiti in particular, were often shown with a red complexion.

The head presented here was cast face down in an open one-piece mold. Copper was the agent used to give it the beautiful opaque red color, in imitation of carnelian or red jasper, although some small areas have weathered over time to green.

While it is impossible to know for sure, the similarities in facial features and the form of the head strongly suggest that this impressive miniature glass head may have come from a composition statue of Nefertiti, perhaps wearing her blue platform crown.





39

THE PROPERTY OF A JAPANESE PRIVATE COLLECTOR

39
AN EGYPTIAN GLAZED STEATITE ENTHRONED BASTET
 THIRD INTERMEDIATE PERIOD, 22ND DYNASTY,
 945-715 B.C.

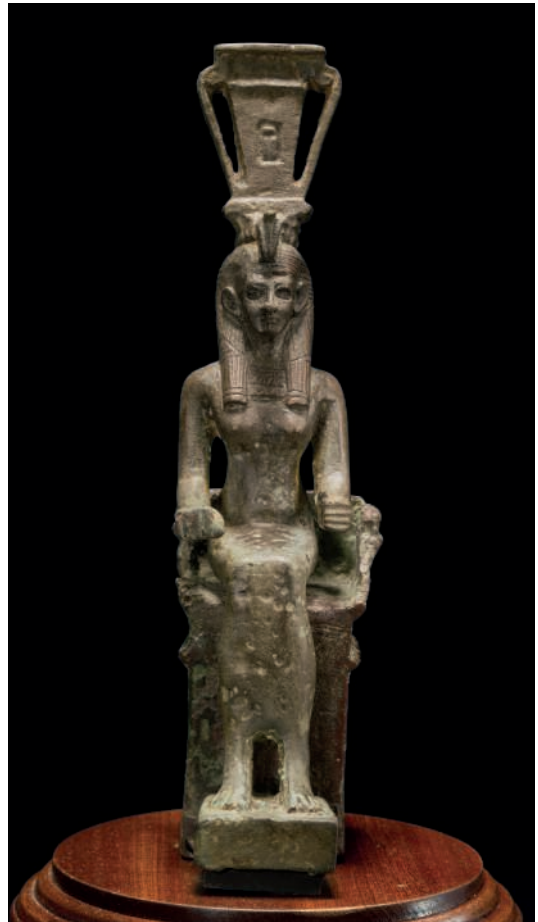
6 $\frac{7}{8}$ in. (17.5 cm.) high

\$6,000-8,000

PROVENANCE:

with Masao Sera, Osaka.
 Acquired by the family of the current owner from the above, 1961;
 thence by descent.

For a nearly identical figure of Bastet but for the face, which was overlaid in bronze, see the example in the British Museum, no. 62 in J. Malek, *The Cat in Ancient Egypt*. The figure presented here has an inscription on the back of the throne reading: "Recitation by Bastet, Lady of Heaven, may she live!"



40

ANOTHER PROPERTY

40
AN EGYPTIAN BRONZE ENTHRONED HATHOR
 LATE PERIOD, 664-330 B.C.

6 $\frac{7}{8}$ in. (17.5 cm.) high

\$8,000-12,000

PROVENANCE:

with Sakae Art Gallery, Nagoya, Japan.
 with Aaron Gallery, London, acquired from the above, 1981.
 Private Collection, U.K., 1982-2015.
 Acquired by the current owner from the above.

Hathor was the goddess of music. Here she wears a sistrum, a musical rattle, upon her head. She is more familiarly depicted as a bovine-headed deity. The image with a sistrum is relatively rare in bronze.

PROPERTY FROM THE COLLECTION OF CAROL HARELL

41

AN EGYPTIAN BRONZE NEITH

LATE PERIOD, 25TH-26TH DYNASTY,
747-525 B.C.

9½ in. (22.7 cm.) high

\$70,000-90,000

PROVENANCE:

Jay C. Leff (1925-2000), Pittsburgh.
Jay C. Leff; *Near & Far Eastern Art*, Parke-
Bernet Galleries, New York, 9-10 May
1969, lot 87.

EXHIBITED:

Pittsburgh, Carnegie Institute, *Exotic Art
from Ancient and Primitive Civilizations:
Collection of Jay C. Leff*, 15 October 1959 -
3 January 1960.

New York, American Federation of Arts,
*Near Eastern and Far Eastern Art from
the Collection of Jay C. Leff*, October
1965-October 1967.

PUBLISHED:

W.A. Fairservis, *Exotic Art from Ancient
and Primitive Civilizations: Collection of
Jay C. Leff*, Pittsburgh, 1959, no. 34.

J.F. Haskins & J.C. Leff, *Near Eastern and
Far Eastern Art from the Collection of Jay
C. Leff*, New York, 1965, no. 18.

Neith was a multifaceted goddess
who was associated with both war and
hunting. As such, she was commonly
depicted holding a bow, arrow or a
scepter and wearing the Red Crown of
Lower Egypt.





ANOTHER PROPERTY

42

AN EGYPTIAN BRONZE SEKHMET

THIRD INTERMEDIATE PERIOD,
CIRCA 1069-664 B.C

10¾ in. (27.3 cm.) high

\$200,000-300,000

PROVENANCE:

Omar Pacha Sultan, Cairo.

Collection de Feu Omar Pacha Sultan Le Caire, Paris, 1929, no. 122, pl. XX.

Camila Pinto (1931-2014), New York.

Mrs. Camila Pinto; *Antiquities*, Sotheby's, London, 15 July 1980, lot 348.

The Resandro Collection, Munich, acquired from the above.

PUBLISHED:

Art at Auction: The Year At Sotheby Parke-Bernet, 1979-80, London, 1984, p. 405.

S. Schoske and D. Wildung, *Entdeckungen:*

Ägyptische Kunst in Süddeutschland, Munich, 1985, pp. 87 and 89, no. 69.

S. Schoske and D. Wildung, *Gott und Götter im Alten Ägypten*, Berlin, 1992, p. 61, no. 40.

I. Grimm-Stadelmann, ed., *Aesthetic Glimpses:*

Masterpieces of Ancient Egyptian Art in the Resandro Collection, Munich, 2012, p. 100, no. R-372.

A hieroglyphic inscription around two sides of the base reading: "May Sekhmet give life to Horsiese Son of Hudnefer"

This exceptional statuette of the goddess Sekhmet depicts her at her most dignified moment standing with arms firmly at her side, her close-fitting gown flowing seamlessly to her ankles. Wide bracelets and armbands are beautifully incised in the back as well as on her limbs as is a multi-strand broad collar on her chest. Her head is covered by a combination wig and leonine mane, surmounted by a sun-disc and uraeus. Her eyes are inlaid with gold and black bronze. The latter, actually an alloy, was considered by the ancient Egyptians to be more precious than all metals except gold and silver. The use of colored metals was a hallmark of Third Intermediate Period bronze statuary. High-waisted torsos and long legs are typical for the period as well, along with finely detailed incision.

As dignified as this image is, Sekhmet had her moments of dysfunction. In fact, she was the most bi-polar of all the ancient Egyptian deities. She could be a sweet and loving daughter to her father, the sun god Ra, who missed her terribly on her annual trip south into the continent of Africa. But when she drank to drunkenness she was lethal to humans, causing the Nile to run red with their blood. Sekhmet was the goddess of pestilence and war, and as such needed to be appeased frequently with offerings and statues in her name. Perhaps this statue was donated so that Sekhmet would heal Horsiese from an illness (see pp. 38-39 in M. Hill, ed., *Gifts for the Gods: Images from Egyptian Temples*).





PROPERTY FROM THE COLLECTION OF ROBERT F. HUSSEY

43

**AN EGYPTIAN GILT CARTONNAGE
MUMMY MASK**

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

20 in. (50.8 cm.) high

\$25,000-35,000

PROVENANCE:

with Emmanuel Koutoulakis, Geneva.
with Royal-Athena Galleries, New York, acquired from
the above, January 1983 (*Art of the Ancient World:
A Guide for the Collector and the Investor*, cover).
Private Collection, Minnesota, acquired from the
above, 1984.

A Private Collector; *Antiquities*, Christie's, New York,
18 December 1997, lot 83.



43

THE PROPERTY OF A PRIVATE COLLECTOR

44

**AN EGYPTIAN PAINTED WOOD
STELE FOR NESHKONS**

PTOLEMAIC PERIOD, 332-30 B.C.

11 $\frac{7}{8}$ in. (29 cm.) high

\$8,000-12,000

PROVENANCE:

Cornelius J. Hauck (1893-1967), Cincinnati.
The Cincinnati Historical Society Library, Museum
Center at Union Terminal, donated after Mr. Hauck's
death in 1967.

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

The 5 lines of hieroglyphic inscriptions read: "An offering which the King gives to Osiris, Foremost of the West, the Great God, of Abydos, that he may give invocation-offerings of bread and beer; oxen and fowl, incense and clothing, wine and milk, all offerings and; all food, all good and pure things on which one lives; for [the ka of the Osiris Neshkons(?)], praised/favored of Amen-Re, King of the; Gods, great of offering-loaves...living, Khons, and Mut, the Great One(?)"



44

PROPERTY RECENTLY RESTITUTED TO THE HEIRS OF RUDOLF MOSSE

45

**AN EGYPTIAN ENCAUSTIC ON WOOD MUMMY
PORTRAIT OF A WOMAN**

HADRIANIC PERIOD, CIRCA 2ND CENTURY A.D.

12 $\frac{1}{8}$ in. (30.6 cm.) long

\$150,000-250,000

PROVENANCE:

Rudolf Mosse (1843-1920), Berlin; thence by descent to his daughter, Felicia Lachmann-Mosse.

Seized by the Nazi Party in 1933.

Kunstsammlung Rudolf Mosse, Berlin; Rudolph Lepke Kunst-Auctions-Haus, Berlin, 29-30 May 1934, lot 158 (part).

Erich Maria Remarque (1898-1970), author of *All's Quiet on the Western Front*, and his wife Paulette Goddard-Remarque, Germany and Switzerland, 1934-1979.

The University of Zurich, acquired from the above, 1979.

Restituted to the Mosse Art Restitution Project, Berlin, 2015.

PUBLISHED:

R.D. Gempeler, *Werke der Antike im Kunsthaus Zürich*, Zurich, 1976, p. 102, no. 1, fig. 30a.

B. Borg, *Mumienporträts, Chronologie und kultureller Kontext*, Mainz, 1996, pp. 13, 55, 171.

K. Parlasca and H.G. Frenz, *Ritratti di Mummie, Serie B -Volume IV, Repertorio d'Arte dell'Egitto Greco-Romano*, Rome, 2003, no. 61, pl. IV.

Rudolf Mosse was a successful entrepreneur, progressive political thinker and philanthropist in the late 19th and early 20th century. He founded a publishing and advertising conglomerate that included the *Berliner Tageblatt*, an early and outspoken critic of the Nazi party. Mosse was a devoted patron of the arts, particularly in the field of Egyptology and sponsored digs led by Karl Brugsch, whose excavations yielded the foundation for what is now the Cairo Museum. It is likely that the Fayum portraits offered in this sale were a result of this relationship.

When Hitler's party rose to power in 1933, 13 years after Mosse's death, his daughter and sole heir Felicia Lachmann-Mosse and her husband, Hans Lachmann-Mosse, the publisher of the *Berliner Tageblatt*, were forced to leave Germany while their considerable art collection was seized. In 1934, the collection was disbursed, and the Fayum portraits were acquired by Erich Maria Remarque, author of the World War I novel, *All's Quiet on the Western Front*, and his wife, the actress Paulette Goddard-Remarque. In 1979, the University of Zurich acquired both portraits from Mrs. Remarque. The works are now being sold on behalf of the Mosse Foundation, which represents the current heirs of Felicia Lachmann-Mosse.

Painted mummy portraits are the most significant body of material for the study of Roman portrait painting in existence. As such, they provide insight into Romano-Egyptian burial customs as well as style and fashion trends from the 1st-3rd century A.D. Exactly how they were used before being bound and wrapped onto the head of mummies is unclear. One discovery suggests that they hung in frames in homes until eventually they were placed over the mummy. It has also been suggested that they were painted close to the time of death and carried around the local city during a procession (*ekphora*) celebrating the deceased before being taken to the embalmer. These portraits were named after the Fayum oasis where a large number have been found. The two portraits from Rudolf Mosse's collection are exceptional examples.

This female portrait dates to the Hadrianic period on account of her distinctive hairstyle, worn up with a single braid encircling the crown. Her earrings are also common to this period. The gold necklace with *lunula* pendant was more common in the 1st century A.D., suggesting it may be an heirloom. For a similar portrait in the Louvre, see no. 109 in E. Doxiadis, *The Mysterious Fayum Portraits, Faces from Ancient Egypt*.



46

**AN EGYPTIAN ENCAUSTIC ON WOOD MUMMY
PORTRAIT OF A BEARDED MAN**

HADRIANIC PERIOD, CIRCA 2ND CENTURY A.D.

12¼ in. (31.1 cm.) long

\$100,000-150,000

PROVENANCE:

Rudolf Mosse (1843-1920), Berlin; thence by descent to his daughter, Felicia Lachmann-Mosse.

Seized by the Nazi Party in 1933.

Kunstsammlung Rudolf Mosse, Berlin; Rudolph Lepke Kunst-Auctions-Haus, Berlin, 29-30 May 1934, lot 158 (part).

Erich Maria Remarque (1898-1970), author of *All's Quiet on the Western Front*, and his wife Paulette Goddard-Remarque, Germany and Switzerland, 1934-1979.

The University of Zurich, acquired from the above, 1979.

Restituted to the Mosse Art Restitution Project, Berlin, 2015.

PUBLISHED:

R.D. Gempeler, *Werke der Antike im Kunsthaus Zürich*, Zurich, 1976, p. 110, no. 4, fig. 30d.

B. Borg, *Mumienporträts, Chronologie und kultureller Kontext*, Mainz, 1996, p. 72.

K. Parlasca and H.G. Frenz, *Ritratti di Mummie, Serie B -Volume IV, Repertorio d'Arte dell'Egitto Greco-Romano*, Rome, 2003, no. 379, pl. IX.

The careworn expression and somewhat unkempt hair suggest that this man might have been a soldier. His plain white tunic however shows no military accouterments, which may be a result of the damage to his left shoulder. Like the female portrait also from the Mosse collection, this piece can be dated to the Hadrianic period based on the hairstyle and facial hair.





47

ANOTHER PROPERTY

47

AN EGYPTIAN FAIENCE AMPHORA

ROMAN PERIOD, CIRCA 2ND CENTURY A.D.

8 $\frac{3}{8}$ in. (22.6 cm.) high

\$10,000-15,000

PROVENANCE:

with Re Entombed, Melbourne.
Joseph Liciardino, Melbourne, acquired from the above, 1981.
with BC Gallery, Melbourne.
Acquired by the current owner from the above, 2013.

Many of these types of brightly colored faience vessels were ritually damaged before burial, hence the hole in the bottom of the present example. A large number of these vases were found during excavations for the foundation for a hospital in Alexandra in the mid 20th century (A. Caubet and G. Pierrat-Bonnefois, *Faiences de l'antiquité. De l'Égypte*, p. 185).

PROPERTY FROM THE ESTATE OF ROSE CHORON

48

A COPTIC TEXTILE FRAGMENT

CIRCA 5TH-6TH CENTURY A.D.

8 $\frac{3}{4}$ in. x 7 $\frac{1}{4}$ in. (21.6 cm. x 18.4 cm.)

\$6,000-8,000

PROVENANCE:

Rose Choron, Switzerland, prior to 1980; thence by descent.

EXHIBITED:

Jerusalem, L.A. Mayer Memorial Institute for Islamic Art, *Textiles from Egypt 4th-13th Centuries C.E.*, 1980.
Urbana-Champaign, Krannert Art Museum, *Weavings from Roman, Byzantine and Islamic Egypt, The Rich Life and the Dance*, 1999.

PUBLISHED:

A. Baginski and A. Tidhar, *Textiles from Egypt 4th-13th Centuries C.E.*, Tel-Aviv, 1980, p. 53, no. 37.
E.D. Maguire, *Weavings from Roman, Byzantine and Islamic Egypt, The Rich Life and the Dance*, Urbana-Champaign, 1999, pp. 156-157, no. C15.



48

Rose Choron (1916-2014) began collecting Coptic textiles after a chance encounter with an example at a gallery in Zurich in the mid 1950s. Neither she nor the gallerist knew what the piece was, but she was instantly attracted to its rich colors and abstract pattern. The next year in New York, she showed it to art historian Meyer Schapiro who identified the piece as a 4th century A.D. fragment of a Coptic tunic. She proceeded to amass a wonderful collection of textiles, which was featured in a 1999 exhibition at the Krannert Museum at the University of Illinois at Urbana-Champaign entitled, *Weavings from Roman, Byzantine and Islamic Egypt, The Rich Life and the Dance*. In the collector's preface to the exhibition catalogue, she reflects that: "What engages me most in these textiles is their unbelievable variety in style and character, which may be graceful, sophisticated, carefully crafted in one piece and utterly naive, grotesque almost crude in another. I find them, each in its own way, most charming and appealing. They are my playful Klees and my Picassos" (op. cit. p. 6).

49

A COPTIC TEXTILE TUNIC

CIRCA 3RD-4TH CENTURY A.D.

45 in. x 98½ in. (114 cm. x 250 cm.)

\$10,000-15,000

PROVENANCE:

Rose Choron, Switzerland, prior to 1980;
thence by descent.

EXHIBITED:

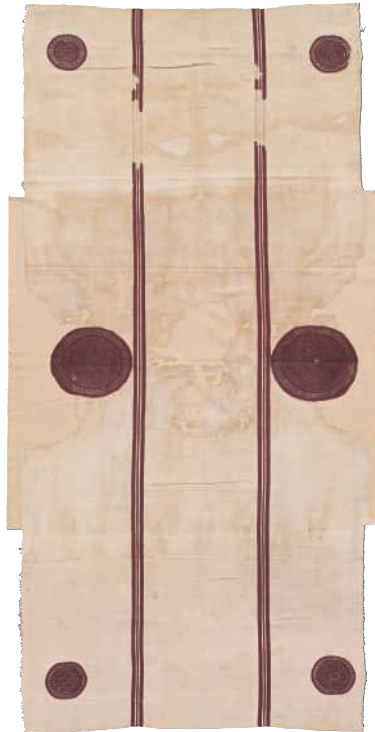
Jerusalem, L.A. Mayer Memorial Institute
for Islamic Art, *Textiles from Egypt 4th-
13th Centuries C.E.*, 1980.

Urbana-Champaign, Krannert Art
Museum, *Weavings from Roman,
Byzantine and Islamic Egypt, The Rich Life
and the Dance*, 1999.

PUBLISHED:

A. Baginski and A. Tidhar, *Textiles from
Egypt 4th-13th Centuries C.E.*, Tel-Aviv,
1980, p. 36, no. 1.

E.D. Maguire, *Weavings from Roman,
Byzantine and Islamic Egypt, The Rich
Life and the Dance*, Urbana-Champaign,
1999, pp. 54-55, no. A12.



49

50

A COPTIC TEXTILE FRAGMENT

CIRCA 5TH-6TH CENTURY A.D.

15 in. x 12½ in. (38 cm. x. 31.7 cm.)

\$6,000-8,000

PROVENANCE:

Rose Choron, Switzerland, prior to 1980;
thence by descent.

EXHIBITED:

Jerusalem, L.A. Mayer Memorial Institute
for Islamic Art, *Textiles from Egypt 4th-
13th Centuries C.E.*, 1980.

Urbana-Champaign, Krannert Art
Museum, *Weavings from Roman,
Byzantine and Islamic Egypt, The Rich Life
and the Dance*, 1999.

PUBLISHED:

A. Baginski and A. Tidhar, *Textiles from
Egypt 4th-13th Centuries C.E.*, Tel-Aviv,
1980, p. 57, no. 46.

E.D. Maguire, *Weavings from Roman,
Byzantine and Islamic Egypt, The Rich
Life and the Dance*, Urbana-Champaign,
1999, pp. 166-167, no. C25.



50



51

51

A COPTIC TEXTILE HANGING

CIRCA 4TH-6TH CENTURY A.D.

36 in. x 40¼ in. (91.4 cm. x 102.2 cm.)

\$12,000-18,000

PROVENANCE:

Rose Choron, Switzerland, prior to 1980; thence by descent.

EXHIBITED:

Jerusalem, L.A. Mayer Memorial Institute for Islamic Art, *Textiles from Egypt 4th-13th Centuries C.E.*, 1980.

Urbana-Champaign, Krannert Art Museum, *Weavings from Roman, Byzantine and Islamic Egypt, The Rich Life and the Dance*, 1999.

PUBLISHED:

A. Baginski and A. Tidhar, *Textiles from Egypt 4th-13th Centuries C.E.*, Tel-Aviv, 1980, p. 48, no. 24.

E.D. Maguire, *Weavings from Roman, Byzantine and Islamic Egypt, The Rich Life and the Dance*, Urbana-Champaign, 1999, p. 41, no. A1.

For similar flying boys in squares of tapestry weave see two examples at the Pushkin Museum, Moscow (nos. 3-4 in L. Kybalova, *Coptic Textiles*).



52

52

A COPTIC TEXTILE FRAGMENT

CIRCA 5TH-6TH CENTURY A.D.

12½ in. x 13 in. (32 cm. x 33 cm.)

\$2,000-3,000

PROVENANCE:

Rose Choron, Switzerland, prior to 1980; thence by descent.

EXHIBITED:

Jerusalem, L.A. Mayer Memorial Institute for Islamic Art, *Textiles from Egypt 4th-13th Centuries C.E.*, 1980.

Urbana-Champaign, Krannert Art Museum, *Weavings from Roman, Byzantine and Islamic Egypt, The Rich Life and the Dance*, 1999.

PUBLISHED:

A. Baginski and A. Tidhar, *Textiles from Egypt 4th-13th Centuries C.E.*, Tel-Aviv, 1980, p. 49, no. 25.

E.D. Maguire, *Weavings from Roman, Byzantine and Islamic Egypt, The Rich Life and the Dance*, Urbana-Champaign, 1999, pp. 44-45, no. A5.

53

A COPTIC TEXTILE CHILD'S TUNIC

CIRCA 6TH-7TH CENTURY A.D.

52¼ in. x 35¾ in. (133 cm. x 91 cm.)

\$10,000-15,000

PROVENANCE:

Rose Choron, Switzerland, prior to 1980;
thence by descent.

EXHIBITED:

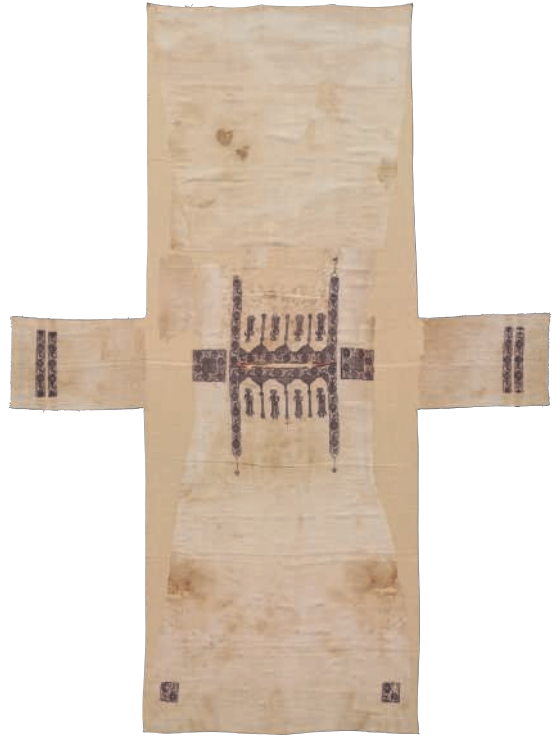
Jerusalem, L.A. Mayer Memorial Institute
for Islamic Art, *Textiles from Egypt 4th-
13th Centuries C.E.*, 1980.

Urbana-Champaign, Krannert Art
Museum, *Weavings from Roman,
Byzantine and Islamic Egypt, The Rich Life
and the Dance*, 1999.

PUBLISHED:

A. Baginski and A. Tidhar, *Textiles from
Egypt 4th-13th Centuries C.E.*, Tel-Aviv,
1980, p. 72, no. 83.

E.D. Maguire, *Weavings from Roman,
Byzantine and Islamic Egypt, The Rich
Life and the Dance*, Urbana-Champaign,
1999, pp. 126-127, no. B27.



53

54

A COPTIC TEXTILE FRAGMENT

CIRCA 7TH-8TH CENTURY A.D.

11½ in. x 8 in. (29.2 cm. x 20.3 cm.)

\$2,000-3,000

PROVENANCE:

Rose Choron, Switzerland, prior to 1980;
thence by descent.

EXHIBITED:

Jerusalem, L.A. Mayer Memorial Institute
for Islamic Art, *Textiles from Egypt 4th-
13th Centuries C.E.*, 1980.

Urbana-Champaign, Krannert Art
Museum, *Weavings from Roman,
Byzantine and Islamic Egypt, The Rich Life
and the Dance*, 1999.

PUBLISHED:

A. Baginski and A. Tidhar, *Textiles from
Egypt 4th-13th Centuries C.E.*, Tel-Aviv,
1980, p. 47, no. 22.

E.D. Maguire, *Weavings from Roman,
Byzantine and Islamic Egypt, The Rich
Life and the Dance*, Urbana-Champaign,
1999, p. 72, no. A28.



54



55

THREE COPTIC TEXTILE FRAGMENTS

CIRCA 7TH-8TH CENTURY A.D.

Sleeve band: 2 in. x 8¼ in. (5.1 cm. x 20.7 cm.);
each roundel: 2¾ in. (7 cm.) diameter

(3)

\$4,000-6,000

PROVENANCE:

Rose Choron, Switzerland, prior to 1980; thence by descent.

EXHIBITED:

Jerusalem, L.A. Mayer Memorial Institute for Islamic Art, *Textiles from Egypt 4th-13th Centuries C.E.*, 1980.

Urbana-Champaign, Krannert Art Museum, *Weavings from Roman, Byzantine and Islamic Egypt, The Rich Life and the Dance*, 1999.

PUBLISHED:

A. Baginski and A. Tidhar, *Textiles from Egypt 4th-13th Centuries C.E.*, Tel-Aviv, 1980, p. 95, no. 127.

E.D. Maguire, *Weavings from Roman, Byzantine and Islamic Egypt, The Rich Life and the Dance*, Urbana-Champaign, 1999, p. 61, no. A18.



55



56

56

TWO COPTIC TEXTILE SCARF FRAGMENTS

CIRCA 9TH-11TH CENTURY A.D.

Beige: 17½ in. x 20 in. (44.5 cm. x 51 cm.)

(2)

\$2,500-3,500

PROVENANCE:

Rose Choron, Switzerland, prior to 1980; thence by descent.

EXHIBITED:

Jerusalem, L.A. Mayer Memorial Institute for Islamic Art, *Textiles from Egypt 4th-13th Centuries C.E.*, 1980.

Urbana-Champaign, Krannert Art Museum, *Weavings from Roman, Byzantine and Islamic Egypt, The Rich Life and the Dance*, 1999.

PUBLISHED:

A. Baginski and A. Tidhar, *Textiles from Egypt 4th-13th Centuries C.E.*, Tel-Aviv, 1980, p. 170, no. 268 (beige); p. 168, no. 266 (dark blue).

E.D. Maguire, *Weavings from Roman, Byzantine and Islamic Egypt, The Rich Life and the Dance*, Urbana-Champaign, 1999, p. 85, no. A41 (beige); p. 83, no. A39 (dark blue).



56

57

A COPTIC TEXTILE FRAGMENT

CIRCA 9TH-11TH CENTURY A.D.

15 in. x 19¼ in. (38 cm. x 49 cm.)

\$3,000-5,000

PROVENANCE:

Rose Choron, Switzerland, prior to 1980; thence by descent.

EXHIBITED:

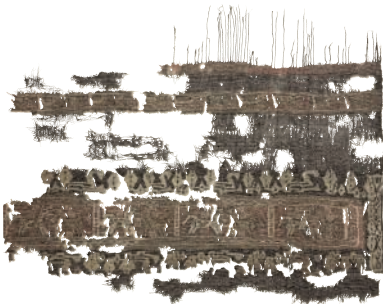
Jerusalem, L.A. Mayer Memorial Institute for Islamic Art, *Textiles from Egypt 4th-13th Centuries C.E.*, 1980.

Urbana-Champaign, Krannert Art Museum, *Weavings from Roman, Byzantine and Islamic Egypt, The Rich Life and the Dance*, 1999.

PUBLISHED:

A. Baginski and A. Tidhar, *Textiles from Egypt 4th-13th Centuries C.E.*, Tel-Aviv, 1980, p. 169, no. 267.

E.D. Maguire, *Weavings from Roman, Byzantine and Islamic Egypt, The Rich Life and the Dance*, Urbana-Champaign, 1999, p. 84, no. A40.



57

58

A COPTIC TEXTILE TUNIC FRAGMENT

CIRCA 7TH-8TH CENTURY A.D.

69 in. x 45¼ in. (175.3 cm. x 115 cm.)

\$15,000-20,000

PROVENANCE:

Rose Choron, Switzerland, prior to 1980; thence by descent.

EXHIBITED:

Jerusalem, L.A. Mayer Memorial Institute for Islamic Art, *Textiles from Egypt 4th-13th Centuries C.E.*, 1980.
Urbana-Champaign, Krannert Art Museum, *Weavings from Roman, Byzantine and Islamic Egypt, The Rich Life and the Dance*, 1999.

PUBLISHED:

A. Baginski and A. Tidhar, *Textiles from Egypt, 4th-13th centuries C.E.*, Tel Aviv, 1980, pp. 86-87, no. 110.
E.D. Maguire, *Weavings from Roman, Byzantine and Islamic Egypt, The Rich Life and the Dance*, Urbana-Champaign, 1999, pp. 107-108, no. B12.



58

59

A COPTIC TEXTILE PANEL

CIRCA 11TH-12TH CENTURY A.D.

8½ in. x 7¼ in. (25.5 cm. x 18 cm.)

\$5,000-7,000

PROVENANCE:

Rose Choron, Switzerland, prior to 1980; thence by descent.

EXHIBITED:

Jerusalem, L.A. Mayer Memorial Institute for Islamic Art, *Textiles from Egypt 4th-13th Centuries C.E.*, 1980.
Urbana-Champaign, Krannert Art Museum, *Weavings from Roman, Byzantine and Islamic Egypt, The Rich Life and the Dance*, 1999.

PUBLISHED:

A. Baginski and A. Tidhar, *Textiles from Egypt 4th-13th Centuries C.E.*, Tel-Aviv, 1980, p. 160, no. 254.
E.D. Maguire, *Weavings from Roman, Byzantine and Islamic Egypt, The Rich Life and the Dance*, Urbana-Champaign, 1999, pp. 129-130, no. B30.



59



60

ANOTHER PROPERTY

60

**A CORINTHIAN POTTERY
AMPHORISKOS**

MIDDLE CORINTHIAN,
CIRCA 600-575 B.C.

6 $\frac{3}{8}$ in. (16.8 cm.) high

\$4,000-6,000

PROVENANCE:

Antiquities, Sotheby's, London,
4 December 1979, lot 64.
with Charles Ede, London, 1980.
Antiquities, Christie's, London,
27 October 2004, lot 437.



61

PROPERTY FROM THE COLLECTION OF
JORGE SILVETTI

61

**AN ITALO-CORINTHIAN
BLACK-FIGURED OLPE**

CIRCA 575-550 B.C.

17 $\frac{1}{8}$ in. (43.5 cm.) high

\$15,000-20,000

PROVENANCE:

The Kevorkian Foundation, New York.
The Kevorkian Foundation; *Antiquities*,
Sotheby's, New York, 18 June 1968, lot 84.
P. Posmick, acquired from the above.
Antiquities, Sotheby's, New York, 23 June
1989, lot 145.
Private Collection, North America.
with Petit Musée, Montreal.
Acquired by the current owner from the
above, 2010.

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

62

**A CHALCIDIAN BLACK-FIGURED
NECK-AMPHORA**

CIRCA 520 B.C.

12 in. (30.5 cm.) high

\$25,000-35,000

PROVENANCE:

*Auktion XXVI, Kunstwerke der Antike,
Münzen und Medaillen, Basel, 5 October
1963, lot 82.*

with André Emmerich, New York
(*Masterpieces of Greek Vase Painting,*
April-May 1964, no. 8).

Mr. and Mrs. Paul M. Hirschland,
New York, acquired from the above;
thence by descent.

Chalcidian vases were produced in a Western Greek studio during the mid to late 6th century B.C. According to J. Boardman (*Early Greek Vase Painting*, p. 217), the name Chalcidian "is not a misnomer although it was first applied under the misconception that the pottery was made in homeland Chalcis (Euboea) because the inscriptions on some of the vases were in Chalcidian script. . . . The Chalcidian colony at Rhegion (Reggio) at the toe of Italy seems a likely source." The vases of the later 6th century typically display animals, monsters, and horsemen around a floral interlace of palmettes and buds, as seen on the example presented here.





63

PROPERTY FROM THE COLLECTION OF
JORGE SILVETTI

63

**AN ATTIC BLACK-FIGURED
COLUMN-KRATER**

CIRCA EARLY 6TH CENTURY B.C.

11 $\frac{1}{2}$ in. (28.9 cm.) high

\$10,000-15,000

PROVENANCE:

Private Collection, Bavaria, 1969.
Auktion 235, Gerhard Hirsch Nachfolger,
Munich, 21-22 September 2004, lot 474.
with Ostracon Gallery, Thalwil.
Private Collection, Arkansas.
An Arkansas Private Collector;
Antiquities, Christie's, New York, 9 June
2011, lot 75.
with Art Ancient, London.
Acquired by the current owner from the
above, 2012.



64

64

**AN ATTIC BLACK-FIGURED KYLIX
(TYPE C)**

CIRCA 510-500 B.C.

8 $\frac{3}{8}$ in. (21.3 cm.) diameter, excluding
handles

\$8,000-12,000

PROVENANCE:

Antiquities, Sotheby's, London,
8-9 December 1986, lot 230.
J.L. Theodor, Brussels.
The J.L. Theodor Collection; Sotheby's,
New York, 17 December 1998, lot 92.
with Hixenbaugh Ancient Art, New York.
Acquired by the current owner from the
above, 2012.

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. 51.

According to P. Heesen (p. 193, op. cit.),
"winged figures, male and female, were
introduced as the subject of medallions
by the painters of Siana cups in the C
Painter's workshop, from about 575 B.C.
onward. They also appear fairly often in
the medallions of Little Master cups."

65

**AN ATTIC BLACK-FIGURED
LEKYTHOS**

ATTRIBUTED TO THE GELA
PAINTER, CIRCA 510-490 B.C.

13 in. (33 cm.) high

\$15,000-20,000

PROVENANCE:

Antiquities, Sotheby's, London, 10 July
1990, lot 242.
with Royal-Athena Galleries, New York,
1990 (*1000 Years of Greek Vases*, no. 41).
Antiquities, Christie's, New York, 18
December 1998, lot 80.
with Royal-Athena Galleries, New York.
Acquired by the current owner from the
above, 2006.

PUBLISHED:

Beazley Archive Database no. 41361.

This vase depicts three courting scenes
between an *erastes* and an *eromenos*
framed by Ionic columns.



65

66

**TWO ATTIC BLACK-BODIED
LEKYTHOI**

CIRCA EARLY-MID 5TH CENTURY B.C.

Taller: 12 in. (30.4 cm.) high (2)

\$8,000-12,000

PROVENANCE:

Antiquities, Sotheby's, New York, 15 June
1988, lot 281.
Antiquities, Arte Primitivo, New York,
27 October 2008, lot 41.

For an example with similar black-figured
florals on the shoulders see pl. 67.3 in D.C.
Kurtz, *Athenian White Lekythoi, Patterns
and Painters*; for examples with similar
red-figured florals see pls. 66.3 and 66.4.
The lekythos with the red-figured florals
can be attributed to the Bowdoin Painter.



66





67

67
**AN ATTIC WHITE-GROUND
LEKYTHOS**
CIRCA MID 5TH CENTURY B.C.
8 $\frac{7}{8}$ in. (22.6 cm.) high
\$7,000-9,000

PROVENANCE:
with Richard Brockway, Massachusetts,
acquired in the mid 1960s.
*Fine Classical, Asian & Egyptian
Antiquities*, Arte Primitivo, New York,
27 October 2008, lot 46.



68

PROPERTY FROM
A NEW YORK STATE PRIVATE COLLECTION

68
**AN ATTIC RED-FIGURED NOLAN
AMPHORA**
ATTRIBUTED TO THE PAINTER OF
MUNICH 2660, CIRCA 460 B.C.

13 $\frac{3}{4}$ in. (34.1 cm.) high
\$15,000-20,000

PROVENANCE:
Private Collection, Poland.
with Ariadne Galleries, New York.
Private Collection, New York, acquired
from the above, 1990.



PROPERTY FROM THE COLLECTION OF JORGE SILVETTI

69

AN ATTIC RED-FIGURED KALPIS

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

12¾ in. (32.4 cm.) high

\$60,000-90,000

PROVENANCE:

Private Collection, Switzerland.
with Galerie Günter Puhze, Freiburg, 1999 (*Kunst der Antike*,
Katalog 13, no. 122).
with Royal-Athena Galleries, New York (*Art of the Ancient World*,
Vol. XII, 2001, no. 212; and *One Thousand Years of Ancient Greek
Vases II*, 2010, no. 85).

Acquired by the current owner from the above, 2012.

This kalpis features a domestic scene, with its central figure a seated woman, shown holding a mirror, flanked by two male companions and a dog. While the identity of these figures is unclear, it is possible that the woman is a *hetaira* (high class courtesan), skilled in intellectual as well as sexual stimulation, and that she is entertaining two competing suitors.



70

70

AN ATTIC RED-FIGURED LEKYTHOS

ATTRIBUTED TO THE BOWDOIN PAINTER,
CIRCA 450 B.C.

11 in. (27.9 cm.) high

\$20,000-30,000

PROVENANCE:

with Hesperia Art, Philadelphia, 1957 (*Hesperia Art Bulletin II*, 5, no. 191).

with Münzen und Medaillen, Basel, 1961 (*Kunstwerke der Antike XXII*, no. 168).

John Marie Tallieux, Grand Fort Philippe, France.

Jean-Marie Talleux; Drouot Richelieu, 6-7 December 1995, lot 267.

with Royal-Athena Galleries, New York, acquired from the above, 1995 (*Art of the Ancient World*, 1997, no. 108; 2004, no. 101).

Acquired by the current owner from the above, 2007.

PUBLISHED:

J.D. Beazley, *Attic Red-figure Vase-painters*, New York, 1963, pp. 683 and 1665, no. 122bis.

S. Lanz, "Eine Satyrdarstellung aus dem Umkreis des Bowdoin-Malers," *Antike Kunst*, 1973, pp. 57-59, pl. 8,3.

Beazley Archive Database no. 208077.



71

71

AN ATTIC RED-FIGURED PELIKE

CIRCA 450-440 B.C.

7 $\frac{5}{8}$ in. (19.4 cm.) high

\$8,000-12,000

PROVENANCE:

Dr. Heinz Wilms-Posen, professor & archaeologist, Bonn, acquired in the 1960s-1970s at a castle along the Rhein river. Art Market, Germany.

Antiquities, Christie's, New York, 7 December 2011, lot 110.

with Hixenbaugh Ancient Art, New York.

Acquired by the current owner from the above, 2012.



72

AN ATTIC RED-FIGURED COLUMN KRATER

ATTRIBUTED TO THE MARLAY PAINTER, CIRCA 450 B.C.

14½ in. (36.9 cm.) high

\$60,000-80,000

PROVENANCE:

with La Reine Margot, Paris.

J.M. Robert, Dijon, acquired from the above, 1970.

with La Reine Margot, Paris, acquired from the above, 2007.

with Royal-Athena Galleries, New York, acquired from the above, 2008 (*Art of the Ancient World*, Vol. XIX, no. 127).

Acquired by the current owner from the above, 2009.

The Marlay Painter was one of 4 painters included in the Marlay Group, who worked in the red-figured technique during the mid to late 5th century B.C. The most skilled of the group, the Marlay Painter painted both large kraters and smaller vessels. While his identity is unknown like most Greek vase painters, Beazley named him based on a calyx-krater formerly in the Marlay Collection, now in Cambridge (for the painter, see pp. 1276-1282 in J.D. Beazley, *Attic Red-figure Vase-painters*).

The column-krater is a vessel used for mixing wine and water, as wine in Ancient Greece needed to be diluted before consumption. The decoration on the obverse of this vase reinforces its function, since it depicts Dionysos, the god of wine, together with his mischievous drinking partners, a satyr and maenads.



73

73
AN ATTIC RED-FIGURED LEKANIS
 ATTRIBUTED TO THE OTCHET
 GROUP, CIRCA 375-350 B.C.

6 $\frac{7}{8}$ in. (17.5 cm.) diameter, excluding
 handles

\$10,000-15,000

PROVENANCE:

with Venture Gallery, Grand Cayman.
 Private Collection, New Jersey, acquired
 from the above, 1994.
 with Hixenbaugh Ancient Art, New York.
 Acquired by the current owner from the
 above, 2012.

ANOTHER PROPERTY

74
AN ATTIC RED-FIGURED
BELL-KRATER WITH AMAZONS
 NEAR GROUP G, CIRCA 350-325 B.C.

13 $\frac{1}{2}$ in. (35.1 cm.) high

\$15,000-20,000

PROVENANCE:

with Galerie Neuendorf, Hamburg, 1978.
 Klaus Fischer, Hamburg.
 with Gudea Gallery, Paris, 1994.
Antiquities, Christie's, New York,
 9 December 2010, lot 114.
Antiquities, Christie's, New York,
 13 December 2013, lot 93.

PUBLISHED:

Beazley Archive Database no. 9024291.



74



THE PROPERTY OF A JAPANESE PRIVATE COLLECTOR

75
AN APULIAN RED-FIGURED
VOLUTE-KRATER

CIRCA 340-320 B.C.

20 $\frac{3}{8}$ in. (53 cm.) high

\$20,000-30,000

PROVENANCE:

James Woodhouse (d. 1866), U.K., Italy
and Corfu.

A Catalogue of a Portion of the
Woodhouse Collection; Sotheby,
Wilkinson & Hodge, London, 16 July 1868,
lot 46.

Art Market, Japan.

Acquired by the family of the current
owner from the above, 1960; thence by
descent.

James Woodhouse was an English
expatriate who spent the majority of his
adulthood living abroad in South Italy
and Corfu. While in Corfu, he served as
secretary of the island's government.
Upon his death in 1866, he bequeathed
part of his collection of antiquities to
the British Museum, an early gift that
formed a foundation for the museum's
Greek and Roman department. The
remainder was sold at auction in 1868.



76

PROPERTY FROM THE COLLECTION OF
JORGE SILVETTI

76
**AN APULIAN RED-FIGURED
CALYX-KRATER**
CIRCA 350-330 B.C.

16 $\frac{7}{8}$ in. (42.8 cm.) high
\$35,000-45,000

PROVENANCE:

Private Collection, Germany.
Klaus Kanstinger, Freiburg im Breisgau,
1980.
A German Private Collection; *Antiquities*,
Sotheby's, New York, 11 December 2002,
lot 61.
with Royal-Athena Galleries, New York.
Acquired by the current owner from the
above, 2004.

This vase depicts with Apollo
Kitharoidos between Aphrodite
and Artemis.



77

77
AN ATTIC BLACK-GLAZED HYDRIA
CIRCA 4TH CENTURY B.C.

15 in. (38.1 cm.) high
\$7,000-9,000

PROVENANCE:

11th Buy or Bid Sale, Harlan J. Berk,
Chicago, 28 October 1999, lot 591.
Acquired by the current owner from the
above, 2004.

OTHER PROPERTIES

78

AN APULIAN RED-FIGURED FISH PLATE

CIRCA LATE 4TH CENTURY B.C.

8 $\frac{3}{4}$ in. (21.8 cm.) diameter

\$7,000-9,000

PROVENANCE:

with Juergens, New York, 1979.

with Ancient Resources, California.

Acquired by the current owner from the above, 2016.



78

79

**A CANOSAN POTTERY
VOLUTE-KRATER**

APULIA, CIRCA LATE 4TH- EARLY
3RD CENTURY B.C.

20 $\frac{3}{4}$ in. (52.7 cm.) high

\$10,000-15,000

PROVENANCE:

Private Collection, New Jersey, acquired
prior to 1999.



79



PROPERTY FROM A GERMAN PRIVATE COLLECTION

80

A TROJAN SILVER *DEPAS* CUP

TROY, EARLY BRONZE AGE II, CIRCA 2300 B.C.

6 in. (15 cm.) wide

\$120,000-180,000

PROVENANCE:

The Thétis Foundation, Geneva; acquired prior to 1970.
The Thétis Foundation; *Antiquities*, Christie's, London,
25 October 2012, lot 159.



"...and the whole night long swift Achilles, taking a two-handled cup in hand, drew wine from a golden bowl and poured it upon the earth..." Homer, Iliad 23.215ff.

Two-handled cups of this shape have been found in Early Bronze Age contexts throughout the northeast Aegean, including at Troy. They were called *depas* cups by the German archaeologist Heinrich Schliemann (1822-1890) after Homer's use of the term *depas amphikypellon* in the *Iliad* in reference to a two-handled cup used by Achilles. Schliemann was famously concerned with linking his finds at the archaeological site of Troy to the bard's epic, hence his naming of a rich jewelry hoard, "The Jewels of Helen." In reality, the hoard, along with this cup, date to the early Bronze Age, thus predating the events of the Trojan War, which most likely took place in the 13th-12th century B.C.

Depas cups in gold or silver are exceedingly rare. Another silver example somewhat more elongated than the example presented here is in the British Museum (Accession no.1956.1212.1). More common are the pottery versions that had a wide distribution throughout the Aegean world, with find spots including Troy, Lycia, and Caria in Asia Minor, and the Cyclades, Skyros, Peukakia, Orchomenos, Limnos and elsewhere in Greece (see nos. 178a-c in J. Aruz, ed., *Art of the First Cities, The Third Millennium B.C. from the Mediterranean to the Indus*). An Akkadian alabaster stele fragment in Baghdad shows a soldier carrying a *depas* cup, presumably of precious metal, the spoils of a successful military campaign (see no. 104 in F. Basmachi, *Treasures of The Iraq Museum*).

The cup presented here was hammered from a single sheet of silver. The hollow handles are also formed of silver sheet, rolled into slightly-tapering tubes and soldered in place.



**A GREEK BRONZE CORINTHIAN
HELMET**

ARCHAIC PERIOD,
CIRCA LATE 6TH CENTURY B.C.

11 in. (28 cm.) high

\$180,000-220,000

PROVENANCE:

The Stuyvesant Collection.

Roy Tanfield, Vernon, New Jersey.

with Fortuna Fine Arts, New York,

acquired from the above, 1994.

with Apolonia Ancient Art, Denver,

acquired from the above, 1994.

Private Collection, Phoenix, acquired

from the above, 1999.

Acquired by the current owner from the

above, 2016.

The Corinthian helmet was perhaps the most successful helmet used during the archaic period in Ancient Greece. It became the most popular choice by the late 7th-early 6th century B.C, shutting out its competitors due to its combination of elegant form with maximum protection, leaving just a small area of the warrior's face exposed.

The type improved upon earlier models, in terms of its shape and ease of production. As seen on the present example, the Greek craftsmen of this period had learned to fashion helmets from a single piece of bronze, rather than two halves welded together, strengthening it and adding more protection for the warrior. It also features the peaked dart that divided the cheek- and neck-guards, as opposed to the earlier prototype on which the cheek-pieces and neck-guard were all the same length. This was perhaps adopted from the less popular Illyrian helmet, which was used concurrently (see P. Connolly, *Greece and Rome at War*, p. 60). The type also minimized the T-shaped portion of exposed skin, adding extra protection for the eyes, nose and mouth, although making it harder to breathe, see and hear. As M. Merrony explains (p. 208 in *Mougins Museum of Classical Art*), aesthetics were also taken into account by this time, the type described as "a masterpiece of the armourer's art with a high domed skull, gracefully curving cheek-pieces and a slender nasal-guard." The elegant shape is further complimented by the beautiful powder-blue patina, which is quite unusual for ancient bronzes.





PROPERTY FROM A WEST COAST PRIVATE COLLECTION

82

A GREEK BRONZE CORINTHIAN HELMET

ARCHAIC PERIOD, CIRCA 7TH CENTURY B.C.

8 in. (20.3 cm.) high

\$70,000-90,000

PROVENANCE:

Axel Guttman (1944-2001), Berlin.

The Axel Guttman Collection of Arms and Armour Part 2;

Christie's, London, 28 April 2004, lot 63.



ANOTHER PROPERTY

83

A GREEK BRONZE PILOS HELMET WITH CHEEK PIECES

CLASSICAL PERIOD TO HELLENISTIC PERIOD,
MAGNA GRAECIA, CIRCA 4TH CENTURY B.C.

12¾ in. (32.4 cm.) high

\$50,000-70,000

PROVENANCE:

Private Collection, Germany.

C. E. Schultze, Berlin, acquired from the above, 1989.

Acquired by the current owner from the above, 2015.

The Pilos helmet takes its name from a felt cap of similar shape, often illustrated in depictions of herdsman and other outdoor workers. During the 5th-3rd centuries B.C., the type was popular because of its high level of functionality and ease of production. Pilos helmets show the evolution towards lighter and more flexible gear, with greater ability to breathe, see and hear without the faceplates of the earlier Corinthian type. Their simple conical design was also more economical and easier to construct. By the late 4th century, many were equipped with cheek guards and a flaring neck guard, as seen here. For a similar example but with a more elaborate triple crest holder at its conical end, see no. 88 in M. Merrony, ed., *Mougins Museum of Classical Art*; for more on the type, see pp. 215-217, op. cit.



THE PROPERTY OF A WEST COAST PRIVATE COLLECTOR

84

AN ITALIC BRONZE CUIRASS

MAGNA GRAECIA, CLASSICAL PERIOD TO
HELLENISTIC PERIOD, CIRCA 4TH CENTURY B.C.

15½ in. (39.4 cm.) high

\$50,000-70,000

PROVENANCE:

with Peter Tillou Gallery, Litchfield, Connecticut.
Private Collection, California, acquired from the above, 1990s.

This cuirass is an example of the Italic "anatomical type," which emerged during the 4th century B.C. Like its Greek predecessor known as the "muscle cuirass," the Italic type aimed to mimic an idealized male physique. Unlike the Greek type however, the back and breast plates of the Italic examples were much smaller and shallower, and never meant to be joined directly. Additionally, they often had perforations along the edges for a lining, a feature not found on their Greek counterparts (see M. Merryon ed., *The Mougins Museum of Classical Art*, p. 229). This example exhibits a distinctive wave pattern along its side. P. Connelly ascribes a cuirass with a similar motif found in Bari in modern Puglia to be Samnite in origin (*Greece and Rome at War*, no. 7, p. 112).

THE PROPERTY OF A CALIFORNIA PRIVATE COLLECTOR

85

A GREEK BRONZE GREAVE

CLASSICAL PERIOD, CIRCA 6TH-4TH CENTURY B.C.

16 ¾ in. (42.7 cm.) high

\$6,000-8,000

PROVENANCE:

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

PROPERTY FROM THE ESTATE OF DANIEL W. DIETRICH II

86

AN ETRUSCAN BONE MIRROR HANDLE

CIRCA 4TH CENTURY B.C.

4¼ in. (10.8 cm.) high

\$6,000-8,000

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.

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.



85



86

PROPERTY FROM A GERMAN PRIVATE COLLECTION

87

A GREEK MARBLE HEAD OF A RULER

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

15% in. (39.5 cm.) high

\$30,000-50,000

PROVENANCE:

with R.J. Meyers, New York (*Ancient Art*, 1974, no. 5).

Private Collection, U.S.

Antique Coins and Archaeological Antiquities, Robert Deutsch, Tel Aviv, 2 October 2007, lot 536.

with Fortuna Fine Arts, New York.

Acquired by the current owner from the above, 2008.

This head of Dionysos Tauros depicts the youthful god with his wavy hair bound in a diadem that is secured at the back, the ends falling over his left shoulder. From the locks above his temples emerge prominent horns (one now-missing). While the condition does not allow certain attribution, the youthful portrayal and the diadem indicate that it is likely a portrait of a Hellenistic ruler, perhaps one of the Seleucids, in the guise of Dionysos Tauros.

Bull horns are not altogether uncommon on portraits of Hellenistic rulers as there is a strong literary tradition on the subject. In *The Bacchae*, Euripides describes the newly born god as bull-horned, and later goes on to detail how the god appeared as a bull-calf to Pentheus, King of Thebes (verse 610-620, 922). During the 4th century B.C., Libanius (Book XI, p. 466.13) writes of a bull-horned statue of Seleukos at Antioch. This connection between the Dionysos Tauros and the Hellenistic rulers was a channeling of aspects of the god's power rather than a cult association.

For other Hellenistic royal portraits from the 4th century with horns, see R.R.R. Smith, *Hellenistic Royal Portraits*, Oxford, 1988; for Diodochi, see cat. nos. 9-10, pls. 10.1-4; for Seleukos VI Epiphanes Nikator, see pl. 77.3; Demetrios Poliorketes, see cat. no. 4, pls. 4-5; Antakya Seleukos, see no. 94, pls. 56.4-6; and an unidentified ruler's head in Sparta, see cat. no. 108, pl. 62-5-6.





PROPERTY FROM THE COLLECTION OF CHARLES STEINBERG

88

A CYPRIOT LIMESTONE HEAD OF A MALE VOTARY
HELLENISTIC PERIOD, CIRCA 2ND-1ST CENTURY B.C.

7¼ in. (17.8 cm.) high

\$20,000-30,000

PROVENANCE:

Reportedly from the temple at Golgi.
Luigi Palma di Cesnola (1832-1904), first director of the
Metropolitan Museum of Art, New York.
The Metropolitan Museum of Art, New York.
with S. Dormont, Tel Aviv.
Acquired by the current owner from the above, 1963.

EXHIBITED:

New York, The Metropolitan Museum of Art, 1904 and prior.

PUBLISHED:

The Metropolitan Museum of Art, *Hand-Book no. 3: The Stone
Sculptures of the Cesnola Collection of Cypriote Antiquities in
Halls 14, 18, and 19*, New York, 1904, p. 87, no. 1360.



89

PROPERTY FROM A CALIFORNIA PRIVATE COLLECTION

89

A GREEK MARBLE HEAD OF A YOUTH

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

10 $\frac{1}{4}$ in. (27.3 cm.) high

\$20,000-30,000

PROVENANCE:

Private Collection, London, acquired prior to 1997;
thence by descent.

Antiquities, Christie's, London, 24 October 2013, lot 42.

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



90

PROPERTY FROM A PRIVATE COLLECTION

•90

A ROMAN MARBLE TORSO OF VENUS

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

3 $\frac{3}{8}$ in. (9.8 cm.) high

\$4,000-6,000

PROVENANCE:

Egyptian, Greek and Roman Art, Parke-Bernet Galleries, New York, 1 December 1954, lot 110.

Acquired by the family of the current owner from the above; thence by descent.

ANOTHER PROPERTY

91

A ROMAN BRONZE SERAPIS

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

13¾ in. (34.9 cm.) high

\$100,000-150,000

PROVENANCE:

with N. Koutoulakis (1910-1995), Paris
and Geneva, prior to 1985.

Antiquities, Sotheby's, London, 17-18 July
1985, lot 248.

with Royal-Athena Galleries, New York.

Louis Beck (1923-1987), New York,

acquired from the above, 1985.

with Royal-Athena Galleries, New York,

1987.

Jose de Albuquerque, Almadora,

Portugal, 2006.

with Royal-Athena Galleries, 2010-2014

(*Art of the Ancient World*, Vol. XXII, 2011,

no. 168.)

Acquired by the current owner from the

above, 2014.

The cult of Serapis was introduced into Egypt in the early Ptolemaic Period. The god embodied aspects of many different deities, including the Egyptian gods Osiris and Apis and the Greek gods Zeus, Dionysos, Asklepios and Hades. It was hoped that this new god, whose main temples were at Alexandria and Memphis, would appeal to all the citizens of increasingly cosmopolitan Egypt. According to R.H. Wilkinson (*The Complete Gods and Goddesses of Ancient Egypt*, p. 127), "Serapis emerged as a thoroughly Egypto-Hellenistic deity who personified the aspects of divine majesty, the sun, fertility, the underworld and afterlife, as well as healing." Given Serapis' syncretistic nature, he was also often depicted with the horns of Ammon.





PROPERTY FROM
A DISTINGUISHED PRIVATE COLLECTION

92

**A ROMAN MARBLE DRAPED
GODDESS**

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

20 in. (15.8 cm.) high

\$100,000-150,000

PROVENANCE:

with Perpich Gallery, Paris.

Acquired by the current owner from the
above, prior to 1991.

This torso is a spectacular example of the so-called "wet drapery" style. It was first used in the late 5th century B.C. and continued through to the Roman period. Wet drapery exhibits a remarkable tension in that it manages to depict a garment, whose function is to clothe the nude form but does more to reveal rather than conceal. In it, weighty stone seems effortlessly transformed into gossamer fabric. The result is masterful and unquestionably erotic.

The present example is a Roman copy based on a Hellenistic original and likely depicts the goddess Venus. While wet drapery is common to other goddesses in the Greco-Roman pantheon such as Nike (best seen on the Nike of Samothrace in the Louvre), Iris and Hebe, this piece finds its closest parallels in the goddess of love (see no. 204, in A. Delivorrias, et al., "Aphrodite" in *LIMC*, Vol. II). Additionally, the movement and fluidity of the pose recalls the figure of a dancer in Rome at Centrale Montemartini (accession no. MC2845).





93

OTHER PROPERTIES

93

A ROMAN BRONZE OLPE WITH A SILENUS MASK TERMINAL

CIRCA 1ST CENTURY A.D.

8 in. (20.3 cm.) high

\$15,000-20,000

PROVENANCE:

with Farman Emani Nejad, Zurich.

with Aaron Gallery, London, acquired from the above, 1988.

Private Collection, U.K., acquired from the above, 1995.

Acquired by the current owner from the above, 2001.



94

94

A ROMAN BRONZE OLPE WITH A HUMAN FOOT TERMINAL

CIRCA 1ST-2ND CENTURY A.D.

14 in. (35.6 cm.) high

\$30,000-40,000

PROVENANCE:

with Fortuna Fine Arts, New York, 1999.

with Apolonia Ancient Art, Denver.

Private Collection, New York, acquired from the above, 2000.

Acquired by the current owner, 2016.

For a near-identical olpe from the Roman province of Pannonia, see the example from Nagytétény, Hungary, no. 6, pl. XLIV in A. Radnoti, *Die Römischen Bronzegefäße aus Pannonien*.





THE PROPERTY OF AN ARIZONA PRIVATE COLLECTOR

95

**A ROMAN MARBLE TORSO
OF AN ACTOR**

CIRCA 1ST-2ND CENTURY A.D.

15½ in. (38.1 cm.) high

\$40,000-60,000

PROVENANCE:

Florence Jacob Davis, Great Neck, New York, acquired at an estate sale, 1967; thence by descent.

The distinctive drapery on this torso is reminiscent of garments typically worn by actors. The partially preserved beard on the clavicle also suggests this identification. For an example with heavy folds around the midsection, see no. 41 in M.L. Hart, *The Art of Ancient Greek Theater*.



THE PROPERTY OF A JAPANESE PRIVATE COLLECTOR

96

A ROMAN MARBLE HEAD OF VENUS
CIRCA 1ST CENTURY A.D.

8 in. (20.3 cm.) high

\$60,000-80,000

PROVENANCE:

Acquired by the family of the current owner, Japan, 1960;
thence by descent.

EXHIBITED:

Umeda, Osaka, 7th Floor of the Hankyu Department Store,
*Chichukai - Bi no Junrei (the Mediterranean Sea - Art of
Pilgrimage)*, Greek, Rome, Orient Exhibition, 25 March -
15 April 1960.

This beautiful half life-sized head is a version of the Venus Genetrix, also known as the Aphrodite Fréjus or the Louvre-Naples type, which took its name from the best preserved example in the Louvre, previously thought to have been found at Fréjus but now known to have come from the vicinity of Naples. Scholars have attempted to attribute the lost original to the sculptors Kallimachos or Aklamenes, and while the style certainly evokes the late 5th century B.C., such attributions have proven inconclusive. The identification of the type as Venus Genetrix is confirmed by inscriptions on Roman coins, although other Venus types also bear the same inscription. See A. Delivorrias, "Aphrodite," in *LIMC*, Vol. II, nos. 225-240 and M. True and A. Kozloff, *A Passion for Antiquities, Ancient Art from the Collection of Barbara and Lawrence Fleischman*, pp. 346-349.



PROPERTY FORMERLY IN THE COLLECTION OF KARL WITTGENSTEIN

97

**A ROMAN MARBLE ARCHAISTIC HEAD OF A GODDESS
CIRCA 1ST-EARLY 2ND CENTURY A.D.**

12 in. (30.4 cm.) high

\$150,000-250,000

PROVENANCE:

Karl Wittgenstein (1847-1913), Vienna;
thence by descent to his daughter, Margaret Wittgenstein-
Stonborough (1882-1958); thence by descent.

On account of the absence of specific attributes, the identity of this enigmatic goddess cannot easily be ascertained. While the crescentic diadem is found on depictions of numerous different goddesses, the corkscrew curls falling in front of the ears may indicate that Isis was intended.

The head was originally in the collection of Karl Wittgenstein (1847-1913), Vienna, and inherited by his daughter, Margaret Wittgenstein-Stonborough. Archival images from 1931 show the present head on display in her home, Haus Wittgenstein, which she commissioned in 1926. Her home was confiscated by the Nazis during World War II for use as a hospital, and then during the post-war occupation by the Russians it served as the barracks of a cavalry unit. Many assets, including this head, were preserved for the family by a loyal employee who buried objects of value in the basement, only to be returned to the family after the home was restituted. Haus Wittgenstein remained in the family until 1968; it is now used by the Bulgarian Cultural Institute.



The interior of Margaret Stonborough's private salon, 1931. Seated on the bed to the left are Marguerite Respinger and Margaret Stonborough; sleeping in the chair behind the table is Ludwig Wittgenstein; to his left Count Schönborn and Arvid Sjögren.





THE PROPERTY OF A SWISS PRIVATE COLLECTOR

98

A ROMAN MARBLE ATHENA

CIRCA 1ST CENTURY A.D.

54 in. (137 cm.) high

\$600,000-800,000

PROVENANCE:

Francesco Italiano, Lucerne, acquired in the early 20th century. Private Collection, Geneva, acquired from the above, 1985. A Swiss Private Collector; *Antiquities*, Christie's, London, 13 October 2008, lot 189.

EXHIBITED:

Geneva, Musée d'Art et d'Histoire, 1985-2008.

This splendid life-sized figure of Athena (Minerva to the Romans) is a Roman copy of the famous now-lost bronze group of the goddess with the satyr Marsyas by the Greek sculptor Myron of circa 450-440 B.C. According to myth, Athena had invented the *aulos* (double flute) but when the other deities mocked how her cheeks bulged out when she played, she threw the instrument away, cursing whoever should pick it up. Two ancient literary sources reference the statue group and attribute it to Myron. The first was Pliny the Elder, writing in the 1st century A.D., who refers to a "... satyr in admiration before Athena and her flute" (*Natural Histories*, XXXIV, 57). A century later Pausanias saw on the Acropolis in Athens "... a statue of Athena striking Marsyas, the Seilenos, for taking up the flutes that the goddess wished to be cast away for good" (*Periegesis* 1, 24, 1). A. Stewart (*Greek Sculpture*, p. 147) has suggested that "the group may have been a dedication by the poet Melanippides for his victorious dithyramb Marsyas, describing the triumph of the new, lyre-sustained dramatic poetry over the old, flute-accompanied kind. Even though the connection cannot be proved it is curious that the only surviving fragment describes the exact moment here displayed, as Athena realizes how blowing the double reeds affect her looks: *And Athena, Cast those instruments of music from her holy hand, And said: 'Be gone, wretched things, my beauty's bane, I give not myself to my own undoing.'*"

The subject is known from an Attic red-figured bell-krater of the later 5th century B.C. (see A. Weiss, "Marsyas I," *LIMC*, Vol. VI, no. 16) as well as on coins minted in Athens during the reign of Hadrian (117-138 A.D.), so scholars have a sense of the appearance of the original group. Two marble figures of Marsyas are known that likely once belonged to the group. Both show him leaning back, on tiptoe, his head angled down, seemingly admiring the cast away *aulos* (see Weis, op. cit., no. 11). The Athena is known from several copies, including examples in Liebieghaus, Frankfurt, the Louvre, and the Vatican. Like the version presented here, all show the goddess wearing her peplos with a long over-fold, secured by a belt worn high on the waist and tied in a Herakles knot. She stands with her weight on her right leg with the left turned out and bent at the knee. The Athena and Marsyas group has been recreated by uniting these two types (see V. Brinkmann and M. Hollein, *Die Launen des Olymp: der Mythos von Athen, Marsyas und Apollo*).











PROPERTY FROM A GERMAN PRIVATE COLLECTION

99

A ROMAN GILT-BRONZE BUST OF A DIOSCURUS

CIRCA 1ST-2ND CENTURY A.D.

5½ in. (14 cm.) high

\$90,000-120,000

PROVENANCE:

with N. Koutoulakis (1910-1995), Paris and Geneva.
Christos G. Bastis, New York, prior to 1987.
The Christos G. Bastis Collection; Sotheby's, New York,
9 December 1999, lot 128.
Antiquities, Christie's, New York, 5 December 2012, lot 76.

EXHIBITED:

New York, The Metropolitan Museum of Art, *Antiquities from
the Collection of Christos G. Bastis*, 20 November 1987 -
10 January 1988.

PUBLISHED:

D. von Bothmer, et al., *Antiquities from the Collection of Christos
G. Bastis*, New York, 1987, no. 138.

The style and pathos exhibited in this bust, as well as the idealized features and the upswept tresses, are, as D. von Bothmer notes (op. cit., p. 234), "strongly influenced by those associated with Alexander the Great." The intense turn of the head is related to other depictions of the Dioscuri, most famously found in the twins from the Temple of Castor and Pollux at the Circus Flaminius in Rome, now placed at the edge of Michelangelo's Campidoglio (see no. 57, p. 494 in F. Gury, "Dioskouroi/Castores," in *LIMC*, Vol. III). This can be interpreted as a double heroic allusion to both the Dioscuri and Alexander, imbuing the viewer and the owner with this epic connection. The extensive gilding, the impressive size, and the martial nature of the subject suggest that it may have been suited for a triumphal or Imperial context.



PROPERTY FROM A NEW YORK STATE PRIVATE COLLECTION

100

A ROMAN MARBLE HEAD OF ASCLEPIUS

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

8 $\frac{3}{8}$ in. (21.3 cm.) high

\$30,000-50,000

PROVENANCE:

with Ariadne Galleries, New York, 1987.

Private Collection, New York, acquired from the above, 1990.

Asclepius, the son of Apollo, was the god of medicine and healing in Greco-Roman mythology. He is characteristically depicted with thick, wavy locks and a full, curling beard. Interestingly, Asclepius shares many facial characteristics with representations of Jupiter. Both deities exhibit a serene demeanor that belies a paternal compassion fitting for these male divinities. For a similar representation of the god see no. 47 in B. Holtzmann, "Asklepios," *LIMC*, Vol II.



101

THE PROPERTY OF AN ARIZONA PRIVATE COLLECTOR

101

A ROMAN MARBLE HEAD OF BACCHUS
CIRCA 2ND CENTURY A.D.

4¾ in. (11.1 cm.) high

\$6,000-8,000

PROVENANCE:

Mrs. Florence Jacob Davis, Great Neck, New York, acquired at an estate sale, 1967; thence by descent.

PROPERTY FROM THE RUDOLF SCHMIDT COLLECTION

102

A ROMAN MARBLE HEAD OF JUPITER
AMMON FROM A CINERARY URN

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

7¼ in. (18.4 cm.) wide

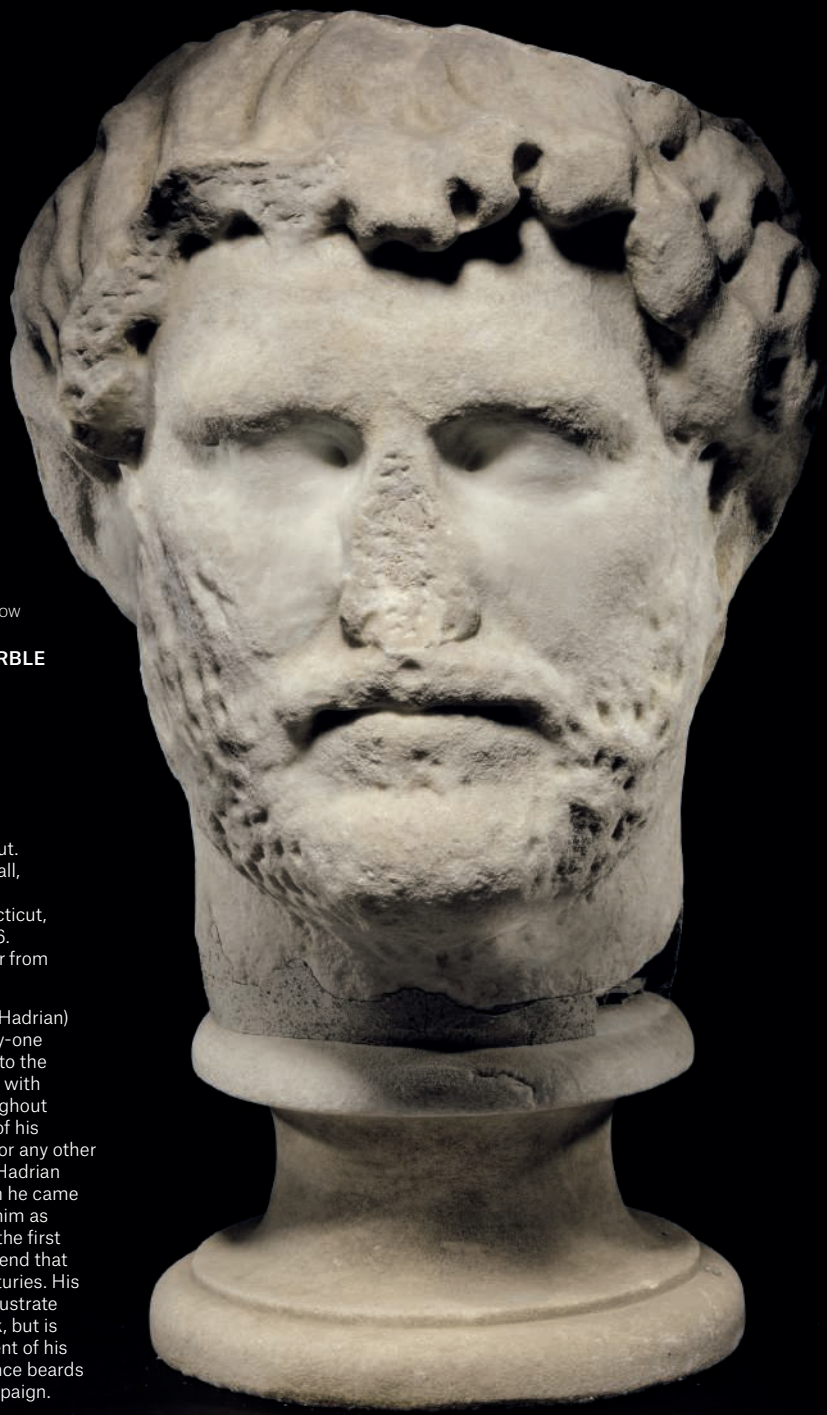
\$10,000-15,000

PROVENANCE:

Kunstauktion in Luzern, Galerie Fischer, Lucerne, 16-20 November 1948, lot 1736a. Dr. Rudolf Schmidt (1900-1970), Solothurn, acquired 19 November 1948 (Blatt Nr. 45); thence by descent.



102



PROPERTY FROM
A PRIVATE COLLECTION, SLEEPY HOLLOW

103

**A COLOSSAL ROMAN MARBLE
PORTRAIT HEAD OF THE
EMPEROR HADRIAN**

REIGN 117-138 A.D.

17 in. (43.1 cm.) high

\$15,000-20,000

PROVENANCE:

Private Collection, Connecticut.
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.



ANOTHER PROPERTY

104

A ROMAN MARBLE BACCHUS

CIRCA 2ND CENTURY A.D.

23¼ in. (59 cm.) high

\$200,000-300,000

PROVENANCE:

William Froelich, New York, acquired in the 1960s.

with Fortuna Fine Arts, New York, 2007
(*Venerable Traditions: Works of Art from the Ancient World*, no. 81, cover).

Androgyny is a defining characteristic for depictions of the god of wine beginning in the Hellenistic Period. The present example, with its long, undulating curls and softly-modeled facial features typify this phenomenon. This Bacchus is of the "Richelieu type," which derives its name from a statue of the god formerly in the collection of the French Cardinal, now in the Louvre (see nos. 122e-f and 123a-c in C. Gasparri, "Dionysos," *LIMC*, Vol. III).





PROPERTY FROM
A NEW YORK STATE PRIVATE COLLECTION

105

**A ROMAN MARBLE
TORSO OF VENUS**

CIRCA 2ND CENTURY A.D.

14¼ in. (36.8 cm.) high

\$40,000-60,000

PROVENANCE:

with Ariadne Galleries, New York, 1993.
Private Collection, New York, acquired
from the above, mid 1990s.

PROPERTY FROM THE COLLECTION OF CHARLES STEINBERG

106

A ROMAN MARBLE TORSO OF A SATYR

CIRCA 2ND-3RD CENTURY A.D.

14 $\frac{1}{8}$ in. (35.9 cm.) high

\$20,000-30,000

PROVENANCE:

with Safani Gallery, New York.

Acquired by the current owner from the above, mid 1960s.



This robust, muscular torso of a satyr was originally holding the infant Dionysus, as evinced by the damaged area at the chest, which projects slightly outward from body. The type is known in at least three Roman copies, one in the Louvre, one in Munich, and one in the Vatican, Museo Chiaramonti (see nos. 4.37.1-3 in P. Moreno, *Lisippo, L'Arte e La Fortuna*). The pose of this torso is exactly the same as the three examples cited; the satyr stands with his left leg advanced, leaning to the left, his right arm pulled back with the hand supporting the child, the left arm lowered with the hand at the child's shoulders. The pose creates a distinctive C-shaped indentation along the spine. The damaged area at the chest would originally have connected to the child. The type has traditionally been attributed to the 4th century B.C. Greek sculptor Lysippos, because Pliny mentions that he made a satyr for Athens, but since Pliny does not specify the details of the statue, such an attribution has proven inconclusive (see p. 80 in B.S. Ridgway, *Hellenistic Sculpture I, the Styles of ca. 331-200 B.C.*).



PROPERTY FROM A NEW YORK STATE PRIVATE COLLECTION

107

**A ROMAN MARBLE SARCOPHAGUS
FRAGMENT WITH A NEREID**

CIRCA EARLY 3RD CENTURY A.D.

22 $\frac{7}{8}$ in. (57 cm.) high

\$25,000-35,000

PROVENANCE:

with Ariadne Galleries, New York.

Private Collection, New York, acquired from the above, 1990.

The Nereids were sea nymphs who were the fifty daughters of Nereus and Doris. A sort of mythological foil to the Sirens, Nereids were known to be extremely friendly and helpful to sailors lost at sea. They figure prominently in the tale of Jason and the Argonauts, when they assisted the fleet in navigating the treacherous pathway between Scylla, the sea monster, and Charybdis, the whirlpool. In art, they were characteristically depicted with female torsos and fish tails. The present example derives from a sarcophagus, with a Nereid seated upon the tail of the sea god, Triton. Marine *thiasoi* (godly processions) were a common motif on sarcophagi due to the Roman's philosophical association between the journey of the soul to the underworld and the belief that encounter with water purified the soul. For a complete Nereid sarcophagus see no. 12 in A.M. McCann, *Roman Sarcophagi in the Metropolitan Museum of Art*.

ANOTHER PROPERTY

108

**A ROMAN MARBLE PORTRAIT HEAD OF A
WOMAN**

SEVERAN PERIOD, CIRCA 220-230 A.D.

12 in. (30.5 cm.) high

\$100,000-150,000

PROVENANCE:

with Boris Mussienko, Upper Marlboro, Maryland, 1999.

with Fortuna Fine Arts, New York, 2000 (*Beloved By Time: Four Millennia of Ancient Art*, no. 130, title page).

The Severan era ushered in a different, distinctive style of Roman portraiture. The preceding Antonine dynasty preferred the highly idealized, almost other-worldly style pioneered in the Julio-Claudian era. The 3rd century saw a preference for frankness that harkens back more to Republican era realism than Augustan idealism. The present example exemplifies this new trend with the subject gazing up and to her left, perhaps looking at a now lost companion. Gone is the static perfection favored by earlier portraiture. Instead, this young woman is wholly present and interacting with her surroundings.





PROPERTY FORMERLY IN THE
COLLECTION OF DR. MICHAEL MILLER

109

A ROMAN MARBLE PORTRAIT HEAD OF A MAN

CIRCA MID 3RD CENTURY A.D.

13½ in. (34.3 cm.) high

\$40,000-60,000

PROVENANCE:

Art Market, London.

Antiquities, Christie's, London, 3 July 1996, lot 433.

Antiquities, Christie's, New York, 18 December 1998, lot 288.

Dr. Michael Miller, Armonk; thence by descent.

EXHIBITED:

Minneapolis, The Minneapolis Institute of Arts, *The Miller Collection of Roman Sculpture*, 2004.

PUBLISHED:

R. Brilliant, *The Miller Collection of Roman Sculpture*, Minneapolis, 2004, p. 68, no. 25.

Regarding this portrait, R. Brilliant informs: "This honest appraisal on an older man might seem unappealing to modern viewers. However, its purpose was to allude to the subject's appearance, not to flatter him with an idealized image" (op. cit., p. 68). The mid 3rd century A.D. saw a trend in veristic portraiture that was perhaps a reaction to the unstable political climate, with the rapid ascension and declines of various "soldier-emperors." S.E. Wood posits that the need for said soldier-emperors to assert their individual personality manifested itself in the veristic style, and as proven by the present example, private portraiture took its inspiration from images of the Imperial family (*Roman Portrait Sculpture, 217-260 A.D.: The Transformation of Artistic Tradition*, p. 14).



110
A ROMAN MARBLE PORTRAIT HEAD OF A MAN
CIRCA 2ND-3RD CENTURY A.D.

10¼ in. (26 cm.) high
\$30,000-50,000

PROVENANCE:
with Simone de Monbrison, Paris, 1960s.
Antiquities, Sotheby's, New York, 14 December 1993, lot 87.
Dr. Michael Miller, Armonk; thence by descent.

EXHIBITED:
Northampton, Smith College, *Mortals and Immortals: Roman Sculpture from the Miller Collection*, 4 October 1996-5 January 1997.
Minneapolis, The Minneapolis Institute of Art, *The Miller Collection of Roman Sculpture*, 2004.

PUBLISHED:
R. Brilliant, *Mortals and Immortals: Roman Sculpture from the Miller Collection*, 1996, p. 10, no. 10.
R. Brilliant, *The Miller Collection of Roman Sculpture*, Minneapolis, 2004, p. 56, no. 19.

This head was most likely recut in antiquity. Recut portraits were not uncommon in ancient Rome and often indicate a *damnatio memoriae*, or a "condemnation of memory." The Romans believed that physically destroying the visage or name of a disgraced person (usually an emperor) contributed to the erasure of their legacy. As such, it is possible that the original subject of this portrait was of a fallen emperor and the current iteration belonged to a savvy patron who was keen to recycle the piece of marble.



111

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

111

A ROMAN TERRACOTTA VENUS

CIRCA LATE 2ND CENTURY A.D.

20 in. (50.8 cm.) high

\$8,000-12,000

PROVENANCE:

Antiquities, Sotheby's, New York, 20 June 1990, lot 72.

EXHIBITED:

Tel-Aviv, Eretz Israel Museum, *What Did Queen Esther Look Like?*, March 1999.

PUBLISHED:

D. Levit-Tawil, "Queen Esther at Dura: Her Imagery in Light of Third-Century C.E. Oriental Syncretism," *Irano Judaica IV*, Jerusalem, 1999, figs. 14a-b, pl. XI.

The hairstyle of this terracotta is likely inspired by that of the Empress Julia Domna, who was known to have elaborately arranged her hair in a "helmet-like" coiffure with a large spiral plait at the nape of her neck. For a similar example, see no. 161 in W. Hornbostel, *Kunst der Antike: Schätze aus norddeutschem Privatbesitz*.



112

PROPERTY FROM THE COLLECTION OF STEPHEN L. TABER

112

A LATE ROMAN MARBLE CORBEL

CIRCA 4TH CENTURY A.D.

9¼ in. (23.5 cm.) high

\$12,000-18,000

PROVENANCE:

The Kevorkian Foundation, New York.
The Kevorkian Foundation; Parke-Bernet, New York, 1970s.
Private Collection.

A Private Collection; *European Works of Art*, Sotheby's, New York, 5 June 1997, lot 2.

For a similar example, see no. 65 in A. Giuliani, *Museo Nazionale Romano, Le Sculture*.

PROPERTY FROM
A WEST COAST PRIVATE COLLECTION

113

A EUROPEAN GOLD BRACELET

LATE BRONZE AGE,
CIRCA 1000-750 B.C.

4 in. (10.2 cm.) wide

\$10,000-12,000

PROVENANCE:

Edmund Roy Hofmann (1901-1977),
Philadelphia, acquired in Europe,
1930s-1950s; thence by descent.

Formed of hammered sheet gold, this rare and unusual bracelet takes the form of a wide cuff tapering in at each end, with a smooth raised ridge along its length. The ridge is flanked by bands of incised herringbone pattern, while the edges are slightly flanged. The ends have incised zigzag punctuated by dotted circles, while the exterior of the conical terminals each have five concentric bands of hatching alternating in direction. A close parallel is the example from the jewelry hoard found at Morvah in Cornwall, England. The Morvah bracelet is a hollow penannular hoop, somewhat rounded in section. It shares with the bracelet presented here similar open conical terminals as well as carefully incised geometric ornament. For the Morvah bracelet, see pl. 110 in H. Tait, ed., *Jewelry, 7000 Years*.



113

114

**AN ITALIC BRONZE TORQUE WITH
BUD FINIALS**

CIRCA 6TH CENTURY B.C.

7 7/8 in. (18.9 cm.) wide

\$4,000-6,000

PROVENANCE:

Edmund Roy Hofmann (1901-1977),
Philadelphia, acquired in Europe,
1930s-1950s; thence by descent.

For a similar example found in Picenum,
Italy, now in The British Museum (on
display G71/dc4), see accession no.
1775,1001.1 available on the Museum's
website.



114



PROPERTY FROM A GERMAN PRIVATE COLLECTION

115

A GREEK GOLD OLIVE WREATH

LATE CLASSICAL PERIOD
TO EARLY HELLENISTIC PERIOD,
CIRCA 4TH CENTURY B.C.

9½ in. (24.1 cm.) wide

\$250,000-350,000

PROVENANCE:

Jan Mitchell, New York, acquired in 1966 or prior.

The Estate of Jan Mitchell; *Antiquities*, Sotheby's, New York, 7 June 2012, lot 24.

EXHIBITED:

New York, The Metropolitan Museum of Art, 1966-2011.

PUBLISHED:

L. Kronenberger and M. Lee, *Quality: Its Image in the Arts*, New York, 1969, cover.

Unlike in the modern iteration of the festival, the ancient Olympics only had one winner per competition. Wild olive trees were native to Olympia, the site of the festival, and the arbiters of the games awarded their wreaths (called *kotinoi* in Greek) to the victor in each event. The association between the olive tree and physical prowess harkens back to a myth of young Herakles, who managed to kill the Cithareon lion using only his fists and a wooden stake from an olive tree. Gold wreaths such as the present example derive from these wearable trophies, but the fragility of the material makes it unlikely that those made from precious metal were meant to be worn in daily life. Rather, they were more likely dedicated in sanctuaries or placed in graves as funerary offerings. Indeed, the melted leaves at the front of this wreath may have been caused by the flames of a funeral pyre. For a myrtle wreath of similar style, see no. 1 in C. Picón and S. Hemingway, eds., *Pergamon and the Hellenistic Kingdoms of the Ancient World*.





PROPERTY FROM A FRENCH PRIVATE COLLECTION

116

A PAIR OF ETRUSCAN GOLD EAR STUDS

CIRCA 530-500 B.C.

Each: 1¼ in. (3.3 cm) diameter

(2)

\$30,000-50,000

PROVENANCE:

The Boilevin family, France, 19th century; thence by descent to Monsieur Boilevin.

The Boilevin Estate; *Archéologie*, Tajan, Hôtel Drouot, Paris, 5 June 2002, lot 128.

EXHIBITED:

Luxembourg, Fine Art Gallery Luxembourg, Spring 1985.

Each stud is composed of a sheet disk centered by a rosette. There is a central dome filled with minute granulation, framed by eight spheres each set within a sheet calyx, all enclosed by three concentric ornamental bands divided by filigree twisted wires. The reverse has a fluted dome centered by a hollow tube terminating in a loop. They beautifully illustrate the prowess of Etruscan jewelers who were unrivalled in terms of the quality of their filigree and granulation work.

For related examples see F.H. Marshall, *Catalogue of the Jewellery, Greek, Etruscan, and Roman, in the Departments of Antiquities*, British Museum, London, 1911, nos. 1414-1426; pl. XX, and M. Cristofani and M. Martelli, *L'Oro degli Etruschi*, nos. 148-151.



PROPERTY FROM A WEST COAST PRIVATE COLLECTION

117

EIGHT SARMATIAN GOLD PHALERAE

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

Each: 1½ in. (3.7 cm.) diameter

\$8,000-12,000

PROVENANCE:

Edmund Roy Hofmann (1901-1977), Philadelphia, acquired in Europe, 1930s-1950s; thence by descent.

(8) For a similar depiction of animals in circular formation, see the gold vessel from the Kobaykov burial mound on the lower Don river in south Russia, fig. 10 in V. Guguev, "The Gold Jewelry Complex from the Kobaykov Pit-Burial" in A. Calinescu, ed., *Ancient Jewelry and Archaeology*. For gold phalerae of similar construction, each of gold foil over a bronze base with a hook on the reverse, see figs. 11-12, op. cit.



PROPERTY FROM THE COLLECTION OF ALFRED GILCH

118

A CELTIC GOLD TORQUE

CIRCA LATE 4TH CENTURY B.C.

7⅞ in. (18 cm.) wide

\$120,000-180,000

PROVENANCE:

Johan Gilch (d. 1943); thence by descent to his son Alfred Gilch (1918-2013) and his wife, Elizabeth Gilch (b. 1926), Munich; thence by descent.

This impressive torque is pennisular in form with large conical terminals, and is made from hammered sheet gold. Each end is ornamented in relief in repoussé with some details chased. Amidst scrolling tendrils emerges a bearded head, with a palmette descending below. A raised band offsets the shaft from the terminals, which are embellished with a continuous scrolling form. The flat ends of the terminals are centered by a triskeles pattern enclosed within a notched band.

The form and style is closely matched by another torque from Waldalgesheim now in the Rheinisches Landesmuseum, Bonn (see R. Megaw and V. Megaw, *Celtic Art, From its Beginnings to the Book of Kells*, p. 136). While the scrolling and palmettes find their ultimate inspiration from Greek and Etruscan art, as employed here the style becomes uniquely Celtic.





119
THREE CELTIC GOLD FINGER RINGS
CIRCA LATE 4TH CENTURY B.C.

Largest: $\frac{3}{8}$ in. (2.3 cm.) wide

\$60,000-90,000

PROVENANCE:

Johan Gilch (d. 1943); thence by descent to his son Alfred Gilch (1918-2013) and his wife, Elizabeth Gilch (b. 1926), Munich; thence by descent.

(4)

These richly ornamented rings were thought to have been found together and threaded onto a plain gold hoop. One has openwork scrolls emerging from ram heads on each shoulder, each ram with three ridged leaves descending from its mouth; while the other two each have mustached heads arranged tête-à-tête amidst complex scrolling with palmettes below their chins, they are very different in terms of the form of the heads and the arrangement of the pattern work. For a related gold ring see pl. 216 in R. Megaw and V. Megaw, *Celtic Art, From its Beginnings to the Book of Kells*.



119

•120
A CELTO-IBERIAN SILVER DISK
 CIRCA 4TH-2ND CENTURY B.C.

4¼ in. (10.7 cm.) diameter

\$4,000-6,000

PROVENANCE:

Johan Gilch (d. 1943); thence by descent to his son Alfred Gilch (1918-2013) and his wife, Elizabeth Gilch (b. 1926), Munich; thence by descent.

Formed of hammered sheet, the disk is ornamented in repoussé with some punched details with a series of animals and monsters, including two horses, three birds and a griffin, all arranged around a central spoked wheel motif. Open areas within the band are filled with a rayed sun, a crescent and punched dots. The outer edge has seven sets of two perforations for attachment. For the style of the ornament compare the silver neck ring from Chao de Lamas, now in Madrid, pl. 400 in V. Kruta, et al., ed., *The Celts*.



120



PROPERTY FROM
A WEST COAST PRIVATE COLLECTION

121
TWO CELTIC BRONZE TORQUES
WITH INLAID ENAMEL
CIRCA 4TH CENTURY B.C.

Larger: 6 $\frac{7}{8}$ in. (17.4 cm.) high (2)
\$10,000-12,000

PROVENANCE:
Edmund Roy Hofmann (1901-1977),
Philadelphia, acquired in Europe,
1930s-1950s; thence by descent.

These elegant Celtic torques are each formed of two parts, with the smaller removable section fitted to the main loop with two mortise-and-tenon joins. The lower half of the ring has been inlaid with red enamel, transforming the basic metal torque into an opulent necklace demonstrating Celtic craftsmanship. Torques were worn by both sexes and were a symbol of divinity or high rank as well as serving as a talisman. For a similar example on view at the Metropolitan Museum of Art, see accession no. 17.194.1919 in Gallery 301 Late Roman and Early Byzantine Secular Objects (North Gallery).



PROPERTY FROM THE RUDOLF SCHMIDT COLLECTION

122

**A CAUCASIAN BRONZE
OPENWORK PLAQUE WITH A DEER**

GEORGIA,

CIRCA 1ST-2ND CENTURY A.D.

4¾ in. (11.1 cm.) wide

\$7,000-9,000

PROVENANCE:

Dr. Rudolf Schmidt (1900-1970),
Solothurn; thence by descent.
Antiquités Nationales, Hôtel Drouot, Paris,
20 March 1970, lot 91.

The Caucasus region had a long tradition of bronzes ornamented with dynamic animals beginning in the late 2nd millennium B.C. Similar cast-bronze belt buckles have been found in the Republic of Georgia, dating to the 1st-2nd centuries A.D., with a close parallel at the Metropolitan Museum of Art (Accession no. 21.166.5). The style is categorized by the highly-stylized curvilinear body of the animal, spiral s-shaped horns, and the herringbone pattern border with knobs at each corner.



PROPERTY FROM
A WEST COAST PRIVATE COLLECTION

123

A ROMAN HEMATITE MAGIC GEM

CIRCA 3RD-4TH CENTURY A.D.

1¼ in. (3 cm.) long

\$6,000-8,000

PROVENANCE:

with Irtex International Corp., New York,
6 June 1994.
Art Market, London.
Ancient Jewelry, Christie's, New York,
13 December 2002, lot 649.
The Campbell Bonner Magic Gems
Database, no. CBd-1821.

In ancient Rome, magic gems were used as protective amulets and harbingers of good fortune. The obverse of this gem depicts the cock-headed Anguipes in armor. The reverse shows a mummiform figure with a snake encircling its body. The inscriptions on both sides are typical of magic gems, in that only a few can be recognized as words with semantic meaning (such as *αμεαελα* on the front, meaning "eternal sun"). The other inscriptions are so called *voces mysticae*, invocations and secret names, which would only be understood by the spirits themselves who are being invoked.



122

123

PROPERTY FROM A GERMAN PRIVATE COLLECTION

124

A LATE ROMAN GOLD ARMLET

CIRCA LATE 3RD-EARLY 4TH CENTURY A.D.

5 1/8 in. (13 cm.) diameter

\$150,000-250,000



PROVENANCE:

with Ars Antiqua, Lucerne (*Auktion II, Antike Kunstwerke*, 14 May 1960, lot 173).

Jan Mitchell, New York, acquired between 1960-1966.
The Estate of Jan Mitchell; *Antiquities*, Sotheby's, New York, 7 June 2012, lot 26.

EXHIBITED:

New York, The Metropolitan Museum of Art, 1966-2011.

PUBLISHED:

C. Belting-Ihm, "Spät Römisches Buckelarmringe mit Reliefdekor," *Jahrbuch des Römische-Germanischen Zentralmuseums*, Vol. 10, 1963, p. 180, pl. 18.3-4.

H. Hoffmann, *Ten Centuries that Shaped the West: Greek and Roman Art in Texas Collections*, Houston and Mainz, 1970, p. 472.

A. Gonosová and C. Kondoleon, *Art of Late Rome and Early Byzantium in the Virginia Museum of Fine Arts*, Richmond, 1994, p. 59, note 9.



This substantial gold circular armlet is formed in two sections, with the smaller part hinged to the larger and originally secured by pins. The sheet gold is worked in repoussé along its length with additional details enhanced by chasing. The elaborate decorative scheme is composed of a continuous pattern of overlapping circles enclosing high relief quatrefoils. This floral backdrop is punctuated at the circumference with different theater masks, each one centered within a quatrefoil. The edges framing the smooth interior have pelta shields within the outer splaying petals of the quatrefoils.

Related armlets and bracelets with floral quatrefoils along their lengths have been found across a wide expanse of the Roman Empire, East and West, including Alexandria, Bonn and Monaco. The late 3rd-early 4th century A.D. date is secure, since several examples have been found with coins of Diocletian, Constantius II and Magnentius. None of the comparable works are embellished as richly as the example presented here, which is a masterpiece of late Roman jewelers' art (see A. Gosnova and C. Kondoleon, *op.cit.*, pp. 58-59).





125

A VIKING GILT SILVER PENDANT
CIRCA 10TH CENTURY A.D.

1½ in. (3.8 cm.) high

\$8,000-12,000

PROVENANCE:

Edmund Roy Hofmann (1901-1977), Philadelphia, acquired in Europe, 1930s-1950s; thence by descent.

The Vikings were Scandinavian seafaring people who raided villages, towns and cities across Europe and extended their reach to the Mediterranean, Central Asia, the Near East, North Africa and North America. As E. Roesdahl and D.M Wilson explain (p. 27, *From Viking to Crusader: The Scandinavians and Europe 800-1200*), "They saw great opportunities for plunder and seized the chance to gain profit, at first from the monasteries scattered along the coasts of western Europe. Then came devastating plunder and ransom exacted from markets, towns and kingdoms... [leading] to the acquisition of power over the whole regions; to settlements, and to the establishment of international trade stations."

Our knowledge of these accumulated riches comes from the thousands of Viking hoards that have been found in Scandinavia, which are comprised primarily of coins, jewelry and other ornamental objects. Often times, the majority of the items are made of precious metals including silver. The question of what value silver had to the Vikings is a complicated one. J. Graham-Campbell (p. 36 in *The Vikings*) mentions its display as a symbol of wealth and success to be worn while living and to be buried with the deceased. It was used to reward retainers and provide lavish hospitality. It was also used for monetary purposes, valued by weight for commerce, rather than kept in coin form. "If, in mid-transaction, one suddenly found oneself short of a small amount of silver to complete a deal, all that was necessary was to cut the end off one's arm-ring or brooch to make up the desired weight. Here then is the explanation for the fact that so many Viking silver hoards...consist of a mixture of complete ornaments and coins together with so-called 'hack-silver'—their cut-up fragments."

For a similar example from the Folhagen hoard found in Gotland, Sweden, see no. 143 in Roesdahl and Wilson, op. cit.

126

A VIKING SILVER OPENWORK PENDANT
SCANDINAVIA, CIRCA 10TH CENTURY A.D.

1¾ in. (3.6 cm.) long

\$5,000-7,000

PROVENANCE:

Edmund Roy Hofmann (1901-1977), Philadelphia, acquired in Europe, 1930s-1950s; thence by descent.

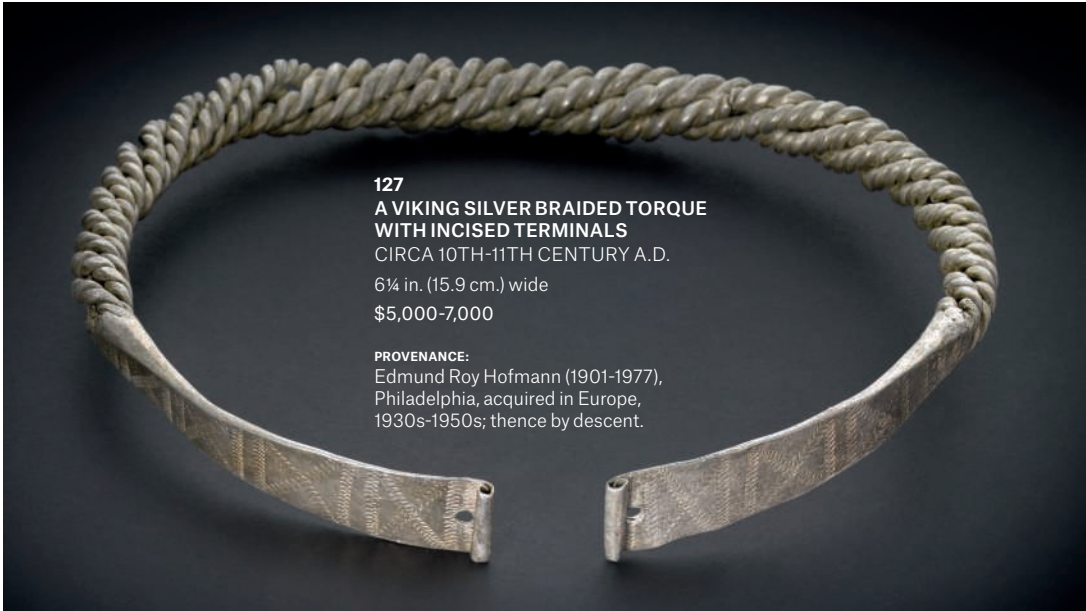
Pendants nearly identical to the current example were found in the Vårby hoard in Sweden, a striking collection of gold and silver objects, hidden in a wood near the sailing route to Birka. The hoard contained objects from countries as far away as Central Asia, indicating that the original owners must have had an extensive network. See no. 304 (example to the right) and no. 27, p. 78, fig. 6 in E. Roesdahl and D.M. Wilson, *From Viking to Crusader: The Scandinavians and Europe 800-1200*.



125



126



127
A VIKING SILVER BRAIDED TORQUE
WITH INCISED TERMINALS
CIRCA 10TH-11TH CENTURY A.D.

6¼ in. (15.9 cm.) wide
\$5,000-7,000

PROVENANCE:
Edmund Roy Hofmann (1901-1977),
Philadelphia, acquired in Europe,
1930s-1950s; thence by descent.



128
A VIKING SILVER BRAIDED TORQUE
CIRCA 10TH-11TH CENTURY A.D.

6⅞ in. (16.4 cm.) wide
\$4,000-6,000

PROVENANCE:
Edmund Roy Hofmann (1901-1977),
Philadelphia, acquired in Europe,
1930s-1950s; thence by descent.



129



130



131

OTHER PROPERTIES

129

TWO BACTRIAN STONE WEIGHTS

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

Taller: 9¼ in. (23.5 cm.) high (2)

\$8,000-12,000

PROVENANCE:

with Joseph G. Gerena, New York.

Acquired by the current owner from the above, 1999.

130

A BACTRIAN STONE RITUAL OBJECT

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

23¾ in. (60.3 cm.) diameter

\$10,000-15,000

PROVENANCE:

with Joseph G. Gerena, New York.

Acquired by the current owner from the above, 1999.

131

A BACTRIAN STONE RITUAL OBJECT

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

36 in. (91.4 cm.) long

\$7,000-9,000

PROVENANCE:

with Joseph G. Gerena, New York.

Acquired by the current owner from the above, 1999.

132

A BACTRIAN STONE RITUAL OBJECT

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

54½ in. (138.4 cm.) long

\$7,000-9,000

PROVENANCE:

with Joseph G. Gerena, New York.

Acquired by the current owner from the above, 1999.



132



133

THE PROPERTY OF
A SAN FRANCISCO PRIVATE COLLECTOR

133

**AN EASTERN MEDITERRANEAN
COBALT BLUE, YELLOW AND
WHITE CORE-FORMED GLASS
AMPHORISKOS**

CIRCA 2ND-MID 1ST CENTURY B.C.

5½ in. (14 cm.) high

\$6,000-8,000

PROVENANCE:

with Astarte, London.

Art Market, Canada, acquired from the
above, mid 1980s.

Antiquities, Christie's, New York,
11 December 2003, lot 173.



134

THE PROPERTY OF A JAPANESE PRIVATE COLLECTOR

134

A GREEK AMBER GLASS BOWL
HELLENISTIC PERIOD,
CIRCA 1ST CENTURY B.C.

5½ in. (13 cm.) diameter

\$3,000-5,000

PROVENANCE:

with Mathias Komor (1909-1984),
New York.

with Yamaoka, Japan, 1960.

Acquired by the family of the current
owner from the above; thence by descent.



135



136

THE PROPERTY OF A SAN FRANCISCO PRIVATE COLLECTOR

135

**A ROMAN PALE GREEN GLASS CUP AND
UNGUENTARIUM**

CIRCA 1ST-2ND CENTURY A.D.

Taller: 7½ in. (19.1 cm.) high

\$2,000-3,000

PROVENANCE:

with Mele Gallery, New York.

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

Antiquities, Christie's, New York,
11 December 2003, lot 183 (part).

136

**A LARGE ROMAN MOLD-BLOWN
PALE GREEN GLASS JUG**

CIRCA 1ST-2ND CENTURY A.D.

(2) 12½ in. (31.7 cm.) high

\$5,000-7,000

PROVENANCE:

Private Collection, U.S., 1960s.

with S.K. Henniger, North Carolina, 1999.

Antiquities, Christie's, New York,
11 December 2003, lot 192.

For related square jugs see nos. 322-323 in D. Whitehouse,
Roman Glass in The Corning Museum of Glass, Vol. I.

137

**A ROMAN MOLD-BLOWN AMBER
GLASS JUG**

CIRCA 1ST-2ND CENTURY A.D.

5½ in. (13 cm.) high

\$2,000-3,000

PROVENANCE:

with Mele Gallery, New York.
Private Collection, New York, acquired
from the above, 1984.
Antiquities, Christie's, New York 11
December 2003, lot 183 (part).



137



138

THE PROPERTY OF A JAPANESE PRIVATE COLLECTOR

138

**A ROMAN PALE GREEN GLASS
LIDDED CINERARY URN**

CIRCA 1ST-2ND CENTURY A.D.

14¾ in. (37.5 cm.) high

\$10,000-15,000

PROVENANCE:

with Masao Sera, Osaka.
Acquired by the family of the current
owner from the above, 1962; thence by
descent.

PROPERTY FROM THE COLLECTION OF **JOHN F. FORT**
LOTS 139-164

139

**A ROMAN AUBERGINE, YELLOW
AND WHITE MARBLED GLASS
BOTTLE**

CIRCA 1ST CENTURY A.D.

2¾ in. (6 cm.) high

\$1,500-2,000

PROVENANCE:

with Charles Ede, London, acquired in
1991 (*Roman Glass XVI*, 1993, no. 15).
Acquired by the current owner from the
above, 2000.

EXHIBITED:

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



139

140

**A ROMAN AMBER GLASS
AMPHORISKOS**

CIRCA 1ST CENTURY A.D.

5½ in. (14 cm.) high

\$3,000-5,000

PROVENANCE:

with Antiquarium, New York.
Acquired by the current owner from the
above, 1995.

EXHIBITED:

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



140



141

141
A ROMAN AUBERGINE GLASS
BOTTLE

CIRCA 1ST CENTURY A.D.

2¾ in. (7 cm.) high

\$1,000-1,500

PROVENANCE:

with Ancient World Arts, New York.
Acquired by the current owner from the
above, 1995.

EXHIBITED:

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



142

142
A ROMAN AUBERGINE GLASS
BOTTLE

CIRCA 1ST CENTURY A.D.

4¾ in. (10.2 cm.) high

\$2,000-3,000

PROVENANCE:

Antiquities, Sotheby's, New York, 17
December 1997, lot 8.

EXHIBITED:

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

143

**A ROMAN MOLD-BLOWN
AUBERGINE GLASS RIDGED
AMPHORISKOS**

CIRCA 1ST CENTURY A.D.

3¾ in. (7.6 cm.) high

\$3,000-5,000

PROVENANCE:

with Fortuna Fine Arts, New York.
Acquired by the current owner from the
above, 1998.

EXHIBITED:

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



143

144

**A ROMAN MOLD-BLOWN OPAQUE
BLUE GLASS HEXAGONAL BOTTLE
WITH VESSELS**

CIRCA 1ST CENTURY A.D.

3 in. (7.6 cm.) high

\$4,000-6,000

PROVENANCE:

with Fortuna Fine Arts, New York.
Acquired by the current owner from the
above, 1997.

EXHIBITED:

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

The vessels depicted on the body of this bottle bear similarities to late Hellenistic and early Imperial metalwares. It has been posited that these vessels were religious in function, perhaps related to the rites performed by Jews in the Second Temple in Jerusalem.



144



145
A ROMAN WHITE AND BLUE SPLASHED AUBERGINE
GLASS ARYBALLOS
CIRCA 1ST CENTURY A.D.

4 $\frac{1}{8}$ in. (10.5 cm.) high
\$40,000-60,000

PROVENANCE:
with Antiquarium, New York, acquired in the late 1990s
(*The Good Life: Luxury Objects of the Ancient World*, 1999, p. 26).
Acquired by the current owner from the above, 2001.

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

Splashed glass is thought to have been created in imitation of mosaic glass of the 1st century B.C. The process of marvering and further inflating picked up glass on blown vessels was produced in both eastern and western glass centers from 20-70 A.D., with a peak of production around 50 A.D. In addition to this limited period of production, the aryballois shape was not a common form for the technique, making the current example a rare entity (see p. 207ff in D. Whitehouse, *Roman Glass in the Corning Museum of Glass*).

146

**A ROMAN PALE GREEN GLASS
TWO-HANDLED BEAKER**

CIRCA 1ST-2ND CENTURY A.D.

3¾ in. (9.5 cm.) high

\$2,000-3,000

PROVENANCE:

with Charles Ede, London, acquired in 1997 (*Roman Glass XIX*, 1999, no. 21). Acquired by the current owner from the above, 2000.

EXHIBITED:

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



146

147

**A ROMAN COBALT BLUE GLASS
AMPHORISKOS**

CIRCA 1ST-2ND CENTURY A.D.

3½ in. (8.9 cm.) high

\$2,500-3,500

PROVENANCE:

with Antiquarium, New York. Acquired by the current owner from the above, 1998.

EXHIBITED:

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



147



148

148
A ROMAN PALE AUBERGINE GLASS
AMPHORISKOS

CIRCA 1ST-2ND CENTURY A.D.

3 $\frac{3}{8}$ in. (8.6 cm.) high

\$2,000-3,000

PROVENANCE:

with Charles Ede, London.

Acquired by the current owner from the above, 1999.

EXHIBITED:

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



149

149
A ROMAN COBALT BLUE GLASS
BOTTLE WITH AN OPAQUE WHITE
SPIRAL THREAD

CIRCA 1ST CENTURY A.D.

2 $\frac{1}{2}$ in. (5.1 cm.) high

\$1,500-2,000

PROVENANCE:

with Fortuna Fine Arts, New York.

Acquired by the current owner from the above, 1996.

EXHIBITED:

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

150

A ROMAN BLUE GLASS JUG

CIRCA 1ST-2ND CENTURY A.D.

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

\$2,000-3,000

PROVENANCE:

with Fortuna Fine Arts, New York.
Acquired by the current owner from the
above, 1998.

EXHIBITED:

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



150

151

A ROMAN BLUE GLASS JUG

CIRCA 1ST-2ND CENTURY A.D.

3 $\frac{3}{4}$ in. (9.5 cm.) high

\$2,000-3,000

PROVENANCE:

with Fortuna Fine Arts, New York.
Acquired by the current owner from the
above, 1998.

EXHIBITED:

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



151



152

152
A ROMAN PALE GREEN GLASS
UNGUENTARIUM

CIRCA 1ST-3RD CENTURY A.D.

2¼ in. (5.1 cm.) high

\$400-600

PROVENANCE:

with Ben H. Ward, Houston.
Acquired by the current owner from the
above, 1996.

EXHIBITED:

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



153

153
A ROMAN BLUE-GREEN GLASS
TWO HANDED FLASK

CIRCA 3RD-4TH CENTURY A.D.

4¾ in. (12.1 cm.) high

\$3,000-5,000

PROVENANCE:

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

EXHIBITED:

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

154

**A ROMAN AUBERGINE GLASS
SPRINKLER FLASK**

CIRCA 3RD-4TH CENTURY A.D.

3 in. (7.6 cm.) high

\$2,000-3,000

PROVENANCE:

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

EXHIBITED:

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



154

155

A ROMAN PALE GREEN GLASS JUG

CIRCA 3RD-4TH CENTURY A.D.

6 $\frac{7}{8}$ in. (17.5 cm.) high

\$3,000-5,000

PROVENANCE:

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

EXHIBITED:

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



155



156

156
A ROMAN OLIVE GREEN GLASS
BOTTLE

CIRCA 3RD-4TH CENTURY A.D.

4¾ in. (12 cm.) high

\$1,200-1,800

PROVENANCE:

with Fortuna Fine Arts, New York.
Acquired by the current owner from the
above, 1997.

EXHIBITED:

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



157

157
A ROMAN GREEN GLASS TWO-
HANDLED KOHL TUBE

CIRCA 3RD-4TH CENTURY A.D.

4¼ in. (10.8 cm.) high

\$1,500-2,000

PROVENANCE:

with Ancient World Arts, New York.
Acquired by the current owner from the
above, 1996.

EXHIBITED:

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

158

A ROMAN PALE GREEN GLASS JUG

CIRCA 3RD-4TH CENTURY A.D.

5¼ in. (13.3 cm.) high

\$4,000-6,000

PROVENANCE:

with Antiquarium, New York.
Acquired by the current owner from the
above, 1996.

EXHIBITED:

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



158



159

159

A LATE ROMAN MOLD-BLOWN

PALE GREEN GLASS JUG

CIRCA 4TH CENTURY A.D.

9⅞ in. (25.1 cm.) high

\$4,000-6,000

PROVENANCE:

with Hadji Baba, London.
Acquired by the current owner from
the above, 1996.

EXHIBITED:

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



160

160

**A LATE ROMAN TURQUOISE GLASS
AMPHORISKOS**

CIRCA 4TH-5TH CENTURY A.D.

5¾ in. (14.6 cm.) high

\$4,000-6,000

PROVENANCE:

with Mansour, London.
Acquired by the current owner from the
above, 1997.

EXHIBITED:

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



161

161

**A LATE ROMAN AUBERGINE GLASS
AMPHORISKOS**

CIRCA 4TH-5TH CENTURY A.D.

5½ in. (14 cm.) high

\$5,000-7,000

PROVENANCE:

with Antiquarium, New York.
Acquired by the current owner from the
above, 1996.

EXHIBITED:

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



162

162

**A LATE ROMAN MOLD-
BLOWN OLIVE GREEN GLASS
AMPHORISKOS**

CIRCA 4TH-5TH CENTURY A.D.

8¼ in. (21 cm.) high

\$4,000-6,000

PROVENANCE:

with Fortuna Fine Arts, New York.
Acquired by the current owner from the
above, 1997.

EXHIBITED:

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

163

**A LATE ROMAN PALE GREEN
GLASS TWO-HANDLED FLASK**
CIRCA 4TH-5TH CENTURY A.D.

6 $\frac{7}{8}$ in. (17.5 cm.) high

\$4,000-6,000

PROVENANCE:

with Antiquarium, New York.
Acquired by the current owner from
the above, 1996.

EXHIBITED:

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



163

164

**A LATE ROMAN PALE GREEN
GLASS JUG**
CIRCA 6TH CENTURY A.D.

5 in. (12.7 cm.) high

\$3,000-5,000

PROVENANCE:

with Antiquarium, New York.
Acquired by the current owner from
the above, 1998.

EXHIBITED:

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



164

CHRISTIE'S

Storied Treasures: Antiquities from The Toledo Museum of Art is a selection of 43 works from the Museum's renowned collection that span the ancient Mediterranean from Egypt, Greece, Rome and the Near East. With accessible price points starting at \$1,000, the sale provides both novice and seasoned Antiquities collectors the opportunity to acquire their own piece of ancient history.

Online Sale 14572

19-26 October 2016

VIEWING

Christie's, 20 Rockefeller Plaza New York, NY 10020

| | | |
|----------|------------|--------------------|
| Friday | 21 October | 10.00 am – 5.00 pm |
| Saturday | 22 October | 10.00 am – 5.00 pm |
| Sunday | 23 October | 1.00 pm – 5.00 pm |
| Monday | 24 October | 10.00 am – 5.00 pm |

In addition to these public viewing dates, all works are available to be seen by appointment until the sale closes. Please email antiquitiesonline@christies.com to schedule a viewing.

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212 636 2246

Erin Schuppert
eschuppert@christies.com
212 636 2245



1
AN EGYPTIAN PAINTED POTTERY JAR
PREDYNASTIC PERIOD, NAQADA II,
3500-3200 B.C.
7½ in. (19.1 cm.) diameter
\$3,000-5,000



2
AN EGYPTIAN BLACK-TOPPED POTTERY JAR
PREDYNASTIC PERIOD, NAQADA II,
3500-3200 B.C.
9½ in. (24.1 cm.) high
\$4,000-6,000



3
AN EGYPTIAN PAINTED POTTERY JAR
PREDYNASTIC PERIOD, NAQADA II,
3500-3200 B.C.
7 in. (17.8 cm.) diameter
\$3,000-5,000



4
AN EGYPTIAN RED-POLISHED POTTERY JAR
 PREDYNASTIC PERIOD, NAQADA II, 3500-3200 B.C.
 8¾ in. (22.2 cm.) high
 \$5,000-7,000



5
AN EGYPTIAN POTTERY NET JAR
 PREDYNASTIC PERIOD, LATE NAQADA II, CIRCA 3100-3000 B.C.
 9 in. (22.8 cm.) high
 \$4,000-6,000



6
AN EGYPTIAN SILTSTONE RHOMBOIDAL PALETTE
 PREDYNASTIC PERIOD, NAQADA II, 3500-3200 B.C.
 14¼ in. (36.2 cm.) long
 \$3,000-5,000



7
AN EGYPTIAN CROSS-LINED WARE BOWL
 PREDYNASTIC PERIOD, LATE NAQADA I-EARLY NAQADA II, CIRCA 3700-3450 B.C.
 6½ in. (16.8 cm.) diameter
 \$4,000-6,000



8
AN EGYPTIAN BLACK-TOPPED POTTERY JAR
 PREDYNASTIC PERIOD, NAQADA II, 3500-3200 B.C.
 10 in. (25.4 cm.) high
 \$4,000-6,000



9
AN EGYPTIAN PAINTED POTTERY JAR
 PREDYNASTIC PERIOD, NAQADA II, 3500-3200 B.C.
 7¾ in. (19.7 cm.) high
 \$5,000-7,000



10
AN EGYPTIAN BLACK-TOPPED POTTERY JAR
 PREDYNASTIC PERIOD, NAQADA II, 3500-3200 B.C.
 9¾ in. (23.8 cm.) high
 \$1,000-1,500



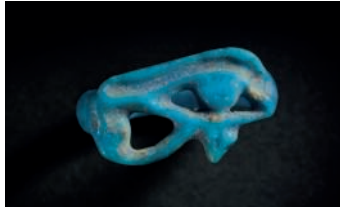
11
AN EGYPTIAN SILTSTONE RHOMBOIDAL PALETTE
 PREDYNASTIC PERIOD, NAQADA II, 3500-3200 B.C.
 15½ in. (39.4 cm.) long
 \$4,000-6,000



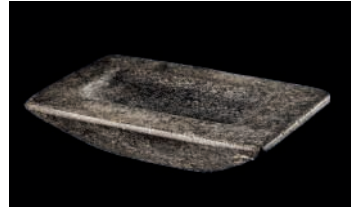
12
AN EGYPTIAN LIMESTONE LINTEL FRAGMENT FOR TJENT-TI
 OLD KINGDOM, 4TH DYNASTY, 2613-2494 B.C.
 14½ in. (35.6 cm.) long
 \$5,000-7,000



13
AN EGYPTIAN SERPENTINITE
COSMETIC JAR
 NEW KINGDOM, 18TH DYNASTY,
 1550-1295 B.C.
 1½ in. (3.8 cm.) high
 \$3,000-5,000



14
AN EGYPTIAN FAIENCE WADJET
EYE FINGER RING
 NEW KINGDOM, 18TH DYNASTY,
 1550-1295 B.C.
 ¾ in. (1.7 cm.) wide
 \$2,000-3,000



15
AN EGYPTIAN GRANITE PALETTE
 NEW KINGDOM, 18TH DYNASTY,
 1550-1295 B.C.
 4½ in. (11.4 cm.) long
 \$1,000-1,500



16
AN EGYPTIAN DIORITE
COSMETIC JAR
 NEW KINGDOM, 18TH DYNASTY,
 1550-1295 B.C.
 2¾ in. (6.2 cm.) high
 \$3,000-5,000



17
AN EGYPTIAN BASALT SCARAB
 NEW KINGDOM, 19TH DYNASTY,
 REIGN OF RAMESSES II, 1279-1213
 B.C.
 2½ in. (5.4 cm.) high
 \$5,000-7,000



18
AN EGYPTIAN BROWN QUARTZITE
VOTIVE OFFERING FOR HATSHEPSUT
 NEW KINGDOM, 18TH DYNASTY,
 REIGN OF HATSHEPSUT, 1473-1458 B.C.
 5 in. (12.7 high)
 \$2,000-3,000



19
AN EGYPTIAN FAIENCE SHABTI
 THIRD INTERMEDIATE PERIOD,
 1069-664 B.C.
 5¾ in. (14.8 cm.) high
 \$6,000-8,000



20
AN EGYPTIAN FAIENCE SHABTI
FOR NES-PA-NEFER-HER
 THIRD INTERMEDIATE PERIOD,
 1069-664 B.C.
 6¾ in. (17.4 cm.) high
 \$5,000-7,000



21
AN EGYPTIAN FAIENCE SHABTI
FOR NES-PA-NEFER-HER
 THIRD INTERMEDIATE PERIOD,
 1069-664 B.C.
 6¾ in. (17.1 cm.) high
 \$6,000-8,000



22
AN EGYPTIAN BRONZE SEKHMET
INLAID WITH COPPER AND GOLD
 THIRD INTERMEDIATE PERIOD,
 1069-664 B.C.
 3¾ in. (8.6 cm.) high
 \$6,000-8,000



23
AN EGYPTIAN FAIENCE SHABTI
 PTOLEMAIC PERIOD, 332-30 B.C.
 4¾ in. (12 cm.) high
 \$2,000-3,000



24
A CYPRIOT PAINTED
POTTERY TANKARD
 CIRCA 1600-1450 B.C.
 10 in. (25.4 cm.) high
 \$4,000-6,000



25
A CYPRIOT PAINTED
POTTERY BOWL
 CIRCA 6TH-5TH CENTURY B.C.
 7 ½ in. (18 cm.) diameter
 \$3,000-5,000



26
A PHOENICIAN BRONZE
DUCK-BILL AXE
 CIRCA 1900-1600 B.C.
 4¾ in. (11.1 cm.) long
 \$2,000-3,000



27
A MYCENAEAN PAINTED
POTTERY PIRIFORM JAR
 CIRCA 1375-1300 B.C.
 6¾ in. (17.2 cm.) high
 \$2,000-3,000



28
A MYCENAEAN PAINTED
POTTERY STIRRUP JAR
 CIRCA 1400-1100 B.C.
 4½ in. (11.4 cm.) diameter
 \$3,000-5,000



29
A MYCENAEAN PAINTED
POTTERY PIRIFORM JAR
 CIRCA 1425-1300 B.C.
 3¾ in. (9.2 cm.) high
 \$4,000-6,000



30
A MYCENAEAN PAINTED
POTTERY PIRIFORM JAR
 CIRCA 1350-1300 B.C.
 6½ in. (16.5 cm.) high
 \$5,000-7,000



31
**A CORINTHIAN BLACK-FIGURED,
PYXIS LID**
LATE CORINTHIAN, CIRCA 570 B.C.
4 $\frac{1}{2}$ in. (11.7 cm.) diameter

\$3,000-5,000



32
**A CORINTHIAN BLACK-FIGURED
LIDDED PYXIS**
LATE CORINTHIAN,
CIRCA 560-540 B.C.
5 $\frac{1}{4}$ in. (13.3 cm.) high

\$5,000-7,000



33
**A CORINTHIAN BLACK-FIGURED
FLAT-BOTTOMED ARYBALLOS**
LATE CORINTHIAN,
CIRCA 575-550 B.C.
4 $\frac{1}{4}$ in. (10.8 cm.) high

\$4,000-6,000



34
**A CAMPANIAN RED-FIGURED
HYDRIA**
ATTRIBUTED TO THE CA PAINTER,
CIRCA 320 B.C.
18 $\frac{1}{2}$ in. (47 cm.) high

\$5,000-7,000



35
AN APULIAN GNATHIAN PELIKE
ATTRIBUTED TO A FOLLOWER OF
THE LOUVRE BOTTLE PAINTER,
CIRCA LATE 4TH-EARLY 3RD
CENTURY B.C.
8 $\frac{3}{4}$ in. (22.2 cm.) high

\$2,000-3,000



36
**A CAMPANIAN RED-FIGURED
SKYPHOS**
ATTRIBUTED TO THE APZ PAINTER,
CIRCA 325-300 B.C.
5 $\frac{3}{4}$ in. (14.6 cm.) diameter, excluding
handles

\$2,000-3,000



37
**A CAMPANIAN RED-FIGURED
BELL-KRATER**
ATTRIBUTED TO THE SIAMESE
PAINTER, CIRCA 340-320 B.C.
8 $\frac{3}{8}$ in. (20.5 cm.) diameter

\$4,000-6,000



38
AN APULIAN RED-FIGURED PLATE
ATTRIBUTED TO THE PAINTER OF
ZURICH 2660, CIRCA 340-320 B.C.
6 $\frac{1}{8}$ in. (17.3 cm.) diameter

\$4,000-6,000



39
**AN APULIAN RED-FIGURED
KANTHAROS**
ATTRIBUTED TO THE LAVELLO
GROUP, CIRCA 340-320 B.C.
7 $\frac{1}{8}$ in. (19.2 cm.) high

\$2,000-3,000



40
A GREEK TERRACOTTA RECLINING BANQUETER
CIRCA 4TH-3RD CENTURY B.C.
6 in. (15.2 cm.) long
\$2,000-3,000



41
A GREEK MARBLE HEAD OF ZEUS
CIRCA 3RD CENTURY B.C.
2¾ in. (7 cm.) high
\$3,000-5,000



42
A ROMAN BRONZE STRIGIL
CIRCA 1ST-2ND CENTURY A.D.
6¾ in. (16.2 cm.) high
\$2,000-3,000



43
A SASANIAN LEAD-GLAZED AMPHORA
CIRCA 5TH-7TH CENTURY A.D.
16 in. (40.6 cm.) high
\$4,000-6,000

HOW TO BUY ONLINE

1. How do I register for the online auction?

- Visit christies.com/antiquitiesonline. The sale catalogue cover will take you to the homepage for **Storied Treasures: Antiquities from the Toledo Museum of Art**.
- Select any of the lots in the sale and click the "Place Bid" button to either "Sign In" to an existing My Christie's account or "Join Now" to create a new login.*
- Choose your account from the drop-down menu; fill in billing and shipping information and credit card details.
- You will have an opportunity to change these details when you check out and your credit card will not be automatically charged. You are now ready to bid.

*Please note that even if you have an account with Christie's, you may not have a My Christie's login.

2. How do I bid?

Bidding for **Storied Treasures: Antiquities from the Toledo Museum of Art** starts on **October 19** at 10am EDT and begins to close at 12pm EDT on **October 26**.

Once you have registered, go to your desired lot's page and click either the "Next Bid" or "Max Bid" button.

If you submit a Max Bid, Christie's will automatically update your offer in response to competing bids using the lowest possible winning amount at or below your maximum (similar to an absentee bid).

3. How will I know if I have been outbid?

You will receive email notifications to confirm your bids, as well as to let you know if you have been outbid.

As a faster option, download the Christie's app to your smartphone or tablet and enable push notifications.

4. How do I find out more about the works that interest me?

A detailed description of every work in the sale is available online, along with high-resolution images and condition reports. You can also zoom in on lots to examine condition and quality for yourself.

Works can be viewed in person at the Rockefeller Center galleries; viewing times are listed on the auction calendar online. In addition, our specialists are always on hand to help. Feel free to contact **Hannah Fox Solomon** at antiquitiesonline@christies.com or +1 212 636 2256.

5. What is the final cost of my purchase?

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6. If I win, what happens next?

At the conclusion of the online auction, you will receive an email confirming whether or not you have been the successful bidder on an item. The email will direct you to the checkout page to confirm your payment and shipping details. Select the "CHECKOUT" tab under "My Bids and Checkout" to enter any necessary details.

7. How do I bring my purchase home?

After confirming your credit card information, you will be asked to select from options to either ship or collect your purchase. Most items ship within 3-5 business days of payment clearance. You will receive an email with a tracking number upon confirmation of the delivery information. Pick-up is only available at the Christie's location that is in possession of the property; items cannot be shipped to other Christie's offices for pick-up.

8. What if I have any other questions?

If you have any questions or require assistance, you can reach us at +1 212 636 2002 (Monday-Friday, 8am-6pm EDT) or antiquitiesonline@christies.com



OLD MASTERS

New York, 26 October 2016

VIEWING

21-25 October 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT

François de Poortere
fdpoortere@christies.com
+1 212 636 2120

Property from a Distinguished Private North American Collection
FERDINAND BOL (DORDRECHT 1616-1680 AMSTERDAM)

Portrait of a young man, half-length, in a gorget

oil on panel · 26 $\frac{3}{8}$ x 21 $\frac{1}{8}$ in. (67 x 53.7 cm.)

\$150,000-250,000



CHRISTIE'S

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the Lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold.

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID 1 NEW BIDDERS

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

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

(c) Written Bids

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

the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 2.5% of the **hammer price** up to and including US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

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, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax may provide the appropriate documentation on file with Christie's prior to the release of the lot. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(b) below) paid by you to us.

The seller will not be responsible for 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 a law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

F PAYMENT 1 HOW TO PAY

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

- any applicable duties, goods, sales, use, compensating or service tax, or VAT.

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

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
 - International transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a "cardholder not present" (CNP) payment, you must complete a CNP authorization form which you can get from our Post-Sale Services. You must send a completed CNP authorization 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 Post-Sale Services, which details are set out in paragraph (d) below.

- 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 Post-Sale Services only.
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2656 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE 1 COLLECTION

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. 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.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.
 - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - we may sell the **lot** in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
- 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**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

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:
- charge you storage fees while the lot is still at our saleroom; or
 - remove the lot at our option to a warehouse and charge you all transport and storage costs.
- (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 Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a lot. 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@christie.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 horns, 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, helmed hornbill ivory) you may be prevented from exporting the lot from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that lot at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example, carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import to 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 paragraphs H1, please note that lots are marked with a convenience to you, but we do not accept liability for errors or for failing to mark lots.

I OUR LIABILITY TO YOU

- (a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; 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 LIVEM™, 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(f) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVEM™ 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 its 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-US party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United

States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

authentic: authentic is a genuine example, rather than a copy or forgery of:

- the work of a particular artist, author or manufacturer, if the lot is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the lot is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the lot is described in the **Heading** as being of that origin or source; or
- (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.

date: 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'

◦
Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■
See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△: **Property Owned in part or in full by Christie's**

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

◦ **Minimum Price Guarantees:**

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

◆ **Third Party Guarantees/Irrevocable bids**

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

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

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

11/10/15

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from either location

are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

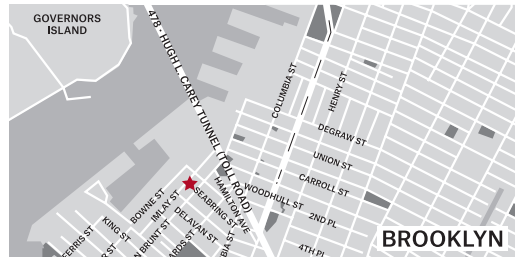
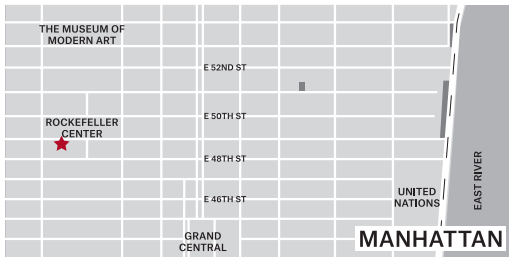
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

| ADMINISTRATION FEE, STORAGE & RELATED CHARGES | | |
|--|---|--|
| CHARGES PER LOT | LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture | SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings |
| 1-30 days after the auction | Free of Charge | Free of Charge |
| 31st day onwards: Administration | \$100 | \$50 |
| Storage per day | \$10 | \$6 |
| Loss and Damage Liability | Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount. | |
| All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion. | | |

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



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

Christie's Fine Art Storage Services (CFASS)
 62-100 Imlay Street, Brooklyn, NY 11231
 Tel: +1 212 974 4500
 nycollections@christies.com
 Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

ANTIQUITIES

TUESDAY 25 OCTOBER 2016
AT 10.00 AM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: KOTINOS
SALE NUMBER: 12257

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

| | |
|------------------------|----------------------|
| US\$50 to US\$1,000 | by US\$50s |
| US\$1,000 to US\$2,000 | by US\$100s |
| US\$2,000 to US\$3,000 | by US\$200s |
| US\$3,000 to US\$5,000 | by US\$200, 500, 800 |

| | |
|--------------------------------|----------------------------|
| (e.g. US\$4,200, 4,500, 4,800) | |
| US\$5,000 to US\$10,000 | by US\$500s |
| US\$10,000 to US\$20,000 | by US\$1,000s |
| US\$20,000 to US\$30,000 | by US\$2,000s |
| US\$30,000 to US\$50,000 | by US\$2,000, 5,000, 8,000 |

| | |
|-----------------------------------|----------------------------|
| (e.g. US\$32,000, 35,000, 38,000) | |
| US\$50,000 to US\$100,000 | by US\$5,000s |
| US\$100,000 to US\$200,000 | by US\$10,000s |
| Above US\$200,000 | at auctioneer's discretion |

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$150,000, 20% on any amount over US\$150,000 up to and including US\$3,000,000 and 12% of the amount above US\$3,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 Fax: +1 212 636 4938 on-line www.christies.com

12257

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

City

State

Zone

Daytime Telephone

Evening Telephone

Fax (Important)

Email

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

| Lot number (in numerical order) | Maximum Bid US\$ (excluding buyer's premium) | Lot number (in numerical order) | Maximum Bid US\$ (excluding buyer's premium) |
|------------------------------------|---|------------------------------------|---|
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If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

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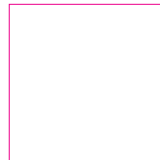
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