A close-up photograph of an ancient bronze sculpture of a bull's head. The sculpture is dark, with a patina of age, and shows detailed features like the eye, ear, and horn. The background is black.

ANTIQUITIES

New York, 18 April 2018

CHRISTIE'S



ANTIQUITIES

WEDNESDAY 18 APRIL 2018

PROPERTIES FROM

The Collection of Dr. Stephen
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The Estate of Professor
Emery E. George
The Collection of Benoît de Gorski
The Estate of Otto Wittmann
And Various Property

AUCTION

Wednesday 18 April 2018
at 12.00 pm (Lots 1-115)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	13 April	10.00 am - 5.00 pm
Saturday	14 April	10.00 am - 5.00 pm
Sunday	15 April	10.00 am - 5.00 pm
Monday	16 April	10.00 am - 5.00 pm
Tuesday	17 April	10.00 am - 5.00 pm

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9 APRIL

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10 APRIL

**AFRICAN AND A
OCEANIC ART, AND
PRE-COLUMBIAN ART**
PARIS

18 APRIL

ANTIQUITIES
NEW YORK

26 APRIL

**ART OF THE ISLAMIC
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LONDON

17 MAY

**MASTERWORKS
OF AFRICAN &
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20 MAY

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12 JUNE

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12 JUNE

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27 JUNE

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3 JULY

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12 SEPTEMBER

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12 SEPTEMBER

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31 OCTOBER

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PROPERTY FROM
THE COLLECTION OF BENOÎT DE GORSKI
LOTS 1-16

In his own words, Benoît de Gorski's chosen profession as a jeweler has incited him to "constantly seek beauty in all forms." Indeed, the jeweler's eye is evident in the selection of Antiquities presented here from his collection that Christie's is delighted to offer for sale. Gems in themselves, Mr. de Gorski has an eye for refined works of art that embrace the aesthetic aptly embodied in his predilection for depictions of Aphrodite, the goddess of beauty. A great patron of the Musée d'art et d'histoire in Geneva, Mr. de Gorski is an active member of both the Friends of the Museum and the Hellas & Roma Association, the latter for which he serves as Vice President. Jacques Chamay, the Curator of Greek and Roman art at the Museum from 1981-2006, is a lifelong friend of Mr. de Gorski's. Chamay guided Mr. de Gorski's passion for Antiquities and helped form his collection. In 2011 Dr. Chamay published Mr. de Gorski's collection in *Joyaux de l'Antiquité: la Collection d'un Amateur, Benoît de Gorski*. While Mr. de Gorski may be an amateur in title, his ability to collect pieces with delightful details—such as the snake band seen in lot 5, or the rabbit held by Cupid in lot 9, speak to a very sophisticated connoisseur.



Photographer(s) unknown, courtesy of Benoît De Gorski.



1

A FRAGMENTARY GREEK MARBLE FEMALE HEAD
HELLENISTIC PERIOD, CIRCA LATE 4TH-2ND CENTURY B.C.

8¼ in. (21 cm.) high

\$40,000-60,000

PROVENANCE

with Susmani Gallery, Zurich.

Acquired by the current owner, Geneva, from the above, 1988.

PUBLISHED

J. Chamay, K. Gex, and F. van der Wielen, *Joyaux de l'Antiquité: la collection d'un amateur*, Benoît de Gorski, Geneva, 2011, pp. 28-29.

The distinctive "melon coiffure" of this fragmentary head is reminiscent of Hellenistic examples such as Silanion's 4th century B.C. "portrait" of Corinna of Tanagra, the famed lyric poet of the 5th century B.C. (see M. Bieber, *The Sculpture of the Hellenistic Age*, p. 44, figs. 120-122). The hairstyle is also seen on the colossal head of Artemis from the sanctuary of Demeter and Despoina at Lykosoura in Arcadia, sculpted by Damophon in the early 2nd century B.C. (see N. Kaltsas, *Sculpture in the National Archaeological Museum*, p. 279).





2

2

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

17 in. (43.2 cm.) high
 \$40,000-60,000

PROVENANCE

Private Collection, Geneva, prior to 1987.
 Art Market, Geneva.
 Acquired by the current owner, Geneva, from the above, 2010.

PUBLISHED

N.J. Spivey, *The Micali Painter and his Followers*, Oxford, 1987, p. 14, no. 65.
 J. Chamay, K. Gex, and F. van der Wielen, *Joyaux de l'Antiquité: la collection d'un amateur*, Benoit de Gorski, Geneva, 2011, pp. 14-17.

This vase perfectly illustrates Spivey's description of the Micali Painter's Middle I period: "The practice of endowing animals with multiple teats, for example, begins largely in this period. Some simple animal friezes occur, broken up with the now obligatory single ivy-leaves, but usually the imagination is allowed plenty of play" (op. cit., pp. 11-12).

3

A ROMAN BRONZE MEDUSA APPLIQUÉ
 CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

2¾ in. (7 cm.) diameter
 \$4,000-6,000

PROVENANCE

with Gideon Sasson, Jerusalem.
 Acquired by the current owner, Geneva, from the above, early 1980s.

PUBLISHED

J. Chamay, K. Gex, and F. van der Wielen, *Joyaux de l'Antiquité: la collection d'un amateur*, Benoit de Gorski, Geneva, 2011, pp. 108-109.



3



4

**A ROMAN MARBLE TORSO
OF A DANCING SATYR**

CIRCA 1ST-2ND CENTURY A.D.

12 $\frac{5}{8}$ in. (32 cm.) high

\$30,000-50,000

PROVENANCE

with François Antonovich, Paris.
Acquired by the current owner, Geneva,
from the above, 1985.

PUBLISHED

J. Chamay, K. Gex, and F. van der Wielen, *Joyaux
de l'Antiquité: la collection d'un amateur, Benoit de
Gorski*, Geneva, 2011, pp. 60-61.

This lively figure from a sarcophagus represents the so-called Dancing Satyr, a Roman copy of a popular Hellenistic prototype of the 2nd century B.C. "The dance is the favorite pastime, too, of the satyr who had already, in the works of the school of Lysippos, become an exponent of the lust for life of this period" (M. Bieber, *The Sculpture of the Hellenistic Age*, p. 139). While a dancing satyr may seem an odd choice to the modern viewer for funerary decoration, there are over 400 known Roman sarcophagi with Dionysiac scenes in existence (see J. Chamay, *op. cit.*, p. 60). Indeed, the rituals associated with Dionysus revolved around the theme of seasonal death and rebirth, echoing the life cycle of grapes on the vine. For a sarcophagus depicting such a Dionysiac procession with a dancing satyr, see M. Comstock and C.C. Vermeule, *Sculpture in Stone: The Greek, Roman and Etruscan Collections of the Museum of Fine Arts*, Boston, no. 244, p. 113.

5

A ROMAN MARBLE TORSO OF VENUS

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

4¾ in. (12.1 cm.) high

\$12,000-18,000

PROVENANCE

with Galerie Arete, Zurich.

Acquired by the current owner, Geneva, from the above, 1984.

PUBLISHED

J. Chamay, "Les antiquités d'un esthète" in *Artpassions*, no. 7, Geneva, 2006, p. 49.

J. Chamay, K. Gex, and F. van der Wielen, *Joyaux de l'Antiquité: la collection d'un amateur, Benoit de Gorski*, Geneva, 2011, pp. 32-33.

This beautiful upper torso of Venus—Aphrodite to the Greeks—once depicted the goddess arranging her hair, holding her thick locks in each hand before tying them together in a chignon. The Aphrodite Anadyomene, as the type is known, is based upon an early Hellenistic Period creation, which was copied throughout the Roman Period, with many variations (see figs. 200-224 in M. Bieber, *Ancient Copies*).

Note the snake bracelet that coils up Venus' proper right arm.

This style became popular during the Ptolemaic Period in Egypt, although examples are found elsewhere in the Hellenistic world and continues into the Roman Period. According to P. Higgs (p. 318 in S. Walker and P. Higgs, eds., *Cleopatra of Egypt*), "It was thought both that the snake was a potent symbol of fertility and that it had healing powers. The snake played an important role in the cult of Asklepios, the Greek healing god, because, as the snake lived underground in the dark, then emerged as the sun rose, it designated the transition from the underworld to the upper world. This, then, was a symbol of life and death, sickness and health, fertility and infertility."



5

6

A ROMAN MARBLE TORSO OF VENUS

CIRCA 2ND CENTURY A.D.

3¾ in. (9.8 cm.) high

\$8,000-12,000

PROVENANCE

with Daphne Zimmermann, Geneva.

Acquired by the current owner, Geneva, from the above, 1988.

PUBLISHED

J. Chamay, K. Gex, and F. van der Wielen, *Joyaux de l'Antiquité: la collection d'un amateur, Benoit de Gorski*, Geneva, 2011, pp. 34-35.

The slightly-hunched shoulders and the position of her arms recall a Hellenistic statue of the 2nd century B.C. depicting Aphrodite in the final preparations for her bath, with all her clothing removed but for her sandals (see C.M. Havelock, *Hellenistic Art: The Art of the Classical World from the Death of Alexander the Great to the Battle of Actium*, no. 87). The overt eroticism of the pose is befitting the goddess of love and beauty and was reproduced numerous times in different scales and media.



6



7

7
A ROMAN BRONZE MERCURY
CIRCA 1ST-2ND CENTURY A.D.

4¼ in. (11.4 cm.) high
\$6,000-8,000

PROVENANCE
Acquired by the current owner, Geneva, 1986 or prior.

PUBLISHED
J. Chamay, K. Gex, and F. van der Wielen, *Joyaux de l'Antiquité: la collection d'un amateur*, Benoit de Gorski, Geneva, 2011, pp. 80-81.

8
A ROMAN BRONZE CUP
CIRCA 1ST CENTURY B.C.

4½ in. (11.4 cm.) high
\$3,000-5,000

PROVENANCE
with Gideon Sasson, Jerusalem.
Acquired by the current owner, Geneva, from the above, early 1980s.

PUBLISHED
J. Chamay, K. Gex, and F. van der Wielen, *Joyaux de l'Antiquité: la collection d'un amateur*, Benoit de Gorski, Geneva, 2011, pp. 104-105.



8



9

9
A ROMAN BRONZE CUPID HOLDING A RABBIT
CIRCA 1ST-2ND CENTURY A.D.

4⅞ in. (10.5 cm.) high
\$5,000-7,000

PROVENANCE
with Gideon Sasson, Jerusalem.
Acquired by the current owner, Geneva, from the above, 1988.

PUBLISHED
J. Chamay, K. Gex, and F. van der Wielen, *Joyaux de l'Antiquité: la collection d'un amateur*, Benoit de Gorski, Geneva, 2011, pp. 88-89.

10

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

18½ in. (47 cm.) high

\$60,000-90,000

PROVENANCE

with Galerie Orient-Occident, Paris.

Acquired by the current owner, Geneva, from the above, 1986.

This torso of Venus is a variation of the Aphrodite Frejus or Venus Genetrix type. Based on a late 5th century B.C. Greek prototype, it was further popularized in the Julio-Claudian Period, as Julius Caesar and his successors sought to identify the goddess as progenitor of their family. Claiming direct descent from the goddess and Aeneas, Caesar built a temple to Venus Genetrix in his forum in Rome in 45 B.C. For a similar example see no. 224, in A. Delivorrias, et al., "Aphrodite" in *LIMC*, vol II.

It also masterfully renders the garment of the goddess in the so-called "wet drapery" style. 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.





11

11

A ROMAN MARBLE HEAD OF VENUS

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

2¾ in. (6 cm.) high

\$8,000-12,000

PROVENANCE

Acquired by the current owner, Geneva, 1988 or prior.

PUBLISHED

J. Chamay, K. Gex, and F. van der Wielen, *Joyaux de l'Antiquité: la collection d'un amateur*, Benoit de Gorski, Geneva, 2011, pp. 36-37.



12

12

A ROMAN MARBLE VEILED FEMALE HEAD

CIRCA 1ST-2ND CENTURY A.D.

4¾ in. (12 cm.) high

\$8,000-12,000

PROVENANCE

with Simone de Monbrison, Paris.

Acquired by the current owner, Geneva, from the above, 1986.

PUBLISHED

J. Chamay, K. Gex, and F. van der Wielen, *Joyaux de l'Antiquité: la collection d'un amateur*, Benoit de Gorski, Geneva, 2011, pp. 30-31.



13

A ROMAN MARBLE HEAD OF CUPID

CIRCA 1ST-2ND CENTURY A.D.

4 3/8 in. (11 cm.) high

\$20,000-30,000

PROVENANCE

with Galleria Serodine, Ascona.

Acquired by the current owner, Geneva, from the above, 1988.

PUBLISHED

J. Chamay, K. Gex, and F. van der Wielen, *Joyaux de l'Antiquité: la collection d'un amateur, Benoit de Gorski*, Geneva, 2011, pp. 42-43.

Although Cupid's Greek counterpart, Eros, was often depicted as a winged youth, Romans increasingly portrayed the god of love as more child-like, which is denoted in the present example's chubby cheeks.

14

**A ROMAN MARBLE RIGHT HAND
HOLDING A KANTHAROS**
CIRCA 1ST-2ND CENTURY A.D.

8 7/8 in. (21.5 cm.) long

\$10,000-15,000

PROVENANCE

with Daphne Zimmermann, Geneva.
Acquired by the current owner, Geneva, from the
above, 1987.

PUBLISHED

J. Chamay, K. Gex, and F. van der Wielen, *Joyaux
de l'Antiquité: la collection d'un amateur, Benoit de
Gorski*, Geneva, 2011, pp. 52-53.

The kantharos, a two-handled drinking cup, is
typically held by Bacchus or one of his followers.



15

**A ROMAN MARBLE RIGHT ARM
HOLDING A FLUTE**

CIRCA 1ST-2ND CENTURY A.D.

10 $\frac{5}{8}$ in. (27 cm.) long

\$7,000-9,000

PROVENANCE

with Daphne Zimmermann, Geneva.
Acquired by the current owner, Geneva,
from the above, 1989.

PUBLISHED

J. Chamay, K. Gex, and F. van der Wielen,
*Joyaux de l'Antiquité: la collection d'un
amateur, Benoit de Gorski*, Geneva, 2011, pp.
56-57.

According to Chamay, the flute held in this
delicately rendered right hand might lend
a clue to its possessor's identity, as flutes
were a common attribute of Euterpe, the
muse of lyric poetry (op. cit., p. 56).



16

**A ROMAN MARBLE LEFT ARM
HOLDING GRAPES**

CIRCA 1ST-2ND CENTURY A.D.

10 $\frac{1}{2}$ in. (26.7 cm.) long

\$7,000-9,000

PROVENANCE

with Daphne Zimmermann, Geneva.
Acquired by the current owner, Geneva,
from the above, 1989.

PUBLISHED

J. Chamay, "Les antiquités d'un esthète" in
Artpassions, no. 7, Geneva, 2006, p. 50.
J. Chamay, K. Gex, and F. van der Wielen,
*Joyaux de l'Antiquité: la collection d'un
amateur, Benoit de Gorski*, Geneva, 2011, pp.
54-55.

The grapes held in this left hand indicate
its holder may have been Bacchus, the god
of wine, or one of his followers such as a
satyr or a maenad.





17

PROPERTY FROM THE ESTATE OF
PROFESSOR EMERY E. GEORGE

17

AN ATTIC BLACK-FIGURED LIP-CUP

SIGNED BY TLESON AS POTTER AND
ATTRIBUTED TO THE TLESON PAINTER, CIRCA
545-535 B.C.

8½ in. (21.5 cm.) diameter

\$6,000-8,000

PROVENANCE

with Münzen und Medaillen, Basel.
Emery E. George (1933-2016), Trenton, acquired from
the above, 1969.

PUBLISHED

R. Blatter, "Einige neue Töpfersignaturen,"
Archäologischer Anzeiger, 1968, pp. 1-2, no 5.
J.D. Beazley, *Paralipomena*, Oxford, 1971, p. 75, no. 75.9
ter.
K. Schauenburg, "Zu attischen Kleinmeisterschalen,"
Archäologischer Anzeiger, 1974, p. 218, fig. 30.
R. Blatter, "Signatur oder Werkstattbezeichnung,"
Antike Welt 8, heft 3, p. 57, fig. 2A.
J.T. Haldenstein, *Little Master Cups, Studies in 6th
century Attic Black-Figure Vase Painting* (Ph.D. diss.
University of Cincinnati), 1982, p. 74.
T.H. Carpenter, *Beazley Addenda*, second edition,
Oxford, 1989, p. 50, no. 179.9 ter.
H.R. Immerwahr, *A Corpus of Attic Vase Inscriptions*,
Chapel Hill, 1998, p. 593, no. 2097.
P. Heesen, *Athenian Little-Master Cups*, Amsterdam,
2011, pp. 198 and 300, no. 343, pls. 96.d and 97.f.
Beazley Archive Pottery Database no. 350722.

Each side of this lip-cup is inscribed "Tleson son of
Nearchos made me." Tleson was a potter specializing
in Little Master Cups. Beazley considered that the
majority of Tleson's cups were the work of one painter,
the Tleson Painter. The tondo of the present cup, with
a snake hovering above a cock with its head turned
back, is possibly unique according to Heesen (op. cit.,
p. 198).



PROPERTY FROM AN ILLINOIS PRIVATE COLLECTION

18

AN ATTIC BLACK-FIGURED LIP-CUP

CIRCA 550-540 B.C.

8¾ in. (21.2 cm.) diameter

\$8,000-12,000

PROVENANCE

with Galerie Günter Puhze, Freiburg, (*Katalog 4*, 1982, no. 181; *Katalog 8*, 1990, no. 198).
with Archea Gallery, Amsterdam (PAN Art Fair, November 1997).
with Galerie Günter Puhze, Freiburg, 2004 (*Katalog 18*, no. 118).
Auktion Kunst Der Antike 222, Gorny & Mosch, Munich, 25 June 2014, lot 109.

LITERATURE

P. Heesen, *Athenian Little-Master Cups*, Amsterdam, 2011, p. 38, no. 240.
Beazley Pottery Archive Database no. 7280.

The tondo of this cup depicts Herakles grappling with the Nemean lion. According to
Heesen (op. cit., p. 38), "In lip-cups, Herakles and the lion usually both look to the right, while
the lion's neck twists round to escape Herakles' stranglehold." (See nos. 34 and 210, plus
note 240 for a list of other examples; see also the cup now in Princeton, Beazley Archive
Pottery Database no. 301472).



18



THE PROPERTY OF A NEW YORK CITY PRIVATE COLLECTOR

19

AN ATTIC BLACK-FIGURED NECK-AMPHORA
MANNER OF THE ANTIMENES PAINTER, CIRCA 530-520 B.C.

15¾ in. (40 cm.) high

\$100,000-150,000

PROVENANCE

with Elie Borowski, Basel.
André Matton, Dannemoine par Tonnerre, France, acquired from the above,
1970; thence by descent.
A French Private Collection; *Antiquities*, Sotheby's, New York, 8 December
2010, lot 46.

The Antimenes Painter was a talented and prolific black-figure vase-painter of the last quarter of the 6th century B.C. whom Beazley considered a pupil of Lydos. He was a contemporary of the first generation of red-figure artists but seems never to have painted in the new technique or been influenced by it (see p. 109 in J. Boardman, *Athenian Black Figure Vases*). The decorative scheme on the amphora presented here is nearly identical to that employed by the Antimenes Painter but the figural work, while in his manner, is not by him. Beazley lists a number of vases to the Manner of the Antimenes Painter (*Attic Black-figure Vase-Painters*, pp. 276-280). Chariot scenes and combat groups, as seen on the present example, were popular with the Antimenes Painter and his followers.



20

THE PROPERTY OF A MIDWEST COLLECTOR

20

AN ATTIC WHITE-GROUND LEKYTHOS

ATTRIBUTED TO THE TYMBOS PAINTER, CIRCA 460 B.C.

9 in. (22.9 cm.) high

\$6,000-8,000

PROVENANCE

Hamilton-Gray Collection, U.K.
 General Augustus Pitt-Rivers (1827-1900), Dorset, British archaeologist.
 with Charles Ede, London, 1977 (*Pottery from Athens 720-200 BC*, no. 13).
 Dr. Ian Mueller (1938-2010), professor of ancient Greek philosophy at the
 University of Chicago, acquired from the above, 1977.
 with Harlan J. Berk, Chicago, 2017 (*200th Bid or Buy Sale*, lot 465).

PUBLISHED

A. Pitt-Rivers, *General Fox-Pitt-Rivers: Catalogues of his Collections*, vol. 9,
 U.K., 1884-1891, p. 2301.
 Beazley Archive Pottery Database no. 6326.



21

ANOTHER PROPERTY

21

A CANOSAN POTTERY VOLUTE-KRATER

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

23 7/8 in. (60 cm.) high

\$6,000-8,000

PROVENANCE

Art Market, New York.
Antiquities, Christie's, New York, 2 June 1995, lot 92.
 Private Collection, New York.

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

22

A MINOAN POTTERY STIRRUP JAR
LATE MINOAN III B, CIRCA 1340-1190 B.C.

7 in. (17.8 cm.) diameter

\$8,000-12,000

PROVENANCE

with Galleria Serodine, Ascona, 1993.



22

23

AN ATTIC POTTERY AMPHORA
GEOMETRIC PERIOD, CIRCA 725-700 B.C.

18¾ in. (47.7 cm.) high

\$25,000-35,000

PROVENANCE

Edith Hafter (1911-2011), Zurich and Solothurn.
with Donati Arte Classica, Lugano, 1993.
Acquired by the current owner from the above.

Artists such as the Dipylon Master, the emblematic painter of the Late Geometric period, revolutionized many of the stylistic elements of contemporary pottery that are seen on the present example. The artist introduced narrow animal friezes to adorn vessels, as visible here with the cranes on the amphora's neck. They were purely decorative and likely borrowed from the Near East, such as Levantine ivory reliefs or Attic diadems (p. 110-113 in J.N. Coldstream, *Geometric Greece*). Also new was the use of continuous ornamental bands, previously in dark glaze. One of the most popular motifs was to "divide a main field vertically into square panels recalling the metopes of a Doric temple, often with narrow 'triglyphs' intervening." (p. 114, op. cit.). By the end of the Late Geometric I Period, motifs such as the quatrefoil, the swastika and lozenges were also popular.



23



24

AN ATTIC BLACK-FIGURED HYDRIA
CIRCA 560-550 B.C.

13¾ in. (34.9 cm.) high

\$20,000-30,000

PROVENANCE

with Münzen und Medaillen, Basel, 1979 (Advertisement in *Antike Kunst*, vol. 22, p. VIII).

Dr. Dragisa Momirovic, Germany.

Greek Vases from the Momirovic Collection; Sotheby's, London, 7 July 1994, lot 331.

PUBLISHED

Beazley Archive Pottery Database no. 4528.

The Seventh Labor of Herakles was the capture of the Cretan bull. King Minos had vowed to Poseidon that he would sacrifice whatever the god sent to him. Poseidon sent a bull, but finding the animal too fine to kill, the King sacrificed another instead. In anger the god caused the bull to rampage the island and for Minos' wife Pasiphae to fall in love with it, the Minotaur being born from the union. Eurystheus sent Herakles to capture the bull, which he subdued with a rope. The hero brought the animal to Tiryns, and no longer mad, it was allowed to roam free.

In Attic black-figure, the capture of the bull was a popular subject, and typically Herakles is shown subduing the bull with rope (see for example the amphora in Munich, Group of Würzburg 199, fig. 16.4 in R. Wünsche, et al., *Herakles, Herkules*). For examples where the hero subdues the bull by grabbing its horn or grasping it by the neck, as seen here, see nos. 2317-2325 in J. Boardman, "Herakles," in *LIMC*, vol. IV. The old man to the right is likely Minos, with Pasiphae and a daughter looking on.



25

AN ATTIC BLACK-FIGURED LIDDED AMPHORA (TYPE B)
 ATTRIBUTED TO THE EUPHILETOS PAINTER, CIRCA 530-520 B.C.

17 in. (43.1 cm.) high

\$60,000-80,000

PROVENANCE

Antiquities, Sotheby's, London, 11 July 1983, lot 315.
Antiquities, Sotheby's, London, 10-11 December 1992, lot 225.
 with Galerie Günter Puhze, Freiburg, 1993 (*Katalog 10*, no. 182).

The Euphiletos Painter was so-named by Beazley after the 'kalos' name he inscribed on a Panathenaic amphora now in the British Museum. Each side of this amphora depicts a *komos*, one side with three bearded nude revelers, the other with five, two of whom copulate intercrurally. For a related scene see the amphora in the Cité de la céramique, Sèvres, no. B486 in K.J. Dover, *Greek Homosexuality*.



26

**AN ETRUSCAN "PONTIC" BLACK-FIGURED NECK-AMPHORA
ATTRIBUTED TO THE PARIS PAINTER, CIRCA 530 B.C.**

14½ in. (36.8 cm.) high

\$30,000-50,000

PROVENANCE

with Galerie Günter Puhze, Freiburg.

Acquired by the current owner from the above, 1993.

Much is known about the daily life of the Etruscans thanks to depictions on tomb paintings, scenes on vases, and the surviving literary accounts of ancient writers. The 4th century B.C. Greek historian Theopompus, cited by the Roman author Athenaeus many centuries later, informs that the Etruscans were extraordinarily pleasure-loving. "When they come together in parties with their relations, this is what they do: first, when they stop drinking and are ready to go to bed, the servants bring in to them—with the lights left on!—either *hetairai*, party girls, or very beautiful boys, or even their wives. When they have enjoyed these, they then bring in young boys in bloom, who in turn consort with them themselves...and indeed they like to keep company with women: but they enjoy the company of boys and young men even more" (see p. 235 in L. Bonfante, *Etruscan Life and Afterlife*).

Scenes of aroused komasts or satyrs abound on vases by the Paris Painter and his followers. See for example the komasts on an amphora in Orvieto, a satyr pleasuring himself on an amphora in Tarquinia, and four aroused satyrs on an amphora in Würzburg, pls. 7c, 9, and 17 in L. Hannestad, *The Paris Painter, An Etruscan Vase-painter*. For related erotic scenes see also the Tomb of the Bulls, pl. VIII-3 in Bonfante, op. cit.

27

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

MANNER OF THE LYSIPPIDES PAINTER,
CIRCA 530-520 B.C.

11¾ in. (29.8 cm.) high

\$25,000-35,000

PROVENANCE

*Kunstwerke der Antike, Auktion 56, Münzen und
Medaillen, Basel, 19 February 1980, lot 70.*
Dr. Dragisa Momirovic, Germany.
Greek Vases from the Momirovic Collection;
Sotheby's, London, 7 July 1994, lot 335.

PUBLISHED

O. Touchefeu, "Aias II," *LIMC*, vol. I, Zurich and
Munich, 1981, p. 340, no. 33a, pl. 256.
I. Kahill, "Helene," *LIMC*, vol. IV, Zurich and
Munich, 1988, p. 550, no. 349, pl. 354.
M. Recke, *Gewalt und Leid, Das Bild des Krieges
bei den Athenern im 6. und 5. Jh. v. Chr.*, Istanbul,
2002, pl. 9B (A).
Beazley Archive Pottery Database no. 643.

The obverse depicts the "Rape of Cassandra"
after the Fall of Troy. Cassandra took refuge
in the Temple of Athena, here symbolized by
her statue. To its left stands Ajax grasping
Cassandra's hair and threatening her with a
sword. Hermes and a bearded man look on
from the right, and a man and woman look on
from the left. The reverse depicts the recovery
of Helen, who is framed by two armed warriors,
with an older man at the far left and a draped
youth to the far right.





28

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

ATTRIBUTED TO THE EUPHILETOS
PAINTER, CIRCA 530-520 B.C.

12½ in. (31.7 cm.) high

\$60,000-90,000

PROVENANCE

with Mathias Komor, New York, 1974.
Antiquities, Sotheby's, New York, 25 June 1992,
lot 53.

PUBLISHED

M. True, et al., *Corpus Vasorum Antiquorum*,
*Museum of Fine Arts, Boston, Attic Black-figured
Pelike, Kraters, Dinoi, Hydriai, and Kylikes*, Boston,
1978, p. 5, no. 10.

J. Gaunt, *The Attic Volute-Krater* (Ph.D. diss. New
York University), New York, 2002, p. 67, n. 13.

One side of this krater depicts an Amazonomachy centered by Herakles battling an Amazon, perhaps Queen Hippolyte, with Dionysos on the other side seated between maenads and warriors. Perhaps more interesting are the three ships on the interior rim, each with a boar's head prow and a high sternpost terminating in a goose head. When the krater was full the ships would appear to be sailing on the wine dark sea. The subject was popular on black-figured dinoi and kraters (see M. True, et al., op. cit., p. 5 for a list of column-kraters and pp. 9-10 for dinoi with the motif).





29

AN ATTIC BLACK-FIGURED NECK-AMPHORA

ATTRIBUTED TO THE THREE-LINE GROUP, CIRCA 520-510 B.C.

11 in. (27.9 cm.) high

\$60,000-80,000

PROVENANCE

John Theodoracopoulos, New York, prior to 1959.
The Property of a Gentleman formerly in the Collection of the late John Theodoracopoulos; *Antiquities*, Sotheby's, London, 7-8 July 1994, lot 324.

EXHIBITED

New York, The Metropolitan Museum of Art, *Ancient Art from New York Private Collections*, 17 December 1959-28 February 1960.

PUBLISHED

F.G. Welcker, *Alte Denkmäler erklärt*, vol. III: *Griechische Vasengemälde*, Göttingen, 1851, 13/17.
D. von Bothmer, *Ancient Art from New York Private Collections*, New York, 1961, p. 53, no. 205, pls. 76-77.
J.D. Beazley, *Paralipomena*, Oxford, 1971, p. 140, no. 6 *ter*.
F. Brommer, *Vasenlisten zur griechischen Heldensage*, Marburg, 1973, p. 336, no. 39.
T.H. Carpenter with T. Mannack, and M. Mendonca, *Beazley Addenda*, 2nd edition, Oxford, 1989, p. 86.

A. Greifenhagen, "Zeichnungen nach attisch schwarzfigurigen Vasen im deutschen archäologischen Institut, Rom," *Archeologische Anzeiger*, 1978, p. 521, fig. 33.
A. Kossatz-Deissmann, "Achilleus," *LIMC*, vol. I, Zurich and Munich, 1981, p. 99, no. 406.
A. Laser, *Sport und Spiel, Archeologia Homerica*, Göttingen, 1987, p. 163, fig. 56B.
Beazley Archive Pottery Database no. 351033.

Beazley's Three-Line Group consisted of "neck-amphorae of standard type, but small, and of good quality, especially considering the size. The patterns below the pictures are bordered by groups of three lines (but not all neck-amphorae with three-line borders belong to the Three-Line Group). The drawing sometimes recalls the Lysippides Painter." (see J.D. Beazley, *Attic Black-figure Vase-painters*, p. 320).

The scene on the obverse shows Achilles and Ajax playing a board game with Athena standing between them, her gaze turned towards Achilles. Both heroes are labeled by inscriptions. They lean forward, engrossed in their game, both holding two spears, with their helmets resting upon their shields behind them. The subject was a popular one with Athenian vase-painters, the finest surviving example being the amphora in the Vatican Museums by Exekias, who excluded the goddess from the scene. The reverse shows two warriors wheeling around in a quadriga.



30

AN ATTIC BLACK-FIGURED KALPIS

ATTRIBUTED TO THE RYCROFT PAINTER, CIRCA 510 B.C.

17 $\frac{3}{8}$ in. (44.7 cm.) high

\$20,000-30,000

PROVENANCE

Private Collection, Germany.

A German Private Collector; *Antiquities*, Sotheby's, London, 10-11 December 1992, lot 526.

with Galerie Günter Puhze, Freiburg.

Acquired by the current owner from the above, 1993.

PUBLISHED

Beazley Archive Pottery Database no. 20290.

The Rycroft Painter takes his name from an amphora previously in the Rycroft collection, later in the Spencer-Churchill collection (p. 335, no. 1 in J.D. Beazley, *Attic Black-figure Vase-painters*). The struggle between Apollo and Herakles over the Delphic tripod, as seen on the kalpis presented here, was a subject treated numerous times by the Rycroft Painter, sometimes in the presence of a deer, as here. See for example the amphora in the British Museum, no. 2 in Beazley, *op. cit.*

31

AN ATTIC BLACK-FIGURED SKYPHOS OF HERMOGENEAN TYPE

CIRCA 540-520 B.C.

3¾ in. (9.5 cm.) high

\$7,000-9,000

PROVENANCE

with Galerie Günter Puhze, Freiburg (*Katalog 4*, 1982, no. 184; *Katalog 6*, 1992, no. 199).

PUBLISHED

Beazley Archive Pottery Database no. 7278.



31

32

AN ATTIC BLACK-FIGURED LEKYTHOS

ATTRIBUTED TO THE LEAGROS GROUP,
CIRCA 510-500 B.C.

11¼ in. (29.8 cm.) high

\$8,000-12,000

PROVENANCE

Samuel Rogers (1763-1856), London, banker and poet.

Catalogue of the Very Celebrated Collection of Works of Art the Property of Samuel Rogers; Christie's, London, 28 April 1856 and eighteen following days, lot 435.

Daniel Sharpe, Esq.

Dr. Henry Rayner, thence by descent to his grandson H.G. Matheson.

H.G. Matheson, Esq.; *Antiquities*, Sotheby's, London, 12 June 1967, lot 149.

Antiquities, Sotheby's, London, 8 December 1994, lot 212.

PUBLISHED

Beazley Archive Pottery Database no. 13876.



32



33

AN ATTIC RED-FIGURED JANIFORM KANTHAROS
 ATTRIBUTED TO THE SABOUROFF CLASS, CIRCA 470 B.C.

6¼ in. (15.8 cm.) high

\$20,000-30,000

PROVENANCE

with Galerie Günter Puhze, Freiburg, 1993 (*Katalog 7*, no. 188).
 Acquired by the current owner from the above, 1993 or later.

The Sabouroff class of Attic head vases takes its name from the Janiform example now in Berlin, previously in the Sabouroff collection. Beazley (*Attic Red-figure Vase-painters*, pp. 1544-1545) listed 27 examples juxtaposing a satyr's head and a woman's head, presumably a maenad. Closest in style to the example presented here is ARV 11, now in Tampa, no. 8 in P.J. Russell, *Ceramics & Society, Making and Marketing Ancient Greek Pottery*. The neck of ARV 11 does not have the red-figured draped youths as seen on this example.

34

A FRAGMENTARY ATTIC RED-FIGURED PELIKE

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

14½ in. (36.8 cm.) high

\$12,000-18,000

PROVENANCE

with Herbert A. Cahn, Basel.
Acquired by the current owner from the above,
1992.



34

35

AN ATTIC RED-FIGURED VOLUTE-KRATER

ATTRIBUTED TO THE AEGISTHUS PAINTER,
CIRCA 480-460 B.C.

16⅞ in. (40.9 cm.) high

\$8,000-12,000

PROVENANCE

Antiquities, Sotheby's, London, 11-12 July 1983,
lot 283.
with Herbert A. Cahn, Basel.
Acquired by the current owner from the above,
1989.

PUBLISHED

H.E. Schleiffenbaum, *Der griechische Volutenkrater, Form, Funktion und Sinngehalt eines antiken Prunkgefäßes*, Frankfurt am Main, 1991, p. 397, no. V 358.

J. Gaunt, *The Attic Volute-Krater* (PhD. diss. New York University), 2002, pp. 216-217 and 544, no. 95.

Beazley Archive Pottery Database no. 10418.



35



36

AN ATTIC RED-FIGURED PELIKE

ATTRIBUTED TO THE EUCHARIDES PAINTER, CIRCA 490-480 B.C.

15¾ in. (40 cm.) high

\$25,000-35,000

PROVENANCE

with Münzen und Medaillen, Basel, 1977 (*Antiken Vasen, Sonderliste R*, no. 50).
Dr. Dragisa Momirovic, Germany.
Greek Vases from the Momirovic Collection; Sotheby's, London, 7 July 1994, lot 331.

PUBLISHED

R.-M. Becker, *Formen attischer Peliken von der Pionier-Gruppe bis zum Beginn der Frühklassik*, Boblingen, 1977, vol. I, p. 33, no. 107a.
M. Robertson, "Two Pelikai by the Pan Painter," *Greek Vases in the J. Paul Getty Museum*, vol. 3, Malibu, 1986, p. 82, fig. 3, p. 83.
I. Peschel, *Die Hetäre bei Symposium und Komos in der Attisch-Rotfigurigen Vasenmalerei des 6.-4. Jahrh. v. Chr.*, Frankfurt, 1987, p. 192, pl. 144.
C. Reinsberg, *Ehe, Hetarentum und Knabenliebe im antiken Griechenland*, Munich, 1989, pp. 194-195, fig. 109.

M.F. Kilmer, *Greek Erotica on Attic Red-Figure Vases*, London, 1993, pp. 16, 88, 171 and 247, fig. R371.

N.B. Kampen et al., *Sexuality in Ancient Art, Near East, Egypt, Greece, and Italy*, Cambridge, 1996, pp. 90 and 92, fig. 39.

M. Barbanera, "Dikaios eros?," *Workshop di archeologia classica, Paesaggi, costruzioni, reperti*, 6, Rome, 2009, p. 54, fig. 1.

Beazley Archive Pottery Database no. 13607.

Depicted on the obverse of this pelike is an intercrural lovemaking scene between a bearded man and a youth. The column to the right and the sponge, aryballos and strigil hanging above indicate that the action is taking place in the palaestra. Seated at the base of the column is a young boy holding the man's staff, who is likely his slave. To the left is a large tree covered in ivy. The reverse shows a youth playing the double flute and a draped girl playing krotola.

37

**AN APULIAN GNATHIAN WARE
CALYX-KRATER**

ATTRIBUTED TO THE KONNAKIS PAINTER,
CIRCA 350 B.C.

17 $\frac{1}{8}$ in. (43.4 cm.) high

\$80,000-120,000

PROVENANCE

Private Collection, Lugano, 1993.
with Galerie Günter Puhze, Freiburg (*Katalog 10*,
1992, no. 220 and 1993 Calendar).

Acquired by the current owner from the above,
1994.

PUBLISHED

J. M. Padgett et al., *Vase Painting in Italy: Red-
Figure and Related Works in the Museum of Fine
Arts, Boston*, Boston, 1993, p. 192.

J.R. Green, *Theatre in Ancient Greek Society*,
London, 1994, p. 59, fig. 3.5.



The Konnakis Painter, who takes his name from an inscription on a fragment in Taranto, was the first to paint figures entirely in added colors against the black glaze of the vase. His reverse figures are frequently rendered entirely by incision with only minimal details painted, as seen on the satyr presented here (see J. M. Padgett, *op. cit.*).

The subject of the obverse is a paidagogos, the "little old man" from Greek tragedy who is entrusted with the care of a privileged child, typically a boy. From the 4th century B.C. onwards the paidagogos has a distinctive

costume and appearance, as seen on numerous Greek vases from South Italy (see for example the Apulian red-figured calyx-krater by the Lycurgus Painter in Milan, the Apulian red-figured volute-krater by the Darius Painter in Naples, and the Apulian red-figured volute-krater, also by the Darius Painter, in Princeton, nos. 85, 92 and 94 in O. Taplin, *Pots & Plays, Interactions between Tragedy and Greek Vase-painting of the Fourth Century B.C.*). On the vase presented here the paidagogos has two fingers raised in the gesture of speech.



38

AN APULIAN GNATHIAN WARE CALYX-KRATER
ATTRIBUTED TO THE KONNAKIS PAINTER, CIRCA 350 B.C.

18¼ in. (46.3 cm.) high

\$80,000-120,000

PROVENANCE

Private Collection, Lugano.
with Galerie Günter Puhze, Freiburg (1994 calendar).
Acquired by the current owner from the above, 1994.

Artemis in hunting attire holding a torch and spears, typically accompanied by her hound, was a common subject in Greek art of the 4th century B.C. For the motif on a Greek silver ring in the British Museum see pl. 764 in J. Boardman, *Greek Gems and Finger Rings*; in other media see L. Kahil, "Artemis," in *LIMC*, vol. II, nos. 414-498.



39

AN APULIAN GNATHIAN WARE CALYX-KRATER
 ATTRIBUTED TO THE KONNAKIS PAINTER, CIRCA 350 B.C.

17¾ in. (45 cm.) high

\$80,000-120,000

PROVENANCE

Private Collection, Lugano.
 with Galerie Günter Puhze, Freiburg, 1994.
 Acquired by the current owner from the above, 1994.

The goddess Aphrodite cursed the women of Lemnos because they neglected her shrines and afflicted them with an evil smell. Because of this, the men of the island took up with their female slaves, seized from Thrace. Out of revenge, the women killed all their male relatives. Only Hypsipyle, the Queen of Lemnos, saved her father by placing him in hiding. When Jason and the Argonauts spent two years on Lemnos, he fathered two children with Hypsipyle and swore eternal fidelity to her, but upon sailing on to Colchis, he soon forgot his vows. Once Jason departed, the woman of Lemnos turned

against their Queen for sparing her father, forcing her to flee the island. She was taken by pirates and later sold to Lycurgus, King of Nemea, who entrusted her with his son Archemoros. When the Argives marched against Thebes, they met Hypsipyle on their way and requested her aid in finding water. She left the child momentarily and when she returned, she discovered that he had been killed by a snake.

That Hypsipyle and Archemoros are depicted on this vase there can be no doubt on account of the identifying inscriptions. The subject is not common in Greek vase-painting, although the two are shown in similar fashion on Hellenistic relief bowls of circa 200 B.C. and on contorniates (bronze medallions) from the 4th century A.D. (see C. Boulotis, "Hypsipyle," in *LIMC*, vol. VIII, p. 648, nos. 13-14). A fragment of Euripides play, *Hypsipyle*, survives and this may have been the inspiration for the Konnakis Painter. For a fragmentary Paestan red-figured calyx-krater depicting the death of Archemoros see p. 144, no. 242 in A.D. Trendall, *The Red-figured Vases of Paestum*, and for several Apulian red-figured volute-kraters depicting the dead Archemoros see nos. 8-10 in W. Pülhorn, "Archemoros," in *LIMC*, vol. II.



40

40

AN APULIAN RED-FIGURED FISH-PLATE
GROUP OF KARLSRUHE 66/140, CIRCA 340-320 B.C.

8½ in. (21.5 cm.) diameter

\$8,000-12,000

PROVENANCE

The Cutler Collection, Scottsdale, Arizona.
The Cutler Collection; *Antiquities*, Sotheby's, New York, 8 June 1994, lot 378.



41

41

A PAESTAN RED-FIGURED FISH-PLATE
ATTRIBUTED TO A FOLLOWER OF ASTEAS,
CLOSE TO THE PAINTER OF NAPLES 2585,
CIRCA 325 B.C.

11½ in. (29.5 cm.) diameter

\$7,000-9,000

PROVENANCE

with *Münzen und Medaillen*, Basel, 1977
(*Sonderliste R*, no. 80, attributed to the Fravita Painter).

PUBLISHED

I. McPhee and A.D. Trendall, *Greek Red-figured Fish-plates*, Basel, 1987, p. 109, no. 43, pl. 39c.

42 No Lot

PROPERTY FROM THE ESTATE OF OTTO WITTMANN

43

A CYPRIOT LIMESTONE HEAD OF A MALE VOTARY
CIRCA EARLY TO MID 5TH CENTURY B.C.

3½ in. (9.8 cm.) high

\$10,000-15,000

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.

Otto Wittmann Jr. (1911-2001), curator of the Toledo Museum of Art from 1938-1978; thence by descent to the present owner, U.S., 1995.

PUBLISHED

The Metropolitan Museum of Art, Hand-Book no. 3, *The Stone Sculptures of the Cesnola Antiquities in Halls 14, 18, and 19*, New York, 1904, no. 658.



43

ANOTHER PROPERTY

44

AN ETRUSCAN TERRACOTTA VOTIVE FEMALE HEAD
CIRCA MID 3RD-EARLY 2ND CENTURY B.C.

9¾ in. (24.8 cm.) high

\$6,000-8,000

PROVENANCE

with Charles Ede, London, 1975.

Private Collection, San Francisco.

Acquired by the current owner, U.S., 2012.

PUBLISHED

C. Ede, *Collecting Antiquities: An Introductory Guide*, London, 1975, p. 72, no. 187.



44

45

A LARGE ROMAN OLIVE-GREEN GLASS 'LOTUS BUD' BEAKER
CIRCA SECOND HALF OF THE 1ST CENTURY A.D.

8¼ in. (21 cm.) high

\$80,000-120,000

PROVENANCE

James Bomford (1896-1979), U.K., acquired between ca. 1960-1978.

A Charitable Trust; *Antiquities*, Sotheby's, London, 14 July 1986, lot 64.

Hans (1917-1998) and Gertie (1921-2007) Benzian, Lucerne.

The Benzian Collection of Ancient and Islamic Glass; Sotheby's, London, 7 July 1994, lot 90.

Private Collection, London.

EXHIBITED

City of Bristol Museum and Art Gallery, *Ancient Glass: The Bomford Collection of Pre-Roman & Roman Glass*, 1976.

The seams visible on this mold-blown vessel reveal that it was created in a five-part mold, four for the walls and a fifth for the base. The roughly-finished rim was unevenly cut off during production.

The 'lotus bud' beaker takes its name from the shape of the raised pattern, but it is unclear what those knobs truly represent. In addition to lotus buds, it has been hypothesized that they are almonds or the knots of a tree trunk, perhaps even Hercules' club, which was made from the trunk of an olive tree (for a full discussion, see no. 2, pp. 13-14 in D. Whitehouse, *Roman Glass in the Corning Museum of Glass, Vol. Two*).

The type ranges in size and color and are found across the Roman empire, from Europe and the Near East. The present example is an extremely large and nice example, with crisply-modeled knobs and a beautiful olive-green color. For a similar example at Corning, see no. 492 in D. Whitehouse, *op. cit.*; with other examples in the Ashmolean Museum, Oxford, The Toledo Museum, The National Museum, Naples and the Victoria and Albert Museum.





46

46

A ROMAN GARNET VESSEL

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

1½ in. (2.9 cm.) high

\$10,000-15,000

PROVENANCE

with Jean-Phillipe Marraud de Serres, Paris.

Private Collection, U.K., acquired from the above, circa 1982.

This small jewel-like vessel is made of garnet, the precious hard stone prized for its beautiful red color and durability. Pliny the Elder discusses the material in the 37th book of his *Natural History*, and comments specifically on its resistance to being cut, despite being used for drinking vessels. The size of this vessel and its wide mouth, once covered by a lid, suggests its likely use for unguents.

Garnet is an extremely rare material for use as a vessel. The shape of the vessel and the garnet's prominence during the Hellenistic Period into the Roman Period makes a compelling case for its creation during the 1st century B.C.-1st century A.D.

On stylistic comparisons, the sloping faceted walls of the vessel relates to the tongue/leaf motif on the semi-spherical glass bowls from the Hellenistic period (see no. 66, pp. 252-253 in E. Marianne Stern and B. Schlick-Nolte, *Early Glass of the Ancient World 1600 B.C.-A.D. 50*). For a hexagonal bottle with stopper in bronze from the 1st century B.C., see no. 110 in D.E.E. Kleiner and S.B. Matheson, eds., *I Claudia, Women in Ancient Rome*. And for a rock-crystal lidded jar, see no. 54, pl. 16 in H.P. Buhler, *Antike Gefässe aus Edelsteinen*.

THE PROPERTY OF A CALIFORNIA COLLECTOR

47

A ROMAN MARBLE TORSO OF BACCHUS

CIRCA 1ST-2ND CENTURY A.D.

29½ in. (74.9 cm.) high

\$25,000-35,000

PROVENANCE

Private Collection, Indiana, likely acquired in the 1950s; thence by descent.



47

PROPERTY FROM A NEW YORK CITY PRIVATE COLLECTOR

48

A ROMAN BRONZE BOAR
CIRCA 1ST-2ND CENTURY A.D.

4½ in. (10.4 cm.) long

\$10,000-15,000

PROVENANCE

with Mathias Komor, New York, 1974.
Christos G. Bastis (1904-1999), New York.
The Christos G. Bastis Collection;
Sotheby's, New York, 9 December 1999,
lot 159.

EXHIBITED

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. 142.



48

PROPERTY FROM THE COLLECTION OF DR.
STEPHEN PAUL ADLER

49

A ROMAN MARBLE
TRAPEZOPHORUS FRAGMENT
CIRCA 2ND CENTURY A.D.

8 in. (20.3 cm.) high

\$7,000-9,000

PROVENANCE

with Charles Ede, London, 1978 (*General*
Antiquities 109, no. 34).
Acquired by the current owner from the
above, U.S., 1980.



49



THE PROPERTY OF A CALIFORNIA COLLECTOR

50

**A ROMAN MARBLE TORSO OF THE DORYPHOROS OF
POLYKLEITOS**

CIRCA 1ST CENTURY A.D.

27½ in. (69.8 cm.) high

\$250,000-350,000

PROVENANCE

Dr. B. and M.C., 1910 or prior.

Objets Antiques, Collection du Dr. B. et de M.C.; Hôtel Drouot, Paris, 19-21 May 1910, lot 43.

The Walters Art Gallery, Baltimore, (accession no. 23.64).

The Collection of the Walters Art Gallery, sold to Benefit the Acquisition Fund; *Antiquities*, Sotheby's, New York, 12-13 December 1991, lot 110.

with Royal-Athena Galleries, New York.

Herbert C. Lust III, Connecticut.

Herbert C. Lust III; *Antiquities*, Christie's, New York, 11 June 2003, lot 175.

PUBLISHED

S. Reinach, *Repetoire de la statuaire grecque et romaine*, vol. IV, Paris, 1913, p. 370, no. 2.

Polykleitos was one of the most famous and influential Greek sculptors of the High Classical Period. A native of Argos in the Peloponnesus, his artistic career flourished circa 450-420 B.C. The Doryphoros or Spear-bearer (created circa 440 B.C.), and several other of his works are described in ancient literature and are recognized in surviving Roman copies, including the Diadumenos or Fillet-binder, and the Kyniskos, identified as the Westmacott Athlete since the 19th century. His Amazon of Ephesus was famed for having been chosen in a competition over works by the sculptors Pheidias and Kresilas, while his most magnificent creation was said to be the colossal gold and ivory cult statue of Hera from the Heraeum of his native Argos. Pliny tells us that Polykleitos wrote about his theories of rhythm and proportion. J.M. Hurwit in "The Doryphoros: Looking Backward" says the most important thing about the sculpture is the "...perfect equilibrium of its pose—the ideal chiasmus it establishes between right and left, taut and loose, straight and bent, resting and moving limbs." He goes on to note that the juxtaposition of these antithetical pairs are the embodiment of the Polykleitan canon (W.G. Mood ed., *Polykleitos, the Doryphoros and Tradition*, p. 11). The sculpture's fame and popularity with the Romans is confirmed by the large number of surviving marble copies of the now-lost bronze original. This superbly modelled torso was altered in antiquity, perhaps from conversion of a partially draped figure.







PROPERTY FROM A UNITED KINGDOM PRIVATE COLLECTION

51

AN OVER-LIFESIZED ROMAN MARBLE HEAD OF A GOD
CIRCA EARLY 2ND CENTURY A.D.

13 in. (33 cm.) high

\$300,000-500,000

PROVENANCE

Arthur Sambon (1867-1947), Paris.

Objets d'art et de haute curiosité de l'antiquité, du Moyen âge, de la Renaissance et autres ... formant la collection de M. Arthur Sambon; Galerie Georges Petit, Paris, 25-28 May 1914, lot 32.

Ernest Brummer (1891-1964), Paris.

The Ernest Brummer Collection, Vol. II; Spink & Son and Galerie Koller, Zurich, 16-19 October 1979, lot 635.

Though catalogued as a Greek original in the 1914 Sambon sale, this splendid marble head is now understood to be a Roman copy of a Hellenistic Greek bronze original. C.C. Vermeule writes, "While the bold use of drilling and undercutting might at first glance suggest an Antonine date, the proportions of the features, with the very large and sharp-lidded eyes but not bulging eyes, the strongly emphasized division of lips, have their best parallels in major works of late Flavian to Hadrianic times" (*The Ernest Brummer Collection*, p. 245).

As only the head of the statue survives, it is impossible to be more specific about which deity is being represented; the god's pose, attributes and dress may have enabled a more precise identification. However, the thick locks, beard and strikingly serene demeanor relates him to typical representations of Asclepius or Jupiter, divinities associated with paternal compassion. For a colossal head with a similar relatively short beard, see the colossal statue of

Asclepius in the Hermitage (B. Holtzmann, "Asklepios," *LIMC*, vol. II, no. 261). It is likely that the ultimate prototype for the style is a late 4th century B.C. cult statue of Serapis by Bryaxis, from which the present sculpture inherits its cascading hair.

This impressive head attracted the attention of two of the most noted dealers of the past two centuries. Arthur Sambon (1867-1947) was the son of well-known art dealer and numismatist Jules Sambon. He followed in his father's footsteps to worldwide acclaim. He served as President of the *Chambre des experts d'art* in Paris. In 1903 he published *The Ancient coins Italy ... Etruria, Umbria, Picenum, Samnium, Campania (Cuma and Naples)*. One of his most famous clients was J. Pierpont Morgan (1865-1913), and it was he who purchased the renowned glass "Morgan cup" (now at the Corning Museum of Glass) at a Paris auction in 1914 for "unlimited commission" on behalf of the American financier.

Ernest Brummer (1891-1964), along with his brothers Joseph (1883-1947) and Imre (1895-1928), were notable dealers of Ancient, Medieval, contemporary French, Pre-Columbian and Tribal art. The brothers operated a gallery in Paris and later New York. Curators and scholars of note were devoted patrons, including Gisela Richter, Curator of Greek and Roman art at the Metropolitan Museum, and James Rorimer, Head of the Medieval department, Director of the Cloisters, and later the Museum. Many of the most important acquisitions of the 1920s, 1930s and 1950s at the Metropolitan, the Cloisters and the Louvre originated with the Brummer brothers, and owe their accession into hallowed collections to the Brummers' extraordinarily discerning taste. Ernest himself was an art historian of distinction, having studied at the Sorbonne and the École du Louvre; at the latter he worked alongside Salomon Reinach, Director of the Musée des Antiquités Nationales.



52

PROPERTY FROM A PRIVATE COLLECTION, SLEEPY HOLLOW

52

**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.



53

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

53

**A ROMAN POTTERY FLASK
CIRCA 2ND-3RD CENTURY A.D.**

11 1/8 in. (28.2 cm.) high

\$7,000-9,000

PROVENANCE

Private Collection, Germany.
A German Private Collector; *Antiquities*, Sotheby's,
London, 10-11 December 1992, lot 533.

For another pottery flask depicting gladiators see the example in the Römisch-Germanisches Museum, Cologne, no. 70 in E. Köhne and C. Ewigleben, *Gladiators and Caesars*. On the example presented here, one side depicts a fully-armed *venator* fighting a bear, with an inscription above, and the other side depicts a *bestiarius* between a bull and a bear tethered together.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

54

AN EGYPTIAN GRANODIORITE SACRED BULL
LATE PERIOD, 664-332 B.C.

23 in. (58.4 cm.) long

Estimate on Request

PROVENANCE

C.W. Collection, Germany, acquired in the 1930s; thence by descent.
with Gordian Weber, Cologne.
Acquired by the current owner from the above, 2008.

PUBLISHED

K. Lang, *Ägyptische Tierplastik*, Gütersloh, 1959, p. 29, no. 35.

The sacred bull presented here is one of the finest examples to survive from Antiquity both in terms of its quality, refinement of details and excellent state of preservation. The sculptor has dutifully captured the essence of the animal, which is depicted striding forward with its left foreleg advanced. The musculature is well-modelled and enlivened by linear adjuncts at the shoulders and neck to indicate the mane, at the forehead for the poll, and arching above the large round eyes for the brows. Similar incisions define the brush of the tail. His descending testicles are in shallow relief on the left side behind the leg. That a sacred animal is depicted is assured by the presence of the solar disk fronted by a uraeus positioned between the horns and supported on the reverse by a diagonal strut. The surface is finely polished in the fashion typical of the Late Period. The legs are sculpted in raised relief against the support webbing, which has been incised with papyrus, indicating that the bull is shown in its wild state walking along the marshy zones.

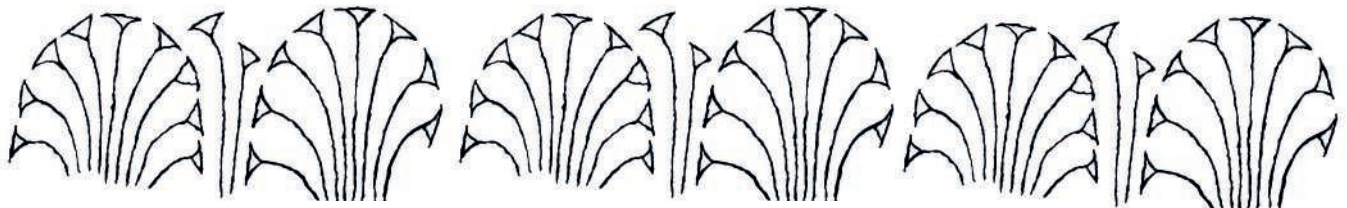
Two other sacred bulls of similar style and date are known, including one of serpentinite now in the Cleveland Museum of Art (no. 358 in L. Berman, *Catalogue of Egyptian Art*) and another also of granodiorite in the Fondation Gandur, Geneva (no. 31 in R.S. Bianchi, *Ancient Egypt, Art & Magic*). While animal sculpture is notoriously difficult to date with certainty, the date of our bull and these related examples can be conjectured due to shared stylistic affinities with the greywacke figure of the Hathor cow protecting the kilted figure of Psammetik dated to the end of the 26th Dynasty (no. 251 in M. Saleh and H. Sourouzian, *The Egyptian Museum Cairo*). The incised papyrus on the example presented here is also found on a now-headless diorite figure in the Louvre (no. 58 in H. Guichard, *Des animaux et des pharaons*) dated to the New Kingdom, but more likely to be contemporary with the others cited here.

A number of bovine deities, both male and female, were worshipped in ancient Egypt. According to R.H. Wilkinson (see pp. 170-173 in *The Complete Gods and Goddesses of Ancient Egypt*), "Male bovine deities could have cosmic associations but generally represented the power and sexual potency

embodied by the bull and were strongly tied to aspects of kingship and monarchical ideology." Apis was the most important of the bull deities in addition to Buchis, (worshipped in the area of Armant /ancient Hermonthis, and elsewhere in the region of Thebes), and Mnevis, the divine bull of Heliopolis.

The worship of the Apis bull is attested already in the 1st Dynasty, and much more is known about his cult than for the other bovine deities. According to D. Arnold (*An Egyptian Bestiary*, p. 53) "Near the Ptah temple at Memphis, Egypt's old capital, a living representative of the Apis bull was stabled. He was paraded out at festive occasions to participate in ceremonies of fertility and regeneration. The bull that played this important role was selected for displaying color patterns, such as a white triangle on the forehead and black patches resembling winged birds on the body...When Apis bulls died, they were embalmed and buried with all honors" in the Serapeum, the huge underground system of chambers in the Memphite necropolis at Saqqara, which was in use since the reign of Amenhotep III in the 18th Dynasty. Small scale representations of the Apis bull, typically in bronze, show it wearing an elaborate blanket flanked by vulture wings (see for example the ivory figure in the Metropolitan Museum of Art, no. 66 in Arnold, op. cit.).

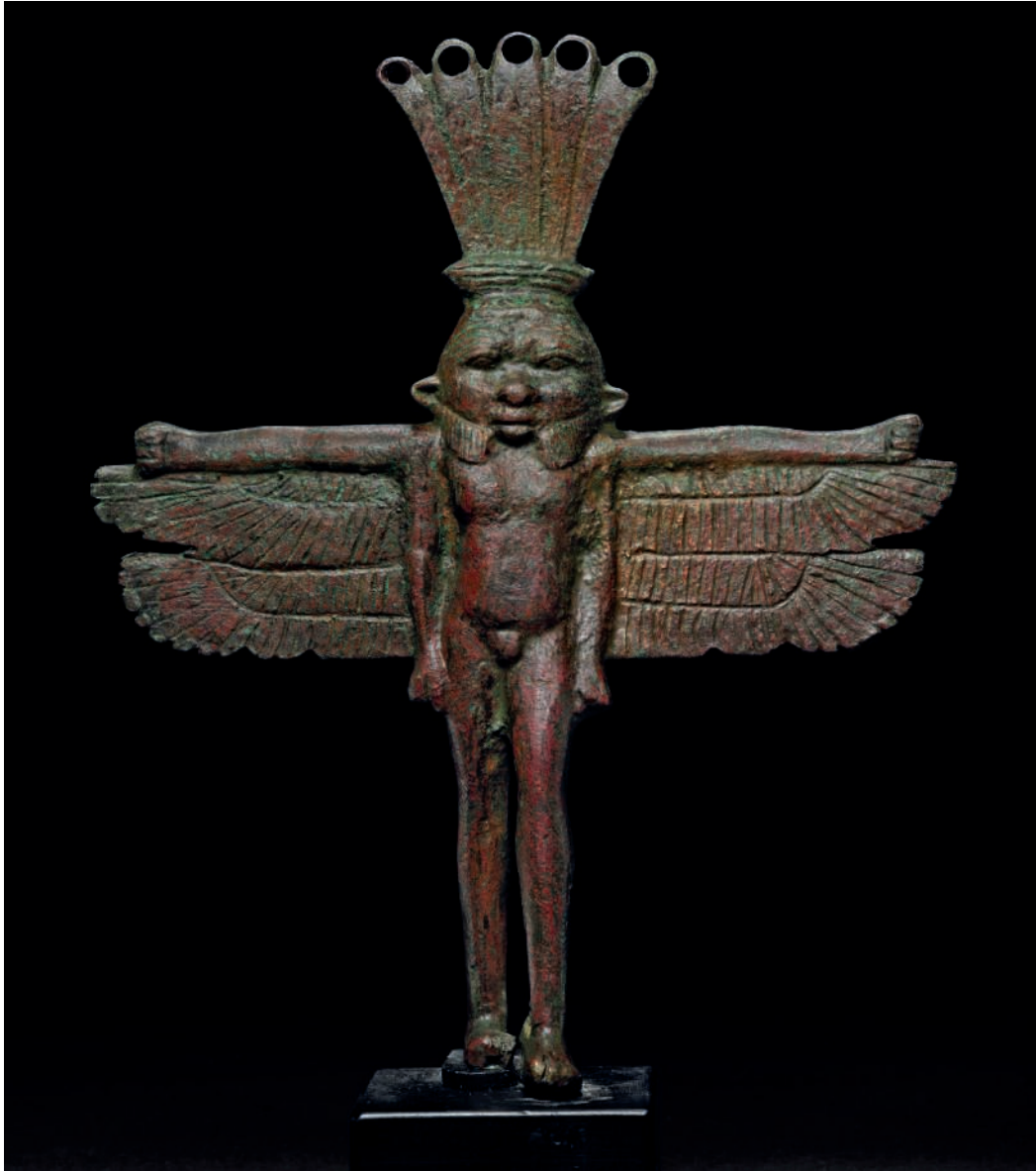
The Cleveland and Fondation Gandur bulls as well as the example presented here (no. 35 in K. Lange, *Ägyptische Tierplastik*) have all been described by their catalogers as representing an Apis bull because of the similarities to the limestone example excavated in the Serapeum by Auguste Mariette, now in the Louvre (fig. 23 in Guichard, op. cit.), which dates to the Reign of Nectanebo I, 380-362 B.C. While it is certainly possible that the Apis bull is represented, without identifying inscriptions, it is also conceivable that Buchis or Mnevis was intended.











55

ANOTHER PROPERTY

55
AN EGYPTIAN BRONZE BES
 LATE PERIOD, 664-332 B.C.

8 in. (20.4 cm.) high, excluding tenons
 \$15,000-20,000

PROVENANCE
 Private Collection, California.
 California Private Collectors; *Antiquities*, Sotheby's, New York, 16 May 1980,
 lot 351.

THE PROPERTY OF A WEST COAST COLLECTOR

56
AN EGYPTIAN GILT CARTONNAGE MUMMY MASK
 ROMAN PERIOD, CIRCA 1ST-2ND CENTURY A.D.

14 in. (35.5 cm.) high
 \$20,000-30,000

PROVENANCE
 Roger Peyrefitte (1907-2010), France, diplomat and writer.
Collection Roger Peyrefitte; Hotel George V, Paris, 26 May 1977, lot 5.
 Private Collection, Paris, 2010.
 Art Market, Paris, 2011.
Antiquities, Christie's, New York, 9 June 2011, lot 64.

EXHIBITED
 Williamstown, Williams College Museum of Art, 2014-2016 (loan no.
 TL.2014.50).





PROPERTY FORMERLY IN THE COLLECTION OF
BARON JEAN GERMAIN LÉON CASSEL VAN DOORN

57

AN EGYPTIAN PLASTER SCULPTOR'S MODEL OF A PHARAOH
30TH DYNASTY-EARLY PTOLEMAIC PERIOD, CIRCA 380-246 B.C.

10½ in. (26.7 cm.) high

\$100,000-150,000

PROVENANCE

Baron Jean Germain Léon Cassel van Doorn (1882–1952), Brussels; Paris and Cannes; and Englewood, New Jersey, acquired prior to 1952;
Thence by descent to his daughter, Jacqueline Marie Louise Cassel van Doorn (1936–2017), Santiago, circa 1952;
Thence gifted to the current owner, 2002.

Sculptor's models primarily date from the New Kingdom to the Ptolemaic Periods and depict individual sitters— royals, deities, animals and even architectural elements— at various stages of creation. Some sculptures appear more finished, such as the present example, which depicts a Pharaoh's well-modelled head nearly in the round and with fine facial features. While some scholars have theorized these objects were used as guide pieces or teaching tools for sculptor's to create larger, finer versions for temples or tombs, it is more likely that they were ritual or votive in function, used as devotional objects (see p. 3 in N. Tomoum, *The Sculptors' Models of the Late and Ptolemaic Periods*).

The present example is fashioned out of plaster, the typical material for this sculptural type. Of note are the deeply-hollowed eyes with extended cosmetic lines below elegantly-curving painted brows. The full lips are pressed together and fashioned into a sweet smile. The head of a Pharaoh wears a headdress that preserves the lower edge of the uraeus centered on his forehead. While his royal status is unquestionable, his identity is opaque. It shares many similarities with the sculptor's model in limestone tentatively identified as Ptolemy II now at the Cleveland Museum (see no. 361 in L. Berman, *Catalogue of Egyptian Art in the Cleveland Museum of Art*). For similar examples in plaster, one with recessed eyes and brows, see pls. 32b and 33a in Tomoum, *op. cit.*





VARIOUS PROPERTIES

58

**AN EGYPTIAN PAINTED WOOD MUMMY
PORTRAIT OF A WOMAN**

ROMAN PERIOD, CIRCA FIRST HALF OF THE 2ND
CENTURY A.D.

13½ in. (33.4 cm.) long

\$80,000-120,000

PROVENANCE

Theodor Graf (1840-1903), Vienna.
Irene Heintschel-Heinegg, Vienna, acquired 1925-1930;
thence by descent.
Art Market, Austria.
Acquired by the current owner from the above, 2014.

PUBLISHED

P. Buberl, *Die Griechisch-Ägyptischen Mumienbildnisse der
Sammlung Th. Graf*, Vienna, 1922, p. 52, no. 11.
K. Parlasca, *Repertorio d'arte dell' Egitto Greco-Romano*,
Series B, Vol. I, Palermo, 1969, no. 84, fig. 3.

Much scholarship has been devoted to the study of Fayum mummy portraits, the name given to a group of naturalistically painted portraits on wooden boards attached to mummies found in the Fayum area and elsewhere dating to the mid 1st-mid 3rd century A.D. A debate arises amongst scholars on how best to culturally classify these images. While dating to the Roman period, they are found in Egypt, and painted in the Greek naturalistic tradition. Despite this difficulty in contextualization, there is a universal appeal in these hauntingly lifelike portraits. According to E. Doxiadis (p. 12 in *The Mysterious Fayum Portraits, Faces from Ancient Egypt*), "their faces have, by some miracle of painting, captured life itself. The viewer becomes involved in direct communion with the person portrayed, who is as if in limbo, in a twilight zone between life and death."

Painted mummy portraits also constitute the most significant body of material for the study of Roman portrait painting. 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 being 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. The current example with her olive skin, wide set eyes, and delicately rendered jewelry is typical of the type. For a similar example, see no. 109, p. 209 in E.R. Russman, *Eternal Egypt: Masterwork of Ancient Art from the British Museum*.



Δ59

AN EGYPTIAN PAINTED WOOD MUMMY PORTRAIT OF A WOMAN

ROMAN PERIOD, CIRCA 150 A.D.

15 in. (40 cm.) high

\$30,000-50,000

PROVENANCE

Private Collection, France.
Dr. and Mrs. H.J.A.M. van de Kar, Steenberg, North Brabant, The Netherlands, acquired in Paris, 1964.
Private Collection, The Netherlands, 2005.
Antiquities, Christie's, New York, 5 June 2014, lot 35.

EXHIBITED

Leiden, Rijksmuseum van Oudheden, *Klassieke Kunst uit Particulier Bezit: Nederlandse Verzamelingen, 1575-1975*, 15 May - 13 July 1975.
Utrecht, Rijksmuseum Het Catharijneconvent, *Ikonen: uit Noord-Rusland, uit Nederlands bezit*, 1992.

PUBLISHED

K. Parlasca, *Mumienporträts und Verwandte Denkmäler*, Wiesbaden, 1966, pp. 126-127, 130 and 144, pl. 31,3.
K. Parlasca and A. Adriani, *Repertorio d'Arte dell'Egitto Greco-Romano, Series B, Vol. I, Tavole 1-60, Numeri 1-246*, Palermo, 1969, p. 66, no. 143, pl. 34,4.
Rijksmuseum van Oudheden te Leiden, *Klassieke Kunst uit Particulier Bezit: Nederlandse Verzamelingen, 1575-1975*, Leiden, 1975, no. 944, fig. 385.
F.L. Bastet, *Bulletin Antieke Beschaving, Vol. 50*, Leiden, 1975, p. 45, no. 944, fig. 118.
H.L.M. Defoer, E.A. van Dijk and C. Convent, *Ikonen: uit Noord-Rusland, uit Nederlands bezit*, Zwolle Waanders, 1992, no. U-1.
B. Borg, *Mumienporträts: Chronologie und kultureller Kontext*, Mainz am Rhien, 1996, pp. 58, 123 (fn. 70), and 163 (fn. 98).
K. Parlasca and H.G. Frenz, *Ritratti di Mummie: Repertorio d'Arte dell'Egitto Greco-Romano, Series B, Vol. IV, Tavole 159-202, Numeri 675-1028*, Palermo, 2003, p. 140, no. 143.

AN EGYPTIAN MONUMENTAL RED GRANITE HEAD OF PHARAOH NECTANEBO II

LATE PERIOD, 30TH DYNASTY, REIGN OF NECTANEBO II, 360-343 B.C.

15½ in. (39.4 cm.) high

\$600,000-900,000

PROVENANCE

Purportedly discovered by an Italian gentleman while exploring the Pyramids in Egypt in the 18th century.

Thomas Herbert, 8th Earl of Pembroke (1656-1733), Wilton House, Wiltshire; Thence by descent to Sidney Charles, 16th Earl of Pembroke, (1906-1969).

A Selected Portion of the Collection of Ancient Marbles formed by Thomas 8th Earl of Pembroke; Christie's, Wilton House, London, 3 July 1961, lot 100.

"Mrs. Roothoote," acquired from the above.

Private Collection, U.K.

The Property of a Lady; *Antiquities*, Christie's, London, 10 December 1986, lot 186.

Old Master Paintings, European Sculpture & Antiquities, Sotheby's, New York, 4 June 2009, lot 96.

PUBLISHED

A Copy of ye Book of Antiquities at Wilton, manuscript, circa 1730, 1st Division: Egyptian (British Library, MS 1018).

R. Cowdry, *A Description of the Pictures, Statues, Busto's, Basso-relievo's, and other Curiosities at the Earl of Pembroke's House at Wilton*, London, 1751, p. 116.

T. Martyn, "The English Connoisseur: Containing an Account of Whatever is Curious in Painting, Sculpture," in the *Palaces and Seats of the Nobility and Principal Gentry of England both in Town and Country*, vol. I, Dublin, 1766, p. 192.

J. Kennedy, *A description of the Antiquities and Curiosities in Wilton House*, Salisbury, 1769, pp. XXI and 108.

G. Richardson, *Aedes Pembrochiana: or a critical account of the statues, bustos, relievos, paintings, medals, and other curiosities and antiquities at Wilton House*, London, 1774, p. 112 of 1798 edition.

J. Wolcot, *The Works of Peter Pindar*, vol. II, London, 1812, p. 483.

S.H. Spiker, *Travels through England, Wales & Scotland in the Year 1816*, London, 1820, p. 150.

J. Bull, T. Hood, and C. Lamb, *The Laughing Philosopher: Being the Entire Works of Momus, Jester of Olympus*, London, 1825, p. 456.

C.T. Newton, "Notes on the Sculptures at Wilton House," in *Memoirs Illustrative of the History and Antiquities of Wiltshire and the City of Salisbury*, London, 1851, p. 260, no. 99.

J. Smith and W.F. Tiffin, *Wilton and its Associations*, Salisbury and London, 1851, p. 181, no. 99.

A. Michaelis, *Ancient Marbles in Great Britain*, Cambridge, 1882, p. 690, no. 99.

A. Blackwood, "Peter Pindar: A Famous Writer Neglected - The Man and his Work," *The New York Times*, 7 October 1899, *Saturday Review of Books and Arts*, p. BR676.

J. Parton, *The Humorous Poetry of the English Language, from Chaucer to Saxe*, Boston and New York, 1900, p. 225.

N.R. Wilkinson, *Wilton House Guide: A Handbook for Visitors*, London, 1908, p. 15, no. 99.

L.S. Benjamin and L. Melville, *Some Eccentrics & a Woman*, 1911, p. 118.

"Sculptures to be auctioned...." *The Times*, 13 June 1961, p. 22, col. A, illus.

"Christie's sell Lord Pembroke's Marbles," *The Times*, 4 July 1961, p. 12, col. G.

J. Josephson, *Egyptian Royal Sculpture of the Late Period, 400-246 B.C.*, Mainz am Rhein, 1997, p. 26, pl. 9c.

J. Malek, D. Magee, and E. Miles, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Statues, Reliefs, and Paintings*, vol. VIII, Oxford, 1999, p. 165, no. 800-872-500.

J. Scott, *The Pleasures of Antiquity: British Collectors of Greece and Rome*, New Haven, 2003, fig. 205.

T. Knox, "The Vyne Ramesses: 'Egyptian Monstrosities' in British Country House Collections," *Apollo*, April 2003, pp. 32-33.

This over-lifesized head of an Egyptian ruler boasts an exceptionally illustrious provenance, tracing its lineage back to Thomas Herbert, 8th Earl of Pembroke (1656-1733), who assembled an impressive collection of Greek and Roman Antiquities at Wilton House, the family's country manor in Salisbury. First published in the early 18th century, the head has been extensively written about in diverse publications ranging from Adolf

Michaelis' seminal *Ancient Marbles in Great Britain* to an early 19th century poem by John Wolcot that satirized King George III's visit to Wilton house. In the latter, the head is used as a comedic device when the King mistakes it for a depiction of an English lord. Lord Pembroke corrects the King by telling him it is actually Sesostris, the Pharaoh from the 12th dynasty mentioned by Herodotus in his *Histories*. This attribution, while indeed closer in accuracy than a British nobleman, is also incorrect and points to the difficulty in ascribing a clear identity to the portrait.

To begin examining the question of identity, it is important to study the formal elements of the portrait. The King is depicted wearing a striped nemes-headdress once fronted by a now-damaged uraeus cobra. The modelling of the face and the treatment of the eyes, nose and lips bear the stylistic hallmarks associated with the Royal sculpture of the 30th Dynasty, features which continue into the early Ptolemaic Period. Although the head has been known for some time in the Egyptological literature, color photographs from various angles were not available to earlier researchers, factors which might have contributed to some confusion over the identity of this portrait.

In fact, the first serious Egyptological study was undertaken by J. Josephson (*Egyptian Royal Sculpture of the Late Period, 400-246 B.C.*, p. 26), who only knew the head from black and white images. This led him to identify the material from which it is sculpted as "grey granite" rather than red, to characterize the face as lacking significant modelling, and to state that "so little pleating of the headdress remains that it is impossible to ascertain if the pleating is two-toned." These aspects in combination with comparison to the colossal limestone portrait of Nectanebo I from Hermopolis, now in the Egyptian Museum (op. cit., pl. 3b) lead Josephson to attribute this colossal portrait to that king.

Since there are very few firmly dated portraits of Nectanebo I and II, the issue of identification is difficult, but some conclusions are possible. A comparison might be made with the head now in the Museum of Fine Arts, Boston, attributed to Nectanebo II, (accession no. 2000.637 and op. cit., pl. 10c), which features sensitive modelling of the face. As in the case of the Wilton House head, the eyes are delicately rendered, and the eyebrows are naturalistic, and do not feature plastic outlines. A particularly important comparison is the quartzite portrait in the University of Pennsylvania Museum (accession no. E14303, op. cit., pl. 10a), also ascribed to Nectanebo II. Here we see many features of the Wilton House portrait, including the shape of the eyebrows, the tilt and modelling of the eyes, the spread of the nose, and the deeply-drilled corners of the mouth, with its slight smile.

Counter to this, portraits of Nectanebo I seem to feature a simpler smile and plastic eyebrows, providing an impression that owes a lot to earlier Saite royal images, and ultimately to prototypes of the early 12th Dynasty and to the 18th Dynasty. It should also be mentioned that early Ptolemaic Egyptian style portraits owe much to those of the 30th Dynasty, in particular to portraits of Nectanebo II, the last native ruler of Egypt. According to S.-A. Ashton (*Ptolemaic Royal Sculpture from Egypt: the Greek and Egyptian Traditions and their Interaction*, PhD. dissertation, King's College London, 1999, p. 184), "This similarity was probably deliberate and a way of associating the new dynasty with the Egyptian kings of the past."

Productive comparisons may be made between the Wilton House head and relief portraits of the Nectanebos, which in contrast to sculptures in the round, are plentiful and well-dated by cartouches. For example, see the relief from Behbeit el-Hagar, now in The Metropolitan Museum of Art (D. Arnold, *Temples of the Last Pharaohs*, pp. 125-27, fig. 84), which depicts Nectanebo II. This displays the soft, rounded modeling of the Wilton head, the slightly tilted eye, and the arc of the naturalistically rendered eyebrows. One may contrast the vastly different relief portraits of Nectanebo I, which are very fleshy if not obese in character and who are described as "beaky and jowly" (see for example the relief in the British Museum, pp. 282-283 in N. Strudwick, *Masterpieces of Ancient Egypt*).

In summation, after careful consideration, this large and impressive red granite portrait of a Pharaoh, the Wilton House head, can be attributed to Nectanebo II.







ETERNAL EGYPT

PROPERTY FROM A NEW YORK
PRIVATE COLLECTION

LOTS 61-67

(SEE SEPARATE CATALOGUE)





61
AN EGYPTIAN LIMESTONE STATUE OF SEKHEMANKHPTAH
 OLD KINGDOM, 5TH-6TH DYNASTY,
 CIRCA 2389-2255 B.C.

45 in. (114.3 cm.) high
 \$1,000,000-1,500,000

62
TWO EGYPTIAN LIMESTONE RELIEFS OF NYANKHNESUT
 OLD KINGDOM, EARLY 6TH DYNASTY,
 CIRCA 2323-2291 B.C.

25¾ in. (64.5 cm.) and 24¼ in. (61.6 cm.) high
 \$120,000-180,000

63
AN EGYPTIAN LIMESTONE RELIEF
 OLD KINGDOM, 6TH DYNASTY,
 2360-2195 B.C.

21¼ in. (54 cm.) high
 \$150,000-250,000

64
AN EGYPTIAN LIMESTONE RELIEF FRAGMENT
 LATE OLD KINGDOM TO MIDDLE
 KINGDOM, 6TH-12TH DYNASTY,
 2345-1773 B.C.

16½ in. (41.9 cm.) wide
 \$100,000-150,000

65
AN EGYPTIAN LIMESTONE RELIEF FRAGMENT
 NEW KINGDOM, 19TH DYNASTY, REIGN OF
 SETI I, 1294-1279 B.C.

14¼ in. (36.2 cm.) high
 \$80,000-120,000

66
AN EGYPTIAN GRANODIORITE FEMALE HEAD
 LATE NEW KINGDOM TO THIRD
 INTERMEDIATE PERIOD, 19TH-22ND
 DYNASTY, 1307-712 B.C.

9 in. (22.8 cm.) high
 \$200,000-300,000

67
AN EGYPTIAN LIMESTONE BLOCK STATUE OF SENBEF
 LATE PERIOD, EARLY 26TH DYNASTY,
 CIRCA 664-600 B.C.

15 in. (38.1 cm.) high
 \$50,000-70,000



PROPERTY OF A SWISS COLLECTOR LOTS 68-115

68

A CARTHAGINIAN GLASS TRIPLE-FACE BEAD
CIRCA 4TH-3RD CENTURY B.C.

1¼ in. (3.1 cm.) high

\$12,000-18,000

PROVENANCE

Acquired by the current owner, 1997 or prior.

EXHIBITED

Kunstmuseum Luzern, *3000 Jahre Glaskunst von der Antike bis zum Jugendstil*,
19 July-13 September 1981.

PUBLISHED

M. Kunz, ed., *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*,
Kunstmuseum Luzern, 1981, F6 (130).

"Le Verre Antique: Dans l'intimité des collectionneurs" in *Artpassions*, no. 9,
Geneva, 2007, p. 60.



69

A CARTHAGINIAN GLASS HEAD PENDANT

CIRCA MID 5TH-4TH CENTURY B.C.

7/8 in. (2.2 cm.) high

\$2,000-3,000

PROVENANCE

Acquired by the current owner, 1997 or prior.

As B. Schlick-Nolte explains (p. 177 in R.S. Bianchi, ed., *Reflections on Ancient Glass from the Borowski Collection*), "The Phoenician and Carthaginian pendants were fashioned by applying successive layers of colored glass over the mandrel's tip and by fusing pre-fabricated elements, such as curls, twisted threads and beads onto the base glass. The head pendants were composed of three to four different colors of glass. One color was used for the head, for the hair, the eyebrows, the beard and the suspension loop. A second color was generally employed for the face, the ears, the nose and a third for the mouth and the earrings."



69

70

A CARTHAGINIAN GLASS MASK PENDANT

CIRCA 6TH-5TH CENTURY B.C.

1 3/4 in. (4.4 cm.) high

\$3,000-5,000

PROVENANCE

Acquired by the current owner, 1997 or prior.

EXHIBITED

Kunstmuseum Luzern, *3000 Jahre Glaskunst von der Antike bis zum Jugendstil*, 19 July-13 September 1981.

PUBLISHED

M. Kunz, ed., *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*, Kunstmuseum Luzern, 1981, F6 (130).

"Le Verre Antique: Dans l'intimité des collectionneurs" in *Artpassions*, no. 9, Geneva, 2007, p. 61.



70

71

THREE CARTHAGIAN GLASS HEAD PENDANTS

CIRCA 3RD-2ND CENTURY B.C.

Largest: 5/8 in. (2.4 cm.) high

(3)

\$4,000-6,000

PROVENANCE

Acquired by the current owner, 1997 or prior.



71



72

72

**A CARTHAGINIAN GLASS HEAD PENDANT
CIRCA 4TH CENTURY B.C.**

2¼ in. (5.9 cm.) high

\$5,000-7,000

PROVENANCE

Acquired by the current owner, 1997 or prior.

EXHIBITED

Kunstmuseum Luzern, *3000 Jahre Glaskunst von der Antike bis zum Jugendstil*, 19 July-13 September 1981.

PUBLISHED

M. Kunz, ed., *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*, Kunstmuseum Luzern, 1981, F6 (130).



73

73

**A CARTHAGINIAN GLASS LAMB HEAD PENDANT
CIRCA 4TH-3RD CENTURY B.C.**

1⅞ in. (4.2 cm.) long

\$5,000-7,000

PROVENANCE

Acquired by the current owner, 1997 or prior.

EXHIBITED

Kunstmuseum Luzern, *3000 Jahre Glaskunst von der Antike bis zum Jugendstil*, 19 July-13 September 1981.

PUBLISHED

M. Kunz, ed., *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*, Kunstmuseum Luzern, 1981, F6 (130).

"Le Verre Antique: Dans l'intimité des collectionneurs" in *Artpassions*, no. 9, Geneva, 2007, p. 60.



74

74

**A CARTHAGINIAN GLASS HEAD PENDANT AND THIRTY-FOUR
EYE BEADS**

CIRCA 6TH-2ND CENTURY B.C.

Strung on a modern string with possibly ancient hollow gold spherical beads

Pendant: 1½ in. (3.8 cm.) high

(35)

\$8,000-12,000

PROVENANCE

Acquired by the current owner, 1997 or prior.

PUBLISHED

"Le Verre Antique: Dans l'intimité des collectionneurs" in *Artpassions*, no. 9, Geneva, 2007, p. 60.

75

**AN EASTERN MEDITERRANEAN CORE-FORMED GLASS
AMPHORISKOS**

POSSIBLY RHODIAN, CIRCA LATE 6TH-5TH CENTURY B.C.

3½ in. (7.9 cm.) high

\$6,000-8,000

PROVENANCE

Possibly Kofler-Truniger Collection, Lucerne.
Acquired by the current owner, 1990 or prior.

PUBLISHED

"Mementoes of the Past," in *Style of Life*, Rome, Spring 1986, vol. IV, no. 10.



75

76

**AN EASTERN MEDITERRANEAN CORE-FORMED GLASS
TREFOIL OINOCHOE**

POSSIBLY RHODIAN, CIRCA LATE 6TH-5TH CENTURY B.C.

3¾ in. (8.5 cm.) high

\$5,000-7,000

PROVENANCE

Acquired by the current owner, 1984 or prior.

EXHIBITED

Padua, Palazzo della Ragione, *Un'arte per la bellezza, Cosmesi e salute nei secoli*, 2 May-17 June 1984.

Seoul, National Museum of Korea, *Italia. Arte e Scienza nello Sport*, 1988.

PUBLISHED

Un'arte per la bellezza, Cosmesi e salute nei secoli, Lugano, Villa Malpensata, 2 May-17 June 1984, pp. 53-55, no. 183.

Archeologia Viva III, no. 6, June 1984, p. 48.

Italia: Arte e Scienza nello Sport, Seoul, 1988, p. 121, no. 5.

"Le Verre Antique: Dans l'intimité des collectionneurs" in *Artpassions*, no. 9, 2007, p. 56.



76



77

77

AN EASTERN MEDITERRANEAN CORE-FORMED GLASS AMPHORISKOS

CIRCA LATE 6TH-5TH CENTURY B.C.

4¼ in. (10.9 cm.) high

\$5,000-7,000

PROVENANCE

Possibly Kofler-Truniger Collection, Lucerne.
Acquired by the current owner, 1990 or prior.



78

78

AN EASTERN MEDITERRANEAN CORE-FORMED GLASS ALABASTRON

CIRCA MID 4TH-LATE 3RD CENTURY B.C.

5 in. (12.7 cm.) high

\$4,000-6,000

PROVENANCE

Possibly Kofler-Truniger Collection, Lucerne.
Acquired by the current owner, 1990 or prior.



79

79
SIXTEEN ITALIC GOLD STANDS
 CIRCA 8TH-5TH CENTURY B.C.

Largest: 2 $\frac{7}{8}$ in. (7.3 cm.) wide (16)

\$7,000-9,000

PROVENANCE

with Galleria Serodine, Ascona.
 Acquired by the current owner, from the above,
 1985.

PUBLISHED

Archeologia Viva III, no. 6, Florence, June 1984, p.
 48 (2 illustrated).

80
**A ROMAN AMBER FINGER RING WITH A
 DOG**
 CIRCA LATE 1ST-2ND CENTURY A.D.

1 $\frac{1}{8}$ in. (3.5 cm.) wide

\$4,000-6,000

PROVENANCE

with V.C. Vecchi & Sons, London.
 Acquired by the current owner, from the above,
 1974.

According to C. Johns, "Very elaborately carved
 amber finger-rings with bezels that must
 rank as small sculpture were made at a major
 manufacturing center at Aquileia in Northern
 Italy" (*The Jewellery Of Roman Britain: Celtic and
 Classical Traditions*, p. 71). There was clearly an
 export market for such rings as they have been
 found across the continent and in modern Great
 Britain. For a similar but more weathered example
 with the bezel depicting the bust of a woman
 see accession no. 2000.196 in The Metropolitan
 Museum of Art.



80



81

AN EGYPTIAN RED GLASS ROYAL HEAD INLAY

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

1 $\frac{3}{8}$ in. (3.5 cm.) high

\$15,000-20,000

PROVENANCE

Antiquities, Sotheby's, London, 15 July 1980, lot 346.

PUBLISHED

"Le Verre Antique: Dans l'intimité des collectionneurs," in *Artpassions*, no. 9, Geneva, 2007, p. 62.

According to J.D. Cooney in *Catalogue of Egyptian Antiquities in the British Museum: Glass, vol. II*: "The most typical product of Egyptian sculpture in glass was the human head, or face, made to be fitted into a composite or acrolithic statuette" (p. 11). This particular inlay, given the banded eye and shape of the profile, fits with a Ramesside date, perhaps to the reign of Rameses II (1279-1213 B.C.).



Modern Facsimile



82

82
AN EGYPTIAN PAINTED AND GILT GLASS PLAQUE WITH A SACRED BULL
 ROMAN PERIOD, CIRCA 1ST CENTURY A.D.

2 1/8 in. (6.2 cm.) wide

(2)

\$5,000-7,000

PROVENANCE

Giorgio Sangiorgi (1886-1965), Rome.
Ancient Glass formerly in the G. Sangiorgi Collection; Christie's, New York, 3 June 1999, lot 100.

PUBLISHED

G. Sangiorgi, *Collezione di Vetri Antichi dalle Origini al V Sec. D.C.*, Milan, 1914, no. 292.

83
A ROMAN CAMEO GLASS FRAGMENT OF A PHARAOH
 CIRCA SECOND HALF OF 1ST CENTURY A.D.

1 1/4 in. (3.2 cm.) high

\$5,000-7,000

PROVENANCE

Acquired by the current owner, 1980.

PUBLISHED

C. Weiss and U. Schüssler, "Kameoglasfragmente im Martin von Wagner Museum der Universität Würzburg und im Allard Pierson Museum Amsterdam," in *Jahrbuch des Deutschen Archäologischen Instituts*, vol. 115, Berlin, 2000, p. 229, no. 5, fig. 29a.

For a bottle also depicting a Pharaoh, see no. 4, p. 23 in S.M. Goldstein et al., eds., *Cameo Glass: Masterpieces from 2000 Years of Glassmaking*. The cobalt blue and shape of this fragment, particularly the white border above the Pharaoh's head, are reminiscent of the "Morgan Cup" (see no. 35, pp. 80-82 in D.B. Harden, *Glass of the Caesars*.)



83



84

THE PROPERTY OF A SWISS COLLECTOR

84

A GREEK GOLD AND GLASS RING BEZEL WITH A KALATHISKOS DANCER

HELLENISTIC PERIOD, CIRCA SECOND HALF OF THE 4TH CENTURY B.C.

¾ in. (1.9 cm.) long

\$5,000-7,000

PROVENANCE

Giorgio Sangiorgi (1886-1965), Rome.

Ancient Glass formerly in the G. Sangiorgi Collection; Christie's, New York, 3 June 1999, lot 72.

PUBLISHED

V. Arveiller-Dulong and M.D. Nenna, *Les Verres Antiques du Musée du Louvre, vol. III*, Paris, 2011, fig. 323, p. 237, n. 6.

"Le Verre Antique: Dans l'intimité des collectionneurs" in *Artpassions*, no. 9, Geneva, 2007, p. 63.



85



Modern Facsimile

85

A GREEK PAINTED AND GILT LEAF GLASS ROUNDEL
HELLENISTIC PERIOD, CIRCA 3RD CENTURY B.C.

3¾ in. (9.5 cm.) diameter

(2)

\$6,000-8,000

PROVENANCE

Giorgio Sangiorgi (1886-1965), Rome.
Ancient Glass formerly in the G. Sangiorgi Collection; Christie's, New York, 3
June 1999, lot 102.

PUBLISHED

G. Sangiorgi, *Collezione di Vetri Antichi dalle Origini al V Sec. D.C.*, Milan, 1914,
no. 298, pl. LVIII.

"Le Verre Antique: Dans l'intimité des collectionneurs," in *Artpassions*, no. 9,
Geneva, 2007, p. 62.

For a similar example see fig. 174 in A.P. di Cesnola, *Salamina*.



86

86

AN EGYPTIAN GLASS CAMEO OF A PTOLEMAIC QUEEN
PTOLEMAIC PERIOD, CIRCA 3RD CENTURY B.C.

1¾ in. (3.5 cm.) long

\$8,000-12,000

PROVENANCE

Acquired by the current owner, 1980.

Our understanding of female portraiture of the Ptolemaic dynasty owes a great deal to Numismatics evidence. As such, G. Kakavas notes that Ptolemy III Euergetes (r. 246-222 B.C.) released an important series of coins depicting a portrait of his wife, Berenike II: "The expressive depiction of a dreamy woman draped in a peplos, with her deep, humane gaze and almost imperceptible smile, is one of the most impressive female portraits for the third century B.C. Berenike's portrait became the model, with few variations for almost all Lagid queens" ("Hellenistic Royal Portraiture on Coins," in *Pergamon and the Hellenistic Kingdoms of the Ancient World*, p. 71). Indeed, the present example displays similar characteristics to those of the Berenike portrait, although it is difficult to identify if the queen depicted here is Berenike, or one of her successors such as Arsinoe II or III.



87

87

AN EGYPTIAN GLASS CAMEO OF A PTOLEMAIC QUEEN
PTOLEMAIC PERIOD, CIRCA 3RD-2ND CENTURY B.C.

1¼ in. (3.2 cm) long

\$7,000-9,000

PROVENANCE

Acquired by the current owner, 1980.

For a similar stone cameo depicting Arsinoe III (r. 220-204 B.C.), now in Florence, see D. Plantzos, *Hellenistic Engraved Gems*, p. 51, pl. 8, no. 43.



88

88

AN EGYPTIAN MOSAIC GLASS OWL INLAY

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

½ in. (1.3 cm.) long

\$4,000-6,000

PROVENANCE

Antiquities, Sotheby's, London, 20 November 1929, lot 147 (part).

For other inlays with an owl motif, see S.M. Goldstein, *Pre-Roman and Early Roman Glass in The Corning Museum of Glass*, p. 233, no. 679.



89

89

AN EGYPTIAN MOSAIC GLASS LION HEAD INLAY BAR AND SLICE

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

Bar: ⅝ in. (2.4 cm.) long

(2)

\$5,000-7,000

PROVENANCE

Antiquities, Sotheby's, London, 20 November 1929, lot 147 (part).

90

AN EGYPTIAN MOSAIC GLASS FACE INLAY

ROMAN PERIOD, CIRCA 1ST-2ND CENTURY
A.D.

7/8 in. (2.2 cm.) long

\$8,000-12,000

PROVENANCE

Antiquities, Sotheby's, London, 20 November 1929,
lot 147 (part).

PUBLISHED

"Le Verre Antique: Dans l'intimité des
collectionneurs" in *Artpassions*, no. 9, Geneva, 2007,
p. 58.

For related examples, see C.E. Loeben and A.
Wiese, eds., *Köstlichkeiten aus Kairo!, Die ägyptische
Sammlung des Konditorei- und Kaffeehaus-Besitzers
Achille Groppi (1890-1949)*, p. 64, abb. 52.



90

91

A ROMAN MOSAIC GLASS AND BRONZE FINIAL

CIRCA 2ND-3RD CENTURY A.D.

4 1/8 in. (10.5 cm.) long

\$7,000-9,000

PROVENANCE

Giorgio Sangiorgi (1886-1965), Rome.
Ancient Glass formerly in the G. Sangiorgi Collection;
Christie's, New York, 3 June 1999, lot 97.



91



92

92
AN EGYPTIAN MOSAIC GLASS INLAY PLAQUE WITH LILY-AND-PALMETTE MOTIF

ROMAN PERIOD, CIRCA 1ST CENTURY A.D.

1¾ in. (3.5 cm.) high

\$4,000-6,000

PROVENANCE

Acquired by the current owner, 1990s or prior.

EXHIBITED

Kunstmuseum Luzern, *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*, 19 July-13 September 1981.

PUBLISHED

M. Kunz, ed., *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*, Kunstmuseum Luzern, 1981, no. 29.
"Le Verre Antique: Dans l'intimité des collectionneurs" in *Artpassions*, no. 9, Geneva, 2007, p. 58.

For a similar example, see no. 136 in E.M. Stern and B. Schlick-Nolte, *Early Glass of the Ancient World, 1600 B.C.-A.D. 50, Ernesto Wolf Collection*.



93

93
AN EGYPTIAN MOSAIC GLASS INLAY PLAQUE WITH LILY-AND-PALMETTE MOTIF

ROMAN PERIOD, CIRCA 1ST CENTURY A.D.

1¾ in. (2.7 cm.) wide

\$4,000-6,000

PROVENANCE

Acquired by the current owner, 1990s or prior.

EXHIBITED

Kunstmuseum Luzern, *3000 Jahre Glaskunst von der Antike bis zum Jugendstil*, 19 July-13 September 1981.

PUBLISHED

M. Kunz, ed., *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*, Kunstmuseum Luzern, 1981, no. 29.
"Le Verre Antique: Dans l'intimité des collectionneurs" in *Artpassions*, no. 9, Geneva, 2007, p. 58.



94

94
FIVE FRAGMENTARY EGYPTIAN MOSAIC GLASS INLAYS

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

Largest: 1¼ in. (3.2 cm.) long

(5)

\$4,000-6,000

PROVENANCE

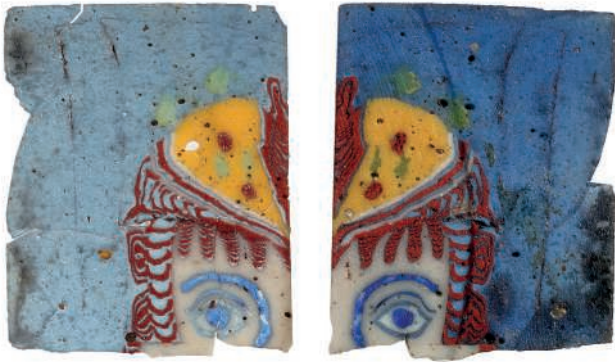
Three Plaques: Acquired by the current owner, 1990s or prior.
Two wig inlays: *Antiquities*, Sotheby's, London, 20 November 1929, lot 147 (part).

EXHIBITED

Three Plaques: Kunstmuseum Luzern, *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*, 19 July-13 September 1981.

PUBLISHED

Three Plaques: M. Kunz, ed., *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*, Kunstmuseum Luzern, 1981, no. 29.



95

95
TWO FRAGMENTARY EGYPTIAN MOSAIC GLASS THEATER MASKS INLAYS

ROMAN PERIOD, CIRCA 1ST CENTURY A.D.

Larger: 3/8 in. (2.8 cm.) high

(2)

\$5,000-7,000

PROVENANCE

Antiquities, Sotheby's, London, 20 November 1929, lot 147 (part).

Glass inlays depicting masks were created in two parts: the mask was divided horizontally down the center of the face, with one half rendering the left side, and one the right. These two parts were mounted together to depict a complete mask, adorning boxes, chests and other furniture.

As is typical with depictions during the Greek and Roman periods, these masks feature the face and hair, with the head floating rather than illustrating the neck. This depiction imitated how ancient theater actors appeared when on stage, wearing masks that covered their entire head (see the bell-krater, p. 31, and the marble relief featuring 3 masks, p. 70 in N. Savarese, ed., *In Scaena, il teatro di roma antica*).

96
FIVE FRAGMENTARY EGYPTIAN MOSAIC GLASS THEATER MASKS INLAYS

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

Largest: 1 3/8 in. (3.5 cm.) long

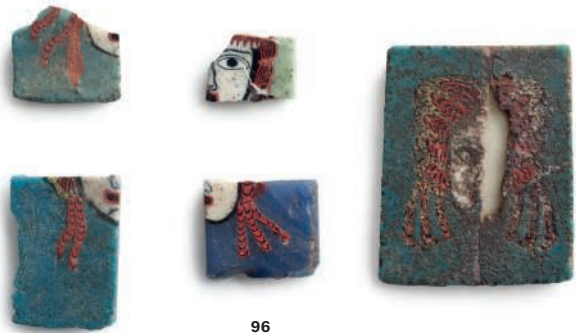
(5)

\$3,000-5,000

PROVENANCE

Antiquities, Sotheby's, London, 20 November 1929, lot 147 (part).

The 5 inlays presented here most likely represent Dionysos. As E.M. Stern and B. Schlick-Nolte discuss (pp. 376-377 in *Early Glass of the Ancient World, 1600 B.C.-A.D. 50, Ernesto Wolf Collection*), Dionysos would have been especially popular in Egypt and the Eastern Mediterranean during this period due to his connection with Mark Antony. In 41 B.C. Antony adopted the god of wine as his divine role model when he went to the East, following "in the footsteps of Hellenistic rulers who had modelled their image on gods" (op. cit., p. 377).



96

97
TWO FRAGMENTARY EGYPTIAN MOSAIC GLASS THEATER MASKS INLAYS

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

3/8 in. (1.6 cm.) high

(2)

\$4,000-6,000

PROVENANCE

Antiquities, Sotheby's, London, 20 November 1929, lot 147 (part).



97





98

A ROMAN MOSAIC GLASS PATELLA

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

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

\$10,000-15,000

PROVENANCE

Kofler-Truniger Collection, Lucerne, 1985 or prior.
Ancient Glass, Formerly the Kofler-Truniger Collection; Christie's,
London, 5-6 March 1985, lot 175.

EXHIBITED

Seoul, National Museum of Korea, *Italia. Arte e Scienza nello Sport*,
1988.

PUBLISHED

Italia: arte e scienza nello sport, Seoul, 1988, p. 121, no. 4.
"Le Verre Antique: Dans l'intimité des collectionneurs" in
Artpassions, no. 9, Geneva, 2007, p. 56.



99

99

A ROMAN GLASS DATE FLASK

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

2 $\frac{5}{8}$ in. (6.7 cm.) high

\$2,000-3,000

PROVENANCE

Acquired by the current owner, 1972 or prior.

100

A ROMAN GLASS RIBBED BOWL

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

3 in. (7.7 cm.) diameter

\$1,500-2,000

PROVENANCE

Acquired by the current owner, 1972 or prior.



100



101

A ROMAN GLASS CAMEO PORTRAIT OF EMPEROR TIBERIUS
JULIO-CLAUDIAN PERIOD, CIRCA 1ST CENTURY A.D.

1 $\frac{1}{8}$ in. (4.8 cm.) long

\$15,000-20,000

PROVENANCE

Private Collection, New York.
A New York Private Collector; *Antiquities*, Sotheby's, New York, 9 December 1981, lot 281.

PUBLISHED

C. Weiss, "Octavian als Knabe, Divus Augustus und Tiberius" in *Numismatica e Antichità Classiche: Quaderni Ticinesi* 34, Lugano, 2005, pp. 239-241, no. 13.
"Le Verre Antique: Dans l'intimité des collectionneurs" in *Artpassions*, no. 9, Geneva, 2007, p. 63.

According to Weiss, this type of cameo belongs to a series of gems with imperial portraits created to celebrate a new emperor and legitimize the passage of power from his predecessor (op. cit. pp. 239-241). As such, she considers this to be a posthumous portrait of Tiberius created during the reign of his nephew, Claudius (reign 41-54 A.D.). The oak wreath crown (*corona civica*) worn by Tiberius in this cameo is typical of Julio-Claudian Imperial portraiture.

102

A ROMAN GLASS CAMEO WITH CUPID AND PSYCHE
CIRCA 1ST CENTURY A.D.

¾ in. (1.9 cm.) long

\$4,000-6,000

PROVENANCE

Acquired by the current owner, 1980.

In the glyptic arts Cupid is frequently depicted torturing a butterfly representing Psyche. Most commonly he is shown preparing to singe the butterfly with a burning torch (see no. 296 in M. Henig, *Classical Gems, Ancient and Modern Itaglios and Cameos in the Fitzwilliam Museum Cambridge*). On another gem he is shown nailing a butterfly to a tree (no. 1158 in M. Maaskant-Kleibrink, *Catalogue of the Engraved Gems in the Royal Coin Cabinet, The Hague*). On the cameo presented here Cupid, holding a burning torch, approaches the butterfly which appears to be secured to a column.



102

103

A ROMAN GLASS CAMEO OF MINERVA
CIRCA 2ND CENTURY B.C.-2ND CENTURY A.D.

Together with seven Italic and Roman glass ringstones

1¾ in. (3.5 cm.) long

(8)

\$4,000-6,000

PROVENANCE

Acquired by the current owner, 1990s or prior.



103



104

104

A ROMAN GLASS MEDALLION WITH ACHELOUS
CIRCA 2ND CENTURY B.C.-2ND CENTURY A.D.

Together with four Italic and Roman ringstones

1 7/8 in. (4.8 cm.) long

(5)

\$3,000-5,000

PROVENANCE

Medallion: Giorgio Sangiorgi (1886-1965), Rome.
Ancient Glass formerly in the G. Sangiorgi Collection; Christie's, New York, 3 June 1999, lot 157.

Four ringstones: Acquired by the current owner, 1990s or prior.

The river god Achelous is identified by his long curling beard and curved horns. According to myth, Achelous and Hercules were potential suitors for the beautiful Deianira. To determine who would win her hand, the two partook in a wrestling match. Possessing the protean power to shape-shift, Achelous turned himself into a bull. Hercules used his enormous strength to rip off one of Achelous' bull horns, effectively defeating him. To retrieve it, Achelous then traded Hercules the horn of Amalthea, the she-goat who nursed Jupiter. In turn, Hercules gave this horn to the Naiads, who imbued it with fresh produce. The horn became the cornucopia and an attribute of Hercules'. For an example of Hercules holding the cornucopia, see lot 5 in Christie's Exceptional Sale catalogue of April 20, 2018.

105

A ROMAN GLASS RELIEF MEDALLION
WITH CUPID RIDING A BIRD
CIRCA 1ST CENTURY A.D.

1 5/8 in. (4.1 cm.) diameter

\$2,500-3,500

PROVENANCE

Acquired by the current owner, 1990s or prior.

EXHIBITED

Kunstmuseum Luzern, *3000 Jahre Glaskunst von der Antike bis zum Jugendstil*, 19 July-September 13 1981.

PUBLISHED

M. Kunz, *3000 Jahre Glaskunst von der Antike bis zum Jugendstil*, Kunstmuseum Luzern, 1981, p. 92, no. 339.



105



106

106

EIGHTEEN ROMAN GLASS RINGSTONES
CIRCA 2ND CENTURY B.C. - EARLY 1ST CENTURY A.D.

Largest: 5/8 in. (1.6 cm.) long

(18)

\$2,000-3,000

PROVENANCE

Acquired by the current owner, 1990s or prior.

According to Boardman and Wagner (p. 113 in *Masterpieces in Miniature, Engraved Gems from Prehistory to the Present*), "These green/blue/white striped glass ringstones were made to resemble layered quartzes, which occur naturally, but in a more colorful way than nature ever could produce." They date between the 2nd century B.C. and the 1st century A.D. and were cast from stone gems of relatively high quality. They were made in a mold of fused slices of colored glass. Upon removal from the mold the excess was cut away from the edges, although, as seen on some of the ringstones in the present group, some still retain this excess and may represent workshop wasters. There are two distinct groups: those with the white only in the top layer and those where the white extends through to the back, suggesting two distinct workshops. Both types are represented in the present lot.



107

A ROMAN COBALT BLUE GLASS MEDALLION WITH WINGED VICTORY

CIRCA 1ST CENTURY A.D.

3 $\frac{3}{8}$ in. (8.1 cm.) high

\$15,000-20,000

PROVENANCE

Acquired by the current owner, 1990s or prior.

EXHIBITED

Kunstmuseum Luzern, *3000 Jahre Glaskunst von der Antike bis zum Jugendstil*, 19 July-13 September 1981.

PUBLISHED

M. Kunz ed., *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*, Kunstmuseum Luzern, 1981, no. 338.

"Le Verre Antique: Dans l'intimité des collectionneurs" in *Artpassions*, no. 9, Geneva, 2007, p. 63.

This large and impressive glass medallion was cast in an open mold of cobalt blue glass with a thin layer of opaque white and a cobalt blue backing. The relief decoration depicts the winged goddess Victoria standing atop a globe holding a wreath and a palm branch, her garment splaying towards the hem. The scene is framed by a thick wreath with a medallion at the top and a thin linear band on the interior. Such medallions may have been used for wall or furniture decoration, although here, the subject suggests it may have served as a phalera, a decorative element attached to a soldier's breastplate. For a nearly identical example but missing its lower half, see the example now in The Metropolitan Museum of Art, pl. 54, no. 8 in W. Froehner, *Collection Julien Gréau: verrerie antique, émaillerie et poterie appartenant à John Pierpont Morgan: Tome I*.



108

108

A ROMAN GLASS RELIEF PLAQUE WITH A SPHINX

CIRCA 1ST CENTURY A.D.

1 5/8 in. (4.1 cm.) long

\$8,000-12,000

PROVENANCE

Private Collection, Geneva.
Acquired by the current owner, 1990s or prior.

EXHIBITED

Kunstmuseum Luzern, *3000 Jahre Glaskunst von der Antike bis zum Jugendstil*, 19 July-13 September 1981.

PUBLISHED

M. Kunz ed., *3000 Jahre Glaskunst von der Antike bis zum Jugendstil: Kunstmuseum Luzern*, 1981, p. 92, no. 342.

"Le Verre Antique: Dans l'intimité des collectionneurs," in *Artpassions*, no. 9, Geneva, 2007, p. 62.

Sphinxes with diadems were popular motifs during the early Imperial period, particularly on Augustan coins. The present example likely formed part of an inlay decoration to a piece of furniture. For a very similar example now at The Metropolitan Museum of Art, see accession number 81.10.155.



109

109

FIVE ROMAN GLASS RELIEF FRAGMENTS

CIRCA 1ST CENTURY A.D.

Largest: 2 7/8 in. (7.3 cm.) long

(5)

\$5,000-7,000

PROVENANCE

Giorgio Sangiorgi (1886-1965), Rome. *Ancient Glass formerly in the G. Sangiorgi Collection*; Christie's, New York, 3 June 1999, lot 160 (part).

110

**TWO ROMAN GLASS ROSETTE
MEDALLIONS**

CIRCA 1ST CENTURY A.D.

Larger: 1½ in. (3.8 cm.) wide (2)

\$2,500-3,500

PROVENANCE

Left: Giorgio Sangiorgi (1886-1965), Rome.
*Ancient Glass formerly in the G. Sangiorgi
Collection*; Christie's, New York, 3 June 1999, lot
160 (part).
Right: Acquired by the current owner, 1990s or
prior.



110

111

**EIGHT CARTHAGINIAN, ITALIC, AND
ROMAN GLASS OBJECTS**

CIRCA 4TH CENTURY B.C.-1ST CENTURY
A.D.

Largest: 1⅞ in. (4.8 cm.) long (8)

\$3,000-5,000

PROVENANCE

Acquired by the current owner, 1990s or prior.



111



112

112

A ROMAN GOLD GLASS MEDALLION
CIRCA 4TH CENTURY A.D.

7/8 in. (2.2 cm.) long

\$7,000-9,000

PROVENANCE

with Hadji Baba, Rabiraffi Ancient Art, London.
Acquired by the current owner from the above, 1982.

For a related but less iridescent gold glass medallion of similar scale in The Metropolitan Museum of Art see p. 174 in C.L. Avery, "Early Christian Gold Glass," in *The Metropolitan Museum of Art Bulletin*, 16, no. 8, August 1921. Both depict a draped figure between foliate motifs. The more readable example in the MET is thought to be an early depiction of Christ using a wand to work miracles and was likely inset into jewelry for use as a protective amulet.

113

FIVE LATE ROMAN GLASS PENDANTS WITH ANIMALS
CIRCA 4TH-5TH CENTURY A.D.

Largest: 1 in. (2.5 cm.) long

(5)

\$2,000-3,000

PROVENANCE

Acquired by the current owner, 1990s or prior.



113



114

114

A BYZANTINE GLASS JAR WITH MARVERED TRAILS
CIRCA 5TH CENTURY A.D.

1½ in. (3.8 cm.) high

\$4,000-6,000

PROVENANCE

with Galerie Heidi Vollmöller, Zurich.
Acquired by the current owner from the above, 1986.

EXHIBITED

Seoul, National Museum of Korea, *Italia. Arte e Scienza nello Sport*, 1988.

PUBLISHED

Italia: arte e scienza nello sport, Seoul, 1988, p. 121, no. 4.
"Le Verre Antique: Dans l'intimité des collectionneurs" in *Artpassions*, no. 9, Geneva, 2007, p. 56.

For a near identical but larger example, see no. 777 in D. Whitehouse, *Roman Glass in The Corning Museum of Glass, Vol. Two*.



115

A LATE ROMAN GLASS DISH
CIRCA 4TH CENTURY A.D.

10 $\frac{1}{8}$ in. (25.7 cm.) diameter

\$30,000-50,000

PROVENANCE

Acquired by the current owner, 1972 or prior.

For an example with similar geometric etchings, see no. 203, p. 112 in D.B. Harden, *Glass of the Caesars*.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in 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 on +1 212-636-2490.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted 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 25% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

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

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

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

E WARRANTIES 1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This **additional warranty** does not apply to:
 - (i) the absence of blanks, half tides, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT 1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

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

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

- (ii) Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

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

- (iii) Cash

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

- (iv) Bank Checks

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

- (v) Checks

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

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or 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:

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, 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;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.

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

5 KEEPING YOUR PROPERTY

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

- (a) 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).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- (c) 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.
- (d) 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:
 - (i) we will charge you storage costs from that date.
 - (ii) 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.
 - (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
 - (iv) the storage terms which can be found at christies.com/storage shall apply.

- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

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. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol – in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
 If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and

refund the **purchase price** if your **lot** may not be re-exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

- (d) **Lots of Iranian origin**
 Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
- (f) **Gold**
 Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**
 Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, 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 LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs 1(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-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 : a genuine example, rather than a copy or forgery of:

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

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

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1 (a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell.

Low estimate means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1 (a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the financial 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.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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

18/05/17

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 ◦ ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..."

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

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

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

*"Circle of ..."

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

*"Follower of ..."

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

*"Manner of ..."

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

*"After ..."

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

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

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

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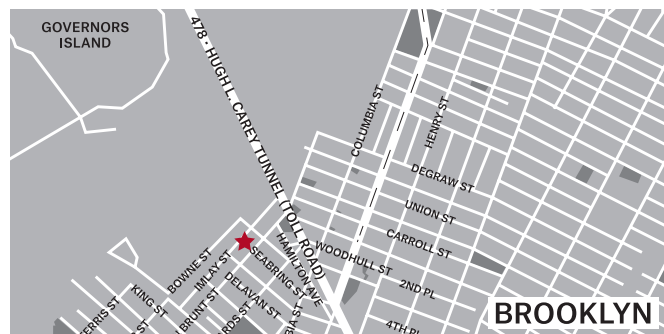
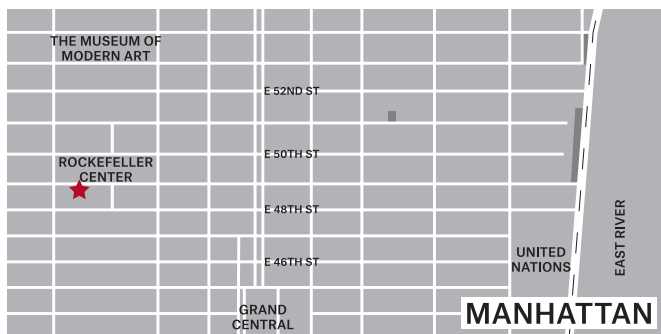
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EXCEPTIONAL SALE

New York, 20 April 2018

VIEWING

13-19 April 2018
20 Rockefeller Plaza
New York, NY 10020

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PROPERTY FROM A PRIVATE COLLECTION
A ROMAN MARBLE HERCULES
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.
22 1/8 in. (56.2 cm.) high
\$1,500,000-2,500,000

CHRISTIE'S



**ARTS OF AFRICA, OCEANIA
AND THE AMERICAS**

Paris, 10 April 2018

VIEWING

6-9 April 2018
9, avenue Matignon
Paris 8^e

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Fatma Turkkan-Wille
fturkkan-wille@christies.com
+33 (0) 1 40 76 72 21

FINE TEOTIHUACAN STONE MASK

CLASSIC, CA. A. D. 450-650

Height : 18.4 cm.

€150,000 -250,000

Provenance

L. E. Bryant, Roberta, Tennessee, January 1933

Pierre Matisse, New York, acquired 1934-1935

And thence by descent

CHRISTIE'S



Anthonis Mor and Alonso Sánchez Coello
Alessandro Farnese in Armor
oil on canvas
68 $\frac{7}{8}$ x 39 $\frac{3}{8}$ in. (175 x 100 cm.)
\$2,500,000 – 3,500,000

OLD MASTERS

New York, 19 April 2018

VIEWING

13-18 April
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“Eventually all these objects which have brought so much pleasure to Peggy and me will go out into the world and will again be available to other caretakers who, hopefully, will derive the same satisfaction and joy from them as we have over these past several decades.”

— DAVID ROCKEFELLER

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

New York, 7–11 May 2018

VIEWING

Begins 28 April 2018

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AN ATTIC BLACK-FIGURED AMPHORA (TYPE B)
ATTRIBUTED TO THE SWING PAINTER, CIRCA 530-520 B.C.
15 ¼ in. (38.7 cm.) high
\$100,000-150,000

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THE COLLECTOR



LE GOÛT FRANÇAIS

Paris, 25 April 2018

VIEWING

20-21 and 23-24 April 2018
9, Avenue Matignon
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A Baroque carved walnut table
Italian
Late 17th Century and Later
6,000-8,000€

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© Hughes Dubois

THE MUHLACK BATCHAM
A BAMILIKE TSESAH, ROYAL CREST
GRASSFIELDS REGION
CAMEROON
Height: 32 5/8 in. (83cm.)
Estimate on Request

AFRICAN AND OCEANIC ART

New York, 17 May 2018

VIEWING

12-16 May 2018
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New York, NY 10020

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