

ANTIQUITIES

New York, 31 October 2018

CHRISTIE'S



ANTIQUITIES

WEDNESDAY 31 OCTOBER 2018

PROPERTIES FROM

In Focus: The Collection of Brad Grey
The Collection Dr. Gary R. Hudes,
Pennsylvania
The Collection of John F. Fort
Gay M. Hirsch, St. Louis
The Collection of Mr. Steve Schmidt,
San Francisco
Virginia Theological Seminary, Sold to
Underwrite the Vocations Scholarship
Fund and Other Bicentennial
Objectives

AUCTION

Wednesday 31 October 2018
at 12.00pm (Lots 1-100)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Thursday	25 October	10.00 am - 5.00 pm
Friday	26 October	10.00 am - 5.00 pm
Saturday	27 October	10.00 am - 5.00 pm
Sunday	28 October	1.00 pm - 5.00 pm
Monday	29 October	10.00 am - 5.00 pm
Tuesday	30 October	10.00 am - 5.00 pm

AUCTIONEER

William Robinson (#2017522)

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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 such bids at or above the reserve.

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Christie's (#1213717)

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In sending absentee bids or making enquiries, this sale should be referred to as **GENIUS-15793**

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[50]

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21/06/16

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CHRISTIE'S

13/03/2018

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AUCTION CALENDAR

To include your property in these sales please consign ten weeks before the sale date. Contact the specialists or representative office for further information.

25 OCTOBER

ART OF THE ISLAMIC
AND INDIAN WORLDS
INCLUDING ORIENTAL
RUGS AND CARPETS
LONDON

30 OCTOBER

ARTS D'AFRIQUE
ET D'OCEANIE
PARIS

30 OCTOBER

ART AFRICAIN ET OcéANIE
DE LA COLLECTION
ADOLPHE STOCLET
PARIS

27 NOVEMBER- 6 DECEMBER

ANCIENT JEWELRY
ONLINE

5 DECEMBER

ANTIQUITIES
LONDON

12 DECEMBER

ARTS D'ASIE
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1

PROPERTY FROM THE COLLECTION OF JOHN F. FORT

1
A ROMAN MARBLED AMBER AND WHITE GLASS BOTTLE
CIRCA 1ST CENTURY A.D.

6 $\frac{3}{8}$ in. (17.4 cm.) high

\$7,000–9,000

PROVENANCE:

Cervera Collection, Spain, 1960s.

Art Market, Spain.

Antiquities, Sotheby's, New York, 7 December 2005, lot 99.



2

2
A ROMAN AMBER GLASS UNGUENTARIUM
CIRCA 1ST CENTURY A.D.

5 $\frac{7}{8}$ in. (13.6 cm.) high

\$2,000–3,000

PROVENANCE:

with Antiquarium, New York, acquired in New York, 1998.

Acquired by the current owner from the above, 1998.

EXHIBITED:

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



3

3
A ROMAN MARBLED PALE GREEN AND WHITE GLASS BOTTLE
CIRCA 1ST CENTURY A.D.

4 in. (10.2 cm.) high

\$1,500–2,000

PROVENANCE:

with Antiquarium, New York, acquired in New York, 1981.
Acquired by the current owner from the above, 1997.

EXHIBITED:

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



4

4
A ROMAN BLUE GLASS BOTTLE
CIRCA 1ST CENTURY A.D.

5½ in. (13.1 cm.) high

\$2,000–3,000

PROVENANCE:

with Antiquarium, New York, acquired in New York, 1987.
Acquired by the current owner from the above, 1996.

EXHIBITED:

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



5

A ROMAN PALE GREEN GLASS SQUARE-SIDED JUG
CIRCA 1ST CENTURY A.D.

8½ in. (21.5 cm.) high

\$3,000–5,000

PROVENANCE:

with Antiquarium, New York, acquired in Switzerland, 1989.
Acquired by the current owner from the above, 1996.

EXHIBITED:

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

6

A ROMAN PALE GREEN GLASS UNGUENTARIUM

CIRCA 1ST-2ND CENTURY A.D.

4 $\frac{5}{8}$ in. (11.2 cm.) high

\$500-700

PROVENANCE:

with Ben H. Ward, Houston.

Acquired by the current owner from the above, 1996.

EXHIBITED:

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



6

7

A ROMAN PALE GREEN GLASS BOTTLE

CIRCA 1ST-2ND CENTURY A.D.

2 $\frac{3}{8}$ in. (5.9 cm.) high

\$1,000-1,500

PROVENANCE:

with Ben H. Ward, Houston.

Acquired by the current owner from the above, 1996.

EXHIBITED:

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



7



8

8

A ROMAN AMBER GLASS GRAPE-FLASK

CIRCA 3RD CENTURY A.D.

5¼ in. (13.3 cm.) high

\$3,000–5,000

PROVENANCE:

Private Collection, Westchester, acquired in Tel Aviv, 1960s-1970s.

Private Collection, New York.

A New York Private Collection; *Antiquities*, Christie's, New York, 12 December 2002, lot 403.

Grape flasks have been found across the eastern and western Roman empire, with examples dating to the 2nd-3rd century tending to be larger and depicting more stylized grape clusters, as demonstrated by the present lot. For a similar example see no. 72, in S.H. Auth, *Ancient Glass at the Newark Museum*.



9

9

A LATE ROMAN PALE GREEN GLASS JUG

CIRCA 3RD-4TH CENTURY A.D.

5¼ in. (13.2 cm.) high

\$3,000–5,000

PROVENANCE:

Eugene Schaefer (1874-1930), New Jersey.

Antiquities, Sotheby's, New York, 13 June 1996, lot 161.

EXHIBITED:

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

10

A LATE ROMAN PALE GREEN GLASS AMPHORISKOS

CIRCA 3RD-4TH CENTURY A.D.

7 $\frac{3}{8}$ in. (18.7 cm.) high

\$1,000–1,500

PROVENANCE:

with Antiquarium, New York, acquired in Switzerland, 1990s.
Acquired by the current owner from the above, 1995.

EXHIBITED:

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



10

11

A LATE ROMAN GREEN GLASS BOTTLE

CIRCA 3RD-4TH CENTURY A.D.

4 $\frac{1}{2}$ in. (11.4 cm.) high

\$1,500–2,000

PROVENANCE:

with Tarshish, Jerusalem, 1980.
A New York Private Collection; *Antiquities*, Christie's, New York, 12 December 2002, lot 413 (part).



11



12

12

A LATE ROMAN BLUE GLASS TWO-HANDLED FLASK
CIRCA 4TH CENTURY A.D.

2½ in. (6.4 cm.) high

\$1,500–2,000

PROVENANCE:

with Charles Ede, London, acquired in London, 2000.
Acquired by the current owner from the above, 2000.

EXHIBITED:

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



13

13

A LATE ROMAN BLUE GLASS JUG
CIRCA 3RD–4TH CENTURY A.D.

2⅞ in. (7.5 cm.) high

\$1,500–2,000

PROVENANCE:

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

EXHIBITED:

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

14

A LATE ROMAN PALE YELLOW GLASS TWO-HANDLED FLASK

CIRCA 4TH CENTURY A.D.

4 $\frac{5}{8}$ in. (11 cm.) high

\$2,500–3,500

PROVENANCE:

with Antiquarium, New York, acquired in New York, 1982-1983.

Acquired by the current owner from the above, 1995.

EXHIBITED:

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



14

15

A LATE ROMAN YELLOW GLASS TWO-HANDLED JAR

CIRCA 4TH-5TH CENTURY A.D.

4 in. (10.2 cm.) high

\$2,000–3,000

PROVENANCE:

with APN Trading, New York.

Acquired by the current owner from the above, 1996.

EXHIBITED:

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



15



16

16
A LATE ROMAN PALE GREEN GLASS JUG
CIRCA 4TH CENTURY A.D.

7¼ in. (18.5 cm.) high

\$2,000–3,000

PROVENANCE:
with Antiquarium, New York, acquired in Israel, 1978.
Acquired by the current owner from the above, 1996.

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



17

17
A LATE ROMAN PALE GREEN GLASS JUG
CIRCA 4TH–5TH CENTURY A.D.

8⅝ in. (21.8 cm.) high

\$3,000–5,000

PROVENANCE:
with Asprey, London.
Private Collection, U.K., circa 1986–1989.
An English Private Collection; *Antiquities*, Sotheby's, New York, 7 December 2005, lot 80.



IN FOCUS: PROPERTY FROM THE COLLECTION OF BRAD GREY

18

AN EGYPTIAN GRANODIORITE JAR

PREDYNASTIC TO EARLY DYNASTIC PERIOD, CIRCA 3500-2600 B.C.

13 in. (33 cm.) diameter

\$30,000–50,000

PROVENANCE:

Reputedly from El-Bersheh.

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

The Rudolf Schmidt (1900-1970) Collection; *Antiquities*, Christie's, London, 1 October 2014, lot 13.

PUBLISHED:

P. Günther and R. Wellauer, *Ägyptische Steingefässe der Sammlung Rudolph Schmidt, Solothurn*, Zurich, 1988, p. 76, no. 185, pl. 47.



19

19

AN EGYPTIAN DIORITE JAR
PREDYNASTIC TO EARLY DYNASTIC
PERIOD, CIRCA 3500-2600 B.C.

9½ in. (24.1 cm.) wide

\$10,000-15,000

PROVENANCE:

Private Collection, Japan,
with Ancient Art Limited, Geneva, 1980.
Antiquities, Christie's, London, 1 October 2014, lot
158.



20

20

AN EGYPTIAN BLACK SCHIST JAR
PREDYNASTIC TO EARLY DYNASTIC
PERIOD, CIRCA 3500-2600 B.C.

6½ in. (16.9 cm.) high

\$15,000-20,000

PROVENANCE:

Dr. Rudolf Schmidt (1900-1970), Solothurn,
acquired prior to 1970; thence by descent.
The Rudolf Schmidt (1900-1970) Collection;
Antiquities, Christie's, London, 1 October 2014,
lot 6.



21

A LARGE EGYPTIAN GRANODIORITE BOWL

EARLY DYNASTIC PERIOD, 1ST-3RD DYNASTY,
CIRCA 3000-2600 B.C.

13 in. (33 cm.) diameter

\$40,000-60,000

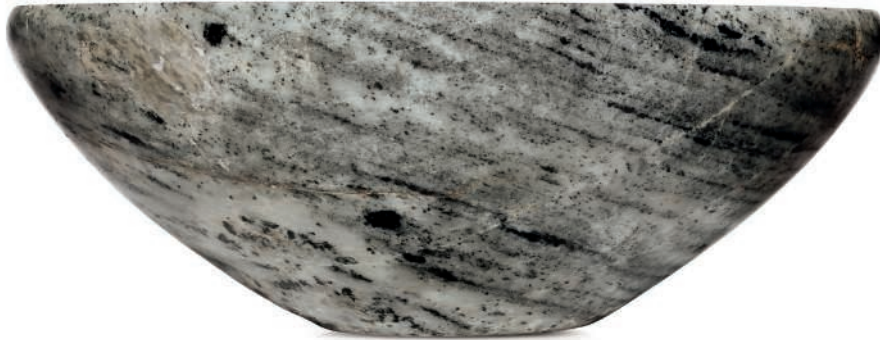
PROVENANCE:

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

The Rudolf Schmidt (1900-1970) Collection; *Antiquities*, Christie's, London, 1 October 2014, lot 35.

PUBLISHED:

P. Günther and R. Wellauer, *Ägyptische Steingefässe der Sammlung Rudolph Schmidt, Solothurn*, Zurich, 1988, p. 14, no. 9, pl. 25.



22

22

**AN EGYPTIAN ANORTHOSITE
GNEISS BOWL**

EARLY DYNASTIC PERIOD TO OLD
KINGDOM, 2ND-3RD DYNASTY, CIRCA 2750-
2600 B.C.

8¾ in. (22.2 cm.) diameter

\$12,000–18,000

PROVENANCE:

with N. Koutoulakis (1910-1996), Geneva.
Dr. Rudolf Schmidt (1900-1970), Solothurn,
acquired from the above, 1952 (Blatt nr. 59.1 recto);
thence by descent.
The Rudolf Schmidt (1900-1970) Collection;
Antiquities, Christie's, London, 1 October 2014,
lot 24.

PUBLISHED:

P. Günther and R. Wellauer, *Ägyptische
Steingefässe der Sammlung Rudolph Schmidt*,
Solothurn, Zurich, 1988, p. 13, no. 7, pl. 25.



23

23

AN EGYPTIAN PEGMATITIC DIORITE JAR

EARLY DYNASTIC PERIOD, 1ST-3RD
DYNASTY, CIRCA 3000-2600 B.C.

9½ in. (24.1 cm.) wide

\$7,000–9,000

PROVENANCE:

with N. Koutoulakis (1910-1996), Geneva.
Dr. Rudolf Schmidt (1900-1970), Solothurn,
acquired from the above, 1953 (Blatt nr. 59.1 verso);
thence by descent.
The Rudolf Schmidt (1900-1970) Collection;
Antiquities, Christie's, London, 1 October 2014,
lot 7.

PUBLISHED:

P. Günther and R. Wellauer, *Ägyptische
Steingefässe der Sammlung Rudolph Schmidt*,
Solothurn, Zurich, 1988, pp. 31-32 no. 62, pl. 32.

24

**AN EGYPTIAN PEGMATITIC
DIORITE BOWL**

EARLY DYNASTIC PERIOD, 1ST-3RD
DYNASTY, CIRCA 3000-2600 B.C.

4½ in. (11.4 cm.) diameter

\$5,000–7,000

PROVENANCE:

Dr. Rudolf Schmidt (1900-1970), Solothurn,
acquired prior to 1970; thence by descent.
The Rudolf Schmidt (1900-1970) Collection;
Antiquities, Christie's, London, 1 October 2014,
lot 23.

PUBLISHED:

P. Günther and R. Wellauer, *Ägyptische
Steingefäße der Sammlung Rudolph Schmidt,
Solothurn*, Zurich, 1988, p. 21 no. 32, pl. 28.



24

PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

25

**AN EGYPTIAN TERRACOTTA CANOPIC JAR
FOR MENENA**

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

10⅞ in. (27.1 cm.) high

\$7,000–9,000

PROVENANCE:

Joseph W. Drexel (1833-1888), noted banker,
philanthropist and book collector, New York and
Philadelphia.
The Metropolitan Museum of Art, New York, gifted
from the above, 1889 (accession no. 89.2.200a,b);
deaccessioned 1956 and sold locally.
Mr. Robert C. Hartlein (1922-1988), New Jersey;
thence by descent to his widow, Mrs. Jane Hartlein-
Leef (1927-2016), Pennsylvania, 1988; thence by
descent to the current owner, circa 1990.

This canopic jar is fashioned out of marl clay and
the facial features displayed on the lid were most
likely modeled by hand rather than mold-made.
Stylistically, the facial features reflect the style of
the early to mid-18th Dynasty sculpture.

The partially-preserved inscription on the body of
the jar reads, "Honoured of Hapi, Osiris, Menena
beatified." Originally, Menena would have had
four such jars, each intended to hold one of the
four internal organs (lungs, liver, stomach, and
intestines), which were removed during the
mummification process. Close parallels in the
collection of The Metropolitan Museum of Art
excavated from the Asasis region of western Thebes
date mainly to the period of the 18th Dynasty from
the reigns of Ahmose to Thutmose III.



25



ANOTHER PROPERTY

26

**AN EGYPTIAN BLACK SERPENTINE
SHABTI FOR THE CHIEF OF SOLDIERS,
PA-SER**

NEW KINGDOM, 18TH-19TH DYNASTY,
CIRCA 1450-1295 B.C.

7¾ in. (19.7 cm.) high

\$60,000-80,000

PROVENANCE:

Reputedly Jean-Joseph Tarayre (1770-1855), a general in Napoléon Bonaparte's army, France, with Galerie G. Maspero, Paris.

Ingrid Josephson (1927-2007), New York, acquired from the above, 1981.

International Fine Arts Auction, I.M. Chait Gallery/Auctioneers, Beverly Hills, 20 May 2018, lot 148.

Stylistically this impressive serpentine shabti for Pa-Ser finds its closest parallels to examples from the late 18th Dynasty, in particular to the reign of Amenhotep III. Noteworthy is the simplification of the body, with no articulation of the hands, and no flourishes for attributes such as a broad collar, as seen on a number of high status figures, typically in exotic wood, such as that for Maya (see no. 71 in Kozloff, et al., *Egypt's Dazzling Sun*, Amenhotep III and His World). The shape of the face and especially the treatment of the lips were appropriated from images of Amenhotep III, also noted on other private funerary figures, such as that for Tjenura (no. 7 in Freed, et al., *Pharaohs of the Sun*).



PROPERTY FROM A NEW YORK PRIVATE COLLECTOR

27

A CORINTHIAN BLACK-FIGURED ALABASTRON
CIRCA LATE 7TH-EARLY 6TH CENTURY B.C.

8 in. (20.4 cm.) high

\$7,000–9,000

PROVENANCE:

Benjamin Starr (1904-1983), New York, acquired 1959 or prior;
thence by continuous descent to the current owner, New York,
1997.

Benjamin Starr was a prominent music copyright lawyer in New York in the mid-20th century, with many notable clients. During his international travels with clients, he became an avid collector of antiquities. Here Starr shows part of his collection (including the alabastron on offer above) to his client, famed jazz musician and composer Duke Ellington. Courtesy Johnson Publishing Company, LLC. All rights reserved.





PROPERTY OF A WASHINGTON, D.C. PRIVATE COLLECTOR

28

AN ATTIC BLACK-FIGURED HORSE-HEAD AMPHORA

CIRCA 580-570 B.C.

13 $\frac{1}{8}$ in. (33.5 cm.) high

\$12,000-15,000

PROVENANCE:

with Carlo Moretti Cristalleria, Verona and Murano.
N. David Nelson (1918-2003), Washington D.C., acquired from the above,
1964; thence by descent to the current owner, 2003.

Horse-head amphorae were produced in Athens during the first half of the 6th century B.C. They are characterized by a panel depicting a horse head in profile, typically on both sides of the vase. The current example is rare and highly unusual as it features a male head on the reverse instead of another equine. For the only other example known with this juxtaposition, see Beazley Archive Pottery Database no. 305329, by the Painter Louvre E 822.

The purpose of the Horse-head amphorae remains unknown. Scholars have speculated a wide-range of uses, from serving as votive objects, to being a predecessor of the Panathenaic prize amphorae.



29

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

• 29

**AN ATTIC BLACK-FIGURED SKYPHOS OF
HERMOGENEAN TYPE**

CIRCA 540-520 B.C.

3¾ in. (9.5 cm.) high

\$3,000-5,000

PROVENANCE:

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

Acquired by the current owner, 1990s.

PUBLISHED:

Beazley Archive Pottery Database no. 7278.

30

AN ATTIC BLACK-FIGURED SIANA CUP

ATTRIBUTED TO THE GRIFFIN-BIRD PAINTER, CIRCA 575-525 B.C.

7¾ in. (19.7 cm.) diameter, excluding handles

\$20,000-30,000

PROVENANCE:

Antiquities, Sotheby's, London, 13 July 1970, lot 117.

Antiquities, Sotheby's, London, 12 July 1971, lot 123.

Antiquities, Christie's, London, 16 March 1977, lot 208.

Antiquities, Sotheby's, New York, 20 June 1990, lot 9.

PUBLISHED:

Beazley Archive Pottery Database no. 3591.



30



PROPERTY FROM
AN IMPORTANT PRIVATE COLLECTOR

31

**AN ATTIC BLACK-FIGURED AMPHORA
(TYPE B)**

ATTRIBUTED TO GROUP E,
CIRCA 575-525 B.C.

12¼ in. (43.1 cm.) high

\$80,000-120,000

PROVENANCE:

with John Hewett (1919-1994), London, 1970
or prior.

Private Collection, Europe.

A European Private Collector; *Antiquities*,
Sotheby's, London, 11 July 1988, lot 130.

Private Collection, New York.

Antiquities, Christie's, New York, 15 December
1992, lot 81.

Antiquities, Sotheby's, New York, 17 December
1996, lot 50.

Antiquities, Sotheby's, New York, 4 June 1998,
lot 102.

PUBLISHED:

J.D. Beazley, *Paralipomena*, Oxford, 1971, p. 56,
no. 20 bis.

Beazley Archive Pottery Database no. 350425.

Each side of this splendid amphora depicts a prominent Greek myth. On one, Herakles wrestles the Nemean lion, while on the other, Theseus kills the Minotaur. The Nemean lion, impervious to weapons, was plaguing the region of Nemea. It was the first of Herakles' twelve labors to kill the beast, which he accomplished by seizing it by the neck and wrestling it to death. Using its own claws, the hero flayed the lion and forever after wore its skin for protection. The two onlookers are likely to be the hero's companion Iolas to the right, and the nymph Nemea to the left. On the other side, Theseus dispatches the Minotaur, the bull-headed monster born of the union of Queen Pasiphae and a bull sent to Crete by Poseidon. It was enclosed in an elaborate Labyrinth, and each year, the King of Athens sent fourteen youths and maidens, who were duly fed to the monster. The figures framing the scene are part of this group.

Group E is the name Beazley gave "to a large and compact group, which is very closely related to the work of the painter Exekias," and is "the soil from which the art of Exekias springs." (See p. 133 in J.D. Beazley, *Attic Black-figure Vase-painters*). The vases of this group are typically large-scale amphorae and primarily depict important events from the lives of gods and heroes.





PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

32

AN ATTIC BLACK-FIGURED AMPHORA (TYPE B)
ATTRIBUTED TO THE SWING PAINTER, CIRCA 540-520 B.C.

16¼ in. (41.2 cm.) high

\$30,000–50,000

PROVENANCE:

Acquired by the current owner, 1992.

One side features three aconists, each holding a javelin, framed by two mantled trainers. The other has two fully armed warriors in combat framed by two others who both turn away, with a bearded man far left wearing a mantle with an unusual vertical battlements pattern. The same pattern is found on a mantled figure on a now-lost vase by the Swing Painter formerly on the Rome market, pl. 3B in E. Böhr, *Der Schaukelmaler*.



33

AN ATTIC BLACK-FIGURED AMPHORA (TYPE B)
ATTRIBUTED TO THE SWING PAINTER, CIRCA 540-520 B.C.

15 in. (38.1 cm.) high

\$25,000-35,000

PROVENANCE:

Antiquities, Sotheby's, New York, 2 December 1988, lot 77.

Private Collection, U.S.

Antiquities, Christie's, New York, 15 December 1992, lot 83.

PUBLISHED:

Beazley Archive Pottery Database no. 17715.

For similar dancing revelers as seen on one side of the amphora presented here, compare pls. 68B and 69B in E. Böhr, *Der Schaukelmaler*, especially the latter for the presence of the unusual pointed cap on the left-most figure. Similar combats as found on the other side are frequent on the Swing Painter's vases.



34

34
AN ATTIC BLACK-FIGURED KYATHOS
 CIRCA 510-500 B.C.

6 in. (15.2 cm.) high

\$8,000-12,000

PROVENANCE:
 with N. Koutoulakis (1910-1996), Geneva.
 Acquired by the current owner from the above, 1987.

• 35
AN ATTIC BLACK-FIGURED WHITE-GROUND ALABASTRON
 GROUP OF THE NEGRO ALABAISTRA, CIRCA 490-480 B.C.

5 7/8 in. (14.9 cm.) high

\$4,000-6,000

PROVENANCE:
Antiquities, Sotheby's, New York, 12 June 1993, lot 326.

PUBLISHED:
 Beazley Archive Pottery Database no. 20289.

For related examples see Group C, nos. 26-39, in J. Neils, "The Group of the Negro Alabastra; A Study in Motif Transferal," in *Antike Kunst*.



35

• 36
AN ATTIC BLACK-FIGURED OLPE
 CIRCA 500 B.C.

8 1/2 in. (21.5 cm.) high

\$5,000-7,000

PROVENANCE:
 with Galleria Serodine, Ascona.
 Acquired by the current owner from the above, 1991.



36



PROPERTY FROM A NEW YORK PRIVATE COLLECTOR

37

AN ATTIC BLACK-FIGURED OINOCHOE
RELATED TO THE ALTENBURG CLASS,
CIRCA LATE 6TH CENTURY B.C.

8¾ in. (22.1 cm.) high

\$10,000–15,000

PROVENANCE:

Benjamin Starr (1904-1983), New York, acquired
1959 or prior; thence by continuous descent to the
current owner, 1997.



PROPERTY OF GAY M. HIRSCH, ST. LOUIS

38

AN ATTIC BLACK-FIGURED NECK-AMPHORA

ATTRIBUTED TO THE KLEOPHRADES PAINTER, CIRCA 500 B.C.

16¼ in. (41.2 cm.) high

\$100,000–150,000

PROVENANCE:

David Moore Robinson (1880-1958), archaeologist, Baltimore and Oxford, Mississippi, acquired 1956 or prior.

George E. Mylonas (1898-1988), archaeologist, St. Louis, acquired 1963 or prior.

Acquired by the current owner, 1979 or prior.

EXHIBITED:

The Art Institute of Chicago, *Greek Vase-Painting in Midwestern Collections*, 22 December 1979 - 24 February 1980.

PUBLISHED:

D.M. Robinson, "Unpublished Greek Vases in the Robinson Collection," *American Journal of Archeology* 60, no. 1, 1956, pp. 15-16, pls. 12-13, fig. 53.

K. Schauenburg, "Die Totengöttin in der Unteritalischen Vasenmalerei," *Jahrbuch des Deutschen Archäologischen Instituts* 73, 1959, p. 50.

J.D. Beazley, *Attic Black-figure Vase-painters*, Oxford, 1956, p. 405, no. 19.

J.D. Beazley, *Attic Red-figure Vase-painters*, second edition, vol. 1, Oxford, 1963, p. 192.

P. Zancani-Montuoro, "Heraion alla Foce del Sele," in *Atti e Memorie della Società Magna Grecia*, n.s. V, 1964, p. 65, no. 9.

J.D. Beazley, *Paralipomena*, Oxford, 1971, p. 176, no. 19.

F. Brommer, *Vasenlisten zur griechischen Heldensage*, third edition, Marburg, 1973, p. 550, no. 9.

W. Felten, *Attische Unterweltsvorstellungen des VI. Und V. Jhs. V. Chr.*, Munich, 1975, fig. 9.

W.G. Moon, *Greek Vase-Painting in Midwestern Collections*, Chicago, 1979, pp. 138-139, no. 78.

G.P. Schaus, "Two Notes on Lakonian Vases," *American Journal of Archeology* 87, no. 1, 1983, pl. 12, fig. 2.

T.H. Carpenter, *Beazley Addenda*, second edition, Oxford, 1989, p. 105, no. 405.19.

G. Siebert, "Hermes," in *LIMC*, Zurich and Munich, 1990, no. 524.

D. Buitron, et al., *The Odyssey and Ancient Art, An Epic in Word and Image*, 1992, pp. 98-107.

E. Kunze-Goette, *Der Kleophrades-Maler unter Malern schwarzfiguriger Amphoren, Eine Werkstattstudie*, Mainz, 1992, pls. 10, 70.1.

J.H. Oakley, "Sisyphos I," in *LIMC*, Zurich and Munich, 1994, no. 16. Beazley Pottery Archive Database no. 303060.

Sisyphos, the King of Ephyra (an older name for Corinth) was described by Homer in the *Odyssey* as the most cunning of men (Book II, 593-600). For his trickery, he was punished by Hades, who condemned him to the Underworld where Sisyphos was compelled to roll a huge boulder up a hill in perpetuity, since the boulder would roll back down as soon as he neared the top. The scene was only rarely depicted on vases. For a list, which includes 10 other Attic neck-amphorae in addition to the present example, see J.H. Oakley, "Sisyphos I," *LIMC*, pp. 783-784. Here the gates of the Underworld are indicated by the two Doric columns, with Hermes standing to the left, gesturing towards Sisyphos to the right. Cerberus, the hound of Hades, stands in between, with one head looking at the god, the other at Sisyphos.

The Kleophrades painter was named by Beazley from a potter's signature on a red-figured cup painted in the Cabinet des Medailles, Paris. He was one of the best red-figure vase-painters of the late Archaic period, a contemporary with the Berlin Painter. In addition to red-figure, he also painted a large number of Panathenaic prize amphorae, which were always in black-figure. Early in his career he also painted a small number of neck-amphorae in the older technique, as here.





ANOTHER PROPERTY

39

AN ATTIC BLACK-FIGURED AMPHORA

MANNER OF THE KLEOPHRADES PAINTER, CIRCA 500-490 B.C.

11½ in. (29.2 cm.) high

\$40,000-60,000

PROVENANCE:

Harry Harmon Chamberlin (1873-1951), American historian, journalist and Harvard University professor, acquired in Europe and brought to the U.S. in the late 19th century; thence by descent.

Antiquities, Christie's, New York, 13 December 2013, lot 80.

Acquired by the current owner in New York, 2017.



40

PROPERTY FROM
AN IMPORTANT PRIVATE COLLECTOR

40

AN ATTIC BLACK-FIGURED AMPHORA

ATTRIBUTED TO THE DOT-BAND CLASS, CIRCA 520-500 B.C.

6 $\frac{3}{8}$ in. (16.2 cm.) high

\$8,000-12,000

PROVENANCE:

The Cutler Collection, Scottsdale.

The Cutler Collection, Scottsdale, Arizona; Sotheby's, New York, 8 June 1994, lot 78.

EXHIBITED:

Phoenix Art Museum, *The Cutler Collection of Ancient Greek Ceramics*, 13 October 1984 - 6 January 1985.

PUBLISHED:

Beazley Archive Pottery Database no. 20321.



41

PROPERTY FROM A NEW YORK PRIVATE COLLECTOR

41

AN ATTIC BLACK-FIGURED HYDRIA

WORKSHOP OF THE READY PAINTER,
CIRCA LATE 6TH CENTURY B.C.

9 in. (22.9 cm.) high

\$5,000-7,000

PROVENANCE:

Benjamin Starr (1904-1983), New York, acquired 1959 or prior; thence by continuous descent to the current owner, New York, 1997.



42

THE PROPERTY OF A KENTUCKY PRIVATE COLLECTOR

42

A CYPRIOT LIMESTONE HEAD OF A MALE VOTARY
CIRCA EARLY 6TH CENTURY B.C.

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

\$7,000–9,000

PROVENANCE:

Donald McDonald Creveling (1901-1974), U.S., MIT-trained mining engineer who consulted with the Swedish expedition in Cyprus between 1927-1932; thence by descent to his daughter, Mary C. Krombholz (1935-2015), Indian Hills, Ohio.

Art, Collectibles, Home Furnishings & More, Everything But The House, Cincinnati, 30 May 2017, no. 44.

It is likely that heads such as the present example, with their distinctive facial features including prominent nose, pointed lips, and large almond-shaped eyes, depicted priests or dignitaries and were erected as votaries. For a similar head wearing a conical helmet see cat. 4 in A. Hermary and J. Mertens, *The Cesnola Collection of Cypriot Art: Stone Sculpture*.



43

PROPERTY FROM AN ATLANTA COLLECTION

• 43

A GREEK TERRACOTTA HERM
HELLENISTIC PERIOD, CIRCA LATE 4TH CENTURY B.C.

8 $\frac{1}{2}$ in. (21.6 cm.) high

\$2,000–3,000

PROVENANCE:

Antiquities, Sotheby's, New York, 29 November 1989, lot 359.

PROPERTY FROM A BROOKLYN PRIVATE COLLECTION

44

A GREEK BRONZE HELMET OF CHALCIDIAN TYPE
LATE CLASSICAL PERIOD, CIRCA 4TH CENTURY B.C.

10 $\frac{3}{8}$ in. (26.5 cm.) high

\$15,000–20,000

PROVENANCE:

with Antiquus, London.

Private Collection, New York, 1984; thence by descent to the current owner.





ANOTHER PROPERTY

45

A GREEK MARBLE DIONYSOS

CLASSICAL PERIOD, CIRCA 4TH CENTURY B.C.

25¾ in. (65.4 cm) high

\$50,000–70,000

PROVENANCE:

Kohn, Bourg en Bresse, France, 13 November 1988, lot 62bis.

Antiquities, Christie's, New York, 7 December 2006, lot 122.

Private Collection, U.S.

A U.S. Private Collection; *Antiquities*, Christie's, New York, 3 June 2009, lot 127.

Acquired by the current owner in New York, 2017.

During the Hellenistic and into the Roman period, there was a tendency to depict Dionysos as an androgynous, almost feminine youth, as seen on any number of nude marble statues of the god. However, this penchant already had precedents in the 4th century B.C., when several surviving draped figures display a body that, were it headless, would no doubt be identified as portraying a goddess. In addition to the fine statuette presented here, see the seated figure, also 4th century B.C. in date, in the Hermitage, St. Petersburg, no. 136 in C. Gaspari, "Dionysos," in LIMC.

PROPERTY FROM A CALIFORNIA PRIVATE COLLECTION

46

A GREEK MARBLE HEAD OF A YOUTH
LATE HELLENISTIC PERIOD, CIRCA 2ND-1ST
CENTURY B.C.

10¾ in. (27.3 cm.) high

\$12,000–18,000

PROVENANCE:

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

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

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





PROPERTY FROM A NEW YORK PRIVATE COLLECTOR

47

A ROMAN MARBLE ARCHAISTIC HEAD OF A GODDESS
CIRCA 1ST CENTURY A.D.

11 in. (27.8 cm.) high

\$80,000–120,000

PROVENANCE:

with D'Arcy Galleries, New York.
Benjamin Starr (1904-1983), New York, acquired from the above, 1959; thence
by descent to the current owner, 1983.

The androgynous face is framed by a double crown of short curls that conceal part of her forehead and fall down either side of her face in tight curls. On account of the absence of specific attributes, the identity of this enigmatic goddess cannot easily be ascertained. The presence of 'Libyan' corkscrew curls falling in front of the ears may indicate that Isis was intended. For a depiction of Isis with a similar hairstyle, see no. 268, p. 518

in T.T. Tinh, "Isis," *LIMC*, vol. V. However, her foliate diadem could suggest rather she is the goddess Abundantia with associations of prosperity and fertility (see no. 832, pl. 453, p. 223 in S. Reinach, *Repertoire de la Statuaire Grecque et Romaine*, Vol. IV, Paris, 1906).

Beginning in the Hellenistic period, sculptors began to glamorize the much earlier Archaic period by producing stylistically nostalgic works now called 'archaistic'. By the first century B.C., these archaistic types became widespread throughout the Roman Empire, reflecting Roman admiration of Greek artistic achievements, as well as demonstrating Rome's overtaking of Greece as the dominant political and cultural force in the Mediterranean. In this work, the sculptor alludes to the Archaic style by the manner in which the features have been carved. The curls have been rendered symmetrically, the face is rigid and frontal, and the almond-shaped eyes, which would have once been inlaid, are formed by sharp grooves. Emanuela Paribeni in A. Giuliani, ed., *Museo Nazionale Romano, Le Sculture, I,1*, Rome, 1979, pp. 308-310, suggests that an almost identical piece in the Museo Nazionale Romano (inv. no. 256893) can be attributed to the 1st Century A.D., due to the delicate contours and the sober use of the drill work in the hair.





PROPERTY OF A PRIVATE COLLECTOR

48

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

52 in. (132.1 cm.) high

\$2,500,000–3,500,000

PROVENANCE:

Private Collection, France.
with Bruce McAlpine, London.
with Galerie Nefer, Zurich.
Private Collection, U.S., acquired from the above, 1991.
with Robert Haber, New York.
An American Private Collector; *Antiquities*, Christie's, New York, 8 June 2004,
lot 64.
Private Collection, U.S.
An Important American Collection; *Exceptional Sale*, Christie's, New York,
11 December 2014, lot 5.

EXHIBITED:

Aspen Art Museum, 13 February–6 April 1997.





HERAKLES, THE GREATEST GREEK HERO

Herakles (Hercules to the Romans) was the son of Zeus and the mortal Alkmene, the wife of king Amphitryon of Thebes. As his name suggests, his mythology is closely tied with the goddess Hera, Zeus's wife. When Hera learned of her husband's infidelity with Alkmene, she set out to plague the child at every stage of his life. As Alkmene was about to give birth, Zeus proclaimed that the first male child born on that day would be destined to become a king. Hearing her husband's boast, Hera rushed to Argos and persuaded the birth goddess Eleithyia to hasten the arrival of Nikippe's child to ensure the distinction would not go to Alkmene's. Her son Eurystheus was born first, and would become the ruler of Argos. He would go on to play a major role in the life of the hero. Alkmene meanwhile, fearful of Hera's rage, abandoned the infant. The god Hermes rescued him and put him to the breast of the sleeping Hera. Herakles was able to drink enough of the divine milk before the goddess awoke and flung him away that his immortality was assured. Thus the child was endowed with divine strength. Intent on Herakles's destruction, Hera sent two serpents to his crib, but the infant grabbed one in each hand and choked them to death.

As a young man Herakles wandered the countryside armed with a club made from a huge olive tree that he pulled from the ground. On one adventure he encountered the ambassadors from Orchomenos who were on their way to collect the annual tribute of one hundred cattle from the city of Thebes. Herakles cut off their noses and ears and sent them back with these as the tribute. The consequence was that Orchomenos sent an army against Thebes, which Herakles single-handedly defeated, thus freeing the Thebans from their oppressors. Kreon, the King of Thebes, gave his daughter Megara to him in gratitude. The couple lived happily for several years until Hera drove him to madness. In a fit of rage he unwittingly killed his own children. Seeking purification for this horrible deed, Herakles sought the Delphic Oracle, who instructed that after completing a period of servitude to Eurystheus, now king of Mycenae, his father would grant him immortality. The king, fearful of the hero's strength, sent him on a series of tasks, each ultimately designed to bring about his death.

THE TWELVE LABORS

Despite the danger, Herakles successfully completed each task. First Eurystheus sent him to kill an enormous lion sent by Hera to ravage the Nemean countryside. Impervious to weapons, the hero wrestled the beast and used its own claws to flay it. Hereafter he wears the pelt as a cloak, sometimes with the lion's head positioned over his own, with the paws knotted at his chest.

Next up was the invincible Hydra, a many-headed serpent terrorizing Lerna. Whenever a head was cut off, two others would instantly grow in its place. To defeat the Hydra, the hero's companion Iolaos seared the wounds with burning stakes as soon as Herakles cut off the heads, which ultimately proved successful.

The following Labors included capturing the golden-horned deer of Keryneia, who lured hunters into the mountains to their death; killing the Erymanthian Boar, who devastated the countryside; scaring away the Stymphalian Birds, a nasty flock that preyed on men and fouled the area; cleaning the filthy stables of King Augeias in one day by changing the course of the rivers to flood them; defeating cruel King Diomedes by feeding him to his human-eating horses; saving Crete from the mad bull ravaging the island; capturing the belt of the Amazon Queen Hippolyte, given to her by her father Ares; and killing





Figure 1: A version of the "Albertini Herakles" from the Museo Nazionale, Rome. Mondadori Portfolio / Art Resource, NY.



Figure 2: An Apulian red-figured column-krater depicting a sculptor finishing a statue of Herakles. Image courtesy of the Metropolitan Museum of Art.

the triple-bodied monster Geryon on the island of Erytheia with poison-tipped arrows.

The Eleventh Labor concerns the Apples of the Hesperides, which grew in a hidden garden inhabited by three nymphs, the daughters of Hesperos. To find the garden he was directed to Nereus, the old man of the sea, who Herakles forced to reveal the garden's location. The tree that bore the golden fruit was a wedding present to Hera, and it was guarded by a serpent that never closed its eyes. One version of the story has it that the Titan Atlas volunteered to get the apples if Herakles would take his place holding up the earth. Atlas returned with the apples but decided, having experienced his freedom, that Herakles should forever take his place. The hero pretended to agree but asked the Titan to hold the earth for a moment while he fetched a pillow for his shoulders. Herakles of course fled with the apples in hand.

The final Labor was the capture of Kerberos, the triple-headed hound of Hades. For this he had to descend into the Underworld. Without the aid of weapons, as proscribed, he was able to complete the Labor by chaining the beast and dragging it to the world of the living.

Now freed from Eurystheus, Herakles set off on many other adventures that were popular subjects among Greek and Roman artists. The most notable of these was a brief stint as crewmember of the Argonaut, his enslavement to the Lydian Queen Omphale, who was said to have coerced him into cross-dressing, and his incidental but important role in the Trojan War, when the poisoned arrows that he bestowed to his friend Philoctetes were retrieved by Odysseus and Diomedes as a pre-requisite for the Greeks' defeating the Trojans. On one adventure Herakles met Deianeira, daughter of King Oineus of Kalydon, who was given to him in marriage. In another fit of rage, the hero killed a servant, and once again he set off, with Deianeira, to purify himself. The two encountered the centaur Nessos standing on the bank of a river. Nessos offered to carry Deianeira across. When the centaur began to violate her, Herakles shot him with one of his poison arrows. The dying Nessos

tricked Deianeira into believing that she could bind their love forever as long as Herakles wore a garment stained with his blood. When she later gave him the blood-stained cloak, his body began to burn with an unquenchable fire. The hero built himself a pyre, and finally Zeus sent a cloud to carry his son up to Olympos. (See J.P. Uhlenbrock, *Herakles, Passage of the Hero through 1000 Years of Classical Art*, New York, 1986; and J. Boardman, et al., "Herakles," in *LIMC*, vol. IV, Zurich and Munich, 1988).

A COLOSSAL ROMAN MARBLE TORSO

The splendid torso presented here is a rare and original depiction of the hero from the Roman period, not known from any other surviving examples in the round but surely based on or inspired by a Greek sculpture of the Late Classical Period. As Boardman informs (p. 792, *op. cit.*), "The 4th century witnessed the creation of the greatest number of sculptural types of Herakles, many of them copied and adapted in later periods." It likely depicts the hero standing at rest following the completion of the Labors.

Closest to our marble in terms of the treatment of the muscular body is a version of the Albertini Herakles [Fig. 1] in the Museo Nazionale, Rome (no. 289 in Boardman, *op. cit.*), but here the lionskin is draped over the left arm rather than the shoulder. This type is known in several surviving versions, and Boardman informs (*op. cit.*, p. 792) that it "can be dated around 385 B.C. It is attested almost simultaneously in South Italy and Attica."

Closer still to our marble is a depiction of a statue of Herakles on an Apulian red-figured column-krater [Fig. 2] in the Metropolitan Museum of Art (no. 271 in Boardman, *op. cit.*) where a sculptor attends to the finishing touches by applying color to the lionskin. Here the skin is worn over the shoulder, but the left arm clutches the drapery, the hand emerging. On the vase the hero is extending his right arm, the hand resting on his club, which is supported on a separate plinth. Despite the differences in the treatment of the lionskin, this is likely the original pose of our marble.



PROPERTY FROM AN AMERICAN PRIVATE COLLECTOR

49

AN OVER-LIFESIZED GREEK MARBLE HEAD

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

11.1/2 in. (29.2 cm.) high

Estimate: \$30,000 - \$50,000

PROVENANCE:

Acquired by the grandfather of the current owner and brought to the U.S., 1948; thence by continuous descent to the current owner.



PROPERTY OF A GENTLEMAN

50

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

8¾ in. (22.4 cm.) high

\$40,000-60,000

PROVENANCE:

Francisco Murature (d. 1987), Argentina.
with Luis Eduardo Bullrich, Buenos Aires.

Private Collection, Buenos Aires, acquired from the above, 1995; thence by descent.

This athletic torso can be identified as the Roman messenger god Mercury (known as Hermes in the Greek tradition). The slim musculature and slight contrapposto pose are frequently seen in marble sculptures of the god, as are the cloak slung over his left shoulder and centered by a brooch. For similar examples, see G. Seibert "Hermes" *LIMC*, vol. V. nos. 946d, 948a, and 950a-c.



ANOTHER PROPERTY

51

**A ROMAN BIGIO MORATO
TORSO OF A YOUTH**

CIRCA 2ND CENTURY A.D.

18 in. (45.7 cm.) high

\$150,000–250,000

PROVENANCE:

Auktion II, Ars Antiqua AG, Lucerne, 14 May 1960,
lot 52.

with Das Kunsteck, Munich.

Private Collection, Germany, acquired from the
above, 1961.

Antiquities, Sotheby's, New York, 7 June 2012,
lot 45.

Private Collection, U.K., 2012–2017.

Without any distinguishable attributes the identification of this torso remains unknown. The arm slung across the body and slightly contorted torso suggest that this might be a depiction of Harpocrates or Eros. Of interest is the material. *Bigio morato* is a fine-grained gray marble, much favored during the 2nd century A.D., especially during the reign of the emperor Hadrian, whose villa at Tivoli has yielded a number of fine sculptures. See M.L. Anderson, ed., *Radiance in Stone: Sculptures in Colored Marble from the Museo Nazionale Romano*, pp. 67–71.



52

PROPERTY OF
A WASHINGTON, D.C. PRIVATE COLLECTOR

52

**AN ATTIC RED-FIGURED
COLUMN-KRATER**

NEAR THE ORCHARD PAINTER,
CIRCA 450 B.C.

15½ in. (39.4 cm.) high

\$12,000-18,000

PROVENANCE:

Dr Jacob Hirsch (1874-1955), noted numismatist and collector.

Mark L. Davison, New York, acquired from the above's estate, 1966.

N. David Nelson (1918-2003), Washington D.C., gifted from the above, 1966; thence by descent to the current owner, 2003.

This vase depicts Demeter standing with her hand raised beside the chariot of Triptolemos. In Greek mythology, Triptolemos, an Eleusinian prince, hospitably welcomes the goddess when she mourns the loss of her daughter Persephone. Upon Persephone's return from the underworld, Demeter thanks Triptolemos by teaching him the art of agriculture and gives him a winged, serpent-drawn chariot. The reverse scene shows a draped youth, perhaps Triptolemos, holding a staff and facing in Demeter's direction.



53

53

**AN ATTIC RED-FIGURED
NECK-AMPHORA**

MANNER OF THE BARCLAY PAINTER, CIRCA
440 B.C.

15⅞ in. (40.4 cm.) high

\$10,000-15,000

PROVENANCE:

Dr. Leo Mildenberg (1913-2001), Zurich, with Royal-Athena Galleries, New York, acquired from the above, 1960s.

N. David Nelson (1918-2003), Washington D.C., acquired from the above, 1969; thence by descent to the current owner, 2003.

with Alex G. Malloy, New York, 1972, (*Ancient Art and Antiquities*, catalogue 1, no. 53, unsold).

PUBLISHED:

Beazley Archive Pottery Database no. 6528.



54

54

AN ATTIC WHITE-GROUND LEKYTHOS

MANNER OF THE SABOUROFF PAINTER, CIRCA 460-450 B.C.

7½ in. (18.9 cm.) high

\$7,000-9,000

PROVENANCE:

Antiquities, Parke-Bernet, New York, 19 June 1968, lot 58.
with Lester Merkin (1916-1992), acquired from the above.
N. David Nelson (1918-2003), Washington, D.C.; thence by descent to the
current owner, 2003.

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

• 55

AN ATTIC RED-FIGURED LIDDED PYXIS

WORKSHOP OF THE PENTHESILEA PAINTER, CIRCA 450 B.C.

5½ in. (13.9 cm.) high

\$4,000-6,000

PROVENANCE:

with N. Koutoulakis (1910-1996), Geneva.
Acquired by the current owner from the above, 1987.

For a pyxis of slightly different form with related scenes of women making sacrifices and with dogs and hares on the lid, see the example by the Painter of London D 12 in the *Kunstsammlungen*, Bochum, Beazley Archive Pottery Database no. 213099.



55



56

PROPERTY OF A WASHINGTON, D.C. PRIVATE COLLECTOR

56

**A LUCANIAN RED-FIGURED AMPHORA
OF PANATHENAIC SHAPE**

ATTRIBUTED TO THE AMYKOS PAINTER, CIRCA 420-400 B.C.

12¾ in. (32.3 cm.) high

\$12,000-18,000

PROVENANCE:

Fine Antiquities and Tribal Art, Christie's, New York, 13 December 1980, lot 52. Mark L. Davison, New York, acquired from the above. N. David Nelson (1918-2003), Washington, DC., gifted from the above, 1981; thence by descent to the current owner, 2003.

During the 5th century B.C., Attic pottery dominated the export market and was in such high demand that local South Italian workshops developed, strongly influenced by Attic style but produced exclusively for local markets. This vase was produced in Lucania, an ancient district of southern Italy and copies the shape of Panathenaic vases produced in Greece during the same period. The vases of the first generation are almost indistinguishable from their Attic contemporaries.



57

57

AN APULIAN RED-FIGURED HYDRIA

CIRCA 350-325 B.C.

13⅝ in. (33.3 cm.) high

\$6,000-8,000

PROVENANCE:

Mark L. Davison, New York, 1984 or prior. N. David Nelson (1918-2003), gifted from the above; thence by descent to the current owner, 2003.



PROPERTY FROM THE COLLECTION OF MR. STEVE SCHMIDT, SAN FRANCISCO

58

AN APULIAN RED-FIGURED KNOB-HANDLED PATERA
ATTRIBUTED TO THE STUTTGART GROUP, CIRCA 330-300 B.C.

18 $\frac{3}{4}$ in. (47.6 cm.) diameter

\$30,000–50,000

PROVENANCE:

with Donna Jacobs Gallery, Birmingham, Michigan, 1992 or prior.
with Safani Gallery, New York.

Acquired by the current owner from the above, 2007.

PUBLISHED:

A.D. Trendall and A. Cambitoglou, *Second Supplement to The Red-figured Vases of Apulia*, part 2, London, 1992, p. 368, no. 232a, pl. CII, 1.



ANOTHER PROPERTY

59

AN APULIAN RED-FIGURED AMPHORA
GROUP OF COPENHAGEN 4223, CIRCA 345-
325 B.C.

39¾ in. (101.2 cm.) high

\$25,000–35,000

PROVENANCE:

Private Collection, Basel, acquired 1978 or prior.

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

60

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

17¾ in. (45 cm.) high

\$30,000–50,000

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, afflicting 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.



60

61

A PAESTAN RED-FIGURED FISH-PLATE
WORKSHOP OF ASTEAS AND PYTHON, CIRCA 350 B.C.

12½ in. (31.7 cm.) diameter

\$6,000–8,000

PROVENANCE:

with Galleria Serodine, Ascona.
Acquired by the current owner from the above, 1991.

PUBLISHED:

I. McPhee, *Second Supplement of Greek Red-figured Fish-plates* (forthcoming publication), no. IIIB/51a.



61



62

PROPERTY FROM THE COLLECTION OF DR. GARY R. HUDES, PENNSYLVANIA

62

AN ETRUSCAN POTTERY AMPHORA

CIRCA 680 B.C.

16 $\frac{3}{8}$ in. (42.9 cm.) high

\$7,000–9,000

PROVENANCE:

Antiquities, Sotheby's, London, 27 November 1967, lot 142.
Simon John Noble, Ardkinglas, Loch Fyne, Scotland.
with Artemis Gallery, Colorado.
Acquired by the current owner from the above, 2014.

For a related example in terms of the shape and ornament see the amphora in Stockholm, no. 31 in M. Martelli, et al., *La Ceramica degli Etruschi*.



63

OTHER PROPERTIES

63

AN ETRUSCAN RIBBON-HANDLED BUCCHERO AMPHORA

CIRCA 570–540 B.C.

18 $\frac{3}{8}$ in. (46.5 cm.) high

\$10,000–15,000

PROVENANCE:

Private Collection, Basel, acquired in Basel, 1979.



64

**AN ETRUSCO-CORINTHIAN
BLACK-FIGURED AMPHORA**

CIRCA 630-580 B.C.

26 in. (66 cm.) high

\$20,000-30,000

PROVENANCE:

Private Collection, Basel, acquired 1978 or prior.

This large amphora can be attributed to the Group of the Scale Amphorae, produced at Caere. The group is characterized by their large size, sturdy thick walls and strong handles, all suggesting that they were designed to hold a heavy liquid, such as olive oil. The bodies typically have an incised scale pattern, with animal friezes on the shoulders divided by guilloche, as seen on the amphora presented here. For a related example see the amphora in the Musei Capitolini, Rome, no. 55 in M. Martelli, et al., *La Ceramica degli Etruschi*.



65

THE PROPERTY OF A SWISS COLLECTOR

65
FOUR CARTHAGINIAN GLASS HEAD PENDANTS
 CIRCA 7TH-4TH CENTURY B.C.

Tallest: 2 in. (5 cm.) high

\$6,000–8,000

PROVENANCE:

Acquired by the current owner, 1997 or prior.

PUBLISHED:

Second and fourth pendants: "Le Verre Antique: Dans l'intimite des collectionneurs," *ArtPassions*, no. 9, Geneva, 2007, p. 61.

66
THREE CARTHAGINIAN GLASS HEAD PENDANTS
 CIRCA 7TH- 5TH CENTURY B.C.

(4) Tallest: 1¼ in. (3.2 cm.) high

(3)

\$4,000–6,000

PROVENANCE:

Acquired by the current owner, 1997 or prior.

PUBLISHED:

Right two pendants: "Le Verre Antique: Dans l'intimite des collectionneurs," *ArtPassions*, no. 9, Geneva, 2007, p. 61.



66



67

67
THREE EASTERN MEDITERRANEAN
GLASS BIRD PENDANTS

CIRCA 4TH-2ND CENTURY B.C.

Largest: 2 $\frac{1}{2}$ in. (6.7 cm.) long (3)

\$3,000–5,000

PROVENANCE:

Acquired by the current owner, 1997 or prior.

PUBLISHED:

Birds on the left and right: "Le Verre Antique: Dans l'intimité des collectionneurs," *ArtPassions*, no. 9, Geneva, 2007, p. 61.

68
THREE CARTHAGINIAN GLASS HEAD
BEADS

CIRCA 6TH-MID 2ND CENTURY B.C.

Together with a Carthaginian double-sided blue glass head medallion, a Carthaginian glass head pendant with 18 beads and fragments

Largest: 1 $\frac{1}{2}$ in. (2.6 cm.) high (23)

\$1,500–2,000

PROVENANCE:

Three Carthaginian head beads: Acquired by the current owner, 1997 or prior.

Carthaginian head pendant and bead fragments: *Antiquities*, Sotheby's, London, 4 December 1979, lot 248.

Blue medallion: Acquired by the current owner, 1990s or prior.

EXHIBITED:

Far left and right head beads: Kunstmuseum Luzern, *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*, 19 July-13 September 1981.

PUBLISHED:

Far left and right head beads: M. Kunz, ed., *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*, Kunstmuseum Luzern, 1981, F6 (130).



68



69

69

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

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

3¼ in. (8.3 cm.) high

\$5,000–7,000

PROVENANCE:

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

EXHIBITED:

Lugano, Villa Malpensata, *Un'arte per la bellezza Cosmesi e salute nei secoli*,
2 May–17 June 1984.

PUBLISHED:

Un'arte per la bellezza Cosmesi e salute nei secoli, Lugano, 1984, p. 53, no. 162.

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

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



70

70

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

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

3⅝ in. (7.8 cm.) high

\$3,000–5,000

PROVENANCE:

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

71

TWO EASTERN MEDITERRANEAN CORE-FORMED GLASS LENTOID ARYBALLOI
CIRCA LATE 6TH-5TH CENTURY B.C.

Taller: 1 $\frac{1}{8}$ in. (4.8 cm.) high (2)

\$6,000–8,000

PROVENANCE:

Acquired by the current owner, 1986 or prior.

PUBLISHED:

Left one: "Mementoes of the Past," *Style of Life Made in Italy*, Spring 1986, vol. IV, no. 10.

Right one: *Italia: arte e scienza nello sport*, Seoul, 1988, p. 121, no. 5.

For a similar example, see accession no. 70.1.14 at The Corning Museum of Glass.



71

72

TWO EASTERN MEDITERRANEAN CORE-FORMED GLASS AMPHORISKOI
CIRCA LATE 6TH-5TH CENTURY B.C. AND 2ND-1ST CENTURY B.C.

Taller: 4 $\frac{1}{2}$ in. (11.4 cm.) high (2)

\$3,500–4,500

PROVENANCE:

Both: Acquired by the current owner, 1990 or prior.
Shorter: Possibly Kofler-Truniger collection, Lucerne.

PUBLISHED:

Taller: "Mementoes of the Past," *Style of Life Made in Italy*, Spring 1986, vol. IV, no. 10.

Shorter: "Le Verre Antique: Dans l'intimité des collectionneurs," *ArtPassions* No. 9, 2007, p. 56.



72



73

73

AN EASTERN MEDITERRANEAN CORE-FORMED GLASS ALABASTRON

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

4 $\frac{7}{8}$ in. (12.3 cm.) high

\$5,000–7,000

PROVENANCE:

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

PUBLISHED:

"Le Verre Antique: Dans l'intimité des collectionneurs," *ArtPassions*, no. 9, Geneva, 2007, p. 57.

74

TWO EASTERN MEDITERRANEAN CORE-FORMED GLASS VESSELS

CIRCA LATE 6TH-LATE 3RD CENTURY B.C.

Alabastron: 3 $\frac{1}{2}$ in. (8.9 cm.) high

\$4,000–6,000

PROVENANCE:

Both: Acquired by the current owner, 1990 or prior.
Alabastron: Possibly Kofler-Truniger collection, Lucerne.

PUBLISHED:

Both: "Mementoes of the Past" in *Style of Life Made in Italy*, Spring 1986, vol. IV, no. 10.
Italia: arte e scienza nello sport, Seoul, 1988, p. 121, no. 5.

(2)



74



75

75

AN EASTERN MEDITERRANEAN CORE-FORMED GLASS ALABASTRON

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

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

\$3,000–5,000

PROVENANCE:

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

76

A ROMAN CAMEO GLASS LANX FRAGMENT

CIRCA 1ST CENTURY A.D.

2 3/8 in. (6 cm.) high

\$5,000-7,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome.
Ancient Glass formerly in the G. Sangiorgi Collection; *Antiquities*, Christie's,
New York, 3 June 1999, lot 135.

PUBLISHED:

"Le Verre Antique: Dans l'intimite des collectionneurs," *ArtPassions*, no. 9,
Geneva, 2007, p. 62.



76

77

A ROMAN GLASS CAMEO

CIRCA 1ST CENTURY A.D.

2 in. (5.1 cm.) high

\$5,000-7,000

PROVENANCE:

Acquired by the current owner, 1980 or prior.



77

78

THIRTY-SIX ROMAN GLASS FRAGMENTS

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

Largest: 1 7/8 in. (4.9 cm.) high

(36)

\$2,500-3,500

PROVENANCE:

21 Roman glass fragments and beads and 2 Roman Cameo Glass fragments:
with V.C. Vecchi & Sons, London.

Acquired by the current owner from the above, 1974.

11 Roman Mosaic Glass fragments: with Hadji Baba, Rabiraffi Ancient Art,
London.

Acquired by the current owner from the above, 1982.

A Roman cameo glass fragment: Giorgio Sangiorgi (1886-1965), Rome.
Ancient Glass Formerly in the G. Sangiorgi Collection; *Antiquities*, Christie's,
New York, 3 June 1999, lot 160 (part).

A Roman Glass relief fragment: Acquired by the current owner, 1980 or prior.



78



79

79

A ROMAN GLASS RELIEF MEDALLION IN A BRONZE FRAME
CIRCA MID 1ST CENTURY B.C.

1¼ in. (3.1 cm.) high

\$5,000–7,000

PROVENANCE:

Acquired by the current owner, 1980 or prior.

80

THREE ROMAN GLASS RELIEF MEDALLIONS
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

Largest: 2¾ in. (6 cm.) high

(3)

\$3,500–4,500

PROVENANCE:

Lion medallion: The Groppi collection, Switzerland, acquired in the 1920s-1940s.

Ancient Egyptian Glass and Faience, Part III; Christie's, London, 8 December 1993, lot 12 (part).

Theatre mask medallion: Acquired by the current owner, Switzerland, 1980 or prior.

Medusa medallion: Acquired by the current owner, 1990s or prior.

EXHIBITED:

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

PUBLISHED:

Medusa medallion: M. Kunz, ed., *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*, Kunstmuseum Luzern, 1981, no. 340.



80



81

81
SIX ROMAN GLASS CAMEOS
 CIRCA 2ND CENTURY B.C.-2ND CENTURY A.D.
 Largest: 1¾ in. (4.4 cm.) high
 \$5,000-7,000

PROVENANCE:
 First four cameos: Acquired by the current owner, 1980 or prior.
 Last two cameos: Acquired by the current owner, 1990s or prior.

(6)

82
EIGHT ROMAN GLASS OBJECTS
 CIRCA 2ND-6TH CENTURY A.D.
 Including five stamped pendants, two ring stones, and a finger ring
 Largest: 1¾ in. (4.4 cm.) high
 \$1,500-2,000

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

(8)



82



83

83

**A ROMAN OPAQUE WHITE GLASS
PATELLA**

CIRCA EARLY 1ST CENTURY A.D.

3½ in. (8.9 cm.) diameter

\$6,000–8,000

PROVENANCE:

Kofler-Truniger collection, Lucerne.

*Ancient Glass Formerly the Kofler-Truniger
Collection*; Christie's, London, 5-6 March 1985,
lot 167.

Art Market, London.

Ishiguro Collection, Japan.

Antiquities, Christie's, New York, 13 June 2000, lot
404.

EXHIBITED:

Kunstmuseum Luzern, *3000 Jahre Glaskunst:
von der Antike bis zum Jugendstil*, 19 July-30
September 1981.

PUBLISHED:

M. Kunz, ed., *3000 Jahre Glaskunst: von der Antike
bis zum Jugendstil*, Kunstmuseum Luzern, 1981,
no. 147.



84

84

TWO ROMAN AMBER GLASS VESSELS

CIRCA 1ST CENTURY A.D. AND 3RD
CENTURY A.D.

Taller: 5⅞ in. (13 cm.) high

(2)

\$4,000–6,000

PROVENANCE:

Acquired by the current owner, 1972 or prior.



85

A ROMAN BLUE-GREEN GLASS MOUSE-SHAPED FLASK

CIRCA 3RD CENTURY A.D.

4½ in. (11.4 cm.) long

\$8,000–12,000

PROVENANCE:

Reputedly Roger Peyrefitte (1907–2000), Paris, prior to 1977.
Kofler-Truniger collection, Lucerne.

Ancient Glass Formerly the Kofler-Truniger Collection; Christie's, London, 5–6
March 1985, lot 70.

EXHIBITED:

Kunstmuseum Luzern, *3000 Jahre Glaskunst*, 19 July–30 September 1981.

PUBLISHED:

M. Kunz, ed., *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*:
Kunstmuseum Luzern, 1981, no. 434.

This vessel is in the shape of a mouse with the tail forming a spout. It has added amber glass eyes and traces of amber unmarvered glass trail around the tail. For a similar mouse-shaped vessel, see accession no. 2012.479.2 in The Metropolitan Museum of Art.



86

86
A LATE ROMAN GLASS PLATE
CIRCA 2ND-3RD CENTURY A.D.

9 $\frac{1}{8}$ in. (23.1 cm.) diameter

\$3,000–5,000

PROVENANCE:

Acquired by the current owner, 1972 or prior.

87
A ROMAN PURPLE GLASS BOTTLE
CIRCA 1ST CENTURY A.D.

5 $\frac{1}{8}$ in. (14.3 cm.) high

\$4,000–6,000

PROVENANCE:

Acquired by the current owner, 1972 or prior.



87



88

88
A ROMAN GREEN GLASS BEAKER
CIRCA 2ND-3RD CENTURY A.D.

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

\$2,000-3,000

PROVENANCE:
Acquired by the current owner, 1972 or prior.

89
A ROMAN GLASS SHIP AND FLASK
CIRCA 1ST-3RD CENTURY A.D.

Ship: 8 3/4 in. (22.2 cm.) long

\$2,500-3,500

PROVENANCE:
Acquired by the current owner, 1972 or prior.

(2)



89



90

90

**SIX ROMAN GLASS STIRRING RODS AND APPLICATORS
CIRCA 1ST-2ND CENTURY A.D.**

Tallest: 9 in. (22.8 cm.) high

(6)

\$5,000-7,000

PROVENANCE:

Kofler-Truniger collection, Lucerne.
Ancient Glass Formerly the Kofler-Truniger Collection; Christie's, London, 5-6 March 1985, lot 201.

EXHIBITED:

Kunstmuseum Luzern, *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*, 19 July-13 September 1981.
Foundation Oriele Sotgia di Ghilarza, Palazzo Gaddi, Rome, *Aphrodite's scents: profumi e cosmesi nel mondo antico*, 21 December 1986-20 February 1987.

PUBLISHED:

M. Kunz, ed., *3000 Jahre Glaskunst: von der Antike bis zum Jugendstil*, Kunstmuseum Luzern, 1981, no. 397.
G. Rossi-Osmida, *Aphrodite's scents: profumi e cosmesi nel mondo antico*, Foundation Oriele Sotgia di Ghilarza, Palazzo Gaddi, 1986.
Archeo: Attualità del Passato, December 1989, no. 58.

91

**21 EGYPTIAN FAIENCE AND ROMAN GLASS GAMING PIECES
CIRCA 1550 B.C-945 B.C. AND 1ST-4TH CENTURY A.D.**

Together with 3 Roman glass spindle whorls

Largest: 1¼ in. (3.2 cm.) high

(24)

\$2,000-3,000

PROVENANCE:

18 Egyptian faience gaming pieces: *Antiquities*, Sotheby's, London, 14 December 1981, lot 659.
3 Roman glass gaming pieces and 3 Roman Glass whorls: The Groppi collection, Switzerland, acquired in the 1920's-1940s.
Ancient Egyptian Glass and Faience, Part III; Christie's, London, 8 December 1993, lot 38 (part).



91

92

TWO FRAGMENTARY EGYPTIAN MOSAIC GLASS THEATER MASKS INLAYS

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

Taller: 1 in. (2.5 cm.) high

(2)

\$4,000–6,000

PROVENANCE:

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

Acquired by the family of the current owner, Switzerland, prior to 2000; thence by descent.



92

93

TWO FRAGMENTARY EGYPTIAN MOSAIC GLASS THEATER MASKS INLAYS

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

Taller: 1¼ in. (3.1 cm.) high

(2)

\$5,000–7,000

PROVENANCE:

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

Acquired by the family of the current owner, Switzerland, prior to 2000; thence by descent.



93

Δ 94

TWO FRAGMENTARY EGYPTIAN MOSAIC GLASS THEATER MASKS INLAYS

ROMAN PERIOD, CIRCA 1ST CENTURY A.D.

Larger: 1½ in. (2.8 cm.) high

(2)

\$5,000–7,000

PROVENANCE:

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

Acquired by the family of the current owner, Switzerland, prior to 2000; thence by descent.



94



95

95

**TWO EGYPTIAN MOSAIC GLASS INLAY
PLAQUES WITH LILY-AND-PALMETTE
MOTIF**

ROMAN PERIOD, CIRCA 1ST CENTURY A.D.

Larger: 1 $\frac{1}{8}$ in. (3.5 cm.) high (2)

\$3,000–5,000

PROVENANCE:

Acquired by the current owner, prior to 2000.

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.



96

96

**ELEVEN EGYPTIAN MOSAIC GLASS
INLAYS**

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

Largest: $\frac{1}{2}$ in. (1.3 cm.) high (11)

\$2,000–3,000

PROVENANCE:

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

Acquired by the family of the current owner, Switzerland, prior to 2000; thence by descent.

PUBLISHED:

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



97

97

**TWO EGYPTIAN MOSAIC GLASS INLAYS
WITH BIRDS**

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

Each: $\frac{5}{8}$ in. (1.6 cm.) diameter (2)

\$4,000–6,000

PROVENANCE:

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

Right: Giorgio Sangiorgi (1886–1965), Rome. *Ancient Glass Formerly in the G. Sangiorgi Collection*; Christie's, New York, 3 June 1999, lot 77.

PUBLISHED:

Right: G. Sangiorgi, *Collezione di Vetri Antichi dalle Origini al V Sec. D.C.*, Milan, 1914, no. 281.

98

**AN EGYPTIAN MOSAIC GLASS FALCON
HEAD INLAY**

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

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

\$2,000–3,000

PROVENANCE:

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

Acquired by the family of the current owner,
Switzerland, prior to 2000; thence by descent.



98

99

**AN EGYPTIAN MOSAIC GLASS
CROCODILE HEAD INLAY BAR AND
SLICE**

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

Bar: 1 in. (2.9 cm.) wide

\$6,000–8,000

PROVENANCE:

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

Acquired by the family of the current owner,
Switzerland, prior to 2000.

(2)



99

100

**AN EGYPTIAN MOSAIC GLASS OWL
INLAY**

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

1/2 in. (1.2 cm.) high

\$6,000–8,000

PROVENANCE:

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

Acquired by the family of the current owner,
Switzerland, prior to 2000; thence by descent.



100

PROPERTY OF VIRGINIA THEOLOGICAL SEMINARY, SOLD TO
UNDERWRITE THE VOCATIONS SCHOLARSHIP FUND AND
OTHER BICENTENNIAL OBJECTIVES

101

AN ASSYRIAN GYPSUM RELIEF OF A WINGED GENIUS

REIGN OF ASHURNASIRPAL II, CIRCA 883-859 B.C.

Depicting a bearded winged deity (*Apkallu*) in profile to the right, wearing a triple-horned cap and a fringed cloak over a fringed and tasseled tunic and sandals, together with a pendant earring, a necklace, an armlet on his right bicep with ram-head terminals, a rosette bracelet on his right wrist, a plain armlet and bracelet on his left, with two daggers and a horse-head whetstone in his waistband, borders of the cloak and tunic with incised details including a rosette, an animal, and a combat scene, holding a cone in his right hand with which he anoints the stylized sacred date palm before him, a situla in his left hand, with the Standard Inscription in a finely cut band of cuneiform across the center

7 ft., 4 in. x 6 ft., 5 in. (223.5 cm. x 195.5 cm.)

Estimate on Request

PROVENANCE:

The Northwest Palace, Nimrud, Iraq.

Sir Austen Henry Layard (1817-1894), excavated 1840s.

Dr. Henri Byron Haskell (1830-1864), American missionary in Mosul, acquired from the above, 1859;

Virginia Theological Seminary, Alexandria, Virginia, acquired from the above, 1859 - present.







PUBLISHED:

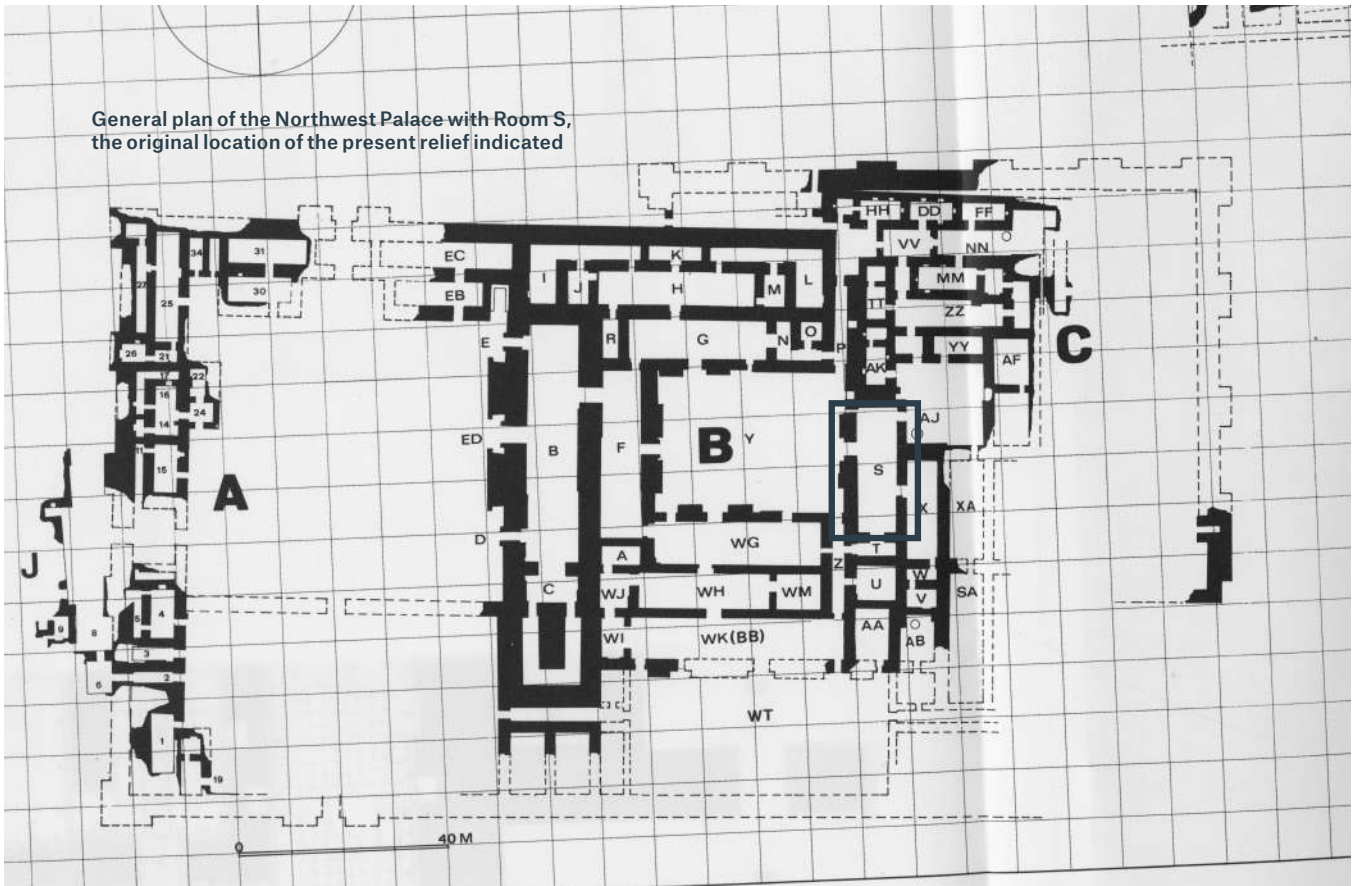
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The Northwest Palace of Ashurnasirpal II At Nimrud

Early during the reign of Ashurnasirpal II (883-859 B.C.), the capital was moved from Ashur some fifty miles north to Nimrud, which had previously been only a modest settlement. Ashur remained an important religious center but was soon eclipsed by Nimrud, which became the largest and most splendid Assyrian city. The massive projects included new defensive walls for both the city and citadel, and on the citadel itself, four major palaces, three smaller palatial buildings, approximately five temples, a ziggurat or temple tower dedicated to Ninurta (the patron god of the city), and several residential townhouses. The enormous manpower and wealth was acquired through Ashurnasirpal's numerous military campaigns.

The new city had a population of more than 60,000 people including the temporary workforce. The Northwest Palace was the crowning achievement, occupying approximately six acres of the citadel. It was the largest and most ornamented building in the Assyrian Empire, surpassing anything that yet existed in the entire Near East.

The Northwest Palace consisted of numerous suites of rooms around several open courts. The largest area—the Central Courtyard—could have held 1,000 people. The enclosed interior spaces were mainly rectangular in form; their maximum width determined by the span of the trees used for roof beams, harvested in Lebanon or the mountains to the north. The rooms served various functions, including



From *The Reconstruction of the Relief Representations and their Positions in the Northwest-Palace at Kalhu (Numrud) II* by Samuel M. Paley and Richard P. Sobolewski, Darmstadt, 1987, plan 1. Reproduced with the permission of Richard P. Sobolewski.

residential, ceremonial, administrative, and storage. Sometimes there were burials beneath the palace floors, such as those excavated between 1988 and 1990, which yielded extraordinary gold jewelry and objects. Inscriptions confirmed that those interred therein were the consorts of Assyrian kings.

The walls of the palace were built of mud-brick. Most interior walls were adorned with large stone slabs called orthostats, of locally-quarried gypsum, which were exquisitely sculpted in shallow relief and highlighted with applied pigments. The walls above these 7 feet tall orthostats were painted, their subject matter like that of the reliefs or consisting of ornamental bands of palmettes, pomegranates and other motifs. Glazed brick knobs and plaques,

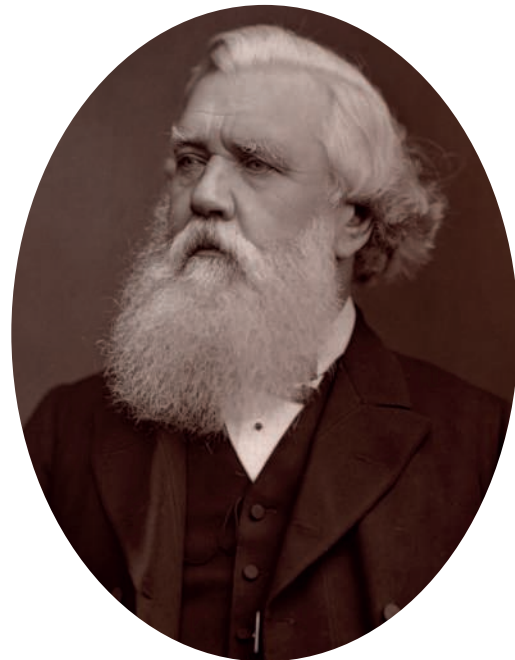


Image of Austen Henry Layard by Lock & Whitfield, 1877. Photo Credit: HIP / Art Resource, NY

similarly decorated, were inserted into walls above the orthostats.

Major gateways were frequently flanked by pairs of colossal stone figures, typically human-headed bulls or lions. See for example the pair of human-headed winged lions, called lamassu, now in The Metropolitan Museum of Art, New York. The use of orthostats and monumental gateway figures have not been discovered in any Assyrian palace dated prior to the reign of Ashurnasirpal II, and it is thought

that the inspiration may have come from structures encountered within the Syro-Hittite world. Many of the gates would have had large double doors of wood reinforced with bronze bands embossed and chased with figural scenes, similar to the examples excavated at Balawat, from the reign of Ashurnasirpal's successor Shalmaneser III (858-824 B.C.), now in the British Museum.

The scenes sculpted in relief on the orthostats depict military conquests, religious occasions, royal



hunts, and courtly banquets, all with the intention of glorifying the King and generating an overwhelming sense of awe in the visitor. By far the most common subjects are the repeating scenes of a Winged Genius, either human- or eagle-headed, known as an Apkallu, who anoint the sacred tree or the King himself. The Genius was apotropaic in function and created a perpetually-protected space. The frequency in which it appears indicates the high level of superstitious fear that dominated Assyrian religious thought. Cut in a band over most of the

Austen Henry Layard, *The Monuments of Nineveh*, second series, London, 1853, plate 1 "The Palaces of Nimroud Restored From a Sketch by James Fergusen, Esq." Image courtesy the New York Public Library





orthostats was a cuneiform inscription known as the Standard Inscription, detailing Ashurnasirpal's lineage, distinguishing his most-favored status amongst the gods, outlining his military accomplishments and describing the construction of the palace. Some of the rooms in the palace have orthostats cut with only the Standard Inscription, without sculpture in relief.

The magnificent, nearly-intact relief presented here from Virginia Theological Seminary, depicting a breathtaking winged *Apkallu* before a sacred tree, was originally positioned on the south wall near



Left: Statue of Ashurnasirpal II (883-859 BCE). British Museum, London, AN 118871. Credit: Erich Lessing / Art Resource, NY

Right: Relief panels from the Northwest Palace, 883-859 B.C. Metropolitan Museum of Art, New York, Gift of John D. Rockefeller Jr., 1932 (32.143.2). © The Metropolitan Museum of Art / Art Resource, NY

Bottom: A lion leaping at the King's chariot from the Northwest Palace. The British Museum, London, AN 124534. © The Trustees of the British Museum / Art Resource, NY





THE
MONUMENTS
OF
NINEVEH

BY
AUSTEN HENRY

LAYARD

ESQ.^{RE}



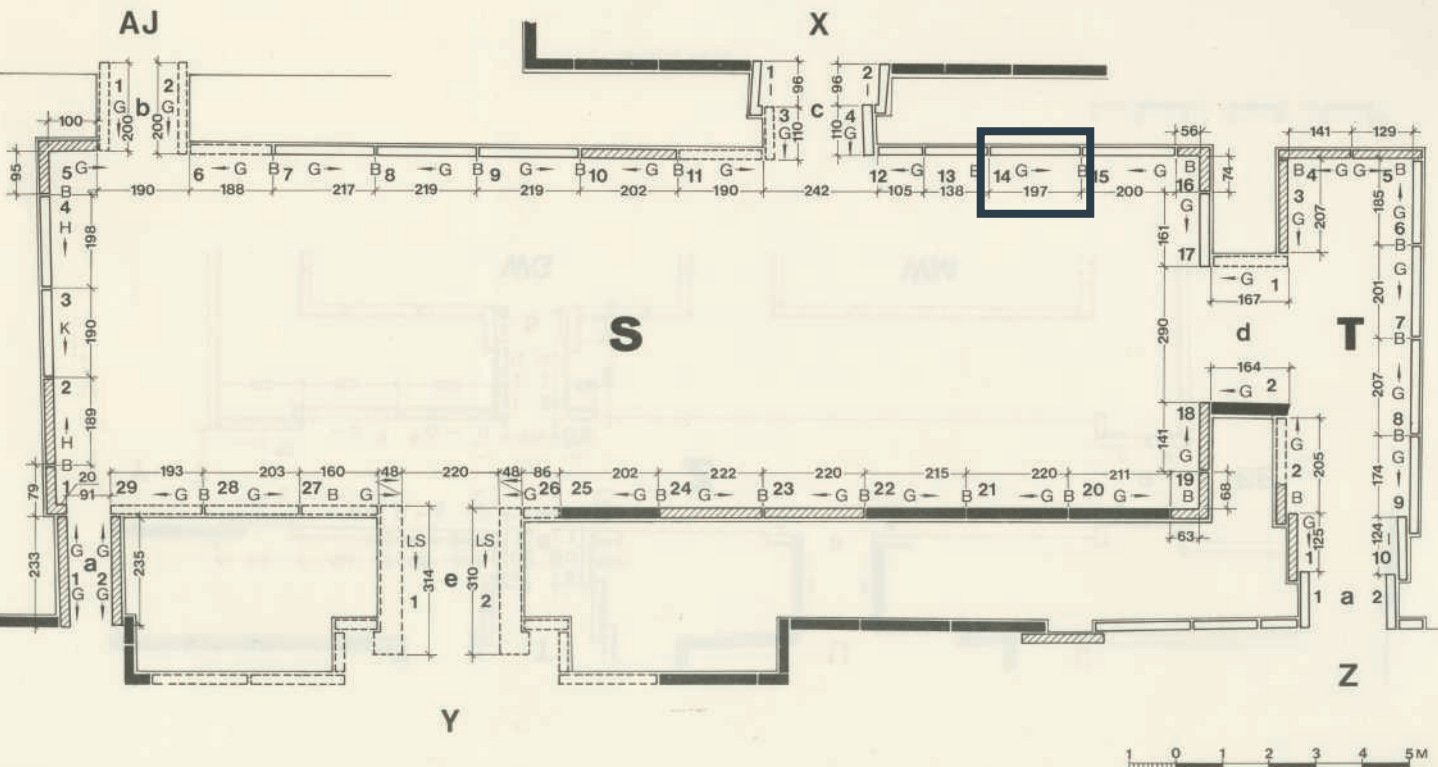
the west corner of Room S (position 14 on the plan). It was originally paired with a mirror image, now missing its half of the sacred tree, that currently is in the Staatliche Museum für Ägyptischer Kunst in Munich (position 15 on the plan).

Room S was one of the most private and sacred spaces in the palace. Located south of the Central Courtyard, it likely served as the king's reception room, perhaps accessible only to his closest advisors and family as opposed to visiting dignitaries.

The room was lavishly adorned with a complex sculptural program. Reliefs depicting pairs of *Apkallus* anointing sacred trees covered both long walls and on that to the west. Ashurnasirpal himself was depicted standing on the east wall, holding a staff and a sword hilt, flanked by two armed courtiers. His throne was likely placed in front of his image, to further reinforce his authority and grandeur.

Opposite: Frontispiece from Austen Henry Layard's *The Monuments of Nineveh*, London, 1849. Image courtesy of the New York Public Library.

Below: Plan of Room S and T from the Northwest Palace from *The Reconstruction of the Relief Representations and their Positions in the Northwest-Palace at Kalhu (Numrud) II* by Samuel M. Paley and Richard P. Sobolewski, Darmstadt, 1987, plan 5. Reproduced with the permission of Richard P. Sobolewski. **The location of Virginia Theological Seminary's relief, no. 14, is indicated.**



Plan of Rooms S and T

From Assyria to America: Virginia Theological Seminary's Winged Genius



The Northwest palace was first excavated by Sir Austen Henry Layard (1817-1894) between 1845 and 1851. His work was documented in his best-selling book, *Nineveh and Its Remains*, published in 1849, as well as later publications including *The Monuments of Nineveh*. The excavations continued from 1852-1854 under the watch of Hormuzd Rassam (1826-1910) from Mosul, the first locally-born archaeologist of the region.

Layard's excavations were approved by the Grand Vizier of the Ottoman Sultan, who gave the British archaeologist the authority to "excavate and export to your heart's content" (see Saggs, p. 50). The letter further states:

"The British Ambassador has asked that there shall be no obstacles put in the way of the above-mentioned gentleman taking the stones which may be useful to him,...nor of his embarking them to have them transported to England. The sincere friendships which firmly exists between the two governments makes it desirable that such



Opposite: Practice Chapel, Virginia Theological Seminary, Alexandria, Virginia, circa 1860. Image courtesy of the Library of Congress.

Above: "Head of a Winged Figure Wearing a Diadem" as imagined in Austen Henry Layard, *The Monuments of Nineveh*, London, 1849, plate 92. Image courtesy of the New York Public Library.

L. Gruner, del.

E. Fitzmaurice, lith. H. Bowen sc.

Plate 92. — Head of a winged figure wearing a Diadem.

SIZE. TWO THIRDS OF THE ORIGINAL.

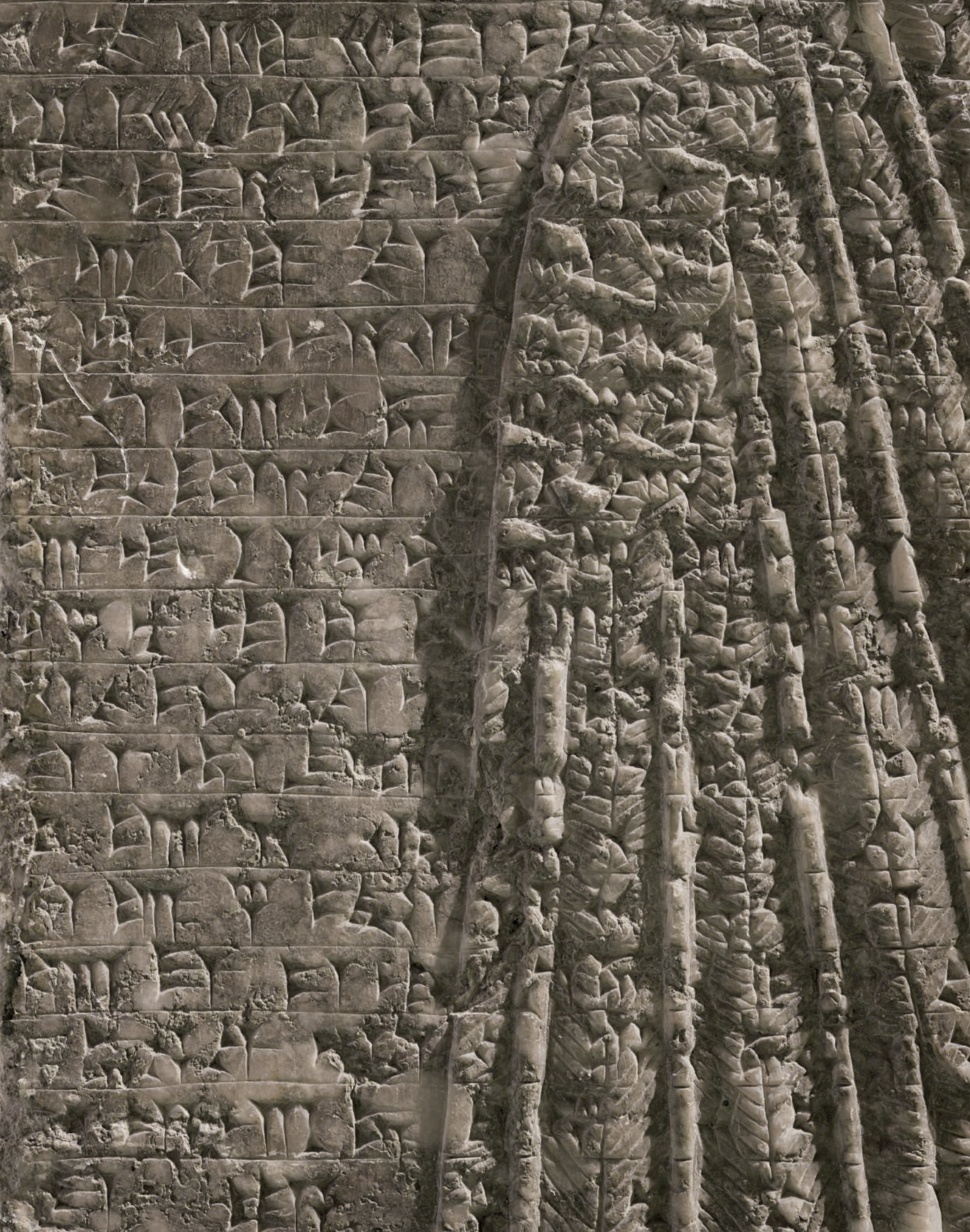


Aspinwall Hall, Virginia Theological Seminary, Alexandria, Virginia, circa 1860.
Image courtesy of the National Archives and Records Administration.

demands be accepted. Therefore no obstacle should be put in the way of his taking the stones which...are present in desert places, and are not being utilized" (*From Nineveh to New York*, p. 35).

Sir Max Mallowan (1904-1978), husband of Agatha Christie, resumed excavations from 1949-1953. His work significantly expanded our understanding of the palace layout and was sumptuously published in two volumes, *Nimrud and its Remains*, in 1966. Excavations continued under the Iraqi Department of Antiquities in several campaigns including 1956-1975, 1985-1993, and 2001-2002.

Layard's discovery of Nimrud generated international acclaim in the mid 19th century. At the time, he mistakenly believed that Nimrud was part of greater Nineveh, hence the titles of his publications. The exquisite ornamented gypsum reliefs with lengthy cuneiform inscriptions, such as the present example from Virginia Theological Seminary, were the treasured finds of the excavation. They were valued for their aesthetic beauty and their historical significance.





Once the Standard Inscription was translated, it was recognized that the ancient name of Nimrud was Kalhu or Calah, a city mentioned in Genesis of the Old Testament. This Biblical connection aroused the attention of Christian missionaries in the region, many of whom acquired these reliefs and sent them home as proof of the Bible's account of the Assyrians. The fortunate recipients were colleges, museums and other institutions, 33 in the United States and over 60 worldwide.

One of these missionaries was Dr. Henri Byron Haskell, an 1855 graduate of the Medical School of Maine at Bowdoin College. He wrote to the Trustees of the College asking if his alma mater would like to acquire such reliefs. He also contacted his friend Dr. Joseph Packard (1812-1902), professor and later Dean at Virginia Theological Seminary. The men were acquainted as both had attended Bowdoin and Andover Theological Seminary. As documented in the *Southern Churchman* in 1858, the reliefs could be acquired for \$75 each, the cost of freight



for shipping them from Nineveh down the Tigris to Bagdad, thence to Bombay and later, on to Boston. Haskell sent five reliefs to Bowdoin, three to Virginia, and one to his brother-in-law, Benjamin Brewster, gifted in 1884 to The Metropolitan Museum of Art. Another article from 1860 informs, "The friends of the Theological Seminary of Virginia will be glad to hear, that the Nineveh Slabs have at last arrived..."

Virginia Theological Seminary has been the proud custodian of these amazing works of art since their arrival in 1860.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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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**.

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A BEFORE THE SALE

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- 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.

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- 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.
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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.
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 - 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
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- 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.

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C AT THE SALE

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- 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.

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- 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.

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

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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

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For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

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

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

- (a) You must collect **purchase lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to 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 Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

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 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 I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

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 notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

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

Heading: has the meaning given to it in paragraph E2. **lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

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

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

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

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

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters. **warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦

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

△

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

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

◆

Christie's has a direct financial interest in the **lot** 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.

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.

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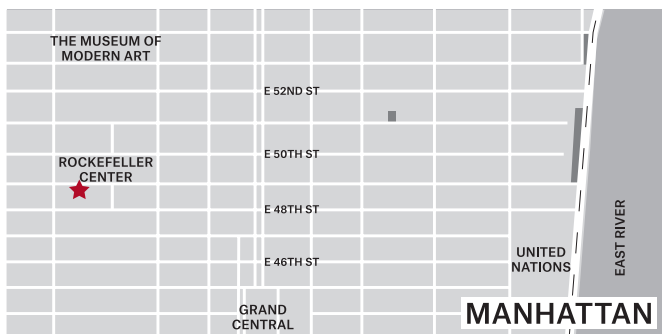
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