

ANTIQUITIES

New York, 29 April 2019



CHRISTIE'S



ANTIQUITIES

MONDAY 29 APRIL 2019

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AUCTION

at 11.00 am (Lots 101-191)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Thursday	25 April	10.00 am - 5.00 pm
Friday	26 April	10.00 am - 5.00 pm
Saturday	27 April	10.00 am - 5.00 pm
Sunday	28 April	1.00 pm - 5.00 pm

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Christie's (#1213717)

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STOLL ET À DIVERS AMATEURS
PARIS

10 APRIL
ART D'AFRIQUE, D'OcéANIE ET
D'AMÉRIQUE DU NORD
PARIS

29 APRIL
MASTERPIECES IN MINIATURE:
ANCIENT ENGRAVED GEMS
FORMERLY IN THE G. SANGIORGI
COLLECTION
NEW YORK

29 APRIL
ANTIQUITIES
NEW YORK

2 MAY
ART OF THE ISLAMIC
AND INDIAN WORLDS
INCLUDING ORIENTAL
RUGS AND CARPETS
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11 JUNE
SOUTH ASIAN MODERN +
CONTEMPORARY ART
LONDON

11-18 JUNE
AN IMPORTANT PRIVATE
COLLECTION OF
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3 JULY
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PROPERTY FROM A PRINCELY COLLECTION

101

AN EGYPTIAN ALABASTER JAR

OLD KINGDOM, 5TH DYNASTY, REIGN OF
DJEDKARA, 2414-2375 B.C.

8 $\frac{5}{8}$ in. (22 cm.) high

\$50,000-70,000

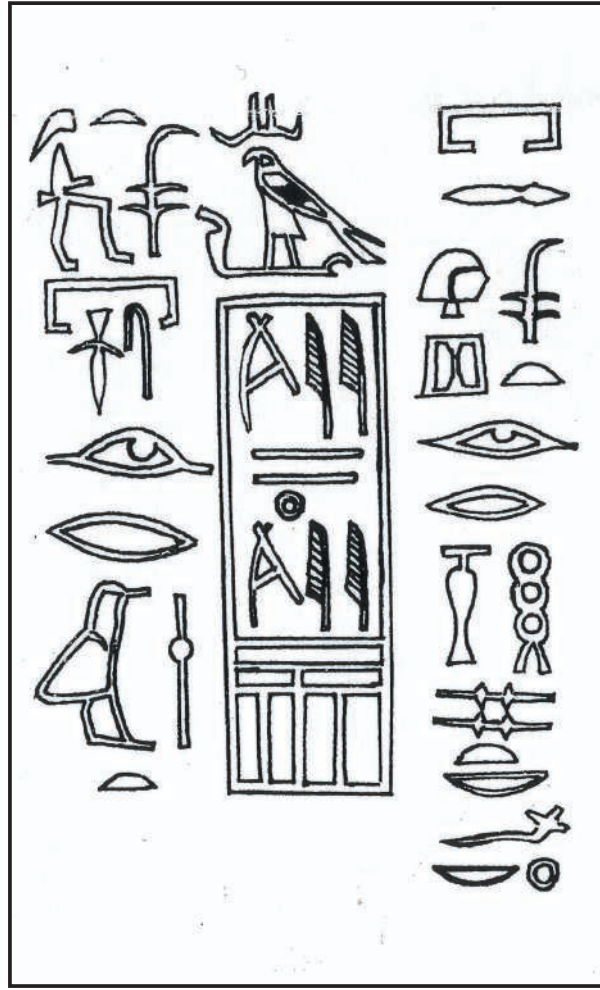
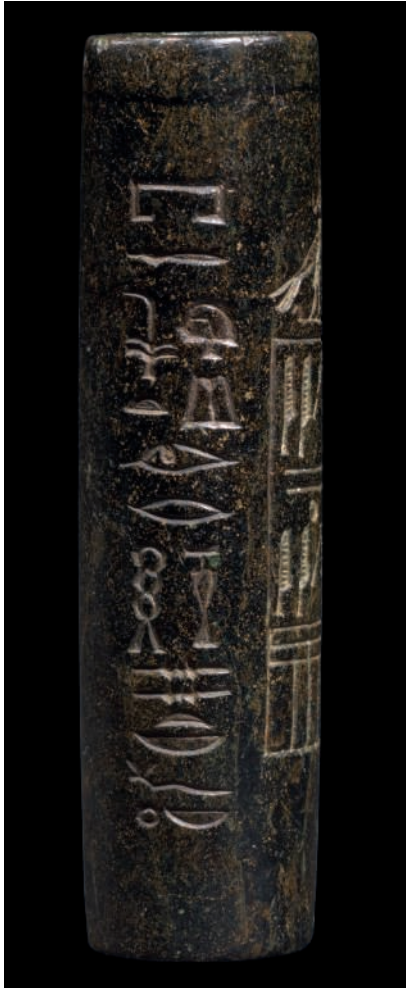
PROVENANCE:

Omar Pacha Sultan, Cairo.

Collection de Feu Omar Pacha Sultan Le Caire, Paris, 1929,
no. 134, pl. XVII.

with Galerie Samarcande, Paris, acquired by 2004.
Antiquities, Christie's, New York, 10 December 2004,
lot 345.

The body incised with finely-carved hieroglyphs, reading,
"The King of Upper and Lower Egypt, Djed-Ka-Ra, may
he live forever!"



102

AN EGYPTIAN SERPENTINE CYLINDER SEAL

OLD KINGDOM, 6TH DYNASTY, REIGN OF PEPY I, 2321-2287 B.C.

3 in. (7.6 cm.) high

\$60,000-80,000

PROVENANCE:

G. Michailidis, Zurich (no. 1021).

Antiquities, Sotheby's, London, 26 July 1976, lot 324.

Dr. Ulrich Müller, Zurich.

Private Collection, Switzerland.

A Swiss Private Collector; *Antiquities*, Christie's, New York, 3 June 2009, lot 2.

PUBLISHED:

H. Goedicke, "Die Siegelzylinder von Pepi I," *Mitteilungen des Deutschen Archäologischen Instituts, Abteilung Kairo* 17, Wiesbaden, 1961, pp. 88-90.

P. Kaplony, "Die Rollsiegel des Alten Reiches I" in *Monumenta Aegyptiaca* 2, Brussels, 1977, pp. 91ff.

P. Kaplony, "Die Rollsiegel des Alten Reiches II" in *Monumenta Aegyptiaca* 3A, Brussels, 1981, p. 396, no. 37, pl. 109.

This Old Kingdom seal is finely engraved with three columns of hieroglyphs, reading: "The King's Noble, Companion of the House who does that which is commanded; the Royal Chamberlain of the Great House who does that which his Lord praises every day; the Horus Merytawy-Meryre."

One of 47 cylinder seals known from the reign of Pepy I, this example is part of a smaller group of examples carved in serpentine with only a few vertical rows of inscription. Making use of the later form of Pepy's Horus name (Merytawy-Meryre) which occurs after his first *sed*-festival, the seal features one longer vertical column of text, indicating that a new title was added later, perhaps representing a promotion to higher rank.

According to H. Goedicke (op. cit., pp. 69ff), this type of seal is an instrument that confirms the action of an official as a representative of the Pharaoh; this is why only the titles of the owner are mentioned and not his name. The seal becomes the visible attribute or symbol of an office and is therefore not personal property, which explains why such objects are not found in private burials.

PROPERTY FROM A BELGIAN PRIVATE COLLECTION

103

AN EGYPTIAN LIMESTONE GROUP STATUE FOR SA-USERWY AND HIS SON SEN-MIN

MIDDLE KINGDOM, LATE 12TH-13TH DYNASTY,
CIRCA 1878-1750 B.C.

6 $\frac{1}{4}$ in. (17 cm.) high

\$250,000-350,000

PROVENANCE:

Private Collection A.B., Brussels, acquired by 1981.
with Gallery Harmakhis, Brussels, 2002 and 2013 (*Harmakhis*
25 Years, no. 5).

Acquired by the current owner from the above, 2002.

EXHIBITED:

Brussels, Musée Royal de Mariemont, *Artisans de l'Égypte*
ancienne,

27 March-21 June 1981.

Brussels, Banque Brussels Lambert, *Van Nijl tot Schelde/Du Nil*
a l'Escaut: Bank Brussel Lambert, 5 April-9 June 1991.

PUBLISHED:

M.C. Bruwier, et al., *Artisans de l'Égypte ancienne*, Morlanwelz,
1981,

no. 23, pp. 32-33.

E. Gubel, ed., *Du Nil à L'escaut*, Brussels, 1991, no. 79, pp. 87-88.

This limestone group of a father and his son is inscribed throughout with hieroglyphs, including a band along the front that may indicate the maker or commissioner of the statue: "Made by Hepiu, Justified, Possessor of Veneration." Above the head of the nude boy is the label: "His son whom he loves, Sen-Min." Vertical columns of text on the sides of the backslab, reads: "Invocation Offerings of bread and beer, oxen and fowl, alabaster vessels and clothing, every good, pure thing for the Ka of the Venerated One, the Noble of the Shrine Sa-Userwy, engendered of Inu, Justified." Sa-Userwy's unusual title may relate to the region of Akhmim, while the name of his son indicates a connection to Min, the main deity of that place.

This statue shows an intimate portrait of a family of the late Middle Kingdom. The father Sa-Userwy stands to the viewer's right, wearing a long kilt knotted around his waist and a bag wig. The son Sen-Min stands next to him, depicted nude with the sidelock of youth and extends his arm towards his father who holds his hand. The inscription shares that Inu is Sa-Userwy's mother and that Hepiu is the commissioner of the plaque and likely another relative.

Family groups are well attested in statuary of the Middle Kingdom and reflect a growing innovation in sculptural formats. This example is unusual for its focus on father and young son, who is here accorded a position of importance on the proper right of his father. A Dynasty 13 parallel from Harageh (J. Bourriau, *Pharaohs and Mortals, Egyptian Art in the Middle Kingdom*, pp. 71-72) features a mother and young son in a similar pose, though without clasped hands, while a group in the Louvre features a father standing with hand at his side alongside his young daughter (N 1606, E. Delange, *Catalogue des statues égyptiennes du Moyen-Empire 2060-1560 avant J-C*, pp. 104-105). The best known family groups of the Middle Kingdom are those of provincial governor Ukhhotep, notably the example in Boston depicting Ukhhotep flanked by two of his wives, with his daughter tenderly leaning against her father, positioned between his legs (no. 123 in A. Oppenheim, D. Arnold et al. *Ancient Egypt Transformed: The Middle Kingdom*).







PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

104

**AN EGYPTIAN LIMESTONE OFFERING TABLE FOR THE
PRIESTESS OF HATHOR HEQY**

MIDDLE KINGDOM, 11TH-13TH DYNASTY, 2055-1650 B.C.

19½ in. (49.5 cm.) wide

\$12,000-18,000

PROVENANCE:

Acquired by the grandfather of the current owner and brought to New York, prior to 1948; thence by descent to the current owner.

The partially-preserved inscription on the rim reads: "An offering which the King gives to Osiris, Foremost of the West(erners)... Abydos..., temple musical troupe...daughter of...daughter...of Di-wer-meref...the Priestess...of Hathor, Heqy...a garland of....any opposition."



THE PROPERTY OF A NEW ENGLAND PRIVATE COLLECTOR

105

AN EGYPTIAN BASALT FIGURE OF A MAN

MIDDLE KINGDOM, CIRCA LATE 12TH-13TH DYNASTY,
CIRCA 1800-1640 B.C.

6¼ in. (15.9 cm.) high

\$20,000-30,000

PROVENANCE:

Lester Wolfe (1897-July 1983), New York.

The Collection of the Late Lester Wolfe; *Antiquities*, Sotheby's, New York,
1-2 March 1984, lot 111.

Charles Pankow (1923-2004), San Francisco, acquired from the above.

The Charles Pankow Collection of Egyptian Art, Sotheby's, New York,
8 December 2004, lot 147.

PUBLISHED:

J. Malek, et al., *Topographical Bibliography of Ancient Egyptian Hieroglyphic
Texts, Statues, Reliefs and Paintings*, vol. 8, part 1, Oxford, 1999,
no. 801-445-930.

The lack of a back pillar and the forward position of the arms may indicate
that the current figure was seated cross-legged with feet tucked under (as
on Manchester 6135, J. Bourriau, *Pharaohs and Mortals, Egyptian Art in the
Middle Kingdom*, cat. 43, p. 56), or in a scribal position.



ANOTHER PROPERTY

106

AN EGYPTIAN LIMESTONE TALATAT

NEW KINGDOM, 18TH DYNASTY, REIGN OF AKHENATEN,
CIRCA 1352-1336 B.C.

21½ in. (53.6 cm.) long

\$30,000-50,000

PROVENANCE:

From Hermopolis, El Ashmunein.

Private Collection, U.S., acquired by 1969.

Private Collection, Switzerland.

Private Collection, Principality of Liechtenstein.

PUBLISHED:

G. Roeder, *Amarna-Reliefs aus Hermopolis*, Hildesheim, 1969, pl. 197,
no. PC 187, chapter V, nos. F5 and 11a; chapter VI, nos. 9 and 12.

As Roeder notes (op. cit.), this block derives very likely from the text above a scene of a princess standing behind the king. It bears 3 columns of hieroglyphs comprising the two cartouches of Akhenaten and a third column to the right, reading: "Neferkheprure-Wanre, Akhena[ten]...[Daughter of the king of his body, beloved] of him, of the King of Upper and Lower Egypt." The cartouche to the left appears to have been intentionally damaged in antiquity in an act of *damnatio memoriae*. Following the death of Akhenaten in 1336 B.C. many of his monuments were destroyed, and his name was erased from buildings and official records.

Between 1929 and 1939, German excavators in Egypt, led by the Roemer- und Pelizaeus-Museum in Hildesheim, found numerous *talatat* in Hermopolis, over 12 miles north of Amarna, in the foundations of a temple built in the time of Ramesses II. The use of standardized *talatat* blocks were employed only during Akhenaten's reign. The rubble from his demolished buildings was reused as fill in the foundations of later edifices.



PROPERTY FROM A PRINCELY COLLECTION

107

AN EGYPTIAN WOOD DUCK-SHAPED COSMETIC DISH

NEW KINGDOM, 18TH DYNASTY, CIRCA 1550-1292 B.C.

4¼ in. (10.8 cm.) long

\$40,000-60,000

PROVENANCE:

with Ernest Brummer (1891-1964), New York and Paris, acquired by 1924
(Inventory no. P829).

The Ernest Brummer Collection: Egyptian & Near Eastern Antiquities, Sotheby's;
London, 16-17 November 1964, lot 104.

Private Collection, acquired by 1988.

Property of a Nobleman; *Antiquities*, Sotheby's, London, 12 December 1988,
lot 92.

The Thalassic Collection, New York.

The Thalassic Collection; *Antiquities*, Christie's, New York, 4 June 1999,
lot 224.

For the topic, see J. Vandier d'Abbadie, *Musée du Louvre Département des
Antiquités Égyptiennes - Catalogue des objets de toilette égyptiens*.



108

AN EGYPTIAN GREEN-GLAZED STEATITE COMMEMORATIVE SCARAB FOR AMENHOTEP III

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

2¾ in. (6.9 cm.) long

\$70,000-90,000

PROVENANCE:

Antiquities, Sotheby's, London, 13 December 1977, lot 185.
Antiquities, Sotheby's, New York, 19 May 1979, lot 281.
Scarabs and Design Amulets: A Glimpse of Ancient Egypt in Miniature, NFA Auctions, New York, 11 December 1991, lot 115.
 The Thalassic Collection, New York, acquired by 2001.
 Acquired by the current owner from the above, 2002.

EXHIBITED:

Atlanta, The Michael C. Carlos Museum, Emory University, *The Collector's Eye: Masterpieces of Egyptian Art from the Thalassic Collection*, 21 April 2001-6 January 2002.

PUBLISHED:

A.P. Kozloff and B.M. Bryan, *Egypt's Dazzling Sun, Amenhotep III and his World*, Cleveland, 1992, p. 69, n. 2.
 P. Lacovara, et al., *The Collector's Eye: Masterpieces of Egyptian Art from the Thalassic Collection*, Atlanta, 2001, pp. 92-93, no. 51.
 R.J. Demarée, "The Commemorative Scarabs of Amenophis III: An Update," *Jaarbericht "Ex Oriente Lux"* 43, 2011, p. 28, no. C125.

The nearly forty-year reign of Amenhotep III was one of the most artistically productive in the history of Egypt. The high level of achievement in all the arts, major and minor, is well documented, including faience, as evinced by the surviving corpus from his reign. According to L.M. Berman in A.P. Kozloff and B.M. Bryan (op. cit., p. 67), the invention of the large-scale commemorative scarab beetle is attributed to his reign. The majority of them are made from glazed steatite, either blue or green, all with the different parts of the beetle well-detailed.

Five varieties of the commemorative scarab are known. Each type, according to the inscriptions on their undersides, memorialized an important event in Amenhotep III's life: the lion hunt; the wild bull hunt; his marriage to Queen Tiye; the creation of an artificial lake for Tiye; and the arrival of Princess Gilukhepa, daughter of the Mitannian King Shuttarna II.

The lion hunt scarabs record that Amenhotep III, from the first year of his reign through the tenth, killed 102 lions. The purpose of these scarabs was to celebrate his great achievement, informing the population of Egypt and beyond that he was a powerful ruler. Indeed, the scarabs have been found not only throughout Egypt proper, but also as far south as Soleb in Sudan and as far north as Ras Shamra in Syria.

R. Demarée (op. cit., pp. 25-34) notes that more than 130 lion hunt scarabs are known, most now in institutional collections in Europe, North America and the Near East. Most are of similar scale to the present example and are inscribed with 8 lines of hieroglyphic text reading:

"May he live, the Horus, Mighty Bull Who Appears in Maat; the Two Ladies, Establisher of the Laws and Pacifier of the Two Lands, the Horus of Gold, Great of Strength Who Smites the Asiatics; the King of Upper and Lower Egypt, Nebmaatre; the Son of Re, Amenhotpe Ruler of Thebes, endowed with life; and the King's Great Wife Tiye, may she live! The number of the lions from regnal year 1 down to regnal year 10, lions 102".

As Berman informs (op. cit., p. 68), because of the consistency of their style, it seems that all five types of commemorative scarab were issued simultaneously sometime in the 11th regnal year or later, or circa 1376 B.C.





109

A FRAGMENTARY EGYPTIAN GREEN SCHIST HEAD

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

4 in. (10.2 cm.) high

\$40,000-60,000

PROVENANCE:

Ernest Erickson (1893-1983), New York, acquired by 1983.
The Ernest Erickson Foundation; *Antiquities*, Sotheby's, New York,
23 June 1989.
Private Collection, New York.
A New York Private Collection; *Antiquities*, Sotheby's, New York,
5 June 2008, lot 58.

PUBLISHED:

J. Malek, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Statues, Reliefs and Paintings*, vol. VIII, part 2, Oxford, 1999, p. 1079, no. 802-049-610.

This fragmentary head is finely sculpted with fully rounded cheeks, a naturalistic eye beneath a contoured brow, and sensitive, downturned full lips. He wears the white crown (*hedjet*) fronted by a coiled uraeus. It has previously been catalogued as a portrait of Taharqa, the 4th king of the 25th Dynasty, and it may well be a portrait of him or a statue of Osiris bearing his features. However, Malek (*op. cit.*, p. 1079) considered it a work of the 26th Dynasty. The traces of the back slab preserved along the edge indicate that this may have belonged to a group statue.



ANOTHER PROPERTY

110

AN EGYPTIAN BRONZE NEITH

LATE PERIOD, 664-332 B.C.

5¾ in. (14.6 cm.) high

\$50,000-70,000

PROVENANCE:

with Aaron Gallery, London, acquired in Geneva, 7 January 1980.

Private Collection, U.K., acquired from the above, 1980.

Acquired by the current owner from the above, 2016.

This regal depiction of Neith is augmented by an elaborate inlaid gold broad-collar and silver-inlaid eyes. M. Viglaki-Sofianou notes (p. 109 in M. Hill, ed., *Gifts for the Gods: Images from Egyptian Temples*) that the popularity of the goddess "was closely linked to the rise of the powerful dynasty in Sais, her cult city, which ruled Egypt from 664-525 B.C. as the Saite (or Twenty-sixth) Dynasty." For a similar depiction of the goddess, see no. 26.7.846 in *The Metropolitan Museum of Art*.



111

AN EGYPTIAN FAIENCE SHABTI FOR NEFERIBRE-SANEITH
LATE PERIOD, 26TH DYNASTY, CIRCA 6TH CENTURY B.C.

7½ in. (19.1 cm.) high

\$25,000-35,000

PROVENANCE:

Art Market, London.
with Mitsukoshi Department Store, Tokyo, 1976 (*Exhibition of Kokusai Bijutsu*, No. 4, no. 9A).

This shabti is inscribed with 9 bands of fine hieroglyphs, comprising a form of the standard text from Chapter 6 of the Book of the Dead, reading: "Recitation: Instructions of the Osiris Neferibre-Saneith born of Shepenbastet, Justified. He says: O ye (lit. "these") Shabtis, if the Osiris Neferibre-Saneith born of Shepenbastet is counted in order to do any work which is done there in the Necropolis - because/since an obstacle is set up there, as one who is summoned according to his requirements, Behold, here I am! shall say ye, that ye may be counted at any time, which is done there in the Necropolis, in order to cultivate the fields, in order to irrigate the riverbanks, in order to convey sand of the West to the East and vice-versa, Here I am! shall ye say."

The name Neferibre-Saneith is basilophorous, incorporating the name of a king, here Neferibre, the prenomen of Psamtek II of the 26th Dynasty. In all likelihood, the deceased was born during the reign of that king (595-589 B.C.).

The tomb of Neferibresaneith was discovered in 1929 at Saqqara, south of the funerary complex of King Ouserkaf (see E. Drioton and J.-Ph. Lauer, "Les tombes jumelées de Neferibrê-sa-neith et Ouahibrê-Men", *Annales de Service des Antiquités de l'Égypte*, vol. 51, pp. 469-490, and B. Porter and R. L. B. Moss, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs, and Paintings*, vol. III.2, p. 587, a). Along with the sarcophagus and three canopic jars, a total of 336 shabtis were discovered and removed, as recorded by J.-F. and L. Aubert: "a large number of these figurines were dispersed by the Service des Antiquités and found their way to public...and private collections" (*Statuettes Égyptiennes, Chaouabtis, Oucheptis*, p. 230). This dispersal was completed by 1970, mostly emptied by 1940.

Repeatedly lauded as being amongst the most beautiful shabtis of the Late Period, the Neferibresaneith's shabtis are praised by Aubert and Aubert for their "haughty countenance, energetic and refined," and their achievement of a "fine silhouette...with subtle contours." Other shabtis for Neferibresaneith are held at the Albany Institute of History and Art, New York (acc. no. 2013.1.4), the Michael C. Carlos Museum, Atlanta (acc. no. 1998.11), and the National Museums of World Culture, Stockholm (inv. no. MME 1974:156).



PROPERTY FROM A PRINCELY COLLECTION

112

AN EGYPTIAN BLUE CHALCEDONY HORUS-BEHDET AMULET
LATE PERIOD TO PTOLEMAIC PERIOD, CIRCA 664-30 B.C.

1½ in. (3.8 cm.) wide

\$50,000-70,000

PROVENANCE:

Norbert Schimmel (1905-1990), New York.
Important Antiquities from the Norbert Schimmel Collection, Sotheby's, New York, 16 December 1992, lot 117.
with Robin Symes, London and New York, acquired from the above on behalf of William and Lynda Beierwaltes, Colorado.
Acquired by the current owner from the above, 2007.

EXHIBITED:

New York, The Metropolitan Museum of Art, *Ancient Art from the Norbert Schimmel Collection*, 17 September 1975-March 1 1976.
Berlin, Ägyptisches Museum; Hamburg, Museum für Kunst und Gewerbe; Munich, Museum für Vor- und Frühgeschichte, *Von Troja bis Amarna*, *The Norbert Schimmel Collection*, New York, 18 March 1978-6 January 1979.

PUBLISHED:

O.W. Muscarella, ed., *Ancient Art: The Norbert Schimmel Collection*, Mainz, 1974, no. 229bis.
J. Settgast, ed., *Von Troja bis Amarna*, *The Norbert Schimmel Collection*, New York, Mainz, 1978, no. 257.

This rare amulet is in the form of two outward-facing uraeus serpents who's merging tails arc across the convex solar disk between them. Their flaring hoods are well detailed, and there is cross-hatching along the lengths of their bodies indicating snakeskin. The ensemble is supported on a mat with four sets of four vertical lines, and there is a ribbed suspension loop on the reverse. For the iconography of the solar disk flanked by uraei, see R. Shonkwiler, "The Behdetite: A Study of Horus the Behdetite from the Old Kingdom to the Conquest of Alexander," PhD. dissertation, University of Chicago, 2014, pp. 85ff.

This grouping is well known in Egyptian art and is an emblem for the sun god Ra. J. Cooney (no. 229bis in Muscarella, op. cit.) observes that while the sun in this grouping is traditionally thought of as a disk, "the existence of a convex form seemed to indicate that the Egyptians conceived of the sun as a globe." The motif is rare in amulet form, which makes the dating challenging. When first published, Cooney suggested a New Kingdom date, late 18th Dynasty. Subsequent authors however have adopted a later dating. The use of blue chalcidony, never common in Egypt but extremely popular in the Achaemenid world for cylinder and stamp seals, might argue for a 27th Dynasty date, when Egypt was under Persian rule.

Norbert Schimmel was one of the twentieth century's most well-known collectors of antiquities. In addition to amassing one of the most important collections of ancient art in the United States, Schimmel also supported archeological excavations in the Middle East and donated much of his collection to the Israel Museum and The Metropolitan Museum of Art. The amulet was mounted as a brooch in a removable gold setting by Harry Winston.



113

PROPERTY FROM A FRENCH PRIVATE COLLECTION

113

AN EGYPTIAN BRONZE CAT

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

10 in. (25.4 cm.) high

\$50,000-70,000

PROVENANCE:

Joseph Martin, Nice, acquired 1962; thence by descent with Pierre-Eric Becker, Cannes, acquired from the above 1996. Private Collection, France, acquired from the above, 1997; thence by descent. Acquired by the current owner from the above, 2017.

Domesticated cats occupied a central place in ancient Egyptian religion. According to J. Malek (p. 73, *The Cat in Ancient Egypt*), "The cat's strength lay in its humble origins and its apotropaic (protective) qualities, which first brought widespread respect and a prominent place in the personal religion of ordinary people." By the Ptolemaic period cats had become associated almost exclusively with the goddess Bastet. Statues of wood or bronze, like the present example, would have functioned as votives for the deity.

VARIOUS PROPERTIES

114

AN EGYPTIAN BASALT RELIEF

PTOLEMAIC PERIOD, REIGN OF PTOLEMY I, 304-284 B.C.

22 in. (55.9 cm.) high

\$25,000-35,000

PROVENANCE:

Art Market, London. with Mitsukoshi Department Store, Tokyo, 1974 (*Exhibition of Kokusai Bijutsu, No. 2, no. 7*).

Once forming part of the dado from the Temple of Amun-Ra at Naukratis, this relief is decorated with a row of fecundity figures bearing symbolic offerings on trays. The hieroglyph atop the head of the female figure on the left indicates that these are part of a row of personified nomes or administrative districts of Egypt. A closely related block in Hannover (Kestner Museum, accession no. 1970.39) features a male fecundity figure representing the 14th nome of Lower Egypt, followed by a female figure



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representing the 15th Lower Egyptian nome. Another large fragment in Hannover (Kestner Museum, accession no. 1970.38) depicts alternating male and female fecundity figures moving in the opposite direction, probably from an opposing wall. According to von Recklinghausen ("The Decoration of the Temple of Amun" in A. Villing, et al., *Naukratis: Greeks In Egypt*), "In this type of geographical procession, a nome is represented by a female personification symbolizing the nome proper and by three additional deities symbolizing certain sub-divisions of the nome: the *mr*-canal represents watercourses, the *w*-region cultivated land and the *phw*-area a swampy region... the reliefs from Naukratis are by far the oldest evidence for this type of procession and the only ones originating from Lower Egypt."

The vertical row of hieroglyphic text behind the female figure reads "...God, You are Ta-Tenen, who cares for the righteous, the Primeval God of the earth, God of strength, God of his Primeval Ones, Father of the Gods." Similar texts addressed to deities in the second person occur on the related fragments in Hannover. Additional related fragments with similar scenes and texts were documented in the 1920s at Kom Geif (C.C. Edgar, "Some Hieroglyphic Inscriptions from Naukratis," *Annales du Service des Antiquités de l'Égypte* 22, nos. 1-6). The actual location of the Temple of Amun-Ra at Naukratis is not identified with certainty. For other similar reliefs, see no. 1A, pp. 69-126 in C. Leitz, "Geographische Soubassementtexte aus griechisch-römischer Zeit: Eine Hauptquelle altägyptischer Kulttopographie," in A. Rickert and B. Ventker, eds., *Altägyptische Enzyklopädien. Die Soubassements in den Tempeln der griechisch-römischen Zeit, Soubassementstudien I.*



115

•115

AN EGYPTIAN FAIENCE NEW YEAR'S FLASK

LATE PERIOD, 664-332 B.C.

5¼ in. (13.3 cm.) high

\$5,000-7,000

PROVENANCE:

Antiquities, Sotheby's, London, 1-2 July 1957, lot 47 (part).
Private Collection, Zurich, acquired from the above.

These vessels are called "New Year's Flasks" because the New Year is usually invoked in the inscriptions. They were produced at Naukratis during the 26th Dynasty, alongside faience scarabs and other amulets. According to R. Bianchi (F.D. Friedman, ed., *Gifts of the Nile, Ancient Egyptian Faience*, p. 229, nos. 126-127), "the ancient Egyptian New Year started in late summer, when the Nile began its annual flood. The transition between the years was considered fraught with dangers that threatened the cosmic stability of the land and numerous rituals were developed in order to ensure a harmonious transition [...] It has been suggested that these vessels were designed to contain a liquid used in an as yet unknown ritual connected with New Year celebrations."

PROPERTY FORMERLY IN THE COLLECTION OF BERNARD V. BOTHMER

116

AN EGYPTIAN BRONZE ANUBIS

PTOLEMAIC PERIOD, 332-30 B.C.

5½ in. (13 cm.) high

\$5,000-7,000

PROVENANCE:

with Nassar Brothers, Cairo.
John Dimick (1898-1983), Chevy Chase, Maryland, acquired from the above, 1972.
Bernard V. Bothmer (1912-1993), New York, gifted from the above, 1983;
thence by descent to the current owner.

The partially-preserved inscription around the base reads: "'Anubis of Ra-Kereret(?), Hep(?) -wer-Aset-Usir (?), Justified, engendered by the Lady of the House Di(?) -Kh(?)..." Ra-Kereret is the name of the necropolis of Asyut, a place especially linked with the worship of Anubis (see A.H. Gardiner, *Ancient Egyptian Onomastica* II, pp. 73-4; T. DuQuesne, *The Jackal Divinities of Egypt* I, p. 174, 371). The inscription on either side of the figure and to the rear appear to be carved into the bronze whereas the frontal inscription is cast. This variation suggests that the carved inscriptions were added at a later date, perhaps by a less literate hand or the owner of this Anubis.

Bernard V. Bothmer was one of the twentieth century's most distinguished Egyptologists and a curator at the Brooklyn Museum. His lasting contribution to the field was the study of the Late Period. This Anubis was formerly in the collection of John Dimick, a former C.I.A. agent turned archaeologist who helped discover the Embalming House of ancient Memphis.

PROPERTY OF A PRIVATE COLLECTOR

•117

AN EGYPTIAN PAINTED WOOD COFFIN LID FRAGMENT

PTOLEMAIC PERIOD, CIRCA 1ST CENTURY B.C.

22½ in. (57.1 cm.) high

\$6,000-8,000

PROVENANCE:

Inherited by the current owner and brought to the U.S., 1973.



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119

ANOTHER PROPERTY

118
A CORINTHIAN BLACK-FIGURED COLUMN-KRATER
 CIRCA MID 6TH CENTURY B.C.

13 $\frac{3}{8}$ in. (33.9 cm.) wide, including handles

\$15,000-20,000

PROVENANCE:

Antiquities, Sotheby's, London, 8 December 1980, lot 231.
Antiquities, Sotheby's, New York, 1-2 March 1984, lot 47.
 with Münzen und Medaillen, Basel.
 with Royal-Athena Galleries, New York, acquired from the above, 1989 (*One Thousands Years of Ancient Greek Vases from Greece, Etruria & Southern Italy*, 1990, no. 13).
Fine Antiquities, Superior Galleries, Beverly Hills, 12 March 1994, lot 336.
 Private Collection, U.S.
 Acquired by the current owner in Los Angeles, 2018.

EXHIBITED:

Wichita, Museum of World Treasures, 2000-2018.

The three figures depicted on one side of this vase are often referred to as "padded dancers." These revelers are dressed in a costume designed to accentuate their bellies and buttocks for a specific occasion. As D.A. Amyx describes (p. 651 in *Corinthian Vase-Painting of the Archaic Period*, vol. 2), "the nature of that occasion has been, and still is, a matter for speculation, for there is no general agreement on the answer to this question." Some scholars speculate that the dancers are related to a Dionysian theme while others suggest that it might be a rite associated with Artemis. Despite the ambiguity, they were a popular motif on Corinthian vases from the mid 7th to the mid 6th century B.C.

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

•119
THREE CORINTHIAN BLACK-FIGURED VESSELS
 CIRCA LATE 7TH-EARLY 6TH CENTURY B.C.

Ring aryballos: 5 $\frac{1}{8}$ in. (13 cm.) high

(3)

\$6,000-8,000

PROVENANCE:

Ring aryballos: Private Collection, France, reportedly acquired in the early 20th century.
Antiquities, Christie's, London, 8 July 1992, lot 101.

Alabastra: Acquired by the current owner, 1992 or prior.

The ring-aryballos is a comparatively rare shape for Corinthian vases. At the time of his study of them, P.N. Ure ("Ring Aryballos," in *Hesperia*, 1946) knew of about only fifty examples.



120

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

ATTRIBUTED TO THE MEMNON GROUP, CIRCA
530-510 B.C.

10½ in. (26.6 cm.) high

\$40,000-60,000

PROVENANCE:

W. Watkiss Lloyd (1813-1893), London, gifted to the
Royal Society of Literature, London, 1850.
Sold by Order of the Council of the Royal Society of
Literature; *Antiquities*, Christie's, London, 2 July 1982,
lot 248.

EXHIBITED:

New York, The Metropolitan Museum of Art, 1987-2019
(Loan no. L.1987.25.1).

PUBLISHED:

W. Lloyd, *Transactions of the Royal Society of Literature*,
London, 1853, pp. 261 and 289-308.

J.D. Beazley, "Review: Chalkidische Vasen by Andreas
Rumpf" *Gnomon* 4, 1928, p. 330.

H. Payne, "Review: Chalkidische Vasen by A. Rumpf"
Journal of Hellenic Studies 48, 1928, p. 122.

H.R.W. Smith, *The Origin of Chalcidian Ware*, Berkeley,
1932, p. 139, pl. 16.

L. Banti, "Calcidico" in *Enciclopedia dell'arte antica,
classica e orientale*, vol. 2, 1959, p. 265.

F. Canciani, "Amphora aus Vulci und
pseudochalkidische Vasen" *Jahrbuch des Deutschen
Archäologischen Instituts* 95, 1980, pp. 146-148,
figs. 10-13.

Of Pseudo-Chalcidian vases, J. Boardman (p. 219,
Early Greek Vase Painting) writes, "They are better
represented in Etruria than in the south and their
clay differs from true Chalcidian but has something
in common with Etruscan clays, so it is just possible
that a Chalcidian or two from Rhegion did move north
to serve the market." The Memnon Group was one
of only two Pseudo-Chalcidian groups. The obverse
of this amphora depicts two warriors on horseback
greeted by a youth to the left. The reverse depicts two
youths wrestling, with a tripod to the right, doubtless
the prize bestowed to the winner of the match.



PROPERTY FROM A PRINCELY COLLECTION

121

AN EAST GREEK POTTERY FIGURAL ARYBALLOS
CIRCA 600-575 B.C.

8 $\frac{3}{4}$ in. (21.2 cm.) high

\$20,000-30,000

PROVENANCE:

Art Market, Switzerland, acquired in Germany, 1980.
Antiquities, Christie's, New York, 6 June 2013, lot 534.

Rhodes was a leading center for the production of figural vases from the late 7th-mid 6th century B.C. As E.B. Towne informs (no. 32 in M. True., ed., *A Passion for Antiquities: Ancient Art from the Collection of Barbara and Lawrence Fleischman*), these vases were typically made in a two-part mold and often took the form of human heads and animals. They were exported to many centers across the ancient Mediterranean. For the type compare pl. XX, 1-3, in J. Ducat, *Les Vases plastiques rhodiens archaïques en terre cuite*.





PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

122

AN ATTIC BLACK-FIGURED AMPHORA (TYPE B)

ATTRIBUTED TO THE BUCCI PAINTER, CIRCA 540-530 B.C.

18½ in. (46 cm.) high

\$50,000-70,000

PROVENANCE:

Antiquities, Sotheby's, London, 13-14 July 1981, lot 268.

EXHIBITED:

New York, The Metropolitan Museum of Art, 1982-1994 (Loan no. L.1982.28).

PUBLISHED:

R. Guy, "A Mystery of Attribution" *Ackland Quarterly* 31, Winter 1991-1992, pp. 2-4, fig. 8.

Beazley Archive Pottery Database no. 7110.

One side of this amphora depicts Theseus slaying the Minotaur, a popular scene depicted on Greek vase painting. Born of the union between Queen Pasiphae and a bull sent to Crete by Poseidon, the Minotaur was confined to the legendary labyrinth designed by Daidalos. Each year the King of Athens dispatched fourteen youths and maidens as tribute to King Minos, who feed them to the Minotaur to temporarily pacify the beast. Theseus slaughtered the bull-headed monster, saving Athens' young citizens, and soon after was crowned King of Athens.

The departure scene on the reverse is noteworthy because it is framed by Doric columns surmounted by roosters, which are typically found on Panathenaic amphorae flanking Athena. M. Popkin ("Roosters, Columns, and Athena on Early Panathenaic Prize Amphorae: Symbols of a New Athenian Identity," *Hesperia*, 81) has argued that such symbols make "clear that Athens is not only Athena's spiritual home, but her architectural, physical home as well." One can surmise that the columns illustrated here delineate the boundaries of Athens and the security it provides compared to the vast unknown that the soldier with his hound will soon encounter.



123

123

AN ATTIC BLACK-FIGURED OLPE
NEAR THE EUPHILETOS PAINTER, CIRCA
520-510 B.C.

9 $\frac{1}{16}$ in. (23.6 cm.) high

\$8,000-12,000

PROVENANCE:

with Antiquarium, New York, acquired in
New York, 1990.
Acquired by the current owner from the above,
2012.

PUBLISHED:

A.J. Clark, *Attic Black-Figured 'Olpai' and
'Oinochoai'*, Ph.D. dissertation, New York
University, 1992, cat. 219.



124

•124

AN ATTIC BLACK-FIGURED OLPE
ATTRIBUTED TO THE PAINTER OF
LOUVRE 161, CIRCA 500-490 B.C.

6 $\frac{7}{8}$ in. (17.4 cm.) high

\$5,000-7,000

PROVENANCE:

Private Collection, New York.
A New York Private Collection; *Antiquities*,
Sotheby's, New York, 14 December 1978, lot 234.
Private Collection, Florida.
A Florida Private Collection; *Antiquities*, Sotheby's,
New York, 4 June 2014, lot 52.

PUBLISHED:

A.J. Clark, *Attic Black-Figured 'Olpai' and
'Oinochoai'*, Ph.D. dissertation, New York
University, 1992, cat. 370.

•125

**THREE ATTIC BLACK-FIGURED
AMPHORAE FRAGMENTS**

CIRCA MID TO LATE 6TH CENTURY B.C.

Left fragment: 7 $\frac{1}{4}$ in. (18.4 cm.) long (3)

\$2,000-3,000

PROVENANCE:

Rolf Blatter, Bern, acquired in Switzerland, 1960s;
thence by descent.
Kunstwerke der Antike, Auktion 6, Jean-David
Cahn, Basel, 5 November 2011, lot 78.

PUBLISHED:

The left and center fragments: R. Blatter,
"Schwarzfigurige Fragmente mit Parisurteil,"
Antike Welt 10, no. 4, 1979, pp. 55-56, figs. 1-2.



125



PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

126

AN ATTIC BLACK-FIGURED AMPHORA

CIRCA 520-500 B.C.

15½ in. (39.4 cm.) high

\$15,000-20,000

PROVENANCE:

Acquired by the current owner, 1993 or prior.

One side of this amphora is centered by Apollo playing his kithara, with his sister Artemis standing before him, their mother Leto standing behind and Hermes seated at the far right. For the subject compare two other Attic black-figured amphorae, nos. 1142-1143 in L. Kahil, "Artemis," in *LIMC*, vol. II. On the other side, a bearded charioteer driving a quadriga to the right over a collapsing warrior.



127

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

127

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.



128

128

AN ATTIC BLACK-FIGURED TREFOIL OINOCHOE

ATTRIBUTED TO THE PAINTER OF VILLA GIULIA M. 482, CIRCA 510 B.C.

9½ in. (24.1 cm.) high

\$8,000-12,000

PROVENANCE:

with Galerie Günter Puhze, Freiburg, 1979 (*Kunst der Antike*, no. 58).

Antiquities, Sotheby's, London, 9-10 July 1992, lot 339.

Depicted on this oinochoe is an Amazonomachy, centered by a warrior killing an Amazon, possibly Achilles and Queen Penthesilea between 3 onlookers. For the subject, see the reverse of the name vase of the Painter of Villa Giulia M. 482, no. 590.3 in J.D. Beazley, *Attic Black-figure Vase-painters*.



129

129

**AN ATTIC BLACK-FIGURED WHITE-GROUND
NECK-AMPHORA**

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

7¾ in. (19.6 cm.) high

\$10,000-15,000

PROVENANCE:

Acquired by the current owner, acquired by 1987.

EXHIBITED:

New York, The Metropolitan Museum of Art, 1987-2019 (Loan no. L.1987.25.2).



130

130

AN ATTIC BLACK-FIGURED NECK-AMPHORA

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

12¼ in. (31.1 cm.) high

\$12,000-18,000

PROVENANCE:

Edward Perry Warren (1860-1928), Boston.

Museum of Fine Arts, Boston, acquired from the above, 1912 (Accession no. 12.905).

The Museum of Fine Arts, Boston; *Antiquities*, Sotheby's, New York, 12 June 2001, lot 39.

EXHIBITED:

Boston, Isabella Stewart Gardner Museum, *Passionate Acts in Greek Art and Myth*, 19 November 1993-13 March 1994.

PUBLISHED:

H. Hoffmann, *Corpus Vasorum Antiquorum: Museum of Fine Arts, Boston*, vol. 1, Boston, 1973, pp. 37-38, pl. 51.

G.M. Hedreen, *Silens in Attic Black-figure Vase-painting*, Ann Arbor, 1992, p. 152, n. 125.

F. Wolsky, ed., *Passionate Acts in Greek Art and Myth*, Boston, 1993, pp. 12-13.

Beazley Archive Pottery Database no. 594.

Edward Perry Warren was an important Boston-born collector of antiquities. Many of his numerous donations to the Museum of Fine Arts, Boston were of an erotic nature, chosen deliberately to rattle the more conservative ethos of Boston socialites. This present vase, with three excited satyrs and a maenad, is representative of Warren's taste.



131

AN ATTIC BLACK-FIGURED PELIKE

CIRCA 500 B.C.

13¾ in. (34.9 cm.) high

\$20,000-30,000

PROVENANCE:

Kunstwerk der Antike, Auktion 34, Münzen und Medaillen, Basel, 6 May 1967, lot 138.

with André Emmerich Gallery, New York, 1968 (*Art of the Ancients: Greeks, Etruscans, and Romans*, no. 18).

Private Collection, New York.

A New York Private Collector; *Antiquities*, Sotheby's, New York, 17 February 1978, lot 79.

Antiquities, Sotheby's, New York, 1-2 March 1984, lot 66.

Antiquities, Sotheby's, New York, 20 June 1990, lot 13.

PUBLISHED:

Beazley Archive Pottery Database no. 7984.

On both sides of this pelike is a komos, with a man holding a staff walking to the right, followed by a woman playing the *aulos*.



PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

132

AN ATTIC BILINGUAL EYE-CUP

ATTRIBUTED TO PHEIDIPPOS, CIRCA 520 B.C.

12 $\frac{3}{8}$ in. (31.4 cm.) diameter, excluding handles

\$20,000-30,000

PROVENANCE:

with H.A.C., Basel, 1978.

Antiquities, Sotheby's, London, 13-14 July 1981, lot 276.

PUBLISHED:

Beazley Archive Pottery Database no. 7106.

The black-figured tondo features a nude satyr crowned with a wreath, running to the right but looking back. He carries a wineskin over his shoulder with one hand and a rhyton in the other. Each side of the red-figured exterior depicts a nude athlete, one holding jumping weights, between eyes. One side has two inscriptions, reading: "Kalos" and "Cha[i]re" between the eyes and brows.

The red-figure technique was invented in Athens circa 530 B.C. A small number of vases produced during the last quarter of the 6th century B.C. employ both the older black-figure technique together with the new red-figure. For such vases Beazley coined the term "bilingual" (see p. 18 in B. Cohen, *The Colors of Clay, Special Techniques in Athenian Vases*).





133

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

133

AN ATTIC OUTLINE WHITE-GROUND LEKYTHOS
 ATTRIBUTED TO THE PAINTER OF THE YALE LEKYTHOS,
 CIRCA 470-460 B.C.

6 $\frac{7}{16}$ in. (16.6 cm.) high

\$10,000-15,000

PROVENANCE:

Tilly and Herbert A. Cahn, Basel, acquired by 1963 (no. HC10).
 Collection of Tilly and Herbert A. Cahn, Basel; *Auktion 3*,
 Jean-David Cahn, Basel, 18 October 2002, lot 30.

PUBLISHED:

J.D. Beazley, *Attic Red-figure Vase-painters*, Second edition,
 Oxford, 1963, p. 660, no. 74.
 Beazley Archive Pottery Database no. 207733.



134

134

AN ATTIC BLACK-BODIED LEKYTHOS
 ATTRIBUTED TO THE BERLIN PAINTER,
 CIRCA 490-480 B.C.

Together with another Attic black-bodied lekythos
 16 in. (40 cm.) high

(2)

\$10,000-15,000

PROVENANCE:

with *Münzen und Medaillen*, Basel, acquired by 1963.
 Tilly and Herbert A. Cahn, Basel, acquired by 1971 (no. HC128).
 with H.A.C., Basel, 1996 (*Lekythoi, Oinochoi: Kannen und Lekythen*
der Antiken Welt, no. 16 [Berlin Painter]; no. 17 [other]).
 Acquired by the current owner from the above, 1998.

PUBLISHED:

Berlin Painter: J.D. Beazley, *Attic Red-figure Vase-painters*, vol. 2,
 Oxford, 1963, p. 1635, no. 202bis.
 J.D. Beazley, *Paralipomena: Additions to Attic Black-figure Vase-*
painters and to Attic Red-figure Vase-painters, Oxford, 1971, p. 343,
 no. 202bis.
 J.M. Padgett, ed., *The Berlin Painter and His World: Athenian Vase-*
Painting in the Early Fifth Century B.C., Princeton, 2017, p. 385,
 no. B202bis; p. 402, no. FN14bis.
 Beazley Archive Pottery Database no. 275102.

When Beazley (op. cit., 1963) first saw the lekythos, the floral
 shoulders were combined with other figural fragments, all
 attributed to the Berlin Painter. By 1970, the figural fragments
 had been removed, as the parts were found to belong to two
 different vases.



135

•135

AN ATTIC POTTERY HEAD VASE

ATTRIBUTED TO THE CANESSA CLASS, CIRCA 500-475 B.C.

6¼ in. (15.8 cm.) high

\$4,000-6,000

PROVENANCE:

Antiquities, Sotheby's, London, 9-10 July, 1992, lot 338.



136

PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

136

AN ATTIC RED-FIGURED NOLAN AMPHORA

CIRCA 470-460 B.C.

13½ in. (34.3 cm.) high

\$10,000-15,000

PROVENANCE:

Antiquities, Sotheby's, London, 17-18 July 1985, lot 247.
with Charles Ede, London, acquired from the above (*Pottery from Athens X*,
October 1987, no. 19).

Acquired by the current owner, by 1999.

PUBLISHED:

Beazley Archive Pottery Database no. 12965.



PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

137

AN ATTIC RED-FIGURED NOLAN AMPHORA

ATTRIBUTED TO THE ALKIMACHOS PAINTER, CIRCA 470-460 B.C.

12 7/8 in. (32 cm.) high

\$80,000-120,000

PROVENANCE:

Dillwyn Parrish, Philadelphia and England (1840-1899); thence by descent to his widow, Sarah DeCoursey Parrish (1847-1928).

The Dillwyn Parrish Collection, Sotheby's, London, 5 July 1928, lot 24.

with Ernest Brummer (1891-1964), Paris, acquired from the above (Inventory no. X779).

The Ernest Brummer Collection Vol. II; Spink & Son and Galerie Koller, Zurich, 16-19 October 1979, lot 695.

PUBLISHED:

J.D. Beazley, *Attic Red-figure Vase-painters*, Second edition, Oxford, 1963, p. 529, no. 2.

Beazley Archive Pottery Database no. 205973.

The dynamic scene on the obverse depicts an armed Lapith battling a centaur. Note the use of added red to the centaur's body indicating blood from the spear wound. On the reverse a Lapith youth prepares to throw a rock. The battle of the Lapiths and Centaurs was a popular subject in the Greek world. As J.M. Padgett explains (*The Centaur's Smile, The Human Animal in Early Greek Art*, p. 17), the theme of centauromachy "came to symbolize the defeat of barbarism, in particular, the Persians."

This amphora has a colorful modern ownership history. Originally part of the collection of the Philadelphia-born railroad magnate Dillwyn Parrish, this vase was sold to the dealer Ernest Brummer at the 1928 sale of Parrish's estate. The Brummer gallery's records, now held at The Metropolitan Museum of Art (op. cit.), indicate that this vase was purchased on behalf of William Randolph Hearst. A handwritten note on Brummer's card for this object notes it had "not been taken over or paid for" by Hearst and thus became part of the gallerist's personal collection. The Beazley Archive preserves the scholar's hand-drawn study of the youth on the reverse.



Beazley Drawing, courtesy of the Classical Art Research Centre, Oxford.



PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

138

AN ATTIC RED-FIGURED KYLIX
MANNER OF THE ANTIPHON PAINTER, CIRCA
EARLY 5TH CENTURY B.C.

9 $\frac{5}{8}$ in. (24.4 cm.) diameter, excluding handles

\$30,000-50,000

PROVENANCE:

Acquired by the current owner, 1987 or prior.

The komos, the ritualistic wine-soaked procession after symposia, was a favorite subject for vase painters on drinking vessels. The komast depicted in this tondo is in a state of euphoria; he dances with one foot in the air, balancing a skyphos in his right hand and holding a walking stick in his left. An inscription reading, *HO PAIS KALOS* or "the boy is beautiful" is in the field. For a related scene and a discussion of the subject, see fig. 13, pp. 139-147 in J. Oakley, *The Greek Vase: Art of the Storyteller*.





140

139
AN ATTIC RED-FIGURED COLUMN-KRATER

ATTRIBUTED TO THE PIG PAINTER,
 CIRCA 475-465 B.C.

16 7/8 in. (42.8 cm.) high

\$70,000-90,000

PROVENANCE:

Auktion III, Ars Antiqua, Lucerne, 29 April 1961, lot 106.
 Private Collection, Bellinzona.
 with Donati Arte Classica, Lugano.
 Acquired by the current owner from the above, 1992.

PUBLISHED:

J.D. Beazley, *Attic Red-figure Vase-painters*, Second edition, Oxford, 1963, no. 7, pp. 563 and 1659.
 F. Brommer, *Vasenlisten zur griechischen Heldensage*, Marburg, 1973, p. 501, no. B19.
 B. Schiffler, *Die Typologie des Kentauren in der antiken Kunst: vom 10. bis zum Ende d. 4. Jhs. v. Chr.*, Frankfurt, 1976, p. 253, A101.
 E. Laufer, *Kaineus: Studien zur Ikonographie*, Rome, 1985, p. 36, no. K44, pl. 12, fig. 34.

T.H. Carpenter, et al., *Beazley Addenda*, Second Edition, Oxford, 1989, p. 260, no. 563.7.
 E. Laufer, "Kaineus," in *LIMC*, vol. 5, Zurich and Munich, 1990, no. 40.
 Beazley Archive Pottery Database no. 206432.

The death of the Lapith warrior Kaineus was a favorite subject of Greek artists. Kaineus had originally been born a woman, who after being seduced by Poseidon, appealed to the god to turn her into an invincible man, which he agreed to do. As weapons were useless against Kaineus, the centaurs could only pound him into the ground. This vase depicts the moment that Kaineus descends into the underworld, his body partially submerged into the ground.

J.D. Beazley classified the Pig Painter as an early Mannerist, a term he devised to categorize a group of painters who, at the time of radical change in artistic expression during the emergence of a new Classical style, chose to adhere to the well-established Archaic tradition (see pp. 179-180 in J. Boardman, *Athenian Red Figure Vases: The Archaic Period*).

PROPERTY FROM
 A DISTINGUISHED WEST COAST COLLECTION

140
AN ATTIC RED-FIGURED KYLIX
 ATTRIBUTED TO THE PAINTER OF THE YALE CUP, CIRCA 460-450 B.C.

7 1/2 in. (19 cm.) diameter, excluding handles

\$8,000-12,000

PROVENANCE:

with Superior Stamp & Coin, Beverly Hills.
 Acquired by the current owner from the above, 1986.



PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

141

AN ATTIC RED-FIGURED KYLIX

ATTRIBUTED TO THE AKESTORIDES PAINTER, CIRCA 470-450 B.C.

9 7/8 in. (23.9 cm.) diameter, excluding handles

\$40,000-60,000

PROVENANCE:

with Galerie Arete, Zurich.

Acquired by the current owner from the above, 1982.

EXHIBITED:

New York, The Metropolitan Museum of Art, 1982-2018 (Loan no. L.1982.110).

PUBLISHED:

J. Neils, "Kitchen or Cult? Women with Mortars and Pestles," in *Greek Art in View: Essays in Honor of Brian Sparkes*, Oxford, 2004, pp. 54-62.

V. Tsoukala, "Cereal Processing and the Performance of Gender in Archaic and Classical Greece: Iconography and Function of a Group of Terracotta Statuettes and Vases," in *SOMA 2007: Proceedings of the XI Symposium on Mediterranean Archaeology, Istanbul Technical University, 24-29 April 2007*, Oxford, 2009, pp. 387-395, fig. 13.

This kylix portrays women in a domestic setting. In the tondo two women engage in conversation, while both sides of the exterior display two women involved in stages of bread-making under the watchful eye of an instructor. On one side the two women stand over a mortar with the instructor to the right, gesturing with one index finger raised. On the other side the two women stand on either side of an oven. Above them is a scraper likely used in the baking process. The occasion may be teaching the proper method to bake offerings for the cult of Demeter.

J. Neils (op. cit.) notes that all other depictions of baking in ancient Greek art do not show an instructor. In Xenophon's dialogue *Oeconomicus*, for example, the author urges his wife "to stand at the loom like a mistress, to teach others what she knows better than they...and also to examine the breadmaker." Neils (op. cit., p. 58) writes that with the present kylix "we perhaps see here for the first time in Attic vase painting, at the far right in each scene, the dutiful housewife overseeing the process of breadmaking from start to finish."





142



143

•142

AN ATTIC RED-FIGURED KYLIX

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

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

\$7,000-9,000

PROVENANCE:

Acquired by the current owner, acquired by 1990.

EXHIBITED:

The Museum of Fine Arts, Boston, 1990-2010 (Loan no. L-T 430.1.1990).

Both sides of the exterior depict a reclining satyr and maenad, closely related to another cup by the Pistoxenos Painter, now in Austria, (see BAPD no. 211342).

PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

•143

AN ATTIC RED-FIGURED PELIKE

CIRCA MID 5TH CENTURY B.C.

6 in. (15.2 cm.) high

\$7,000-9,000

PROVENANCE:

Elsa Bloch-Diener (1922-2012), Bern, acquired by 1996; thence by descent.

The Elsa Bloch-Diener Collection; *Antiquities*, Christie's, London, 5 July 2017, lot 40.

•144

AN ATTIC RED-FIGURED GLAUX

ATTRIBUTED TO THE PAINTER OF LOUVRE CA 1694, CIRCA 470-450 B.C.

2 $\frac{3}{16}$ in. (6.5 cm.) high

\$4,000-6,000

PROVENANCE:

with Galleria Serodine, Ascona.
with Royal-Athena Galleries, New York, acquired from the above, 1994 (*Art of the Ancient World*, vol. XXV, 2014, no. 101).
with Jean-David Cahn, Basel.
Acquired by the current owner from the above, 2016.

PUBLISHED:

Beazley Archive Pottery Database no. 9031236.

•145

AN ATTIC RED-FIGURED SKYPHOS

ATTRIBUTED TO THE CIRCLE OF THE PENELOPE PAINTER, CIRCA 460-440 B.C.

4 $\frac{5}{16}$ in. (10.9 cm.) high

\$5,000-7,000

PROVENANCE:

with Münzen und Medaillen, Basel, 1971 (*Attische rotfigurige Vasen, Sonderliste N*, no. 68).
Private Collection, Switzerland.
with Charles Ede, London.
Acquired by the current owner from the above, 2008.

PUBLISHED:

Beazley Archive Pottery Database no. 12698.



144



144



145



145



146

146

AN ATTIC RED-FIGURED KYLIX
 ATTRIBUTED TO THE ERETRIA PAINTER,
 CIRCA 430-425 B.C.

9 $\frac{5}{8}$ in. (24.4 cm.) diameter, excluding handles

\$25,000-35,000

PROVENANCE:

with Galerie Arete, Zurich.
 Acquired by the current owner from the above,
 1981.

PUBLISHED:

A. Lezzi-Hafter, *Der Eretria-Maler: Werke und
 Wegfahrten*, Mainz, 1988, p. 42, figs. 10C-D,
 p. 77, fig. 20F, pl. 28, no. 32.
 Beazley Archive Pottery Database no. 30959.

According to G. Richter (*Attic Red-Figured Vases*,
 p. 133), the Eretria Painter "is distinguished
 especially for his exquisite line. His gentle faces
 and beautifully drawn hands impart an almost
 exaggerated air of refinement to his figures."
 The tondo depicts two wreathed athletes holding
 spears. That one stands on a plinth suggests that
 he was the winner of the javelin contest.

The exterior depicts athletes and trainers, almost
 identical to those on another kylix also by the
 Eretria Painter formerly in the Castle Ashby
 Collection, now in Houston at the Jack S. Blanton
 Museum of Art (see BAPD no. 217011).



147

ANOTHER PROPERTY

147

AN ATTIC RED-FIGURED BELL-KRATER
 ATTRIBUTED TO THE PAINTER OF THE
 OXFORD GRYPOMACHY, CIRCA 390-380
 B.C.

13 $\frac{1}{8}$ in. (33.3 cm.) high

\$20,000-30,000

PROVENANCE:

with Coins & Antiquities, London.
 Private Collection, Switzerland, acquired from the
 above, 1978.

The Painter of the Oxford Grypomachy was named
 by Beazley after a bell-krater in the Ashmolean
 depicting a battle between Arimasps and griffins,
 a recurring subject for the artist, the bell-krater
 being his favorite shape (see J.D. Beazley,
Attic Red-figure Vase-painters, no. 1428.1). Several
 other of his bell-kraters depict Dionysos and his
 entourage of dancing satyrs and maenads. The
 central figure on the bell-krater presented here,
 distinguished by the use of added white for her
 flesh and the plinth upon which she stands, may be
 the god's consort, Ariadne.



148

PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

148

AN ATTIC BLACK-GLAZED LEKANIS
CIRCA MID 5TH CENTURY B.C.

8 in. (20.3 cm.) diameter, excluding handles

\$8,000-12,000

PROVENANCE:

Albert Davis (1936-1999), New York and Arizona, acquired by 1989; thence by descent. *Antiquities*, Bonhams, London, 28 October 2009, lot 144. *Antiquities*, Christie's, New York, 5 December 2012, lot 24.

149

FOUR GREEK BLACK-GLAZED VESSELS
CIRCA MID TO LATE 4TH CENTURY B.C.

Oinochoe: 7 $\frac{7}{8}$ in. (20 cm.) high (4)

\$8,000-12,000

PROVENANCE:

Oinochoe: Count Antoine Seilern (1901-1978), London, noted art dealer. The Estate of the Late Count Antoine Seilern Sold by Order of the Beneficiaries; *Antiquities*, Christie's, London, 2 July 1982, lot 243. Lekanis: Reputedly from the collection of Sir Charles Alfred William Rycroft (1839-1884), London. *Antiquities*, Sotheby's, London, 27 June 1977, lot 199. with Charles Ede, London, acquired from the above (*Pottery from Athens V*, 1979, no. 10). Acquired by the current owner from the above, 1979.

Kylix: Reputedly from the collection of Sir Charles Alfred William Rycroft (1839-1884), London. *Antiquities*, Sotheby's, London, 25 July 1977, lot 310. with Charles Ede, London, acquired from the above (*Pottery from Athens V*, 1979, no. 9). Acquired by the current owner from the above, 1979. Skyphos: with Charles Ede, London (*Pottery from Athens XV*, no. 33). Acquired by the current owner from the above, 1997.



149

THE PORTALEGRE BRACELET



PROPERTY FROM A PRINCELY COLLECTION

150

A EUROPEAN GOLD BRACELET

LATE BRONZE AGE, CIRCA 1390-1000 B.C.

3 $\frac{3}{8}$ in. (9.7 cm.) wide; Weight: 1.32 lbs. (599 grams)

\$400,000-600,000

PROVENANCE:

Reputedly from Portalegre.

Art Market, Póvoa de Varzim, Portugal, acquired by 1959.

Private Collection, Switzerland, acquired by 1979; thence by descent.

Antiquities, Christie's, London, 2 May 2013, lot 139.

PUBLISHED:

M. Cardozo, "Joalheria Lusitanian," *Conimbriga: Revista de Arqueologia* 1, 1959, pp. 13-27.

J. M. Soler Garcia, *El Tesoro de Villena*, Madrid, 1965, p. 53 no. 5, pl. XXIII, 1.

This magnificent gold bracelet dates from the end of the European Bronze Age. It is perhaps the only example of its type still in private hands. It was found in Portalegre, Portugal, and it relates to several other finds across the Iberian Peninsula, including a single bracelet from Estremoz now in The National Archaeological Museum of Madrid (Inv. no. 35651), and a large number from the well-known Villena Treasure now in the Museo Arqueológico, Villena. Discovered in 1963, the Villena Treasure contained more than 19 lbs. of gold, including twenty-eight bracelets, many closely related in style to the present example.

This bracelet is made from a single piece of gold weighing just under 1 $\frac{1}{2}$ lbs., and the intricate and regular design was cleanly cut and shaped with a repertoire of sharp metal tools. The starting point was a cast rod or plate of gold, possibly plain or with the basic contours of the ridges cast in. This was then shaped, cut and pierced with sharp tools, the marks of which can clearly be seen under magnification. The decoration includes horizontal ridges, rows of conical spikes and perforations. The work was carried out with great skill and precision. The similarities between this bracelet and those from Villena and Estremoz raise the question as to place of production and whether there was just one workshop responsible.

The gold itself is of high purity (95%, between 22-23 carat gold), visible in the extreme golden hue. High purity results in a soft metal, which is easily malleable. The Iberian Peninsula has gold deposits, and it seems likely that a local source was used here in its unrefined state. For a recent discussion on the Villena treasure, see M.S. Hernández, *The Treasures of Villena and Cabezo Redondo*.





Pascal Dagnan-Bouveret, *Portrait of a Young Woman (Martine-Marie-Pol de Béhague, Comtesse de Béarn)*, ca. 1900. Private Collection / Archives Charmet / Bridgeman Images.

151

A GREEK GOLD LION HEAD PENDANT

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

¾ in. (2 cm.) high

\$70,000-90,000

PROVENANCE:

Comtesse Martine-Marie-Octavie Pol de Béhague (1870-1939), Paris; thence by descent to Marquis Jean-Louis Hubert de Ganay (1922-2013), France. *Antiquites et Objets d'Art: Collection de Martine, Comtesse de Béhague, Provenant de la Succession du Marquis de Ganay*, Sotheby's, Monaco, 5 December 1987, lot 36. with Robin Symes, London and New York, 2000 (*Bull Leapers to Picasso*, no. 39).

This exquisite gold pendant is constructed from nearly pure gold and is on par with the finest work from the Classical period. The details of the ferocious lion head are chased with stippling on the nose, whiskers and mane. The lolling tongue and the teeth are separately made. The suspension loop and back edge are ornamented with a ring of large granules between

two bands of beaded wire. The flat back panel, one pinned in place, is also edged in beaded wire. Animal pendants were a popular form of jewelry and would often be worn on a linen cord, either singly or with other accessories. For a similar example from Kourion, now in The Metropolitan Museum of Art, see no. 187 in D. Williams and J. Ogden, *Greek Gold*.

Comtesse Martine de Béhague (1869-1939) was a renowned cross-category collector who traversed the Mediterranean in her yacht, *The Nirvana*, in search of the finest works of art. Her rarefied collection of antiquities, medieval objects, Asian works of art and impressionist paintings were displayed at her home, the Hotel Béhague, now the Romanian embassy in Paris. After her death in 1939 she left her collection to her nephew, Hubert de Ganay (1888-1974) and it was later dispersed at the renowned 1987 auction of her collection in Monaco.

This pendant is featured in the iconic portrait of Béhague painted by Pascal Dagnan-Bouveret around 1900 where it is suspended from a long chain around her neck.





152

A PAIR OF ROMAN GOLD BRACELETS

CIRCA 3RD CENTURY A.D.

Each: 3 in. (7.7 cm.) width; weight: 206 and 210 grams respectively

\$40,000-60,000

PROVENANCE:

Heidi Vollmoeller (1916-2003), Zurich, 1966.
The Heidi Vollmoeller Collection, Christie's, London, 29 October 2003, lot 415.

PUBLISHED:

Antiker Schmuck, Gold und Silber, Galerie Heidi Vollmoeller, Zurich, 1982,
no. 39.

(2)

Each bracelet is composed of a double thick sold-gold wire hoop with the tapering ends overlapping and coiling back around the hoop. The gold is nearly pure at approximately 97% and is a fine work of Roman imperial craftsmanship from the 3rd century. Such bracelets need not be from Rome. As S. Walker notes (p. 176, no. 218, *Ancient Faces: Mummy Portraits from Roman Egypt*) a related example can be seen on a Fayyum portrait of a boy, said to be from er-Rubayat, and now in the Brooklyn Museum.



PROPERTY FROM A GERMAN PRIVATE COLLECTION

153

**A BYZANTINE GOLD AND PEARL FINGER RING
CIRCA 7TH CENTURY A.D.**

1½ in. (3.8 cm.) high; ring size 10

\$25,000-35,000

PROVENANCE

with Artemis, Munich.
Fritz Buerki, Switzerland, acquired from the above, 1985; thence by descent,
Switzerland.
Acquired by the current owner from the above, 2017.

The form of this impressive Byzantine finger ring with its broad hoop and calyx-shaped bezel is characteristic of the 7th century A.D. The calyx is typically set with a cabochon gem such as garnet, amethyst, rock crystal or emerald, or, more rarely, as here, a large pearl. On this example, a wire threaded through its perforation secures the pearl to the bezel. The tip of each petal is topped with a large granulated sphere where it joins the circular bezel. The hoop is decorated with a pierced-work inscription in Greek along its length, reading *KYPHE BOHIC*, "Lord help Georgia," likely for the original owner.

For other rings of this type, some with pierced-work scrolling, a few cut with inscriptions, see nos. 323-333 in A. Yeroulanou, *Diatrita, Pierced-work Gold Jewellery from the 3rd to the 7th Century*.





154

PROPERTY FROM A PRINCELY COLLECTION

154

A GREEK TERRACOTTA HORSE HEAD
TARENTINE, CLASSICAL PERIOD, CIRCA 4TH CENTURY B.C.

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

\$10,000-15,000

PROVENANCE:

Leo Mildenberg (1913-2001), Zurich, acquired by 1981. *A Peaceable Kingdom: The Leo Mildenberg Collection of Ancient Animals*, Christie's, London, 26-27 October 2004, lot 73.

EXHIBITED:

The Cleveland Museum of Art, *Animals in Ancient Art from the Leo Mildenberg Collection*, 21 October-29 November 1981.

Munich, Prähistorische Staatssammlung; Mannheim, Reiss-Museum; Jerusalem, Bible Lands Museum; Bonn, Akademisches Kunstmuseum; Stendal, Winkelmann-Museum, *Out of Noah's Ark: Animals in Ancient Art from the Leo Mildenberg Collection*, 11 October 1996-28 June 1999.

PUBLISHED:

A.P. Kozloff, ed., *Animals in Ancient Art from the Leo Mildenberg Collection*, Cleveland, 1981, no. 135.

P. E. Mottahedeh, ed., *Out of Noah's Ark, Animals in Ancient Art from the Leo Mildenberg Collection*, Jerusalem, 1997, no. 106.

Taras (modern Taranto), a Greek colony in southern Italy, was an important center of coroplastic art from the 7th century B.C. onwards. During the 4th century, small-scale sculptures in terracotta were made to reflect famous stone monuments, demonstrating that the Tarentines had an appreciation for contemporary classical forms. This dynamic mould-made equine head, which would have probably formed part of a larger group, shares similarities with aspects of the Parthenon frieze (see J. Neils in A.P. Kozloff, op. cit., pp. 153-154).

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

•155

A GREEK TERRACOTTA SEATED YOUTH
HELLENISTIC PERIOD, CIRCA EARLY 3RD CENTURY B.C.

5 $\frac{1}{2}$ in. (13.9 cm.) high

\$7,000-9,000

PROVENANCE:

Art Market, France. *Antiquities*, Christie's, London, 8 July 1992, lot 124.



155



PROPERTY FROM THE SCHAEFER FAMILY

156

A GREEK MARBLE DRAPED GODDESS

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

18½ in. (47 cm.) high

\$25,000-35,000

PROVENANCE:

Dr. Alfred Schaefer (1905-1986), Zurich, acquired by 1986;
thence by descent.

The lack of surviving attributes makes it difficult to identify which goddess is depicted. Her elongated sensual form with slender shoulders and small head all conform to the Hellenistic style. Her small scale suggests use in a household shrine or a votive offering. She stands in contrapposto, wrapped in her voluminous peplos and himation, her shoes preserving red pigment.



PROPERTY FROM THE COLLECTION OF THE LATE PATRICK A. DOHENY

157

A GREEK MARBLE THEATER MASK

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

9½ in. (24.1 cm.) high

\$10,000-15,000

PROVENANCE:

with T. Zoumpoulakis, Athens.

Patrick A. Doheny (1923-2014), Beverly Hills, acquired from the above, 1961;

thence by descent to the current owner.

This mask, with a distinctive peak of hair on the forehead, a comparatively small nose and a raised right eyebrow, either represents the Leading Old Man or the Long-Bearded Wavy-Haired Old Man of New Comedy (see pp. 9-12 in T.B.L. Webster, *Monuments Illustrating New Comedy*). It was designed to be suspended and viewed from below, perhaps in a symposium room.

VARIOUS PROPERTIES

158

A GREEK BRONZE MIME
HELLENISTIC PERIOD, CIRCA
2ND-1ST CENTURY B.C.

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

\$7,000-9,000

PROVENANCE:

Dr. Irving F. and Mrs. Doris Hyman Burton, Huntington Woods, Michigan, acquired 1960.
Private Collection, Midwestern U.S.
Stair Galleries, Hudson, New York, 26 June 2015, lot 645.

EXHIBITED:

Cambridge, The Fogg Art Museum; City Art Museum of Saint Louis; The Los Angeles County Museum of Art, *Master Bronzes from the Classical World*, 4 December 1967-30 June 1968.

PUBLISHED:

D.G. Mitten and S.F. Doeringer, *Master Bronzes from the Classical World*, Mainz, 1967, p. 122, no. 121.

According to S. Doeringer (op. cit., p. 122), "The lack of mask identifies this bronze as a mime, rather than a comic actor. Physically deformed, or made up to look so, these entertainers were often itinerant, providing a vaudeville repertoire of playlets mimicking everyday situations. This figure's enormous phallus, bald pate, bulbous nose, misshapen cranium with four warts and dejected expression were characteristic of the mime or buffoon who appealed to the Hellenistic love of the grotesque."





159

A GREEK MARBLE APHRODITE

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

20½ in. (52 cm.) high

\$80,000-120,000

PROVENANCE:

Roger Budin, Switzerland, acquired by 1975; later the Thétis Foundation, Geneva, established by 1987.

The Thétis Foundation; *Antiquities*, Sotheby's, London, 23 May 1991, lot 120.

with Robert Ley, Brussels.

Private Collection, Spain, acquired from the above, 2008.

Antiquities, Bonhams, London, 30 September 2015, lot 46.

PUBLISHED:

J. Dörig, ed., *Art Antique: Collections privées de Suisse Romande*, Mainz am Rhein, 1975, no. 312.

J.-L. Zimmermann, *Collection de la Fondation Thétis*, Geneva, 1987, p. 86, no. 158.

With her sensuous torso, exaggerated contrapposto and draped himation, Aphrodite here is related to the Urania type from Kyrene, deriving from a 4th century B.C. prototype (see nos. 605-613 in A. Delivorrias, et al., "Aphrodite" in *LIMC*, vol. II). The type follows the Hellenistic tradition of revealing the goddess' torso, allowing the artist to juxtapose the folds of the drapery with the smoothness of her body. As M. Bieber notes (*Ancient Copies*, p. 44), "the naked torso emerges from the drapery like a flower from a calyx."



160

160

AN ETRUSCAN TERRACOTTA ANTEFIX

CIRCA 3RD-2ND CENTURY B.C.

8¼ in. (20.9 cm.) long

\$12,000-18,000

PROVENANCE:

Art Market, Europe.
with Nihombashi Takashimaya Exhibition, Tokyo, 1968 (*Ancient-Modern: Pan-European Art Exhibition*); 1978 (*All European Art Fair, 1977*).

The satyr depicted here has extensive pigment preserved. For a similar satyr antefix including the arching support on the reverse, see no. 58 in P. Pensabene and M.R. Sanzi di Mino, *Museo Nazionale Romano, Le Terrecotte, III*.



161

PROPERTY FROM A U.S. PRIVATE COLLECTION

161

AN ETRUSCAN BRONZE HERCULE

CIRCA 3RD CENTURY B.C.

6¼ in. (15.8 cm.) high

\$10,000-15,000

PROVENANCE:

Dr. H.A. Fawcett, England.
Dr. H.A. Fawcett; *Antiquities*, Sotheby's, London, 13-14 July 1981, lot 328.
with Barakat Antiquities, Jerusalem, acquired from the above.
David Garth (1930-2014), New York, acquired from the above, circa 1981;
thence by descent to the current owner.

David Garth, a renowned political consultant, was instrumental in developing the modern political television commercial. His clients included New York mayors John Lindsay, Edward Koch and Michael Bloomberg as well as governors Hugh Carey, Mario Cuomo and other candidates nationally. Mr. Garth acquired this bronze while working in Israel on behalf of Prime Minister Menachem Begin.



PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

162

A LUCANIAN RED-FIGURED HYDRIA

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

15½ in. (39.4 cm.) high

\$12,000-18,000

PROVENANCE:

Sir William Hamilton (1730-1803), Naples and London, acquired by 1795.
 Thomas Hope (1769-1831), London and Deepdene; thence by descent to Lord
 Henry Francis Hope Pelham-Clinton-Hope (1866-1941), Deepdene.
*The Celebrated Collection of Greek, Roman and Egyptian Sculpture and Ancient
 Vases being a portion of The Hope Heirlooms*; Christie's, London, 23-24 July
 1917, lot 83.
 with Spink, London, acquired from the above (according to the
 auctioneer's book).

Antiquities, Sotheby's, London, 13 May 1980, lot 248.

Private Collection, Santa Monica.

Acquired by the current owner by 1993.

PUBLISHED:

W. Tischbein, *Collection of Engravings from Ancient Vases...now in the
 possession of Sir William Hamilton*, Naples, 1795, Vol. III, no. 27.

Ch. Lenormant and J. de Witte, *Élite des monuments céramographiques*, Paris,
 1844-61, IV, pl. 57.

E.M.W. Tillyard, *The Hope Vases*, Cambridge, 1923,
 p. 110, no. 207, pl. 29.

A.D. Trendall, *The Red-Figured Vases of Lucania, Campania and Sicily*, London,
 1967, p. 45, no. 224.

A. D. Trendall, *The Red-Figured Vases of Lucania, Campania and Sicily, Third
 Supplement (Consolidated)*, London, 1983, p. 12, no. 224.

163

A LUCANIAN RED-FIGURED BELL-KRATER
CLOSE TO THE AMYKOS PAINTER, CIRCA EARLY
4TH CENTURY B.C.

10 in. (25.4 cm.) high

\$8,000-12,000

PROVENANCE:

with Superior Stamp & Coin, Beverly Hills.
Acquired by the current owner from the above, 1986.



163

•164

A LUCANIAN RED-FIGURED BELL-KRATER
CIRCA EARLY 4TH CENTURY B.C.

9½ in. (24 cm.) high

\$6,000-8,000

PROVENANCE:

Acquired by the current owner by 1999.

The scene on the obverse depicts Heracles standing
in between Athena in her high-crested helmet and
Hermes, with his petasos and caduceus.



164



165

165

AN APULIAN RED-FIGURED BELL-KRATER
CIRCA EARLY 4TH CENTURY B.C.

9¾ in. (24.8 cm.) high

\$8,000-12,000

PROVENANCE:

with Superior Stamp & Coin, Beverly Hills.

Acquired by the current owner from the above, 1986.



166

166

AN APULIAN RED-FIGURED BELL-KRATER
NEAR THE GROUP OF LECCE 686, CIRCA
EARLY 4TH CENTURY B.C.

11⅞ in. (30.2 cm.) high

\$10,000-15,000

PROVENANCE:

with Galerie Arete, Zurich.

Ancient Art, Auction 8, Robert J. Myers, New York,

10 October 1974, lot 112.

Acquired by the current owner by 1999.

PUBLISHED:

A. D. Trendall and A. Cambitoglou, *The Red-Figured Vases of Apulia*, vol. 1, Oxford, 1978, p. 57, no. 77, pl. 17, nos. 5-6.



WORKS FROM THE COLLECTION OF MANDELL & MADELINE BERMAN

167

AN APULIAN RED-FIGURED KNOB-HANDLED PATERA

CLOSE TO THE PAINTER OF LOUVRE MNB 1148, CIRCA 350-330 B.C.

17 in. (43.1 cm.) diameter

\$25,000-35,000

PROVENANCE:

with Donna Jacobs Gallery, Birmingham, Michigan.
Mandell (1917-2016) and Madeline (1927-2018) Berman, Michigan, acquired from the above, 1985; thence by descent to the current owner.

PUBLISHED:

A. D. Trendall and A. Cambitoglou, *Second Supplement to the Red-figured Vases of Apulia*, Part 1, London, 1992, p. 181, no. 291a, pl. XLVIII, 1.

The tondo depicts Aphrodite in her chariot, drawn by two flying erotes. The ornately-decorated exterior includes four male and female offering bearers. The Painter of Louvre MNB 1148 was a close follower of the Varrese Painter and was either a forerunner or early contemporary of the Darius Painter.



168

PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

•168

A CAMPANIAN RED-FIGURED LEKANIS LID
 ATTRIBUTED TO THE DANAID PAINTER, CIRCA
 330-320 B.C.

6¼ in. (15.8 cm.) diameter

\$3,000-5,000

PROVENANCE:

Both: with H.A.C., Basel, 1999 (*Classische Kunst, Katalog 10*,
 no. 40).

Dr. Ulrich Wisler, Biel-Benken, Switzerland.

Kunstwerke der Antike, Auktion 5, Jean-David Cahn, Basel,
 16 September 2010, lot 233.

Together with a Xenon-Ware lekanis base, which is not
 original to the lid.

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

•169

AN APULIAN LIDDED PYXIS
 CIRCA 340-320 B.C.

7½ in. (18 cm.) wide

\$4,000-6,000

PROVENANCE:

Acquired by the current owner by 1991.



169

PROPERTY FROM
 A DISTINGUISHED WEST COAST COLLECTION

•170

**AN APULIAN RED-FIGURED SESSILE
 KANTHAROS**

CIRCA 340-320 B.C.

4¾ in. (10.6 cm.) high

\$2,000-3,000

PROVENANCE:

with Superior Stamp & Coin, Beverly Hills.

Acquired by the current owner from the above, 1986.



170

•171

AN APULIAN RED-FIGURED PLATE

CIRCA 340-320 B.C.

6 in. (15.2 cm.) diameter

\$3,000-5,000

PROVENANCE:

with Superior Stamp & Coin, Beverly Hills.

Acquired by the current owner from the above, 1986.



171

•172

AN APULIAN RED-FIGURED CHOUS

CIRCA MID 4TH CENTURY B.C.

7 in. (17.9 cm.) high

\$5,000-7,000

PROVENANCE:

with Superior Stamp & Coin, Beverly Hills.

Acquired by the current owner from the above, 1986.



172



173

•173

AN APULIAN RED-FIGURED LEKANIS
ATTRIBUTED TO THE MENZIES GROUP,
CIRCA 340-320 B.C.

10 in. (25.4 cm.) wide

\$3,000-5,000

PROVENANCE:

with I.A.C., California, by 1992.
Acquired by the current owner by 1999.

PUBLISHED:

A. D. Trendall and A. Cambitoglou, *Second
Supplement to the Red-figured Vases of Apulia*,
London, part 1, 1992, p. 141, no. 60D, pl. XXV 3.



174

174

AN APULIAN RED-FIGURED PELIKE
ATTRIBUTED TO THE H.A. PAINTER, CIRCA
340-320 B.C.

13⁹/₁₆ in. (34.6 cm.) high

\$8,000-12,000

PROVENANCE:

A. Krammer (no. 202).
with Superior Stamp & Coin, Beverly Hills, by 1992.
Acquired by the current owner by 1999.

PUBLISHED:

A. D. Trendall and A. Cambitoglou, *Second
Supplement to the Red-figured Vases of Apulia*,
part 1, London, 1992, p. 83, no. 127c.

•175

**A PAIR OF APULIAN GNATHIAN
NET-PATTERNED FOOTED ALABASTRA**
CIRCA 340-320 B.C.

Taller: 6 $\frac{1}{16}$ in. (17 cm.) high

(2)

\$5,000-7,000

PROVENANCE:

Acquired by the current owner by 1999.



175

PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

•176

A MESSAPIAN POTTERY KALATHOS
CIRCA LATE 4TH CENTURY B.C.

6 $\frac{7}{8}$ in. (17.4 cm.) high

\$3,000-5,000

PROVENANCE:

Private Collection, Japan, 1960s-1970s.

Antiquities, Christie's, London, 14 May 2002,
lot 167 (part).

with Griffin Gallery, Boca Raton, acquired from
the above.

Acquired by the current owner from the above, 2013.



176



177



PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

•177

TWO APULIAN XENON-WARE EPICHYSEIS
CIRCA 340-320 B.C.

Each: 8 $\frac{3}{4}$ in. (21.3 cm.) high

(2)

\$4,000-6,000

PROVENANCE:

with Superior Stamp & Coin, Beverly Hills.

Acquired by the current owner from the above, 1986.



178



PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

•178

TWO APULIAN XENON-WARE MUGS
CIRCA 340-320 B.C.

Taller: 6 in. (15.2 cm.) high

(2)

\$4,000-6,000

PROVENANCE:

Acquired by the current owner by 1988.



179

179

TWO DAUNIAN POTTERY VESSELS

CIRCA 6TH-3RD CENTURY B.C.

Jug: 9 $\frac{5}{8}$ in. (24.4 cm.) high

(2)

\$10,000-15,000

PROVENANCE:

Acquired by the current owner by 1991.

This lot comprises of a globular jug and a double strainer askos. The handle of the jug is accented by the addition of three stylized animal heads. For the type, see no. 202 in J. Chamay, et al., *The Art of the Italic Peoples: From 3000 to 300 B.C.*

PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

•180

A DAUNIAN POTTERY THYMIATERION

CIRCA EARLY 3RD CENTURY B.C.

17 $\frac{1}{2}$ in. (44.8 cm.) high

\$4,000-6,000

PROVENANCE:

Acquired by the current owner by 1993.



180



ANOTHER PROPERTY

181

A ROMAN BRONZE VENUS

CIRCA 1ST-2ND CENTURY A.D.

10 in. (25.4 cm.) high

\$15,000-20,000

PROVENANCE:

Aimé Péretié (1808-1882), Beirut.

Louis de Clercq (1836-1901), Paris.

Archéologie, Hôtel Drouot-Montaigne, Paris, 1-2 October 2000, lot 885.

with Jean-David Cahn, Basel.

Private Collection, New York, acquired from the above, 2001.

Art Market, New York, 2018.

PUBLISHED:

A. de Ridder, *Collections de Clercq, Tome III, Les bronzes*, Paris, 1905, pp. 8, 32-33, no. 16.

Aimé Péretié (1808-1882) was a collector and antiquarian as well as, from 1844 until his death in 1882, "Drogman Chancelier" of the French Consulate in Beirut. From there he directed and sometimes personally assisted in archaeological excavations, sending off objects to auction in Paris, donating to the Louvre and selling to private collectors. One of his most important clients was Louis de Clercq, who called Péretié his "zealous collaborator" (see H. Cassimatis, "Melchior de Vogüé et alii and Cyprus: Monsieur Péretié," in V. Tatton-Brown, ed., *Cyprus in the 19th Century AD: Fact, Fancy and Fiction*, pp. 216-221). Acquiring a whole range of classical antiquities, Péretié is known to have amassed a considerable collection of bronze Venuses, many of them ending up in de Clercq's possession, as is case with this bronze. For other examples of the type, formerly in the Péretié collection and acquired by de Clercq, see A. de Ridder, *op. cit.*, nos. 18, 20, 22, 27, and 31.

PROPERTY FROM THE COLLECTION
OF THE LATE PATRICK A. DOHENY

182

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

5¾ in. (14.6 cm.) high

\$7,000-9,000

PROVENANCE:

with T. Zoumpoulakis, Athens.
Patrick A. Doheny (1923-2014), Beverly Hills,
acquired from the above, 1961; thence by descent
to the current owner.

For Venus with similar drapery, in particular the
low wavy neckline, see nos. 157-159 in
A. Delivorrias, "Aphrodite" in *LIMC*, vol. II.



182

THE PERSONAL PROPERTY OF MRS. LINDA NOE LAINE

183

A ROMAN BRONZE TREFOIL OINOCHOE
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

5¾ in. (13.6 cm.) high

\$10,000-15,000

PROVENANCE:

with Ariadne, New York.
Acquired by the current owner, U.S., from the
above, 1986.

EXHIBITED:

Cambridge, The Fogg Art Museum, 1986-2010
(Loan no. 67.1986).
San Francisco, The Legion of Honor Museum,
2010-2018 (Loan no. L10.55.2).

For a similar vessel from the House of Menander
at Pompeii, see no. 103 in M. Borriello, et al.,
Pompeii: Abitare sotto il Vesuvio.



183

OTHER PROPERTIES

184

A ROMAN BRONZE MINERVA
CIRCA 1ST HALF OF THE 1ST CENTURY A.D.

4½ in. (11.4 cm.) high

\$8,000-12,000

PROVENANCE:

with Elsa Bloch-Diener (1922-2012), Bern,
acquired by 1973 present owner.

This small but fine archaistic Minerva originally
would have held a spear in her now-missing right
hand and a round shield in her bent left. It is
based on the Athena Promachos type from the
Archaic period, 6th century B.C.



184



185

A ROMAN MARBLE FRAGMENTARY STATUE OF APOLLO
FLAVIAN PERIOD, CIRCA MID 1ST CENTURY A.D.

25¾ in. (64.4 cm.) high

\$40,000-60,000

PROVENANCE:

Friedrich August von Kaulbach (1850-1920), Munich.
Sammlung Fritz August v. Kaulbach München, Galerie Hugo Helbing,
Munich, 29-30 October 1929, lot 132.
Hermann Bünemann (1895-1976), Munich, acquired by 1967.
A European Private Collector; *Antiquities*, Sotheby's, London,
22 May 1989, lot 257.
Private Collection, Sweden.
Acquired by the current owner from the above, 2018.

PUBLISHED:

H. Marwitz, "Antiken der Sammlung Hermann Bünemann, München," in
Antike Plastik VI, 1967, pp. 47-48, pls. 28-29, figs. 31-32.
A.F. Stewart, *Skopas of Paros*, Park Ridge, 1977, p. 141, no. D2.
W. Lambrinudakis, "Apollon" in *LIMC*, vol. II, Zurich, 1984, no. 147d.
L.J. Roccas, "Apollo Palatinus: The Augustan Apollo on the Sorrento
Base," *American Journal of Archeology*, vol. 93, no. 4, October 1989,
pp. 575-577 and 588, no. 5, fig. 6.
M. Flashar, *Apollon Kitharodos: statuarische Typen des musischen
Apollon*, Cologne, 1992, p. 43.
C. Cecamore, "La base di Sorrento: le figure e lo spazio fra mito e
storia," *Mitteilungen des Deutschen Archäologischen Instituts, Römische
Abteilung*, 111, 2004, pp. 308, 310-311 and 313.

Mistakenly identified as female when it was first sold in 1929, this
sculpture instead depicts Apollo and has since been believed to be
a version of the *Apollo Palatinus*. The now-lost original sculpture,
thought to have been made by Skopas in the 4th century B.C., once
stood in the Augustan Temple of Apollo on the Palatine hill.

Apollo Palatinus wears a mantel around his back and a folded peplos,
originally the identifying garment of Athena but adopted for Apollo
in the 4th century B.C. The god's hair was likely bound and he would
probably have been carrying a kithara.

In a poem celebrating the dedication of the Temple of Apollo, the
Roman poet Propertius (d. 15 B.C.) wrote of the statues displayed
there, "Then between his mother and his sister the god of Pytho
himself, wearing a long cloak, plays and sings" (II.31.15-16). The
Apollonian triad, showing Apollo together with his mother Leto and
sister Diana, was popular in the early Imperial era after falling out of
fashion in the Hellenistic period. This particular variation on the motif,
most famously appears in the 1st century B.C. statue base relief, now
in the Museo Correale in Sorrento.

The Apollo depicted on the Sorrento base was considered a small-
scale copy of the cult statue immortalized by Propertius. Using the
Sorrento base as an archetype, scholars soon began identifying other
copies of the *Apollo Palatinus*, including examples in the Museo Civico,
Catania; the Fattoria Corsini, Todi; the Palazzo Corsini, Florence; and
in the Palazzo Borghese, Rome. When the statue presented here was
first recognized in 1967, it was praised for its "great awareness" and
"strong monumentality" and was considered unique for the particular
folds of the drapery and for the way the peplos lies taught against the
right leg.

While modern scholarship now debates whether the type is *Apollo
Palatinus* or perhaps another similar statue from the Palatine, the
Apollo Augustus, they all agree that the statue presented here is the
god Apollo. For the best representation of how the complete statue
originally appeared, see the coin from the reign of
Antoninus Pius, to the right.



Silver Denarius of Antoninus Pius, Rome, AD 140 - AD 143, reverse.
Image courtesy of American Numismatic Society.





186

**A ROMAN MARBLE PORTRAIT HEAD OF THE EMPEROR
ANTONINUS PIUS**

REIGN 138-161 A.D.

13 in. (33 cm.) high

\$50,000-70,000

PROVENANCE:

Antiquities, Sotheby's, New York, 18 June 1991, lot 141.
with Royal-Athena Galleries, New York, acquired from the above.
Acquired by the current owner from the above, 2004.

The position of the two locks at the center of the forehead is characteristic of what scholars see as the Emperor's second portrait style, typified by an example from Ostia now in the Vatican, the Sala a Croce Greca 595 type. This portrait is thought to have been created circa 147-149 A.D. at the time of the celebration of the Emperor's decennialia (tenth year of rule).

Titus Aurelius Fulvius Boionius Antoninus was born 19 September 86 A.D. at Lanuvium, near Rome, to a consular family. Ancient sources (*Historia Augusta*) inform that he served as quaestor in 112 A.D., praetor in 117, and consul in 120. Under Emperor Hadrian he was a consular administrator of Italy and later, between 130-135, he became the proconsul of Asia. In early 138, following the death of Hadrian's intended successor Aelius Verus, the honor was subsequently bestowed on Antoninus. Following Hadrian's death later that year, the new Emperor worked toward the deification of his adoptive father. His devotion to Hadrian's memory inspired the Senate to bestow upon Antoninus the name "Pius."

Antoninus Pius was a model emperor who provided the Empire with a period of fortune, religious piety and security, perhaps unmatched in imperial annals. As his successor Marcus Aurelius described in *Meditations*, his character was that of "gentleness and unshaken resolution in judgments...; no vainglory about external honors; love of work and perseverance;... the desire to award every man according to desert without partiality."



THE PROPERTY OF A SAN DIEGO PRIVATE COLLECTOR

187

A ROMAN MARBLE BUST OF A SATYR
CIRCA 1ST CENTURY A.D.

21¼ in. (53.8 cm.) high

\$20,000-30,000

PROVENANCE:

with Dikran G. Kelekian (1868-1951), New York.
William H. Bustin (1850-1929), Boston and New Jersey,
acquired from the above, 1905; thence by descent to
the current owner.

EXHIBITED:

Museum of Fine Arts, Boston, 1906-1920 (Loan no.
1727.06).

PUBLISHED:

*Museum of Fine Arts, Boston, Thirty-First Annual Report
for the Year 1906*, Cambridge, 1907, pp. 61 and 103.

This satyr, once from a complete figure, wears a thick
pine wreath in his hair. For a related figure of a satyr
playing with the infant Bacchus see no. 1656 in F.N.
Pryce and A.H. Smith, *Catalogue of Greek Sculpture in
the British Museum*.



PROPERTY FROM A PRIVATE COLLECTION

188

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

61 in. (154.9 cm.) high

\$40,000-60,000

PROVENANCE:

Horace Richter (1918-2006), New York and Jerusalem, likely acquired in New York by 1990; thence by descent to the current owners.

Diana stands on an integral plinth, with her left leg forward. She wears a chiton with an animal pelt draped over her left shoulder and secured by a high-waisted belt, and soft hide boots. To her left a panther serves as her support. Her wavy hair, originally pulled back and bound in a chignon at the nape of her neck, with tendrils gracefully falling on her shoulders. A similar example was found in the Stoa of Attalos in the Athenian Agora (see no. 34 in G. Bauchhness, "Artemis/Diana" in *LIMC*, vol. II).



THE PROPERTY OF A GENTLEMAN

189

**A ROMAN MARBLE SARCOPHAGUS
FRAGMENT**

CIRCA LATE 2ND CENTURY A.D.

22½ in. (57.2 cm.) wide

\$7,000-9,000

PROVENANCE:

Private Collection, New York.

Antiquities, Christie's, New York, 7 December
1995, lot 118.



PROPERTY OF A CALIFORNIA PRIVATE COLLECTION

190

A BYZANTINE MOSAIC PANEL

CIRCA 5TH-6TH CENTURY A.D.

39½ in. (99.4 cm.) wide

\$8,000-12,000

PROVENANCE:

Art Market, Europe.

with The Merrin Gallery, New York, 1987 (*Mosaics
from the Roman Empire*, no. 23).

Acquired by the current owner from the above,
1987.





"These charges were brought against Julianus: that he had been a glutton and a gambler; that he had exercised with gladiatorial arms; and that he had done all these things, moreover when advanced in years, and after escaping the stain of these vices in his youth. The charge of pride was also brought against him, although he had really been very unassuming as emperor, He was moreover, very affable at banquets, very courteous in the matter of petitions, and very reasonable in the matter of granting liberty."

"The Life of Didius Julianus" in *Historia Augusta*

PROPERTY FROM THE COLLECTION OF THE LATE PATRICK A. DOHENY

191

**A ROMAN MARBLE PORTRAIT BUST OF
EMPEROR DIDIUS JULIANUS**

REIGN 193 A.D.

28 in. (71.1 cm.) high

\$1,200,000-1,800,000

PROVENANCE:

with Mario Barsanti, Rome, 1952.

Patrick A. Doheny (1923-2014), Beverly Hills, acquired by 1954; thence by descent to the current owner.

PUBLISHED:

E. Langlotz, "Ein römisches Meisterportrait" *Die Weltkunst* 22, no. 11, June 1952, cover, p. 2.

J. Balty, "Les premiers portraits de Septime Sévère: Problèmes de méthode," *Latomus* 23, vol. 1, 1964, pp. 58-63, pl. 1, fig. 2, pl. 4, fig. 8.

J. Balty, "Essai d'iconographie de l'empereur Clodius Albinus," *Latomus* 85, 1966, cat. 85, p. 36, no. 2.

A.M. McCann, "The Portraits of Septimius Severus (A.D. 193-211)," in *Memoirs of the American Academy in Rome*, vol. 30, 1968, cat. 9, pp. 131-132, pl. XXVIII.

D. Soechting, *Die Porträts des Septimius Severus*, Bonn, 1972, p. 136, no. 10.

A. Mlasowsky, *Herrscher und Mensch: Römische Marmorbildnisse in Hannover*, Hannover, 1992, pp. 144-146.

K. Fittschen and P. Zanker, *Katalog der römischen Porträts in den Capitolinischen Museen und den anderen kommunalen Sammlungen der Stadt Rom*, Band I, Mainz am Rhein, no. 81, p. 93, no. 1.

Arachne Online Database no. 55502.

Marcus Didius Severus Julianus (133-193 A.D.), a wealthy Roman senator, reigned as Emperor for a few short months in the year 193 A.D. His sudden rise to power on 28th March was no less dramatic than his demise on 1st June, just 2 months and five days later. His rule falls within the tumultuous period called "The Year of the Five Emperors" from 192-193 A.D., following the murder of Commodus. The other rulers include Pertinax, Pescennius Niger, Clodius Albinus and Septimius Severus, the latter ending the chaos with the founding of the Severan Dynasty.

Before becoming emperor late in life, Didius Julianus had a long and distinguished public career. Born to a father from a prominent family from Mediolanum (modern Milan) and a mother from a Roman colony in North Africa, Didius Julianus was raised by Domitia Lucilla, mother of Marcus Aurelius. With her assistance, Julianus was first elected to public office at a very early age. He went on to be appointed quaestor, aedile and praetor, all with the support of the Emperor Marcus. He commanded a legion at Mogontiacum (modern Mainz) circa 167 A.D., governing the provinces in parts of Gaul, Dalmatia, the lower Rhine, Bithynia and Africa, and was appointed consul in 175 (see "The Life of Didius Julianus" in *Historia Augusta*, Loeb Classical Library, 1921, vol. 1).

The opportunity for Didius Julianus to become emperor evolved from the back-to-back murders of Commodus on the eve of January 1st, 193 and his successor Pertinax in March of that year at the hands of the Praetorian guard. The soldiers took his replacement in their own hands, declaring that the imperial post would be auctioned to the highest bidder. Didius Julianus and Pertinax's father-in-law, Titus Flavius Sulpicianus competed (Cassius Dio, *Roman History*, Epitome of Book LXXIV, vol. IX, Loeb Classical Library Edition, 1927, 11). Julianus was encouraged by senators with Mediolanum connections to seize the throne, and perhaps he also felt to be Pertinax' rightful successor. *Historia Augusta* informs that Julianus had served with Pertinax, who "always spoke of him [Didius Julianus] as his colleague and successor; on that day, in particular, when Julianus, after betrothing his daughter to a kinsman of his own, came to Pertinax and informed him of the fact, Pertinax said: '...and due respect, for he is my colleague and successor.'" (*Historia Augusta, the Life of Didius Julianus*, vol. 2.3).



Julianus was victorious by bribing each soldier with 30,000 sesterii (*Historia Augusta*, op. cit., 3.1-3). Declared Emperor by the armed guard, Julianus was carried to the Senate, which was strong-armed into accepting him as their new leader. However, his support was short-lived. The populace immediately didn't like Julianus and spread false rumors about his extravagance and his lack of respect for his predecessors. The armies of Pescennius Niger in Syria and Septimius Severus in Illyricum revolted, the Senate passed a motion proclaiming Severus emperor, giving divine honors to Pertinax and sentencing Julianus to death; "In a short time, Julianus was deserted by all." (*Historia Augusta*, op. cit., vol. 8.6). He was murdered on the street by a common soldier who supported his successor Severus (op. cit., 8.6-9) and Cassius Dio says Julianus' last words were, "But what evil have I done? Whom have I killed?" (Cassius Dio, op. cit., 17.5).

Didius Julianus here is depicted over-lifesized and of mature age. His head is turned to his right with his gaze slightly upward. He has a full head of wavy hair with the individual locks articulated, slightly receding at his temples. It merges with his long bushy beard, with particularly well-defined curling tresses below his mouth. His protruding upper lip is covered with a full mustache and his lower flanked by a small patch of hair. His face with smooth fleshy cheeks and soft naso-labial folds descending from his nose, which has a bump along the bridge and an upturned tip. He has heavy-lidded almond-shaped eyes beneath softly-incised brows, with the irises articulated and the pupils deeply drilled. His rectangular forehead has slight horizontal creases, revealing his age. Depicted in military garb, he wears a tunic below

an anatomical cuirass with protective straps, *pteryges*, at the shoulders, the right nipple articulated. The shoulder strap terminates in a simple knot with a heart-shaped pendant descending below. An opulently-fringed paludamentum with deeply-rendered folds, drapes over his left shoulder, pinned in place by a raised circular brooch on his right shoulder.

There is great confusion among scholars in terms of identifying the portraits ascribed to the "The year of the Five Emperors." When this marble bust was first published by E. Langlotz in 1952, it was identified as portraying Clodius Albinus. Several later scholars disagreed with the attribution in favor of Septimius Severus (see J. Balty, op. cit., 1964 and A. McCann, op. cit., 1968). However, K. Fittschen and P. Zanker (no. 81, op.cit.), argued convincingly for Didius Julianus. In addition to the bust presented here, the most complete and best preserved, there are two others known depicting the same individual, one at the Palazzo Braschi and the other in the Vatican (inv. 710), both wearing similar military garb. The identification of them as Julianus is possible by comparing their unique physiognomic traits with those found on his numismatic portraits, where there are identifying inscriptions (see below the aureus with a bust of Didius Julianus in the British Museum, R.12642). All share the protruding upper lip, the nose with a bump along the bridge, upturned at its tip, and the distinctive curls that recede slightly on the forehead. These specific physiognomic traits are noticeably absent on other portraits from "The year of the Five Emperors." It is unclear whether these portraits were made of Julianus while he was serving as a high official or as Emperor.

Aureus for Didius Julianus, 193 A.D.
London, The British Museum no. R.12642. Image courtesy of the British Museum.



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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID 1 NEW BIDDERS

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(f), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots we charge 25% of the hammer price up to and including US\$300,000, 20% on that part of the hammer price over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the hammer price above US\$4,000,000.

2 TAXES

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

For lots Christie's ships to or within the United States, a sales or use tax may be due on the hammer price, buyer's premium, and/or any other charges related to the lot, regardless of the nationality or citizenship of the successful bidder. Christie's 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 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:

- 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;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.

(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:

- This additional warranty does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots sold without a printed estimate;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any condition report or announced at the time of sale.

(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 E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

- you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

- the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate tax crimes;
- you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the purchase price being:

- the hammer price; and
- the buyer's premium; and
- any applicable duties, goods, sales, use, compensating or service tax, or VAT.

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

(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:

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

We accept Visa, MasterCard, American Express and China Union Pay. 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.

- 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.

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

(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):

- we can charge interest from the due date at a rate of up to 1.34% per month on the unpaid amount due;
- we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

- we can hold you legally responsible for the purchase price and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);
- we can, at our option, reveal your identity and contact details to the seller;

- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- we can take any other action we see necessary or appropriate.

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe 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-US.

party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.

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

(i) in the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

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

◦

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

△

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

◆

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

□

Bidding by interested parties

•

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

~

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

■

See Storage and Collection pages in the catalogue.

Ψ

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

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

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

◦ Minimum Price Guarantees

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

◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie’s has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie’s sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

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

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

□ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot’s reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie’s Conditions of Sale, including paying the lot’s full Buyer’s Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie’s may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

Other Arrangements

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie’s opinion a work by the artist.

*“Attributed to ...”

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

*“Studio of ...”/“Workshop of ...”

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

*“Circle of ...”

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

*“Follower of ...”

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

*“Manner of ...”

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

*“After ...”

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

“Signed ...”/“Dated ...”/

“Inscribed ...”

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

“With signature ...”/“With date ...”/

“With inscription ...”

In Christie’s qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

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

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

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the “Regulations”). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

29/03/19

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

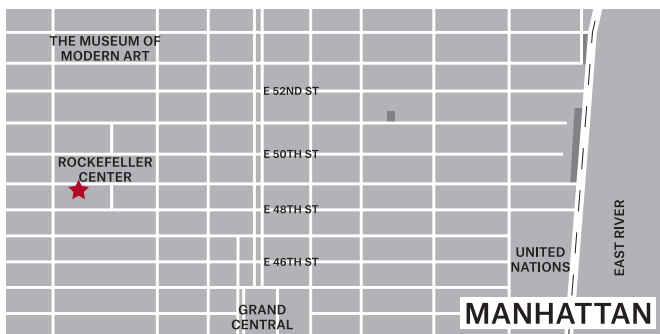
Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

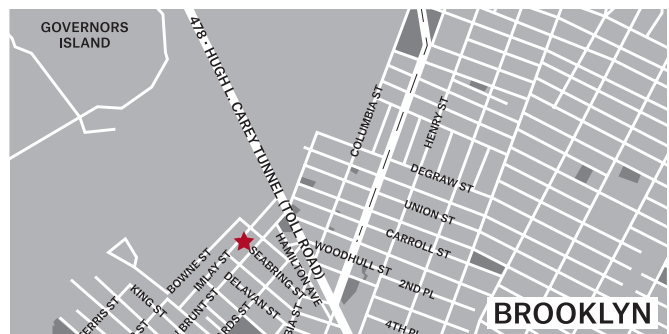
Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



A CYCLADIC MARBLE FEMALE TORSO
LATE SPEDOS VARIETY, EARLY CYCLADIC II, CIRCA 2500 B.C.
6 ½ in. (16.7 cm.) high
£40,000-60,000

THE COLLECTION OF DRUE HEINZ

London, 4 June 2019

VIEWING

30 May-3 June 2019
8 King Street
London SW1Y 6QT

CONTACT

Chanel Clarke
cclarke@christies.com
+44 (0)20 7389 3331

CHRISTIE'S



**ART OF THE ISLAMIC AND INDIAN WORLDS,
INCLUDING ORIENTAL RUGS AND CARPETS**

London, 2 May 2019

VIEWING

25 April-1 May 2019
8 King Street
London SW1Y 6QT

CONTACT

Behnaz Atighi Moghaddam
batighi@christies.com
+44 20 7389 2509

A LARGE IZNIK BLUE AND WHITE POTTERY TILE
OTTOMAN TURKEY, CIRCA 1600

Of rectangular form, the central foliated lobed
medallion surrounded by turquoise blue medallions,
the spandrels with interlocked tendrils, the borders
with strap work, on stand
£30,000-50,000

CHRISTIE'S



MASTERPIECES IN MINIATURE

ANCIENT ENGRAVED GEMS FORMERLY IN
THE G. SANGIORGI COLLECTION

New York, 29 April 2019

VIEWING

25-28 April 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Hannah Solomon
hsolomon@christies.com
+1 212 636 2245

A ROMAN BLACK CHALCEDONY INTAGLIO PORTRAIT
OF ANTIPOUS
CIRCA MID 2ND CENTURY A.D.

In a Renaissance Gold Mount

1 3/8 in. (3.4 cm.) high
\$300,000-500,000

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

ANTIQUITIES

MONDAY 29 APRIL 2019
AT 11.00 AM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: DIDIUS
SALE NUMBER: 17459

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000 by US\$100s
US\$2,000 to US\$3,000 by US\$200s
US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)
US\$5,000 to US\$10,000 by US\$500s
US\$10,000 to US\$20,000 by US\$1,000s
US\$20,000 to US\$30,000 by US\$2,000s
US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)
US\$50,000 to US\$100,000 by US\$5,000s
US\$100,000 to US\$200,000 by US\$10,000s
Above US\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$300,000, 20% on any amount over US\$300,000 up to and including US\$4,000,000 and 13.5% of the amount above US\$4,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

08/01/19

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

17459

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

City State Zone

Daytime Telephone Evening Telephone

Fax (Important) Email

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

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Maria C. Los, Deputy Chairman
Andrew Massad, Deputy Chairman
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Ellanor Notides, Deputy Chairman
Jonathan Rendell, Deputy Chairman
Capera Ryan, Deputy Chairman
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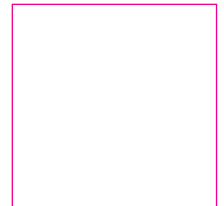
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