

ANTIQUITIES

NEW YORK

13 OCTOBER 2020



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Handwritten text in a cursive script, likely a form of Korean calligraphy (Hangeul). This block contains a few characters, possibly a signature or a specific note, located on the far right side of the page.

ANTIQUITIES

NEW YORK

TUESDAY 13 OCTOBER 2020

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at 10.00 am (Lots 1-88)

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1

A SUMERIAN GYPSUM FEMALE HEAD

EARLY DYNASTIC III, CIRCA 2550-2250 B.C.

2½ in. (6.3 cm.) long

\$40,000-60,000

PROVENANCE:

Colonel Norman Colville, M.C. (1893-1974), Cornwall, acquired by 1939; thence by descent.

Antiquities from the Collection of Colonel Norman Colville, M.C. (1893-1974); *Antiquities and Tribal Art*, Chiswick Auctions, London, 14 September 2016, lot 57.

with Oliver Forge and Brendan Lynch, London.

Acquired by the current owner from the above, 2017.

Likely from a standing or seated votive figure, this small but well-detailed head of a worshipper has a characteristic oval face with a prominent nose, large convex lidless eyes and a faintly smiling mouth. Her abundant hair is center parted, the wavy strands finely incised, loosely pulled back over the ears and gathered into a chignon, all held in place by a smooth headband. For related female figures, compare a head in a private collection, London, no. 74 in A. Caubet, ed., *Idols: The Power of Images* and a figure in Damascus, no. 91a in J. Aruz, ed., *Art of the First Cities*.



PROPERTY FROM A NORTH CAROLINA PRIVATE COLLECTION

2

A BACTRIAN GOLD BEAKER

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

6½ in. (15.5 cm.) high

\$15,000-20,000

PROVENANCE:

Acquired by the father of the current owner, U.S., by 1992; thence by descent.

This elegant beaker is raised from a single sheet of hammered gold. It is funnel-shaped, on a flat, splayed base, with a wide rim off-set by a ridge in relief on the exterior. The form is exactly matched by a pair now in Kuwait, see pp. 60-61 in D. Freeman, ed., *Splendors of the Ancient East: Antiquities from The al-Sabah Collection*.



3

**A MIDDLE ELAMITE VARIEGATED
JASPER CYLINDER SEAL FOR KING
HUMBANUMENA I**

IGIHALKID DYNASTY, CIRCA 1370-1340 B.C.

2 in. (5 cm.) long

\$20,000-30,000

PROVENANCE:

Acquired by the father of the current owner, U.S., by 1993; thence by descent.

The terminal is engraved in two registers, the upper with a seated deity wearing a long flounced robe and a horned headdress, holding a rod and a ring; the lower register with a standing worshipper wearing a long robe, with a Kassite cross and scorpions in the field. The seven line inscription in Akkadian cuneiform reads (uncertain words in italics): "(God) Napirisha, great lord, faithful shepherd, the Mountain, May his (the king's) scepter be *blessed*, may his progeny be lengthy! A prosperous reign of Anshan, and Susa, may he have his fill! of whatever his eye desires. Seal of Humbanumena, son of Attarkitah, King of Susa and Anshan, whose name from the womb of his mother Napirisha created (for kingship)."

There are very few inscriptions (two bricks and an agate votive) preserved from Humbanumena I's reign, although his name is mentioned frequently in inscriptions of his son and successor (see p. 471 in F. Malbran-Labat, "Elamite Royal Inscriptions," in J. Álvarez-Mon, et al., eds., *The Elamite World*). For a similar deity holding a rod and ring, see the Middle Elamite cylinder seal in the Metropolitan Museum of Art, fig. 22 in E. Porada, *The Art of Ancient Iran*.

VARIOUS PROPERTIES

•4

**TWO ACHAEMENID BRONZE PHIALAI
MESOMPHALOI**

CIRCA 5TH-4TH CENTURY B.C.

Larger: 6 ¼ in. (15.8 cm.) diameter

(2)

\$7,000-9,000

PROVENANCE:

with Gallery Rosen Ancient Art, Tel Aviv. Acquired by the current owner from the above, 1976.

The larger phiale is engraved with a cuneiform inscription along the outer rim. For a silver bowl in the British Museum with a similar embossed stylized lobe and petal design, see no. 102 in J. Curtis and N. Tallis, eds., *Forgotten Empire: The World of Ancient Persia*.



5

**A TRANSCAUCASIAN BRONZE WILD
GOAT RATTLE STANDARD**

CIRCA 13TH-12TH CENTURY B.C.

10¼ in. (26 cm.) high

\$80,000-120,000

PROVENANCE:

with Mathias Komor, New York (Inv. no. M795).
Howard (1924-1992) and Saretta (1928-2017)
Barnet, New York, acquired from the above, 1966;
thence by descent.

*The Shape of Beauty: Sculpture from the Collection
of Howard and Saretta Barnet, Sotheby's,
New York, 14 May 2018, lot 6.*

EXHIBITED:

New York, Asia House Gallery; Philadelphia,
University of Pennsylvania, The University
Museum; San Francisco, M.H. de Young Memorial
Museum, "Animal Style: Art from East to West,
15 January-19 July 1970.

PUBLISHED:

E.C. Bunker, et al., "Animal Style: Art from East to
West, New York, 1970, p. 55, no. 24, pl. 42.

The goat stands with its legs slightly folded in,
its massive body with stylized modeling to the
musculature. The head has a long muzzle with a
slightly open mouth, with a ring below the lower
jaw, indented pellet eyes, short pointed ears
and a tuft of hair projecting forward before the
long, backward curving horns. Each side has a
triangular perforation, and there is an open slit
at the chest; the hollow interior contains loose
balls that chime from movement. The goat is
inserted into a separately-cast shaft ornamented
vertically with running spirals and four projecting
bud-shaped elements, two at the base and two
near the top.

For a nearly identical goat on an anchor-shaped
shaft, see the example from Artic in Shirak
Province, Armenia, no. 26 in P. Avetisian, et al.,
*Splendeurs de l'Arménie antique: Au pied du mont
Ararat.*





6

**A SARMATIAN GOLD AND TURQUOISE LION-GRIFFIN HEAD
APPLIQUÉ**

CIRCA 3RD-1ST CENTURY B.C.

1¾ in. (4.4 cm.) long

\$80,000-120,000

PROVENANCE:

Haute Curiosité, Hôtel Drouot, Paris, 29 May 1963, lot 29.

Djahanguir Riahi (1914-2014), Paris, acquired from the above; thence by descent.

Property from the Collection of Djahanguir Riahi; *Antiquities*, Sotheby's, London, 3 July 2018, lot 78.

This appliqué is fabricated from repoussé sheet gold over a bitumen core, the surface embellished throughout with drop-shaped and circular turquoise inlays. The lion-griffin is depicted with an open mouth revealing its teeth, with incised details articulating the backward curving horns. For related Sarmatian gold and turquoise works, see fig. 1 in J. Aruz, et al., eds., *The Golden Deer of Eurasia: Scythian and Sarmatian Treasures from the Russian Steppes* and nos. 133-138 in F. Baumann, et al., *Aus den Schatzkammern Eurasiens: Meisterwerke Antiker Kunst*.

AN EGYPTIAN MOTTLED LIMESTONE AND GOLD FROG VESSEL

PREDYNASTIC PERIOD, LATE NAQADA I TO
LATE NAQADA II, CIRCA 3700-3300 B.C.

2 $\frac{5}{8}$ in. (6.6 cm.) long

\$80,000-120,000

PROVENANCE:

Colonel Norman Colville, M.C. (1893-1974),
Cornwall; thence by descent.
Property of a Gentleman; *Antiquities*, Christie's,
London, 25 April 2001, lot 139.
Art Market, Switzerland, acquired from the above,
with Michael Ward, New York.
Acquired by the current owner from the above,
2016.

Carved from a hard mottled limestone, this ovoid stone vessel in the form of a frog has the everted rim and pierced lug handles typical of stone vessels of the Naqada culture. The eyes were drilled to receive inlays, most likely of ostrich shell. The front and rear legs of the animal are rendered in raised relief on the lower part of the vessel, with careful delineations to indicate webbed feet. The lug handles are covered in thick gold foil, and the mounts bear the traces of manufacture or intentional decoration in the form of strap-like appliqué. The appearance of gold embellishment on an elite Predynastic object is not without parallel, as demonstrated by the recent discovery of statuettes at Tell el-Farkha found entirely covered in gold foil attached with rivets.

A number of excavated Predynastic stone effigy vessels in the form of a frog are known, unusually from both cemetery and settlement sites in Upper Egypt. One example, now in the Phoebe A. Hearst Museum of Anthropology, was found at Nag el-Deir in an especially imposing burial containing a rare example of a cylinder seal in Near Eastern style, in addition to other precious goods (see D.C. Patch, *Dawn of Egyptian Art*, no. 18). An example found in the Predynastic settlement at el-Mahasna is closer in style to the present example, with legs shown tucked under the body (now at the Penn Museum, see no. 17 in Patch, *op. cit.*). Based on recent research, stone vessels do not appear to have been produced at el-Mahasna, and thus may be finished items brought to the site from elsewhere.

The richly documented birth-related symbolism of frogs in Pharaonic civilization has led Patch (*op. cit.*) to suggest a similar function for these earlier frog-shaped stone vessels. Perhaps once containing a substance used before or during childbirth, the lug handles indicate that they were once suspended by string. The strong influence of Mesopotamia during the middle to later phases of the Naqada culture was long ago discussed by H.J. Kantor in direct reference to this type of vessel (see "Further Evidence for Early Mesopotamian Relations with Egypt," *Journal of Near Eastern Studies* 11, no. 4, pp. 242 and 245).





PROPERTY FROM A PRIVATE COLLECTOR

8

AN EGYPTIAN INDURATED LIMESTONE HEAD OF A MAN

OLD KINGDOM, 4TH DYNASTY, 2575-2465 B.C.

5¼ in. (13.3 cm.) high

\$120,000-180,000

PROVENANCE:

with Dikran G. Kelekian (1868-1951), Paris and New York, acquired in Giza, 1904.

with Charles D. Kelekian (1900-1982), New York.

Private Collection, New York, acquired by 1980.

A New York Private Collector; *Antiquities*, Christie's, New York, 9 June 2011, lot 37.

A New York Private Collector; *Antiquities*, Christie's, New York, 6 June 2013, lot 661.

EXHIBITED:

New York, The Brooklyn Museum, 1980-1985 (Loan no. L.80.1.13).

PUBLISHED:

E. R. Russmann, "Two Heads of the Early Fourth Dynasty" in R. Stadelmann and H. Sourouzian, eds., *Kunst des Alten Reiches: Symposium im Deutschen Archäologischen Instituts Kairo am 29. und 30. Oktober 1991*, Mainz, 1995, pp. 111-118, pl. 42 a-d.

J. Malek, et al., *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Statues, Reliefs and Paintings*, vol. 8, part 1, Oxford, 1999, p. 293, no. 801-234-665.

This impressive head is sculpted from a variety of hard, fine-grained limestone that was used for important statues during the Old Kingdom, especially during the 4th Dynasty. It is finely sculpted with an oval face and a low, sloping forehead. His eyes are unusually widely spaced beneath naturalistically-rounded brow ridges, the eyeballs are convex with shallow hollows at their inner corners, extending into the broad nasal root. The upper lids are arched and rimmed by an incised line, while the lower lids are undercut, together forming a point at their outer corners. He has high cheekbones, and the preserved corner of the mouth is indented. He wears a short wig with curls arranged in horizontal rows, the curls separated by vertical lines and defined by two or three diagonal incisions, with the top of the wig centered by a disk with a small central depression with radiating lines forming triangular strands. The wig is closely fitted at the front and sides, overhanging at the back, with tapered sideburns. The helix of the ears lie flat against the wig.

Russman (op. cit., p. 117) links the present head to a royal portrait in Berlin (op. cit., pl. 43c-d), which may represent the Pharaoh Khufu. Aspects closely recall the figure of Hemiunu, now in Hildesheim, who was the nephew and vizier (chief minister) of Khufu. Hemiunu supervised the building of the Fourth Dynasty ruler's Great Pyramid and other works at Giza. For Hemiunu's portrait, see D. Arnold, et al., *Egyptian Art in the Age of the Pyramids*, pp. 229-233. A particularly important stylistic criterion highlighted by Russman (op. cit.) is the very long slit of the inner canthus, a feature seen in the reigns of Snefru, Khufu, Radjedef, and Chephren. The particularly archaic aspects of this head, recalling the sculpture of the Third Dynasty, strongly speak for a dating in the reigns of Snefru or Khufu.





SOLD TO BENEFIT THE MOUGINS MUSEUM OF CLASSICAL ART

9

AN EGYPTIAN GRANODIORITE HEAD OF AMUN

NEW KINGDOM, LATE 18TH DYNASTY, CIRCA 1336-1295 B.C.

7 $\frac{1}{2}$ in. (19.5 cm.) high

\$500,000-700,000

PROVENANCE:

with Galerie Mythologies, Paris.

Private Collection, France, acquired from the above, 1975.

with Charles Ede, Ltd., London, 2011 (*Egyptian Antiquities*, no. 4).

Acquired by the current owner from the above, 2011.

EXHIBITED:

Mougins Museum of Classical Art, 2011-2019 (no. MMoCA.708).

PUBLISHED:

M. Merry, ed., *Mougins Museum of Classical Art*, Mougins, 2011, p. 38, fig. 11.

Representing the god Amun in his crown that was once topped with tall feathers, the youthful features of his head with small, slightly tilted almond-shaped eyes, full mouth and full cheeks allows a secure association with portraits of the young Tutankhamun. As M. Eaton-Krauss notes (p. 53 in *The Unknown Tutankhamun*), "Well over fifty sculptures of Amun, some depicting him alone as a single figure and others showing him in the company of other deities and/or the king, are dated by an inscription, or datable on the basis of stylistic and/or iconographic criteria, to the post-Amarna period." Of these, a large number in a variety of stone types may be identified as Tutankhamun, no doubt as the result of the extensive restoration of the Amun cult at Thebes and elsewhere carried out during his short reign. Representations of Amun with the features of Tutankhamun are known in sandstone, limestone, indurated limestone, diorite, and calcite, in addition to a relatively small number in quartzite and granodiorite, most prominent of which is an over-life size masterpiece now in the Metropolitan Museum of Art (see no. 245 in R.E. Freed, et al., eds., *Pharaohs of the Sun: Akhenaten, Nefertiti, Tutankhamen*). The diversity of materials represented among images of Amun carved during Tutankhamun's reign was likely intentional, intended to compensate for the destruction during the reign of Akhenaten of an extraordinary variety of images of Amun, most of which had been sculpted beginning in the Middle Kingdom in the course of the rise of the cult of Amun at Thebes.

Likely carved in the earliest years of the reign of Tutankhamun, this head evinces a close relationship to the style of the Amarna period, especially to the astonishing portraits carried out in plaster in the Thutmose workshop that represent stages in the production of finished works in stone (see D. Arnold, *The Royal Women of Amarna: Images of Beauty from Ancient Egypt*, pp. 46-51). In particular, these plaster portraits share with the present head the almond-shaped eyes and the flat treatment of the upper eyelid, features which strongly link this work to the Amarna workshop. This sensitively carved head in granodiorite may therefore represent a product of a sculptor trained in the Amarna workshop of Thutmose, the master sculptor who is thought to have carved the famous painted limestone bust of Nefertiti now in Berlin. In her exhaustive study of the style of various sculptors active in this workshop, Arnold has suggested that the youngest member of the workshop (her "Sculptor Four") carried out an imposing monolithic granodiorite pair statue of Akhenaten and his queen, now best known from its most impressive fragment, a head depicting Nefertiti in the Berlin Ägyptisches Museum (see fig. 72 in Arnold, op. cit.). A total of 188 other fragments of granodiorite have been ascribed to this pair statue; sculpture in this stone seems to have been a specialty of this sculptor and his section of the workshop. Drawing a close parallel to the granodiorite head of Amun in the Metropolitan Museum of Art, Arnold (op. cit., p. 83) concludes that that it "stands out as an image of Nefertiti that has remarkable links with the post-Amarna period. Its style may even indicate that some members of the Thutmose workshop joined the sculptors who worked for the temples of Thebes during the reign of Tutankhamun."

The original format of this statue, broken at the neck and at the crown, and with traces of a back pillar, is difficult to reconstruct. Possibly it derived either from a seated representation of Amun alone (as in seated statues in Karlsruhe and Hannover), or seated behind a smaller image of the young pharaoh, as seen in an example in the Louvre (see fig. 245 in Freed, et al., eds., op. cit.).







PROPERTY FROM THE COLLECTION OF
DORIS GOTTLIEB BRICKNER AND THE ESTATE OF DR. MANUEL GOTTLIEB

10

AN EGYPTIAN PAPYRUS SCROLL FROM THE BOOK OF THE DEAD, CHAPTERS 17, 18 AND 125

NEW KINGDOM, EARLY 18TH DYNASTY, CIRCA 1550-1400 B.C.

60½ in. (153.6 cm.) long

\$15,000-20,000

PROVENANCE:

Dr. Manuel Gottlieb (1909-1972), New York, acquired by 1967; thence by descent to the current owner.

Written in black and red hieroglyphs in a confident 18th Dynasty scribal hand and illustrated with polychrome painted vignettes at either end, this papyrus manuscript features significant sections of a few of the most important chapters of the Book of the Dead, the paramount ancient Egyptian collection of funerary texts. Mounted on paper in modern times to create the effect of a continuous scroll with painted borders, intact sections of several chapters of the Book of the Dead have been spliced together, often with smaller fragments of ancient papyrus used out of place or upside-down to fill in gaps and form sections of decoratively arranged but unconnected text. Although the name of the owner is not preserved, two titles mentioned in the text undoubtedly reflect the high status of the owner: he is described as "Scribe and Reckoner of Cattle" and "Overseer of the Fowling of Amun," titles which are attested for owners of elaborately decorated Theban tombs, perhaps indicating a Theban provenance for the scroll.

To the left, a restored figure of the deceased stands with arms raised in adoration. The bearded profile of the adoring figure as well as his raised hands, front arm and front leg are original; over his kilt he wears the long diaphanous overskirt with a pointed end typical of the mid-18th Dynasty. Immediately in front of the figure of the deceased are several vertical columns of text in retrograde orientation (facing to the right, but to be read in columns from left to right) deriving from the introduction of Chapter 125a: "[Hail to you, great god, lord of the Two Truths.] I have come unto you that you may bring me to see your beauty. I know you, [I know your name, I know the names of the] 42 gods that are with you in the broad hall of the Two Truths, who live on [keeper(s) [of evil and] sip of their blood on that day of taking account of character(s) in the presence of Unnofer. [Behold, His Two Daughters, Lord of the Two Truths, is your name. Behold, I know you, lords of the Two Truths. I bring you truth; [I do away with sin for you]."

Although the Book of the Dead is largely composed of religious texts of much older composition collected under the modern names of Pyramid Texts and Coffin Texts, new chapters were added in the New Kingdom and

later. P.F. Dorman (p. 39 in F. Scalf, ed., *Book of the Dead: Becoming God in Ancient Egypt*) notes that "The formal judgment of the dead contained in BD spell 125 is an entirely new addition to the mortuary corpus and involves the deceased supplicant making a 'negative confession' asserting his or her faultless behavior on earth in the presence of forty-two gods assembled in the Hall of the Two Truths, while the heart is weighed against the feather of Maat. Another large vignette, showing the tomb owner and often his wife in adoration of Osiris or another deity, frequently opens the papyrus scroll."

The following section features parts of the "Negative Confession": "[I have not lied or sinned against anyone.] I have not oppressed dependents. I have not done crookedness [instead of truth.] I know not sin; I have not done anything evil. I have not made any man work any day on account of anything he has done... I have not known the nonexistent, I have not done evil... I have not stolen, I have not committed an abomination...I have not slandered a servant to his superior. I have not caused pain, I have not made anyone hungry, I have not made anyone weep, I have not killed. . ."

Portions of the theological treatises of Chapters 17 and 18 form the majority of the next section, featuring phrases highlighted in red. These often contain rhetorical questions and answers, for example, "Who is he? As for Khepri who resides in his bark, he is Re himself."

J. Taylor states that "Spell 17 was one of the most important texts in the Book of the Dead...In the New Kingdom it was given special prominence and often found near the beginning of papyri...Spell 17 is a particularly obscure text and many passages were open to different interpretations. Included within the body of the text are glosses (indicated by some words in red) – alternative versions of phrases, and explanations of the symbolic meaning of names and expressions" (see p. 51 in *Journey Through The Afterlife: Ancient Egyptian Book of the Dead*). Chapter 18 is similar in content, and only partially represented in these sections of papyrus.

Another long section of Chapter 125 written in black ink follows; the final 11 lines of the chapter are written in rubric, with only the words for "King" and "Kings of Upper and Lower Egypt" written in black. While many papyri present the content of Chapter 125 in a table-like format, this example is exclusively written in vertical columns of retrograde text. On the far lower right, a polychrome vignette of the Lake of Fire is partially preserved. Usually accompanying Chapter 126 of the Book of the Dead, this depicts a watery section of the Underworld surrounded by seated baboons and stylized flames. The lake's waters were meant to provide water to the virtuous, but the flames surrounding it could burn the evildoer.

ANOTHER PROPERTY

•11

AN EGYPTIAN BRONZE HEAD OF A GODDESS

THIRD INTERMEDIATE TO LATE PERIOD, CIRCA 1069-332 B.C.

6½ in. (16.5 cm.) high

\$5,000-7,000

PROVENANCE:

with Gallery Rosen Ancient Art, Tel Aviv.

Acquired by the current owner from the above, 1978.

Possibly a fitting from the prow of a processional barque, this small bronze head of a goddess with cow's horns and sun disk originally had inlaid eyes. The identity of the goddess is not certain but could either be Hathor or Amunet, the consort of Amun. Her circular modius is entirely ringed with uraei, and a larger uraeus at her brow has recessed areas to receive inlays. The surface finish implies that it was once gilded. Only the upper portion of the head is fully in the round with its rear portion hollowed out and open at the base, most likely for the insertion of a wooden element. A similarly sized example in the Metropolitan Museum of Art preserving inlays and gilding has been suggested by M. Hill to be a metal fitting for a processional barque, and it is likely that many small bronzes previously understood as votives in fact once adorned processional ritual equipment (see M. Hill, ed., *Gifts for the Gods: Images from Egyptian Temples*, no. 66).

D.A. Falk (pp. 159-160 in *Ritual Processional Furniture: A Material and Religious Phenomenon in Egypt* (PhD. diss., University of Liverpool)) has noted that "several figureheads from sacred barques are extant scattered among museums worldwide." Although these objects might seem small to have adorned the prow of processional barques, studies by K. Eaton have revealed that the actual width and length of wooden barques must have been limited in many cases by the narrow doorways and passages of barque sanctuaries in Egyptian temples (see p. 73 in *The Ritual Functions of Processional Equipment in the Temple of Seti I at Abydos* (PhD. diss., New York University)).



11

PROPERTY FROM THE COLLECTION OF DORIS GOTTLIEB BRICKNER AND THE ESTATE OF DR. MANUEL GOTTLIEB

12

AN EGYPTIAN BRONZE BES

LATE PERIOD, 664-332 B.C.

5¾ in. (14.9 cm.) high

\$6,000-8,000

PROVENANCE:

Dr. Manuel Gottlieb (1909-1972), New York, acquired by 1967; thence by descent to the current owner.



12



VARIOUS PROPERTIES

13

AN EGYPTIAN WOOD COFFIN PANEL FOR HOR-UDJA
LATE PERIOD, 26TH DYNASTY, 664-525 B.C.

74 in. (187.9 cm.) long

\$30,000-50,000

PROVENANCE:

Antiquités, Hôtel Drouot, Paris, 5 December 1977, lot 89.
Dr. Jacques Girard (1927-2016), Clermont Ferrand, France; thence by descent.
Archeologie, Vassy & Jalenques, Clermont-Ferrand, 22 May 2017, lot 56.

PUBLISHED:

R. Meffre, *D'Héracléopolis à Hermopolis. La Moyenne Égypte durant la Troisième Période Intermédiaire (XXIe-XXIVe Dynasties)*, Paris, 2015, p. 333, n. 516.
L. Díaz-Iglesias Llanos, *Naref and Osiris Naref: A Study in Heracleopolitan Traditions*, Berlin, 2017, pp. 153, 160, 239.

This long panel inscribed for the priest Hor-udja once belonged to a type of shrine-shaped (*qrs*) coffin with four posts and a vaulted top that was used for wooden coffins from the 25th to 26th Dynasty. As J. Taylor comments, "The shape, which recalls that of a shrine, makes allusion to the divine

status of the deceased, but the *qrs* is also a cosmogram, its vaulted lid representing the sky, and the case the earthly realm of Osiris" (see p. 112 in "Theban Coffins from the Twenty-Second to Twenty-Sixth Dynasty: Dating and Synthesis of Development," in J. Taylor and N. Strudwick, *The Theban Necropolis: Past, Present and Future*).

The incised exterior decoration features deities reciting protective phrases in honor of Hor-udja, who is named in the inscription as the son of a priest named lah-tef-nakht. Together with the matching side panel, the decoration of the coffin provided Hor-udja with protection from the four sons of Horus, as well as the deities Anubis and Geb. This coffin element almost certainly derives from Abusir el-Meleq (ancient Naref), a site in the region of ancient Heracleopolis Magna that was regarded as the "Northern Abydos," a counterpart in the Fayum region to the main southern center for the cult of the god Osiris. Hor-udja and his father both bore the title of *sameref* priest (meaning "a son who loves"), a priestly role that is particularly connected to ancient Naref. The first exhaustive study of inscriptions relating to Naref was published in 2017 by L. Díaz-Iglesias Llanos, *op. cit.*, including this panel.

For a full translation, contact the department.



14

AN EGYPTIAN BRONZE CAT HEAD

LATE PERIOD, CIRCA 664-332 B.C.

3 3/8 in. (7.9 cm.) high

\$15,000-20,000

PROVENANCE:

with Gallery Rosen Ancient Art, Tel Aviv.

Acquired by the current owner from the above, 1979.

Although the majority of bronze images of cats from ancient Egypt depict the entire animal, hollow-cast heads of cats like this one are also well known, and probably attached to a wood statue or votive coffin. The decorations on this example of a scarab applied to the forehead and the lightly incised image of a falcon with sun disk and outstretched wings on the rear of this head reflect the solar associations of deities like Bastet and Sakhmet, as well as the feline aspect of Re, sometimes called the "Great Cat who dwells in Heliopolis." For a related example, see fig. 104 in J. Malek, *The Cat in Ancient Egypt*.



14

15

AN EGYPTIAN BRONZE CAT

LATE PERIOD, CIRCA 664-332 B.C.

3 3/8 in. (8.5 cm.) high

\$7,000-9,000

PROVENANCE:

with Gallery Rosen Ancient Art, Tel Aviv.

Acquired by the current owner from the above, 1976.



15



16

AN EGYPTIAN SILTSTONE HEAD OF A RAM
LATE PERIOD, CIRCA 664-332 B.C.

2½ in. (6 cm.) long

\$30,000-50,000

PROVENANCE:

Said to be from Thebes.
Private Collection, France, acquired mid-19th century;
thence by descent.
Archéologie, Drouot Estimations, Paris, 5 December 2014,
lot 14.

PUBLISHED:

*Description de l'Égypte ou recueil des observations et des
recherches qui ont été faites en Égypte pendant l'expédition
de l'armée française*, second edition, vol. V, Paris, 1821, p. 576,
pl. 71, figs. 17-18 (illustrated by Prosper Jollois and Édouard
de Villiers du Terrage).

Carved in a highly polished and very fine-grained siltstone, this small but finely carved head of a sacred ram features holes on the top of the head for insertion of a solar disk and a uraeus and a small hole below the chin for insertion of a divine beard. Two holes on either side of the head were most likely for attachment of the curved horns typical of the species of ram sacred to Amun. The eyes were once inlaid and end in an elegantly elongated canthus. The entire surface is sensitively modeled with softer volumes at the muzzle and sharper lines below along the jaw. Although it is possible that it was once part of a composite statuette, the deeply grooved notches at either side of the rear imply that this head was attached to an item of ritual equipment. A comparable example of a ram's head in bronze has been suggested by M. Hill to be a figurehead from a portable barque (see no. 64 in *Gifts for the Gods: Images from Egyptian Temples*) while a greywacke head of an antelope, also in New York, is likely to derive from the prow of a barque of the god Sokar (see D. Arnold, *An Egyptian Bestiary*, no. 5).

This head of a ram is among a small number of ancient Egyptian objects that were retained by the French savants who accompanied Napoleon's expedition in Egypt. French capitulation to the British forces in August 1801 resulted in the surrender of the majority of items collected by the French savants (including the famous Rosetta Stone). Personal collections made by the savants could, however, be taken back to France under the conditions of the treaty, and this piece is illustrated as part of a "Collection d'Antiques" in the *Description de l'Égypte* by engineers Édouard de Villiers du Terrage and Prosper Jollois. Jollois and Villiers du Terrage conducted excavations at Thebes, most prominently in the tomb of Amenhotep III. It is clear that the descendants of these savants retained important material from this and other excavations; in 1907 the descendants of Villiers du Terrage donated royal shabti figures of Amenhotep III to the Louvre.



The present lot illustrated by Édouard de Villiers du Terrage and Prosper Jollois in the *Description de l'Égypte*.



PROPERTY FROM THE COLLECTION OF
DORIS GOTTLIEB BRICKNER AND THE ESTATE OF DR. MANUEL GOTTLIEB

17

AN EGYPTIAN PAPYRUS SCROLL FROM THE BOOK OF THE DEAD, CHAPTERS 163-165 AND VIGNETTES OF CHAPTERS 154, 162, 164 AND 165

PTOLEMAIC PERIOD, 332-30 B.C.

51½ in. (131 cm.) long

\$25,000-35,000

PROVENANCE:

Dr. Manuel Gottlieb (1909-1972), New York, acquired by 1967; thence by descent to the current owner.

Featuring vignettes of deities finely drawn in black ink, this continuously-preserved upper section of a Ptolemaic Book of the Dead scroll is formed of several joined sheets of papyrus inscribed below in hieratic text in black and red ink, written from right to left in separately-grouped horizontal rows. The lower section of the scroll consisting of the bulk of hieratic text was cleanly cut away, most likely in the modern era. The papyrus section is mounted on fine linen, which in turn was mounted on modern paper. The name of the owner is not preserved; instead the pronoun *ntf* ("he") has been inserted in the location left blank by the scribe for the later insertion of the name of the deceased. It is also possible that this reflects the erasure of a name and the use of the papyrus by a second owner, a situation documented for a papyrus now in the Louvre (see pp. 89-92 in M. Mosher, *The Ancient Egyptian Book of the Dead in the Late Period: A Study of Revisions Evident in Evolving Vignettes, and the Possible Chronological or Geographical Implications for Differing Versions of Vignettes* (PhD. diss., University of California, Berkeley)).

Vignettes that are typically associated with Chapters 154, 162, 165 and 164 are placed in a field above and below fine double lines that separate them from the text below. It is clear that a fine reed pen was used for the drawing of the vignettes, whereas a thicker pen was used for the hieratic text. Of interest are the ithyphallic deities featured to the right associated with Chapter 164; these include a three-headed form (human, vulture and lion) of the goddess Mut wearing the double crown with the feet of a lion; she is flanked by smaller falcon-headed and human-headed male dwarf deities holding flails. This unusual image of Mut with a phallus has often been cited as exemplifying complex ancient Egyptian attitudes to gender and sexuality, especially in terms of the afterlife association of both males and females with the god Osiris (see, for example, D. Sweeney, "Sex and Gender," in E. Frood and W. Wendrich, eds., *UCLA Encyclopedia of Egyptology*. As Mosher has noted ("Theban and Memphite Book of the Dead Traditions in the Late Period," *Journal of the American Research Center in Egypt* 29, 1992, p. 156), "In Spells 163 and 165, the principal deity is Amen, acting as the sun-god, while Mut is the leading deity in Spell 164. Their stature in these spells is unique, for neither held such status in the funerary cult, at least as far as the Book of the Dead was concerned. The reason for the popularity of these spells in Thebes is at once obvious; Amen and his consort Mut were the principal deities of Thebes. As these spells are the only places where Amen

and Mut serve any real purpose in the Book of the Dead, one can tentatively conclude that Spells 163-165 were either composed in Thebes or in another cult center of Amen and Mut."

The vignette to Chapter 165 features an anthropomorphic scarab holding his erect phallus and a flail and wearing two tall plumes. Behind him is a deity in human form with two additional ram heads. A striding Ihet cow wearing a sun disk and double plumes follows behind, wearing a necklace formed of a Hathoric sistrum with menat-counterpoise; this image forms the vignette for Chapter 162. To the left, the sun's rays emanate from a disk onto the mummified body of the deceased lying atop a lion bier; this vignette usually associated with Chapter 154 is crowned with the symbol for the sky. The specific form of each of these drawings is prescribed in the text of the accompanying spells, and accordingly the vignettes are highly standardized with only minor variations. Similarly illustrated papyri are known from the earlier part of the Ptolemaic period, and may derive from one or more workshops active at Thebes, as Mosher (op. cit.) has demonstrated.

The hieratic text includes the first few lines each of the text of Chapters 163 to 165, supplementary chapters that were added to the Book of the Dead after the New Kingdom, most likely during the Third Intermediate Period (see A. Wüthrich, *Éléments de théologie thébaine: les chapitres supplémentaires du Livre des Morts*). Their derivation from another ancient compilation is explicitly mentioned at the outset of Chapter 163. Particularly noteworthy are the long strings of "magic words" or names of exotic origin; the text of Chapter 164 purports these words to be of Nubian origin, but this assertion is difficult to confirm and may simply reflect the desire to endow these chapters with the aura of a region often associated in Egyptian culture with magical and divine power.

The text of Chapter 163 begins to the right, where two large wedjat-eyes stand out from the otherwise evenly spaced signs: "... your name, the name of the Osiris ntf, the marking of your two Wedjat-Eyes, Sharasharakh is the name of the (?) ... Sha-ka-t-n (?) ... -sha Shaka: Amun Shana-sa-ra-ya (?), Atum for whom the Two Lands are illuminated. Saying (?) ... any ... If he enters (among) those who belong to the Mansion, he will arise as one True of Voice/Justified, he ... from the terror/dread of the wrongdoing which comes to pass in this land in each of his members, it is Re who will (?) ... with ... you will not perish/you will not destroy his name (?)"

Following this is a passage from Chapter 164: "Keep them safe from the evil office, that is the Ba wild of face within the Ennead, the Child who comes forth from the Fierce-Faced One; conceal" The title of Chapter 165 appears in the next section: "Chapter of [Mooring], not allowing a man to be injured, in order to strengthen the corpse, and in order to swallow water," and the rubric (text written in red): "Recitation: O you Be[khe]n-stone"

The kind assistance of Dr. Irmtraut Munro and Dr. Foy Scalf is gratefully acknowledged in the study of this papyrus.

AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

18

A CYCLADIC MARBLE RECLINING FEMALE FIGURE

LATE SPEDOS VARIETY, EARLY CYCLADIC II, CIRCA 2500-2400 B.C.

12½ in. (31.7 cm.) high

\$700,000-900,000

PROVENANCE:

Private Collection, France.

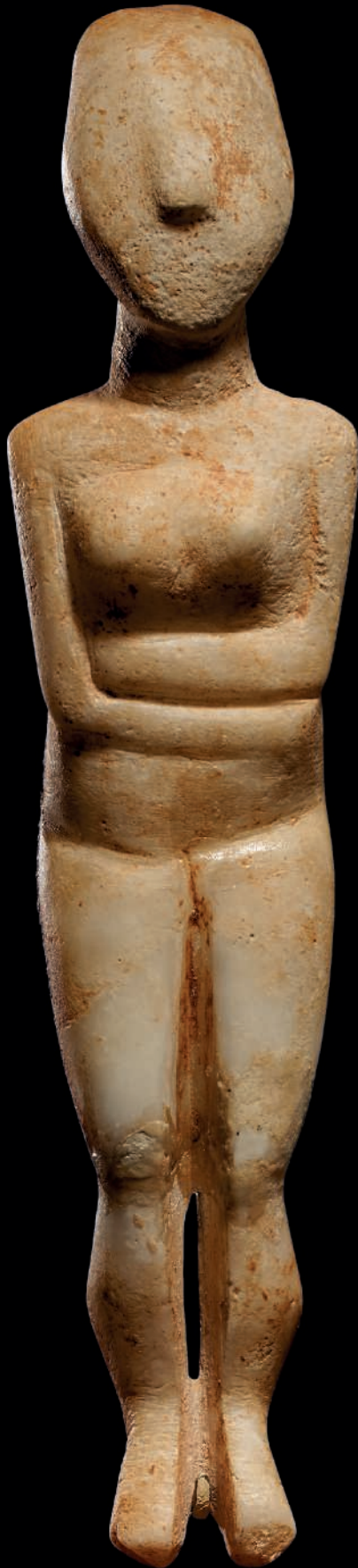
Private Collection, U.K.

with The Merrin Gallery, New York, 1989 (*Masterpieces of Cycladic Art*, no. 21).

Acquired by the current owner from the above, 1990.

The style of this large Late Spedos marble figure has much in common with the Naxos Museum Master. One of the characteristics of this Bronze Age sculptor is the omission of the mid-section. Also typical are the oval head with a small, high-placed nose, and thick forearms with the fingers incised. For the Naxos Museum Master, see pp. 81-83 in P. Getz-Gentle, *Personal Styles in Early Cycladic Sculpture*, and for a smaller work now in the National Archeological Museum, Athens, relatively close in style to the figure under discussion, see pl. 69a in Getz-Gentle, *op. cit.*





PROPERTY FROM AN IMPORTANT CANADIAN ESTATE

19

A CYCLADIC MARBLE RECLINING FEMALE FIGURE

KAPSALA VARIETY, ATTRIBUTED TO THE KONTOLEON SCULPTOR, EARLY CYCLADIC II, CIRCA 2700-2600 B.C.

7 in. (17.7 cm.) high

\$60,000-80,000

PROVENANCE:

Wolfgang Paalen (1905-1959), Paris and Taxco, Mexico, the artist and art philosopher.

Dr. Paul (1896-1974) and Mary (1902-1986) Wescher, Pacific Palisades, C.A., acquired by 1958.

with James B. Byrnes and Associates, Los Angeles.

Acquired by the current owner from the above, 1977.

EXHIBITED:

La Jolla, The Art Center, *The Collection of Dr. and Mrs. Paul Wescher*, 10 January-16 February 1958.

PUBLISHED:

P.T. Malone, ed., *The Collection of Dr. and Mrs. Paul Wescher*, La Jolla, 1958, no. 2.

The earliest Cycladic marble reclining female figures with folded arms are today called the Kapsala Variety, which take their name from the cemetery on the island of Amorgos where the first known example of the type was excavated (see p. 457 in J. Thimme, *Art and Culture of the Cyclades*). As P. Getz-Preziosi explains (p. 151 in *Early Cycladic Art in North American Collections*), "These figures tend to be slim and soberly proportioned if somewhat elongated, and the stylistic emphasis is on simplified, rounded forms distinguished through modeling and changes of plane...". They are usually modest in scale, most rarely exceeding 16 in. in length.

The figure presented here can be added to the list of similar examples attributed to an anonymous craftsman today called the Kontolean Master, so-called for the two female figures excavated by Nikolaos Kontolean at Aplomata on the island of Naxos. Their shared traits are the "characteristically long, broad-cheeked, oval face with a delicate nose well above the prominent chin; a rather long neck; softly round shoulders; pointed breasts set just above the tapered forearms. The thighs are exaggeratedly long, the naturalistically modeled calves by contrast short. The knees are indicated plastically; the feet, with lightly arched soles, are small. Neither the toes nor fingers are incised and, in fact, the only incised detail common to all the figures is a spine" (see p. 83 in Getz-Preziosi, *Sculptors of the Cyclades: Individual and Tradition in the Third Millennium B.C.*; see pl. 21 for several related examples).

ANOTHER PROPERTY

20

A CYCLADIC MARBLE FEMALE TORSO

LATE SPEDOS VARIETY, EARLY CYCLADIC II,
CIRCA 2500-2400 B.C.

6 $\frac{3}{4}$ in. (16.8 cm.) high

\$60,000-80,000

PROVENANCE:

Drue Heinz (1915-2018), London and New York,
acquired by 1971.

The Collection of Drue Heinz, Christie's, London,
4 June 2019, lot 115.

This torso was once part of a comparatively large reclining female figure. The slope of the rounded shoulders, the articulation of the fingers, the brief mid-section and the deep leg cleft bisecting the incised pubic triangle are all characteristics of figures attributed to the Rodgers Sculptor, to whom this torso can be tentatively assigned (see pl. 68 in P. Getz-Gentle, *Personal Styles in Early Cycladic Sculpture*).

Drue Heinz was a British-born American actress, philanthropist, publisher and patron of the arts. She was married to Henry J. ("Jack") Heinz II of the Heinz food empire. An important figure in literary circles, she served as publisher of the *Paris Review* from 1993-2007 and co-founded Ecco Press in 1971. Her eclectic collection featured ancient Cycladic and South Arabian sculpture, Old Master paintings, works by modern masters from Monet to Picasso and a large selection of English and Continental furniture.





AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

21

A CYCLADIC MARBLE BOWL

EARLY CYCLADIC II, CIRCA 2700-2200 B.C.

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

\$15,000-20,000

PROVENANCE:

with The Merrin Gallery, New York.

Acquired by the current owner from the above, 1990.

22

A CYCLADIC MARBLE FOOTED CUP

EARLY CYCLADIC II, CIRCA 2700-2200 B.C.

4 in. (10.1 cm.) diameter

\$6,000-8,000

PROVENANCE:

with K.J. Hewett (1919-1994), London.

Harmer Johnson, New York, acquired from the above, 1964.

Antiquities, Sotheby's, New York, 29 November 1989, lot 73.

with The Merrin Gallery, New York, 1989 (*Masterpieces of Cycladic Art*, no. 9).

Acquired by the current owner from the above, 1990.

EXHIBITED:

Richmond, Virginia Museum of Fine Arts; Fort Worth, Kimbell Art Museum; San Francisco, The Fine Arts Museums, Palace of the Legion of Honor, *Early Cycladic Art in North American Collections*, 10 November 1987-25 September 1988.

PUBLISHED:

P. Getz-Preziosi, *Early Cycladic Art in North American Collections*, Richmond, 1987, p. 322, no. 142.

P. Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*, University Park, 1996, pp. 292 and 350, no. L10, pl. 98e.



22

23

A CYCLADIC MARBLE BEAKER

EARLY CYCLADIC I, CIRCA 3200-2700 B.C.

7¼ in. (18.4 cm.) high

\$20,000-30,000

PROVENANCE:

Private Collection, France.

with The Merrin Gallery, New York, 1989 (*Masterpieces of Cycladic Art*, no. 4).

Acquired by the current owner from the above, 1990.

PUBLISHED:

P. Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*, University Park, 1996, pp. 256 and 340, no. C35, pls. 24e, 25e.



23

24

A MINOAN POTTERY BATHTUB LARNAX

LATE MINOAN IIIC, CIRCA 1200-1100 B.C.

45 in. (114.3 cm.) long

\$100,000-150,000

PROVENANCE:

with Michael Ward, New York.

Acquired by the current owner from the above, 1991.

This impressive larnax is elliptical in form, tapered, sloping toward the flat base, with each side centered by a horizontal handle below the flaring rim, square in section. There is painted decoration throughout the exterior, including vertical panels of chevron below each handle, creating four distinct zones, each centered by a highly stylized papyrus plant arranged horizontally. The upper and lower edges of each zone are filled with concentric semicircles, some of which are stacked. On the interior is a broad band below the rim and at each corner, with excess paint dripping downward in places.

The bathtub larnax was in fashion on Crete during the late Bronze Age, and were thought to have served as a bath prior to its secondary usage for burial of the deceased (see R. Higgins, *Minoan and Mycenaean Art*, p. 122). Most are painted with motifs from the natural world, as seen also on pottery and frescos. For related examples, see M. Tsipopoulou and L. Vagnetti, "Workshop Attributions for some Late Minoan III East Cretan Larnakes," in R. Laffineur and P.P. Betancourt eds., *TEXNH: Craftsmen, Craftswomen and Craftsmanship in the Aegean Bronze Age*.





25

AN ENQUIRING EYE: PROPERTY FROM A
DISTINGUISHED PRIVATE COLLECTOR

25

A GREEK BRONZE COCKEREL

GEOMETRIC PERIOD, CIRCA 750-700 B.C.

2 $\frac{7}{8}$ in. (7.3 cm.) long

\$2,000-3,000

PROVENANCE:

with The Merrin Gallery, New York.
Acquired by the current owner from the above,
1990.

During the Geometric period, small bronze sculptures of animals, either as a free-standing votive or as a decorative adjunct, were particularly common, including horses, sheep, bulls, water fowl and chickens, a relative new comer to Greece. For related examples see no. 6 in J.R. Mertens, *Greek Bronzes in the Metropolitan Museum of Art* and no. 62 in H. Hoffmann, *Ten Centuries that Shaped the West*.



26

PROPERTY FORMERLY IN THE COLLECTION OF MYRON
AND NANCY MAYER, NEW YORK

•26

**A BOEOTIAN BLACK-FIGURED TRIPOD
EXALEIPTRON**

CIRCA 6TH CENTURY B.C.

5 $\frac{1}{8}$ in. (12.7 cm.) diameter

\$5,000-7,000

PROVENANCE:

with Mathias Komor (1909-1984), New York (Inv.
no. H913).
Myron L. (1919-1981) and Nancy R. (1921-2019)
Mayer, New York, acquired from the above, 1967;
thence by descent to the current owner.



AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

27

A CORINTHIAN POTTERY KOTYLE

EARLY PROTOCOLCORINTHIAN, CIRCA 720-690 B.C.

4½ in. (10.4 cm.) diameter, excluding handles

\$6,000-8,000

PROVENANCE:

Private Collection, U.K.

Art Market, U.K.

with Peter Sharrer Ancient Art, New York.

Acquired by the current owner from the above, 1997.

Corinth was a major pottery center during the Orientalizing period and its wares were exported throughout the Mediterranean. For a nearly identical example found at Corinth, see fig. 55d in J.N. Coldstream, *Geometric Greece* and for another, with crosshatching in the handle zone instead of stylized birds, found in Almunecar, Spain, see no. 168 in J. Boardman, *Early Greek Vase Painting*.

PROPERTY OF A NEW YORK PRIVATE COLLECTOR

28

A GREEK BRONZE HELMET OF CORINTHIAN TYPE

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

10¼ in. (26 cm.) high

\$150,000-250,000

PROVENANCE:

with Nicolas Koutoulakis (1910-1996), Paris and Geneva, acquired in Paris, 1950s-1960s; thence by descent.

Art Market, Brussels, acquired from the above, 2010.

Antiquities, Christie's, New York, 9 June 2011, lot 76.

PUBLISHED:

R. Hixenbaugh, *Ancient Greek Helmets*, New York, 2019, p. 400, no. C459.

The Corinthian helmet is perhaps the most iconic of all Greek helmet types. They are usually hammered from a single sheet, with characteristic almond-shaped eye holes, here tapering to a point at their outer corners. The flaring neck guard, integral cheekpieces and prominent nose-guard offered the wearer maximum protection. On the present example, the border is perforated, perhaps to secure a leather lining or for attachment of a now-missing ornamental strip. For a related example formerly in the Bill Blass collection and now in the Metropolitan Museum of Art, see no C9 in R. Hixenbaugh, *op. cit.*





PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

29

AN ATTIC BLACK-FIGURED NECK-AMPHORA
 ATTRIBUTED TO THE NIKOXENOS PAINTER, CIRCA 520 B.C.

16½ in. (41.9 cm.) high

\$70,000-90,000

PROVENANCE:

Private Collection, Switzerland.
 The Property of a Swiss Private Collector; *Antiquities*, Sotheby's, London, 6 July 1995, lot 73.
 with Royal-Athena Galleries, New York, 1997 (*Art of the Ancient World*, vol. IX, no. 89).
 Acquired by the current owner from the above, 2001.

PUBLISHED:

Beazley Archive Pottery Database no. 46953.

On the obverse of this amphora is an assembly of gods, including Dionysos and Athena to the left, facing each other, and Hermes and a goddess to the right. Dionysos holds the stem of a kantharos and vine, while Athena is fully armed, holding a circular shield with a bull protome as the blazon. Beside her stands a bull with its head turned back. Hermes walks to the right, but turns his head back, holding his kerykeion; the goddess faces left, gesturing with her right hand raised before her. The reverse features four fully armed hoplites, each carrying a circular shield, that to the left with a club as the blazon and that to the right with a lion protome. Astride them, three dogs look on, one with a bone in its mouth.

The Nikoxenos Painter worked in both the black- and red-figure techniques. His name comes from a kalos inscription on a red-figured amphora of Panathenaic shape now in Mississippi. J.D. Beazley (*Attic Red-figure Vase-painters*, p. 220) assigned his black-figure work to the Leagros Group, and considered it superior to his red-figure, which he placed in the "coarser wing" of late Archaic vase-painting.



PROPERTY FROM A PENNSYLVANIA PRIVATE COLLECTION

30

AN ATTIC BLACK-FIGURED AMPHORA (TYPE B)

CIRCA 520-500 B.C.

12 in. (30.4 cm.) high

\$20,000-30,000

PROVENANCE:

Art Market, Brussels.

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

Private Collection, La Jolla, C.A., acquired from the above, 1987.

with Royal-Athena Galleries, New York, 2014 (*Art of the Ancient World*, vol. XXV, no. 82).

Acquired by the current owner from the above, 2013.

PUBLISHED:

Beazley Archive Pottery Database no. 9031221.



PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

31

AN ATTIC BLACK-FIGURED NECK-AMPHORA
 ATTRIBUTED TO THE GROUP OF MUNICH 1501, CIRCA 520-500 B.C.

17 $\frac{1}{8}$ in. (45.4 cm.) high

\$30,000-50,000

PROVENANCE:

with N. Koutoulakis (1910-1996), Geneva.
 Acquired by the current owner from the above, 1991.

Each side of this amphora offers a five-figure scene centered by a major Greek god. On one side stands Dionysos holding the stem of his kantharos in one hand and a vine in the other. Framing him are members of his entourage, a maenad and satyr standing before him and a similar pair behind him. On the other side stands Apollo playing his kithara, with a deer standing beside him. A goddess and Hermes stand before him, while another goddess sniffing a blossom and Poseidon stand behind him. The goddesses are likely Apollo's mother Leto and his sister Artemis. Details throughout are embellished in added white and some added red. Both scenes are common in black-figure; for the same juxtaposition of the two see the neck-amphora by the Painter of London B 272, now in the Vatican, BAPD no. 306614.



PROPERTY FROM THE COLLECTION OF HANITA E. AND AARON DECHTER

32

AN ATTIC BLACK-FIGURED NECK-AMPHORA
NEAR THE ANTIMENES PAINTER, CIRCA 520-510 B.C.

12¼ in. (31.1 cm.) high

\$50,000-70,000

PROVENANCE:

with Galleria Casa Serodine, Ascona.

with Charles Ede, London, acquired from the above, 1975 (*Pottery from Athens III*, 1976, no. 22).

Acquired by the current owner from the above, 1976.

EXHIBITED:

San Bernardino and Northridge, University Art Galleries, California State University, *The Dechter Collection of Greek Vases*, 5 May 1989-30 March 1990.

PUBLISHED:

K. Hamma, ed., *The Dechter Collection of Greek Vases*, San Bernardino, 1989, pp. 31-32, no. 14.

Beazley Archive Pottery Database no. 6343.

On one side is a quadriga shown frontally, with the horses' heads turned in profile, the two at the center turned inward, the others turned outward, forming a symmetrical and balanced composition. The bearded charioteer is also shown frontally, wearing a high-crested helmet and a long white chiton with red straps, together with a hoplite in a high-crested helmet, holding two spears. On the other side is a departure scene with two warriors standing in the center between an old man with a staff and a woman. The nearer warrior is fully armed, in greaves and a low-crested Corinthian helmet, holding two spears and a circular shield with a *triskeles* as the blazon. Beside him stands an archer, barely visible, wearing a soft cap, typical for a Thracian or Scythian. For a similar treatment of the subjects, both of which were painted multiple times by the Antimenes Painter and his Circle, compare the neck-amphora in the Fitzwilliam Museum and another in Toronto (note especially the frontal-faced charioteer), nos. 68a/b and 124a in J. Burow, *Der Antimenesmaler*.



33

AN ATTIC BLACK-FIGURED NECK-AMPHORA

ATTRIBUTED TO THE BOMPAS GROUP,
CIRCA LATE 6TH CENTURY B.C.

9½ in. (24.13 cm.) high

\$15,000-20,000

PROVENANCE:

Antiquities, Sotheby's, London, 17 May 1976, lot 364.
with Charles Ede, London, 1977 (*Pottery from Athens IV*, no. 19).
Acquired by the current owner from the above, 1977.

EXHIBITED:

San Bernardino and Northridge, University Art Galleries, California State
University, *The Dechter Collection of Greek Vases*, 5 May 1989-30 March 1990.

PUBLISHED:

F. Brommer, "Herakles und Theseus auf Vasen in Malibu," *Greek Vases in the J. Paul Getty Museum, Occasional Papers on Antiquities* 3, 1985, p. 195, n. 45.
J. Boardman, "Herakles, Delphi and Kleisthenes of Sikyon," *Revue Archéologique*, fasc. 2, 1978, p. 228, figs. 1-2.
K. Hamma, ed., *The Dechter Collection of Greek Vases*, San Bernardino, 1989, pp. 37-38, no. 18.
Beazley Archive Pottery Database no. 1676.

Depicted on one side is the struggle over the Delphic tripod. Herakles, with his lion skin tied around his neck, is depicted moving to the right but looking back. He holds the tripod in his left hand and his club raised over his head in his right. Apollo is in pursuit with both hands on the tripod, his sacred deer below.



PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

34

AN ATTIC BLACK-FIGURED DOUBLELEEN

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

11¼ in. (28.5 cm.) high

\$50,000-70,000

PROVENANCE:

Antiquities, Sotheby's, London, 13-14 July 1987, lot 456.

Antiquities, Sotheby's, London, 22 May 1989, lot 313.

PUBLISHED:

S. Muth, *Gewalt Im Bild: Das Phänomen der medialen Gewalt im Athen des 6. und 5. Jahrhunderts v. Chr.*, Berlin, 2008, pp. 588-589, fig. 418.

N. Dietrich, *Figur ohne Raum? Bäume und Felsen in der attischen Vasenmalerei des 6. und 5. Jahrhunderts v. Chr.*, Berlin, 2010, pp. 395-396, fig. 330.

Beazley Archive Pottery Database no. 41225.

On one side, Herakles steps forward, sword in hand, grasping the head of a the large bearded man before him, most likely Alkyoneus, who falls back onto a rock. The hero's club leans diagonally below. On the other side is a similar scene, but the aggressor is an unidentifiable Greek warrior, fully armed, thrusting a spear. Above the victim, who turns his head away, flies a diminutive winged male, most likely an eidolon, a representation of the psyche of the deceased. Eidola represent the undying individual personality of the deceased that separate from the body after death (see p. 212 in J.H. Oakley, *Picturing Death in Classical Athens*). For the scenes, compare the oinochoe in Munich, no. 36.2 in R. Wünsche, et al., *Herakles - Hercules*.

The Edinburgh Painter takes his name from a lekythos in the National Museum of Scotland. He was primarily a painter of lekythoi, but also some other smaller hydriae and amphorae, and occasionally full-sized amphorae. His style is derived from the Leagros Group, and he is credited with being the first to use white ground for the body of his lekythoi, which would become the standard going forward for painters of finer lekythoi (see p. 147 in J. Boardman, *Athenian Black Figure Vases*).



THE PROPERTY OF A MIDWEST PRIVATE COLLECTOR

35

AN ATTIC WHITE-GROUND BLACK-FIGURED LEKYTHOS
 ATTRIBUTED TO THE ATHENA PAINTER, CIRCA 500-490 B.C.

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

\$20,000-30,000

PROVENANCE:

Jean-Philippe Marraud de Serres (1944-2007), acquired prior to 2000.
Collection Jean-Philippe Marraud de Serres, Christie's, Paris, 16-17 February
 2011, lot 276.

The Centauromachy is the subject of this well-preserved lekythos. To the left, a centaur wielding a branch advances towards a Lapith warrior, who defends himself with a shield and spear. The centaur is bleeding from his left arm and foreleg. Between them a wounded warrior has fallen, supporting himself on his shield and bleeding from his chest while the battle rages on. In the field are nonsense inscriptions.

The Athena Painter worked mainly on lekythoi and oinochoai, frequently on a white ground, as here. His modern name is the result of the frequency of the appearance of the goddess Athena on his vases. The similarities of his work to that of the red-figure artist the Bowdoin Painter has led some to consider them the same, but it may be simply that both came from the same workshop (see pp. 15-16 in D.C. Kurtz, *Athenian White Lekythoi*). In addition to depictions of the goddess, the Athena Painter also favored the Centauromachy, as seen on at least six other lekythoi in addition to the present example.

PROPERTY FROM THE COLLECTION OF HANITA E. AND AARON DECHTER

36

AN ATTIC BLACK-FIGURED TREFOIL OINOCHOE
ATTRIBUTED TO THE KEYSIDE CLASS, CIRCA 500 B.C.

9 1/8 in. (23.1 cm.) high

\$8,000-12,000

PROVENANCE:

with Spink & Son, London.
William Randolph Hearst (1863-1951), San Simeon, acquired from the above, 1936.
Works of Art, Furniture & Architectural Elements Collected by the Late William Randolph Hearst, Parke-Bernet, New York, 5-6 April 1963, lot 28.
Jan Mitchell (1913-2009), New York, acquired from the above.
Jack Josephson, New York, acquired from the above.
The Property of Mr. Jack Josephson; *Antiquities*, Sotheby's, London, 9 December 1974, lot 98.

EXHIBITED:

San Bernardino and Northridge, University Art Galleries, California State University, *The Dechter Collection of Greek Vases*, 5 May 1989-30 March 1990.

PUBLISHED:

J.D. Beazley, *Attic Black-figure Vase-painters*, Oxford, 1956, p. 426, no. 18.
J.D. Beazley, *Paralipomena*, Oxford, 1971, p. 183, no. 18.
K. Hamma, ed., *The Dechter Collection of Greek Vases*, San Bernardino, 1989, p. 41, no. 21.
Beazley Archive Pottery Database no. 303262.

Two maenads are shown dancing around a deer, one holding a thrysos and a spotted snake, the other holding aloft a panther. For a related scene, see no. 515 B in H.C. Walters., *Catalogue of Vases in the British Museum*, vol. 2.



36

AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

37

A GREEK TERRACOTTA FEMALE PROTOME
BOEOTIA, CIRCA LATE 5TH-EARLY 4TH CENTURY B.C.

9 3/8 in. (23.8 cm.) high

\$10,000-15,000

PROVENANCE:

Acquired by the current owner by 1989.

For the type, wearing a low polos and a peplos, with center-parted wavy hair falling on to the shoulders, still preserving most of its polychrome, see the example said to be from Tanagra, no. 857 in R. Higgins, *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities, British Museum*.



37



38

PROPERTY FROM THE COLLECTION OF HANITA E. AND AARON DECHTER

•38

AN ATTIC BILINGUAL EYE-CUP FRAGMENT
ATTRIBUTED TO THE NIKOSTHENES PAINTER,
CIRCA 510-500 B.C.

13 in. (33 cm.) diameter

\$5,000-7,000

PROVENANCE:

Antiquities, Sotheby's, New York, 25 June 1992, lot 58.



39

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

39

AN ATTIC RED-FIGURED KYLIX
RELATED TO THE EPELEIOS PAINTER,
CIRCA 510 B.C.

12½ in. (31.7 cm.) diameter, excluding handles

\$12,000-18,000

PROVENANCE:

Art Market, Italy, by 1963.
with N. Koutoulakis (1910-1996), Geneva.
Acquired by the current owner from the above,
1991.

PUBLISHED:

J.D. Beazley, *Attic Red-figure Vase-painters*,
Oxford, 1963, p. 152, no. 7.
Beazley Archive Pottery Database no. 201393.

The Epeleios Painter belongs to Beazley's "Coarser Wing" of red-figure cup painters working under the influence of Olto. The tondo of the present cup, featuring a youthful warrior running to the left with two dolphins as the shield blazon, is emblematic of his *oeuvre*. As P. Connor and H. Jackson observe (pp. 128-129 in *A Catalogue of Greek Vases in the Collection of the University of Melbourne*) the Epeleios Painter had a limited repertoire of komasts, athletes and warriors and favored simple forms but imbued his figures with wide gestures and energetic movements.

40

AN ATTIC RED-FIGURED KYLIX

MANNER OF THE ANTIPHON PAINTER,
CIRCA EARLY 5TH CENTURY B.C.

9 7/8 in. (24.4 cm.) diameter, excluding handles

\$10,000-15,000

PROVENANCE:

Acquired by the current owner by 1987.

The komos, the ritualistic wine-soaked procession after a symposium, 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* ("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*.



40

41

AN ATTIC RED-FIGURED KYLIX

MANNER OF THE EPELEIOS PAINTER,
CIRCA 510 B.C.

10 1/2 in. (26.6 cm.) diameter, excluding handles

\$15,000-20,000

PROVENANCE:

with N. Koutoulakis (1910-1996), Geneva.
Acquired by the current owner from the above,
1992.

The tondo of this lively cup features a fully-armed warrior moving to the left, a dolphin as his shield blazon. He is framed by a reserved band and a nonsense inscription. On one side of the exterior are two dancing nude satyrs flanking a volute-krater, both playing krotala, the one to the right also holding a thyrsus. A nude youth stands rigid at the right looking on, arms angled forward. The other side has three armed warriors. Both sides have inscriptions in added red below the rim.

J.D. Beazley (*Attic Red-figure Vase-painters*, pp. 148-151) listed a number of cups as Manner of the Epeleios Painter, to which the present cup should be added, most of which he considered possibly "from his hand."



41



SOLD TO BENEFIT THE CLEVELAND MUSEUM OF ART

42

AN ATTIC RED-FIGURED KYLIX

ATTRIBUTED TO MAKRON AS PAINTER, SIGNED BY HIERON AS POTTER, CIRCA 490-480 B.C.

13 $\frac{3}{8}$ in. (34 cm.) diameter, excluding handles

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

PROVENANCE:

with N. Koutoulakis (1910-1996), Paris and Geneva, acquired 1950s.
 Charles Gillet (1879-1972), Lausanne, acquired by 1963.
 with N. Koutoulakis (1910-1996), Paris and Geneva.
 Private Collection, Geneva, acquired from the above, 1975.
 with Phoenix Ancient Art, Geneva and New York, acquired from the above,
 2004 (*The Painter's Eye: The Art of Greek Ceramics: Greek Vases from a Swiss
 Private Collection and Other European Collections*, 2006, no. 13).
 Private Collection, New York, acquired from the above, 2007.
 with Phoenix Ancient Art, Geneva and New York, 2014 (*Crystal 5*, no. 5).

EXHIBITED:

Geneva, Musee Rath and Coligny, Martin Bodmer Foundation, *Art antique:
 Collections privées de Suisse romande*, 1975.

PUBLISHED:

J.D. Beazley, *Attic Red-figure Vase-painters*, Oxford, 1963, p. 471, no. 185, p. 482.
 J. Boardman, *Athenian Red-Figure Vases: The Archaic Period*, London and New York, 1975, pp. 140, 177, fig. 315.
 J. Dörig, ed., *Art antique: Collections privées de Suisse romande*, Geneva, 1975, no. 207.
 R.F. Sutton, Jr., *Interaction Between Men and Women Portrayed on Attic Red-figured Pottery* (Phd. diss., University of North Carolina at Chapel Hill), 1981, p. 399, no. G51.
 L. Burn and R. Glynn, *Beazley Addenda*, Oxford, 1982, p. 120, no. 471.185.
 D. von Bothmer, "Notes on Makron," in D. Kurtz and B. Sparkes, eds., *The Eye of Greece: Studies in the Art of Athens*, Cambridge, 1982, p. 30.
 T.H. Carpenter, et al., *Beazley Addenda*, second edition, Oxford, 1989, p. 245, no. 471.185.
 T. Schäfer, "Gepickt und versteckt: Bedeutung und Funktion aufgerauhter Oberflächen in der spätarchaischen und frühklassischen Plastik," *Jahrbuch des Deutschen Archäologischen Instituts* 111, 1996, p. 38, n. 45.
 N. Kunisch, *Makron*, Mainz am Rhein, 1997, p. 197, no. 342, pl. 115.
 N. Dietrich, *Figur ohne Raum? Baume und Felsen in der attischen Vasenmalerei des 6. und 5. Jahrhunderts v. Chr.*, Berlin, 2010, pp. 523, 525, fig. 440.
 Beazley Archive Pottery Database no. 204868.
 Corpus of Attic Vase Inscriptions Database no. 4124.





The prolific Athenian vase-painter Makron, together with his contemporaries Douris, Onesimos and the Brygos Painter, are considered the finest artists of their generation. He mostly painted elegant cups, typically type B kylikes, but also on occasion other forms, such as skyphoi. His signature is only preserved on a single vase, a skyphos now in the Museum of Fine Arts, Boston (see J. Boardman, *op. cit.*, figs. 308.1-308.2). He collaborated almost exclusively with the potter Hieron, whose signature (*Hieron Epoiesen*, or "Hieron made me") is found on nearly one tenth of the more than 350 vases attributed to Makron, mostly painted but on occasion incised, as on the cup presented here. As Boardman informs (*op. cit.*, p. 140), most of Makron's vases "carry groups of men, women and youths, dancing or passing the time of day together with a number of the usual Dionysiac, symposion and athlete subjects."

Within the tondo of this important kylix, framed by a continuous border of meander, is a departure scene. To the left stands a youthful bearded warrior facing his elderly father seated before him. The warrior wears a short chiton

below an elaborate belted cuirass with two rows of protective ptergyes. The cuirass is ornamented on either side with a dotted scale pattern and in the center with cross-hatching, while the broad shoulder straps have multi-pointed stars. Over his shoulders he wears a chlamys, and there is a fillet in his hair. He leans forward with his head bowed, his eyes gazing downward, leaning on his spear, his right arm akimbo. Behind him on a block-shaped seat rests his crested helmet of Thracian type, black, decorated with spiraling tendrils. The father has a bald pate, and wears a long chiton and a heavy himation draped over his left shoulder and around his waist, holding a long T-shaped staff in his right hand. He too bows his head and gazes downward. Father and son's eyes do not meet; the tension is palpable.

Within the field, a partially-preserved inscription identifies the warrior as Antilochos, who is the son of Nestor, King of Pylos, while another inscription identifies the father as Lykomedes. The old man surely must be Nestor, and this is not the only time that Makron was careless with his labels (see for example the tondo of his cup in St. Petersburg depicting Theseus attacking



Medea, who is mislabeled as his own mother Aithra, p. 105 in M. Robertson, *The Art of Vase-painting in Classical Athens*). According to Greek mythology, Antilochos accompanied his father to Troy. He was the youngest of the Achaeans, a friend to Achilles, and was admired for his swift footedness and his prowess as a warrior. On account of an oracle advising that his son should beware of an Ethiopian, Nestor gave him a constant body guard (see A. Kossatz-Deissmann, "Antilochos I," in *LIMC*, vol. I). In the *Iliad*, prior to the chariot race that was part of the funerary games for Patroklos, Nestor advises his son on how to win the race. Perhaps this is the scene depicted on the tondo of the cup. A similar interpretation can be applied to the figures of Nestor, named by an inscription, and a young warrior, seen on either side of a Nolan amphora by the Tithonos Painter in Paris (see Kossatz-Deissmann, *op. cit.*, no. 5). According to Pindar (*Pythian Odes* 6.28-42), during a later battle, after one of his horses was shot by Paris and with Memnon, King of the Ethiopians, threatening, Nestor called out for his son. Antilochos came to his rescue but lost his own life, thus fulfilling the prophecy. He was forevermore praised for his filial devotion.

On the exterior are scenes from daily life rather than mythology. Both sides depict courting scenes, which Makron painted on a large number of his cups. On one side, three draped men (two with beards, one more youthful), each with a wreath in his hair, stand leaning on a staff, cavorting with a hetaira. The women are dressed in chitons and himatia, the drapery frequently diaphanous, especially that of the woman in the center, who's chiton overfold is in dilute glaze, revealing the sensuous form of her body beneath. The woman to the right is additionally adorned with earrings, a necklace and a kekryphalos for her hair. Below the handle to the right is a diphros, or stool, with a pillow on top. On the other side are three pairs of men, each wearing a himation and leaning on a staff. Between the youth and bearded man to the left hangs a bag. The central pair are both beardless, while to the right a youth converses with a bearded man. For a discussion of related courtship scenes between men and youths, see pp. 91-100 in K. Dover, *Greek Homosexuality*.



PROPERTY OF A NEW YORK PRIVATE COLLECTOR

43

AN ATTIC RED-FIGURED KYLIX

ATTRIBUTED TO DOURIS, CIRCA 480-470 B.C.

12¾ in. (32.3 cm.) diameter, excluding handles

\$100,000-150,000

PROVENANCE:

with The Merrin Gallery, New York.

Antiquities, Sotheby's, New York, 18 June 1991, lot 71.

Antiquities, Sotheby's, New York, 17 December 1997, lot 103.

Antiquities, Sotheby's, New York, 17 December 1998, lot 131.

PUBLISHED:

D. Buitron-Oliver, *Douris: A Master-painter of Athenian Red-figure Vases*, Mainz am Rhein, 1995, p. 82, listed under no. 163.

Beazley Archive Pottery Database no. 20459.



Drawing of a nearly identical vase by Douris, once in the William Hope Collection (now lost). From C. Lenormant and J.J.A.M. de Witte, *Élite des monuments céramographiques: matériaux pour l'histoire des religions et des moeurs de l'antiquité*, Paris, 1861, pl. 98.



Douris is considered one of the four leading cup-painters of his generation, together with Onesimos, the Brygos Painter and Makron. He was prolific during his long career, with nearly 300 vases assigned to him. As J.D. Beazley notes (*Attic Red-figure Vase-painters*, p. 425), his signature appears on 39 vases, nearly all cups but for one kantharos, one psykter and one aryballos. That he was also a potter is confirmed on the kantharos, where he signs as potter too, and on the aryballos, where he signs only as potter. Some of his early works were fashioned by Euphronios as potter but his most frequent collaborator was Python, whose signature appears as potter on three cups also signed by Douris as painter, with many others, unsigned, also assigned to him.

Within the tondo of the cup presented here stands a bearded warrior bidding farewell to a woman. The warrior wears a short chiton, a corselet and a mantle over his shoulders. He is further armed with a crested Attic helmet, a

sheathed sword tied in front, and a spear held in his left hand. He is walking to the left but turns to face the woman, holding out a phiale. She wears a long pleated chiton, a bordered himation and a patterned sakkos. In her left hand she holds a tendril, while in her right, she most likely held an oinochoe (now lost) with which she will have filled the phiale of her companion. The scene is framed by a band of meander with saltire squares. Douris painted a nearly identical scene on a now-lost cup once in the William W. Hope collection (see pl. 94 in Buitron-Oliver, *op. cit.*), which shows the lady pouring from an oinochoe, thus suggesting what she would have been holding on the present cup.

One side of the exterior shows three draped youths with their trainers, the youth to the left holding a lyre. Between the two groups to the right hangs an aryballos and sponge. The other side has a similar scene, only partially preserved. Elegant palmettes and tendrils frame the handles.



THE PROPERTY OF A MIDWEST PRIVATE COLLECTOR

44

AN ATTIC RED-FIGURED NOLAN AMPHORA
NEAR THE OIONOKLES PAINTER, CIRCA 470-460 B.C.

13 $\frac{1}{2}$ in. (34.6 cm.) high

\$70,000-90,000

PROVENANCE:

Giorgio Sangiorgi (1886-1965), Rome, thence by descent to his heir, Monaco. The Property of a European Gentleman; *Antiquities*, Christie's, New York, 9 December 1999, lot 437. with Royal-Athena Galleries, New York, acquired from the above (*Art of the Ancient World*, vol. XII, 2001, no. 209). Private Collection, U.S. with Royal-Athena Galleries, New York, 2008 (*Art of the Ancient World*, vol. XIX, no. 119). Acquired by the current owner from the above, 2009.

PUBLISHED:

Beazley Archive Pottery Database no. 23413.

The Oionokles Painter, who takes his name from the kalos inscription found on four of his neck-amphorae, was a follower of the Providence Painter, himself a pupil of the Berlin Painter. He was primarily a painter of small neck-amphorae, especially Nolans. Like his mentors, the Oionokles Painter preferred single figures isolated on the black background, as seen on the example presented here. On one side a youthful hunter holding two spears runs to the right but looks back, wearing a chlamys, his petasos suspended by a red cord over his shoulders. On the other side stands a bearded man holding a T-shaped staff, wearing a long chiton and a himation. Both wear fillets in added red and stand on a groundline of meander.

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

45

**AN ATTIC WHITE-GROUND LEKYTHOS
NEAR THE TIMOKRATES PAINTER,
CIRCA 470-460 B.C.**

14 $\frac{3}{4}$ in. (37.4 cm.) high

\$12,000-18,000

PROVENANCE:

with N. Koutoulakis (1910-1996), Geneva.
Acquired by the current owner from the above, 1989.

On this large lekythos the sole figural decoration consists of a standing woman holding a spear, point down, presumably to be handed to a departing warrior, her husband or son. The bright, well-preserved polychrome details employed for this figure cause her to stand out dramatically against the cream-colored white ground. The artist has used yellow-ocher for her chiton, black for her himation and hair, and so-called 'second white' for her flesh. Her fillet and the spearhead are in red. The scene is framed above by a band of meander, and the vessel shoulders have red-figured palmettes and tendrils below ovolo. For related polychrome details on a two-figure scene by the Timokrates Painter himself, see pl. I.A in J.H. Oakley, *Picturing Death in Classical Athens*.





46

PROPERTY FROM THE COLLECTION OF HANITA E. AND AARON DECHTER

•46

AN ATTIC RED-FIGURED SKYPHOS

RELATED TO THE ZEPHYROS PAINTER, CIRCA 450 B.C.

5¾ in. (14.6 cm.) high

\$4,000-6,000

PROVENANCE:

Antiquities, Sotheby's, London, 13-14 July 1981, lot 263.

EXHIBITED:

San Bernardino and Northridge, University Art Galleries, California State University, *The Dechter Collection of Greek Vases*, 5 May 1989-30 March 1990.

PUBLISHED:

K. Hamma, ed., *The Dechter Collection of Greek Vases*, San Bernardino, 1989, p. 47, no. 26.

Beazley Archive Pottery Database no. 7114.



47

•47

AN ATTIC OUTLINE WHITE-GROUND LEKYTHOS

ATTRIBUTED TO THE DESSYPRI PAINTER, CIRCA 430 B.C.

10⅝ in. (26.9 cm.) high

\$6,000-8,000

PROVENANCE:

Ruloff Kip, New York (perhaps W. Ruloff Kip (1876-1935), an Egyptologist and benefactor of The Metropolitan Museum of Art).

Antiquities, Sotheby Parke-Bernet, New York, 1 December 1972, lot 188.

EXHIBITED:

Berkeley, University Art Museum, University of California, *Echoes from Olympus: Reflections of Divinity in Small-Scale Classical Art*, 2 October-17 November 1974.

San Bernardino and Northridge, University Art Galleries, California State University, *The Dechter Collection of Greek Vases*, 5 May 1989-30 March 1990.

PUBLISHED:

D. Amyx, ed., *Echoes from Olympus: Reflections of Divinity in Small-Scale Classical Art*, supplement to the catalogue, Berkeley, 1974, p. 38, no. 52.

K. Hamma, ed., *The Dechter Collection of Greek Vases*, San Bernardino, 1989, p. 44, no. 23.

Beazley Archive Pottery Database no. 43734.

48

A CAMPANIAN RED-FIGURED AMPHORA

ATTRIBUTED TO THE OWL-PILLAR GROUP,
CIRCA 450-425 B.C.

11½ in. (28.2 cm.) high

\$8,000-12,000

PROVENANCE:

Antiquities, Sotheby's, London, 29 July 1969, lot 331.
Private Collection, Michigan.
Property of a Michigan Private Collector; *Antiquities*, Sotheby
Parke-Bernet, New York, 19 May 1979, lot 157.

EXHIBITED:

San Bernardino and Northridge, University Art Galleries, California
State University, *The Dechter Collection of Greek Vases*, 5 May
1989-30 March 1990.

PUBLISHED:

A.D. Trendall, *The Red-figured Vases of Lucania, Campania and
Sicily*, First Supplement, London, 1970, p. 119, no. 42a; Second
Supplement, London, 1973, p. 267, no. 42a; Third Supplement,
London, 1983, p. 310, no. 42a.
K. Hamma, ed., *The Dechter Collection of Greek Vases*, San
Bernardino, 1989, p. 67, no. 41.



48

49

A CAMPANIAN RED-FIGURED BELL-KRATER

ATTRIBUTED TO THE CAIVANO PAINTER,
CIRCA 330-320 B.C.

18¾ in. (47.9 cm.) high

\$12,000-18,000

PROVENANCE:

Private Collection, Florida.
Property of a Florida Private Collector; *Antiquities*, Sotheby's, New
York, 17 February 1978, lot 89.

EXHIBITED:

San Bernardino and Northridge, University Art Galleries, California
State University, *The Dechter Collection of Greek Vases*, 5 May
1989-30 March 1990.

PUBLISHED:

A.D. Trendall, *The Red-figured Vases of Lucania, Campania and
Sicily*, Third Supplement, London, 1983, p. 146, no. 566a, pl. XVI,
nos. 1-2.
K. Hamma, ed., *The Dechter Collection of Greek Vases*, San
Bernardino, 1989, p. 70, no. 44.
L.C. Carderaro dos Santos, *Variações da imagem de Apolo citaredo
na cerâmica de influência grega produzida na Campânia entre os
séculos V e III a.C.* (M.A. diss., Instituto de Ciências Humanas da
Universidade Federal de Pelotas), 2016, pp. 158-159, cat. K11.

Hamma (op. cit.) observes that the scene on the obverse probably depicts the Triumph of Apollo after his musical contest with Marsyas, where the god flayed the satyr alive as punishment for his hubris. To the right of the cult statue stands Leto and Apollo, who holds a knife. To the left is a youth with a plectrum and kithara. In the field above is a young satyr with a rhyton and a bearded silen. A similar cult statue can be seen on a now-lost vase depicting the flaying of Marsyas, pl. 6 in W. Hamilton and W. Tischbein, *Collection of Engravings from Ancient Vases*, vol IV.



49



50

•50

**AN APULIAN RED-FIGURED BELL-KRATER
NEAR THE GRAZ PAINTER, CIRCA 380-360 B.C.**

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

\$6,000-8,000

PROVENANCE:

Auction XIX, Harmer Rooke Numismatics, New York, 21 September 1984, lot 33.

EXHIBITED:

San Bernardino and Northridge, University Art Galleries, California State University, *The Dechter Collection of Greek Vases*, 5 May 1989-30 March 1990.

PUBLISHED:

K. Hamma, ed., *The Dechter Collection of Greek Vases*, San Bernardino, 1989, p. 57, no. 30.

A.D. Trendall and A. Cambitoglou, *Second Supplement to the Red-figured Vases of Apulia*, London, 1991, p. 35, no. 217a.

On the obverse a draped woman wearing a peplos and holding a phiale and wreath, stands before a nude youth seated on a block, its plinth with a Greek inscription, TERMON. On the reverse two draped youths, one with a staff, stand adjacent to a pillar similarly inscribed TERMON. Inscriptions on Apulian vases are comparatively rare. As A.D. Trendall notes (p. 77 in *Red Figure Vases of South Italy and Sicily*) TERMON probably signifies a boundary-post or finishing line in the palestra. For a related vase, perhaps a companion piece, in a California private collection with the same inscription, see A.D. Trendall and A. Cambitoglou, op. cit., no. 217c.



51

PROPERTY OF GALERIE ALTE RÖMER, HAMBURG

•51

**AN APULIAN RED-FIGURED HYDRIA
CIRCA 340-320 B.C.**

27 $\frac{1}{8}$ in. (70 cm.) high

\$15,000-20,000

PROVENANCE:

with Helmut Liebert, Krefeld.

Private Collection, Germany, acquired from the above, 1982; thence by descent.

Acquired by the current owner from the above, 2020.



PROPERTY FROM
AN EAST COAST PRIVATE COLLECTION

52

**AN APULIAN RED-FIGURED VOLUTE-
KRATER**

ATTRIBUTED TO THE PAINTER OF
COPENHAGEN 4223, CIRCA 340-330 B.C.

30¼ in. (76.8 cm.) high

\$30,000-50,000

PROVENANCE:

Antiquities, Sotheby's, New York, 10-11 June 1983,
lot 96.

Antiquities, Sotheby's, New York, 24 November
1986, lot 72.

PUBLISHED:

A.D. Trendall and A. Cambitoglou, *Second
Supplement to the Red-figured Vases of Apulia*,
part 1, London, 1991, p. 127, no. 50-3.

The Painter of Copenhagen 4223 together with his followers and his colleague the Gioia del Colle Painter were specialists in large funerary volute-kraters, as well as hydriae, most of which feature statuesque figures within naiskoi. As A.D. Trendall informs (pp. 86-87 in *Red Figure Vases of South Italy and Sicily*), "Youths figure prominently in his naiskoi, sometimes with their squire or their horse." The bright red cloak worn by the youth holding his horse on the krater presented here is typical for this artist.



PROPERTY FROM
THE COLLECTION OF HANITA E. AND AARON DECHTER

53

**AN APULIAN RED-FIGURED VOLUTE-
KRATER**

ATTRIBUTED TO THE BALTIMORE PAINTER,
CIRCA 320-310 B.C.

29½ in. (74.9 cm.) high

\$20,000-30,000

PROVENANCE:

Victor H. Proetz (1897-1966), New York.
James Billman (1918-2007), Los Angeles.
Property of James Billman, Los Angeles;
Antiquities, Sotheby Parke-Bernet, New York, 4
May 1974, lot 52.

EXHIBITED:

San Bernardino and Northridge, University Art
Galleries, California State University, *The Dechter
Collection of Greek Vases*, 5 May 1989-30 March
1990.

PUBLISHED:

A. D. Trendall and A. Cambitoglou, *The Red-figured
Vases of Apulia*, vol. 2, Oxford, 1978, p. 861, no. 3,
pl. 319, no. 3.
A. Edelstein, ed., *Art At Auction: The Year at
Sotheby Parke Bernet, 1973-1974*, New York, 1974,
p. 323.
K. Hamma, ed., *The Dechter Collection of Greek
Vases*, San Bernardino, 1989, pp. 61-62, no. 34,
pl. 3.



54

ANOTHER PROPERTY

54

A GREEK MARBLE HEAD OF APOLLO

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

6¾ in. (16.1 cm.) high

\$12,000-18,000

PROVENANCE:

Private Collection, France.
with Jean-Philippe Mariaud de Serres (1944-2007), Paris.
with Royal-Athena Galleries, New York, acquired from the above, 1990 (*Art of the Ancient World*, vol. VII, 1992, no. 8).
Antiquities, Sotheby's, London, 21 May 1992, lot 141.
with Royal-Athena Galleries, New York.
Private Collection, New York, acquired from the above, 1992.
with Royal-Athena Galleries, New York, 2006 (*Art of the Ancient World*, vol. XVII, no. 5).
Acquired by the current owner from the above, 2008.

PROPERTY FROM THE COLLECTION OF HANITA E. AND AARON DECHTER

•55

AN ETRUSCAN BRONZE CANDELABRUM

CIRCA 4TH CENTURY B.C.

37¾ in. (95.8 cm.) high

\$6,000-8,000

PROVENANCE:

Henri E. Smeets, Weert, The Netherlands, acquired by 1975.
The Smeets Collection of Antiquities, Sotheby's, London, 7 November 1977, lot 161.

EXHIBITED:

San Bernardino and Northridge, University Art Galleries, California State University, *The Dechter Collection of Greek Vases*, 5 May 1989-30 March 1990.

PUBLISHED:

E. Godet, et al., *A Private Collection: A Catalogue of The Henri Smeets Collection*, Weert, 1975, no. 207.
K. Hamma, ed., *The Dechter Collection of Greek Vases*, San Bernardino, 1989, p. 83, no. 18.



55

PROPERTY FROM A NORTH CAROLINA PRIVATE COLLECTION

56

A SELEUCID OR PARTHIAN PARCEL GILT SILVER BULL RHYTON
HELLENISTIC PERIOD, CIRCA 2ND CENTURY B.C.

13¾ in. (34.9 cm.) long

\$30,000-50,000

PROVENANCE:

Acquired by the father of the current owner, U.S., by 1992; thence by descent.

The horn-shaped beaker has a gilt foliate wreath below the flaring rim. At the join to the separately-made bull protome is a raised cuff, from which a calyx of gilt acanthus and lanceolate leaves rise along the horn. The muscular bull has its forelegs extended, with a pouring spout centered in between. It is richly decorated with raised gilt ornament along the chest and back, extending over the poll between the separately-made ears and tapering horns.

Rhyta were designed to aerate wine, and were fashioned from a number of materials, including gold, silver, bronze, stone, terracotta and glass (see p. 241 in K. Lapatin, *Luxus: The Sumptuous Arts of Greece and Rome*). For a related parcel gilt silver bull rhyton see the example in Toledo, a zebu, fig. 7.7 in S. Ebbinghaus, et al., *Animal-shaped Vessels from the Ancient World: Feasting with Gods, Heroes, and Kings*. According to H.P. Colburn ("Rhyta in the Hellenistic and Roman Mediterranean," in Ebbinghaus, et al., op. cit., pp. 316-317), the Toledo bull rhyton draws on earlier Achaemenid tradition, since the bull was an important symbol of royal power, representing strength but also fertility and affluence. However, the extended forelegs are a Greek concept, since Achaemenid bulls fold their legs beneath the body. The floral embellishments and the naturalism of the bull protome are also purely Greek in inspiration. The Hellenistic craftsman, working for a Seleucid or Parthian patron, drew from both traditions for this luxury vessel for an aristocratic banquet table.





AN ENQUIRING EYE:
PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

57

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

44¼ in. (112.3 cm) high

\$600,000-800,000

PROVENANCE:

with Jean-Loup Despras, Galerie Orient-Occident, Paris.
Acquired by the current owner from the above, 1987.

This splendid life-sized version of the goddess of love is depicted nude but for a mantle draped around her right leg, held in place by the compression of her thighs. Her right arm would originally have been lowered with her hand placed over her pudenda, the pose recalling that of the fully nude Knidian Aphrodite of Praxiteles from the 4th century B.C. The left arm was perhaps bent forward, holding a mirror. The slender, somewhat elongated proportions of her body reflect the tendencies of the later Hellenistic Period, as seen on the Aphrodite from Melos by Alexandros of Antioch of circa late 2nd-early 1st century B.C. The type presented here is known from only one other example now in the British Museum, discovered at Ostia by Gavin Hamilton (see no. 729 in A. Delivorrias, "Aphrodite," in *LIMC*, vol. II).





PROPERTY FROM
THE COLLECTION OF TINA AND SIMON BERIRO

58

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

15 $\frac{3}{8}$ in. (39 cm.) high

\$30,000-50,000

PROVENANCE:

Antiquities, Sotheby's, London, 23 May 1991, lot 338.

The pose and complete nudity of this figure confirms that this is a diminutive version of the "Capitoline Venus" in Rome (see no. 84 in F. Haskell and N. Penny, *Taste and the Antique*). Originally she would have had her right hand over her breasts and her left over her pudenda. The Capitoline Venus and others like her have previously been interpreted as depicting the goddess surprised at her bath, hence her attempt to cover herself. However, this interpretation is now recognized as a 19th century conceit since there is no mythological basis to support it (see B.S. Ridgway, *Fourth-Century Styles in Greek Sculpture*, p. 263). According to Ridgway (op. cit.) the goddess of love "is depicted as an epiphany, not in an unexpected glimpse, and in 'heroic nudity' as unconscious and glorious-as attributive-as that of the male gods. The gesture of her right hand is meant to point to, not to hide, her womb, emphasizing her fertility and complementing the action of her left hand."



PROPERTY FROM THE COLLECTION OF PAUL W. DOLL, JR.

59

A ROMAN MARBLE TORSO OF VENUS

CIRCA 1ST-2ND CENTURY A.D.

9 $\frac{3}{8}$ in. (25 cm.) high

\$15,000-20,000

PROVENANCE:

Acquired by the current owner, U.S., circa 1960s.



PROPERTY FROM A PRIVATE COLLECTION

60

A ROMAN MARBLE MALE TORSO

CIRCA 1ST-2ND CENTURY A.D.

12 $\frac{3}{8}$ in. (32 cm.) high

\$10,000-15,000

PROVENANCE:

Antiquities, Sotheby Parke-Barnet, New York, 1 December 1972, lot 216.

The youthful muscular figure stands with his weight on his right leg, with both arms slightly pulled back. The type is likely a Roman adaption of a Greek original from the Classical Period. For the position of the arms and body modelling, but with the weight on the opposite leg, see the torso in Boston, no. 153 in M. Comstock and C.C. Vermeule, *Sculpture in Stone: The Greek, Roman and Etruscan Collections of the Museum of Fines Arts, Boston*.

61

A ROMAN MARBLE TOGATUS

CIRCA 1ST-2ND CENTURY A.D.

21½ in. (53.6 cm.) high

\$80,000-120,000

PROVENANCE:

Antiquities, Sotheby's, New York, 17 December 1996, lot 128.

The figure is depicted wearing the most characteristic of Roman garments, the toga, over a tunic. He stands with his weight on his left leg, with the right relaxed and bent at the knee. The toga is draped over the left shoulder and falls in voluminous folds, with a thick gathering of cloth diagonally across his chest. The relatively small scale of the present figure suggests that perhaps a *genius familiaris* is depicted, which would have been part of a household shrine. For two related life-sized togate figures, see nos. 26 and 27 in J. Frel and S.K. Morgan, *Roman Portraits in the Getty Museum*.

Born Nina Renshaw in 1954, Nina Griscom, as she was known, was a model, a muse and a friend to many. The daughter of Elizabeth F. Rohatyn and Charles Renshaw, she grew up on the Upper East Side of Manhattan. Following a traditional upper class education at Miss Porter's and then Barnard, she broke out to become a model working for Eileen Ford while still in college. "I wasn't discovered, I walked right in demanding work!," Ms. Griscom recalled. She later moved on to a position as a television presenter, working from 1990-1993 on entertainment news on HBO and then as the presenter with Alan Richman of Dining Around, which ran from 1993 to 1998. Later she ran home décor stores in Southampton and Manhattan. A patron of the ballet and arts, Ms. Griscom was a familiar face around Manhattan. Her Park Avenue apartment – where this togatus once greeted visitors – was decorated with an eclectic mix of Old Master drawings, fine art and artifacts from around the world. In her later years, as she fought the debilitating effects of ALS, she battled with grace and courage until the last.



Nina Griscom. Photo: Patrick McMullan via Getty Images.





62

PROPERTY FORMERLY IN THE COLLECTION OF MYRON AND NANCY MAYER, NEW YORK

•62

A ROMAN MARBLE DOUBLE-SIDED OSCILLUM FRAGMENT
CIRCA 1ST CENTURY A.D.

7 $\frac{7}{8}$ in. (19.8 cm.) high

\$6,000-8,000

PROVENANCE:

Said to be from the collection of Charles Wyndham, 2nd Earl of Egremont (1710-1763), Petworth House, Sussex, acquired in 1740. with Mathias Komor (1909-1984), New York (Inv. no. H851). Myron L. (1919-1981) and Nancy R. (1921-2019) Mayer, New York, acquired from the above, 1966; thence by descent to the current owner.

FACES OF THE PAST: ANCIENT SCULPTURE FROM THE COLLECTION OF DR. ANTON PESTALOZZI

•63

SIX EGYPTIAN AND ROMAN TERRACOTTA AND MARBLE HEADS
CIRCA 3RD CENTURY B.C.-4TH CENTURY A.D.

Tallest: 5 $\frac{1}{4}$ in. (13.3 cm.) high

(6)

\$5,000-7,000

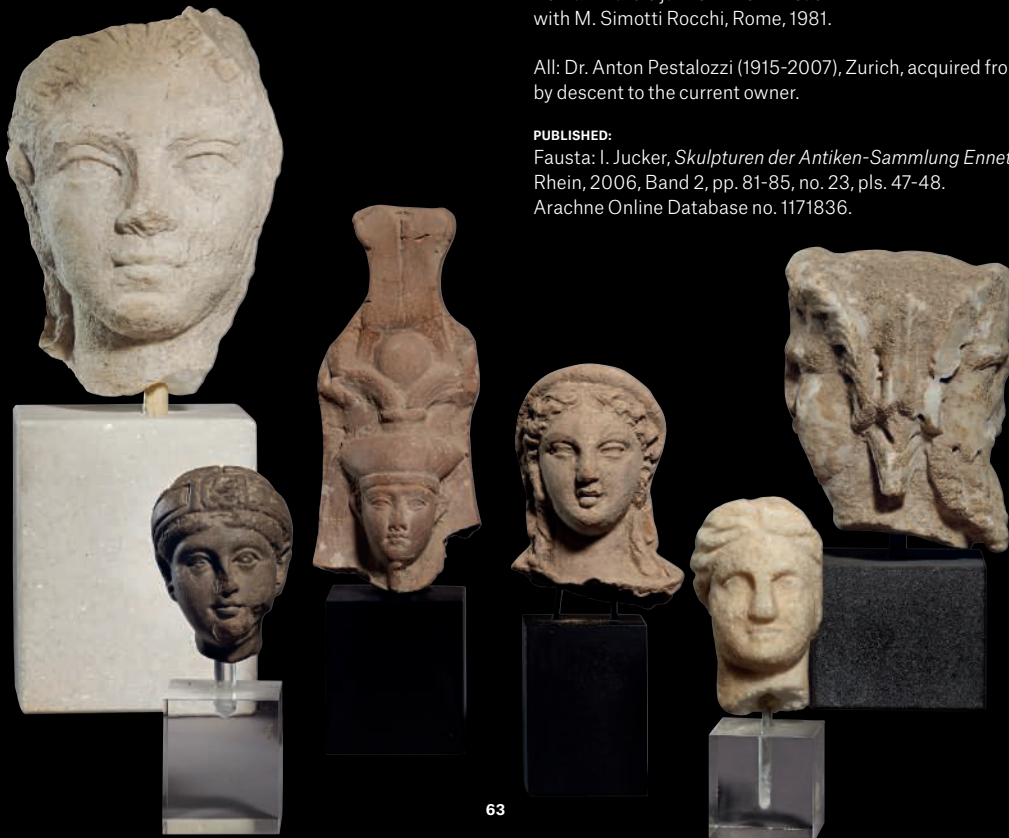
PROVENANCE:

Roman marble female head:
with Enrico Fiorentini, Rome, 1973.
Roman terracotta head of Fausta:
with H.A.C. Kunst der Antike, Basel, 1997.
Egyptian Amun-Ra and Egyptian Terracotta head of a woman:
Said to be from the Fayum.
with Roger Khawam, Galerie Khepri, Paris, 1978.
Roman marble female head:
with Art Gallery, Icons, Ancient Art and Oriental Gifts, Vienna, 1976.
Roman marble janiform herm head:
with M. Simotti Rocchi, Rome, 1981.

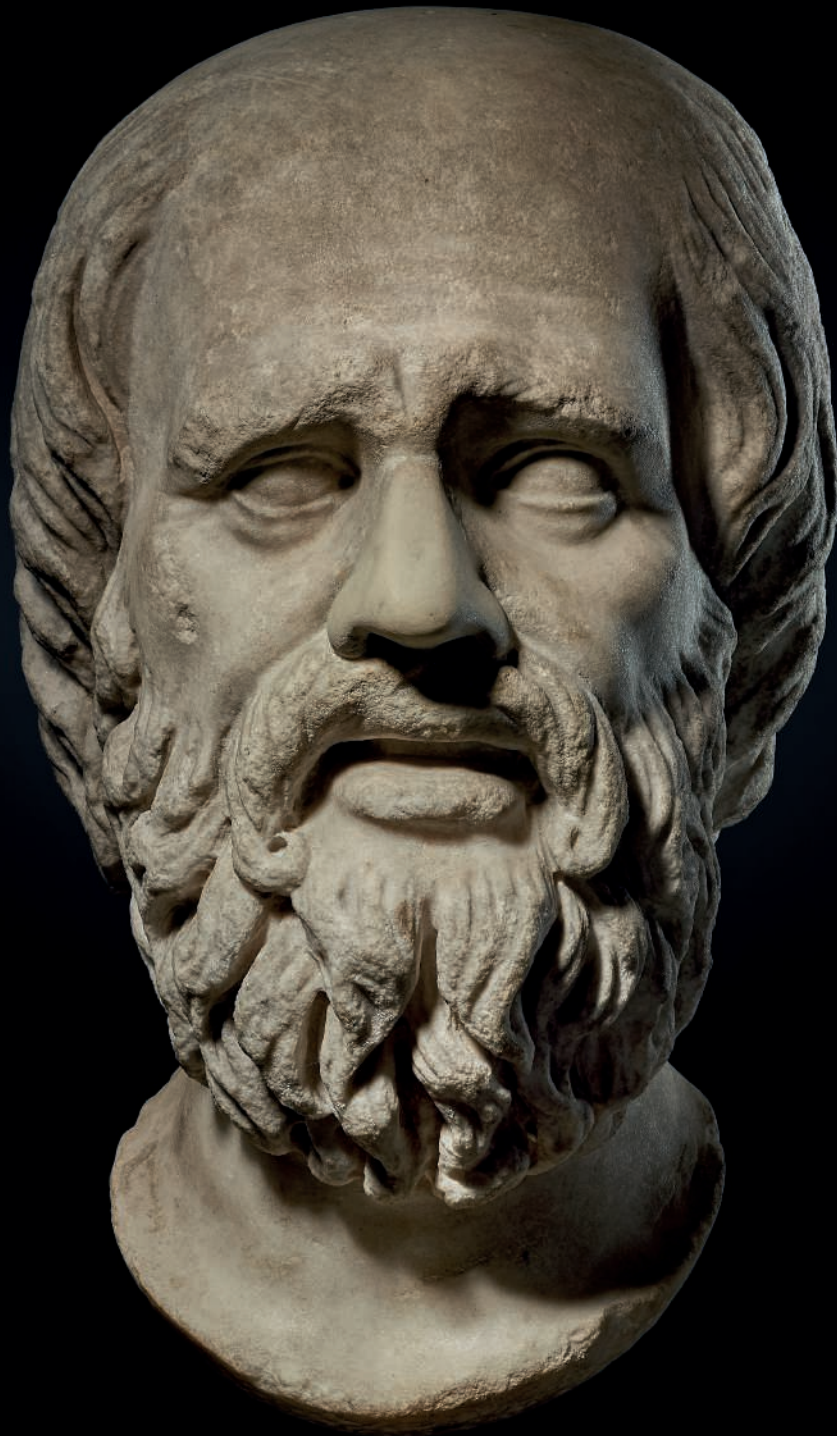
All: Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above; thence by descent to the current owner.

PUBLISHED:

Fausta: I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 2006, Band 2, pp. 81-85, no. 23, pls. 47-48.
Arachne Online Database no. 1171836.



63



THE PROPERTY OF A WEST COAST PRIVATE COLLECTOR

64

A ROMAN MARBLE PORTRAIT HEAD OF A MAN

CIRCA 1ST-2ND CENTURY A.D.

15¾ in. (40 cm.) high

\$60,000-80,000

PROVENANCE:

Antiquities, Sotheby's, New York, 1 June 1995, lot 129.

Private Collection, Japan.

Property from a Gentleman's Collection; *Antiquities*, Christie's, New York, 6 December 2001, lot 622.

On account of the bald pate and full beard, this portrait has previously been identified as Sokrates, but the way the hair at the sides of the head covers the ears does not conform to the surviving portraits identified as him (see for example figs. 456-463 in G.M.A. Richter, *The Portraits of the Greeks*). Closer to the present example is the portrait excavated in the Athenian Agora which has been tentatively identified as the 5th century B.C. historian Herodotos. Both heads sport the same hair style and have a slight split at the center of the full beard (see Richter, *op. cit.*, figs. 807-809).



65

ANOTHER PROPERTY

•65

A ROMAN BRONZE SPOUT

CIRCA 1ST-2ND CENTURY A.D.

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

\$4,000-6,000

PROVENANCE:

Antiquities, Sotheby's, New York, 29 November 1989, lot 348. Private Collection, New York, acquired from the above. Property from a New York Private Collection; *Antiquities*, Sotheby's, New York, 7 December 2001, lot 306.

PROPERTY FROM
THE COLLECTION OF NINA AND THEODORE LIEBMAN, NEW YORK

66

A ROMAN MARBLE HERM HEAD OF BACCHUS

CIRCA 2ND CENTURY A.D.

6 $\frac{1}{4}$ in. (15.8 cm.) high

\$8,000-12,000

PROVENANCE:

Jules (1908-2004) and Phyllis Kasle (1913-1995) Roskin, Toledo, OH, and Albuquerque, NM., acquired by 1990; thence by descent to the current owner.

THE PROPERTY OF A NEW ENGLAND PRIVATE COLLECTOR

67

A ROMAN MARBLE PORTRAIT BUST OF A BEARDED PHILOSOPHER

CIRCA 1ST-2ND CENTURY A.D.

10 $\frac{7}{8}$ in. (27.6 cm.) high

\$30,000-50,000

PROVENANCE:

with Mallet's, Bourdon House, London, acquired by 1996. with Tomasso Brothers, London, acquired from the above. with Royal-Athena Galleries, New York, acquired from the above, 2002. Private Collection, California, acquired from the above, 2003 with Royal-Athena Galleries, New York, acquired from the above, 2009. Acquired by the current owner from the above, 2011.

During the Grand Tour, this Roman marble portrait of an unidentified philosopher was joined to a fragmentary ancient torso and placed upon a pedestal of pavanazzetto marble. The portrait somewhat resembles images of the Hellenistic philosopher Carneades (see figs. 1682-1696 in G.M.A. Richter, *The Portraits of the Greeks*).



66





PROPERTY OF GALERIE ALTE RÖMER, HAMBURG

68
A ROMAN MARBLE ISIS
 CIRCA 2ND CENTURY A.D.

16½ in. (40.9 cm.) high

\$20,000-30,000

PROVENANCE:
 with Pierre Vérité (1900-1993), Galerie Carrefour, Paris.
 Private Collection, France, acquired from the above, 1975.
 Collection de Monsieur E.; *Archéologie & Civilisations*, Hôtel des Ventes de
 Monte-Carlo, Monaco, 11 March 2017, lot 169.

The worship of the Egyptian goddess Isis in Rome is attested as early as the 2nd century B.C. and continued well into the Imperial era. As G. Woolf concludes (quoted on p. 209 in J. Spier et al., eds., *Beyond the Nile: Egypt and the Classical World*), the popularity of Isis in Rome “was linked to the wider fascination with all things Egyptian” and the “complex of cosmological claims and ritual performances that struck adherents as genuinely new.” For a related Isis figure with the characteristic “Isis knot” also placed near her right breast, see no. 32 in T.T. Tinh, “Isis,” in *LIMC*, vol. V.



PROPERTY FROM A PRIVATE COLLECTION

69
A ROMAN MARBLE DANCING MAENAD
 CIRCA 2ND CENTURY A.D.

23½ in. (58.7 cm.) high

\$15,000-20,000

PROVENANCE:
 Nichan Kalebdjian (1965-1935), Istanbul and Paris; thence by descent.
Antiquities & Other Works of Art from the Collection of the Late Nichan Kalebdjian, Parke-Bernet, New York, 24 May 1969, lot 93.

Maenads were the female followers of Bacchus, who were frequently depicted dancing in a state of ecstatic frenzy. Here she is wearing a long chiton with a high belt tied at the center in a Herakles knot. She cavorts with her left leg advanced, her upper torso leaning dramatically to her left. A swirl of drapery would originally have framed her head, no doubt tilted further to her left.

The dancing maenad became a popular subject in Greek sculpture by the late 5th century B.C. Ancient literary sources mention a dancing maenad by the 4th century B.C. sculptor Skopas of Paros, and a statue now in Dresden has been attributed by some scholars to the master (see pp. 255-256 and pl. 61 in B.S. Ridgway, *Fourth-Century Styles in Greek Sculpture*). While the pose of the present statue recalls that of the Dresden maenad, the drapery does not, since in Dresden her left side is exposed. Perhaps closer in spirit is the maenad on a gold ring in the Getty Villa, no. 52 in J. Spier, *Ancient Gems and Finger Rings*. Dancing maenads were also common on Neo-Attic reliefs, most inspired by the work of the 5th century B.C. sculptor Kallimachos.

PROPERTY FROM THE COLLECTION OF PAUL W. DOLL, JR.

70

A ROMAN MARBLE SARCOPHAGUS FRAGMENT

CIRCA LATE 2ND-EARLY 3RD CENTURY A.D.

16¼ in. (41.2 cm.) high

\$12,000-18,000

PROVENANCE:

Acquired by the current owner, U.S., by 1966.

The crescent moons on the harnesses of the horses suggests that they may be associated with Selene, the Goddess of the Moon. See, for example, the crescent on the horse on the so-called Endymion Sarcophagus at the Palazzo Doria Pamphilj, no. 161 in G. Koch, *Römische Sarkophage*. For a related fragment preserving a quadriga formerly in the James and Marilynn Alsdorf Collection, see no. 11 in R.W. Shaw, *The Horse as Motif: 1200 B.C.-1966 A.D.*



THE PROPERTY OF A WEST COAST PRIVATE COLLECTOR

71

A ROMAN MARBLE SARCOPHAGUS FRAGMENT

CIRCA LATE 2ND-EARLY 3RD CENTURY A.D.

15 in. (38.1 cm.) wide

\$8,000-12,000

PROVENANCE:

with Georges Gallery, Melbourne.

Private Collection, Australia, acquired from the above, 1982.

Property from an Australian Collection; *Antiquities*, Christie's, New York, 12 December 2002, lot 251.

From the end of a strigulated sarcophagus, this fragment features a standing youth, likely a Season, depicted nude but for a mantle draped diagonally across his chest, balancing a kalathos in his upturned left palm. A similar composition can be seen on the Seasons sarcophagus in New York, no. 17 in A.M. McCann, *Roman Sarcophagi in The Metropolitan Museum of Art*.





PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

72

A ROMAN MARBLE DRAPED FEMALE TORSO

CIRCA 2ND CENTURY A.D.

37 in. (93.9 cm.) high

\$40,000-60,000

PROVENANCE:

Private Collection, Japan, acquired circa 1970s.

A Private Collection; *Antiquities*, Christie's, New York, 12 December 2002, lot 104.

with Axel Vervoordt, Belgium, acquired from the above.

Acquired by the current owner from the above, 2003.

Depicted over life-sized, the figure is wearing a chiton and a himation, the chiton with V-shaped folds beginning at the neck and cascading down; the himation draped across her waist and left arm. For similar treatment of the drapery, compare the figure of a Vestal Virgin in Rome, fig. 548 in M. Bieber, *Ancient Copies: Contributions to the History of Greek and Roman Art*. The scale of this figure suggests that it served as a cult statue.

ANOTHER PROPERTY

73

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

10½ in. (26.6 cm.) high

\$40,000-60,000

PROVENANCE:

Private Collection, U.K., acquired early 20th century.

Property of a Gentleman; *Antiquities*, Christie's, London, 21 April 1999, lot 181.

Private Collection, Europe, acquired from the above.

Property of a European Lady; *Antiquities*, Christie's, London, 5 December 2018, lot 132.

with Hixenbaugh Ancient Art, New York, acquired from the above.

Private Collection, New York, acquired from the above.

Acquired by the current owner from the above, 2020.

Androgyny is a defining characteristic for depictions of the god of wine beginning in the Hellenistic Period. The present example, with its long, undulated curls and softly-modeled gaze typify this phenomenon. This head of Bacchus is of "Richelieu Type," named after an example formerly in the collection of the French Cardinal and now in the Louvre, a Roman copy based on a late Hellenistic original (see nos. 122a-g in C. Gasparri, "Dionysos," in *LIMC*, vol. III).





FACES OF THE PAST: ANCIENT SCULPTURE FROM
THE COLLECTION OF DR. ANTON PESTALOZZI

74

A ROMAN MARBLE PORTRAIT HEAD OF A MAN

HADRIANIC PERIOD, CIRCA FIRST HALF OF SECOND CENTURY A.D.

11½ in. (29 cm.) high

\$30,000-50,000

PROVENANCE:

Antiquities, Sotheby's, New York, 5 June 1999, lot 199.
Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above; thence by
descent to the current owner.

PUBLISHED:

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 2006,
Band 2, pp. 63-64, no. 16, pls. 31-32.
Arachne Online Database no. 1171830.

Owing to its close resemblance to portraits of the Emperor Hadrian made shortly after his succession to the throne in 117, this portrait can be comfortably assigned to the early 2nd century. The present example is categorized as resembling the Emperor's Stazione Termini type, named after a head found in Rome, now at the Palazzo Massimo (see fig. 202 in D.E.E. Kleiner, *Roman Sculpture*). This portrait depicts a man with a full head of curls, a thick moustache and a beard. The scale of this portrait indicates that a prominent individual is depicted, and it may well be a provincial portrait of Hadrian himself.

THE PROPERTY OF A WEST COAST PRIVATE COLLECTOR

75

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

6¾ in. (16.1 cm) high

\$8,000-12,000

PROVENANCE:

Antiquities, Sotheby's, London, 13-14 December 1990, lot 434.
with Royal-Athena Galleries, New York, 1992 (*Art of the Ancient World*, vol. VII,
no. 48).

Antiquities, Christie's, New York, 7 December 2000, lot 643.

This portrait head closely resembles one depicting the Emperor Varius Avitus Bassianus, known as Elagabalus, in the Ny Carlsberg Glyptotek (see no. 12 in F. Johansen, *Roman Portraits III*). While the portrait in Copenhagen has fleshier cheeks and jowls than the current example, the lips, hairline and deeply-drilled eyes bear a considerable similarity, indicating that if not the future emperor himself, it can at least be dated to the same time period.



PROPERTY FROM THE COLLECTION OF PAUL W. DOLL, JR.

76

A ROMAN MARBLE HEAD OF A YOUTH
CIRCA 2ND -3RD CENTURY A.D

11¼ in. (28.5 cm.) high

\$6,000-8,000

PROVENANCE:

Acquired by the current owner, U.S., by 1968.

The present head, with a dreamy visage, heavy lids and thick hair bound in a fillet is close to depictions of Apollo. For related examples of the god, see nos. 599a-s in W. Lambrinudakis, et al., "Apollon," in *LIMC*, vol. II.



77

**A ROMAN MARBLE PORTRAIT HEAD OF A WOMAN, POSSIBLY
JULIA SOEMIAS**

SEVERAN PERIOD, CIRCA FIRST QUARTER OF THE 3RD CENTURY A.D.

10⅞ in. (27.7 cm.) high

\$40,000-60,000

PROVENANCE:

Private Collection, Switzerland, acquired by 1982.

Auktion 1, H.A.C. Kunstwerke der Antike, Basel, 15 June 1998, lot 140.

Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above; thence by descent to the current owner.

EXHIBITED:

Bernisches Historisches Museum, *Gesichter: Griechische und römische Bildnisse aus Schweizer Besitz*, 6 November 1982- 6 February 1983.

PUBLISHED:

H. Jucker and D. Willers, eds., *Gesichter: Griechische und römische Bildnisse aus Schweizer Besitz*, Bern, 1982, pp. 170-171, no. 70.

H. Jucker, "Verstümmelte Gesichter," in *Neuen Zürcher Zeitung*, 7 January 1983, p. 37, fig. 1.

K. Stemmer, *Kaiser Marc Aurel und seine Zeit: Abguss-Sammlung Antiker Plastik*, Rome, 1988, p. 35, no. C 31.

E.R. Varner, "Portraits, Plots and Politics: Damnatio Memoriae and the Images of Imperial Women," *Memoirs of the American Academy in Rome* 46, 2001, p. 49, Anm. 57.

E.R. Varner, *Mutilation and Transformation: Damnatio Memoriae and Roman Imperial Portraiture*, Leiden, 2004, p. 195, Anm. 339.

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 2006, Band 2, pp. 73-75, no. 21, pls. 43-44.

Arachne Online Database no. 1171835.

The individual depicted here is shown with the distinctive *helmfrisur*: her centrally-parted hair is crimped, smoothly cascading over her ears and twisting into a flat oval chignon on the back of her head. There is a section of protruding hair to the left side of her forehead, showing that the coiffure was a wig, a style common during in the late 2nd- early 3rd century A.D. The chignon is only partially carved, suggesting that this portrait was intended for placement in a niche. For a closely related example of the *helmfrisur*, see no. 21 in F. Johansen, *Roman Portraits III*.

C. Trümpler-Ris proposed that this woman can be identified as Julia Soemias, the mother of Emperor Elagabalus, who ruled 218-222 A.D. (see I. Jucker and D. Willers, eds., op. cit.). Elagabalus, a young emperor of Syrian origin, had a notorious reputation for sexual excesses and was strongly disliked by both the Senate and the people. He and his mother met untimely deaths at the hands of the Praetorian Guard and afterwards, both their images were condemned to *damnatio memoriae*, which possibly explains the losses to her forehead, cheeks, nose and chin.

However, as E. Varner (op. cit., 2001) notes, the mutilation of *damnatio memoriae* typically also includes the mouth area, which this portrait has not been subjected to. Jucker and Willers, eds., op. cit, write that despite this, nothing speaks against an attribution of this splendid head to Julia Soemias. The vandalization that images of Soemias underwent has meant that it is extremely difficult to securely identify her portraits, leaving coinage as the main source for her personal style (see the silver denarius, no. 374 in A. Pangerl, ed., *Portraits, 500 Years of Roman Coin Portraits*).





78

A ROMAN MARBLE PORTRAIT HEAD OF A MAN

CIRCA MID 3RD CENTURY A.D.

11½ in. (29.2 cm.) high

\$10,000-15,000

PROVENANCE:

Ugo Donati (1891-1967), Molinazzo di Monteggio, Switzerland, acquired 1960s.

with Donati, Arte Classica, Lugano.

Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above, 2005; thence by descent to the current owner.

PUBLISHED:

I. Jucker, "Überlegungen zu Maximianus Herculius und seinen Mitregenten," *Numismatica e Antichità Classiche-Quaderni Ticinesi* 21, 1992, pp. 323-351, pls. 1-3.

Arachne Online Database no. 94661.

The style of this slightly over life-sized head of an old man displays all the characteristics of mid to late 3rd century A.D. portraits of military men: a somewhat cubistic form with chiseled, close-cropped hair and beard, and a deeply-lined forehead. Our subject's hair recedes at the temples, and the beard extends onto his neck, where thicker curls are deeply drilled. The large eyes are heavy lidded and articulated. The ears seem unfinished, as they are not well detailed nor cut away from the head at their backs. There are pronounced nasolabial folds and a thin-lipped, closed mouth. On the reverse, there is a coarsely-hewn neck support. I. Jucker (op. cit.) suggests a Tetrarchic date with a possible attribution to Maximian (250-310 A.D.), but because of the present state of the preservation of this head, such an attribution does not seem justified. A related, slightly earlier portrait in Princeton displays similar details, and has been dated either to the reign of Philip the Arab (244-249 A.D.) or soon after (see no. 19 in J.M. Padgett, ed., *Roman Sculpture in the Art Museum, Princeton University*).



PROPERTY FROM THE COLLECTION OF TINA AND SIMON BERIRO

79

**A ROMAN MARBLE CLIPEUS WITH A PORTRAIT OF A WOMAN
CIRCA 3RD CENTURY A.D.**

12 $\frac{3}{4}$ in. (32 cm.) diameter

\$8,000-12,000

PROVENANCE:

Antiquities, Sotheby's, London, 23 May 1991, lot 298.

For a related portrait clipeus preserved on a sarcophagus in Rome, see no. 283 in G. Koch, *Römische Sarkophage*.



THE PROPERTY OF A WEST COAST PRIVATE COLLECTOR

80

**A LATE ROMAN MARBLE DRAPED MALE TORSO
CIRCA 4TH CENTURY A.D.**

22 $\frac{3}{4}$ in. (56.8 cm.) high

\$15,000-20,000

PROVENANCE:

Private Collection, Japan, acquired 1968-1972; thence by descent.
Antiquities, Christie's, New York, 8 June 2001, lot 296.



VARIOUS PROPERTIES

81

A ROMAN BLUE GLASS PATERA HANDLE FRAGMENT
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

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

\$10,000-15,000

PROVENANCE:

Julien Gréau (1810-1895), Paris.
John Pierpont Morgan (1837-1913), New York, acquired by 1903.
Art Market, Switzerland.
Antiquities, Christie's, London, 23 September 1998, lot 371.
Antiquities, Christie's, London, 2 April 2014, lot 177.
with Mansour Gallery, London, acquired from the above.
Acquired by the current owner from the above, 2014.

PUBLISHED:

W. Froehner, *Collection Julien Gréau: Verrerie Antique, Émallerie et Poterie Appartenant à M. John Pierpont Morgan*, vol. 1, Paris, 1903, p. 153, no. 1110, pl. 192.8.

Pataerai with handles terminating in animal heads, while relatively common in bronze or pottery, are exceedingly rare in glass. For a dipper in cameo glass with a ram head protome on its handle, see figs. 116-117 in K. Painter and D. Whitehouse, "Early Roman Cameo Glasses," *Journal of Glass Studies* 32, 1990.



Δ•82

TWO FRAGMENTARY ROMAN MOSAIC GLASS THEATER MASK INLAYS

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

Larger: $\frac{15}{16}$ in. (2.8 cm.) high

(2)

\$3,000-5,000

PROVENANCE:

Antiquities, Sotheby's, London, 20 November 1929, lot 147 (part).
Private Collection, Switzerland, acquired prior to 2000; thence by descent.



83

**A CARTHAGINIAN YELLOW, WHITE AND BLUE
GLASS EYE-BEAD NECKLACE**

CIRCA 4TH-2ND CENTURY B.C.

19 in. (48.2 cm.) long

\$6,000-8,000

PROVENANCE:

Ernst (1899-1989) and Marthe (1918-1999) Kofler-Truniger, Lucerne.

Ancient Glass Formerly the Kofler-Truniger Collection, Christie's,

London, 5-6 March 1985, lot 275.

Art Market, U.K., acquired from the above.

Private Collection, New York.

Acquired by the current owner from the above, 1998.



84

**A CARTHAGINIAN TURQUOISE, WHITE AND BLUE
GLASS EYE-BEAD NECKLACE**

CIRCA 4TH-2ND CENTURY B.C.

18 $\frac{1}{2}$ in. (47.9 cm.) long

\$6,000-8,000

PROVENANCE:

Achille Groppi (1890-1949), Switzerland, acquired 1920s-1940s;

thence by descent.

Ancient Egyptian Glass and Faience, Part III, Christie's, London 8

December 1993, lot 145.

Art Market, Japan, acquired from the above.

Private Collection, New York.

Acquired by the current owner from the above, 1998.



PROPERTY OF GALERIE ALTE RÖMER, HAMBURG

85

AN EGYPTIAN GOLD SNAKE BRACELET

PTOLEMAIC TO ROMAN PERIOD, CIRCA 2ND CENTURY B.C.-1ST CENTURY A.D.

1 $\frac{7}{8}$ in. (4.7 cm.) diameter

\$8,000-12,000

PROVENANCE:

Maurice Bouvier (1901-1981), Alexandria and Switzerland, acquired and brought to Switzerland by 1959; thence by descent.

Maurice Bouvier (1901-1981) Collection; *Archéologie & Arts d'Orient*, Artcurial, Paris, 15 May 2019, lot 103.

EXHIBITED:

Basel, Antikenmuseum und Sammlung Ludwig and Geneva, Musée d'art et d'histoire Genève, *Ägypten: Augenblicke der Ewigkeit*, 18 March 1997-11 January 1998.

PUBLISHED:

M. Page-Gasser and A.B. Wiese, eds., *Ägypten: Augenblicke der Ewigkeit*, Mainz am Rhein, 1997, pp. 314-315, no. 218.

The use of the snake in jewelry made its first appearance in the Greek world during the Geometric period, the earliest example being an anguiform bracelet found in Eleusis. The motif can be seen on by female figures depicted on Athenian vases during the 6th and 5th centuries B.C., but it became immensely popular in the Roman period. As S. Walker explains (p. 318 in S. Walker and P. Higgs, eds., *Cleopatra of Egypt*), "It was thought both that the snake was a potent symbol of fertility and that it had healing powers. The snake played an important role in the cult of Asklepios, the Greek healing god, because, as the snake lived underground in the dark, then emerged as the sun rose, it designated the transition from the underworld to the upper world. This, then, was a symbol of life and death, sickness and health, fertility and infertility." For a similar pair at the British Museum, see no. 334 in Walker and Higgs, eds., op. cit.



PROPERTY FROM A NORTH CAROLINA PRIVATE COLLECTION

86

**A SARMATION GOLD AND GLASS NECKLACE WITH
LION-HEAD TERMINALS**

CIRCA 2ND-1ST CENTURY B.C.

26¼ in. (66.6 cm.) long

\$10,000-15,000

PROVENANCE:

Acquired by the father of the current owner, U.S., by 1992; thence by descent.

The necklace is formed from a length of double loop-in-loop chain with each end terminating in a lion head. Their cylindrical collars are each ornamented with bezel set cabochon green and red glass. For a related necklace with a similar chain and lynx heads, see no. 175 in A.A. Trofimova, ed., *Greeks on the Black Sea: Ancient Art from the Hermitage*.



AN ENQUIRING EYE:
PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

87

A ROMAN GOLD AND GLASS NECKLACE

CIRCA 2ND-3RD CENTURY A.D.

15 in. (38.1 cm.) long

\$6,000-8,000

PROVENANCE:

with The Merrin Gallery, New York.

Acquired by the current owner from the above, 1990.

The necklace is composed of embossed foliate elements joined together with wire loops on the reverse. It is centered by a rectangular box-shaped element set with green glass. The terminals are modeled in the form of dolphins above a hook-and-loop closure. For related examples, see nos. 16 and 17 in J. Spier, *Treasures of the Ferrell Collection*.



ANOTHER PROPERTY

88

AN ANGLO-SAXON BRONZE SQUARE-HEADED BROOCH
CIRCA 6TH CENTURY A.D.

4 ¾ in. (12 cm.) long

\$8,000-12,000

PROVENANCE:

Discovered in Wigston Magna, Leicestershire, in 1795.
Sir Sidney Nolan (1917-1992), Carlton, Australia and London, the artist.
The Property of the Late Sir Sidney Nolan; *Antiquities and Souvenirs of the Grand Tour*, Christie's, London, 27 October 1993, lot 94.
Private Collection, U.K.
The Property of a Gentleman; *Antiquities*, Christie's, London, 3 July 2018, lot 116.

PUBLISHED:

J. Nichols, *The History and Antiquities of the County of Leicester*, vol. IV, part 1, London, 1810, p. 377, pl. LV, no. 8.
C. Roach Smith, *Collectanea Antiqua: Etchings and Notices of Ancient Remains*, vol. 2, London, 1852, pp. 167-168, pl. XLII, no. 3.
E. Thurlow Leeds, *A Corpus of Early Anglo-Saxon Great Square-Headed Brooches*, Oxford, 1949, pp. 79, 81, 86, no. 136.
P. Liddle and S. Middleton, "An Anglo Saxon Cemetery at Wigston Magna, Leicestershire," *Transactions of the Leicestershire Archaeological and Historical Society* 68, 1994, pp. 65, 68-69, no. 1.

The production of square-headed brooches in England was heavily influenced by continental models probably imported from the Rhineland towards the end of the 5th century. Anglo-Saxon jewellers adopted this design and added distinctive local traits, such as a larger flat surface that could be decorated with masks and animal motifs. For a concise study of Anglo-Saxon brooches, see pp. 38-39 in R. Jessup, *Anglo-Saxon Jewellery*.

END OF SALE

FOR A ROMAN VILLA: A FOUNTAIN STATUE OF EROS

THE PROPERTY OF A MIAMI PRIVATE COLLECTOR

28

A ROMAN MARBLE EROS WITH A SHELL

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

30¼ in. (76.8 cm.) high

\$500,000-700,000

PROVENANCE:

Ortolani Collection, Montevideo, 1960s;
Thence by descent.

The Ortolani collection was formed by a prominent European family in the 1940s-1960s, and was later brought to Uruguay and Brazil. The multi-category collection included many prominent ancient sculptures, including the Barberini Hercules and a Roman marble comic actor, now on view at the Metropolitan Museum of Art. The Eros with a Scallop Shell presented here has been in the Ortolani family collection since mid-last century until it was acquired by the current owner.

Eros, the God of love, was a favorite subject in Greek and Roman art. As seen here, the son of Aphrodite was characteristically depicted as a pudgy young boy with wings, emphasizing his soft physical form typical for a boy his age. His long wavy locks feather from his face, curling at their ends, and are secured in a topknot, allowing the youth to continue his mischievous pursuits.

This splendid statue of Eros (Cupid or Amor to the Romans) is a unique depiction of the god, here holding a basin in the form of a scallop shell against his body. The style is loosely based on the sculptural type of Eros unstringing his bow, a now-lost 4th century B.C. bronze attributed to Lysippos, the court sculptor of Alexander the Great, which originally stood in a major sanctuary of Eros at Thespiiai. However, it differs greatly from Exceptional Sale Eros in terms of the pose. Lysippos' Eros, known from numerous Roman copies, is hunched forward, with his torso somewhat folded, while the god presented here stands upright, with his weight on his now-missing straight right leg, the left slightly advanced and bent at the knee, with the now-missing lower leg pulled back. This pose more closely recalls the Polykleitan canon, with a distinct contrapposto s-curve to the torso, although he lacks the developed musculature of the sculptor's most famous creations, the Diadumenos and the Doryphoros.



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

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 Client Services Department at +1 212-636-2000.

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 Client Service Department on +1 212-636-2000.

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.aspx>.

(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 • 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 2% of the **hammer price** up to and including US\$600,000, 20% on that part of the **hammer price** over US\$600,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

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, country, 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
- 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:

- 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**.
- 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.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction.

Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

- Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).** In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 YOUR WARRANTIES

- 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.
- 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

- 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.

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
- Bank Checks
You must make checks payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.

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

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- 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
- charge you storage costs at the rates set out at www.christies.com/storage.
 - 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.
 - 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 would be happy to assist in making shipping arrangements on request. 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 <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- (c) **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.
- (d) **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.

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

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

I OUR LIABILITY TO YOU

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (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 and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at www.christies.com/about-us/contact/ccpa.

8 WAIVER

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

9 LAW AND DISPUTES

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

arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.
authentic: authentic : a genuine example, rather than a copy or forgery of:

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

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

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.



A LATE ROMAN/EARLY BYZANTINE, GOLD, EMERALD AND SAPPHIRE NECKLACE
CIRCA 4TH CENTURY A.D.

Necklace: 16¾ in (42.5 cm.) long
Roundel: 1¾ in. (4.5 cm.) wide max.
£180,000-£220,000

ANTIQUITIES

London, 2 December 2020

CONTACT

Chanel Clarke
CClarke@christies.com
+44 207 752 3331

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

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**.

29/03/19

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

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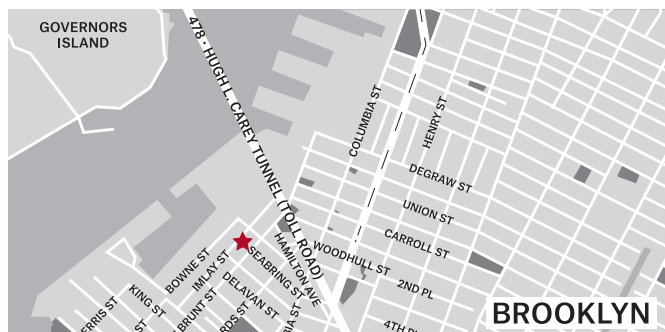
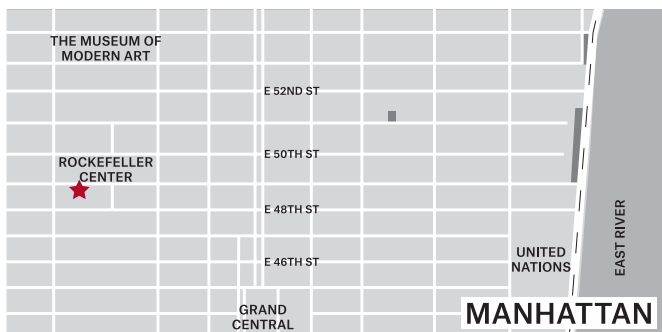
Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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

NOTICE

Collection of property and shipping property to and from certain destinations is currently being impacted by the Coronavirus. Collection or shipment of your purchase will commence when circumstances permit. Quotes issued and expected delivery dates may be subject to change and there may be delays to the fulfillment of your shipment. Christie's is monitoring the situation and will keep you informed should circumstances relating to your quote and/or shipment change. Please contact the Post-Sale Department for any queries.

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS

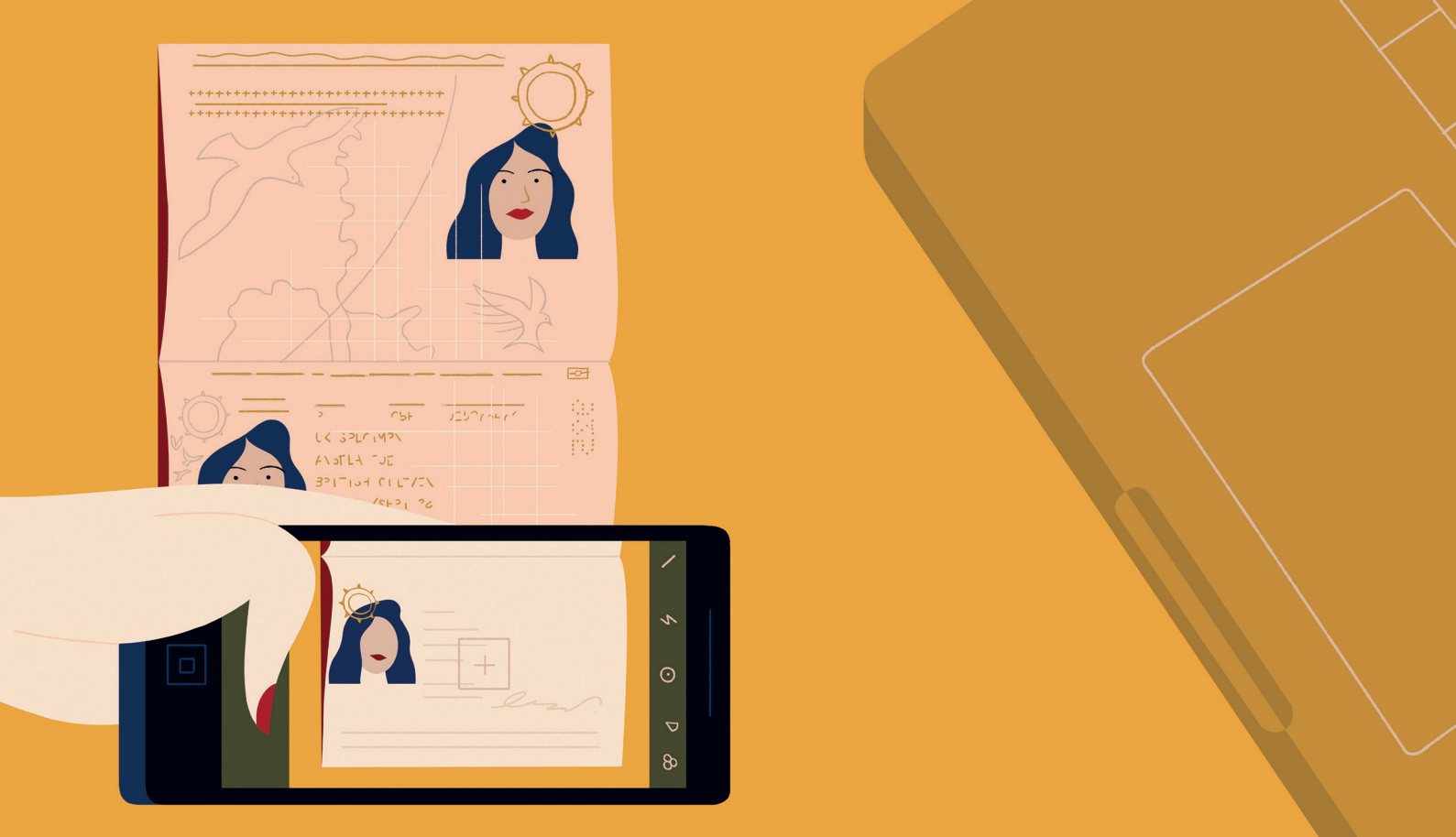


Christie's Rockefeller Center

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PostSaleUS@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
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

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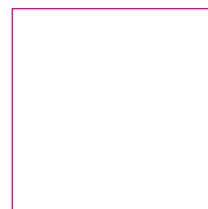
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